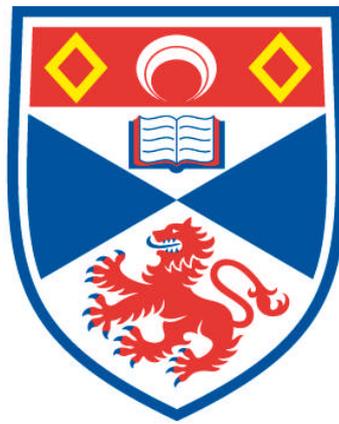


**THE INFLUENCE OF AFRICAN SCULPTURE ON BRITISH
ART, 1910-1930**

Buckner Komlar Dogbe

**A Thesis Submitted for the Degree of PhD
at the
University of St Andrews**



1989

**Full metadata for this item is available in
Research@StAndrews:FullText
at:**

<http://research-repository.st-andrews.ac.uk/>

Please use this identifier to cite or link to this item:

<http://hdl.handle.net/10023/7118>

This item is protected by original copyright

THE INFLUENCE OF AFRICAN SCULPTURE ON BRITISH ART

1910 TO 1930

Buckner Komla Dogbe

A Thesis presented in the Department of Art History in the University of
St. Andrews for the Degree of DOCTOR OF PHILOSOPHY.

1988



ABSTRACT

This thesis aims to discuss the influence of African wood sculpture on British art from 1910 to 1930. It proposes that the works, tastes and pronouncements of various 20th century British artists betray this influence and that although the British artists did not initially understand the conceptual foundations of African sculpture their limited knowledge was just sufficient for the modernization of British art through the adaptation of the formal qualities of African art.

In assessing the validity of these propositions the thesis examines the factors and issues that facilitated the influence. Chapter 1 discusses the formal qualities of African wood sculpture that attracted the British artists. It outlines the unusual figural proportions, the free and direct use of planar, linear and solid geometry, the treatment of material and its surfaces.

The conceptual foundations of African sculpture are generally outlined in Chapter 2. The extent to which the British artists understood these foundations is also discussed.

Chapter 3 concerns the introduction of African sculpture to Britain and discusses the development of the anthropological and subsequent aesthetic interest that it aroused. Both the Post-Impressionist Exhibitions and the Omega Workshops which facilitated its influence are examined. Chapter 4 examines the concept and attempts to categorize the nature of this influence.

The last three chapters act as case studies in which the impact of African sculpture on Epstein, Gaudier-Brzeska and Henry Moore is examined. The conclusion discusses the term 'Primitive' and the British artists and the 'Primitive'.

Declarations

I, Buckner Komla Dogbe, hereby certify that this thesis which is approximately 81,000 words in length has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

Date *15th August 1988*

Signature 

B. K. Dogbe

I was admitted as a Research Student under Ordinance No.12 on 10 October 1984 and as a candidate for the degree of Doctor of Philosophy on 24 June 1985; the higher study for which this is a record was carried out in the University of St. Andrews between October 1984 and June 1988.

Date *15th August 1988*

Signature 

B. K. Dogbe

Copyright Declaration

In submitting this thesis to the University of St. Andrews I understand that I am giving permission for it to be made available for use in accordance with the regulations of the University Library for the time being in force, subject to any copyright vested in the work not being affected thereby. I also understand that the title and abstract will be published, and that a copy of the work may be made and supplied to any bona fide library or research worker.

Date *15th August 1988*

Signature 

B. K. Dogbe

Certificate

I hereby certify that the candidate, Buckner Komla Dogbe, has fulfilled the conditions of the Resolutions and Regulations appropriate to the degree of Doctor of Philosophy of the University of St. Andrews and that he is qualified to submit this thesis in application for that degree.

Date Signature of supervisor

Dr. Anthony Parton

ACKNOWLEDGEMENTS

In order to provide me with the best facility and supervision in my research, Professor Martin Kemp suggested the title "The Influence of African Sculpture on European Art" when I applied for admission into the Department in 1982. When I arrived in St. Andrews two years later in November 1984, my supervisor Dr. Christina Lodder suggested the present subject, for which I am grateful to her. Nevertheless Professor Kemp has shown continued enthusiasm in the progress of my research and I appreciate his encouragement.

I am also indebted to several people for assistance in the preparation of this thesis. Especially I wish to thank Peter, Monica and Elizabeth Wengraf, who unreservedly gave me access to their archives, photocopying machine and African collections at the Arcade Gallery, Royal Arcade, London. This proved of great inspiration and an enormous privilege.

I wish to thank Dr D.H.A. Kaferly for introducing me to the basics of the computer and also Mrs Philippa Hill and Ms Dawn Wadell who have helped me in many ways.

Many scholars have also guided and helped my research. Dr. Elizabeth Cowling provided me with many sources of information on primitive art and introduced me to other scholars. Ms Jane Bywaters gave me useful information on the Museums with Ethnographical collections in Britain. Dr George H.A. Bankes also willingly shared light on the ethnographical holdings of museums in the United Kingdom. Dr Terry Friedman has been tremendously helpful by giving me access to the collections and archives of The Henry Moore Centre for the Study of Sculpture, Leeds. Dr Evelyn Silber most willingly shed light on Epstein's work and introduced me to other scholars including Mr Michael Paddington who was also helpful on the same subject. Mr Malcolm McLeod

gave me valuable information on the African sculptures in Epstein's collection.

Among the staffs of several institutions, archives, museums and galleries who deserve especial thanks for their courteous and generous response to my requests are: the staffs of King's College Library, and the Kettle's Yard, University of Cambridge; The Fitzwilliam Museum, Cambridge; Manchester Museum, Manchester; City Art Gallery, Manchester; Witt Library, Courtauld Institute of Art, London; The Courtauld Institute Galleries, University of London; The Henry Moore Centre for the Study of Sculpture, Leeds; City Art Galleries, Leeds; City Museum, Leeds; The County Museum, Liverpool; Pitt Rivers Museum and Department of Ethnology and Prehistory, University of Oxford; City Museums and Gallery, Birmingham; City Museum and Gallery, Bristol; The Museum of Mankind, London; The British Museum, London; Ipswich Museum, Ipswich; Sainsbury Centre for Visual Arts, University of East Anglia, Norwich; Victoria and Albert Museum, London. And abroad I wish to thank the staff of The Metropolitan Museum of Art, New York.

I am grateful to the Staff of the Computer Laboratory of University of St. Andrews as well as the Inter-Library Loan Section of the University of St. Andrews Library whose remarkable efforts have immensely improved many aspects of this thesis. My sincere thanks also go to the staff of Photographic Unit of the University of St. Andrews whose marvelous work has improved the quality of the photographs of this thesis, which I personally took without the proper skill.

I am also grateful to Mr Tom Normand who was briefly my supervisor from July 1987 to January 1988, for his useful suggestions. Finally I greatly thank Dr Anthony Parton who took over the supervision of the thesis from Mr Normand, and whose encouragement and quick responses led to its ultimate completion.

CONTENTS

Abstract	ii
Acknowledgement.....	vii
List Of Illustrations	xi
INTRODUCTION	1
CHAPTER 1 Formal Analysis of African Sculpture	11
CHAPTER 2 The Conceptual Foundations of African Sculpture	40
CHAPTER 3 The Developing Interest in African Sculpture	74
CHAPTER 4 Defining The Influence	114
CHAPTER 5 Jacob Epstein, Passionate and Obsessive Approach	137
CHAPTER 6 Henri Gaudier-Brzeska, An Experiment	170
CHAPTER 7 Henry Moore, An Inspiration	196
CONCLUSION	215
NOTES	221
APPENDICES	246
BIBLIOGRAPHY	259
MAPS	
ILLUSTRATIONS	

LIST OF ILLUSTRATIONS

In the list below items are categorised according to the following system: tribe and country or artist, subject or title, medium, size, location, and in the case of African sculptures the date of acquisition by the museum or gallery if known.

FIG.1.1. Baluba, Zaire, Female Figure (back and front), wood, 18ins (46cm), British Museum, London, acquired 1910.

FIG.1.2. A Diagram of Formal Analysis of African Wood sculpture. After Louis Perrois, La Sculpture Traditionnel du Gabon, Paris, 1977, p. 33.

FIG.1.3. Stages of Carving Showing Examples of Proportions. After Louis Perrois, La Statutaire Fan Gabon, Paris, 1978, as Fig.82.

FIG.1.4A. Kulango, Ivory Coast, Female Figure, wood, 18ins (46cm), Fried Collection, New York. Reproduced in William Rubin ed., "Primitivism" in 20th Century Art, New York, 1984, p. 530.

FIG.1.4B. Mbuun, Cameroon, Staff, Wood and metal, 33in (83.8cm), Erle Lorán Collection, Berkeley. Reproduced in Rubin ed., "Primitivism", p. 530.

FIG.1.5. Examples of Types of Head-shapes of African Wood sculpture.

FIG.1.6. Types of Concave Faces in African Sculpture. After D.E.McCall and Edna Bay, Essays in African Iconology, Boston, 1975, pp. 253-7.

FIG.1.7. Two Masks with Heart-shapes Ending in Upper and Lower Lips Respectively. British Museum, London.

FIG.1.8. Bamum, Cameroon, Headdress, wood and fibre, 11.75ins (30cm), Pierre Harter Collection, Paris. Reproduced in Rubin ed., "Primitivism", p. 156.

FIG.1.9. Bakuba, Zaire, Ndob, wood, 21.5ins (54.6cm), British Museum, London, acquired 1909.

FIG.1.10. Basongye, Zaire, Standing Male Figure, wood, 21.75ins (55cm), British Museum, London, acquired 1908.

FIG.1.11. Dogon, Mali, Female Figure, wood, 23.6ins (60cm), Musee de l'Homme, Paris, acquired 1906.

FIG.1.12. Mende, Sierra Leone, Female Figure (front and side), wood, 46.5ins (118cm), British Museum, London, acquired 1901.

FIG.1.13. Eye Types of African Sculpture.

FIG.1.14. Nose Types of African Sculpture.

FIG.1.15. Mouth Types of African Sculpture.

FIG.1.16. Ear Types of African Sculpture.

FIG.1.17. Bajokwe, Angola, Male Figure, wood, 11ins, (28.9cm), British Museum, London.

- FIG.1.18. Breast Types of African Sculpture.
- FIG.1.19. Types of Male Sexual Organs in African sculpture.
- FIG.1.20. Baluba, Zaire, A Female Figure, wood, 21ins (53.3cm), W.O.Oldman Collection, London.
- FIG.1.21. Azande, Central African Republic, Female Figure, wood, 20.75ins (52.7)cm, British Museum, London.
- FIG.1.22. Balwena, Congo, Ritual Female Figure painted Red and Black on The Chest, wood, 11ins (28.9cm), Musee Royal de l'Afrique Centrale, Tervuren, Belgium.
- FIG.1.23. Fang, Gabon, A Woman on Horseback Carrying a Bowl, wood, 38ins (96.5cm), British Museum, London.
- FIG.1.24A. Bateke, Congo, Human Figure, wood, 6.75ins (17.1cm), British Museum, London, acquired 1906.
- FIG.1.24B. Bateke, Congo, Fetish Figure, wood, 5ins (15.25cm), British Museum, London, acquired 1906.
- FIG.1.24C. Bateke, Congo, Fetish Figure, wood, 5.75ins (14.6cm), British Museum, London, acquired 1906.
- FIG.1.25. Bangwe, Cameroon, Dancing Royal Couple, wood. 34.5ins (87.6cm) and 33.25ins (87.1cm), The Los Angeles County Museum of Art, Los Angeles. Reproduced in Hugh Honour, A World History of Art, London, 1983 as Figs 18 and 16.
- FIG.1.26 Ashanti, Ghana, Akuaba, wood, 13ins (33cm), British Museum, London.
- FIG.1.27. Bakota, Congo, Reliquary Figure, wood and brass, 26ins (66cm), British Museum 1924, London.
- FIG.1.28. Yoruba, Nigeria, Two Ikenga, wood, 18ins (45.7cm) and 18.25ins (46.4cm), British Museum, London, acquired 1873.
- FIG.1.29. Senufo, Ivory Coast, Mask, wood, 36ins (91.5cm), British Museum, London.
- FIG.1.30. Bamileke, Cameroon, Throne, wood, 46ins (116.8cm), British Museum, London, acquired 1900.
- FIG.1.31 Yoruba, Nigeria, Epa Mask (front and side), wood painted red, blue and white, 54ins (137.1cm), Leon Underwood Collection, London. Reproduced in Leon Underwood, Masks of West Africa, London 1948, as pl.34.
- FIG.1.32. Ogoni, Nigeria, Mask, wood, fibre and cane, 16.25ins (41.2cm), British Museum, London.
- FIG.1.33. Wazaramo, Tanzania, Human Figure, wood, 33.5ins (85cm), Museum fur Volkerkunde, Berlin, acquired 1889. Reproduced in Fagg, Tribes and Forms in African Art, London, 1965, p. 119.
- FIG.1.34. Ijo, Nigeria, Memorial Screen, wood. 45.5ins (115.6cm), British Museum, London, acquired 1910.
- FIG.1.35. Bambara, Mali, Chi wara Antelope Mask, wood, 29.5ins (75cm),

M.Nicaud Collection, Paris. Reproduced in Pierre Meuzé, Africa Art: Sculpture, London, 1968, p. 48.

FIG.1.36. Swazi, Namibia, Milkpot, wood, 19x15ins (48x38.1cm), Private Collection, London. Reproduced in Werner Gillon, A Short History of Africa Art, London, 1984, p. 206, as pl.253.

FIG.1.37A. Bambala, Congo, Headrest, wood, 10.75ins (27.3cm), British Museum, London, acquired 1907.

FIG.1.37B. Ashanti, Ghana, Stool, wood, 28ins (71.1cm), British Museum, London, acquired 1880.

FIG.1.38. Bagirmi, Chad, Doll, wood, 8.75ins (22.2cm), Charles Ratton Collection, Paris. Reproduced in Fagg, Tribes And Forms, p. 69.

FIG.2.1. Dogon, Mali, Sanctuary Shutter, wood, 29x18ins (73.1x45.7cm). Private Collection, Cannes. Reproduced in Meuzé, African Art, p. 153.

FIG.2.2. Dogon, Mali, Mythical Ancestors (front and back), wood, 26.25ins (66.5cm), Rietberg Museum, Zurich. Reproduced in Elsy Leuzinger, The Art of Black Africa, London, 1972, pl.A20.

FIG.2.3. Yoruba, Nigeria, Shango Sacred Staff, wood, 16.6ins (41.9cm), Ipswich Museum, Ipswich.

FIG.2.4. Bambara, Mali, Chi wara Headdress, wood, 40ins (101cm). Reproduced in Ladislav Segy, Masks of Africa, London, 1960, as Fig.38.

FIG.2.5. Bambara, Mali, Two Masked Dancers with Male and Female chi wara Headdresses. Reproduced from Segy, Masks of Africa, as Fig.37.

FIG.2.6. Senufo, Ivory Coast, Deble (Rhythm Pounder), wood, 38ins (96.5cm), Private Collection, Paris. Reproduced from Rubin, ed., "Primitivism", p. 130.

FIG.2.7A. Yoruba, Nigeria, Odudua (Fertility goddess), wood 30.5ins (76.1cm), British Museum, London, acquired 1912.

FIG.2.7B. Yoruba, Nigeria, Odudua (Fertility goddess), wood, 27.5ins (64.7cm), Horniman Museum, London, acquired 1925.

FIG.2.8. Baga, Guinea, Nimba Mask, wood, 46ins (116.8cm), British Museum, London.

FIG.2.9. Baga, Guinea, Nimba Figure, wood, 24.75ins (63cm), Rietberg Museum, Zurich. Reproduced in Elsy Leuzinger, The Art of Black Africa, London, 1972, pl.E26.

FIG.2.10. Bundu, Sierra Leone, Bundu Mask, 15ins (38.1cm), British Museum, London.

FIG.2.11. Bundu, Sierra Leone, Bundu Staff, wood, 30ins (76.2cm), University Museum, Philadelphia. Reproduced in Paul Wingert, The Sculpture of Negro Africa, New York, 1950. pl.11.

FIG.2.12. Yoruba, Nigeria, Bowl, wood, 15ins (38.1cm), British Museum.

FIG.2.13. Types of Fetish Figures.

FIG.2.14A. Yoruba, Nigeria, Gelede Mask, wood, 40ins(101.6cm), British Museum.

- FIG.2.14B. Yoruba, Nigeria, Egungu Mask, wood 17.25ins (43.8cm), Rantenstrauch-Joest Museum, Cologne. Reproduced in William Fagg and Margaret Plass, African Art:Anthology, London, 1964, p. 90.
- FIG.2.15. Baluba, Zaire, Kneeling Female Figure with Bowl, wood, 21ins (53.5cm), British Museum, London, acquired 1905.
- FIG.2.16. Yoruba, Nigeria, Ibeji Figures, wood, British Museum, London.
- FIG.2.17. Bawongo, Congo, Bowl and Lids with Animal and Human Forms,
- FIG.2.18. Types of Bakuba Wooden Cups
- FIG.2.19. Sakalave, Madagascar, Grave Post, wood, 38ins (96.5cm), Musée de l'Homme, Paris.
- FIG.2.20. Types of African Carved Drums.
- FIG.2.21. Bamileke, Cameroon, Door Frame, wood, 77.4ins (200cm), British Museum, London.
- FIG.2.22. Sculptures showing Tototoo, Scarification and Cicatrices.
- FIG.3.1. Yoruba, Nigeria, Equestrian, wood, 12.5ins (31.8cm), British Museum, London, acquired 1830.
- FIG.3.2. Baluba, Zaire, Stool (front, back and side), wood, 25ins (63.5cm), British Museum, London, acquired 1901.
- FIG.3.3. Fang, Gabon, Spirit Head, wood, 10.6ins (27cm), The Philadelphia Museum of Art, Philadelphia. Reproduced in Kenneth Clark, ed., Last Lectures by Roger Fry, London, 1939, as pl.89.
- FIG.3.4. Henri Matisse, Girl with Green Eyes, 1909, Oil on canvass, 26x20ins (66x50.8cm), San Francisco Museum of Art, San Francisco. Reproduced in Ian Dunlop, The Shock of The New, London, 1972, p. 151.
- FIG.3.5. Pablo Picasso, Head of a Woman, 1909, gouache on paper, 24x18ins (61x45.7cm), Museum of Modern Art, New York.
- FIG.3.6. Pablo Picasso, Head and Shoulder of a Woman, 1909, gouache on paper, 25.25x 19.12ins (64x48.5cm), Gallerie Beyer, Basel.
- FIG.3.7. Pablo Picasso, Buffalo Bill, 1912, oil on canvass, 18.25x13ins (46x33cm). Present collection unknown.
- FIG.3.8. Henri Matisse, La Serpentine (front and back), 1912, bronze, 21.5in (54.6cm), Philadelphia Museum of Art, Philadelphia.
- FIG.3.9. Bambara, Mali, Seated Ancestor Figure, wood, 24ins (61cm), formerly Matisse Collection now in Private Collection. Reproduced in Rubin ed., "Primitivism", p. 229.
- FIG.3.10. Duncan Grant, The Queen of Sheba, 1912, oil on wood, 47.25x47.25ins (120x120cm), Tate Gallery, London.
- FIG.3.11. Pablo Picasso, Head of a Man, 1912, oil on canvass, 24x15ins (61x38cm). Private Collection, Paris. Reproduced in Pierre Daix, Picasso: The Cubist Years 1907-1916, London, 1979, as Fig.468.
- FIG.3.12. Duncan Grant, Couple Dancing, 1913, pencil and gouache, 30x15.5ins (76.2x39.4), Victoria and Albert Museum, London.

- FIG.3.13. Pablo Picasso, Nude with Raised Arms, 1907, oil on canvass, 24x17ins (61x43.2cm), Thyseen-Bornemisza Collection, Lugano, Switzeland.
- FIG.3.14. Pablo Picasso, Nude with Drapery, 1907, oil, 60x39ins (152.3x101cm), Hermitage Museum, Leningrad.
- FIG.3.15. Duncan Grant, Head of Eve, 1913, oil on board, 29.75x25ins (75.5x63.5cm), David Garnet Collection. Reproduced in Roger Fry, Duncan Grant, London, 1924, as pl.8.
- FIG.3.16. Duncan Grant, Adam and Eve, 1913, oil, 84x132ins (213.3x335.2cm), damaged in the Tate Gallery flooding in 1928.
- FIG.3.17. Pablo Picasso, African Head, 1907, oil and sand on panel, 6.8x5.5ins (17.5x14cm), Claude Picasso Collection, Paris.
- FIG.3.18. Pablo Picasso, African Head, 1907, oil on canvass, 7x5.3ins (17x8.14.3cm), Claude Picasso Collection, Paris.
- FIG.3.19. Duncan Grant, The Tub, 1912, watercolour and tempera on board, 30x22ins (76.1x55.9), Tate Gallery, London.
- FIG.3.20. African sculpture in Matisse's collection in his apartment at Hotel Regina, Nice. Reproduced in Rubin ed., "Primitivism", p. 237.
- FIG.3.21A. Wyndham Lewis, Design for Drop-Curtain, 1912, pencil, ink and crayon, 12x15.3ins (30.5x38.9cm), Theatre Museum, Victoria and Albert Museum, London.
- FIG.3.21B. Wyndham Lewis, Indian Dance, 1912, black chalk and watercolour, 10.75x11.5ins (27x29cm), Tate Gallery.
- FIG.3.22. Henri Gaudier-Brzeska, Marquetry Tray, 1913, wood, 25.25ins (64cm), Charles L.Strong Collection, London.
- FIG.3.23. Pablo Picasso, Dryad, 1908, oil on canvass, 72.75x42ins (185x108cm), Hermitage Museum, Leningrad.
- FIG.3.24. Henri Gaudier-Brzeska, Bird Bath (two views), 1913, plaster, 10.5in (26.7cm), Mercury Gallery, London.
- FIG.3.25. Dan, Liberia, Mask with Monkey Hair, 6ins (15.2cm), British Museum, London, acquired 1868.
- FIG.3.26. Roger Fry, Mother and Children, 1913, painted wood, 11.25x9x4ins (28.5x23x10cm), private collection, London.
- FIG.3.27. Roger Fry, Marquetry Cupboard, 1915-16, inlaid wood, 84x45.5x16ins (213.5x115.5x40.7cm), Lady Tredegar, London. Reproduced in Isabelle Ascombe, Omega and After, London. 1981, as pl.18.
- FIG.3.28. Roger Fry, Essay in Abstract Design, 1914, oil and bus tickets on panel, 14.25x10.5ins (36.2x27cm), Tate Gallery, London.
- FIG.3.29. Roger Fry, Tennis Players, c1914, pencil on paper, 7.5x11.5ins (19x29.2cm). Private Collection, London. Reprroduced in Judith Collins, The Omega Workshops, London, 1983, as pl.44.
- FIG.3.30. Roger Fry, Reclining Nude, c1914, pencil on paper, whereabouts of original is unknown, photocopy in the Witts Library, Courtauld Institute of Art, London.

- FIG.3.31. Wyndham Lewis, Circus Scene, 1913, pencil, watercolour and gouache, 20.2x15ins (51.1x38.7cm), Victoria and Albert Museum, London.
- FIG.3.32. Wyndham Lewis, Omega Workshops Letter Head, 1913, printed paper, Whole sheet 9.8x8ins (25x20.3cm), private collection, London. Reproduced in Richard Cork, Beyond the Gallery, London, 1985, as Fig.161.
- FIG.3.33. Wyndham Lewis, Theatre Manager, 1909, pen, ink and watercolour, 11.6x12.4ins (29.5x31.5cm), Victoria and Albert Museum, London.
- FIG.3.34. Baga, Guinea, Nimba Headdress, wood with copper eyes, 25.25ins (64cm), Rietberg Museum, Zurich. Reproduced in Elsy Leuzinger, Art of Black Africa, London, 1972 as pl.E9.
- FIG.3.35. Wyndham Lewis, Fire Place, 1913-14, painted side panels each 92.8x14.5ins (236x36.8cm), painted top panels each 9x86.25ins (23x219cm), mirror 67x61ins (170x155cm), private collection, London. Reproduced in Wyndham Lewis ed., Blast 1 (London), June 1914, as illustration vii.
- FIG.3.36. Duncan Grant, Decorated Omega Plates, c1914, earthenware with white tin glaze decoration, diameter 9.75ins (24.8cm), private collection, London. Reproduced in Isabelle Anscombe, Omega and After, London, 1981, as pl.26.
- FIG.3.37. Pablo Picasso, Standing Nude and a Foot, 1909, 11.8x9ins (30x22cm), Musée Picasso, Paris.
- FIG.3.38A. Frederick Etchells, Head, 1914, watercolour, 17x12ins (43x30.5cm), lost, Reproduced in Blast 1 as illustration x.
- FIG.3.38B. Frederick Etchells, Head, 1914, watercolour 17x12ins (43x30.5cm), lost. Reproduced in Blast 1 as illustration ix.
- FIG.3.39. Ulvira, Zaire, Mask, wood, 24ins (61cm), Courtauld Institute Galleries, London.
- FIG.4.1. Wyndham Lewis, Three Figures (Ballet Scene), 1919-20, crayon and watercolour, 14.75x19.5ins (37.5x49.5cm), private collection. Reproduced in Walter Michael, Wyndham Lewis, Drawings and Paintings, London, 1972, p. 382, as pl.73.
- FIG.5.1. Adrian Allinson, Mr Epstein doubting the authenticity of a South sea Idol, 1914, pen and ink, 20x20ins (50.8x50.8cm), Reproduced in Colour (London), November 1914, p. 142.
- FIG.5.2. Fang, Gabon, "Brummer Head", (front and side), wood, 24ins (61cm), formerly Epstein Collection. Reproduced in Kenneth Clark ed., Last Lectures By Roger Fry. London, 1939, as Figs. 93 and 94.
- FIG.5.3. Jacob Epstein, Tomb of Oscar Wilde, 1912, stone, Pere Lachaise Cemetery, Paris.
- FIG.5.4. Jacob Epstein, Tomb of Oscar Wilde, 1912, detail.
- FIG.5.5. Assyrian, Winged Man-Headed Lion, from the Palace of King Assur-Nasid Pal, 880-860BC, Marble, 192.9ins (490cm), British Museum, London.
- FIG.5.6. Jacob Epstein, Sketch for the Tomb of Oscar Wilde, 1910,

pencil, 15x22.75ins (38.1x50.8cm), Anthony D'Offay Gallery, London.

FIG.5.7. Jacob Epstein, Sketch for the Tomb of Oscar Wilde, 1911, pencil, 11x11.5ins (27.9x29.17cm), Simon Wilson Collection, London.

FIG.5.8. Jacob Epstein, Study for Girl with Dove, 1906, pencil, 19x8.25ins (48x21cm), Walsall Museum and Gallery (Garman-Ryan Collection), Walsall.

FIG.5.9. Jacob Epstein, Head, 1910, crayon and wash, 25.75x19.5ins (65x49cm), private collection, London. Reproduced in Richard Buckle, Epstein Drawings, 1962, pl.30.

FIG.5.10. Jacob Epstein, African Carving, c.1908-10, pencil, no size given. Photograph in the Witt Library, Courtauld Institute of Art, London.

FIG.5.11. Jacob Epstein, Crouching Sun Goddess, 1910, limestone, 37.5ins (95.2cm), Nottingham Castle Museum, Nottingham.

FIG.5.12. Jacob Epstein, Sunflower, 1910, stone, 23x10.5x9.5ins (58.8x26x24cm), National Gallery of Victoria, Melbourne.

FIG.5.13. Fang, Gabon, Head, 22.8ins (58cm), formerly Epstein Collection, now in the Metropolitan Museum of Art, New York. Reproduced in Rubin ed., "Primitivism", p. 430.

FIG.5.14. Jacob Epstein, Maternity, 1910, stone, 82ins (208.3cm), Henry Moore Centre for the Study of Sculpture, Leeds.

FIG.5.15. Fon, Dahomey, Ritual Bowl, wood, 7ins (17.8cm), diameter 5.5ins (13.3cm), British Museum, London, acquired 1889.

FIG.5.16. Jacob Epstein, Cursed Be the Day Wherein I was Born, 1912, wood and plaster, 45.5ins (115.5cm), lost, photograph owned by the Witt Library, Courtauld Institute of Art, London.

FIG.5.17. Amedeo Modigliani, Caryatid, 1913, pencil and blue crayon, 16.25x21.75ins (41.5x55cm), Walsall Museum and Gallery, Walsall.

FIG.5.18. Analytical Study of Modigliani's Caryatid of 1913.

FIG.5.19. Jacob Epstein, A Nude Figure, 1913, blue chalk, 25.25x20.75ins (64.1x52.8cm), Epstein Estate, London.

FIG.5.20. Constantin Brancusi, First Step, 1913, wood, 44ins (115cm). Destroyed except for the head. Full figure reproduced in Rubin ed., "Primitivism", p. 348.

FIG.5.21. Bambara, Mali, A Male Figure, wood, 25.6inc (65cm), Musée de l'Homme, Paris. Reproduced in Marius de Zayas African Negro Art, New York, 1916, as Fig.16.

FIG.5.22. Jacob Epstein, Mother and Child, (front and back), 1913, marble, 16.25ins (41.3cm), Museum of Modern Art, New York.

FIG.5.23. Fang, Gabon, Reliquary Head, wood, 18.25ins (46.5cm), formerly Epstein Collection now in the Metropolitan Museum of Art, New York.

FIG.5.24. Jacob Epstein, First Venus with Doves, (front and side), 1913, marble, 48.5ins (123cm), Baltimore Museum of Art, Baltimore.

- FIG.5.25 Jacob Epstein, Second Venus with Doves, (side and front), 1914, marble, 92.5ins (235cm), Yale Gallery, Yale.
- FIG.5.26. Dogon, Mali, Seated Figure, wood, 27.2ins (69cm). Formerly Epstein Collection now in the Metropolitan Museum of Art, New York.
- FIG.5.27. Jacob Epstein, Drawing for Birth, 1913, brush and ink, lost. Reproduced in Blast 1, as illustration xxvi.
- FIG.5.28. Jacob Epstein, Birth, 1913, stone, 12x10.5ins (30.5x26.6cm), Art Gallery of Ontario, Toronto.
- FIG.5.29. Jacob Epstein, Study for Man and Woman, 1913, pencil and wash, 24.25x16.5ins (61.1x41.3cm), British Museum, London.
- FIG.5.30. Sakalave, Madagascar, Funerary Post, wood, 39.75ins (101.cm), formerly Epstein Collection.
- FIG.5.31. Jacob Epstein, Totem, 1913, pencil and wash, 24x16.5ins (61x42cm), Tate Gallery, London.
- FIG.5.32. Jacob Epstein, Study for Rock Drill, 1913, pencil and red and blue crayon, 18x23ins (58.4x45.5cm), Anthony d'Offay Gallery, London.
- FIG.5.33. Baule, Ivory Coast, Mask, wood, 35.8ins (91cm). Formerly Paul Guillaume Collection. Reproduced in The Burlington Magazine (London), Vol.36, No.205, April 1920, p. 168, as pl.1.
- FIG.5.34. Baule, Ivory Coast, Mask, wood, 35.75ins (91cm). Formerly Paul Guillaume Collection, Paris. Reproduced in Paul Guillaume and Thomas Munro, Primitive Negro Sculpture, New York, 1926, as Fig.28.
- FIG.5.35. Jacob Epstein, Study for Rock Drill (back views), 1913, (A) crayon, 16x26.5ins (40.6x67.5cm), Anthony d'Offay Gallery, London. (B) Lost. Reproduced in Bernard van Dieren, Jacob Epstein, London, 1920, p. 237, as pl.XII.
- FIG.5.36. Jacob Epstein, Study for Rock Drill (front views), 1913, (A) black crayon, 21x25ins (53.3x64.1cm). Tate Gallery, London. (B) charcoal, 16.75x26.5ins (42.5x67.5). Walsall Museum and Gallery, Walsall.
- FIG.5.37. Jacob Epstein, Rock Drill, 1914. Reconstruction 1973-74 by K.Cook and A.Christopher after the lost original, metal and wood, 98.5ins (250.1cm), Birmingham Museums and Art Gallery, Birmingham.
- FIG.5.38. Jacob Epstein, Genesis, 1930, marble, 64ins (162.5cm). Granada Television Limited, London.
- FIG.5.39. Dogon, Mali, Seated Female Figure, wood, no size given. Albert Barnes Collection, New York. Reproduced in Guillaume and Munro, Negro Art, as Fig.16.
- FIG.5.40. Baule, Ivory Coast, Male Figure, wood, no size given. Albert Barnes Collection, New York. Reproduced in Guillaume and Munro, Negro Art, as Fig.21.
- FIG.5.41. Jacob Epstein, Two Studies for Genesis, 1929, (A) pencil, 11x16.75ins (28x42.5cm). Private collection, London. Reproduced in Richard Buckle, Jacob Epstein, Sculptor, London, 1963, p. 153, as pl.236. (B) pencil, 11.25x17.5ins (28.5x44.6cm), Birmingham Museums and Art Gallery, Birmingham.

- FIG.5.42. Dan-Ngere, Liberia, Mask, wood. 10.5ins (26.8cm). Formerly Jacob Epstein Collection. Reproduced in Evelyn Silber, Terry Friedman, et al., Jacob Epstein, Sculpture and Drawings, London, 1987, as pl.III.
- FIG.5.43. Bakota, Zaire, Female Figure, wood, 23ins (58.4cm), Formerly Jacob Epstein Collection. Reproduced in Christies Sales catalogue, Egyptian, Greek and Roman Antiques and Primitive Works of Art of Africa etc. From Jacob Epstein Collection, London, 1961, Cat. No.13, pl.4
- FIG.6.1. Yoruba, Nigeria, Divination Bowl, wood, 7.8ins (20cm), Bristol Museum, Bristol, acquired 1896.
- FIG.6.2. Henri Gaudier-Brzeska, Ornament Mask, 1912, painted plaster, 30x27ins (76.2x68.5cm), Musee du Petit Palais, Geneva.
- FIG.6.3. Henri Gaudier-Brzeska, A Letter from Gaudier-Brzeska with a Sketch of Epstein's Tomb of Oscar Wilde, 1912. Reproduced in Roger Cole, Burning to Speak, 1978, p. 22.
- FIG.6.4. Henri Gaudier-Brzeska, Head of a Young Man, 1912, sandstone, 12x9.5ins (30.5x24.1cm), Stadt Bielefeld, Germany. Reproduced in Cole Burning to Speak, p. 56, as pl.9.
- FIG.6.5. Henri Gaudier-Brzeska, Redstone Dancer, 1913, stone, 17x9x9ins (43.2x22.9x22.9cm), Kettle's Yard, University of Cambridge, Cambridge.
- FIG.6.6. Bambala, Congo, Fertility Doll, wood, 2.25x3.75x0.5ins (5.4x9.5x1.2cm), British Museum, London, acquired 1907.
- FIG.6.7. Bapende, Congo, Mask, wood, 16.8ins (42.8cm), British Museum, London, acquired 1907.
- FIG.6.8. Henri Gaudier-Brzeska, Study for Redstone Dancer, 1913, watercolour and charcoal, 18.7x12.25ins (48x31cm), Musée d'Art Moderne, Centre Georges, Pompidou, Paris.
- FIG.6.9. Henri Gaudier-Brzeska, Portrait of My Father, 1910, dry clay painted bronze. 10.75ins (27.2cm), Musée des Beaux Arts, Orleans
- FIG.6.10. Auguste Rodin, Man with Broken Nose, 1864, bronze, 9x9x10ins (22.8x22.8x25.4cm), Rodin Museum, Paris.
- FIG.6.11. Henri Gaudier-Brzeska, Imp (two views), 1914, vained alabaster, 16ins (40.6cm), Tate Gallery, London.
- FIG.6.12. Bambala, Congo, Female Figure, wood and human hair, 20ins (50.7cm), British Museum, London, acquired 1907.
- FIG.6.13. Gaudier-Brzeska, Drawing for Imp, 1914, charcoal, 9.5x6.25ins (24.1x15.6cm), The St.Louis Art Museum. Reproduced in Alan G.Wilkinson, Gauguin to Moore: Primitivism in Modern Sculpture, Ontario, 1981, p. 125.
- FIG.6.14. Baule, Ivory Coast, Doll, wood 16ins (40.5cm), British Museum, London, acquired 1908.
- FIG.6.15A. Henri Gaudier-Brzeska, Self Portrait with Pipe, 1913, pencil, 18.5x12ins (47x30.5cm), Kettle's Yard, University of Cambridge, Cambridge.
- FIG.6.15B. Henri Gaudier-Brzeska, Self Portrait with Pipe, 1913, pencil, 18.5x12.2ins (447x31cm), Kettle's Yard, University of Cambridge,

Cambridge.

FIG.6.16. Henri Gaudier-Brzeska, Three Women, 1913, Charcoal and wash, 9.25x7.5ins (23.2x18.5cm). Reproduced in H.S.Ede, A Life of Gaudier-Brzeska, 1930, as pl.LIV.

FIG.6.17. Henri Gaudier-Brzeska, Woman and Dog, 1913, charcoal, 18.25x12ins (46.4x30.5cm), Kettle's Yard, University of Cambridge, Cambridge.

FIG.6.18. Henri Gaudier-Brzeska, Vase, 1913-14, marble, 17ins (43.2cm), Ezra Pound Collection, Brunnenburg. Reproduced in Cole, Burning to Speak, as pl.45.

FIG.6.19. Bambala, Congo, Snuff Mortar, wood, 16ins (40.6cm), British Museum, London, acquired 1907.

FIG.6.20. Henri Gaudier-Brzeska, Garden Ornament 2, 1914, plaster, 25x8.5ins (63.5x47cm), Kettle's Yard, University of Cambridge, Cambridge.

FIG.6.21. Baluba, Zaire, Chief's Stool, wood, 21ins (53.3cm), British Museum, London, acquired 1905.

FIG.6.22. Illustrations of the possible process of development of Gaudier-Brzeska's Garden Ornament 2, by the author of this thesis.

FIG.6.23. Henri Gaudier-Brzeska, Garden Ornament 3, 1914, plaster, 14.5x11ins (36.8x27.9cm), Kettle's Yard, University of Cambridge, Cambridge.

FIG.6.24. Henri Gaudier-Brzeska, Men with Bowl, 1914, bronze, Kettle's Yard, University of Cambridge, Cambridge.

FIG.6.25. Lozi, Zambia, Kneeling Woman with Bowl, wood, 22.25ins (56.5cm), British Museum, London, acquired 1905.

FIG.6.26A. Henri Gaudier-Brzeska, Design for A Door-knocker, 1914, ink and watercolour, 11.75x7.75ins (30x20cm), Kettle's Yard, University of Cambridge, Cambridge.

FIG.6.26B. Henri Gaudier-Brzeska, Design for A Door-knocker, 1914, charcoal, 10.25x7.5ins (26.3x18.5cm), Wolmark Collection, London.

FIG.6.27. Henri Gaudier-Brzeska, Door-knocker, 1914, brass, 6.8x3.25x1.25ins (17.5x8x3cm), Kettle's Yard, University of Cambridge, Cambridge.

FIG.6.28. Henri Gaudier-Brzeska, Couple, c1913, ink and wash, size and provenance unknown. Reproduced in H.S.Ede, A Life of Gaudier-Brzeska, London, 1930, p. 71.

FIG.6.29. Gaudier-Brzeska, Female Figure, 1914, ink, 18.5x12.25ins (46x31.1cm), Kettle's Yard, University of Cambridge, Cambridge.

FIG.6.30. Henri Gaudier-Brzeska, Hieratic Head of Ezra Pound, 1914, stone, 36x24ins (91.3x61cm), private collection, London. Reproduced in Cole, Burning to Speak, as pl.50.

FIG.6.31. Henri Gaudier-Brzeska, Maternity (front and back), 1913, marble, 11x10.25ins (27.9x26cm), Musee d'Art Moderne, Paris.

- FIG.6.32. Henri Gaudier-Brzeska, Charity (front, back and sides), 1914, stone, 17.75x8ins (45.1x20.3cm), Kettle's Yard, University of Cambridge, Cambridge.
- FIG.6.33. Henri Gaudier-Brzeska, Carved Toothbrush Handle (front and back), 1914, bone, 6.75x0.8ins (17.2x2.3), R.A.Bevan Collection, London. Reproduced in Richard Cork, Vorticism and Abstract Art in the First Machine Age, London, 1975, p. 444.
- FIG.6.34. Yoruba, Nigeria, Ivory Baton, ivory, 24ins (61cm), British Museum, London, acquired 1910.
- FIG.6.35. Yoruba, Nigeria, Fetish Staves, wood, cane and metal, 58ins (147.5cm), 56ins (142cm) and 52.25ins (140cm) respectively, British Museum, London, acquired 1903.
- FIG.7.1. Baule, Ivory Coast, Seated Female Figure, wood, Paul Guillaume Collection, Paris. Reproduced in Roger Fry, Vision and Design, 1920, London, as pl.III.
- FIG.7.2. Henry Moore, Head of the Virgin (after Virgin and Child by Dominic Rosselli in Victoria and Albert Museum, London), 1922-3, marble, 21ins (53.3cm), Ramon Coxon Collection, London. Reproduced in David Sylvester, ed., Henry Moore, Vol.1, London, 1954, as pl.6.
- FIG.7.3. Henry Moore, Studies for Reclining Figure (page 39 from No.3 Notebook), 1922-24, pencil, 9x6.75ins (23x17.2cm), The Henry Moore Foundation, Much Hadham.
- FIG.7.4. Baule, Ivory Coast, Mask, wood, 25ins (63.5cm), British Museum, London.
- FIG.7.5. Henry Moore, Ideas from Negro Sculpture (page 102 from No.3 Notebook), 1922-24, pencil, 9x6.75ins (23x17.2cm), The Henry Moore Foundation, Much Hadham.
- FIG.7.6. Henry Moore, Sketches of African and Oceanic Sculptures (page 103 from No.3 Notebook), 1922-24, pencil, 9x6.75ins (23x17.2cm), The Henry Moore Foundation, Much Hadham.
- FIG.7.7. Junkun, Nigeria, Standing Male Figure, wood, 34.6ins (88.8cm), British Museum, London, acquired 1909.
- FIG.7.8. Henry Moore, Sketches of Negro Sculpture (page 105 from No.3 Notebook), 1922-24, pencil, 9x6.75in (23x17.2cm), The Henry Moore Foundation, Much Hadham.
- FIG.7.9. Mumuye, Nigeria, Standing Female Figure, wood, 18.8ins (48cm), British Museum, London, acquired 1922.
- FIG.7.10. Baga, Guinea, Head, wood, 24ins (61cm), British Museum, London, acquired 1889.
- FIG.7.11. Henry Moore, Head (page 126 from No.3 Notebook), 1922-24, pencil, 9x6.75ins (23x17.2cm), The Henry Moore Foundation, Much Hadham.
- FIG.7.12. Henry Moore, Drawings of African and Inca Sculptures (page 120 from No.3 Notebook), 1922-24, pencil, pen and ink, 9x6.75ins (23x17.2cm), The Henry Moore Foundation, Much Hadham.
- FIG.7.13. Ubangi, Central African Republic, Negro Head, wood, 7.25ins (18.4cm). Private Collection, New York. Reproduced in Carl Einstein,

Negerplastik, Leipzig, 1915, as pl.15.

FIG.7.14. Henry Moore, Sketches of Standing Figures (page 143 from No.3 Notebook), 1922-24, pencil and chalk, 9x6.75ins (23x17.2cm), The Henry Moore Foundation, Much Hadham.

FIG.7.15. Henry Moore, Studies of African and Eskimo Sculptures, 1931,, pencil and chalk, 10.75x7.12ins (27.3x19.4), private collection. Reproduced in Rubin, ed., "Primitivism", p. 602.

FIG.7.16. Henry Moore, Girl, 1932, wood, 12ins (30.5cm), private collection. Reproduced in Sylvester, ed., Moore Vol.1, as pl.112.

FIG.7.17. Nkole, Zimbabwe, Figurines, stone, 3ins and 4ins (7.6cm and 10.1cm), British Museum, London, acquired 1905.

FIG.7.18. Henry Moore, Head of a Girl, 1922, wood, 9.5ins (24.1cm), City Art Galleries, Manchester.

FIG.7.19. Henry Moore, Standing Woman, 1923, wood, 12ins (30.5cm), City Art Galleries, Manchester.

FIG.7.20. Henry Moore, Caryatid, 1924, stone, 12ins (30.5cm), private collection. Reproduced in Sylvester, ed., Moore Vol.1 as pl.17.

FIG.7.21. Henry Moore, Torso, 1927, wood, 15ins (38.1cm), Marborough Fine Art Gallery, New York. Reproduced in Moore Vol.1, as pl.47.

FIG.7.22. Azande, Sudan, Pipe-bowl in Human Form, wood, 11.8ins (31.2cm), British Museum, London, acquired 1860.

FIG.7.23. Henry Moore, Mother and Child, 1922, stone, 11ins (27.9cm), private collection. Reproduced in Sylvester, ed., Moore Vol.1, as pl.3.

FIG.7.24. Henry Moore, Maternity, 1924, stone, 9ins (22.9cm), Leeds City Art Galleries, Leeds.

INTRODUCTION

In 1935 a book Art of West Africa (Excluding Music), edited by Sir Michael Sadler, with an introduction by Sir William Rothenstein was published under the auspices of the Colonial Office in London, for the International Institute of African Languages and Cultures in London. It is a short illustrated book intended to be of service to those who, in Britain and Overseas, are interested in the life of West Africa. Sir Michael's own essay, 'Significance and Vitality in African art', also appeared in this book. Here, he briefly but effectively outlined the salient qualities of African sculpture. He then pointed out that the sincere appreciation of African art by Europeans would take place only in the distant future. He therefore feared that the true recognition of the high merits of African sculpture would manifest too late or not at all because, "The shadows are falling fast on what is best in West African art." [1]

The indigenous religious, economic, social, moral, political, and philosophical values that formed the cultural matrix of African sculpture was undergoing a fast and unprecedented change which was undermining its significance and vitality. In order to arrest this unfortunate situation and to maintain a high aesthetic level of this art form in its native place, Sir Michael made a suggestion which began rhetorically:

What then can be done? 'Send', some may argue, 'as soon as funds allow, to each British dependency in Equatorial Africa, and especially the west, an artist of outstanding capacity who has shown insight into the significant quality of African art, and who can judge between what is good and what is indifferent or bad in it with a masterly penetration shown twelve years ago by Mr. Roger Fry when he wrote for the Athenaeum the memorable article on "Negro Sculpture", since published in his Vision and Design.' [2]

This artist of Fry's calibre was charged with several duties proposed by Sir Michael. He was to excite a general interest among Africans and Europeans in the profound problems which are implicated in the study of African art. He was to promote this art in African schools and to organise exhibitions in many places in the provinces, with a full explanation of the finest qualities in West African art.[3] Although there are indications of the appreciable success of this scheme, it has yet to be fully assessed. However, on the other hand, it can be claimed with a degree of certainty that there has been an increasing, sincere and discriminating appreciation and recognition of the vitality of African sculpture in Britain, Europe, and America since the first decade of this century. This is reflected in the high prices achieved by African sculpture in public auctions, in the acquisition programmes of Western museums and art galleries, in its indisputable and profound influence on modern art and its subsequent addition to the aesthetic vocabulary. Today numerous, well-illustrated, and at times colourful books, monographs, and essays on African sculpture are turned out each year.[4] From time to time major exhibitions of African sculpture are witnessed by the public in all the artistic centres of Europe and America.

In Britain, in particular, there have been no less than sixty major exhibitions of African sculpture since the beginning of this century. There are over fifty private and public museums and galleries in Britain that have substantial collections of African sculpture, (see Appendix III). No less than ten British artists, critics, decorative artists and so on have collected African sculpture since 1912 to the present. It is impossible and needless to be statistical about numerous private individual collectors all over Britain.

The appreciation of the vitality of African sculpture in Britain had never been too late as Sir Michael feared. Britain can boast of scholars with deep 'insight' into African sculpture in the persons of William Fagg, Malcolm McLeod, David Attenborough, Sir Herbert Read, Sir Kenneth Clark, Frank Willet, Sir Michael himself and others, whose appreciations are often cited. The salesrooms in Britain are witnessing and recording high prices and an increasing interest in primitive art, African and Oceanic sculpture in particular. London is the indisputable centre of the primitive art market although New York is now the centre of American Indian objects. There are about 16 major sales of African and Oceanic sculptures in London every year.[5]

The leadership of Britain in this area is not fortuitous. In the first place, Britain was a colonial power that had the most extensive trade links with several parts of Africa and by these links many artefacts found their way into Britain. In the second place, the leadership can also be attributed to the responsibility of a few British artists, critics and dealers who developed an aesthetic interest in African sculpture, admired, imitated, collected and evolved it, then developed a new connoisseurship in regard to it.

Paradoxically, since the discovery of African sculpture at the beginning of this century with its influence on Western art, its association with British art and artists in the process of modernization has not been studied. This artistic phenomenon has been related to the French and German artists in Paris, Munich and Dresden.

Of the several publications on African art only few included material on the relation of it to modern art. Robert Goldwater's Primitivism in Modern Art[6], is the most cited pioneer study in this area. It discussed the historical and aesthetic problems brought by

African and Oceanic art on modern painting, and related these problems to the French and German artists. It also discussed the influence on the works of Epstein, Gaudier-Brzeska and Henry Moore as modern artists and not as representatives of the British school; except Epstein whose relation to Vorticism was mentioned in passing. The most recent publication "Primitivism" in 20th Century Art[7], edited by William Rubin, discussed the influences of many primitive arts on 20th century artists in general, from Gauguin to Moore. African influence on Italian paintings, French, German and American art were also discussed excluding British art.

The reluctance of writers to discuss the crucial role of African sculpture on the British art scene could be attributed to the fact that the influence on British art is not a neatly self-defined phenomenon and great effort is needed to look into incidents that helped to realize it. For instance, the two Post-Impressionist exhibitions in London, the Pre-war conditions of art and the sudden and unprecedented prominence given to sculpture. And many writers on African and Oceanic influences seemed less concerned about them. The difficulties of analysing the complexity of British modern art in their essays has been epitomised by some writers. For example, Bryan Robertson stated: "The difficulties of British painting during the twenties and the thirties are too complex to analyse definitely here..."[8]

There are other reasons for overlooking the role of the British school. The British were late to develop interest in African sculpture and were influenced by it at the time its impact on the continental artists, critics and writers was less dramatic.[9] In general the French were inspired by the formal quality of African sculpture and evolved Cubism, while the Germans were inspired by the sentimental impact of it and invented the Expressionism.[10] These approaches are distinct and

separate the two schools in the study of African influence on European art. The British were inspired by the formal quality after the French, but did not invent any African inspired movement to distinguish them. Another reason is that the British sculptors were prominently and for a longer period, influenced by African sculpture. But in the cases of the French and the Germans it was the painters. This seemed to be a disadvantage to the British because many writers on the subject concentrated on painting while sculpture was only occasionally mentioned. These reasons have more or less created the impression that the artistic scene in Britain was altogether barren of interest in African sculpture and its influence, although more went on in London than is often acknowledged. Britain deserves in this area to be appreciated in terms of its own development in modern art.

This thesis seeks to investigate: how African sculpture has influenced the 20th century British artists between 1910 and 1930; to the what extent the artists influenced understood the conceptual foundation of African wood sculpture and if there is any need for such understanding in regard to the artistic development of the British artists.

The problems are: (i) To identify the formal qualities that characterised African sculpture which can be seen in the works of the British artists influenced by African sculpture. (ii) To identify the conceptual foundations and to see how and why the influenced British artists became interested in it and of what use it was to their development. (iii) To identify the problems aroused by the influence and to categorise the influence that affected the British artists.

The research is limited to 1910 and 1930 since this was the period of struggle for British artists to bring their work to the level of those of their contemporaries in Europe, and it was the period in which the influence of African wood sculpture occurred. After the 1930s the influence began to recede as a result of total establishment of non-naturalistic or representational traditions which had been accepted in all variations as true means of expression; and the influence had been absorbed into the fabric of the history of modern art. The research is also limited to African wood sculpture and will not consider sculptures in stone, metals, ivory, terra cotta and other materials except for reference and except composite sculptures in which wood had been largely combined with other materials. It is difficult to deal with date of production and individual artists in regard to early African wood sculptures because most of them were works of anonymity and the early collectors had no significant knowledge of their production. Only very few of the wood carvings known to us today are more than 150 years old and the majority are considered less. Generally African wood sculptures were shortlived in a tropical climate and in use. But in the case of the influence the dating can be limited to African wood sculptures that found their way into private and public museums and collections from 1800 to the 1920s in Europe, Britain, and America that had been seen by the British artists directly or indirectly through illustrations. The actual ages of production of the sculpture and who produced them do not matter in the study of their influence but it is the date of their acquisition in Europe, Britain and America, and their provenance in Africa which matter. The research does not seek to establish the tribes in Africa whose sculptures influenced the British artists most because artists themselves were not concerned with tribal styles and this is an independent study which is beyond the scope of this research.

The term African wood sculpture in this research refers to wood carvings of Africa, south of the Sahara, just below latitude 20 North of the Equator including Madagascar, (see Map 1), that conformed to ideas and practices established as valid to customs and beliefs of the African. The carvings therefore strongly adhered to styles, forms and functions determined by customs and beliefs. They are wood sculptures produced in the period long before European contacts with Africa and several decades after the contacts where European influence had not affected them due to the fast and unprecedented acculturation of the African continent. Many of these sculptures are found in European, British, American, Russian and African museums and galleries. Large numbers of them are also found in private collections all over the world. They are the works seen physically or through photographs and appreciated by the European and the British artists. Other terms used historically to imply African wood sculpture are: "Negro art"; "Negro sculpture"; "African Negro art"; "African art"; "Black African art"; "Tribal art"; "Traditional tribal art"; and "Primitive art". Although many of these terms are unsuitable terminology, it is not necessary to redefine them here but they will be used in a context of African wood sculpture. On the other hand the term African art shall be used in broader sense to cover architectural decorations, design works, pottery, jewellery, textile and other African artefacts. For the matter of simplicity the term African sculpture shall be used throughout this thesis.

The term Primitive art will be used in broader sense to cover sculptures of Africa, Pacific Islands, North American Indians, Eskimos, etc.

Conceptual foundation is a term that refers to the concepts that formed the basis of African art. The concepts refer to factors like meaning, form, style, motivation or inspiration, aspiration and functions which determined the goals and manifestations of artistic expressions which in turn culminate in the cultural totality or complex.

Due to several field studies of African art tribal names have changed. The procedure here is to use the most up-to-date names if possible.

The first assumption in this research is that there are visible influences of African sculpture on some 20th century British artists. The second is that the British artists influenced by African sculpture did not initially understand the conceptual foundation of African sculpture although in the later years their writings reflected a limited contextual meaning of the sculpture. They were irrelevant to their critical studies of the formal qualities and their modern artistic development. The third and final assumption is that the extent and nature of the influence can be determined through the study of works, pronouncements, writings, and publications of and on some 20th century British artists and critics.

The paintings and sculptures of the British artists that show African influence are studied in comparison with the African sculptures that are supposed to have influenced them. Examination of brief but revealing explanations and views on African sculpture and the subtle revelations of methods and meanings of the artists are made. The first four chapters deal with the factors that contributed to the manifestation of the influence. The last three chapters consider three British sculptors as case studies. The first chapter deals with the analysis of the formal qualities of African sculpture. It establishes

the generalised formal characteristics that interested the British artists and influenced their drawings, paintings, sculptures and tastes. The second chapter states how the British artists became interested in the conceptual foundations of African sculpture. It explains these foundations by discussing the motivations, functions, purposes and sometimes the meanings of the works and explains to what extent these foundations were understood by the British artists and how little they were related to their artistic development. In this chapter African sculptures in many museums in Europe and the United States of America are cited to illustrate points. This does not mean that the British artists had seen them. Chapter three deals with how African sculpture was introduced into Britain and how the ethnographic and the aesthetic interests were developed in it. It examines how it came to influence the works and tastes of British artists. Chapter four discusses the artistic problems posed by the influence, the misunderstanding of the term influence. It examines some previous definitions of the term and then redefines as well as outlining types of influence that affected the British artists. Chapter five discusses the passionate and obsessive approach of Jacob Epstein to African sculpture, his interest, writing and collection of it. And how his drawings and sculptures were influenced by it. Chapter six discusses the experimental approach to African sculpture by Gaudier-Brzeska, and how and to what extent his sculpture and drawings and taste were influenced. Chapter seven deals with how Henry Moore derived his inspiration from African sculpture and how it influenced his works and then led him to other forms of sculpture.

Although this research does not claim to exhaust the study of the subject it will hopefully serve as documentary evidence of the influence of African sculpture on 20th century British artists. As a body of

knowledge the result of this research will be useful to other researchers in Art History, anthropology and other related fields of knowledge.

CHAPTER 1

FORMAL ANALYSIS OF AFRICAN SCULPTURE

African sculpture is usually approached in terms of its purely formal or plastic characteristics and the way they have been organised. For instance J.J. Sweeney considered that the plastic qualities manifested in African sculpture were unrivalled:

It is not the tribal characteristics of Negro art nor its strangeness that are interesting. It is its plastic qualities. Picturesque or exotic features as well as historical and ethnographical considerations have a tendency to blind us to its true worth... It is the vitality of Negro art that should speak to us, the simplification without impoverishment, unerring emphasis on the essential, the consistent three-dimensional organization of structural planes in architectonic sequences, the uncompromising truth to material... The art of Negro Africa is a sculptor's art...It is as sculpture we should approach it.[1]

Sweeney epitomises the way British and European avant-garde artists approached African sculpture as sculpture. It was the formal characteristics which attracted and influenced them and sustained their visual interest. They were not initially interested in the subject matter nor any ideological content that African art possessed. It was a few years later that some of the artists began to develop interest in these areas. By analysing the basic qualities of African art, (the forms, surface treatment, and organisation), it is possible to understand and indentify the nature of the visual stimulus that the avant-garde experienced. Yet some scholars are still uncertain as to how far the formal aspect can be separated from the content of African sculpture or primitive art in general for a meaningful aesthetic appreciation. Eckart von Sydow believed that, "to separate the object from its social significance, from its ethnic role, to see and look for aesthetic side alone is to remove from these specimens of Negro art

their sense, their significance and the reason for their existence." [2]

This Chapter concentrates on the formal aspects since initially it was only these that interested the avant-garde. As William Fagg, one of the foremost authorities in the field of African art, confirmed when he wrote: "What interested and influenced the 20th century avant-garde was the pure form of African carvings; they knew nothing of the meaning of the forms, of their content or their belief, and cared less, for among their revolutionary purposes was the liberation of form from content in art." [3]

The formal analysis here is based upon selective generalization arrived at from the author's observation of African sculptures in museums in Britain, and from the results of field-studies by other writers. Some writers are reluctant to make general statements about African sculpture because it is so diversified and covers such a vast area which according to them is not homogenous. For example Andre Terisse argued that, "it is very difficult to classify or to generalise in the domain of African art." [4] Other writers, such as Werner Gillon believed that in spite of the stylistic diversity there are certain common characteristics in the treatment of forms and masses in most African sculptures, wherever it originated. [5] Fagg also accepted generalisation in African sculpture on broader terms in relation to art in general. [6]

African sculpture largely consists of human figures and masks; comparatively few animal forms were carved. The formal analysis of the human figure is divided into two sections: - Major Forms (the head, the neck and torso, and the lower limbs); Minor Forms (the eyes, nose, lips, ears, the female breasts, the navel, the forearms, the fingers and toes, the buttocks, and the male and female genitals.)

African figural sculpture was always divided into three parts and the most striking characteristics of the figure is the disproportionately large head. This usually forms one-third of the total height of the figure. For instance, the Female Figure, FIG.1.1, Baluba, Zaire, acquired by the British Museum in 1910, has a large head which is approximately one-third of the total height of 18ins. (46cm). This intriguing and unusual proportion is known as 'Reducing Proportion', 'Diminishing proportion', 'Proportion of Significance', or 'African proportion'. In his analysis Jan Vansina explained that the head forms one-third or one-quarter of the total height of many African figural sculptures. He illustrated this with a diagram, FIG.1.2, which is based on Louis Perrois's analysis of over two hundred Fang statues.[7] The numbers in the vertical order show the percentages of the various parts to the whole figures. In accordance with this, it has been argued by Willet that, in general, sculptors traditionally began by carefully dividing the block of wood to be carved into separate sections which would eventually represent the head, body, and legs. Hence these proportions were deliberately established at the outset. Robert Hottot first observed this as early as 1906, although his work was only published posthumously in 1956.[8] FIG.1.3 shows the various stages of carving: Diagram 1 represents the cylindrical log of wood to be carved; Diagram 2 shows the first stage of cutting away of the round surface to give the wood flat planes to make it more stable and easier to grip as it is worked by the sculptor sitting on the ground or on a low stool. One end is held in one hand the other end stands on the ground. The tool is held in the free hand. Sometimes the wood is worked on the ground on its side, where it would roll around out of control if it was not cut into planes.

In Diagram 3 the block is divided into sections establishing the proportions. The three brackets and the corresponding sets of numbers indicate the three primary divisions and proportions. The horizontal lines indicated by the second, fourth and fifth arrows represent the secondary scorings which guide the carver to fit the various parts of the body into the format of the wood; Diagrams 4 and 5 show the wood rudimentarily shaped in accordance with various parts of body, while Diagram 6 shows the completed figure.[9] The practice of giving figures large heads is often attributed to the fact that the African regarded the head as the seat not only of intellect but also of the emotions. The sculptor stressed its importance by exaggerating its size. Leon Underwood explained that, "The head, regarded as the seat of all human wisdom, is a symbol the meaning of which, in Europe, belongs to the heart." [10] There are a few exceptions to this general rule where the proportions of the heads to the bodies are in the ratio of 1:5 for example in the Female Figure, and even 1:12 as in the Staff, Mbuun, (See FIG.1.4)

Apparently there is no specific established shape for the head which is common to all African sculpture. The head may be egg-shaped, conical, pyramidal, oval or squarish. In some cases the treatment of the hair makes the head larger and defines the form. FIG.1.5 illustrates examples of different head types. They are all geometric in shape, ie. they are all based on cones, spheres, half spheres, cubes, pyramids, or combinations of these (eg. FIG.1.5E) Another common feature is the prominence given to the forehead which may protrude dramatically in a dome-like sweep or form a horizontal shelf-like overhang as in FIG.1.5E. Often the prominent forehead gives a prominent concave profile to the face as in FIG.1.5C.

Generally speaking there are two types of faces in African sculpture, namely, the concave and the convex faces. In the concave faces the dome-like foreheads and the depressed bridge of the noses form a 'S' curve in the profile, while the shelf-like overhang forms a 'C' curve. In the convex face the sweep of the forehead continues downwards with the nose without any depressions forming a bow. (See FIG.1.5D)

Douglas Fraser, Henri Lavachery, Perrois, and Hans Himmelheber have all observed that the two types are equally common and can be found in the same tribe and place. Himmelheber stated: "Probably no tribe is destined by nature or by some inherent aesthetic urge to carve in one manner and not in the other(sic)."[11] As an example he cited the Senufo, whose works are generally concave, but who occasionally produce convex pieces. He identified three geographical regions where the concave tendencies predominated: the Western Sudan (the Senufo, Bambara, and Bobo tribes); the area between the Lower Congo and the Ogowe Rivers (the Bakota, Pangwe, Bapende, Bakwele, and Ossyeba tribes); and the Eastern Congo (the Mbole, Metoko, Balega, Babembe, and Baluba tribes). Yet he also emphasised that in these regions there were tribes producing convex pieces. For instance in the western Sudan, the Masage, Pumi, Benjabi produce convex works. Outside these regions both tendencies are equally common. Map 2 shows the Regional Distribution of Concave and Convex Faces. Map 3 gives more detailed positions of the tribes. Fraser and Lavachery linked the concave tendencies to the survival of the oldest Black Cultures, the 'paleonigritique'[12] Fraser explained that 'paleonegriitique' is an African prehistoric culture of the Neolithic period often referred to as Megalithic tradition which is 5,000 years old. This tradition is similar to those of Europe, Middle East and Asia. He therefore observed that the concave motif is in several art styles of these periods and traditions. He cited examples

of Megalithic ivory figurines with concave faces excavated near Beersheba in Palestine, in Scandinavia and in the Urals of Russia in comparison with two wooden grave effigies excavated in South Ethiopia now in the Sammlung für Völkerkunde, University of Zurich.[13]

Another characteristic of the face that has been observed by some writers is the 'heart-shape'. The term 'heart-shaped face' was coined by Paul Wingert.[14] Elsy Leuzinger described the face as having 'high-arched eyebrows, sweeping outward across the temple and cheeks, and meeting at the mouth'.[15] Fraser considered it a complex idea that runs through African sculpture and elaborated:

...the face is shown as a smooth depression or concave face which extends from the under side of the eyebrows to the vicinity of the mouth. Within the heart-shaped plane, the nose appears in a relief as a downward extension of the forehead and the eyes as raised oval shapes.[16]

Edna Bay divided the heart-shaped faces into six types, (see FIG.1.6). In the first type, the strong arch of the eyebrows ends in a pointed or rounded or rectangular chin. This shape is commonly found among the works of the Bakota, Mpongwe, and Fang tribes; the Baga, Senufo, Baule and Kissi in the west; Ibibio, Ibo, Ijaw, and Ijala in South Nigeria; Bapende, Ndugu, Balega, Bene Lulua, Balubu, and Bakuba in Zaiere; Ometo in Ethiopia; Zaramo, Makonde and Zulu in the east and south. In Type 2, the heart-shape ends in the upper or lower lips, ie. the lower or the upper lip forms the base of the heart shape; for example a Bakwele mask where the heart shape ends in the upper lip, (see FIG.1.7A); and a Bakete mask with the lower lip forming the base of the heart shape, (FIG.1.7B). Figures and masks with the heart-shape ending in the lower lip are less common and often found among the Fang, Barega, and the Makonde. Those with the heart shape ending in the the upper

lips are common to the Baule, Afo, Ibibio, Ekoi, Ibo, Ometo. In Type 3, the archs of the brows meet the rectilinear edges of the cheeks which formed a V-shape. This is common among the Bakete, Barega, Bapende, and Bakuba. In the fourth type the concave plane of the face is very shallow. The intersection of this plane and the planes of the jaws forms a rounded ridge, unlike the sharp ridges of types 1 and 2 faces. It is frequently found among the Baule, Guro, Fang, Mpongwe, Dan, Bapunu, Baluba, Makonde, Balumbo, Bapende, Basuku and Senufo. In Type 5, the brows descend in steep diagonals to meet the edges of the cheek and form a diamond-shape enclosing the concave plane of the face. This is common among the Barega, Dogon, Baga, Bakota, Baluba, and Ngombe. Type 6 is characterised by a straight and strongly emphasised forehead which overhangs the lower face, replacing the arched brows. The chin can be either rounded or pointed, but the face is often elongated. Although this type hardly looks heart shaped, Professor Bay considers it to be an adaptation of the long shape of Type 1. It is common among the Toma, Dogon, Bobo, Mende, Baga, Bambara, Malinke, Senufo, Dan Ngere, Ijaw, Ibibio, Bakota, Ibo, Bakwele, Ngumba and Duma. Type 1 and 2 are the most common and wide-spread, while Type 5 is the least common, (see Map 4). Apparently, the concave and the heart-shaped characteristics are inseparable. Their meaning and functions are still obscure. Fraser thought that the origin of the concave trait might be at least fifteen hundred years old, from the time of the beginning of the migrations by the Bantu-speaking peoples whose ancestral roots lie in Nigeria.[17]

Owing to the emphatic use of geometric shapes, planes, and sharp curvilinear and rectilinear edges the face is often devoid of emotional expressions such as joy or anger. The face is mute and impersonal and this invokes a feeling of tranquility (perhaps induced by a trance-like state), serenity and dignity. These characteristics were to remind or

reassure the African of the peace and harmony between the physical and the spiritual world which was necessary for his survival.[18] However, there are some sculptures that display rather threatening features: glaring eyes and rows of aggressive teeth revealed through square or oval mouth, (see FIG.1.8). Perhaps they were to invoke a sense of fear or humour in the onlooker.

In spite of the generally stylised treatment of facial features in African sculpture there is some evidence that there have been attempts to carve portrait statues or portrait masks among the Bushongo, Baluba and the Baule. These are, however, not portraits in the European sense, intended to convey a reasonably accurate likeness of a specific person at a particular moment. African portraits are conceptual, not visual, representations of the individuals. In other words they have the same formal characteristics as other sculpted figures but with the difference that they are commemorated to, or associated with specific individuals. The examples most frequently cited are the Baluba figures or Ndots, which commemorated the kings of the Baluba people of Zaire, (see FIG.1.9). The earliest of these has been dated to about 1600.[19] The almond shaped eyes with horizontal slits are closed probably to emphasise the repose of the dead king. It shows a huge head; thick cylindrical neck; square shoulders; short arms with blunt fingers; and cross-legged posture. Such characteristics are found in other figural sculptures except perhaps the cross-legged posture.

The Baule portraits also depicted imaginary individuals living in the ancestral world or heavens, to elicit their protection for the living owners. They were associated with the Baule belief that every human being lived in Heaven before they were born. Since the earthly spouse was not necessarily the heavenly spouse, the latter might appear in a dream. Then the heavenly spouse was described to the sculptor who

made the portrait.[20] Such portraits were characterised by the heart-shaped motif, slit eyes, long narrow inverted 'T' shaped noses, pursed lips, rounded chins, and dome-shaped foreheads. The cheeks, the temples, the necks and at times the chins were decorated with cicatrices in low relief. These were tribal marks of identification which have now lost their meaning.

The second section of the African sculpted figures comprises the neck and torso. The neck is often cylindrical and elongated; it seems to be the extension of the torso with relation to the thickness of it. In other words the thickness of the torso often determined the thickness of the neck. This trait is well depicted in FIG.1.10 - Standing Male Figure, Basongye, Zaire, in the British Museum since 1908. The torso is often cylindrical with occasional bulges at the front as in FIG.1.10, or at the left and right sides, giving it slightly conical or pyramidal effect. These bulges sometimes were to facilitate holes in the torso in which magical substances were stuffed. In such cases they are described as Fetish Figures. The Female Figure, Dogon, FIG.1.11, acquired by the Trocadéro in 1906, shows an unusual type of torso that is flattened on both sides. This is a common feature of the ancestor figures of the Dogon.

The Lower limbs form the shortest section of the body; the thighs and legs are short and often thick, the feet are broad and either flat or pyramidal. Guillaume observed: "Such legs and feet are characteristic of nearly all Negro sculpture... They function plastically like the base of a pyramid to serve fundamental stability." [21] Besides the structural significance of flat or broad or pyramidal feet as a support and balance to the figure, Fagg suggested that it symbolised man's faith in a stable universe and his intimate relation to Mother Earth. [22]

The knees are often bent to give a zig-zag impression to the lower part of the body. Andreas Lommel assumed that this was derived from squatting figures but the actual origin and meaning were unknown to him.[23] Ladislas Segy interpreted the bent-knee as a restrained posture and therefore called it 'latent motion'.[24] There are, however, several African wooden figures with relatively straight legs. A Female Figure, Mende, (FIG.1.12, which was acquired by the British Museum in 1908), from Sierra Leone has straight long legs but disproportionately small, short, and weak arms. The figure is blackened and it is used by the Yassi, a society devoted to the art of magical healing. It is supposed to transmit the wishes of the spirits through the medium of the shaman priestesses.[25] The head is approximately one-sixth of the height - 46.25ins (117.5cm). The unusual proportion (not of the usual African proportion) and the straight legs of this figure cannot be attributed to its magical significance.

The Minor forms or secondary anatomical features such as the eyes, the nose, the breasts, the toes and fingers, the navel, the buttocks the genitals, etc., can be considered to be the most expressive parts of African figures and masks. As well as expressing mass and volume, they are also sometimes decorated with symbolic details, the significance of most of which are obscure.

Eyes are carved in an immense variety of forms. They may be incised or projecting almond shapes, coffee beans, or mere horizontal slits either straight or curved, and or sometimes they are gouged out like craters. In some masks and a few figures, the eyes are square, rectangular or diamond shaped holes. Sometimes they project in high relief as cylinders, cubes, pyramids, and cones. They may be tiny or disproportionately huge, close together or wide apart.

FIG.1.13 illustrates different Eye Types:- Type A1, is a raised lozenge shaped eye with a dot for the pupil; A2 has incised lozenge shape eyes. Type B shows almond shape eyes (B1 is concave, B2 is convex). Type C shows slit eyes: diagonal slits, horizontal slits, and curved slits. Type D are conical projections. Some have pointed ends and others rounded tips. Others are prisms. Type E represents the pierced eyes: round, square and rectangular, cut out horizontally or vertically. Type F are cylindrical eyes without holes and with holes like tubes.[26] Type G consists of eyes represented by other materials such as seeds, metal discs, shells or pebbles. For instance G1 shows eyes represented with cowry shells. All of these varieties of eye shapes are found among the works of all the different tribes.

The nose may be thin or thick, long or short; a triangle, an inverted 'T' or a rectangular block. In most cases the nose represents the continuation of the forehead. In concave faces the nose is dramatically depressed at the bridge. FIG.1.14 shows the different Nose Types:- A is a pointed and up turned nose which is commonly found on Bayaka and Basuku figures and masks. It is usually described as the nose of Cyrano by some writers.[27] Type B is a long triangular nose in high relief. Triangular noses are the commonest type of nose found generally in African sculptures. Type C is a huge projection with the base shaped like an arrow head. It is common to Baga sculpture. It is believed to symbolise the phallus, fertility and fecundity.[28] Type D, the inverted 'T' shaped nose is common among the Baule. Type E, is used by the Basuku, Baluba, Bakuba and Yoruba. Type F is the long and sharp ridge nose which anticipates Modigliani's sculptures and was used by the Dogon, Guro, Senufo and Baule.

Other features show an equal range. The mouth could be oval, almond, or diamond shaped, eight-shaped or even a circular or rectangular tube, (see FIG.1.15, Mouth Types). The ears are often carved as horse-shoe, saucer, or cup shaped, (see FIG.1.16). The arms may be straight or curved cylinders; attached or detached from the torso. The way in which the arms are joined to the torso makes the shoulders square and vital, or rounded and drooping. The hands are usually less carefully treated with tube-like and blunt fingers, although among the Bajokwe of Angola, the hands and feet are carved with great care and detail, showing the finger and toe nails, (see FIG.1.17, A Male Figure, Bajokwe). It represents the ancestral hunter and warrior Chibinda Ilungu holding his gun and staff in hands and wearing an elaborate hat of a chief. The size of the hands and feet suggest physical strength and endurance. Their elaboration emphasises their importance to a warrior and hunter.[29] The arms may be raised above the shoulders to support an object placed on head as in caryatids.

The female breasts are usually depicted as large or small cones which are placed high on the collar bones, at right angles to the body. They may also be spherical or cylindrical thrusting horizontally or downwards. Sometimes they are represented as by the inverted two sides of a triangle in high relief, (see FIG.1.18). The navel is often represented with a small or a large plug or cone, or even a small rounded form like a boil. It generally expresses the link between man and his physical and spiritual origin and his unshakable attachment to nature.[30]

The buttocks are usually rendered as masses jutting out to counterbalance the thrusting breasts and the slightly bulging stomach at the front. The backwards thrust of the buttocks sometimes creates a strong curve at the back of the torso.

The male and female sexual organs are sometimes exaggerated and shown in an uninhibited way. The penis, for instance, may be elongated to the level of the knee or the shin. It may also be a roughly shaped, horizontal, diagonal or downward pointing appendage. The testicles are less prominently represented, usually being shown as two small balls attached to the sides of the penis at the base between the thighs, (see FIG.1.19). The scrotum sack occasionally appears as a hernia. In the first three figures of FIG.1.19 the penis is elongated and it is almost as thick as the legs. The position and size of the penis in relation to the body and the legs were determined by aesthetic and material considerations. A penis of such length and size would easily break off in wood if positioned horizontally, and it would also introduce a strong element of horizontality which would break the vertical rhythm of the figure. The exaggeration is often adjusted to the overall structure of the statue. In the female figure the pubic triangle is emphatically broad and occasionally covered with cicatrices as seen in FIG.1.1. The vagina itself is at times represented by normal or inverted little isosceles triangle, a vertical slit or an aperture. It is sometimes rendered open in an attempt to show the internal details. The clitoris and the libia are sometimes seen grossly protruding and parted in the middle. FIG.1.20 shows a figure with a protruding sexual organ with cicatrices covering the pubis and the stomach and hands resting on flat triangular breasts. FIG.1.21 shows a vertical slit representing the sexual organ and small conical breasts; FIG.1.22 shows a figure with a small triangle for the vagina; and FIG.1.23 shows a female rider carrying a huge bowl. Her vagina is a large round and deep hole. The overt display of the sexual organs is an acknowledgement of their procreative powers. Such figures were associated with fertility rites, and were not directly aimed at sensuality or eroticism.[31] R.H.Wilenski stressed:

There was sexual meaning in Negro sculpture but not sensual meaning. Even making the maximum allowance for the known and presumed differences between the white man's and the black man's erotic, it seems impossible to assume that the caressibility was a character that the negro sculptors were mainly concerned with in their rendering of the naked human body.[32]

There are androgynous or hermaphrodite figures which show the male and the female attributes simultaneously, (eg. combining female breasts with a penis, see FIG.1.19A). Ladislav Segy pointed out that these figures did not "indicate hermaphrodites as we might think" but he believed that they merely "re-emphasise the fertility concept." [33] There are also figures that show no sexual elements at all, (see FIG.1.24A). Most of these were meant to be partially covered with magical substances like mud and other objects as seen in FIG.1.24B and C. Thus there was no need to indicate their sex.

African sculpture is characterised by frontality and symmetry. The head and the body are almost always directed to the front without the slightest turn to the right or left. Exceptions do occur. For example FIG.1.10, illustrates a male figure with a ram's horn inserted into the top of the head which is turned to the left. R.L.Rogers attributed the frontality and symmetry to the axis of the cylindrical trunk of wood from which the sculptures were carved.[34] Yet African sculptures in brass, bronze, iron, terra cotta and stone are also frontal and symmetrical. Leuzinger argued that it was a stylistic feature and that it would be wrong to think that the repose and harmony (ie. frontality and symmetry) of African sculpture derived from the fact that it was carved from a single block of cylindrical wood. He thought it derived from a successful correlation of curves, planes, and cubes, of depressions and elevations, which had been well conceived by the carver. He explained that while carving the carver turned his wood 'round and

round, examining it from all angles with an eye to true three-dimensional forms'.[35] This, he believed, led to a greater concentration of form and stylistic features like symmetry and frontality and the others. In a symmetrical figure or mask the left and the right sides of a central vertical line are mirror reflections of the other. There are few asymmetrical masks and figures, found among the tribes in Cameroon, Congo, and Angola. Joseph Cornet pointed out that the Congo artists were less obedient to the law of frontality than most other primitive sculptors. His belief that, "It is possible that European influence encouraged them to interpret their subject in this way, although the actual execution conformed to African taste," is highly debatable.[36]

Generally speaking, dynamism is lacking in African sculpture, although the Bangwe of Cameroon did attempt to portray movement in their dancing figures. For instance in FIG.1.25, a king and a queen are engaged in rhythmic turning and crouching movements. The king, wearing a huge crown, necklace and anklets, holds his pipe in the left hand. The queen holding a bell in her left hand, part of her right arm is broken off. She has a little scallop hair style on the top of her head and five rings around the neck. She also wears a necklace. Her mouth is open showing rows of triangular teeth to indicate singing. Her breasts are huge shapes and downward pointing. Movement is felt in the two figures through the crouching and slightly turning postures. This is more obvious in the body of the queen whose head is turned from the axis to the left and upward. The twist in the body of the king is felt in the left shoulder which is slightly higher and pushed forwards. The two figures suggest of movement in a way rarely attempted in African sculpture.

African sculptures are characterised more by gestures than by movement. Figures have hands clasped to the chin or on chest, hands resting on the thighs or the stomach, or holding in front of the body in supplication. In female figures hands hold or support the breasts. Figures are usually depicted in a limited range of poses. Both the male and the female figures are posed sitting, squatting, kneeling and standing with both legs parallel. The way a person stands in African societies indicates his or her personality. Proper stance, that is standing straight and firm, symbolises life, strength, and nobility. The carved female figure, with the hands supporting the breasts, related to many beliefs such as the blessings and acceptance of womanhood, inherent maternal goodness implying generosity and protection for the social group. A female figure with the hands on the stomach might represent pregnancy and the protection of life. Both male and female figures standing with the hands parallel to the body indicated readiness to hear the supplicant and to act. A kneeling figure might symbolise an act of greeting, a request for a favour or for forgiveness from the elders. Seated figures symbolised responsible deliberation for the good of the community.

The surfaces of the masks and figures reveal marks of the tools or are smooth. They are generally dyed or coloured or treated with palm oil, gums, resins, camwood (ie. the red powder of pterocarpus or camwood tree), and sacrificial blood. Simple earth and vegetable pigments were used for colouring, such as red tukula (powdered cam-wood); red and yellow ochres; kaolin for white; soot for black; and indigo. Traces of commercial washing blues have been found on some old Yoruba works by Leon Underwood who traced it to the Rickett's commercial blue which was an early article of trade on the West coast of Africa.[37] The application of several different colours to one

sculpture is fairly common, especially among the Yoruba and the Dogon.

Colours are often used to enhance the plastic qualities of the sculptures, yet they also have certain ethnic meaning. White, for instance, symbolises purity, but it also represents the spirit world and is sometimes referred to as 'ghost-colour'. The Yoruba associate blue or indigo with the sky god Olurum, the owner of the heavens, and apply it to the heads, hair and headdress of the sculptures.[38] Among the Ashanti gold or yellow represents wealth and power, while green symbolises abundance and hope. Red is generally associated with life giving energy.

The surfaces of the sculpture are sometimes covered with cicatrices in relief, or with incised or painted striations of short or long lines either arranged diagonally or vertically. Frequently incised geometric patterns, of triangles, lozenges, circles and other shapes were used. Occasionally, the surfaces are decorated with other materials like human and animal hair, seeds, cowry shells and coloured beads. For instance, Bamileke cover the entire sculptures with little cylindrical beads of different colours in particular patterns. The Bakota nailed copper strips with striations embossed on them, to part of their reliquary sculptures. Gold-leaf and silver sheets were also used among the Ashanti to cover some wooden sculptures.

The sculptures are characterised by abrupt transitions between the forms and volumes. Each major part of the figure or mask seems to have been produced separately as a self-contained formal entity producing abrupt changes of planes. There is rarely any continuous flow of one form into another to create soft and smooth joints partly because of the geometric nature of the forms. For example a triangle or rectangular nose placed on the concave or convex plane of the face will inevitably

produce angular joints. Similarly, a cylindrical neck on square shoulders also creates a harsh angularity. There are, however, sculptures that show the use of gentle flowing joints at certain parts, as in the hips of the Baluba Female figures shown in FIG.1.1, and FIG.1.20.

Distortions have a particular significance in African sculpture. Archer Melville emphasised African sculpture's "ruthless distortion of human and animal forms." [39] Albert Barnes compared such distortions with those in ancient Egyptian and Chinese art, but emphasised: "In Negro sculpture, however, the body is altered more freely and extensively with the resulting achievement of a greater wealth of striking and different rhythms." [40]

There are three kinds of distortions in African sculpture. The first type involves changes in the relative size of the different parts of the anatomy, for example, the enlargement of the head; unusual figural proportions; the exaggeration of the minor anatomical elements such as the penis or the nose, (see FIG.1.19B and FIG.1.14A, B and C, respectively).

In the second type of distortion the human and animal forms are reduced to geometric or quasi-geometric figures. For example in the *Akuaba* of the Ashantis, the head is reduced to a disc (in FIG.1.26), the neck and the torso to cylinders, and breasts and the navel to cones. Another example is the Reliquary Figure, Bakota, Zaire, FIG.1.27, where the body is reduced to a diamond shape balanced on a cone, linked to the huge head by a cylinder. The outline of the head formed an egg-shape whose plane is concave. The head is crowned with a circant and is flanked on both sides with flat arched shapes. A cone is attached to each of the horizontal bases of these shapes. The face is covered with

copper plate into which striations have been hammered. The sex of the Bakota Figures are hard to determine although the crown and decorations might have originally had some significance which would have clarified this. The third category of distortions is the human-animal form where stylised animal and human forms are harmoniously fused into a composite form. These types of figural sculptures are scarce but fairly common in masks.[41] Ikenga, FIG.1.28, of Yoruba, which were acquired by the British Museum in 1873, show the front and side views of two such figures. The figures have antelope horns painted black and gray. The heads in profile are animal-like (ie. the jaw and the mouth protrude like the snout of a calf), but from the front the faces, (eyes, nose and cheeks), look human. The necks are long and curved. The torso of the figure on the left is a rectangular block with the left and right sides covered with ridges; while the right figure has a cylindrical torso with ridges. Both figures are sucking or smoking pipes. The one on the left is seated on a stool. Another example of such sculptures is the mask Waniugo of the Senufo, which combines powerful symbolic animals; such as the chameleon (considered spiritually powerful for its ability to change the colour of its skin), wild boar, buffalo, antelope, crocodile and vulture, (see FIG.1.29).

Melville argued that these distortions were not the result of the primitive will to abstract or the result of any exercise in imagination but were governed by various social functions or usage.[42] Although this may be true in general it would not be incorrect to discuss any possibility of artists using their imagination. Subsequent field-studies, for instance, by Carl Kjersmeier have suggested that artists did use their imagination. Between November, 1931, and April, 1932, in Kjersmeier's expedition to French West Africa, now Mali, he collected over a hundred and fifty different sculptures by the Bambara

people, including fifty-six antelope masks called Chi wara. Each one was absolutely different from the other and Kjersmeier reported:

Never had I seen such gift of outstanding variations, so bold an artistic fantasy... In the making of these antelope-masks the fancy of the artists has a free rein and boldness without compare in other Negro art. It is as if each Bambara smith had tried to outdo the other in imagination. From village to village the shapes and the compositions vary...[sic]

When I went to Africa I had the theory that the Negro sculpture was a tradition art, and that all the masks and figures had been created according to a fixed tradition which the tribe laid down to be respected from generation to generation, though naturally with a certain freedom conceded to the gifts and personality of the artist. My studies in the art of Bambara have convinced me that - like all Negro art - this, is an individual and not a collective thing [sic].[43]

African sculpture is monoxylic, which means that it is carved from one piece of wood. This has puzzled European writers such as Dmitry Olderogge: "it is difficult to understand how they could simply have carved them out of logs. African sculpture is usually carved from one piece of wood without parts being stuck, nailed or wedged on afterwards." [44] This is the case even with very complex sculptures like the Wooden Throne, FIG. 1.30, from Bamileke, Cameroon, now in the British Museum. Elaborately carved, the chair is approximately 3 feet in diameter, and 3 feet 10 inches in height. This throne, according to Rev. F. Christol, who obtained it in the late 1890s from the Cameroons under the French Mandate, was used by a chief when administering justice, or on other specially important occasions. [45] The figures forming the back of the seat represent the chief with his wives on whose heads his hands are resting. The figure on the right holds a bowl and the other holds a horn cup. The length of his arms indicated his authority. The portion below the seat, and between it and the annular base, is carved in openwork and shows a series of alternate human figures and conventional elephant's heads, some of which rest on a

crawling leopard. There are masks of an even more complex composition from one piece of wood. The intricate Epa mask, (FIG.1.31), 54ins high, was carved in c 1908, by a traditional Nigerian carver named Bamboye. The helmet-shape mask supports the disc on which are mounted a chief seated on horseback under an umbrella flanked on both sides by attendants and warriors holding matchets and flintlock. Such masks were painted to pick out the forms and it indeed shows traces of red, blue, and white.

In a few very exceptional instances parts of the masks or figures were carved separately and put together. An Ogoni mask, (FIG.1.32), has movable jaws, cane teeth and tusks painted white. Vegetable fibres (raffia) are attached to the base of the head. The technique of making parts of the sculpture movable has been attributed to the influence of Arabian and European carpentry. For example Fagg argued that Wooden Figure, (FIG.1.33) with moving limbs, collected by Stuhlmann in 1899 was influenced by the Arabs whose presence had been very strong along the whole of the East African coast for many centuries. The Funerary Screen of the Ijo, Nigeria, (FIG.1.34), British Museum, is an example of assembled articulated figures. The Ijo people, according to Fagg, have been long in contact with European ships, for they were great slave-traders; the development of their funerary screens therefore might derive from their knowledge of European carpentry.[46]

The sculptures were not only carved from single pieces of wood but were also carved directly, without preparatory models or preliminary sketches on the wood to be carved. (See FIG.1.2 which shows the stages of direct carving). The technique is an analytical operation consisting of cutting away superfluous material until the desired form is exposed. The mental image of the sculptor is immediately concretised in the wood without being diluted through preliminary studies. This is why many

writers consider African sculpture to be so sure and pure. Wingert who observed that these aspects (especially sureness), pervaded the works of African sculpture stated: "...nothing appears to be there that should not be added. The work is complete in itself." [47] Andre Salmon agreed that he had no conception of the purity of pieces of Dahomian sculpture although he had an idea of their 'savage beauty'. He, however, stated: "Since 1906 purity has been visible in the black statuary of the Ivory Coast, Dahomey, Senegal and the Pacific Isles." [48] Werner Gillon also emphasised that the purity, simplicity and spontaneity were the marks of the best African sculpture. [49]

The technique of direct carving from one piece of wood possibly accounts for the great respect accorded the material. Many artists and writers like Henry Moore, Epstein and Stanley Casson have commented on the African sculptor's respect for his material. Casson for instance stated that "the sculptor did not carve ivory as if it were stone or wood as if it were ivory; in his bronze-work he achieved flowing lines, as befitted the nature of the material; and in wood he carved shapes he desired without forgetting that he was carving wood." [50] Wood is treated within the limit of its physical properties. Generally, the wood was worked, as far as possible, with the grain, although some details might require working against the grain. Wood is fibrous and hard but even the densest woods like ebony and *Lignum vitae* are not as structurally homogenous as stone or iron. The wood available to the African sculptor ranged from a soft and light wood like the silk-cotton wood, to a hard and dense wood like ebony. Generally, however, he preferred a medium hard wood like camwood, *Sese* (*Halarrhona wulsbergii*), and *Ofruntum* (*Funtumia elastica*) in the wet or green state, when it was easier and quicker to carve. Sometimes he even soaked wood that was too dry or seasoned, to moisten it before carving it. The disadvantage of

this, however, was that the completed carving might crack when it dried. Such cracks are visible in some old pieces (eg. FIG.1.10). Cracking seldom occurred because the wood was chosen after a careful study of it to avoid any natural weak point. Oiling the wood also prevented cracking because it sealed the pores and prevented excessive evaporation of wood moisture.

Two factors determined the choice of wood for a particular work: the wood's physical properties like colour, density, strength and durability derived from the belief that trees were occupied by spirits which gave them their spiritual powers. The efficacy of the power was determined by the size and medicinal value of the leaves, bark, seed, fruit and the root of the tree.

Fagg was the first scholar to relate the formal characteristics of African sculpture to mathematics. He did not suggest that the African sculptors were interested in mathematics or knowledgeable about it, but implied that they seemed to apprehend certain facts of nature which are defined mathematically. He emphasised particularly the mathematical significance of the curves:

The most important of these is perhaps the curve of growth, which we call the exponential or logarithmic or equiangular curve. Curves of this kind such as the horns of rams and of antelopes, the tusks of elephants and the shells of snails, are among the most obvious manifestations of growth or increase in the African world, and that their significance is not lost upon the priests and the artists is made perfectly plain by the constant use of these excrescences in art, either by actual incorporation (as when a horn of buffalo or duiker antelope is inserted in the head of a Basonge figure) or by carved representation. [51]

Fagg further suggested that the relation between many exaggerations of human and animal features and those features themselves can be explained in terms of exponential co-ordinates. He argued that although the

exponential curve might not directly be in evidence, it nevertheless supplied the principle of growth which produced the sculptural form.[52] He also explained that although mathematics and its concomitant philosophical concepts did not provide the motivation for African sculpture they may assist Europeans to understand elements of African dynamism.[53] In African sculpture, emphasis is placed on the plastic construction, rather than on the anatomical. The structural organisation is based on principles determined by aesthetic and practical considerations. These features led Kjersmeier to draw a parallel between the inspiration behind the Bambara masks and engineering:

These stylised sculptures of the Bambara belong to that form of Negro art which is most appreciated by the generation that saw the beginning of Cubism and Expressionism. These geometric and constructive carvings are like the daring work of engineers, and are born from a spirit analogous to that which has made our century an era of motors and flying machines.[54]

A Chi wara Antelope Mask, (FIG.1.35) of Bambara, Mali, seems to epitomise such spatially open forms. The top right hand figure seems to be riding on a kind of a mechanical contraption in space. The lower figure on the left seems hoisted up by the arched shape. The kangaroo like creature supported on the thin cylindrical pole suggests a weathercock. The downward sharp pointed form with the saw edge adds dynamism while, the small hollowed cube supporting the weight suggests lightness. This mask exemplifies the remarkable architectonic qualities often found in African sculptures. FIG.1.36 illustrates one of the intricate milkpots carved in the Swazi in South-West Africa. The jar with its domed lid crowned with an inverted cone is held within an outer structure consisting of four short tubular elements that joined the jar at the neck and base, and which are joined together in the middle by a

ring. The ridging that covers the supports and the central vessel enhances this interplay of space and form. Such milkpots were used for milk rituals. Among the Namibians milking was done ceremoniously, and before the milk was used it was stored in such pots and tested by the chief or other authorized persons. These rituals of milking and testing it give "a blessing to the milk, making it free from any physical and ritual harms, and thereby safe for human consumption." [55] Another example of architectonics is found in African caryatid sculptures such as the Bambara Headrest and the Ashanti Stool, (FIGS. 1.37 and B). In the Headrest the forms used in enclosing the spaces are vertical and horizontal rectilinears. The format of the sculpture is emphatically horizontal. In the stool the wide arc of the topmost form is repeated in the powerful arms of the caryatid to emphasize the upward thrust and the exponential curve of growth. This is balanced by a downward arc which is described by the bent knees. In this case the downward thrust is checked by the flat horizontal base. The upper arcs are linked to the bottom one by a strong cylindrical torso. The vertical effect of the torso is echoed in the cylindrical hands and the ridged fingers. The strong arched brows echo the arcs of the knees while the triangular nose echoes the shape of the space between the legs. In both sculptures the caryatids are androgenous figures with flat broad feet.

The geometric quality of African sculpture has been seen as the major contribution to modern art. [56] Although applying geometry to art is not exclusively African, never had geometry been used in so pure and unmodified a form with such consistency and to such an extent as in African sculpture. However, this does not mean that the African sculptor had any more knowledge of geometry than any other race of sculptors. His use of it is attributed to the fact that certain of its qualities enhanced his visual representations of certain concepts of

life.

Geometry in its simplest term is a branch of mathematics that deals with the properties of lines, points, solids, and surfaces. There are different types of geometry, but only three can be applied to the graphic and plastic arts: Plane geometry, Solid geometry, and Descriptive geometry. The great need for order and balance and measure and rhythm in all art calls for a kind of mathematic organisation that reflects these three. The application of geometry to art is either consciously or more often than not instinctive, for an instinctual knowledge of geometry, not as a pure mathematical concept but as a commonsense is "deeply rooted in man".[57]

Plane geometry comprises of flat and curved surfaces bound by regular or irregular outlines. In African sculpture the planes are narrow or broad, horizontal or vertical or slanted, rugged or smoothed to capture or reflect the intensive tropical day light, the strong moonlight or the flames of the camp fires at night. Derain was fascinated by the emphatic use of planes in African sculpture and remarked in a letter to Vlaminck, c 1906: "the forms issue from full outdoor light. This is the thing to which we should pay attention in terms of what, in a parallel way, we can deduce from it."[58] British and European artists were influenced by the planes in African sculpture. This is seen in the use of broad planes and faceting in works by artists like Jacob Epstein, Henri Gaudier-Brezeska, Picasso, and others.

Solid geometry, concerns three dimensional bodies like cones, cubes, pyramids, cylinders and spheres. Our familiarity with these bodies enables us to analyse them in any spatial orientation. This quality is most suitable to the purposes of African sculptures, of which most were used in movement especially the masks.

The sculpture of numerous tribes provides an extraordinary display of solid geometry, representing juxtapositions of almost disassociated geometric forms. For instance, the head of a Bagirmi Doll, Chad, (FIG.1.38) is half a spheroid whose surface is cover with intricate striations and it is symmetrically placed on a cylindrical neck. The body is a cone decorated with linear patterns and a small slit in the centre front represents the vagina. Two small cones represent the breasts while two almost rectangular horizontal blocks represent the arms.

At the same time, two dimensional geometric forms like triangles, circles, squares and polygons are extensively used for decorative purposes in African sculpture. They had various meanings and gave the sculptures symbolic meaning. For example, the triangle is often used as symbol of fertility by many tribes, especially the Yoruba. The upright isosceles triangle may represent the penis and the testicles, inverted, it represents the vagina. Concentric circles symbolise the sun and power and it is called Adinkra hene by the Ashanti. This does not mean, however, that every little sign possesses a powerful symbolic content. Sometimes such ornamentation is used without thinking of the ancestors and the gods.

African sculpture differs in many ways from other primitive sculptures (eg. Oceanic, Eskimo, North American Indian and Pre-Columbian), although it shares characteristics like frontality, symmetry, and the bent-knee motif with them. African sculpture was the first primitive art to attract the attention of the English avant-garde. Paul Wingert suggested that: "African sculptures could be aesthetically enjoyed independent of their inner qualities of motivation, function, and meaning more easily." [59] He attributed this to the use of geometric forms which are universally discernible. Fry had emphasised the clarity

of African sculptors who did not co-ordinate the most complicated forms as the Mayan artists, in "incoherent luxuriance".[60] In other words the African sculptor did not use a picturesque style of decoration which emphasised demoniac forces while overwhelming the viewer and his formal contemplations, as did the Malanesian, Polynesian, and Oceanic works. These may be some of the reasons why the African objects in the early collections made between 1906 and 1919 by some artists and connoisseurs outnumbered Oceanic and other objects.[61]

The stylistic diversity of African sculpture is also outstanding. Fagg suggested that the stylistic variety in African sculpture surpassed European sculpture at any period.[62] And Guillaume observed: "In negro masks, unlike those of other peoples, there is rarely an emphasis on exaggerated facial expression. There is enough expression to relate the face with salient human experiences, never to approach melodrama."[63] He also pointed out that African sculpture is more diversified than the other primitive art in his catalogue published in 1917.[64] African sculpture is conceived as a whole and not as a cluster of bas-reliefs placed back to back and loosely intergrated.

These differences may explain why it was less interesting to the Surrealists. As Elizabeth Cowling has suggested: "the surrealists believed that African art was too terrestrial in its themes, too concerned with rendering the human figure in a more or less realistic way, and with beauty and perfection of form."[65]

Yet it was these very qualities which inspired British artists, as a later commentator wrote:

Now, in its aftermath African sculpture can be appreciated more clearly for itself. Sculpture wherever and by whoever it is created, makes its effect by the subtle balance of shapes and volumes, by the counterpoints of its components, by the sweetness of a line or the strength of a profile. African

sculpture does these things as richly and as skillfully as any. But has, in addition, a particular characteristic that makes its exploration a continuous excitement.[66]

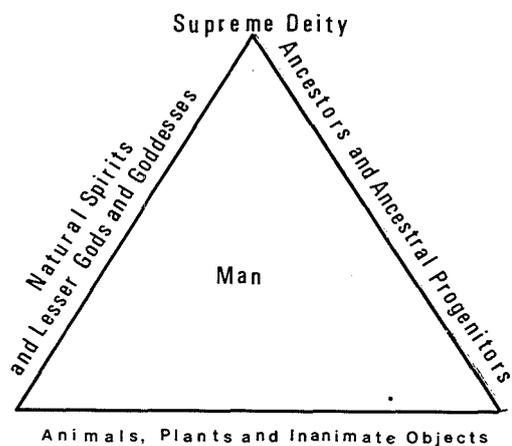
CHAPTER 2

THE CONCEPTUAL FOUNDATIONS OF AFRICAN SCULPTURE

When European avant-garde artists discovered African sculpture in Dresden and in Paris (1905), they initially did not set out to explore or understand its contents. Even if they had wanted to there was little documentation available. African works in ethnographic museums were poorly displayed and were considered primarily as religious or ritual objects. Jacob Epstein pointed out how poorly this art was displayed in the Musée d'Ethnographie du Trocadéro, (now Musée de l'Homme) and the British Museum, describing the exhibits as "a mass of primitive sculpture none too well assembled." [1] Within a decade or two critics, dealers and artists had made it an accepted form of art, and attempts were made to classify the works according to regions, to discover the purposes for which they were created, and to explore or understand its conceptual foundations. These later approaches interested the British artists who were influenced by this art form and their views reflect some understanding although not a total comprehension of the conceptual foundations. However, their limited understanding did not play a major role in the influence African sculpture had on their tastes and works; and in their own views such understandings were irrelevant to their appreciation of this art. Yet recent writers, mostly with anthropological and ethnographical bias like Fagg and Willet, have always stressed the significance of the conceptual foundation in the proper appreciation of African sculpture. This school of thought still has not actually accepted the position of the artists unconditionally. This chapter will discuss the African conceptual foundations and will try to establish the extent to which they were understood by and relevant to some British artists.

Religion and philosophy were the fundamental motives for the creation of African sculpture. The African's beliefs and philosophy were woven into a tight system that formed the basis for his social organisation, customs and culture. African philosophy was based on the concept of force which Placide Tempels called "vital force", and Edwin Smith "dynamism".[2] This philosophy considered the idea of 'being' as a process of progression rather than as a static state of existence. This 'being' included inanimate objects as manifestations of forces, or energy, rather than of matter.[3] This philosophy offered a rational and comprehensive basis for the tribal laws and ethics; it also provided an understanding of the mysteries of nature and brought them under control thereby protecting humanity against misfortune, disease, and death, and also establishing unity among the living and the dead.

African religion comprised a belief in a Supreme deity, in the ancestors, spirits and magic. The whole system of belief can be considered as a triangle. (See Diagram below).



THE STRUCTURE OF AFRICAN RELIGION

At the apex of the triangle is the Supreme deity. Along the left side are the natural spirits and lesser gods and goddesses; on the right side are the ancestors and the ancestral progenitors of the tribe. At the base are the animals, the plants and the inanimate objects. Man is

enclosed in the triangle because he was influenced by these forces and dependant on them. The forces represented a hierarchical order and interrelated with each other. Man had to co-operate constantly with all the forces either jointly or independently.[4]

The Supreme Being, God, was the creator of the universe, who moved all forces and determined the course of events. He was the ultimate judge. He was therefore considered by a number of tribes to be omniscient, omnipotent and omnipresent.[5] He has numerous personal and descriptive names, because of His eternal and intrinsic attributes.[6] For instance He was called Nyame by the Akan, and Ammon by the Dogon. To worship Him the African did not build temples, nor make any representations of Him. He could not be confined to one place or one single thing. Everything bore witness to Him. Dr. Geoffrey Parrinder referred to a carving of Mawu, the Supreme Being of the Ewes of Ghana and Togo as the only one he had ever seen.[7] Regular communal worship of Him was very rare; it existed only among the Dogon, Ashanti and Kikuyu where shrines have been found. The usual practice was for the individual to pray or make sacrifices to Him at any time and in any place alone. There are numerous myths about the Supreme Being. The commonest explained that once He resided close to the earth but moved into heaven because of mankind's disturbances and persistently unreasonable requests. According to a Ghanaian myth a woman annoyed God by hitting the sky with a pounding-stick. He therefore retired far up where He remained unapproachable in a solitary glory. All the celestial bodies like the sun, moon and stars and natural phenomena like shooting-stars, rain, thunder and lightening were taken as symbols of Him.[8]

The ancestor cult was based on the belief that God had given power to the early tribesmen, the ancestors of the tribe and the family. They were therefore in a position of authority. This belief led to the creation of a number of sculptural images which served as temporary or permanent abodes for the spirits of the ancestors. The image provided means of their physical manifestation when the need arose. The images were human figures of both sexes, animal and animal-human figures, according to the forms which they were believed to be. The belief apparently did not determine the shapes of the images but the motifs and functions of the images. The dead and the living existed in symbiosis, with nothing separating them so that they could communicate with each other. Shrines were built as rendez-vous for the ancestral spirits. These might be natural sanctuaries or set up in a hut in the village. The Dogons built their shrines in the village covering the surfaces of the wooden doors, shutters, posts and the altars of the sanctuaries in high relief sculptures representing important persons and animals constituting the mythical geneology of the Dogon.[9] A Dogon Sanctuary Shutter (FIG.2.1) depicts a schematised crocodile and ancestral figures in high relief. The Senufo also carved similar shutters for their shrines and granaries. Family shrines were also set up in a room in a house. These shrines were used to solicit the aid of the ancestors and to appease them when wronged. Both involved complex rituals which were directed to images in the shrines. For instance the ancestors were invoked into the images by blood sacrifice and chanting which might be accompanied with the ringing of bells or rattles. The entry of the ancestral spirits into these images, it was believed, could be felt by those around, and in some cases the image bowed, trembled, or rocked as in the case of Minserreh, a female figure (FIG.1.12), of the Yassi Secret Society of women of Sierra Leone [10], of the Ijo figures, and Bukundu figures in the case of perjury. In all agrarian and political clubs or

societies the ancestors were called upon to witness the activities, to encourage and protect those involved against evil forces and to make them successful. Masks, images and drums were the material objects which the ancestors occupied for the occasion. Some of the ancestral images were made specially to serve as memorials to house the deceased. The Ashanti Stool, (FIG.1.37B), is an example. Stools of this kind were important parts of the chiefs regalia among the Akans, Ewes and Ga-Adangmes of Ghana. They symbolised high office and the support or the presence of the ancestors. The acquisition of a stool was regarded as a prime necessity among the people of Southern Ghana. It was the first gift a father gave to his child. It was the custom to present or use a stool on special occasions, for example, a deceased person was bathed seated on a stool before being laid in state. A husband would present his new bride with a stool to make sure of keeping her. Thus, there was a close association between a person and his or her stool. It was believed that a man's spirit inhabited the stool regularly used by him, and even continued to do so after his death. A stool was tilted on its side when not in use to prevent someone else's spirit or an evil spirit from occupying it. Stools of dead chiefs or ancestors were blackened by smearing them all over with a mixture of soot and the yolk of an egg. They were then preserved in the ancestral stool house of the palace.[11] There were innumerable designs for the stool which embodied animal, human and geometric forms representing events and maxims. The overall design of the stool was not determined by the religious belief but by the imagination of the artists and or his patron, and the practical function. Functionally the stool must be large enough to support the weight of the average man or woman, comfortable to sit on, and light enough to be moved about as a household furniture. The average height is 16in (40.6cm). The motifs of the stool may bear some symbolic meanings.

Several tribes had mythical ancestors. The Dogons, for instance, had such ancestors sculpturally represented by hermaphrodite, male and female, (see FIG.1.19A and FIG.2.2). They were mortal men and women who turned themselves into snakes in order to go on living in the spirit kingdom.[12] These figures were brought out of their shrines at the annual festivals of the dead when they were asked to ensure health, fecundity and a rich harvest. When a dignitary died his body was left for some time in the grotto in the sanctuary next to the statues. This was to ensure safety for the spirit of the dead.[13] Ancestral masks were also used on such occasions. The unusually thin and flat torsos of the ancestor figures with their rounded buttocks, plug like navels, square shoulders, schematised faces, blunt limbs and cylindrical necks were not dictated by the belief but by the imagination of the Dogon carver. Strictly speaking, the apparent cultural determinants are the hairstyle and probably the elongation. The hairstyle was a coiffure found among the Dogon, who being tallish people would readily render the images of their ancestors tall.

Spiritism was the belief and practices associated with spirits and lesser gods. Some of these had once been human beings, but had become gods through great feats performed while alive with the aid of the spirits, for example, Shango, the god of thunder, of the Yoruba. He is represented either as an armed rider or by the symbol of the thunderbolt. The Shango Sacred Staff, (FIG.2.3), is a double thunderbolt used to invoke Shango. Thunderbolts are stone axes of early cultures, which the Yorubas, like many Africa tribes, believed to have dropped from the sky during a rain storm and were therefore charged with magic. A staff of this kind could ward off evil and work miracles. It was believed to protect and cure diseases. The blood of sacrificial rams was poured on it by the priest from time to time.[14] Shango staffs

often depict a kneeling woman or a woman on horseback with pendulous breasts, well defined nipples and elaborately decorated pubis. She is at times seen with a child on her back or standing in front of her. She is believed to represent a devotee of Shango and fertility.

Other gods personified natural phenomena and controlled the rain, thunder and fertility of men, animals and crops. They were created to be patrons of fishing, hunting, crafts, agriculture, justice, war, peace, medicine and all human activities. Chi wara for instance, was sent by the Creator to teach the Bambara how to cultivate corn. He was half man, half antelope. After men had mastered the act of cultivating crops they became lazy which displeased Chi wara and he buried himself in the ground. So the Bambara carved antelope masks (headdresses) to commemorate him.[15] These were used in agricultural festivities and rituals, at different stages of the crop cycle: clearing the land, planting, reaping the first fruits, the harvest, and filling of the food stores. Agricultural rituals using masks are common to almost all African tribes. The basic concept underlying these festivities and rituals was the sacredness of the soil and the desire to ensure the assistance of the ancestors and the spirits for a good harvest. The land belonged to the ancestors and it was maintained and protected by them.

FIG.2.4 illustrates the most typical version of the Chi wara. The long horns and the ears show the exponential curves. The curved tubular neck is separated from the mane of triangular openwork by the space of a corresponding arc. The horns and the mane are covered with striations. The cylindrical body and the legs form a trapezoid. The base is attached to a basketwork cap by which it is worn on the head of the dancer. Such headdresses were used in pairs by two dancers representing the male and female antelopes and wearing long vegetable fibres.

FIG.2.5 shows two dancers imitating the leap of the antelope to promote soil fertility. The artistic liberty involved in the creation of these headdresses was never hindered by the content or the traditional belief. Kjersmeier has observed this (see pp. 29-30). In addition to masks some tribes like the Senufo used carved pole-like figures or Deble with which they rhythmically and ceremonially pounded the soil to induce fertility, (see FIG.2.6). Parrinder observed: "All African peoples have important communal ceremonies at the time of sowing and harvest." [16] The extensive agricultural activities as an essential part of African culture have been related to the prolific production of art works. Fraser pointed out that agriculture had secured the African freedom from want, given him wealth and enabled him to turn to political organisation and elaborate forms of art. [17]

There are also female spirits or goddesses like the Earth Mother, Odudua of the Yoruba, and Asaaseyaa of the Akan, and some maternity goddesses of the matriarchal tribes of Zaire, Tanzania, Uganda and Kenya. Since the survival of any tribe depended on the fertility of the soil and of the women, images of goddesses were carved depicting a mother with one or two children, or a pregnant woman with her hands on her stomach. FIG.2.7 shows two versions of Odudua. Women gave offerings and prayed to these figures for a successful marriage, many children, wealth and a long life. In Zaire, Mother and child figures were used as magic means of ensuring heirs. [18] The image of mother and child therefore epitomised the sense of dynamic continuity, of the social interpretation of individuals, families and generations which is the root of African life. The images are often schematised or conventionalised, with the child either being nursed at the breasts, carried on the mother's back or otherwise situated. There is always a lack of sentimentality or affection shown between the mother and the

child. This could be related to the concept that children belonged to the ancestors and came from them therefore were not complete human beings, until they passed through the rites of passage to attain human and adult status. Other writers give different explanations. Cornet, for instance, explained: "It is certainly true that woman is primarily ancestor and the founder of the clan, but the deeper meaning of the figures seems to spring from a remoter source, harking back to the tradition of a 'spirit' or 'power' governing female fertility in general. This may be the reason why the mothers are slightly aloof, with their veiled eyes, and seemingly indifferent to the children they bear." [19] Most mother figures have generously proportioned breasts. This was to ensure a plentiful supply of nourishment for the child. FIG.2.7A which was acquired by the British Museum in 1912, shows huge rounded-tip conical breasts. The breasts of FIG.2.7B are disproportionately long and pointed with four planes making them pyramidal. The bodies of both figures are elaborately covered with striated designs. Masks such as the Nimba Mask of Baga, Guinea, (FIG.2.8, British Museum), were also carved to represent such spirits. The huge nose and the eyes represent the male genitals and there are two apertures between the two huge flowing breasts which Boris de Rachewitz believed to represent the female organ. [20] The two apertures served as holes through which the wearer of the mask sees his way. They probably had no such symbolic significance because not all the forms of the mask had symbolic meanings, for example, the pouting, little mouth, the thin cylindrical neck, the plug-like nipples, the planes and angularity of the breasts. The geometric facial incisions are related to facial scarifications as elements of beauty. Similarly the crest is related to an ancient Baga coiffure. The distortion and the architectonic of this mask were dictated by the carver's imagination.

Secret societies, responsible for the different activities of the spirits, were formed. The societies were essentially groups of men, women, boys, and girls, bound together under the aegis of particular spirits. Strict rules determined the conduct of these societies.[21] Their duties were to organise the rituals and festivities by selecting a place and time, provide the leadership for such occasions, enforce the observations of taboo and propitiation, train the youth by teaching new songs and dances. K.L.Little groups the activities of the secret societies into: (a) General education in the sense of social and vocational training and indoctrination of social attitudes; (b) Regulation of sexual conduct; (c) Supervision of political and economic affairs; (d) Operation of various social services, ranging from medical treatment to forms of entertainment and recreation.[22] Secret societies were regular patrons of the carvers because they used carved figures, masks and drums extensively. Cornet cited instances where ritual sculptures were constantly needed by the Bayaka because of the repeated modifications in their beliefs. Once the ceremonies were over the masks created as accessories were discarded or burnt.[23]

The deliberate destruction of masks was a common practice in Africa. It was believed that since the spirits had left them after the occasion, blood-thirsty spirits might occupy them when left about, or they might spiritually harm anyone coming across them because they had been charged with forces by the entry of the spirits. Some of the spirits remained in the masks and figures in the precinct of a shrine to receive sacrifices from time to time. Once spirits had been identified and induced permanently into these carvings they became human-like, with human needs, establishing relations with man. This entailed sacrificial rituals and offerings. Other spirits returned to the mystical world from whence they were called frequently. The images or masks of such

spirits might be placed at the cross-roads, in the village, outside or inside a family house as tutelary deities. They were believed to protect and help people in various ways. The Nimba Figure of Baga is an example. It was placed at the cross-roads to protect and guide those who passed by it, (see FIG.2.9). The Bundu Mask of the Bundu secret society of women, Sierra Leone, (FIG.2.10, in the British Museum), is an example of masks usually kept for further use in the mask house. It shows a small concave and heart-shaped face placed low in the facial area, and extraordinarily high forehead. The head shows an elaborate hair style with a crest believed to represent an open female organ. The mask shows rolls of fat around the neck - corpulence was regarded as a sign of beauty in a full-grown girl.[24] This large and blackened mask was worn by the leader of the Society. It covered the entire head like a helmet, with two apertures for the eyes of the wearer who wore a black palm fibre costume and carried a short black staff often decorated with spiral geometric designs and carved heads (see FIG.2.11). It was the sceptre of the spirit. The ring at the top, middle and bottom of the sceptre were signs of corpulence. The other geometric designs, in addition to their decorative functions, could have names and symbolic meanings which at present are unknown.

Animism[25] was the belief that inanimate objects, plants, and animals possessed inherent vital forces of their own. These forces especially the animal spirits could be harnessed for human benefit through rituals and ceremonies. Although animal forms appear commonly in African sculpture, they are much less extensively used than are human forms. Segy explained that the African feared evil spirits and the wrath of the ancestors more than the wild animals: "Against the latter he can defend himself, but against spirits his only defence is magic or spirit power as incorporated in the fetish." [26] Animal forms also

represented spirits and ancestors. They were carved as fetish figures, and as symbols or decorative forms on ceremonial and utilitarian objects. The animals represented often had a religious and sociological significance for certain tribes and societies. For example, the Yoruba had the Agassu, a legendary leopard and its claw marks as its tribal symbol. The long and short parallel incisions on the cheeks of the two figures of Odudua in FIG.2.7, represent the marks of Agassu. The porcupine is the symbol of the most war-like tribe - Ashanti. The porcupine fights by shooting quills at its predators and grows new quills to replace those lost. To the Ashanti this is analogous to their reinforcement in battle.

The snake is often shown in carvings. Many tribes believed that snakes were the incarnations of ancestors, (eg. the Baga, the Yoruba, the Dogon and the peoples of Dahomey and Togo.) The snake symbolised life, eternity, and fertility. In some myths it taught man and woman the mystery of procreation. The Bakuyu of Congo had a kebe-kebe snake dance which was performed in honour of ebongo, the mythical snake who created the ancestors. Tall wooden carved poles with anthropocephalic forms at the top were used in this dance.[27] The snake is associated with the act of procreation in the customs of many tribes especially among the Senufo where the women visited a grove of the snake when they conceived to offer thanks to the snake and to solicit its spiritual protection. Among the Nurumas it was believed that a woman would become pregnant if a snake entered her hut. Some tribes believed that meeting or stepping over a snake cause conception. Among the Ashanti, Ewe, and Yoruba the role of the python in a myth was a procreating agent, and for a woman to dream of the snake meant she would surely become pregnant if she had sex. Ladislav Segy summarised the concepts connected with the snake cult and the use of snake motifs as follows: (a) The snake was

seen as a fertilizing organ that assumed phallic significance in the concept of fertility. (b) A concept which saw the snake as the residence of the ancestral spirit which was linked to the concept of procreative act which brought the tribal ancestors into being and thereby linking this to the ancestor cult. (c) The snake is linked to the earth as female symbol. Since the earth grows grain after rain and sun these acquired male attributes. The snake symbol comes into conjunction with these in various ways. For example, thunder, and lightning which precede rain symbolised snakes, which thereby became symbols of cosmic order. (d) Rain as a fertilizing agent was, of course, associated with water and water was a living agent, a producer of food, including fish. By association therefore, the snake was regarded as the protector of wells, rivers and lakes. Lakes were believed to be the abodes of water spirits. (e) In some healing cults the snake, as the abode of a spirit, was invoked to summon that spirit's protection. (f) In mythology the snake may appear as the protector or founder of a tribe.[28] The Wooden Bowl, (FIG.2.12, in the British Museum), shows a snake carved on the top of the lid. Under the head and the tail are a man and woman holding hands. Their eyes, the skirt of the woman and parts of the snake are painted white. The snake is decorated with triangular motifs which are often found on fertility figures and masks. Used in some sculptures to represent the female breasts and organs, (see FIG.1.18B, and 22), they are usually regarded as fertility symbols. By implication the bowl might be used in fertility rites.

Magic was an important aspect of religion in almost all African societies. It was believed that protection from unseen events (diseases, drought, accident, etc.) could be achieved through the use of certain substances and objects in particular ways. Deliberate harm to a

person or property could also be caused by similar means. Since most magical activities benefited the individual and society they were accepted and often in demand. There were magical rituals for almost all possible occasions: for success in hunting, obtaining justice, securing love, and ensuring good healing, harvesting and so on. Some magical acts required ritual objects such as carved statues or masks. Such carvings are generally called 'fetish' figures or masks. Human fetish figures are carved in the style of the ancestor statues, but usually without care, although there are exceptions like FIG.1.10. Many of the fetish figures can be recognised by common characteristics such as, objects added to the figure which were not intended for embellishment (eg. nails, beads, animal teeth, or horns which were disorderly attached), magical substances which were inserted into a cavity in the torso which gave the figure power. The additive materials were added by the fetish priest or medicine man after the carving was done by the carver. Fetish animal figures were also carved. They are strange and impossible to identify. They are usually a cross between a dog and leopard, and sometimes have a head at either ends of the body. FIG.2.13 shows different kinds of fetishes with carved wooden figures. The nail fetish figures are the most common ones in Africa. They were first imbued with power by the deposit of magical substance in the cavity cut into the abdomen. Then they were studded with nails, screws, knife-blades, and pointed objects. The purpose of these nail fetishes was to inflict sickness in turn upon whomever caused it in the current victim. Another purpose of nail driving was to injure the evil spirit which caused the illness and, thus, by reducing his power, to lessen the virulence of the disease.[29] The free and easy use of the fetishes for all purposes accounted for their wide distribution throughout Africa. The Congo region has produced an amazing number of fetishes. This has been viewed as a characteristic of their art.

Sorcery and witchcraft were common practices based on magical techniques which were socially disapproved. Anthropologists who have worked in Africa have distinguished between the two. Sorcery is the conscious practice of "magic that is illicit or is considered immoral", while witchcraft is a manifestation that is inherent in persons having a "supposed psychic emanation from witchcraft substance", a harmful material, thought to be present in the bodies of certain persons, that may be diagnosed by oracle in the living and discovered by autopsy in the dead.[30] For the fear of witchcraft some secret societies like the Gelede, Epa, and Egungu of the Yoruba, performed annual propitiation rites to placate the witches and women or the mothers of the tribe. They used masks as dance accessories in their rites. The Gelede masks are hemispherical. They are worn on head or at a slant on the forehead. They are characterised by large open eyes with round holes for the pupils, complex hair-dress, receding forehead, protruding jaws, thick lips with the corners cut off vertically at the sides, and an amiable expression, (see FIG.2.14A). Even in more complex ones, the top features forming superstructures epitomised the exercise of the carver's imagination, where he combined symbols with scenes representing anecdotes from daily life. Gelede Mask, FIG.2.14A, for example shows a bunch of bananas as a superstructure and two snakes. The mask with the bananas were carved in one piece but the snakes were separately carved and nailed to the mask. Decorative triangular motifs are painted on the snakes. Rachtwiltz interpreted the super structure as a phallic elements because such masks were used in fertility dances. The three horizontal scarifications on the cheeks of the mask represented marks of Agassu. Sometimes they are vertically indicated. Gelede masks were worn by men dressed as women who went once a year into every village at the festival of growth at which fertility was sought, evil driven away and witches placated.[31] Epa masks are monumental and they enclose the

whole head of the wearer like helmet. They are often Janus-headed face with wide mouth and protruding large bulbous eyes. They are superposed with towering superstructures of daring compositions often painted in bright colours (see FIG.1.31). Some Epa masks weigh about 140lbs and measured about six feet in height. Egungu masks are characterised by large hare-like ears and tension drum motif which resembles an hourglass on top of the mask, (see FIG.2.14B). Apart from the annual propitiation rites the Egungu masks were used in contacting the dead. In a ceremony the spirit of a dead person took possession of the masked dancer. The spirit then comforted the dear ones alive and made his or her wishes known to them through the medium of the mask.

Rites of Passage comprise various rituals and ceremonies which marked man's passage from one stage of life to another, that is, from birth, puberty, marriage and death and then starting again with birth. Some of the ritual ceremonies were done on a family basis like birth and giving names to the child, and most marriages; but the others were observed by the whole community. The ceremonies had much religious meaning, and through their observations religious ideas were perpetuated and passed on to the next generations.

Birth was regarded as the change from non-physical existence to the physical existence. A newly born baby came from the ancestors, or was the reincarnation of them. When children died the ancestors were blamed because the child was considered to belong to them. Naming ceremonies were performed seven or eight days after birth. The child was brought out of the birth room for the first time; it received a personal name to mark its entry into the family, and the break of bond between it and the ancestors. The gods were thanked for the safe arrival of the child into the physical world. Prayers for good health were offered and libations poured on the ground with wine or milk or water for the ancestors and

Mother Earth. The rituals of birth actually began with pregnancy of the mother. Pregnancy is received with rejoicing and precautions were taken to ensure normal gestation and delivery. The precautions included medical and spiritual attentions. Thanks were given to the Supreme God, the family gods and ancestors with sacrifices. Prayers were said for the health of the mother and the baby. Protections against dangers, and help were derived from fertility, ancestral, fetish and goddess figures representing the relevant spirits. Figurines in some cases might be carried about but the big figures might be placed in the abode of the woman. After a successful delivery, sacrifices might be offered to the spirits dwelling in the figures as a sign of gratitude. The Kneeling Female Figure with Bowl of Baluba, (FIG.2.15, in the British Museum since 1905 and often called Mendicant Figure) is an example of a spirit figure placed at the entrance of the house of a pregnant woman. It is believed that gifts (eg. cosmetics, incense, medicinal oil, etc.) were put in the bowl held by the figure by visitors. They were the material help needed by the pregnant woman. Magical or medicinal powder could be put in the bowl to be used by the woman. The elaborate coiffure on this figure represents a hair style found among the Baluba women.

Infant mortality, especially in the case of twin, gave rise to the Twin Cult and subsequent production of sculptures of twin figures. Twins were believed to possess special defensive and offensive powers which were revered all over West and parts of East Africa. If one twin died a human figure was carved to replace it, to keep the living twin company and to house the spirit of the dead twin. This figure was treated in all respect as the living counterpart till the living reached puberty. Thereafter it might be kept as a memento, given as a doll to a child, or forgotten and discarded. If both twin died, two figures were provided which the mother treated in the same manner, for some period as

custom might demand.[32] The Ibeji Figures of the Yoruba tribe are typical examples. (FIG.2.16 - Ibeji figures in the British Museum). They show different elaborate hairstyles covered with striated patterns. These figures can be considered as quasi-portraits. They never resembled particular children but commemorated them. They were usually bought directly from the sculptor or from the market. The parallel tribal marks of Agassu are seen on the cheeks of these ones. The decorations on the various figures might not necessarily be symbolic, for example, the elaborate hair-dresses could be the carver's own creation to enhance them.

Puberty was the passage from childhood and adolescence into maturity and adulthood.[33] It is of spiritual significance because it represented the borderline between the ancestors and adult world. At this stage the child became sexually and spiritually significant. The essential principle was to make the child into an adult and introduce him or her to sex life. The stage was marked by a series of complex initiations, rites and rituals for both males and females. The rigours of the initiation ceremonies could cause the death of an initiate although this happened very rarely. At puberty the adolescents were initiated at "Bush schools" run by priests or magicians. In many cases the secret societies were responsible. For instance, in Sierra Leon, Poro (Men's society) and Sande or Yassi (women's society) organised the male and female 'schools' respectively. Here the young members of the tribes were subjected to hard tasks, exercises and games. Co-operations were learnt. Disgusting foods were eaten at times and they sometimes slept at uncomfortable places. These were to instill humility, patience, and obedience in the initiates. Instructions in the mysteries of sex, religion, ethics and morality, law and custom were given. Songs, dancing and some crafts like basketry and pottery, laying of

traps were learnt. In the case of girls personal hygiene, childcare, home management, how to entertain the opposite sex and guests, how to live with co-wives in polygamous societies were parts of the programme. Among the Ibo, girls were secluded for months, fed on fatty food and their bodies anointed with oil, so that they became as buxom as possible. Plump girls and women were the most beautiful in many African societies. This idea is seldom reflected in African wood carvings.

The initiation ceremonies often began with circumcision which is practised widely over Africa. The operation was done in some areas by a masked person or in his presence as the representative of the ancestral spirits.[34] There are tribes who did not and still do not circumcise at all. Others practised it just after the naming ceremonies on the eighth day after birth. The royals of the Ashanti are not to be circumcised because it was a taboo for them to be touched by the knife or to be scarred. Circumcision is also noticed in African sculptures that have exaggerated male organs, (see FIG. 1.19). This might symbolise manhood in some cases.

Clitoridectomy or the mutilation of the labia was practised in many parts of Africa as an equivalent of circumcision. There is no documentary evidence for comprehensive reasons for this practice except perhaps to make girls brave and prepare them to endure pain during gestation and labour.[35] However, this practice accounted for the exaggeration of the clitoris and the labia in some female sculptures, (see FIG. 1.20).

The period for passing out of the 'Bush schools' varied from tribe to tribe, nevertheless, the occasion was marked by grand communal celebrations accompanied by drumming and dancing and masquerades.

Marriage is the logical result of the puberty rites. It had little spiritual significance because without marriage, sex and procreation could take place between people, since the individual had attained spiritual and sexual significance and had been prepared for sex life. It was primarily a social matter except for the ancestor's blessing for the couple. In some areas marriage might be accompanied by masquerades, drumming and dancing. The masks and drums used on such occasions often belonged to secret societies invited to mark the occasion with entertainment. The Bundu Mask (FIG.2.10), and the masks of the Gelede, Epa and the Egungu are examples. In Ghana the bride was given a wooden stool as previously mentioned. Bawongo women were presented with carved wooden proverbial lids for wooden bowls, each bearing a symbol or a scene which expressed a certain situation or a wish. (See FIG.2.17). Leizinger explained that if a Bawongo woman carried the food bowl with one of these lids on it, her husband knew without her saying what she was complaining about. They can be considered as a sort of ideography. He cited an example in the Museu d'Etnologia do Ultramar, Lisbon. This proverbial lid shows a boa constrictor entwined round a man lying on his back with his head in the serpent's mouth; this signifies: 'We have said "Yes" without ever having seen for ourselves'.[36]

As adults men and women were concerned to acquire wealth, power and fame to make them worthy ancestors after death. The individual joined a secret society to attain some status. The Balega men and women of the Bwami Sect acquired figurines and diminutive masks carved from ivory or wood as emblems of rank. These miniature figures and masks often symbolised some particular events. The men of Bashongo and Bakuba tribes used highly polished carved wooden cups for drinking palm-wine. Most of these cups are anthropomorphic in form and others are cylindrical. The cups had distinct prestige-vanity significance as

aesthetic forms, (see FIG.2.18 - Types of Bakuba Wooden Cups.) Among the Igbo and Igala of Nigeria, the men use the Ikenga, (FIG.1.28), as a mark of masculine achievement in public life.

At death, the individual attained his or her highest status, and re-established their former link with the ancestors. This was not automatic. Solemn, time consuming and extravagant mortuary ceremonies were performed to enable the deceased to gain this status. Insufficient ceremonies rendered the vital force of the person local and earth bound. He became a haunting spirit or a ghost. This practice ensured and marked the conquering of death. Mortuary ceremonies were conducted with prescribed sculptural images, masks and drums. The deceased was sometimes buried with the figures or placed on his grave to symbolise the tribe's or the family's esteem for the dead, of things liked or done by the deceased when alive. They also assured a successful journey to the underworld. Some of the figures guarded the grave against evil spirits. The Mbulu Ngulu, (FIG.1.27, Bakota Reliquary figure in the British Museum), is a typical example. The Bakota placed this figure on the basket in which the skeletons of the dead were kept to guard the bones and the spirit. It is believed to be inhabited by strong spirits who protected the skull. At regular times in certain rites it was cleaned and rubbed with materials that ensured the continuance of their spirit power.[37] Mbulu Ngulu means "the guardian of the spirit of the dead" or "image of the spirit of the dead". The significance of the use of the lozenge for the body of this figure is still unknown. It seems unlikely that it was inspired by the shape of the skeleton, since the skull was not schematised in a similar manner. The Grave Post of Madagascar (FIG.2.19 in Trocadéro), is an example of figures placed on the grave. It depicts a man and woman with a jar on her head. It probably represented the dead man being accompanied by his wife or maid

on his journey; and the jar for water to be drunk when thirsty. Masks were used at the end of mourning in many parts of Africa to limit the period of deep sorrow by announcing with ritualistic approbation man's right to forget death.

Drums played significant roles in almost all African rites and ceremonies. They are the commonest musical instrument in Africa and represented the voice and the language of the ancestors. They vary not only in shape but also in artistry. They are carved from one piece of a tree trunk or branch that may be between two and six feet long. The diameter may vary from one foot to four feet. Some drums retained the cylindrical shape of the wood from which they were carved, others may taper at one end to look conical, some have human or animal figures as caryatids; others have tripod stands or four supports at the base. (See FIG.2.20 for Drum Types). They are hollowed and one end is covered with the hides of animals like the antelope, the buffalo, the leopard, deers, goats the cow and so on. The cylindrical surfaces of the drums are often decorated with reliefs depicting mythical animals and symbolic designs. FIG.2.20A from Ghana, for example shows two huge protruding female breasts. These might represent the breasts of the earth goddess, Asaaseyaa, and symbolised fertility. The rest of the surface is covered with symbolic designs in relief. They are composed of leopards, snakes, tortoises, siamese crocodiles birds and daggers. There are squares, triangles and rectangles. They could represent talismans. These were supposed to protect the drums and the drummers from the evil forces that might be attracted by their sounds. A single drum could be used or a series of them to form an ochestra. Drums are used for entertainment, for various rites, for sending messages in times of war and peace. Some drums are sacred and they are played only on special occasions and by specially trained and authorised persons. Such drums are played at the

funeral of a king. There are war drums, talking drums, ceremonial drums, fetish drums and so on. They have their local names. For example, in Ghana the war drums are called fontomfrom. All types of drums can be found among the same tribe. S.R.Rattray listed over thirty different types of drums with their individual names among the Ashanti.[38]

Dance is a passionate act in Africa and it accompanies almost every occasion, both sacred and secular, where the drum is used. It comprises vigorous and graceful body movements, rhythmic footsteps, and complex arm and hand gestures which are symbolic. It is perhaps the only aspect of the culture that is hardly depicted in the sculptures. The sculptures are often used as accessories to the dance or costumes and carried about or used as a centre of focus for all movement.

It is difficult to separate religious sculptures from non-religious works because the spiritual cannot entirely be separated from the secular in African philosophy. Secular objects often required the direct or indirect approval of the spirits and the ancestors. Such objects could also be banned by the fetish priests if they disapproved of them. Despite these difficulties Margaret Trowell has established three main categories: (a) Spirit-Regarding Art, (b) Man-Regarding Art, and (c) Art of Ritual Display.

(a) Spirit-Regarding objects were directed at the spirit forces. They were to harness the powers of the spirits to help the living members of the tribe.[39] Examples are the ancestral and spirit figures like FIG.1.11 and FIG.2.7.

(b) Man-Regarding served living patrons and reinforced the social prestige. They often consisted of luxury articles, the prerequisite of cast, and were made to please.[40] Such objects were also given as presents. Examples are the wooden bowls with proverbial lids and cups, (see FIG.2.17 and 18).

(c) The Art of Ritual Display served both religious and secular purposes. These objects are spirit-regarding in the sense that they were used in ritual ceremonies to attract and control spiritual forces for the benefit of the tribesmen. They are also Man-regarding in that they were designed to appeal to an audience, and intended for public display, and had decorative and expressive qualities. The most obvious examples are the Epa, Gelede and Egungu masks and the Chi wara headdresses.

Secular objects were produced to satisfy the desire for aesthetic expression and to assert personal prestige. Most of them indicated the socio-economic status of their owners. Aesthetic factors were independent of utilitarian aspects. For example, the anthropocephalic wooden cups of the Bakuba (FIG.2.18) had elaborate relief designs and shapes that did not contribute to their use. Secular objects were carved in all forms and shapes in the round and in relief. They ranged from household utensils like bowls, jewel and snuff boxes, ladels and spoons, combs, ornaments, insignia and regalia. They are in the forms of musical instruments, architectural decorations (eg. reliefs on door posts, shutters, panels, caryatids and decorated house poles) and other luxury objects like tobacco mortars and pipes, cosmetic containers which could be in anthropomorphic or zoomorphic forms. The Door Frame, FIG.2.21, is an example of carved architectural decoration from Bamileke palace in Cameroon, now in the British Museum. The front and the back are covered with bas reliefs of figurative images. It is hard to guess

the purpose of the overt display of the male and female sexual organs. However, beside their probable meaning of fertility, they contribute to the overall rhythmic patterns of the composition. The whole structure is 77.4in, (200cm) high. Definitely their decorative impact overshadows their function and any symbolic meanings.

Some erotic carvings may be considered as secular. They have been largely unexplored because they are usually regarded as fertility emblems, or allegorical figures designed to enforce sexual morality and ethics. However, erotic figures made of bronze or brass found among the Baule and the Ashanti were used as goldweights. Wooden erotic carvings often form a decorative part of the chief's furniture and ritual objects. They show human beings or animals copulating and were probably associated with ritual intercourse to stimulate fertility and to arouse desire in women. These figures were possessed by a few powerful people in the society or by the secret society. Some masks of the Gelede society depict animals copulating. Eroticism was, however, mostly expressed in dances designed to release sexual and emotional tensions in connection with initiation and certain festivities. Erotic and courtship dances and games were often allowed in many African societies during the time of plenty or "rites of primogeniture". These are also known as purification rites in some African societies, eg. in Ghana, Togo, and Nigeria. There was license of sexual behaviour. For instance, a young woman could strip herself naked except for her 'catch sex' (a type of native underwear which looks like a modern bikini) at a challenge of a man. There was also license of vulgar speech where even the gods, kings and chiefs could be insulted:

O king, you are a fool
We are taking the victory out of your hands
O king, you are impotent
We are taking the victory out of your hands.[41]

The reason for such license was explained to Rattray in Ashanti that the ancestors ordained a time, once a year, when every man and woman, free man and slave should have freedom to speak just what was in his mind to release tension.[42]

The art of body decoration is also an aspect of the conceptual foundations of African sculpture. It provides the sculptures with the complimentary elements of symbolism and aesthetics. Aesthetic treatments and values were directly and indirectly imposed upon or applied to the living body. These were connected with social, religious, hygienic and sexual demands and, therefore, sometimes assumed secondary symbolic meanings as well. Because of this many scholars believed there is no pure decoration in African art. Professor Segy, for instance, stated:

On many African carvings there are incisions or relief carvings which form geometric designs... A Western observer may see these designs as pure decorations, but to the African they were functional and meaningful. The small incisions or relief patterns often indicate scarification marks. The circle-dot symbol indicate the sun (male power) and vital energy (dot); it increases the power of the... carvings.[43]

However, the present writer believes that there are 'pure decorations' in African art. They have a universal function, to please or arouse our aesthetic emotions.

Body decorations took various forms but can be grouped into two parts: the body and its part that can be modified; and the attachment of foreign elements to the body.

(A) Decoration of the body involved processes ranging from painting, scarification, tattooing to aesthetic mutilation.

Skin painting: This consisted of application of colouring matters directly to the skin in rectilinear or curvilinear patterns. Geometric shapes like the circle, lozenge and others were also used. The colours ranged from white to different shades of other colours which could be in powders and solutions from animal and vegetable sources. Oils, perfumes and creams from animal and vegetable sources were also applied to the body. These substances may be classified as cosmetics. On the body the cosmetics served various purposes as mentioned above: for religious purposes they were used to invite or drive away spirits; for hygienic purposes they were preventives and curatives, they protected the skin from insect-bites, rough weather and restored damaged skins; they were used socially for prestige and vanity. The application of cosmetics to sculptures served similar purposes in addition to their technical and aesthetic purposes outlined in the previous chapter.

Tattooing, scarifications and cicatrices are body decorations that were interpreted in the sculptures. Tattooing and scarifications are made by incisions and grooves as noticed in FIGS.2.7A and 8 and in FIG.2.22A. Cicatrices, on the other hand, are indicated by cutting out the backgrounds of the designs which are left in relief as noticed on the pubis of FIG.1.1, on the human shaped Bakuba wooden cups, (FIG.2.18). In life cicatrices look like keloids. The best examples are seen in the sculptures of the Bene Lulua, (see FIG.2.22B). The designs and patterns on the sculptures could have names and meanings which are now obscure. The skill and the patience with which these body markings were rendered on the sculptures impressed several western writers including Roger Fry.

Aesthetic mutilation was an accentuation of parts of the body by reshaping them through artificial means for aesthetic means only. Cranium mutilation was the most noted of all the body mutilations in many tribes. The cranium was shaped from infancy by pressing or massaging it. In some cases the head was bandaged to the shape desired. Three different shapes are commonly observed: straight tubular, round and oblique tubular. These were practised by the Baule, Ashanti and Mangbetu. They were sometimes practised in their sculptures as well. These practices had also contributed to the several variations of head shapes in African sculpture. There was also dental mutilation in which the teeth of people were carved or filed to pointed tips. This practice was common among the Bakongo, Bamum, Basongye, Bajokwe, and several other tribes. Their sculptures sometimes show this, (eg. FIG.1.25B the Queen figure).

(B) Beauty aids or body accessories: costumes, wigs and jewelry (earrings, ring, bangles, neck-rings, necklaces, beads and anklets etc.) were attached to the body for beauty. Often these were elaborately shown in the sculptures as well. For example the big ring around the neck of Odudua (FIG.2.7A) is a bangle and the rings around the arms of the second figure (FIG.2.7B) are also bangles for beauty. The male figure in FIG.2.2 is also wearing an earring.

In several African societies wooden combs, hair-pins of metal and wood, and other objects were used to fashion elaborate coiffures which had sometimes been copied in the sculptures, (see FIG.1.1; FIG.2.7A and 2.15).

The functions of African sculpture as derived from the discussions so far can be classified as: Political (administration, leadership, clubs and societies); Economical (Agriculture, trade, implements);

Medical (healing, sympathetic magic, preventive and curative medicines); Religious (worshipping, rituals, and cults); Educational (establishing and dissipating tribal values and ethics); Entertainment (recreational activities); Psychological (ensuring security, safety, continuity, and reducing tensions and relieving fears). These classes overlap each other and therefore cannot be taken as absolute. A sculpture may serve one purpose only or may serve all the purposes simultaneously.

The preceding discussions have outlined the conceptual foundations of African sculpture. It explains the aims, the functions and the subject matter of the sculpture and some of the symbolic meanings, but not the reasons for the wonderful formal and plastic richness of African sculpture and its unique geometry like the conical breasts, cylindrical or diamond-shaped torsos, cup-like ears, tubular eyes, and so on. It is impossible to find reasons for all the plastic qualities. All the fieldwork to date has not provided solutions to these problems. Guillaume and Munro, therefore, observed that anyone interested in African sculpture might be interested also in the subject, and in the sort of people that made them: how the African lived, what god or being he intended to portray, in what strange rites he used the mask or fetish. For the art was intimately bound with the rest of life and these facts, no doubt, had largely determined the forms the African's art assumed. They concluded: "But just how these influences work is a tremendously intricate question; one can only guess at it." [44]

The British avant-garde artists and critics that were influenced by African sculpture and whose writings show some understanding of its cultural context are Roger Fry, Jacob Epstein, Henri Gaudier-Brzeska, and Henry Moore. Epstein's understanding will be discussed in Chapter Five with the influences of African sculpture on his taste and art because the two issues are closely related more than of any other

artists.

Roger Fry was the first British art critic whose aesthetic taste was influenced by African sculpture and his writings reflect this. His writings on the subject have been considered as some of the best on some aspects of the subject and have often been quoted.[45] His first article, 'Negro Sculpture' and the second article which was published in Kenneth Clark's Last Lectures by Roger Fry in 1939, although they primarily discuss its formal qualities, do deal with some aspects of the cultural context of African sculpture.

Fry noted that African sculpture is extremely paradoxical. The African lived in an environment where the forces of nature could be devastating and life a continuous confrontation with wild beasts and poisonous reptiles. His art might, therefore, be expected to be dominated by animal forms and personification of natural forces. Yet zoomorphic forms are few. This suggests that Fry knew that the African regarded cosmic forces as more dangerous than the mere physical threat of wild beasts. The same view was reiterated by Prof. Segy who could have been influenced by Fry's opinion.

African sculpture consists predominantly of small-scale human figures. For Fry this was another paradox. He observed that the African "had passion unequalled anywhere else for the dance, and his dances show an intense feeling for the plastic dynamism of the body." [46] The African sculptor had great resources for studying the dynamism of the human body and opportunity to do so. But African figures are characterised by a profound sense of discouragement and resignation, gestures and strange melancholy. Fry continued that emphasis is laid on the head and face although the aim was not to express individual characters or create portraits. The sculpture aims

only at expressing the vital essence of man, "that energy of the inner life which manifests itself in certain forms and rhythm." [47] What Fry failed to mention are the practical factors which determine the small size of the statues. They needed to be portable for their ritual and secular functions.

Fry observed that African sculpture was narrowly and exclusively spiritual because it expressed an intensely animated religion which attributed everything to the acts of spirits. These were largely the spirits of the dead tribal ancestors. According to Fry, the need to placate and satisfy these spirits accounted, to some extent, for one of the most extraordinary characteristics of African sculpture, "the extreme freedom with which the actual forms of nature are treated." [48] Although Fry had some understanding of the content of African sculpture he never found it significant in the appreciation of this art. He always saw art as offering us multiple choices of appreciation and comprehension and he asserted that grasping the meaning of art did not involve accumulating an erudition of past experiences. For Fry understanding art therefore lies simply in open-mindedness and alertness to the arrangement of shapes, lines and colours. This to him did not embrace the underlying cultural matrix. Picasso put it in a more succinct way: "Everything I needed to know about Africa is in those objects." [49]

Gaudier-Brzeska's views about primitive art, in general, were formed during his visits to the British Museum between 1911 and 1914. He pointed out that there are rich aesthetic traditions in the work of the primitive people which need to be discovered and used by the modern artists. [50] On the other hand Gaudier-Brzeska once complained of boredom in seeing primitive sculpture in a large quantity whereas European sculpture seen in the same quantity interested him

infinitely.[51] This could be due to the poor display of these works. Arnold Haskell, who saw over 200 African and Oceanic figures and masks of Epstein's collection dumped together in 1931, explained that it was only when they were isolated piece by piece that their individual character and beauty could be understood.[52] Gaudier-Brzeska also complained about the lack of dynamism in African sculpture. This complaint was motivated by the influence upon him in 1912 of Rodin's concept of movement in art. This shows Gaudier-Brzeska's initial dislike for static poses, frontality and symmetry rather than a misunderstanding of them. For he later explained that the movement in African sculpture was positive, synthesized and directed towards one end.[53] However, these dislikes did not prevent him from taking keen interest in the form and content of African sculpture. The extent of Gaudier-Brzeska's understanding of the conceptual foundation of African sculpture can be realised in his concise historic account of world sculpture: "Vortex", published in the British avant-garde magazine Blast in July 1914.

Gaudier-Brzeska stated that the Africans and the Oceanic Islanders pulled the sphere lengthways and made the cylinder which became the "VORTEX OF FECUNDITY", and it had left us with the masterpieces that are known as love charms. He pointed out the environmental conditions of the African: that the soil was hard; materials were difficult to win from nature; storms were frequent and fevers and other epidemics as well. These had perpetuated the "VORTEX OF FEAR" which motivated the creation of fetish masterpieces with "the POINTED CONE". He concluded that the hardships of the avant-garde in a way corresponded to those of the African: "and WE moderns: Epstein, Brancusi, Archipenko, Dunikowski, Modigliani and myself through the incessant struggle in the complex city, have likewise to spend much energy." [54] These indicate

Gaudier-Brzeska's general knowledge of the conditions of the environment of the African, his fears and beliefs which resulted in the creation of fecundity and fetish figures and masks with their geometric characteristics and symbolism.

In his article 'Primitive Art', published in the The Listener, April, 1944, Moore showed some understanding of some of the meaning and reasons for the creation of African sculpture. Of which he stated:

For the Negro, as for other primitive peoples, sex and religion were the two main interacting springs of life. Much Negro carving, like modern Negro spirituals but without their sentimentality, has pathos, a static patience and resignation to unknown mysterious powers; it is religious and, in movement, upward and vertical like the tree it was made from, but in its heavy bent legs are rooted in the earth.[55]

Moore's explanation of the heavy bent legs is presumptuous. For, as already indicated in the previous chapter, there is no satisfactory explanation for this.

The understanding of the conceptual foundation of African sculpture by the British avant-garde artists and critics cover the main purposes of this art which was to convey religious feeling and meaning. Their understanding may be short of an in-depth knowledge but this did not affect their appreciation of nor their being influenced by African sculpture. All that mattered to them was reiterated by Moore in his summary explanation. Moore explained that primitive art, and, for that matter African sculpture, is a mine of information for the historian and the anthropologist, but to understand and appreciate it, it is more important to look at it than to learn the history of peoples, their religion, and social customs. Moore pointed out that such knowledge may be useful in helping us to look more sympathetically, and the interesting titbits of information on the labels attached to the carving

in the museum can serve a useful purpose by giving the mind a needful rest from the concentration on intense looking. Moore added:

But all that is really needed is response to the carvings themselves, which have a constant life of their own, independent of whenever and however they came to be made, and they remain as full of sculptural meaning today to those open and sensitive enough to perceive it as on the day they were finished.[56]

Although the understanding of the conceptual foundations of African sculpture by the artists was limited and not essential to their appreciation of the sculpture, it is nonetheless of some importance in considering the influence of African sculpture upon the artists. The role of this understanding will be reflected in the discussion of the influence upon some of the artists.

CHAPTER THREE

THE DEVELOPING INTEREST IN AFRICAN SCULPTURE

Documentary evidence shows that African art had arrived in Britain in the 19th century. "A little African material" was present in the private collection with which William Bullock established the earliest museum in Liverpool in 1801.[1] This 'African material' cannot be traced and identified because in 1809 Bullock moved to London with his collections which were dispersed in 1819.[2] Since 1820 the Bristol Museum had Woman's Stool, 'presented by a husband on marriage', Ghana. In 1825 Capt. Frederick Marryat (1792-1848) a naval officer and novelist gave the British Museum a small collection from Africa, Mexico, Australia and the Arctic.[3] One of the most fascinating early items is the Yoruba Equestrian, (FIG.3.1) in the British Museum. It was presented to the brothers Robert and John Lander by the king of Borgu Village of Kaiama in Nigeria in 1830, with a wooden stool. The drawings of the two carvings published in the 1833 edition of the Journal of Richard and John Lander show the wide brim of the rider's hat intact which is now broken off.

African sculptures were brought into Britain by traders, missionaries, sailors, soldiers, adventurers and colonial administrators mostly as mementoes; trophies of military, ecclesiastical and economic success.[4] The carvings that found their way into the public museums through donations or purchases became the subject of ethnographic interest. Since these were not considered as works of art by the early collectors they were called various names: "the stuff the sailors bring back"; "native curios"; "the works of Savages"[5]; "manufactures of unbaptised mankind"[6]; "fetishes"; "idols"; etc. It was not until the second decade of the 20th century that aesthetic interest in African sculpture began in Britain. The development of interest in African art

therefore can be divided into two parts: (a) Ethnographical (b) Aesthetic .

The ethnographical interest of African sculpture developed from the 17th century British tradition of voyages of discovery and the creation of 'cabinets of curiosities' by wealthy individuals who collected curiosities from exotic peoples. Such curiosities, some of which were exquisite artefacts, were displayed in a cabinet or rooms set aside for this purpose. The arrival of large quantities of curiosities from the South Seas in Britain in the second half of the 18th century, through the three voyages of Captain James Cook (1728-1779), widened the possibilities of collectors.

Although the Pacific and Oceanic collections served as an impetus for the interest in African curios, the latter became more widely collected because of the expansion of colonial trade in the early 19th century, the rediscovery of the interior of Africa and the activities of traders, missionaries, military personnels and explorers who brought the curios to Britain.[7] In addition contact was easier because Britain is closer to Africa than to the Oceanic and the Pacific Islands. Steven Philips observed: "Relics from these were rarer and more difficult to obtain than those from Africa, which was physically nearer, and had active colonial and missionary services and indigenuous peoples converted to produce traditional works of art and artefacts until recent years,"[8] Collecting was stimulated by: the arrival of many Benin bronze and ivory sculptures and works from the Congo in Britain; geographical and ethnographical missions into the interior of Africa sponsored by the British Government; the development of public and private museums with ethnographic sections in the cities of Britain; and enthusiastic dealers in African works and other primitive art.

In February 1897 Benin city in Nigeria was sacked by the British as a punitive measure against its ruler and over two thousand bronzes and ivory carvings from the palace were seized. In March these were on sale in London, and many found their way into the three great collections of African art: the British Museum; the Pitt-Rivers Museum in Oxford and the Berlin Museum. The Liverpool Museum was also able to acquire about one hundred of the bronzes and ivory carvings at the same time.[9] The study of these sculptures resulted in two publications: Antiques from the City of Benin, London, 1899 by C.H.Read and O.M.Dalton; and Antique Work of Art from Benin London, 1900, by A.L-F.Pitt-Rivers.

Between 1850 and 1910 carvings and textiles from Central and East Africa, especially the Belgian Congo arrived in Britain. The British Museum purchased items from the explorer Emile Torday between the years 1904 and 1910. In 1841 David Livingstone led his first British sponsored expedition to Central Africa followed by Stanley and others.[10] The writings of explorers, travellers, missionaries and colonial administrators stimulated ethnographical studies. It was in this context that C.Hose stated; "...one important function of the administrator consists in a study of the country, their manners and customs..."[11] Such study was extended to their artefacts. A.C.Haddon argued that it was necessary to study these arts because they represented dying cultures; and revealed some insight into the principles which underlie the evolution of decorative art. He suggested that to understand civilised art, 'barbaric' or 'savage art' should be studied.[12] The establishment of the Ethnographical and Anthropological Societies in London in the last two decades of 19th century reflected the growing interest in the study of primitive peoples. At the meeting of the Anthropological Institute on 27 November 1900 in London objects, including a carved stool (FIG.3.2) were exhibited and discussed. They

had been collected by Mr. Alfred Sharpe, Assistant Commissioner of Uganda and sent to the Institute for study.[13] Anthropology and ethnography became precise disciplines in Cambridge in 1904. Although the official attitudes to such study was ambiguous, it was generally accepted as a corollary to administration. Missionaries, traders and colonial administrators often provided data for the academics who stimulated them to greater activity and helped them with publications of their own. One such ethnographer was J.R. Roscoe. He worked in Uganda between 1888 and 1913 with the Church Missionary Society, supplying facts to British experts and eventually donating his ethnographical collection, including wood carvings to the Cambridge University Museum.[14]

The ethnographical collections of major British museums grew out of the 'curiosity cabinets' bequeathed by the nobility. The British Museum's collection was built on that of Sir John Sloane's, who had acquired a wooden drum probably collected in 1750s in Virginia, "of undoubtedly Ashanti type - the work no doubt of some unfortunate Negro slave who had taken his traditions with him." [15] In the 1860s Sir Augustus Wallaston Franks presented his collection of 'primitive art' to the British Museum. In 1888 and 1889 Sir John Kirk and H.H. Johnston gave their collections of African art to the Museum respectively.

By the end of the 19th century museums in Bristol, Liverpool, Manchester, London and Ipswich had become great repositories for works collected in Africa and elsewhere. For instance in 1895 the Liverpool Museum began to receive contributions from Arnold Ridyard, an engineering officer with the Elder Dempster Steamship Company. For twenty-one years, until his retirement in 1916, Ridyard collected nearly three thousand objects for the museum. From Senegal to Angola, along the coast, he established a network of contracts and friendships with traders, administrators and Africans who had access to the hinterland

and were prepared to collect for him. He secured the interest of government officials like Mr.A.A.Whitehouse, the Eastern Divisional Commissioner for Southern Nigeria who in 1903 gave the museum about fifty Ijo masks and figures seized during a punitive expedition to Wilberforce Island.[16]

The museum collections were often haphazardly displayed with little documentation. Works were usually labelled with the year of acquisition and the provenance and an indication of probable use. Museum directors frequently had little knowledge or interest in them although British collections acquired between the 1800s and the 1930s were of a high aesthetic quality.

Undoubtedly the British Museum has the finest and the largest ethnographic collection in the world of which African works form the largest part. The museum has about 77,000 African works plus the same amount of primitive works from other sources. In Britain there are a further fifty museums which possess more than a hundred works often amounting to a few thousand African artifacts.[17] (See Appendix III).

British ethnographical collections reflect Britain's colonial interest. They contain large quantities of African sculptures from the British colonies in Africa, but very few from those belonging to the French, German and Portuguese. This colonial bias, however, is not a significant factor in the study of the aesthetic influence of African sculpture on British art and artists. Between 1910 and 1930 British avant-garde artists who appreciated African sculpture saw works from other parts of Africa in private and public collections in Paris, Munich, Berlin, Dresden and New York. Jacob Epstein, for instance, saw and collected African sculpture in Paris; Fry's Vision and Design illustrated Baule and Fang sculptures from Guillaume's collection in

Paris which were the first African sculptures Henry Moore saw.

Between the second half of the 19th century and the beginning of the 20th century dealers sprang up who produced illustrated catalogues of items for sale, and bought and sold items. (See Appendix One - An example of one of the Illustrated Catalogue of Ethnographical Specimens published in October 1900 by W.D.Webster). They supplied the museums and collectors. Well known dealers included William Wareham of Leicester Square, London; Steven of King Street, Covent Garden, London; W.O.Oldman and W.D.Webster. Webster, a London dealer between 1890s and 1920s, was one of the first English ethnographers in England to realize that African carvings and artifacts had an intrinsic beauty and were not merely "savage curios". Knowledgeable and acute, he possessed interesting items that are now in the Pitt-Rivers Museum, Oxford and the British Museum. There were also pawn, junk and antique shops where African sculpture could be bought, such as those on Fleet Street and the Caledonian Road Market in London in the 1920s.

The development of an aesthetic interest in African sculpture in Britain and its impact on the contemporary art scene between 1910 and 1930 is associated with Roger Fry. A discussion of Fry's interest in this art and his manner of promoting it involves examining his writings on the formal aspects of African sculpture and non-European art; his two Post-Impressionists exhibitions; and his organisation of the Omega Workshops.

When Kenneth Clark edited the Last Lectures by Roger Fry in 1939 he emphasised the importance of Negro art for Fry:-

Negro art provided in concentrated form the qualities which Fry most admired, to him these nameless, dateless, masterpieces were as near as anything could be to his 'ideal construction', a perfect, pure work of art. They have, he says, the same control of expressive elements of plastic form

as the musician has of the relations to his notes; they have delicate tact and restraint; they have sensibility and vitality in the highest degree.[18]

Clark is not the only critic to acknowledge the influence of African sculpture on Fry's aesthetic taste. When Keith Robert reviewed an exhibition of tribal Sculpture from New Guinea and Africa in 1964, he also pointed out that these "were very much to the taste of Fry." [19] Such references indicate the extent to which Fry was interested in African art.

The first documentation of such interest was in 1917. It is possible that Fry was inspired by the non-ethnographic approach of Paul Guillaume and Guillaume Apollinaire's book Sculptures Negres published that year because on 4 April 1917 he wrote to Rose Vildrac concerning his intention to publish in The Burlington Magazine an article on African sculpture:

For a long time I have been looking for a well-illustrated article on Negro sculpture. If you are going near Guillaume who deals in it, would you ask him if he could arrange to get photographs and an article? There is an American artist, he has a French name which I forget: he is one of the moderns and has a collection of Negro sculpture and he might produce an article, he is very intelligent.[20]

Neither was able to concede to Fry's request. Andre Salmon's 'Negro Art' was published in The Burlington Magazine in April 1920. At the same time in The Athenaeum, Fry wrote his first article 'Negro Sculpture at The Chelsea Book Club'. This reviewed an exhibition of African sculpture shown with work by four young British artists.[21] This exhibition was extremely important for it was reviewed by other critics - Clive Bell, R.H.Wilenski and J.M.Murray. The latter wrote: "In spite of its smallness and remoteness there is a considerable chance of its becoming an aesthetic battle-ground of the first importance." [22]

Fry's article formed the basis of his lecture on the same subject written probably between 1929 and 1930. In it he argued that African sculpture is rich in precisely those qualities which pertain to sculpture. He regarded their plastic freedom as a product concerning form in three dimensions. According to Fry, this freedom had been lacking in all archaic European sculpture which had approached plasticity from the starting point of the bas-relief, and conceived three dimensional form as a combination of front, back and side bas-reliefs. Writers like L.R.Rogers and Elsy Leuzinger attributed this to the fact that European glyptic sculptures were produced from rectangular blocks of wood or stone on which drawings were made. Whereas African sculptures were mostly produced from cylindrical tree trunks or branches without any preliminary drawings, (see FIG.1.3)[23], the geometrical format of the material contributing to the effectiveness of the three dimensionality of the finished sculpture. However, it must be remembered that there are some African sculptures that are produced from rectangular blocks of wood, like the traditional Ghanaian stool which retains the European relief-like approach. Yet in this case, too, the carver begins with a cylindrical log of wood and reduces it to a rectangular piece before the carving.

Generally speaking, the African sculptor right from the beginning conceived his form in three dimensions, producing the finished work from his mental image without any preliminary drawings or models. Fry observed that complete plasticity came to European art only after it had attained a high degree of representational accuracy. Fry found it strange that African sculpture had not gone through this process to attain complete plastic freedom. He observed that the neck and the torso are conceived as cylinders, and the head is conceived as a pear-shaped mass and suggested that it had taken European artists a few

centuries to realise the geometric shapes underlying natural forms. Fry also observed the concavity of African masks as another feature that differentiated African sculpture from European. Fry explained that the European emphasis on forms is not determined by plasticity but by the preferences for forms which are physical symbols conveying certain inner qualities such as thoughtfulness through a pensive brow. He noted that the African sculptor's choice of form was more clearly dictated by his feeling for the pure plastic design. This was reflected in the ease with which his art departed from natural proportion, arbitrarily altering the thickness and length of natural form to achieve plasticity.

Fry was also fascinated by the exquisite taste shown by the African sculptor in handling his materials. He noted the patience and dexterity shown in executing the laborious surface treatment of cicatrices, tatoos, and incisions whereby the background was cut away or cut into the surface. Fry felt that this must have something to do with the enormous pleasure which the sculptor derived from the marvellous finish of his work. Fry speculated that other artists, especially the Europeans, would have found some less laborious methods of rendering these marks. He noted that the surface treatment added to the work's subtlety and showed refinement of taste comparable to the finest Oriental craftsmanship.

In his second article 'Negro Art' which was conceived in lecture form and published by Clark in 1939, Fry briefly examined why African sculpture had not been readily accepted in Britain. He attributed this to the belief that the power to create expressive plastic form was one of the greatest human achievements and therefore beyond the capability and comprehension of the savage African. For Europeans it was unimaginable that certain anonymous Africans could possess such power. Because of "the extreme freedom with which the actual forms of nature

are treated" in African sculpture, Fry observed that there was no set of rules to determine form (even faces) and the sculptor was free to choose any form for his purpose provided it created an illusion of the life of the spirit in which the African believed. Yet, Fry stressed African sculpture was not a representation of the whole concept of life and it was not narrative. For instance, Fry pointed out that in the Spirit Head, (FIG.3.3), the dome-like dominance of the forehead was supported by the bulging salience of the eyes and the prominence of the nose; balanced by the straight line of the base of the nose and the horizontal arrangement of the protruding mouth with teeth, and the rectangular chin. The head revealed a complete understanding of the language of plastic expression which had enabled the artist to create a human head without resorting to exciting forms. The control of such expressive plastic elements was equal to the musician's control of notes. This was an area where, according to Fry, the modern European sculptor had failed, often ending with producing only decorative arrangement. Fry suggested that such failure was due to the European sensibility which derived from Greek art. Fry's generalisations were based on a recognition that African sculptures were produced by different tribes and that considerable stylistic differences existed between them. For instance, he noted the presence of individual portraits, yet observed that even these were created with "a feeling for for continuity of its plastic rhythms."

Fry did not discuss the influence of African sculpture on European art, but concluded:

As it is modern art owes more to the Negroes than to any other tradition, and it is to the credit of artists that they were the first to see its importance, the first to look to it for a clue to that purer, less contingent plastic language of which they have often dreamed. Negro art must, I think, always remain with us.[24]

Fry's writings on other non-European art forms were to enable him "to take note of the presence or absence of the qualities we call sensibility in the works of different periods and countries." [25] In his article on African sculpture he had presented African art as a supreme artistic achievement. A brief examination of his other writings will indicate to what extent African sculpture influenced his aesthetic taste.

Fry's 'The Art of The Bushmen' published in March 1910 was a review of Helen Tongue's Bushman Drawings, Oxford, 1909. [26] Fry observed that the drawings which depicted hunting, fighting and dancing without decoration, revealed different degrees of skill. He explained that the 'artist does not seek to transfer a visual sensation to paper, but to express a mental image which is coloured by his conceptual habit.' [27] On drawing in general, Fry argued that there were different types of drawings and each expressed different concepts; and that they were all important for the modern draughtsman. In other words all types of drawings were important for the development of the modern artists including the Bushmen drawings. This argument hit at the accepted notions of drawing at this time, such as John Fothergill's 'The Principles of Teaching Drawing at the Slade School' of 1907 and 'Elementary Propositions in Drawing and Painting', which Henry Tonks wrote with Sir George Clausen in 1909. [28] Tonks, Professor of Drawing at the Slade saw no reason to regard the Bushmen drawings as something of great quality, and retorted, "don't you think Fry might find something more interesting to write about than Bushmen, Bushmen!! [29] Fry found the drawings remarkable not only for their realism, but also for their freedom from the delineation in profile which generally characterised the drawings of primitive peoples, and the ancient Egyptians. He then compared the Bushmen drawings to those of Ancient

Greece, Assyria, Egypt and Paleolithic art.

With the exception of Paleolithic art Fry found the Bushmen drawings full of more expression of sensibility than the others. In contrasting the Bushmen drawings with Egyptian and Assyrian art Fry noted that the latter remained intensely conceptual throughout, and there was no serious attempt made to give greater verisimilitude to the symbols employed. He praised the extraordinary draughtsmanship of the Bushmen which he found comparable to Japanese drawings in skill and presentation. He considered that both retained the immediacy and rapidity of transcription, that is, 'ultra-primitive directness of vision'. [30] In contrast, Fry argued that the appeal of Greek art was through correcting and revising accepted conceptual images. [31]

In the review to the exhibition of Mohammedan art in Munich in 1910, Fry argued that the early Mohammedan art was a meeting point of many influences. [32] There were traces of the once wide-spread Hellenistic traditions. Then there was constant exchange with Byzantium. Mohammedan art, according to Fry, was also influenced by Chinese and Indian art. He cited the cloisonnee enamel technique and style and the Graeco-Roman palmette ornament as striking examples of European influence on Mohammedan art. The palmette ornament which was often rigid, unvarying and frequently lifeless in Greco-Roman art, became the source of the flexible and infinitely varying systems of Mohammedan designs. This revealed skilfull interweaving and subtle adaptation to different purposes and it had perpetuated a well-known style - the Arabesque. Hellenistic traditions were seen in Mohammedan bronzes as designs composed of classic vases from which sprung stems bending into series of circles. Some of the animal bronzes showed faint outlines of Indian forms. Assyrian figural sculptures with aggressive schematization of forms with deep linear incisions also anticipated

Mohammedan art. The animal figures sometimes appeared in stylistic reliefs with feeling for mass and grandeur. The human figures showed extraordinary aptitude but was regettably abandoned by the Mohammedan artists in the 12th century. However, the use of the human figure continued as designs for pottery decorations but it was calligraphic rather than naturalistic. Fry pointed out that one of the many proofs of continual interchange between the Mohammedan and the Chinese civilizations was seen in the examples of glassware from China of which an example was shown at the exhibition. There were also bronze mirrors with Zodiac designs in relief which were derived from Chinese mirrors.

Fry asserted that on the whole Mohammedan and European art developed in close contact and harmony during the great period of artistic discovery in the mediaeval period. In this respect some designs of early Mohammedan art and crafts prevailed in the European art and crafts as well. Mohammedan art, he indicated, was characterised by beauty and delicacy of outlining patterns; harmony and purity of design rendered with cosummate mastery of draughtsmanship. However, Fry did not indicate any overwhelming influences of Mohammedan art on European art; neither did he indicate any advance or superiority of the sensibility of Mohammedan art over European art as he was bold to establish in the case of African sculpture. Fry's impression was that Mohammedan art rather shared a certain sensibility with European, Chinese and Indian art.

Writing on Ancient American art in 1918, [33] Fry found Mexican art subservient to religious demands but did not find it (especially Mayan art) characterised by the mechanical repetition of religious symbolism, that typifies Egyptian art. He considered that it displayed a highly developed and self-conscious aesthetic sensibility which was close to that of Chinese sculpture and that among the finest examples of Mayan

sculpture were those of Pedras Negras, of which casts were held by the British Museum. Fry considered modern artistic responses to Aztec and Mayan sculptures to be a result of the general aesthetic awakening which followed the revolt against the Graeco-Roman tradition. He detected strong stylistic similarities between Inca and Mayan sculpture but felt that the Incas displayed their ambition more effectively in architecture and engineering.

When Fry began to write on art his interest was in the Old Masters. He often referred to them as Primitives not because there is any visual similarity with the primitive art of Oceania, Africa, Australia and the Americas, but because they shared a striking similarity of approach towards the simplification of forms and formal design. It was this aspect of the art of the Old Masters which Fry found interesting but regrettably lacking in the art of his contemporaries. He explained:

It was an innate desire for this aspect of art which drove me to the study of the Old Masters and, in particular, those of the Italian Renaissance, in the hope of discovering from them the secret of that architectonic idea which I missed so badly in the works of my contemporaries.[34]

Fry's study of Giovanni Bellini published in 1899 established him as a leading scholar in the field of Florentine art. This secured him the position of art critic on the Pilot and The Athenaeum in 1899 and 1900 respectively. He also became the co-editor to The Burlington Magazine in 1903. His intension was to help extend its scope because he felt that Britain needed a periodical that could educate the public about art:

England alone of all cultural European countries, lacks a serious periodical devoted to the disinterested study of ancient art. The Burlington Magazine was to fill this shameful want.[35]

It was due to Fry that some leading painters and men of letters such as Richard W. Sickert and Charles Rickett were persuaded to write for the magazine.

As Curator of Painting for the Metropolitan Museum in New York from 1906 to 1909 Fry acquired Old Masters rather than works by contemporary Western artists or non-European art. Although he considered that there was no modern art capable of satisfying his predilections, his concern with the Old Masters was motivated by a desire to complete the collection so that it represented a coherent historical development. This desire coincided with contemporary trends because at that time American collectors, dealers and museum curators were enthusiastic about the Italian Primitives.[36] Pre-Columbian art came to Fry's notice because of studies by American scholars, and it undoubtedly contributed to the development of his general interest in primitive art. This is suggested by a letter that Fry wrote to The Burlington Magazine in March 1908, protesting against a review of the International Society exhibition which had denounced the works of Matisse as infantile and those of Monet, Cézanne, Van Gogh and Gauguin as representing the decline of Impressionism.[37] Fry's reply asserted that Cézanne and Gauguin were proto-Byzantine rather than neo-Impressionists and displayed 'a finer and more scrupulous artistic sense'.[38]

At this time Fry wrote that his immediate concern was "how to use the modern vision with the constructive design of the Old Masters". He even indicated that Cézanne had solved this problem of combining modern vision with the sensibility of the Old Masters[39]. He began to realise that a new purpose and methods of painting were emerging. Subsequently he published Maurice Denis's essay on Cézanne of September 1907, in The Burlington Magazine in October 1909. He emphasised his intention:-

for the benefit of a wider circle of English readers. This would offer them the opportunity of observing the new tendencies that had manifested in the modern French art in the last few years.[40]

To achieve his aim he needed the assistance of critics like Frank Rutter, the organiser of the Allied Artists Association[41], and Michael Sadler who translated Kandinsky's Concerning the Spiritual in art. [42] Fry wrote to William Rothenstein on January 2, 1910 that he felt 'a new hope altogether about art and all those who care and are not fossilised must get together and produce something'. [43] A few days later Fry declared his intention of showing the most recent paintings of French artists to the British public. This happened when he organised the Post-Impressionists Exhibition in October the same year.

The Post-Impressionists Exhibition was held in the Grafton Galleries in London from October 1910 to January 1911. The title 'Post-Impressionists' was chosen because, according to Fry, 'they came after the Impressionists'. [44] He prefaced this with 'Manet' because Manet was an accepted and recognised artist and was regarded as the father of modern painting in Britain. [45] Cézanne, Van Gogh, and Gauguin were prominently featured in the show and their works inspired a wide-spread interest in African sculpture.

Manet was represented by one pastel and eight oil paintings; Van Gogh by twenty-two oil paintings including his Sunflower, and Pieta (After Delacroix); Gauguin by thirty-six paintings including The Spirit That Keeps Watch and a large number of his Tahitian paintings; Cézanne by twenty-one paintings including the Bathers and Madame Cézanne; Picasso was represented by some drawings and two pre-Cubist works; Derain by three pictures of 1907-9; Matisse by three oils, twelve drawings and eight bronzes; Vlaminck by nine pictures from 1907-9. The

Fauves, Friesz, Herbin and Girieud were represented by one picture each. Other items listed in the catalogue included pottery by Matisse, Derain and Vlaminck; drawings, lithographs, bronzes by various artists; and three statues by Maillol - one in terra cotta and two in bronze.

MacCarthy's preface in the catalogue was based on the notes made by Fry. He later related that Fry handed over to him "with a few notes, the ticklish job of writing the preface to the catalogue - the unsigned preface." [46] MacCarthy, presumably following Fry, emphasised the simplification, rejection of natural representations in the works, and their affinity with and exploitation of non-European primitive art.

The exhibition provided immense excitement for the people of London. [47] Fry repeatedly received abusive letters and parents sent him childish scribbles which they asserted were far superior to the works of Cezanne. [48] Fry defended the exhibition in the Nation, in December 1912. He argued that the artists were in fact traditionalists because they were rejecting the photographic vision of the 19th century and had stumbled upon the principle of primitive designs. He believed that the misapprehension was due to the insularity and provincialism of English art where imagination was limited by excessively detailed, narrative painting.

Matisse's works were the least appreciated. The Girl with Green Eyes, of 1909, (FIG.3.4), infuriated everyone with its bright colours, the exaggerated form of the elongated neck and the sloping shoulders and the decorative nature of the composition. Fry did not point out that the eight bronze works he exhibited possessed affinities with African sculpture, although Alfred Barr Jnr., in 1966, emphasised that the African influence on Matisse's sculptures between 1906 and 1908 was general and well assimilated. [49] In other words, Matisse employed the

African principle of design, and his sculptures reflected the African approach which excluded specific, purely formal similarities. Fry considered Matisse one of those modern artists who were looking for formal designs in a way close to children's art. When he visited Matisse's studio in May 1910, he wrote to his wife comparing Matisse's work with the work done by his seven year old daughter:

... we went to Matisse's studio. He's one of the neo, neo Impressionists, quite interesting and lots of talent but very queer. He does things very much like Pamela's.[50]

Equally Fry had indicated similarities between children's art and primitive art when he had written on Bushmen art. Fry was not concerned to identify the influence and values of any particular Oceanic or African primitive art in modern art. Rather, he was interested in the general primitive outlook that contemporary artists were using in their work as a source of inspiration.

The Post-Impressionist exhibition had an impact on British art institutions like the Royal Academy of Art, and especially on the Slade School of Art. Sickert regarded the exhibition as 'an evil thing that had seduced the most gifted of the Slade students, those very ones that Tonks had relied upon to continue the tradition of Turner, Gainsborough, and Constable, with a thought now of Millais and of Hunt.'[51] Paul Nash, then a student, recalled that the Slade was seething under the influence of Post-Impressionism, and noted that the virus of the new art was at work and that Tonks was "panic stricken", in case the students would imitate Matisse. "He could not prevent our visiting the Grafton Galleries; he could only warn us to stay away."[52] Tonks himself seeing his former students joining the revolutionaries ruefully remarked, "What an unholy brood I have raised up."[53] Some of the teaching staff were also affected by Post-Impressionism, notably Frederick Brown, Slade

Professor. Fry reported:

I was much gratified that Fred Brown, the London Slade Professor who had always been antagonistic to my ideas and began by scoffing, wrote me a generous retraction, saying that he had completely converted to the ideas embodied in these paintings.[54]

When the exhibition closed, the discussion continued for weeks. This resulted in the publication of books on Post-Impressionism, for example, Notes on Post-Impressionists Painters, London 1910 by Charles J. Holmes; Post-Impressionism London, 1911, by C. Lewis Hind; and Frank Rutter's Revolution In Art. Rhythm, an avant-garde magazine, was launched by John Murray in the summer 1911, and the editorial declared: "RHYTHM is ... the ideal of a new art, to which it will endeavour to give expression in England."

The overall effect of the exhibition on the British was summed up by Quentin Bell who declared that 'Fry had destroyed the whole tissue of the comfortable falsehood on which that age had based its beauty, propriety and decorum'.[55] W.C. Wees, on the other hand, compared the impact with that of the political issues of the time:

... 'Manet and the Post-Impressionists', ... might not be like the 'Suffragettes', 'Black Friday' or Carson's attack on Home Rule. As it turned out, however, a Van Gogh, a Gauguin, or a Matisse aroused as violent a public reaction as Little Lenton or a Sir Edward Carson.[56]

Ten years later Fry suggested that the uproar was caused by people who felt instinctively that their culture was a social asset. While their servants could not rival them in appreciating academic art, by hazard their servants could surpass them in appreciating modern art which was naive, childish and primitive. The accusation of revolutionary anarchism levelled at the show may have been due to social rather than to

aesthetic prejudice.[57] However the exhibition brought Fry's name to prominence among a larger public who began to be affected by his aesthetic taste. Fry's enthusiasm for modern art, particularly French art, increased greatly. The French artists were credited with discovering and assimilating African sculpture, as Clive Bell reported, the exhibition "sent the more alert not only to Paris but to museums and collections where they could look at primitive, Oriental and savage art." [58]

Fry later found himself surrounded by a group of progressive young artists, most of whom were familiar with the latest French painting and had even lived in Paris. Wyndham Lewis for instance had lived in Paris and Munich; Ginner lived in Paris from 1904 to 1910. Etchells, in 1909 had met Modigliani, Picasso, Braque, Matisse and others in Paris. As Duncan Grant who had been to Paris in 1906 related, "this was really a moment which had brought all the young painters in England into a sort of movement." [59] These young artists brought with them to London the life style of their Parisian contemporaries. The Café Royal became their intellectual and social centre. Artists were formed into groups such as the Camden Town group, the Fitzroy Street group, the Cumberland Market group, the Grafton group, the London group, the Slade group, the Fry group, the Lewis group, the John group, the English Review group, the New Age group, the Egoist group, the Georgian group, the Imagist group, and the Vorticists group. The history of these groups is a complex one, because of divergent opinions, overlapping of memberships and internal schisms. The intellectual activities of these artists composed mainly of discussions. Mark Gertler attended such discussions and remarked that the following were discussed: Ancient art, Modern art, Post-Impressionism, Neo-Impressionism, Cubism, Futurists, Cave-dwelling, etc. [60] The life-style adopted from Paris and the

enthusiasm for French art by the young British artists, according to John Woodeson, was described as a "'Parisian Colossus' who emasculated almost an entire generation of British artists." [61]

In 1912 Fry organised the Second Post-Impressionist Exhibition at the Grafton Galleries which opened on October 5 and closed on December 20. In the catalogue introduction Fry explained that having shown the work of the 'Old Masters of the modern movement such as Cézanne, Gauguin and Van Gogh, he now wanted to show contemporary developments, in France the home of modernism and England where it was being nurtured. Fry was mindful of Der Blaue Reiter and Die Brücke when he remarked that the Post-Impressionist schools were flourishing, in Switzerland, Austro-Hungary and particularly in Germany, but chose to concentrate on contemporary developments in England, France and Russia. Fry was responsible for the French, Clive Bell for the English and Boris von Anrep for the Russian sections.

Cézanne, Bonnard, Rousseau, Seurat, Vuillard, Friesz, Signac, Rouault and Redon were all represented as well as Matisse (19 paintings, 8 sculptures and a large group of drawings covering the period 1900-12 which included his Fauve works); Picasso (13 paintings and 3 drawings including examples of African Cubist works, (see FIGS.3.5 and 6); L'Hôte by 12 paintings; Vlaminck by 8 paintings; 6 Derains; and 4 each of Marchand and Braque including Fauve and Cubist works. Less well-known artists like Herbin, Von Dongen, Girieud, Chadan, Marquet, Puy and Flandrin were also represented. Fry stressed that all these artists were trying to find a new pictorial language but the public, convinced that painting's purpose was to imitate natural forms, was not receptive to these new ideas:-

... these artists do not seek to give what can, after all, be but a pale reflection of actual appearance, but to arouse the

conviction of a new and definite reality. They do not seek to imitate form, but to create form; not to imitate life, but to find an equivalent to life. By that I mean that they wish to make images which by the clearness of their logical structure, and by their closely-knit unity of texture, shall appeal to our disinterested and contemplative imagination with something of the same vividness as the things of actual life appeal to our practical activities. In fact, they aim not at illusion but at reality.[62]

Fry cited Picasso's analytical cubist work Buffalo Bill 1911, which was a head of a man (FIG.3.7), as an example of a portrait that did not 'set out to make a direct imitation' of the actual model. He observed the affinity of Matisse's continuous flow of rhythmic lines and colour scheme to Oriental and Chinese art. He also observed the influence of Picasso on the younger artists. Fry pointed out that the main difference between the English and the French artists at the exhibition was the markedly 'Classical spirit' of the latter. Fry at this point was trying to evolve a new aesthetic concept - 'Classicism in modern art', which he was applying to the French Post-Impressionists. He explained that by 'classical', he did not mean dull, pedantic tradition, or the painting of themes from ancient Greek or Roman history. He defined the new artists as 'classical' because their works did not rely on associated ideas as Romantic and Realistic art did. He did not mention the specific influence of African sculpture on Picasso's or Matisse's works. Some of the works especially of Picasso and Matisse showed affinities to African sculpture. In Matisse's La Serpentine 1912, (FIG.3.8) the influence is seen in the dramatic deformed and elongated torso, arms and legs; the rigid cylindrical neck which is noticeable from the front; the thick and heavy looking legs that end in flat splayed feet. The small conical breasts are placed in line of the shoulders and they seem to grow out of the collar-bones. These formal elements are comparable to the Seated Ancestor Figure, Bambara, Mali,

(FIG.3.9) which Matisse had in his possession at that time. It is difficult to say exactly when Matisse acquired it, although it was probably before 1909 because that year Kahnweiler reported that Matisse had about twenty pieces of African sculpture.[63]

The English section was represented by Frederick Etchells, and his sister Jessie, Stanley Spencer, Wyndham Lewis, Duncan Grant, Henry Lamb, Spencer Gore, Bernard Adney, Roger Fry and Vanessa Bell. Seven sculptures by Eric Gill were included. Grant was considered the most talented of the group. His six works vary in style, ranging from Neo-Impressionism as seen in The Queen of Sheba, 1912, (FIG.3.10) to Post-Impressionism as in the The Dancers, 1912. Simplification, brilliant colours and decorativeness dominated his works. The Queen of Sheba shows the Neo-Impressionist approach to painting where everything is painted in small touches of pure colours which blended optically to produce the shimmering effect of nature. A similar technique is seen in the Portrait of Pamela Fry. In both cases Grant's dark and harsh outline had been softened by the pointillist method. In his portrait, Henri Doucet, 1912, and Byzantine Lady 1912, is seen a technique of painting which he and Vanessa Bell innovated. They called it 'Mobbling'. It is a rich decorative marbling technique. His last two paintings, the Dancers and Seated Woman, 1912, reveal the tightly hatching brushstrokes of Post-Impressionism.

With the remarkable result of the 1910/11 Exhibition in mind Clive Bell declared that there was no need to be defensive about the current one:

The battle is won. We all agree, now, that any form in which an artist can express himself is legitimate, and the more sensitive perceive that there are things worth expressing that could never have been expressed in traditional forms.[64]

Bell pointed out that the artists sought truth in their subjects and their choice of form was determined by the need to express it. On the other hand he acknowledged that the British artists were indebted to the French for simplification of form and bright and plastic designs. Bell argued that the British art was inferior to the French because the British artists did not go directly to the root of the inspiration which was primitive art. Bell concluded that the British artists intended neither to please, flatter nor shock, but to express great emotions.[65]

On 16 February 1913 Fry lectured on 'Post-Impressionist Design' at the Sandon Studios, Liverpool and he illustrated his points with Picasso's Head of a Man 1912, (FIG.3.11) which had been shown at his previous exhibition. He complained to Gertrude Stein that the English audiences were not responsive to the painting, and had no sensibility of form. The painting built up of intersecting lines and planes was a complete departure from the European tradition of setting the image in time and space by the use of perspective and light and shade. Three years later pictures like this, showing an affinity to African sculpture and primitive art, still baffled the British. In August 1919 Osbert Sitwell organised The Exhibition of Modern French Art at Heal's Gallery, which included work by Picasso, Matisse, Derain, Vlaminck, Modigliani and others. A self-styled 'Philistine' wrote to the editor of the Nation:

The Cubist school: These are the gentlemen I suspect of pulling my leg. Do they really see things like that, or are they trying it on to see how much the critics and the public will stand? I have tried the picture from every angle short of standing on my head, and to me they are absolutely meaningless. Granted it is a new convention, can the base of this convention be stated? I should like to be able to appreciate the pictures, but that I despair of it - is it possible to understand the convention they used?[66]

Fry had been explaining the basis of this convention and how to

appreciate it since 1910. Despite such remarks the impact of the two Post-Impressionists Exhibitions on the artistic life in Britain had been tremendous.

In his promotion of modern art and African sculpture in Britain Fry realised that some support system for artists or patronage were necessary. He expressed these ideas in 'The Great State' published in 1912 and reprinted as 'Art and Socialism' in Vision and Design[67], written in response to an invitation to contribute to The Great State, a compilation of Essays edited by H.G.Wells and others dealing with social progress in all spheres of life. Although he rejected the idea of being 'a socialist' Fry expressed his belief that less ostentation, would improve the situation for artists and designers. He discussed the effect plutocracy had on art at that time and was likely to have in the near future. He concluded that the creative impulse would be crushed and atrophied by manufactured artefacts, commercialism and the consumption of an immense mass of art. He also examined the position of the artist in modern society and tried to find how the Ideal State might make the best use of the artist's power by the public and the state commissioning the artists on a large scale.[68] Fry's urge to ameliorate the plight of young artists and his commitment to community art prompted him to establish the Omega Workshops announced in the 5 April 1913 issue of The Chronicle and officially opened at Fitzroy Square on 8 July 1913.

The Omega Workshops Limited represented one form of absorption of Post-Impressionism into English art. It was also one of the bases of promoting African sculpture in Britain. It had two aims:- To help artists to make a living by providing them with a regular job and to educate public taste. Fry intended to incorporate the decorative power of modern art into the art of pottery and design and by this extend the influence of Fine art into everyday life.

Two conditions were set up for the artists who worked at the Omega Workshops. In the first place no artist was to work on the premises more than three and half days a week, so that he or she could have enough time for more serious creative work. As one of the conditions each artist was to receive 30 shillings per week or 7s 6d per day. In the second place all Omega products were to be sold anonymously under the Omega Stamp. This was to guarantee that no particular artist was sought and thereby earn more than the others. This also gave the artists the freedom to experiment with styles they might not otherwise attempt under their own names, enabling them to explore alternatives and extend their own stylistic horizons.

Many artists joined the workshops including Lewis, Etchells, Wadsworth, Cuthbert Hamilton, John Turnbull, William Roberts and Gaudier-Brzeska who was the only sculptor at the workshops. Phyllis Barron and McKnight Kauffer did not work on the premises but submitted their textile designs for exhibitions. Mark Gertler, Paul Nash, and David Bomberg worked occasionally. Henri Doucet, Jessie Etchells, Nina Hamnett and her husband Raold Kristian were regular workers. There is evidence that Moucha Courtney, a half-Russian and half-Spanish painter, Edward Wolfe and Bernard Adeney also worked there. The Workshops were opened to all artists, especially those with aims and tastes common to Post-Impressionism.

Omega products included painted furniture, screens, toys, painted ceramics, trays, pottery, lampshades and any conceivable creative items that could be brightly decorated. Textiles were designed by artists and hand printed. Commissions of a decorative nature were undertaken at the workshops. Exhibitions of artists' work were held from time to time. The products were characterised by simplicity; emphasis laid on decoration rather than on the structural aspect of design; freedom of

surface application; exuberant bright colours; less emphasis on precise finishing thereby avoiding machine-made deadness and achieving at the same time the quality of African art.

The interest of the Omega artists in African sculpture was shown above all in the way they embraced the principles that governed the production of African artefacts. Fry explained in an undated catalogue of the workshops:

If you look at a pot or a woven cloth by a negro savage of the Congo with the crude instrument at his disposal, you may begin to despise it for its want of finish. If you put them beside a piece of modern Sevres china or a velvet brocade from a Lyons factory, you may perhaps be congratulating yourself upon the wonders of modern industrial civilization, and think with pity for the poor savage. But if you will allow the poor savage's handiworks a longer contemplation you will find something in it of greater value and significance than in the Sevres china or Lyons velvet.

It will become apparant that the negro enjoys making his pot or cloth, that he pondered delightedly over the possibilities of crafts and that his employment finds expression in many ways; and as these become increasingly apparant to you, you share his joy in creation, and in that forget the roughness of the result.[69]

Fry argued that modern factory products were made entirely for profit, with no other joy than money making coming into their creation. The skill which made them is admirable, but it cannot communicate disinterested delight. Fry concluded that the artists working at Omega were working on the same principle as the Negro, allowing free play to their delight in making of objects for everyday use. They refused to spoil the expressive quality of their work by sand-papering it down to a shop finish or trying to attain the elegance of the machine-made product. They tried to keep the spontaneous freshness of primitive art while satisfying the needs and expressing the feelings of modern cultivated man.[70]

The influence of African sculpture on the Omega products and artists was largely derived in one way or the other from the influence of Picasso, Derain, Matisse, Modigliani, Brancusi and Braque. Only rarely did the artists attempt to work from specific examples of African sculpture, to directly assimilate the works, as Picasso and others had done earlier. Because of this, the works of the Omega artists often lacked the immediate impact, vigour and vitality of African sculpture which characterised the works of their French counterparts. Vanessa Bell complained of this in her letter of 12 August 1912 to Fry. She deplored the "English sweetness... because I have been seeing all those French... Perhaps they look so bad by comparison with Derain, Picasso, Matisse etc." [71] Almost all the Omega artists had in one way or the other seen African wood sculpture in museums in Britain, France and Germany, (especially in the British Museum and the Trocadéro), and in the collections of artists like Picasso and others. For instance in 1909 Duncan Grant had seen Matisse's African collection of more than "20 pieces from different places." [72]

Duncan Grant's Couple Dancing 1913 (FIG.3.12), is a painted panel which hung at the first floor level outside the Omega Workshops. It depicts two elongated and entwined dancing figures. The thick long curves are comparable to those seen in Picasso's Nude with Raised Arms 1907 (FIG.3.13) and the Nude with Drapery 1907 (FIG.3.14) One sees reflections of the long narrow almond shape heads in Grant's work. Grant had seen some of these or similar works by Picasso in Gertrude Stein's collection in Paris. [73] Grant's Head of Eve 1913 (FIG.3.15) is a study for a large painting Adam and Eve 1913 (FIG.3.16) which was commissioned by Clive Bell for the Contemporary Art Society. The latter was damaged in the Tate Gallery flooding in 1928. The Head of Eve shows vigorous cross-hatchings and simplification of form. The curved

eyebrows and the tapering nose brought into relief by hatchings, the little round mouth, and the kidney shaped ears correspond to the impact of African sculpture. Grant's cross-hatchings and simplification were influenced by Picasso's African Heads 1907 (FIG.3.17 and 18). The long cylindrical neck with angular shoulders and the huge breasts that are placed slightly high is also reminiscent of African sculpture. The Adam and Eve, a painting Grant later called "thankless offsprings", shows Adam standing on his powerful crooked hands with his two thin elongated legs up. Adam is separated from Eve by a tall stylised tree. There is similarly decorative tree on the left of Eve. Eve's torso is distorted, the thighs are inflated, the right thigh larger than the left. Another early painting by Grant which shows a strong affinity to African sculpture is The Tub 1912, (FIG.3.19), The African influence is noted in the simplified and distorted arms and limbs; the small heart like shaped face bearing a tube-like nose that runs down the length of the face to the base line of the chin; two strands or locks of hair enclose the face to accentuate its roundness and smallness; and the hips show a considerable enlargement caused by the short thick thighs that taper down into the almond shaped tub. The two powerful thighs, supporting a short thick torso have almost replaced the vagina. Grant tried to indicate the firmness of the stomach by using short parallel horizontal hatchings, which rather suggest scarifications. The sturdiness of the figure recalls the two Baga Figures (FIG.3.20) which were also in Matisse's collection. Grant might have seen them when he visited Matisse in 1909. Similarly the Baga Figures show short and thick legs that taper to the feet enclosing spaces of triangular shapes, and short and thick torsos. The Tub seems to have inspired Lewis' Design for Drop-Curtain in The Cave of the Golden Calf 1912, and Indian Dance 1912, (FIGS.3.21 A and B) The figures in both paintings have common stylistic traits derived from a similar source as The Tub.

Grant epitomised for Fry all that he admired in contemporary French painting with its influence from primitive art. The influence of African sculpture and other art forms on Grant has been observed by Ramond Mortimer: "One could catch references to Byzantine mosaics, to Matisse, to African sculpture, to early Italians." [74]

The Marquetry Tray, FIG.3.22, designed by Gaudier-Brzeska in 1913 is an example of a few similar wooden trays designed by him and Grant. It depicts two dancers whose body movements are accentuated by the sharp angularity of the composition. The stylistic indebtedness to Cubism is undoubtedly clear. It is noted in the angular, simplification and planar treatment of the composition. These were achieved by the adoption of the cubistic conventions of slanting lines for the figures and flat planes. Apparently the methods and materials used at Omega in producing such inlaid trays and panels demanded a cubistic approach. The preliminary designs involved cutting and pasting of colour papers. In the next stage, veneers of different shapes of wood were cut according to the shapes of papers and then glued to a flat and broad piece of wood imitating the paper work. Another method is by drawing on a piece of wooden board. The drawings are cut out with chisels and gauges about half an inch deep into the wood forming an Egyptian relief or sunk-in relief. Pieces of different shades of wood are cut and laid in the relief. The Omega artists definitely used straight and slant cut out pieces of wood which were easier to use than round and curving forms. Gaudier-Brzeska's tray shows some similarities to Picasso's African-inspired cubist painting Dryad 1908, (see FIG.3.23). There is no evidence that Gaudier-Brzeska ever saw this painting. However, the coincidence is not a mean one, but shows how well he had understood the principle of Cubism. Gaudier-Brzeska's garden ornament Bird Bath, 1914, was produced in the Omega Workshops, commissioned by Fry for his house

in Durbin. It is a bowl supported by human caryatids. FIG.3.24 shows two views of the Bird Bath which is composed of sharp angular planes that reflect African-inspired cubist influence. The caryatid is supposed to represent a squatting figure with two heads and two hands supporting a bowl but due to excessive distortion and simplification it is impossible to clearly distinguish the other forms of the figure. It looks like a lump with different parts hacked away to reveal shapes with pleasing facets. The two hands seen in FIG.3.24A, are boldly simplified into broad and angular forms and ended in blunt figures. The hands and the fingers are similar to those of the caryatid figure of the Central African carved stool, (FIG.3.2B). Gaudier-Brzeska might have seen the carving in the British Museum. (His interest in African carved bowls with caryatids will be fully discussed in Chapter 6). The head in FIG.3.24A is almond shaped, with coffee bean shaped eyes, a lozenge shaped mouth, boldly curved eyebrows and a block-like nose, all reflecting African elements discussed in Chapter 1, and it shows some resemblance to Mask with Monkey Hair, Dan, (FIG.3.25), which was acquired by the British Museum in 1886. The second head, seen in FIG.3.24B, is smaller than the first. It shows a small pointed chin but similar schematisation to the first. They bear no affinity to any particular African mask or figure but they reveal the generalised African forms that had influenced the cubists.

A similar stylistic approach can be seen in Fry's only wood carving, Mother and Children of 1913, (FIG.3.26) which was done a few months earlier than Gaudier-Brzeska's Bird Bath. Fry's approach was derived from Cubism rather than from the direct study of African sculpture. At this point Fry had not become involved in the total experimentation with African sculpture but he had partially absorbed the Cubism derived from African sculpture. His works therefore do not

indicate a conscientious study of this art as his writings prominently advocate and inspire. For this reason he has been accused of not practising what he had been promoting in modern art. His familiarity with Cubism dates back to 1910, during his trips to Paris and contact with Matisse, Picasso and Gertrude Stein who had been collecting and dealing in Picasso's cubist paintings. The cubist faceting is well epitomised in his Mother and Children which shows a kneeling or seated mother affectionately cuddling two standing naked children. The heads and the faces of the figures are highly schematised with the barest indication of the features like the eyes, noses and mouths. The heads are irregular in shape because of the emphatic planes used in shaping them. The bodies are also treated in planes.

Fry's design for a Marquetry Cupboard, 1913, (FIG.3.27) also displays the influence of Cubism. The interplay of curvilinear and rectilinear form is similar to that in Les Desmoiselles d'Avignon 1907 by Picasso. The execution of the marquetry involved cut-out papers. This process might have motivated Fry to produce his first collage Essay In Abstract Design of 1914 (FIG.3.28). Although he also owned two Cubist collages by Picasso and Juan Gris. Fry attached two real bus tickets to his oil painting on plywood. The tickets can be identified as tickets for the No.88 route issued between December 18, 1913 and mid-November 1914, when the No.88 bus route was changed and extended to Shepherd's Bush. The 5d. ticket was for a journey from Picadilly to Mitcham and might have been issued to Fry himself on one of his visits to Mitcham where he went to throw pots for sales in the Omega.[75] Fry's undated study of Tennis Players (FIG.3.29) shows the harsh curvilinear hatchings seen in Grant's Couple Dancing. The left foreground figure apparently conforms to the Futurist principle of path of motion observable in the works of Balla or Duchamp, (eg. Girl Running On A

Balcony 1912 by Giacomo Balla or Nude Descending A Staircase 1912 by Marcel Duchamp). Fry was only attempting to find the appropriate position for the hind part of the figure for an effective rhythmic composition. This sketch was probably done in 1912 in relation to the Mural of a Game of Tennis by Grant in the same year, which was commissioned by Adrian Stephen and painted in his room at 38 Brunswick Square, London. Grant's mural was influenced by Matisse's strong and precise flowing lines seen in Matisse's Dance of 1910. Grant saw and admired the Dance while Matisse was working on it in his studio in 1909. He also saw the finished work at the Post-Impressionist Exhibition in London in 1912. Another undated drawing by Fry, FIG.3.30, (probably 1914), of a reclining nude rendered more simply and precisely than FIG.3.29 affirms a direct assimilation from Matisse.

Lampshades and painted screens were common features of the Omega. Lewis designed nine lampshades and painted a few screens, including the Circus Scene, (FIG.3.31) which shows a slim little acrobat balancing on the broad shoulders of a strong man. Next to them is a standing curly-haired woman with a whip and a clown beyond. The figures have small pointed faces, thin elongated noses, small round eyes and mouths which resemble masks. Fry remarked to an interviewer about this painting that, "... how much wit there is in these figures. Art is a significant deformity." [76] Lewis' Omega Workshops Letterhead 1913 (FIG.3.32) also shows some impact of African sculpture. His figures are geometric with almond shaped heads and schematised faces, cylindrical torsos and distorted angular and curvilinear limbs.

Lewis's paintings in general, from 1910 and through his brief association with Fry and the Omega Workshops to the end of 1914 reveal an awareness of African sculpture and it may have been a factor in his development as one of the foremost figures of the British avant-garde.

Lewis claimed that his interest in primitive art dated back to his student days. In 1947 he wrote to James Soby:

We have in the British Museum some very fine collections of New Island masks, Easter Island monoliths and other varieties of Pacific and South American stuff. Even when at the Slade I was directed to the Print Room at the Museum and to study the drawings of Raphael and Michaelangelo. I had always to pass between cases full of more savage symbols on my way.... In an early sketchbook the other day full of Leonardo's old man with swollen underlip and Michaelangelo's writhing heavy weight I came across Pacific Island masks.[77]

Lewis attended the Slade from 1898 to 1901, so this implies that his interest in primitive art arose independently of the influence from French artists. There are no works of his Slade School period to confirm this. In the same letter to Soby, Lewis acknowledged that the Polynesian influence occurred all along. In the early days Lewis talked to C.R.W.Nevinson "a great deal about African masks and the curious earth colours and brick-red of the early Derains". [78] The influence of African sculpture in particular on Lewis was derived from the African influenced works of Picasso such as Les Desmoiselles d'Avignon. This is noticeable in his Theatre Manager 1909, FIG.3.33.[79] Lewis's painting shows figures with mask like heads, strong aquiline noses which at some areas look phallic, and tubular arms. The rightmost figure bears a curious resemblance to Nimba Headdress of Baga, FIG.3.34 by the cylindrical neck, ridgeless pointed nose, the short forehead, the ridge at the back of the head, and the arched shoulder that terminates in tubular arms. The faint zigzag lines along the arms correspond to the decorative incisions that characterise Nimba Headdresses. There were two different ones at the Trocadero in Paris at the time that Lewis painted this picture. They were acquired in 1902 and 1904 and there were several varieties in the Zurich, Basel and other German museums about the same time. Lewis with his acclaimed enthusiasm for primitive

art, might have noticed them during his travels in Paris and Germany just after leaving the Slade School. The African influence could also be due to his tentative involvement with Picasso and Matisse both of whom he singled out in an unpublished letter as the only artists in Paris worth attention.[80] Picasso was also influenced in his other works by the Nimba Headdress in Trocadéro and he also possessed an example which was similar to the one in the British Museum, (see FIG.2.8). In 1914 Lewis demonstrated his knowledge of the aesthetic qualities of African sculpture when he wrote the introduction to the catalogue of the Modern German Art exhibition at the Twenty-one Gallery in London. Of the works of the Germans, he said:

This art is African, in that it is sturdy, cutting through every time to the monotonous wall of space, and intense yet hale: permeated by Eternity, an atmosphere in which only the black core of Life rises and is silhouetted... The quality of the woodcut is rough and brutal, surgery of the senses, cutting and not scratching: extraordinarily limited and exasperating. It is one of the greatest tests of fineness.[81]

When Lewis organised the Group X exhibition in March 1920 in London he entreated that, "the experiments undertaken by all over Europe during the last ten years should be utilised and developed and not lightly abandoned." [82] There are a few more of Lewis' works that show African or in general terms primitive derived influence. An example is The Fire Place At 40 Wilton Crescent, 1913-14, FIG.3.35, designed for Lady Drogheda's dining room, which reveals two primitive totemic figures. From the mid-1920s onwards Lewis began to draw complex forms of human figures which were full of strong curvilinears and at times circular forms depicting some sort of totemic poles with stark and menacing locks. These are the result of deep assimilation and harnessing of the stylistic traits of Cubism and African sculpture to his own unique ends.

Mark Gertler's interest in African sculpture at this time is exemplified in his letter to Noel Carrington in February 1915: "I picked up a piece of African sculpture, like they have in the British Museum, for 10s.! ... It gave me a great delight and it is like my work." [83]

Most of the decorative designs of the Omega pottery were composed of rectilinear and curvilinear forms. FIG.3.36 shows plates with hatchings or herring-bones designed by Grant. He had been influenced by Picasso's striated drawings many of which Grant saw in Kahnweiler's shop in Paris. Grant's persistent use of striations, most often for non-three-dimensional decorative purposes, can be compared to the Standing Nude and A Study of Foot 1909 (FIG.3.37) by Picasso for its effective use of this technique. Picasso was influenced by the Bakota Reliquary copper-covered Figure from Gabon - FIG.1.27, It is observed by William Rubin that:

Striation hatching is a visual convention, a group of linear signs on a flat surface signifying the shadings of relief. Its advantage to the modern painter is that unlike graduated modelling, it does not necessarily lead to an illusion of volume. [84]

The technique is apparently an old one. Nevertheless Picasso rediscovered the striated hatching in African sculpture and fully exploited it between 1907 to 1909. Picasso's Head of a Woman 1909 (FIG.3.5) and Head and Shoulders of a Man 1909, (FIG.3.6) were lent by Kahnweiler to the Second Post-Impressionists Exhibition. The emphatic parallel, diagonal brush-strokes demonstrate this technique which influenced Grant and others. Etchells's two paintings of the same period and title, FIG.3.38A and B, emulate Picasso's two paintings. Etchells did not only exploit the hatching technique but also strove to capture the simple blocked-out effect of the features and the slit-eyes

derived from African sculpture by Picasso. Fry considered that pottery was essentially a form of sculpture, and that proportions and its surface should express the artist's sensibility. During his visit to London with Derain in 1919 Picasso was fascinated by the Omega pottery and according to Spalding, Picasso was influenced in his own decorative works in this area.[85]

The activities of the Omega began to diminish as the First World War progressed and in January 1919 the Workshops went into voluntary liquidation.

Fry's interest in African sculpture and his understanding of its significant elements were demonstrated in his criticism. In August 1916, reviewing Pound's book on Gaudier-Brzeska in The Burlington Magazine, Fry remarked: "the extreme deformity of the legs by the great elongation of the torso which we found in the Dancer and 'Imp' was due to the influence of Negro art." [86] Nine years later in the same magazine Fry reviewed Dobson's sculpture and related the artist's confinement to purely sculptural plasticity to the 'complex and richness of the sculpture of the Negro.' Yet in the same article Fry failed to detect a similar influence in Epstein's work and wrote, "One might even concede that Mr. Epstein expresses in solid form a rich invention and more vivid imaginative outlook, but for all that he is not playing the same game." [87]

Fry's enthusiasm led him to collect African sculpture. It is difficult to establish exactly when he began, but certainly during the early twenties he was in frequent touch with Paul Guillaume, Joseph Brummer, Picasso, Matisse, Derain, Vlaminck, Stein and other artists and dealers in Paris. [88] FIG.3.39 is an African mask he bought in Paris in 1924. He described it in a letter to Josette Coatmellec in Paris as 'a

beautiful thing of which I am very proud.'[89] The number of African sculptures collected by Fry is not known, but four of them including this mask, are now in the Courtauld Institute Galleries in London.

Fry's influence on artistic life in the 1920s was even greater than it had been before the war. Those who had earlier disagreed with him over Post-Impressionism began to give in. In 1923 Sickert confessed, "No sooner do I see the feet of Roger Fry on the mountain than I scamper, bleating to sit at them." [90] Tonks confessed that he feared Fry's influence because he was a gifted man and a splendid advocate and few young men could resist him. But to Tonks, Fry was a shocking judge. [91]

Fry's article on African sculpture in Vision and Design of 1920 had a great influence on critics, and on artists like Henry Moore, Barbara Hepworth, John Skeaping and others. It was more remarkable in the case of Moore who read the book in the Leeds School of Art Library in 1920.

Clive Bell also published an article in 1920 in The Athenaeum and the Living Age on Negro sculpture, reprinted in his Since Cézanne in 1923. Bell observed that the cultivated public were now visiting the ethnographic collection of the British Museum, and that fine ladies, younger painters and exquisite amateurs were now to be seen in the long dreary rooms that were once abandoned to missionaries, anthropologists and colonial soldiers, enhancing their prestige by pointing out to stay-at-home cousins the relics of a civilization they helped to destroy. [92] J.M. Murray also published 'Negro Sculpture' in the Nation in 1920. Such articles stimulated an interest in African sculpture that flourished in Britain immediately after the war. Many people including Nancy Cunard, Curtis Moffat and others began to collect African sculpture for its aesthetic value. Cunard pointed out, "Aragon and I

came several times to England in the mid-twenties before the Hours Press started to rake through the curio-shops and junk-dealers of several English ports and London. Ever since Curtis Moffet, the artist and photographer, had stimulated my interest in African and Oceanic art around 1921, I had found England to be an excellent hunting ground,....."[93] In 1921 just after an exhibition of Negro Art was held at the Goupil Gallery, Moore who had arrived in London in October the same year wrote that African sculpture was being appreciated and he wished to collect it, and added that a good African sculpture could be purchased for 10 pounds in the Caledonian Market.[94]

Museums in Britain became responsive to the public's interest by organising exhibitions of African sculpture so that the public could study African art at first hand on an aesthetic basis. Since the exhibition of Negro sculpture at Chelsea Book Club in 1920 at least one major exhibition has taken place each year in Britain, (see Appedix II).

Fry continued to travel between France and Britain, lecturing, organising exhibitions, and writing until the end of his life. He continued to paint, but his art did not influence anyone. Before the war he had tried a variety of styles, and had experimented with Post-Impressionism, particularly Cézanne. After the war he returned to a naturalistic style. Critics such as P.G.Konody were disdainful: "Mr. Fry, the enemy of 'representation' and champion of self-expression is very often purely representational - because he has nothing to express." [95] After his one-man show at the Independent Gallery in London in 1923, which aroused bitter criticism, Fry was advised by Percy Turner, the owner of the gallery, to give up painting.

Fry gave a series of talks for the Radio in 1929 entitled, 'The Meaning of Pictures'. These were later reprinted in The Listener. Fry noted himself that, "Certainly if influence is worth having, I have got that; and certainly I have accomplished a great deal for the understanding of art in England." [96] For his achievements, he was elected a Fellow of King's College, Cambridge in 1927. A later critic wrote:

I have been trying to think if there was any other English critic who has stood in clarifying and stimulating relation to contemporary art and yet possessed such wide experience of art of other ages: I have found no one to set beside him. He has influenced profoundly our approach to the visual arts, and contributed more than any critic to formation of a vocabulary by which attention can be directed to different aspects of aesthetic experience. [97]

Certainly Fry helped to create the right atmosphere for widening aesthetic horizons in Britain and influencing it with his own taste. He achieved this by organising exhibitions; by founding the Omega Workshops; by writing and publishing articles and books. From these bases he was able to promote and sustain genuine aesthetic interest in African sculpture for two decades. The impact of that aesthetic interest led to the subsequent influence of African sculpture on British art and artists.

CHAPTER 4

DEFINING THE INFLUENCE

In Concerning the Spiritual in Art, Wassily Kandinsky indicated in 1912 that progressive artists were passing through an imitative stage that was a necessary step towards freeing themselves from the corrupt materialism of the European tradition, (ie. naturalistic representation); and that these artists 'sought to emphasise good art as models from all places and times'. [1] Indeed African and Oceanic sculptures served as models for the Brücke, Blaue Reiter, Fauve, Cubist and English avant-garde artists. Yet the influence of African sculpture on these artists has still not been properly studied or understood.

In the earliest publication on the subject which appeared in 1916, Marius de Zayas did not examine the precise nature of this influence although he stated: "Of all the arts of primitive races, the art of the African Negro savage is the one which has had a positive influence upon the art of our epoch." [2] He concluded that Negro sculpture had brought into modern art "the means to express our purely sensorial feelings in regard to form or to find new form in our ideas." [3] de Zayas was primarily preoccupied with the contrast between the intellectual evolution of the Negro and of the European. He asserted that the Negro was incapable of any intellectual sentiment and that his art was the logical result of the conditional state of his brain which, according to de Zayas, was "the first state of the evolution of the brain of man". Even on this ground he failed to establish how the Negro's art came to influence the European with the 'superior' brain. [4]

Lack of proper understanding and insufficient study of the influence of African sculpture on European artists, in the first place, has given rise to some contradictions and controversies. For instance,

D.H.Kahnweiler stated: "I must, once more, dispute the validity of the thesis of direct influence of African art on Picasso and Braque,"[5] Yet the most authoritative account of the direct influence of African sculpture on Picasso, and specifically his use of cylinders to represent the hollow of the guitar in some of his paintings and reliefs, in imitation of the representation of eyes by cylinders in Grebo and Wobe masks, had been given by Kahnweiler himself.[6] He even illustrated the rare Grebo mask from the Ivory Coast that had been in the Trocadero since 1900, which so much inspired Picasso.[7] He also pointed out that, Matisse, with his intelligence and acute sensibility was capable of appreciating these sculptures for their true artistic value but neither his painting nor sculpture showed any signs of his admiration.[8] This is quite misleading and contradicted the expositions by Alfred Barr, Pierre Daix, Guillaume Apollinaire and other writers who discuss the direct influence of African sculpture on Matisse's work, especially his sculptures.[9]

In the second place, artists had been reproached for imitating African and Oceanic sculptures. Gertrude Stein, for example, reproached Picasso for using African sculpture as a crutch.[10] Some British critics persistently abused and reproached Epstein for imitating African sculpture. As he put it: "I have, because of my appreciation and enthusiasm for African work, been accused - as if it were a crime - of being influenced by it." [11] In the early 20s Henry Moore's drawing was condemned by a Professor at the Royal College of Art for being influenced by African sculpture: "This student has been feeding on garbage - anyone can see that." [12] Attitudes such as these implied a lack of creative originality and artistic vision which so embarrassed and angered modern artists that they began to deny the influence of African sculpture on their work. Some artists even went to the extent of

destroying or modifying works that looked too African in appearance; and others advised or warned their colleagues against the influence of African sculpture. Picasso, one of the main disseminators of this influence, at times denied its impact on his art.[13] In 1914 Brancusi who had often advised his colleagues against submitting to the influence of African sculpture, destroyed those of his works which looked too African.[14] Although Umberto Boccioni, the futurist painter and sculptor, acknowledged that African sculpture had helped European artists to free themselves from classicism, he was against the emulation of it and warned that it was harmful to the development of a completely modern plastic outlook.[15]

There were certain writers who sympathised with the artists in their embarrassment and anger, and attempted to free them from such accusations and reproaches. Instead of explaining the significance of the African influence upon them, they rather praised those works which revealed the pure European tradition of realistic representation. Some of these writers even went to the extent of absolutely denying any such influence upon the work of these artists. In addition to this they believed that to admit to such a 'derogatory' influence would discredit the artists concerned. For instance, in 1920 when the composer Bernard van Dieren published his book on Epstein, he not only praised Epstein's works but also categorically denied any African influence on the works and condemned those who saw any. van Dieren stated:

But by the aid of these superficial observations and unwarrantable conclusions Epstein's work has been, to the satisfaction of a great many who are ready to have their thinking done for them like their laundry, proved to be aboriginal, Polynesian, or at least, as an unsound favourite of technical parlance has it, "archaic".[16]

He added that there might be a similarity in all these manifestations,

but to speak of imitation in this respect was absurd; and that it was equally absurd to believe that Epstein, after a study of such art forms, had accepted their canons and mannerisms for his own. For example he acknowledged the resemblance between Epstein's Cursed be the day that I was born and an African wood carving, but attributed this to the similarity of material which we may call the "logic of material". Thus he explained that, 'the requirements of the material create the style and that certain forms must appear if wood is logically handled whether by an African or by Epstein.' [17] This of course cannot be true and as logical as it seems because, for instance, we cannot compare the stone carvings of the Classical Greek period, the Gothic period and the Aztec for there are vast differences in these styles irrespective of the common material employed. Kahnweiler's article cited above was partly written in this regard because he mentioned that, "Imitation embarrassed them", (ie. Picasso, Braque and others), "more and more". [18] What these sympathetic writers failed to emphasize was that the artists they were trying to defend spent their personal resources in collecting African and Oceanic works. This in one respect could be considered as an influence on the taste of the artists. Moreover the content of their personal collections showed a marked affinity to their own works; especially in the case of Picasso, Matisse, Brancusi, Modigliani and Epstein.

Another basic error derived from the improper study of the subject is the assumption that the resemblance to African and Oceanic sculptures in the works of British and European artists was due to direct influence irrespective of place and time. Such assumptions have resulted in arbitrary and startling visual comparisons of modern art with African work never seen by the Europeans. For example, Alan Wilkinson enthusiastically compared Gaudier-Brzeska's pencil drawing Caritas,

(1914), with the Mother and Children, Afo, Nigeria, acquired by the Horniman Museum in 1929, (ie. about 14 years after the death of Gaudier-Brezeska).[19] The Afo figure was collected by Major F.H.Ruxton from Northern Nigeria probably in the 1920s, so the artist could not possibly have seen it. Barr also fell into this error by comparing a Babangi mask from Etumbi in the Republic of Congo, with the right-hand face of Les Femmes d'Alger, 1907 by Picasso. This mask which is in the Musee Barbier-Muller, Geneva, came to Europe, in the late 1920s, probably in 1929. Therefore Picasso could not have seen it before then.[20] In answer to such an erroneous approach J.B.Donne commented: "It is patently absurd to discuss the influence of African art on the Cubists on the basis of pieces and even styles that the artist did not and could not know." [21] Therefore in his essay, 'African Art and Paris Studios, 1905-1920', Donne made a preliminary investigation of the styles of African art that could be seen in Paris between 1905 and 1920, and where possible the actual pieces that came to the attention of the artists of the day.[22]

For the proper understanding of the influence of African sculpture on British artists this chapter will briefly discuss the conditions under which the influence manifested in Britain; it will also define the types of influence that African sculpture had upon the British artists.

The beginning of the influence of African sculpture upon the British artists is linked with the development of its aesthetic appreciation inspired by Fry as discussed in Chapter three. Strictly speaking it began after the second Post-Impressionist exhibition in London. It was then that the African influence began to reveal itself in the works of young British painters and sculptors. However, there are exceptional cases where some early works of Lewis and Epstein had shown African influence in 1909 and 1910 respectively. The influence in

Britain occurred a few years later than in France and Germany because of the prevailing artistic conditions and not because the young artists were unaware or reluctant to be subjected to it.

Until 1910 British art was dominated by the tradition of the absolute and accurate representation of classical and literary themes perpetuated by the Royal Academy. Patronage of the Fine arts was guided by the academicians and the art of the Academy was the public's concept of what Art should be in Britain. The Academy brought the artists of its choice great popularity, wealth and fame by promoting their work through engravings and prints. Young and progressive artists unattached to or disliked by the Academy thus had no chance of being seen in public. George Moore had described the Academy in 1893 as an 'incubus' that had to be destroyed before a new and vital art could develop in England.[23]

The New English Art Club was formed in 1886, at the instance of a number of young British artists trained in France, (eg. Fred Brown who became the Slade Professor) in order to destroy such conservatism. By the 1890s the NEAC had become a rallying ground of opposition to the Academy and older British artists. The Slade became a sort of nursery for the Club from where young and rebellious artists who rejected all restrictions imposed by the Academy were recruited after probation. The Club's rules were flexible and progressive for the young artists: elective juries; a suffrage of exhibitors as well as members; submission of members' as well as exhibitors' work to the jury thus elected. Artists such as John Sargent, Walter Sickert and Wilson Steer were called revolutionaries and their works considered as paintings of unsentimental suburban sites, mean interiors, low music halls and portraits of low and unimportant persons. By 1900, however, the NEAC and the Slade had lost their rank as revolutionaries and were relegated

to the academic category, displaying subjects of extreme conservatism. Some of its members even drifted over to the Academy: J.S.Sargent, Henry Turke, William Orpen and others became associates of the Academy.[24] Once again young artists who wished to develop painting beyond Impressionism faced major opposition from the Royal Academy and the NEAC. In a review of the NEAC exhibition in 1902, Fry, whose paintings had been rejected by the Club in 1893, pointed out that British art seemed to have come to a standstill.[25] In the same year Lewis wrote to Hurbert Willington: "The New English is a deplorable display of degradation of a function, which was originally intended to give delight, but which now extracts delight from all it touches, leaving a formal dullness".[26] To Lewis and other young artists, the NEAC had failed to come to terms with the radical developments in Europe. Two years later Lewis's works were rejected by the Club. He remained in relative obscurity, moving between Paris and Munich, wondering how to establish his reputation as an artist, only returning to London in 1908.[27] In 1910 Sickert remarked on the enduring conservatism of the NEAC: 'A glance round the walls of any NEAC exhibition does certainly not give us the sensation of a page from the book of life. There is an over insistence on two motifs. The one the august-site motif, and the other the smartened-up-young-men motifs.'[28]

In 1908 the Allied Artists Association was formed to exhibit the works of young artists. Some years later Frank Rutter stated his reasons for forming the AAA:

My friends in Paris, French as well as British and Americans, used to lament at the difficulty of showing their works in London, 'The cost of carriage is bad enough,' they complained, 'but to pay freight both ways and then have our work rejected by your Academy - ah! that is too disgusting. if we knew for certain that our work would be exhibited, then the cost of sending it would be worth while.' They pointed to the Societe des Indépendents in which everyone has the right to have so many works exhibited. It has no selection jury, and each

member can exhibit just what he likes. 'Have you nothing like the Independents in London?'... I was urged to start a society on these lines in London, so the AAA came into being. It was a free house, with no selection jury.[29]

In the summer of 1908, the AAA held its first exhibition at the Royal Albert Hall. The exhibition, opened to all nationalities and all types of art work, included works by J.D.Fergusson, S.J.Peploe, Rafaelli, Lepine, Pissarro and others. In the same year an enthusiastic appreciation of Impressionist and Post-Impressionist painting was made available to British readers when Julius Meier-Graefe's Modern Art was published in English translation. Meier-Graefe pointed out that Manet had set forth the general programme of a new art which was pure and simple decoration and through which he was the father of the great moderns: Cézanne, Van Gogh, and Gauguin. Meier-Graefe's book had great influence on the artistic thought and taste of the younger generation in England, and Fry in particular derived many of his early ideas (after 1908) about modern art from its pages.[30]

In spite of the signs of revolt, defiance of the Academic authorities and the NEAC and familiarity with some French contemporary paintings, the British artists still lacked a definite direction. Fry's Post-Impressionist exhibitions were liberating. Fry gave British artists confidence, championed their efforts, and stimulated the true spirit of the avant-garde that prevailed in Europe. John Rothenstein pointed out that Fry's influence "brought near to them the exhilarating events and personalities of the Paris art world." [31] Young artists began to work on the basis of group interest rather than in response to the demands of patrons or old institutions.

British artists began to emulate a French art, Cubism, that itself embraced the formal qualities of African sculpture. The influence of both of these on British painters lasted from 1912 to 1915, a period considered as the peak of modernism in British art. As the painter Frederick Gore wrote: '1913-15 were years of full-blooded modernism.' [32] Although the First World War caused a loss of excitement in modernist painting, it cannot be seen as the major cause of the end of the influence of African sculpture. Before June 1914 a new style, Vorticism, had been developed by the British avant-garde. It was basically a combination of the flat and linear rhythm of Cubism and the repetitive dynamism of Futurism and was characterised by the complexity and variation of styles adopted in the Omega Workshops. However, despite occasional echoes, the elements of African sculpture are hardly discernible in it. Many artists practised Vorticism just before the outbreak of the war, but most of the avant-garde became war artists from 1916 to 1918. Some endeavoured to depict military subjects and scenes from the front in variations of the Vorticist style, but the bitter experiences of war compelled many of them to revert to the traditional descriptive realism.

In the 1920s with a few exceptions such as Etchells, Jessica Dismorr, Cuthbert Hamilton and Ben Nicholson, most of the avant-garde was producing less radical work than before the war. Edward Wadsworth, David Bomberg, Christopher Nevinson, Lewis and Grant are cases in point. [33] Clearly, the pre-war experiments had largely ceased and the revolutionary zeal had died. In March 1920 Lewis made an unsuccessful attempt to revive these by organising the Group X exhibition at the Mansard Gallery, London. In the catalogue he wrote that: "the experiments undertaken by all over Europe during the last ten years should be utilized and developed and not lightly abandoned." [34] Lewis's

contemporary works such as Three Figures (Ballet Scene), 1919-20, (FIG.4.1) are executed in a retrospective vein recalling the spirit of previous experiments. It is reminiscent of his works of the Omega period which reflected African influence, which can be traced in the elongated necks; schematised faces that recall the concave planes of African masks; the heads depicting a combination of two geometric shapes - the circle and triangle; the limbs showing strong curvilinears that recall Picasso's African inspired works or Matisse's rhythmic archs; and the feet, represented by triangular shapes, also recalling African formal elements. Despite the fact that there was an interest in African sculpture on the part of some British critics, certain sections of the public and some artists in the 1920s, the avant-garde painters did not re-explore its formal qualities.

In contrast, sculpture demonstrated a forceful and consistent development in both pre- and post war Britain. This was an important development, especially in the 1920s since, as Sir John Rothenstein emphasises, Britain had produced very little sculpture of consequence between the Middle Ages and the beginning of the 20th century.[35] Moreover, in the 18th and 19th centuries sculpture had been considered inferior to painting.[36] Before 1910 British sculpture was Victorian in outlook, combining a narrative tradition with the naturalistic style evolved by J-B.Carpeaux and his French contemporaries. The leading British sculptors at the beginning of the century were Homo Thornicroft, Onslow Ford, Thomas Brock, George Frampton and Alfred Druney, most of whom had recieved at least part of their training in France. Sculpture was largely subservient to architecture and there was hardly any public building which did not have any sculptural decoration. Epstein arrived in London in 1905 and in 1908 in his first major public commission of 18 statues for the British Medical Association Building on the Strand in

London departed radically from the decorated style of the period. His figures were naked and depicted all ages of both sexes. This caused a great furore in London. Epstein later explained why: "Perhaps this was the first time in London that a decoration was not purely "decoration"; the figures had some fundamentally human meaning, instead of being merely adjuncts to an architect's mouldings and cornices." [37] This work marked the beginning of modern sculpture in Britain. Two years later in 1910 Epstein began to produce works that combined non-European styles like Egyptian, Assyrian, African, and Oceanic elements.

Eric Gill was another young sculptor who by 1910 was also producing work that differed radically from Victorian tradition. He evolved, what William Rothenstein described as 'a style so simple as to be almost primitive.' [38] Gill was influenced neither by primitive art nor Vorticism. Although he was associated with Fry, the Post-Impressionists and Epstein he was not inspired by their views of and interest in primitive art. His style was literary, representational and decorative. His themes were mostly of Biblical origin and were heavily underlined by sensuousness and eroticism. It was not until 1916 that Frank Dobson began to produce sculptures. His work had often been related to African sculpture by Fry, but basically they reflect the influence of the full-rounded forms of Aristide Maillol, a style which Dobson introduced into Britain. Gaudier-Brzeska on the other hand who started carving in 1912 soon became influenced by African and Oceanic sculpture. However, the war caused a major interruption in the influence of African sculpture on British sculpture. The death of Gaudier-Brzeska in 1915 on the Western Front was a great loss to this artistic exploration. Epstein served in the army as a soldier from 1917 to 1918 being refused employment as a war artist because of controversies over his public commissions. However, the war did not bring the dialogue with African

sculpture to a total halt. In the post-war era Epstein's taste and work continued to be influenced by African sculpture until 1930. In the early/920s a new generation of sculptors including Henry Moore, Barbara Hepworth and John Skeaping began to build upon the artistic foundation laid down by Epstein and Gaudier-Brzeska before the war. By the late 1930s their effort had culminated in Abstraction and Surrealism.

At this point it seems appropriate to examine the concept and nature of influence.

The duration of influence one artist or art form exerts over another is determined by the interest, purpose, and goals of the latter which can be sustained, interrupted or brought to a complete halt by external forces or pressures, by the encouragement or opposition of art critics, art institutions and other artists. For instance, the influence of Post-Impressionism on British artists was inspired and encouraged by Roger Fry and others while the interest of the artists involved was discouraged and disrupted at certain stages by the old established institutions like the Royal Academy and the NEAC. The development and spread of the influence of Futurism on the British artists was brought to a halt by a group of artists led by Lewis assisted by Gaudier-Brzeska and Etchells. This group of artists signed and published a group statement denouncing and disassociating themselves from Futurism and its manifesto. As a result only Nevinson remained to some extent influenced by Futurism. Other external factors can disturb the duration of an influence. The First World War is a case in point: its devastating effect on art and society in general is well-known. The socio-economic position of the artist is another factor. In the case of Jacob Epstein, for instance, without a relatively regular income from modelling portraits, he would have been unable to pursue his long interest in African sculpture. The duration of an influence can be

either short or prolonged but it is the effect or the impact of the influence that counts, as historical evidence has shown. For example, Gaudier-Brzeska was influenced by African sculpture for a relatively short period, but the nature and impact of its influence upon him are equivalent to those of Epstein and Brancusi on whom the influence lasted longer. Therefore the effects of a short period of influence can be as dramatic as those of a longer duration.

Some writers have identified certain types of influence. Goldwater is particularly important for classifying the influence of African, Oceanic and other primitive art on the modern European artists as: "romantic"; "emotional"; and "intelligent". Goldwater described the attitude of Gauguin and the Fauves as "romantic in spirit".[39] He pointed out that Gauguin included some primitive motifs in his own painting, but neither he nor the Fauves assimilated the forms or their spirit in any serious manner. Instead he argued that these artists attempted to evoke an atmosphere of primitivism. He considered that the Fauves appreciation of African sculpture in particular did not represent an admiration for the formal because they admired any primitive work whether or not its formal qualities corresponded with those of other primitive works which they admired.[40] Their attitude was 'romantic' because they believed that anything primitive expressed a union with nature which they sought to emulate.[41]

The influence of African and Oceanic sculptures on the Brücke and the Blaue Reiter was described by Goldwater as "emotional" because the German painters used these primitive works as exotic forms to portray emotions and passions in as outspoken a manner as possible. In other words they used the artefacts of the primitive peoples in place of traditional plaster casts and bronze cupids. For example in Nolde's painting The Missionary 1912, a kneeling Yoruba mother and child figure

and Bongo mask are simply a Yoruba figure and Bongo mask. However, Goldwater believed that by using African sculpture in this way in their paintings that these artists were attempting to bring into conscious prominence the essential emotion behind the physical setting.[42] The paintings were not conceived with purely pictorial concerns in mind but were regarded as expressions of the fundamentals of human life and destiny. He believed that the German artists appreciated the non-formal qualities of primitive art. However, at the same time he discerned the formal qualities of Cameroonian and Dahomian sculptures in the work of E.L.Kirchner, Nolde and others.[43] For example, in Kirchner's relief, the Alp Procession 1918, Goldwater observed the general formal qualities of Cameroon sculptures which the artist had seen in the Berlin Museum: "the zig-zag profile outline used by Cameroon carvers on their door posts and lintels; long eyes, projecting mouth and chin." [44]

E.L.Ettlinger carried Goldwater's argument one stage further and suggested that the German artists never subjected primitive carving to a searching formal analysis and hence did not experience the intensity of influence which informed Cubism.[45] He also asserted that Kirchner and the others came to an admiration of primitive art not through an aesthetic experience but through reading ethnographical material on the subject.[46] Yet Ettlinger also acknowledged the influence of the formal qualities of primitive art in the work of the German artists. He stated: "The actual influence of primitive art was always only accidental with Die Brücke and did not occur before the second decade of the century when the significance of Negro art for Cubism was becoming known in Germany." [47] Apparently Goldwater's viewpoint has become entrenched in recent years. Nevertheless, there have been writers who have taken a different view of the notion that the influence on the German artists was uniformly emotional and nature based. For example,

Oskar Pfister reckoned that the emotional influence was a stage of transition for further progress: "Every step on the road to progress is possible only through the detour of such a progression." [48] This was true of Picasso in accordance with Ettlenger's observation. D.E.Gordon pointed out that the Brucke's response to African sculpture was "analytical" as well as "emotional" [49]; while Manfred Schneckeburger stated that it would be wrong to reduce the German Expressionist's reception of primitive art to a kind of mysticism, without understanding form. [50]

Goldwater considered the influence of African sculpture on Picasso and the Cubists as "intellectual" because it involved direct analysis and formal borrowing. [51] Yet he saw this as the result of Picasso's emotional response to primitivism: "Nevertheless, it was hardly pure form alone that inspired him. But his own concept of the primitive which he had read into its simplification and geometric, and rhythmically static composition, an inner nervousness and violence." [52] Ettlenger reiterated the same view pointing out that Picasso was first influenced emotionally by African sculpture before he began about 1907 "to grasp the intellectual and aesthetic principles of particular types of masks and to relate Negro sculpture more thoroughly to Western art" [53]

Goldwater's three types of influence are important but can be misleading. Firstly they imply that that 'emotional' influence is inferior to 'intellectual', through being anti-intellectual or irrational. John Graham for example opposed Goldwater's viewpoint by stating that some paintings bear an 'honest influence' whilst others revealed an 'intelligent influence' but on the whole all bear some sort of influence which is either 'opened' or 'camouflaged'. Although he did not elaborate these kinds of influence he observed that one type or the

other was not necessarily the result of lack of integrity or intelligence.[54] Goldwater's analysis also appears too schematic. It is especially difficult to separate his "emotional" category from the "intellectual" category as noted in the case of Picasso. Goldwater saw the "intellectual" influence as the best as it was underlined with academicism. His follower Ettlenger stressed the academic undertone: "Picasso studied Negro sculpture as artists formerly had studied the paragons of classical sculpture, but German artists never subjected primitive carvings to a searching formal analysis." [55] Moreover Goldwater and his followers did not reckon with the fact that the artists had different interests which determined the various ways in which primitive art was employed. Some artists such as Gaudier-Brzeska for example had clearly pointed out that he and other avant-garde artists had been influenced by African sculpture and non-European arts according to their own individual personalities. As he put it: "We the moderns: Epstein, Brancusi, Archipenko, Dunikowski, Modigliani, and myself, through the incessant struggle in the complex city, have likewise to spend much energy... We have been influenced by what we like most, each according to his own individuality.[56] Thus the primitive arts offered the artists three approaches, (ie. "romantic", "emotional" and intellectual") in addition to the technical and the conceptual elements from which they had the liberty to choose according to their personalities.

Secondly the avant-garde artists were not interested in the academic approach which for so long had been considered the best and only possible means of expression. It was to avoid the academic approach that the avant-garde turned to African, Oceanic and other primitive art forms including Children's art. The artists did not regard one form of influence as being better than another in terms of

intelligence but only as a means of personal development. Thirdly Goldwater and Ettliger attributed the analysis of formal qualities of primitive art as an intellectual process to Picasso and the Cubists. They then related this to the formal analysis of classical art. On the other hand they pointed out that the German artists substituted primitive art for the study of plaster casts of classical art. Yet they did not see any intelligence in their process of analysis.

These confusions over the type of influence primitive art exerted upon avant-garde artists, prompted Epstein to define the term influence from his personal point of view as an artist. He explained what the influence meant to him during a conversation with Arnold Haskell in 1930 in which Epstein stated: "The word 'influence' as I understand it, means more than a mere surface study: it means a full comprehension of both mind and technique, that go into the composition of work, and a translation of that according to the personalities of the artists." [57] Epstein's definition highlights three factors that governed the influence of primitive art. Firstly the understanding of the work of art evolved through the appreciation of the aesthetic principles, creative thought and imagination. This involves indentifying the shapes, lines and volumes as creative elements and appreciating their significance. Secondly understanding the process involved in the composition of these elements. That is understanding the artist's choice of shapes and lines and their sizes, thickness and volumes; their relation of one to another, the harmony of their colours and finally the treatment given to the surface. This process involves skill, or technique, as Epstein called it. Another aspect of technique is the treatment of the artist's medium within its physical limitations and according to the artist's virtuosity. Thirdly influence manifests itself in specific ways according to the personal interpretations of a

specific artist. The interpretations are determined by the likes and dislikes, the aims, in short the personality of the artists or the person being influenced by the work. The various perceptible means of interpretation are: (a) writing critical appreciation of the art work. (b) collecting the work of art; (c) imitating the motifs and the aesthetic principles of the art.

(a) The influence of a work of art on an artist's or a critic's judgment or taste can be discerned in his writings. For example, Roger Fry whose initial writings were influenced by his taste for the Old Masters was later influenced by African sculpture. His writings therefore epitomised his perceptive recognition of the qualities of African sculpture as already discussed. Guillaume Apollinaire, Carl Einstein, and Clive Bell were writers and critics whose tastes were also influenced by African sculpture. Some artists have also shown this influence on their taste through their writings, especially Epstein and Henry Moore.

(b) Collecting works of art, in this case primitive art, has been regarded as an instinctive drive but has not previously been considered as a form of influence. Yet collecting art requires a degree of understanding and appreciation as defined by Epstein. The collector W.D. Webster's insight into primitive art at the beginning of the century went far beyond pure ethnographic interest. Avant-garde artists collected African sculpture and other primitive art which reveals the impact of these arts on their taste. However, collecting a work of art can soon become a fashionable and hence prestigious activity. This was true of African sculpture in the 1920s and the late thirties.

(c) Imitation as an essential aspect of influence has been greatly misunderstood. Terms such as: 'study'; 'copy'; 'translate'; 'transcribe'; 'modify'; etc. have all, at times, been substituted so as to avoid any derogatory meaning. For example, in attempt to avoid a public uproar in 1926 against his use of non-European motifs Epstein called a work of his "A Study". As he put it: "When I exhibited the work at the Leicester Galleries, wishing to avoid controversy, I called it "A Study". By this disguise I succeeded for once in evading the critics, always ready to bay and snap at a work." [58] However, imitation in art requires a measure of insight and understanding of formal qualities. In many circumstances it also requires the selection and rejection of other motifs. The selection and rejection of motifs is where the artist's personality plays a major role. Imitation is therefore a creative act in itself. That is why Kandinsky related it to the early stages of development of the avant-garde artists who were being influenced by African sculpture and other primitive art.

The three factors derived from Epstein's definition of influence involve intelligence and emotion. Influence cannot be classified according to intelligence per se. Since the significance of an influence of a work of art on an artist is its contribution to the artist's individual development and the evolution of art on the whole, it is needless to see one type of influence as better than the other. This is an important principle in the classification of the influence of African sculpture on British artists.

Therefore I am suggesting that useful categories of influence are:

- (i) Direct Influence
- (ii) Indirect influence.
- (iii) Formal influence.
- (iv) Conceptual influence.
- (v) Technical influence.
- (vi) Influence of taste.
- (vii) Open influence.
- (viii) Camouflaged influence.

These are obviously interrelated and are not firmly demarcated and an artist can

be influenced by all of them simultaneously in different ways.

(i) Direct influence is exerted when the artist comes into direct contact with an artistic stimulus such as primitive art. It can be profound or less so, prolonged or short-lived.

(ii) Indirect influence is exerted when an artist is influenced by second-hand information about a work of art through an illustration, writing or work of another artist. An example is the case of the British avant-garde artists such as Duncan Grant, Frederick Etchells, Venessa Bell, and Wyndham Lewis amongst others, whose initial interest in African sculpture was derived from the Cubist works exhibited at the Post-Impressionist exhibition of 1912 in London. (See FIG.3.6 by Picasso and FIG.3.38 by Etchells). This often leads to a direct influence as will be noticed in the case of Henry Moore who is discussed in Chapter Seven.

(iii) Under formal influence the artist adopts the formal qualities of African art as described in Chapter One; (eg. concavity of plane, proportions, quasi-geometric and geometric forms etc.). This category is what Goldwater considered intelligent.

(iv) Conceptual influence is whereby the artist adopts a certain subject or theme from a work of art. For instance the themes of frank sexuality and fertility and the relationship of mother and child are recurrent in African sculpture and have influenced the work of the British artists.

(v) There are two major aspects of technical influence, that have affected the British artists, namely: Truth to material and Direct carving. These are often described as principles and have been discussed in the first chapter and are not limited to African sculpture.

Direct carving was part of the European sculptural tradition from the Archaic Greek period to about the end of the 18th century, after which its practice ceased. The process of indirect carving, whereby plaster or wax maquettes were reproduced in stone or wood by means of a pointing machine was then introduced. The revival of direct carving at the beginning of the Twentieth century was stimulated by African sculpture and other primitive arts. Mark Batten believed that it was Eric Gill who revived it. He stated: "At the time when the late Eric Gill began the revival of direct carving, no 'artist' had carved in stone for a period of nearly two hundred years. In 1909 he became the first man in modern times to carve a figure directly in stone. Very soon... Epstein and Gaudier-Brzeska were also doing it." [59] It is difficult to establish the truth of this statement and recent writers hold different views. Malcolm York, for instance, pointed out that John Ruskin had preached the doctrine as early as 1880, and that Hildebrand (1847-1921) and Barlach (1870-1938) had practised it on the continent. Barlach began to practise direct carving in 1906 when he started using wood as a medium for his sculpture. York argued that in Europe these precursors were followed by Brancusi, Modigliani, and Arp; and in England by Epstein, Gaudier-Brzeska, and Dobson who were strong advocates of it. They in turn were followed by Moore, Hepworth and Skeaping. However, York admitted that the avant-garde artists of the Twentieth century "adopted it because they admired primitive Mexican, African, Pacific... art all of which were directly carved with no preliminary drawings or maquettes, and more often in wood than in stone." [60]

Simon Wilson also explained that the avant-garde artists who sought inspiration in forms and themes of African sculpture and other primitive arts continued to use European traditional methods and materials but they developed new approaches to both. According to him, they extended

the range of types of stone and marble and wood employed, but most important of all, they adopted the use of carving, specifically direct carving, as their primary method.[61] Furthermore Wilson explained the two principles as inspired by African sculpture. He pointed out that in practice the artist must execute the work himself and must not have a detailed primary model to guide him. This of course made it a significantly different practice from the normal way in which stone or marble carving was generally executed in the late 19th century, typified by Rodin, who made a plaster model and handed it over to a professional marble carver to reproduce. Sometimes the artist himself used a pointing machine to reproduce the plaster cast or the maquette in stone. In both cases the object or work ended up in a different medium and often on a different scale from the original. But in direct carving the artist forges the final form directly into the chosen material, thinking and feeling it out as he goes along. Wilson pointed out that this approach resulted in a new immediacy of impact and freshness of inspiration, together with a new and aesthetically, extremely satisfying relationship between form and material in which the form tended to grow out of the material and reflects its nature. This effect was deliberately sought by the avant-garde artists and 'came to have the status of a doctrine which can be summed up in the phrase "Truth to Material".'[62]

(vi) Influence of taste, besides being demonstrated by writing and by the impulse of collecting, is seen as an attempt to adopt a certain mode of life-style which is assumed to be in sympathy with that of the African carver or the primitive artist. This aspect of influence is what Goldwater classified as "romantic" and is best typified by Gauguin.

(vii) Open influence involves a straight-forward imitation of a specific African sculpture or primitive artefact, with or without any modifications.

(viii) Camouflaged influence is whereby the artist has used the generalised motifs of African sculpture or primitive art, or using the forms of a specific African sculpture but modifying them beyond outright recognition.

The aspects of influence discussed in this Chapter will reflect in the discussions of the works of three British avant-garde artists selected for case studies.

CHAPTER 5

JACOB EPSTEIN - PASSIONATE AND OBSESSED APPROACH

In November 1914 when Adrian Allinson published his cartoon entitled 'Mr Epstein doubting the authenticity of a South Sea Idol', he did not know that he was producing a document of considerable significance to historians.[1] Recent writers have cited this cartoon to emphasise Epstein's expertise in African and Oceanic sculptures. Dr Evelyn Silber stated: "His interest and claims to expertise were sufficiently well known in 1914 for Adrian Allinson to lampoon him in the magazine Colour." [2] The cartoon, (FIG.5.1), shows the bulky figure of Epstein holding a female statuette which he is looking at from the corner of his eye. For us, it is significant because it suggests that Epstein could differentiate African, Oceanic and other primitive arts from each other. Epstein's claim of 16 years later supports this: "I can pick out pieces in my own collection that I am convinced are works of one particular artist." [3] This was a remarkable achievement by Epstein as an artist, because identifying the provenance or style of primitive art in those days had baffled many artists, dealers and curators. Epstein himself pointed out that, "although the works of each particular district had certain well-marked characteristics... there were many works that could not be clearly classified." [4] When Jacques Lipchitz, for instance, bought a painted wooden Dahomian cup in 1909 in Paris he was sure that it was Egyptian. It was about one and half years later, while visiting the Trocadéro, that he learnt it was an African sculpture. [5] Carl Einstein's book Negerplastik, published in 1915, for example, contained some Oceanic sculptures which were not distinguished from the African. [6] Even museum curators made mistakes and it was not until the 1950s that two Dan-Ngere Masks of Eastern Liberia, acquired in 1863 by the British Museum and previously thought to be North American

were correctly indentified.[7] The problem of authenticating primitive art in general between 1915 and the 1920s was due to the designation of the term "art negre" (Negro art) to African, Oceanic and many other primitive arts. The same was true of the word "Negerkunst" or "Negerplastik". These terms were used interchangeably with "primitive art".[8] The cartoon is not the only means of establishing the extent of Epstein's expertise and interest in African sculpture, he also wrote on the subject, and amassed a remarkable collection of African and Pacific sculpture.

Epstein's interest in and approach to African art are probably the earliest and most comprehensive by an avant-garde artist in either Britain or Europe. His views on African sculpture were first recorded and published in 1931 after a series of conversations with Arnold L.Haskell and he subsequently reiterated them in his own autobiographical monograph published in 1940. They reveal Epstein's aesthetic interest and his general knowledge of the conceptual foundation of African sculpture. The aesthetic aspect of this art, so rich in plasticity, had an obvious appeal to Epstein as an artist seeking a model for a new way of expression. Some aspects of the conceptual foundation, like motivation and functions, had been learned from scanty sources since his first encounter with primitive art in the Louvre in Paris in 1902 when he was a student sculptor. Museum labels, dealers, and the writings of Guillaume Apollinaire, Paul Guillaume, Thomas Munro and André Salmon in Paris and later those of Fry and Clive Bell in London introduced him to the rudiments of the subject. However, the knowledge acquired from such sources was limited.

Epstein was the first avant-garde artist in the 1930s to criticise the poor quality of contemporary African sculpture being produced at that time as a result of the revival of traditional arts in West Africa, proposed by Sir Michael Sadler. He attributed the unsatisfactory results to the replacement of the native conceptual foundation with European aesthetic values. In other words the African was producing works that satisfied the European, but were of no significance to himself. Epstein felt that the African only retained his remarkable craftsmanship, and had lost his inspiration and values. As he put it:

I believe there is an attempt in Africa, under sympathetic government teachers, to revive the art of wood carving and clay-modelling. I have seen some examples of this work and they are disappointing. The life has gone out of them; the impulse is not a living one. A European outlook has been substituted for the native African, and however hard the young artist tries to embody his own naive feelings he is no longer a "believer", and the result is only more or less trained craftsmanship." [9]

He predicted that a new African genius would arise in the future but that their work would be different from what is appreciated now. Yet Epstein did not think that Western avant-garde artists needed to understand the conceptual foundation of African sculpture in order to create satisfactory African-inspired modern art. This, of course, would have postponed the formal appreciation and exploitation of African sculpture until there was a total understanding of its conceptual foundation. Epstein was aware that African sculpture was amazingly popular but was not fully understood and that "there were not many facilities for studying it." [10] But he believed strongly that African sculpture had been understood aesthetically.

In Epstein's view African sculpture was governed by the same considerations that governed all sculpture. In other words he approached African sculpture as sculpture in its own right. He explained that African sculpture was not produced to an absolute pattern laid down by tribal customs, although the artist was certainly bound to some extent in the same way as Renaissance artists were in depicting the holy family. Although the artists were anonymous, he emphasised that the finest examples of African sculpture were works of highly individual artists, with their own outlook and technique. Such understanding explained why Epstein was able to identify the works of individual artists in his collection.

Epstein mentioned the simplification and the directness of African sculpture, its distortions and geometric qualities which he described as a "union of naturalism and design and its striking architectural qualities." [11] He explained that an extremely simplified anatomical truth underlaid these qualities. Epstein related the distortions of African sculpture to the early phase of Cubism: "The very first periods of Cubism are an attempt at a compromise between naturalism and design." [12] In other words it was an attempt at exploring the principle of African sculpture (ie. distortion and geometry). He pointed out that the African did not arrive at this compromise as a result of the need or involved reasoning of the European artist. This reflected Fry's view that European artists achieved complete plasticity by exhausting all means of representational accuracy, whereas the African did not go through that process to achieve plasticity. Epstein also pointed out the great variety of forms that African masks exhibited, explaining that some were terrible in their expression of horror, others were solemn, whilst others were pensive, mysterious and brooding. He believed that the variety of form derived from their function in tribal dances, fetish

rituals and entertainment.

Epstein shared the common view that African sculpture was a religious-inspired art: "The object and inspiration of the majority of negro sculpture were religious, the masks were used for ceremonial purposes such as initiations and the statues were tribal fetishes." [13] Of an African carving called "Brummer Head", (FIG.5.2), which he saw at Joseph Brummer's shop in 1913 in Paris, Epstein stated that it was an evocation of a spirit that penetrated into another world, a world of ghosts and occult forces, "and could only be produced where spiritism still holds sway." [14] He pointed out that African sculptures lend themselves to an analysis of their plasticity, and he used the "Brummer Head" to illustrate the remarkable plastic quality. For Epstein the large roundness of the forehead off-set by the surrounding prongs of hair was particularly remarkable and "a perfect example of free wood carving." [15] He found African carvings to possess restraint in craftsmanship, delicacy, sensitivity, and a regard for material. He explained that they were predominantly made of wood, and comprised single figures and masks, group figures being less common.

As a result of his appreciation Epstein also showed some understanding of the principle of sex in African sculpture. Despite its frank sexuality he explained that African sculpture was not offensive, for it was part of "an attitude which could only be termed ritualistic." [16] He also explained that the hermaphrodite sculptures, those "double-sexed statues", were undoubtedly ritual works embodying the sexual principle of life and therefore were in no way offensive. Epstein believed that the sexual frankness of African sculpture was one of the reasons why the "intelligent modern sculptor" turned to it with relief because he found in it "a haven of culture" while disregarding the European tradition which according to Epstein was full of blatant

nudes, pretence and pornography.[17] His view that the avant-garde sculptor drew inspiration from the sexuality of African sculpture was more applicable to himself, Gaudier-Brzeska, Lewis and the Omega painters than to the post-war sculptors like Moore, Hepworth and Skeaping. He also suggested that the modern sculptor was interested in African sculpture because it provided methods and solutions to problems which were different from those of the European tradition and therefore opened up to the modern European artists unknown principles and possibilities, with "none of the magic of the artist's name, that so often blinds the judgement..."[18]

Finally Epstein pointed out that although African sculpture had been collected for several decades the endless investigations which still had to be made really marked just the beginning of the subject.[19] His own collection of African sculpture has made its own significant contribution to the subject for scholars have rated it as the finest collection in the world and one of the largest by an individual. Today attempts are being made to catalogue the collection which is now dispersed over Britain, France and America.[20]

The extent of the influence of African sculpture on the taste of Epstein can be determined by the quality, the quantity and the long period of collection; the manner in which he made and kept the collection; and his sources and reasons for collecting. To Epstein collecting African sculpture with great care was a life long passion and obsession. He collected it till very late in life and apparently nothing was so dear to him than African sculpture as a birth day present from his family. René Gimpel, an art dealer in Paris, who visited the Epsteins in London recorded in his diary on 3 November 1935:

He is in his sixties.[21] It's his birthday tomorrow, and his wife and daughter have given him a Negro mask.

Also present was a French dealer, likewise called Asher, who sells sculptures on the rue de Seine. When we left, he told me that Epstein had the finest collection of Negro sculpture in the world. This interest explains his art, not because of the heads of Negroes or Negresses that he has sculptured, but because there surges from his art a kind of hurly-burly which might have issued from some virgin forest.[22]

Epstein told Haskell that he began to collect African sculpture around 1906, about the same time as Picasso, Matisse, Vlaminck and Derain, because it was the only art he could afford and it was the correct thing to have and to admire. It has been suggested that Epstein began his collection in 1904, but this and his claim that he began the collection in 1906 have not been substantiated and have often been dismissed on the grounds that he was too poor.[23] Epstein's poverty may not have been the only reason to prevent him collecting African sculpture in 1904, since he could afford to attend Sunday concerts in Paris, to make two trips to Florence and a brief visit to London, to have his own studio and hire models, and to buy materials. After all Derain and other artists who began to collect at this time paid only few francs for each sculpture.[24] However, when Epstein moved to London in 1905 and married the following year, his financial position became very difficult and he sought assistance from the Jewish society in London through Bernard Shaw and William Rothenstein. Poverty may indeed have been a great impediment, but there is no evidence that he had any desire to collect at this point. In 1912 Epstein acquired his first African sculpture, and as Dr. Silber has emphasised, seriously began to create his collection.[25] Epstein also indicated that he was able to buy reasonably priced pieces during his six months stay in Paris in 1912 after 'calling at the small attic shop of the dealer Paul Guillaume in the Montmartre and at other dealers'.[26] However, there is no means to identify this early collection. According to Fagg, Lady Epstein stated

that the first piece Epstein bought was a half-length sculpture, cut off at the waist, but this has not been substantiated nor has the piece been satisfactorily indentified.[27]

Epstein collected seriously, diligently searching, trailed and trading objects. He acquired many works from Paul Guillaume between 1912 and the late 1920s, Joseph Brummer from 1912 till shortly after the First World War and from Max Jacob. He attended auction sales and exhibitions of African sculpture in Paris and London. He later remembered: "When I was in Paris in 1912, I saw an advert in the colonial paper asking for African carvings in hard wood. Calling at the address in Montmartre I met Paul Guillaume for the first time in a small attic room. He started the vogue in African work... I myself bought pieces at prices I could afford".[28] It is believed that Epstein had acquired African carvings from well-known British dealers like Webster, Oldman and others. There were a few junk and pawn shops in Fleet Street, Market Street and Caledonian Street where Epstein probably bought some African carvings.[29] Other sources were sales of artefacts collected by missionaries to raise funds for further missionary work in Africa.[30] In his collection Epstein was definitely guided by the structural and formal beauty of African works and was inspired by those he had seen in the Trocadéro and the British Museum since many that he collected resembled works in these museums. He sought specific pieces that were being looked for by dealers and artists, as in the case of the "Brummer Head" of which he said: "'Brummer Head" which I had seen in Brummer's shop in Paris many years before in 1913... was later sold and disappeared. In 1935 when all Paris was seeking it, the owner having just died, I came on it by chance in a dealer's basement."[31]

It is difficult to be specific about the number of African sculptures collected by Epstein between 1912 and the 50s because he did not catalogue them. However, of the 1810 artefacts that he collected, roughly 40% were African, and of these, the majority were wood carvings.[32] Of the 276 works of Egyptian, Greek and primitive art sold from the Epstein collection on 15 December 1961, 123 (ie. approximately 44.6%) were African sculptures. Most of the works sold had also been shown at an exhibition of Tribal art from Epstein's collection organised by the Arts Council of Great Britain in 1960, just a year after Epstein's death.

There was no evidence that Epstein was generous in allowing his friends and others to see his African and Oceanic work. He attached great importance to his collection and was secretive about it. He kept the pieces in his study and bedroom. Some of his friends did not see them because he was afraid of being accused of plagiarism.[33] During his close friendships with Epstein from 1912 to 1914, Gaudier-Brzeska never mentioned seeing Epstein's African collection although both artists shared an interest in African sculpture. His description of Epstein's room in a letter written on 25 November 1912 testifies to this: "In the room, two bunks mean and miserable... a little table, very small, and nothing else. No pictures nor image, nothing on the large white walls only the torso of a woman, half broken, in a corner".[34] Apparently Mark Gertler who stayed with the Epsteins in July 1914 for about two weeks at Hastings, saw none of the African pieces. He only commented on the black girl, Epstein's model who was staying with the family. Apart from the family, Moore was perhaps the only artist to see Epstein's African pieces in the 20s: "After I had finished my student course and was appointed to the teaching staff of the Royal College, I came to know Epstein well, and have never forgotten

him taking me to his bedroom to see his collection of primitive carvings - it was so overflowing with negro sculptures etc. that I wondered how he got into the bed without knocking them over." [35]

Epstein never exhibited any of his collection neither did he lend any for such purposes nor parted with any of them in any circumstance until the late 1930s. In 1929 and 1930 when Fry, Sadler, John Skeaping and others lent works for the exhibition of African and modern sculptures at Sydney Burney's Gallery in London, Epstein only lent his bronze portrait - "Peggy Jean", not an African sculpture. It was only in 1935 that Epstein lent a few African sculptures in his collection to the exhibition of primitive art in the Museum of Modern Art in New York. The secrecy with which he guarded his collection and the importance he attached to it is demonstrated by the fact that Epstein would sell all his collection of other art forms but not his primitive works to pay debts like income tax. As Buckle pointed out: "He had been a celebrated figure for twenty years, but although he sometimes earned good money, he was still liable to bouts of impecuniousness, and once had to sell his collection of Matthew Smiths to pay the income tax. His collection of primitive sculpture, however, grew steadily." [36] Epstein had been a champion of Smith since 1915 and had assembled an outstandingly fine collection of his work but preferred to part with them rather than with his primitive works. [37] Epstein was secretive about anything in his collection. In 1953 Smith, who was preparing an exhibition of his work, wrote: "certain works in Epstein's possession should be included, but owing to his secretiveness he might be reluctant to lend." [38]

Although Epstein did not allow his friends to see his own primitive collection, he, however, encouraged them very effectively to appreciate non-European arts. In 1912, for instance, he took Mark Gertler to the British Museum to look at the Egyptian collection and other primitive arts of which Gertler wrote to Noel Carrington that Egyptian art was the greatest of all art.[39] Through Epstein's encouragement Gaudier-Brzeska went to take a closer look at all the primitive arts in the British Museum. Moore pointed out: "Epstein began to collect negro sculpture and he encouraged me to study the primitive and Mexican sculpture at the British Museum, all of which influenced and excited me." [40] Epstein's effort in helping other British avant-garde artists to appreciate and explore the formal qualities of African sculpture is complimentary to Fry's.

When Haskell pointed out to Epstein that many people had said that African sculpture had had a powerful influence on him, Epstein admitted it and explained:

I am influenced by African sculpture in the same manner that all primitive work must influence the artist. African work has certain important lessons to teach that go to the root of all sculpture. I have tried to absorb those lessons without working in the African idiom. ...the African has lessons that would benefit the most sophisticated of present day sculptors, ... [41]

Epstein explained further that no artist evolved in a vacuum and that no artist was an entirely clean slate. However, he felt that the influence of African sculpture on his work was limited to 1912 and 1913. This of course is not strictly true since some of his works of 1910, 1914, 1915 and 1930 display some affinities to certain African sculptures. [42]

In 1912 Epstein executed his second public commission, the Tomb of Oscar Wilde, which was intended for the Pere Lachaise Cemetery in Paris. The Evening Standard, 3 June 1912, called it 'Mr Epstein's Dignified Sculpture', but the same work was persistently condemned for its sexual frankness when it was mounted on Wilde's grave by the "Comite d'Estheque de la Prefecture de la Seine" among which included Jean Paul Laurens, Epstein's professor in the life Drawing Class at the Julian Academy in 1903. The sculpture is an intriguing early work which incorporates certain elements of the non-European tradition and is undoubtedly a landmark in Epstein's oeuvre. Its completion brought Epstein into direct contact with the French artists who appreciated the significance and vitality of African sculpture. They shared their interest and attitudes to African sculpture with him which assured him that he was not alone in his exploration of this art. This accelerated his drift away from the European tradition. To Epstein the merit of the Tomb was in it being a direct carving and an evidence of the idea of truth to material in respect to the block of stone.[43] The Tomb of Oscar Wilde, 1912, (FIG.5.3), is a gigantic 20 ton Hepton woodstone on which is "carved a flying demon-angel across the face, a symbolic work of combined simplicity and ornate decoration, and no doubt influenced by antique carving." [44] The demon-angel is seen with a rigid arm horizontally attached to the body which slightly inclines up to the right to emphasise motion. The knees are bent to give a thrust to the body. This also helps to contain the whole body in the composition without unduly shortening the legs. The heavy stylised wing with its long parallel lines take a third of the frontal area of the stone block. The body of the demon-angel is fitted into the mid-section of the block while the base bearing the name of the deceased takes up the remaining space. The head is seen with a tall diadem covered with four half-length male figures in relief. The lower front of the diadem is

covered with a relief of a head and shoulders enclosed in two radial wings. The head with long wavy hair is tilted up in profile and it is blowing a long thin trumpet held by the left hand to herald the approach of the demon-angel, (see FIG.5.4). This recalls the allegorical figure of Fame with her symbolic trumpet. From beneath the diadem a sort of wig, head-covering or perhaps lock of hair cascades towards the right shoulder. The main head ends with a pointed well-chiselled chin which renders the face into an inverted triangular shape. The arc of the lips counter-balance the eyebrows and the arcs of the slit eyes.

Epstein seems to have been inspired by the Winged Man-Headed Lion, (FIG.5.5), in the British Museum. There is a striking similarity in both the monumentality and the theme of the two monolithic sculptures. One was a sentinel to the resting place of the dead while the other was to guard the abode of the living. Both fuse human features with those of the beast. Both have human heads wearing crowns and wings treated so as to emphasise the parallel lines. The incisions on the legs of the lion and the elaborate treatment of the paws correspond to the incisions on the thighs and leg and the elaborate rendering of the fingers and toes of the demon-angel. The chests of the two figures are hard, smooth and convex. The wings symbolise flight and swiftness to conquer time and space. The heads with crowns represent human intelligence, wisdom, sovereignty and power. The Winged Man-Headed Lion is an Assyrian sculpture carved for the doorway in the palace of King Assur-Nasid Pal (880-860 BC). The lion, king of beasts, symbolises strength and courage. The bull had been used in similar works. The band on the loin indicates the harnessing of his powers to benefit the palace. Emphasis is placed on the animal attributes to avoid signs of frailty, vice and corruption. Epstein on the other hand used the human body to avoid the incorruptible strength, power and bravado of a beast and to emphasise

man's frailty and corruptibility. He thereby invoked the concept of 'original sin', frailty and vices as enshrined in his Jewish religious background and related to some aspects of Wilde's writings and life. In this context the demon-angel represents a fallen divine being and a messenger, whose intelligence, wisdom, dignity and swiftness had been corrupted by sins. In the Sketch for the Tomb of Oscar Wilde, (FIG.5.6), Epstein listed the sins in the bottom left hand corner:

covetousness, envy, jealousy, anger, sloth, wandering thoughts,
fornication, slander, sodomy, and evil.

These registered the ideas Epstein associated with the Tomb. Opposite to the list are two couples engaged in ecstatic erotic acts and a figure immersed in water. Immediately above the list hangs conspicuously and incongruously the genitals of the demon-angel whose half body and massive wing are shown. There is an emaciated figure with a long headdress and beard suspended in the front of the headdress of the angel. There is a female sphinx with long hair and body enclosed in the shape of a phallus whispering into the ears of the angel whose arms are folded across the chest in the conventional posture of death. The phallic embodied female sphinx which corresponds to the club-like lock of hair in the Assyrian sculpture can be related to Wilde's poem - The Sphinx (1894). A smaller sketch for the Tomb, (FIG.5.7), shows the demon-angel apparently with a mask and wearing a tall headdress similar to a 5th Dynasty (2563-2423) crown of Lower Egypt or reminiscent of the headdress of Queen Nefertiti's bust. Epstein who never saw the original bust mentioned his awareness of it in the Berlin Museum and that he had photographs of it and later came to possess a cast of it.[45] Epstein began to carve the Tomb in September 1911 and completed it in May 1912.

Other influences discernible in the Tomb are Egyptian, Mexican and African. The Egyptian influence is felt in the rigidity of the angel with his arm clasped parallel to his body. The background shapes of the four half-male figures on the crown look like Egyptian mummy coffins. The radial wings of Fame and the head of the second figure from the left on the crown epitomise the sun element of Egyptian art. The Mexican influence reflects in the total decorative impact of the huge crown covered with reliefs. The African influence is recalled in the direct uninhibited response to sexual elements. The French authorities were shocked and outraged by such a frank display of male genitals outside the museum walls and without the classical Greek touch. Epstein's comment about the classical touch is more applicable to the French authorities than to his commissioners: "Wilde's enthusiastic admirers would have liked a Greek youth standing by a broken column." [46] Having failed in their attempt to provide the figure with cache sexe or Fig Leaf the French authorities covered the whole Tomb with a tarpaulin which remained over it till the outbreak of the war. Epstein and his artist friends including Brancusi, Modigliani, Nina Hamnett, and others and some men of letters made several attempts to remove the covering. [47]

During his stay in Paris Epstein shared his interest in African sculpture with artists like Picasso, Vlaminck, Braque, Derain, Ortiz de Zarate, Max Jacob and others; dealers like Paul Guillaume and Joseph Brummer; and men of letters like Guillaume Apollinaire and others.

Although Epstein missed the Exposition Universelle which closed two years before he arrived in Paris, he could not miss a Nalu initiation mask of the Senufo, a Baule monkey statue, a Grebo mask from Sassanda region, a wooden head from Bini and Baule masks and figures donated to the Trocadero museum as gifts by the organisation committee of the

Guinea and Ivory Coast section of the exhibition. Between the 1880s and 1902 the Trocadéro had acquired over 80 human and animal figures and masks from various parts of West and Central Africa. Although there is no concrete evidence that Epstein saw these works, it is highly probable that he did and they would have excited him. Epstein's aesthetic attitude to primitive art in general made him perhaps the second artist next to Gauguin to show an interest in this art prior to its discovery by Picasso and others in 1905 in Paris.

After two years of intensive studies in the Ecole des Beaux Arts and at the Academie Julian mastering the conventional techniques of carving and modelling, Epstein set up on his own in Paris. At this time he made short trips to Florence and London. The impact of the British Museum on him was crucial in his decision to settle in London. He wrote: "When thinking of leaving Paris, I determined to go to London and see if I could settle down and work there... a visit to the British Museum settled the matter for me, as I felt that I would like to have a very good look around at leisure." [48] On his arrival in London in 1905 he made the acquaintances of various influential figures in the art world, including Bernard Shaw, William Rothenstein, Augustus John and some members of the New English Art Club. His meeting with John Fothergill a week after he arrived was most significant with regard to the interest both men shared in non-European art. Fothergill who translated Loewy's book Rendering Nature in Early Greek Art from the German into English in 1906, encouraged Epstein to look at the ethnographical collections of the British Museum. [49]

There is a general consensus among writers as to when and where Epstein was exposed to African sculpture (ie. 1902 in Paris), however, opinions differ slightly as to when and how it began to influence his own works. Robert Goldwater observed that the direct evidence of

Epstein's interest in primitive art was confined to 1910-14 and that the influence of African sculpture began in 1910. He cited the Sunflower and Maternity as Epstein's work to mark the beginning of the influence.[50] Evelyn Silber stated that it was only from 1910 onwards that pieces of primitive carvings began to affect Epstein's sculptures deeply. She cited the Crouching Goddess Figure with its, according to her, overt sexual display and negroid features, as the beginning of African or primitive influence on Epstein.[51] Richard Buckle also noted 1910 as the date when Epstein, influenced by his visit to the British Museum and perhaps by the 41 paintings of Gauguin in the first Post-Impressionists Exhibition of the same year, began what was to be the first primitive sculpture in England in modern times. This sculpture, Maternity, Buckle believed to be the first unsentimental treatment of motherhood in European sculpture since the Renaissance.[52] For Buckle an early Epstein drawing, the Study for Girl with Dove, 1906, (FIG.5.8), also reflects the influence of African sculpture. He observed that this drawing was done in linear style reminiscent of Gauguin and that there was something of Art Nouveau. He noted that the figure was a mixture of the lyrical monumental qualities of Western grace combined with something Hieratic from a study of Egyptian, Indian, and African sculpture.[53] The 'something' African about this figure drawing could be attributed to the heavy and firmly planted feet, the bent awkward knees with short thighs, elongated and slightly cylindrical looking torso which are reminiscent of African stylistic elements.

Richard Cork also asserted that the first signs of an active concern with more primitive cultures appeared in 1910. He pointed out that the Sunflower reflected Epstein's interest in African, Polynesian and Egyptian art in the British Museum. On the other hand Cork showed a drawing, Head, c1910, (FIG.5.9) as the only Epstein work of 1910 to

employ primitive elements and stated that Epstein did not show any more of his African and Polynesian influences until 1912.[54] Alan Wilkinson also indicated 1910 as the time when Epstein showed interest in the African and Polynesian collections in the British Museum. He stated with reference to the Sunflower that if the date generally assigned to this work, which is 1910, was correct then it was one of the earliest to reflect Epstein's interest in African sculpture.[55] Wilkinson stated that "Unlike Picasso and Moore, whose paintings and sculptures were influenced by primitive art as soon as they discovered it, a decade passed before Epstein's work was to reflect affinities with African and Oceanic art." [56] He then cited the Tomb of Oscar Wilde, 1912, as the most obvious piece to show the direct influence of non-European art. He further pointed out that the sexuality "anticipates Epstein's highly personal interpretation of the tribal art in his drawings and sculpture of 1913". [57] Charles Harrison pointed out that Epstein's work showed the benefit of a sophisticated enthusiasm for tribal art certainly not later than Brancusi's. But he indicated early 1913 as the time when Epstein's assimilation of archaic and tribal influences began to manifest. [58]

The different opinions of the various writers as regard to when and which of Epstein's works began to show African and primitive influence can be attributed to the problem of dating early works of Epstein, especially the Sunflower, Maternity, and the Crouching Goddess. For instance Cork assigned c 1910 and c 1911-12 to Sunflower and Maternity respectively while Wilkinson assigned c 1912-13 to Sunflower and others assigned 1910 to Maternity. However, this problem does not affect the study of the influence on Epstein's work and taste.

Epstein began his artistic career by drawing. His desire to see things in the round and to study form in its different aspects from varying angles and also his love of the purely physical side of sculpture turned him from drawing to sculpture. This occurred in 1902 in Paris and from sculpture he felt a full outlet of energy, both physical and mental that was more satisfying to him than drawing.[59] His pre-1908 drawings were laborious, close and faithful to nature with enduring discipline. Some of them showed unusual elongation, unrefined outline disclosing extravagant use of rectilinears. Rothenstein saw them as "intense in feeling but somewhat thin and tenuous," while Shaw thought that they were "mad, like burnt furze-bushes".[60] Epstein's post-1908 drawings reveal a bold and more sculptural technique which at times depicts crude and violent imagery reminiscent of African sculpture.

The Head 1910, **FIG.5.9**, is an example of an early drawing which shows the formal qualities of African sculpture: the long columnar neck supported by the steep shoulders, the powerful tapering jaws with protruding thick lips, the slight concave planes of the face, the long trumpet-shaped nose brought into relief by striation, and the huge almond-shaped eyes. These expressive features are comparable to the heads of the Baule figures owned by Epstein.[61] The Baule figures were probably collected a few years after the drawing, however, the formal similarity strongly suggests that Epstein was definitely aware of such forms.

A pencil drawing by Epstein, African Carving **FIG.5.10**, can also be related to the Head. Its long neck, tapering jaws, concave and heart-shaped face with slit eyes, the two prongs of hair and the decoration of the head with striations are reminiscent of African elements discussed in Chapter one. The date of the drawing is

unknown.[62]

Epstein modelled and cast in bronze in one style and then carved in another. His modelling was based on a highly expressive individualised naturalistic European tradition initiated by Rodin whom he knew personally. Modelling reveals Epstein's power of observation and does not reflect any influence of non-European elements. However, it facilitated the development of his carving, the creative aspect of his artistic personality, for he had earned his living by making bronze portraits since 1909.

In 1910 Epstein produced three carvings and some drawings that showed affinities with African sculpture: Crouching Sun Goddess (FIG.5.11), the Sunflower (FIG.5.12) and the Maternity (FIG.5.14).

The Crouching Sun Goddess (FIG.5.11), is a crouching nude female figure with flat and ill-defined facial features. The blunt hands are seen holding the legs apart tightly to emphasise the overt display of genitalia. The breasts are low and drooping. Although there is no African sculpture readily comparable to this piece, it illustrates how Epstein was able to achieve the expressive qualities of African sculpture at the very early stages of his carving. He was definitely inspired by the African works seen in the Trocadéro and the British Museum. Since Epstein considered African sculpture as the root of all sculpture, the application of its rudimentary principles of simplification, distortion of natural forms, and sexual frankness brought him close to this art.

Scholars agree that the Sunflower, 1910, (FIG.5.12) was influenced by African sculpture, but that it has been unconvincingly compared to some unrelated African works.[63] The half globular shape with the tooth edge decorations, the large dull almond-shaped eyes and the columnar

neck are similar to the Fang Head, Gabon, (FIG.5.13), which once belonged to Epstein. The decorative tooth edges also correspond to the prong of hair on the Fang sculpture. It is not known exactly when Epstein acquired this head. The roundness of the face is also similar to the Female Figure (FIG.1.1) and a few other Baluba figures in the British Museum.

Maternity, (FIG.5.14), was begun in 1910 and exhibited unfinished at the Allied Artists Exhibition in the Royal Albert Hall, London, in the summer of 1911. It is an 82in high stone statue depicting a pregnant woman. Epstein placed emphasis on the plumpness and roundness associated with pregnancy. The rhythm of roundness is echoed in the shoulders, the breasts, the back which is emphasised by a plait running down it, the stomach, and the buttocks which are provocatively exposed. Vertically the figure reveals a graceful rhythm of S-curve due to the slight tilt of the head to the left and the application of the Greek hipshot pose. The head and the face are round and simplified with soft and shallow features. The closed eyes and the calm rhythmic pose imbue the figure with drowsiness. Buckle considered that the assertive breasts spoiled the statue, as their formalised and knob-like nature were African and differ from the rest of the figure.[64] The disproportionate and horizontal breasts with their conical nipples are similar to those of the miniature caryatid figure of the Ritual Bowl, (FIG.5.15), from Abomey, Dohomey, which had been in the British Museum since 1889. The significance of the Maternity with its African influence is that it is the first modern sculpture by a British sculptor to respond to primitive art exhibited in public.[65] During the 'Art Quake of 1910' caused by the first Post-Impressionists Exhibition, the works of artists like Gauguin and Matisse influenced by primitive sculpture were shown for the first time in Britain. These might have

inspired Epstein to exhibit the unfinished Maternity. Although Epstein did not identify himself with the Post-Impressionists he was certainly affected by the spirit of the avant-garde movement.

In 1912 Epstein produced in addition to the Tomb an interesting wooden sculpture: Cursed Be The Day Wherein I was Born, (FIG.5.16), which was a transcription of a specific African sculpture. The Reliquary Bakota Figure, Gabon, (FIG.1.27), was Epstein's source of inspiration. There were three types in the Trocadéro which were acquired in 1883, 1884 and 1886 respectively and one in the British Museum acquired in 1924. Epstein had one of his own which he probably bought in later years in Paris. The similarities between the two sculptures are in the three sections of each: the diamond shaped lower parts that represent angular limbs; the mid-sections which comprise the cylindrical torsos; and the half-moon shapes at the top. The middle dome shapes in Epstein's carving are turned upside down and they are formed by the two arms raised and bent at the elbows to reflect the horizontal effect seen in the African figure. The faces are concave, the eyes are slits and the noses are small triangles. The eyes have short horizontal and diagonal lines around them. The two carving are relatively flat and nearly two-dimensional as they were meant to be viewed from the front only. The excessive use of geometric shapes has dehumanised the two figures, especially the Bakota carving which is presumably sexless. Epstein brought his figure closer to the human form by the definition of the hard skull-like head, and by attaching a small ball and peg to the base of the torso to represent the male genitals. Epstein retained the symmetry in his work only up to the base of the neck. Both sculptures are made of composite materials: the Bakota figure consists of wood and copper, while Epstein's is made of wood and plaster, painted scarlet red. It is the only known wooden sculpture he

produced.

In autumn 1912, when Epstein returned from Paris he needed time and space to work out the ideas he had gathered from the French artists and sought confinement to avoid disturbance. He therefore rented a bungalow on the Sussex coast at Pett-Level near Hastings, where as he said, he could look out to the sea and carve away to his heart's content[66] He worked there from 1913 to early 1916. For him it was a period of intense activity and were it not for the war and the impossibility of living in the country and making a living as an artist, he would have stayed there forever.[67] Most of the works done during this period reflected the aspirations of his French colleagues. Fagg wrote: "That Epstein borrowed ideas from Picasso, Modigliani or the French avant-garde in 1912 is a well known fact, of which further proof is given by the vivid interest he took in collecting Negro art." [68] The relationship that Fagg notes between the French avant-garde artists and Epstein is an interesting observation and reveals the extent to which their ideas and practices influenced or stimulated him.

Epstein had respected Picasso ever since he had first met him in 1912 in Montparnasse. Several years later he wrote that Picasso was an extremely sophisticated and remarkable artist, a virtuoso and a man of exquisite taste and sensibility. Epstein admitted that he could not always follow or understand him, and that even in Picasso's most difficult moods of expression one must treat him with respect. He admitted that he was not fond of abstraction, but found Picasso's abstract works personal. Picasso was too personal and volatile to follow, and he considered Picasso's followers mediocre.[69] He noted the influence of African sculpture on Picasso and his collection.

Epstein realised that of all the artists Modigliani had used the influence of African sculpture to the greatest advantage. He noted that where other artists had been hesitant and experimental Modigliani had expressed himself with confidence[70]; that Modigliani retained his individuality without being influenced by Picasso who had influenced many others. Epstein saw Modigliani daily for a period of six months. In 1912 both men planned to find a place where they could work together. Epstein was so familiar with Modigliani's studio that he could recall vividly its content several years later:

His studio at that time was a miserable hole within a courtyard, and here he lived and worked. It was then filled with nine or ten of those long heads which were suggested by African masks and one figure. They were carved in stone; at night he would place candles on top of each one and the effect was like that of a primitive temple.[71]

Epstein was in close association with Modigliani until the latter's death in 1921. Epstein owned a drawing by Modigliani, the Caryatid of 1913, (FIG.5.17) which he acquired in the same year it was drawn, probably as a gift or an exchange for a good meal. As Modigliani put it: "A beef steak is more important than a drawing. I can make drawings, but I cannot make beef steaks".[72] The Caryatid is a pencil and blue crayon drawing of an apparently seated nude female figure with her hands behind her head seemingly arranging the hair. The strong and clear contours give the drawing purity of form and fluent linear rhythms and a sculptural quality. The gentle lines and curves start and end at the joints of the figure. Structurally, the figure seems to be composed of four roughly oval shapes linked together like chains, (see FIG.5.18). The facial features, hands, breasts and feet are gracefully distorted. This drawing had an obvious impact on Epstein's drawing of a nude female figure of the same year, (FIG.5.19). Epstein's drawing was similarly done in blue crayon, also with a combination of thick and thin curved

lines arranged in a similar pattern to the Caryatid. Epstein has elongated his torso in the manner of African sculpture, and has separated the legs by introducing a diamond shaped space between them which resembles that of the Bakota Reliquary Figure. African influence in the Caryatid is noticed in the concave elongated face and the simplification of the hands and feet. Modigliani is noted to have "talked endlessly of Negro art".[73] This attitude was reflected in his drawing which in turn inspired Epstein.

The relationship between Epstein and Brancusi which began seriously in 1912 was based on their mutual interest in African sculpture. According to Epstein, Brancusi, whose work was strongly influenced by African and Cycladic sculptures often advised him that one must not imitate the Africans.[74] Brancusi is supposed to have demonstrated this by destroying some of his works that looked too much like African sculpture. The First Step 1913, (FIG.5.20), was Brancusi's first standing figure, his first wood carving and his first African influenced work. It was destroyed in 1914 though the head was saved. The First Step was influenced by the Male Figure, Bambara (FIG.5.21), which was in the Trocadero at the time the former was carved. The similarities lie in the ovoidal heads, the upper lips, the cylindrical necks, the elongated torsos, the short thighs and the stick-like legs. Brancusi claimed that only Africans and Rumanians knew how to carve wood.[75] Epstein had shown a great understanding of Brancusi's simplification of forms to their barest basic shapes akin to solid geometry, especially his simplified egg-shaped forms. Epstein even attributed the invention of the commercial mannequins used in the shop windows in London to Brancusi's simplified forms.[76] The two artists had exhibited their works together in 1913 and 1914 in the Albert Hall in London. Epstein's indebtedness to Brancusi's simplified forms is reflected in some of his

works. Mother and Child of 1913, (FIG.5.22), is one of Epstein's works produced at Pett-Level, which reveals a combination of stylistic features from Picasso, Modigliani, Brancusi and African sculpture. The structure of angular planes reflects Picasso's approach; the quasi-geometric forms is indebted to Brancusi; the elongation and concavity reflects Modigliani's African work. The overall impact of the work discloses the influence of the Fang Reliquary Head, (FIG.5.23), which Epstein saw in Guillaume's shop in 1912 and later acquired in 1932 when Guillaume's superb collection was sold.[77] Epstein called it the 'Grand Bieri Head'. The influence of this head on the Mother and Child, is noted in the overall smooth form, the simplified and blurred facial features, the concave face and the long flat nose with pointed tip of the mother, the strong narrow chin with protruding mouth, the curves of the heads, the columnar neck of the child figure which is more noticeable from the back and the saucer-like ears of the child. The global head of Epstein's child figure recalls Brancusi and the arrow-head on the face bears a curious resemblance to the mouth of The First Step. The Globular head and the neck also recall Epstein's Sunflower and its corresponding Fang head. Mother and Child is also comparable to the "Brummer Head", (FIG.5.2). There are large and small inverse triangular incisions sharing a common base at the back of the head of the mother figure. It is difficult to give an immediate source for the triangles in this work, but they relate to the triangular decorative motifs found on some African masks and figures.

Epstein's urge to do more carving in order to express or reveal his creative personality after his return from Paris was partly stimulated by the comments of the British Press on the Tomb of Oscar Wilde. The Pall Mall Gazette of 6 June 1912, for example, praised the Tomb and commented that Epstein was a carver, not a modeller, and that he was a

"Sculptor in Revolt" against the accepted but wrong ideas of current sculpture.[78] It also noted that Epstein was not pursuing an imitation of nature or literary suggestion but the perfection of plastic ideas. Epstein was encouraged by this comment. His approach to the conventional or literary idea of Venus was highly revolutionary. Epstein produced the Venus in African style and was the first avant-garde artist to do this. Vlaminck, Derain and Picasso who had seen many beautiful African statuettes had compared them favourably with the image of Venus. For instance, Vlaminck who showed his African statuette to Derain, remarked that it was as nearly beautiful as Venus de Milo. Picasso was bolder in his comment: "More beautiful".[79] Yet the three artists never tried to produce a Venus in African style.

Epstein carved two versions of the Venus which John Tancock described as 'African style Venuses'.[80] In both of Epstein's versions, the Roman goddess of secular love ceased to be a symbol of unattainable beauty and love, and became a symbol of growth and continuity. Epstein's Venus Genetrix is essentially biological, a symbol of the fertility of the land and all the life it sustains. Epstein's Venuses are mounted on copulating doves.

Epstein gave his First Venus with Dove, 1913, (FIG.5.24), two African-like pendant breasts with thick conical nipples, a swollen stomach, a simplified hair style falling on the nape of the thick cylindrical neck, a dome-shaped head and forehead, a smooth and featureless face with a slight vertical ridge, rigid rounded arms attached to the body, simplified angular hands, flexed knees and triangular feet, and a well defined slit denoting the genitalia. The upper part of the torso is conceived in round forms while the lower part is rendered in flat block-like forms. The sculpture is symmetrical and frontal and these are important characteristics in the 'presence' that

the sculpture conveys.

The Second Venus, 1914, (FIG.5.25), is almost twice the height of the first and treated in the same manner with slight variations: the breasts protrude, the neck and hairstyle are more elongated, the torso and the limbs are flat and block-like, the fingers are indicated with parallel incisions of equal length, the heads of the doves are erect and the male has a crest. The front view looks like an obelisk with rounded top.

There are two African sculptures which possibly inspired the Venuses: the Dogon Female Figure, Mali, (FIG.1.11), and the small caryatid figures on the seat of the Seated Dogon Figure, Mali, (FIG.5.26). The Dogon Female Figure's elongated form, angularity, simplification, flexed knees, slab-like legs, and the curve of the head is reflected in the Venuses. The small caryatid figures (FIG.5.26, detail), also show affinities with the Venuses, especially their zig-zag legs, triangular feet, and ridged featureless faces. The copulating doves had been a theme for other carvings of Epstein in which their quasi-geometric forms reveal Epstein's further indebtedness to Brancusi. The significance of the Venuses in modern British art lies in Epstein's adaptation of a classical European theme to African principles and the unprecedented frankness of animal intercourse which is derived from primitive sources. The copulating doves are believed to be inspired by the copulating turtles from Yam-Tutu Island, Papua New Guinea in the British Museum.

Epstein was a "Sculptor in Revolt" in his treatment of sexual themes which has no parallel in the 20th century European sculpture. The uniqueness of his sexuality is its link with the African principle of sex. Almost without exception Epstein's carvings and drawings

between 1908 and the 1930s were obsessively focused on themes of uninhibited display of human genitalia, copulation, pregnancy and birth interpreted through African stylistic forms.

FIG.5.27 and FIG.5.28 are examples of some of his drawings and carvings based on the birth subject. The drawing shows a woman who has just delivered a child lying on her back with her thick legs bent and opened wide. Her head is triangular and her mouth is open to reveal rows of teeth. The child standing on her pubis recalls Cursed Be the Day Wherein I was Born and the related Bakota Reliquary figure. FIG.5.27 is the carving of the drawing without the head and the torso of the woman.

Study for Man and Woman, 1913, (FIG.5.29), shows a man and woman with grotesquely exaggerated and frankly displayed genitalia. The head of the man is a featureless elongated triangle, which is attached by the torso, an elongated isoscelles triangle that extends far down almost to the base forming a huge club-like penis. The rounded head of the woman is attached directly to the triangular torso without a neck. Her long and slightly curved arms support her oversized genitals which are widely opened with the clitoris sticking out as usually represented in some African sculptures, (for examples see FIG.1.1 and 1.20). The drawing was inspired by the Funerary Post, Madagascar, (FIG.5.30) which Epstein might have acquired after 1910 having seen the one in the Trocadero, (see FIG.2.19).

Totem 1913, (FIG.5.31), is based on copulation and birth themes. It is a composition of three interlocking figures in the most intriguing acrobatic pose revealing elements borrowed from his previous works: Cursed Be the Day Wherein I was Born, Mother and Child, and Study for Man and Woman. The composition reveals a man standing on his head with

a mask-like face. He supports himself with his arms and legs. His enormous penis with testicles balanced on the sides below penetrates the opened vagina of the female who supports herself on the thighs of the man. Her hands are guiding the male organ into hers. A child figure, reminiscent of those in FIGS.5.16, 5.27, and 5.28) is supported on the shoulders of the woman. The child is enclosed in a form similar to the female organ in FIG.5.29, which here symbolizes a womb, thus representing pregnancy. There is an affinity between the treatment of the female sexual organ and the hair style of the Bundu Mask, Sierra Leone, in the British Museum, FIG.2.10, (of which Epstein possessed three examples). The headdress of the mask represented the opened female organ

Towards the end of 1913 Epstein took his exploration of African sexuality a step further by interpreting the subject in terms of modern machinery. The result of this was his famous Rock Drill. In The Study for the Rock Drill, c 1913, (FIG.5.32), the image on the left is a rigid and angular arrangement which looks like the Totem, (FIG.5.31). In the middle is another type of totemic image composed of triangles and a long angular face turned upside down. This mask-like face is similar to the Baule Mask, Ivory Coast, (FIG.5.33), which belonged to Paul Guillaume which Epstein might have seen. The similarities between them are: the strong arched brows; long thin noses; the straight long jaws that taper at the horizontal chins; and the broad foreheads. Epstein converted the converging horns of the Baule mask into a triangle and turned the almond-shaped eyes into halves of their original shapes. At the top right corner of the composition is a pair of schematised mating birds. Below is an image evolved probably from the Sunflower motif. It shows the influence of the Baule Mask, (FIG.5.34) which was in Guillaume's collection from 1912 onwards. The two backviews of Study for Rock

drill, 1913, (FIG.5.35), show two figures mounted on Rock Drill machines drilling mounds. Their triangular torsos recall the male figure in the Study of Man and Woman, (FIG.5.29). The rock drill machine replaces the exaggerated phallus in the former composition. The front view drawings in FIG.5.36 are more angular. The finally constructed Rock Drill, 1914, (FIG.5.37), is composed of plaster figure mounted on a real Rock drill machine. It is a direct symbol of masculinity and the potentiality of the phallus enshrined in machinery, by which the shapes provoke immediate associations which confer an immediate meaning. Such is the shaft and its bit which reflects an erect phallus. The Rock Drill is based on the theme of procreation derived from African sculpture and which is dehumanized into a mechano-sexual image. There is an attempt in the right back view drawing to depict forces of vibration by the use of curves around the shaft of the drill to indicate erotico-mechanical movements[81] analogous to human ejaculation. Epstein has been associated with the Futurist and Vorticist wings of the British avant-garde. Although Epstein discussed art with Wyndham Lewis, David Bomberg, Christopher Nevinson, William Roberts et al., and contributed two drawings to Blast 1, the Vorticist magazine in June 1914, he did not sign the Vorticist manifesto. Epstein refused to be identified completely with any doctrinaire group and this is perhaps why he did not participate in the Post-Impressionist exhibitions and did not join the Omega Workshops.

Epstein's refusal to join the Omega Workshops and Fry's group of artists, although both men shared a common interest in African sculpture and promoted its awareness among British artists was for several reasons. In the first place Fry had been unsympathetic to Epstein's work since early 1912 and when he wrote about the public's attack on one of Epstein's sculpture in 1925 he stated: "I am not going to pretend

that it has converted me into an enthusiastic admirer of Epstein's sculpture, or that it caused me any profound emotional reaction." [82] In the second place, a steady income from portraiture kept Epstein from joining the Workshops, which might have deprived him of commissions for portraits. However, Epstein regularly attended the Tuesday Evening discussions held by T.E.Hulme at Mrs Kibblewhite's house in Frith Street, London. These sessions attracted many intellectuals and artists. Among these were Ford Madox Ford, Ashley Dukes, A.R.Orage the editor of The New Age, Douglas Ainslie, Richard Curole, Sir Edward Marsh, Ezra Pound, Richard Aldington, Ramiro Maeztu and artists like Charles Ginner, Lewis, Gore, Gaudier-Brzeska and many others. Epstein found Hulme, unlike Fry, "a generous and singularly likeable character and with artists he was humble and always willing to learn." [83]

Hulme was attracted to the artistic theories of Riegl and Wilhelm Worringer concerning primitive art and its geometric qualities. He therefore defended Epstein against attacks and encouraged Epstein in the use of geometric elements. It was in 1912 that Hulme praised the geometric nature of the Tomb of Oscar Wilde and other African-inspired sculptures by Epstein: "finally I recognised this geometric character re-emerging in modern art. I am thinking particularly of certain pieces of sculpture I saw some years ago, of Mr Epstein's." [84]

In 1930 Epstein carved Genesis, (FIG.5.38), his last sculpture to show the direct influence of African sculpture. This piece was carved after his four month trip to New York (ie. from 1 October 1927 to 28 January 1929) where he visited the Metropolitan Museum and the Albert Barnes Collection. Epstein recalled: "Of sculptures in Barnes collection, I saw none except some African carvings which had come from Paul Guillaume, who had helped Dr Barnes with his collection..." [85] These included female figures like FIG.5.39 and FIG.5.40, to which

Genesis shows some affinities. The pencil drawings Study for Genesis, FIGS.5.41A and B, must have been done between 1927 and 1929. They show pregnant figures with long powerful thighs. The heads and the slit eyes are reminiscent of his "Brummer Head" with its prongs of hair falling back. The legs in FIG.5.41B are reflections of the legs of the woman in FIG.5.29.

Genesis 1930, is a 159.1cm or 63.6in high marble figure of a pregnant woman which is related to the drawings by the generous breasts, thick thighs, long arms with huge hands and swollen stomach. The dome shaped head and tapering strong jaws recall the Fang Head, (FIG.5.23). The concavity of the face, the nose, the slit eyes and the protruding lips are reflections of the Dan-Ngere Mask, Liberia, (FIG.5.42) which Epstein had at that time. The strong curvature of the back and the protruding buttocks, powerful thighs and the opulous torso are reflections of the female figures in Dr Barnes collection, (see FIG.5.39 and FIG.5.40). The hairstyle shows a curious resemblance to that of FIG.5.40 from the Ivory Coast. Both are downward projecting forms decorated with diagonal grooves. The conspicuous broad pubis with a tiny slit for the vagina resembles that of the Female Figure, Bakota (FIG.5.43) from Epstein's collection. However, Epstein broke the symmetry of the figure by placing the left hand on the huge stomach.

When the statue was exhibited in 1931 at the Leister Galleries it provoked a torrent of abuse. It was perceived as a work of obscenity and unfit for show. Epstein in his autobiography later reiterated: "Our emasculated period was shocked by a figure without "sex-appeal", without indecencies, and without charm. It was not the eternal feminine of eroticism, and perhaps for that reason aroused the ire of women." [86] Women accused Epstein of insulting their sex because they missed all the usual appeal of feminine graces. He further explained that they were

more alarmed by the symbolic truth of the statue than at the cruel caricatures of Daumier, Toulouse and Grosz.

African sculpture had influenced the sculptures of Epstein over a prolonged period from 1910 to 1930 following which he seemed to have digested its formal qualities and used them as a prime motivation in his subsequent works. He played a major role in revitalising sculpture in Britain and was its leading practitioner until the late 1930s. Epstein inspired a younger generation of sculptors, as he put it:

I have often been asked by aspiring sculptors to help them get on their feet, and not long after this have had the ironical pleasure of watching them get large commissions and all sorts of decorative works.[87]

CHAPTER 6

GAUDIER-BRZESKA, AN EXPERIMENT

In January 1911, having been moved by his study of African and Peruvian sculpture in the Berlin Ethnographic Museum, Franz Marc wrote to Auguste Macke:

We must be brave and turn our backs upon almost everything that until now good Europeans like ourselves thought precious and indispensable. Our ideas and our ideals must be clad in hair shirts, they must be fed on locusts and wild honey, not on history, if we are ever to escape from the exhaustion of our European bad taste.[1]

At the same time Gaudier-Brzeska arrived in London, later to join those British artists who were brave enough to turn their backs upon their European artistic tradition or 'bad taste' and to seek inspiration from African and non-European art sources. Gaudier-Brzeska's debt to African sculpture was acknowledged to some extent in 1916 by Fry and Ezra Pound and in 1933 by Horace Brodzky.[2] His African influenced works were made between 1913 and 1914. Although the date when he first saw African sculpture has not been established, it is certain that the decisive contact and his significant appreciation of it began in 1911 in the British Museum. It is possible though that he saw a few collections of African sculpture before then. In 1908, for example, Gaudier-Brzeska was in Bristol at the Merchant Venture College to study Business methods[3] and he may have seen a few masks, figures, wooden utensils, a stool, a wooden divination bowl (FIG.6.1), and other artefacts from the Gold Coast (now Ghana), Nigeria and other parts of Africa in the Bristol Museum where he had been several times to draw. None of the drawings made in the museum have survived but other drawings made at the same time reveal meticulous study of local architecture, animals and plants and so it is unlikely that his drawings of this period revealed any

interest in these artefacts. However, if Gaudier-Brzeska had seen these African artefacts then they marked his first encounter with African sculpture.

The Divination Bowl, Yoruba, (FIG.6.1), was acquired in 1896 by Bristol Museum and was probably on display in 1908 along with other works when Gaudier-Brzeska visited the museum. It shows a figure of a woman with a huge head and large pointed breasts. She is seated and holding a bowl above her head with her short legs and tiny feet stretched out before her. A baby is carried behind her. The figure is covered with black and gray earth colours. This work and some others in the museum do have some affinities with certain works by Gaudier-Brzeska to be discussed later.

Although Gaudier-Brzeska stayed in Paris from October 1909 to the end of 1910 there is no evidence that he ever visited the Trocadero. He was attracted by the classical Greek sculptures like the Samothrace 'Victory' and Renaissance sculptures when he visited the Louvre.[4] Apparently in 1912 Gaudier-Brzeska began to develop an interest in primitive art which was reflected in his sculptures. He made tiles and masks which are believed to be direct copies of primitive designs and motifs he had seen in the British Museum.[5] His Ornament Mask, 1912, (FIG.6.2), is the only one known to survive. It is made of painted plaster which is gilded on parts of the face. No primitive mask in the museum shared any visual features with this work. However, it shows a curious air of Mexican work because of the elaborate hairstyle and the wide nostrils and strong and determined lips. This mask marks the beginning of his enthusiasm for primitive art which was expressed in his experiments with their formal characteristics.

In the summer of 1912 Gaudier-Brzeska found himself among a brilliant little group of artists, art lovers and writers which formed the nucleus of the British avant-garde. Through friends he met Jacob Epstein who was the only sculptor among the coterie. Epstein was senior to Gaudier-Brzeska in age and had already established his reputation. He was also a great admirer of African sculpture. The meeting of the two sculptors played a significant role in the sculptural development of Gaudier-Brzeska especially in his experiments with African forms.

Gaudier-Brzeska visited Epstein who had just completed his Tomb of Oscar Wilde in June 1912. His impression of the Tomb was recorded in a letter written a few days later to Dr Uhlemayr[6] in which he enclosed a sketch and description of the Tomb. FIG.6.3 reproduces part of the letter (probably page 9 as indicated at the top right corner). The sketch reveals the front view with the projection of the right side view. Gaudier-Brzeska who was impressed by the monumentality, frank sexuality, virtuosity and artistry of direct stone carving stated: "I saw it in the studio last Sunday - Oscar Wilde is flying slowly into space, his eyes shut. The whole work is treated - strongly, filled with insuperable movement and delicate feeling, in the expression and the medium," and concluded that the tomb was "a piece of sculpture that will live forever." [7]

Inspired by Epstein, Gaudier-Brzeska began direct stone carving in 1912. His early attempts at cutting stone were crude and rough. They showed simplified facial features, feet and hands. Head of a Child, 1912, (FIG.6.4), is such an example. Its crudeness and roughness are due to lack of skill and the exploratory approach of Gaudier-Brzeska. The nose looks blunt and heavy while the upper lip seems swollen. The almond shaped eyes appear in relief with the areas around them merely cut away. They look slightly lifeless. Gaudier-Brzeska's attempt to

smooth the work had failed leaving behind faint tool marks. Although this work has a general primitive quality it shows no influence of any specific primitive art but indicates how he began his direct stone carving.

Gaudier-Brzeska and Epstein became great friends. Epstein recalled many years later that his relations with Gaudier-Brzeska were very friendly, and that they were interested in each other's work. Following the French fashion of a younger artist addressing an older artist, Gaudier-Brzeska wrote to him as Cher Maitre. [8]

When he returned from Paris Epstein told Gaudier-Brzeska about the French avant-garde's interest in African sculpture and their achievements. Subsequently Gaudier-Brzeska went to the British Museum to re-examine the African and other primitive sculptures. Of this he wrote to Sophie Brzeska [9] on 28 November 1912: "This afternoon I went to the British Museum. I looked particularly at all the primitive sculptures- negro, yellow and the red races". [10] He saw many African sculptures which included figures and masks such as FIGS. 1.1, 1.10, and 1.12, FIG. 2.15, FIG. 3.3, and those that had been acquired before 1912 and were on display plus a few more to be cited later that had an influence on his own sculptures. It was almost a year after he began his direct stone carving that Gaudier-Brzeska produced stone works that showed African influence.

Red Stone Dancer, 1914, (FIG. 6.5), is a 17ins (43.2cm), high stone figure which he began in 1913 and completed in 1914. It depicts a nude female dancer with a dynamic twist of the body. Although it does not resemble a specific African sculpture in appearance it shows several recognisable features of African sculptures from different regions seen by Gaudier-Brzeska in the British Museum. The Red Stone Dancer is

conceived as a combination of flat planes and rounded forms. The short, heavy and contorted angular legs and feet are composed of flat planes while the powerful arm around the neck, the huge breasts and the egg-shaped head are made of rounded forms. The combination of these two compositional elements is similar in principle to the caryatid figures in the Headrest, Bambara, and the Stool, Ashanti, (FIG.1.37). These two carvings were acquired in 1907 and 1886 respectively by the British Museum and Gaudier-Brzeska might have seen them, since they were on display. In the Headrest the horizontal parts of the arms, and the thick flat feet are treated in terms of flat planes, while the vertical part of the arm, the shoulders and the head are treated as cylindrical forms. The fingers (not visible in the illustration) are blunt and tube-like. In the Stool flat planes are used in the bent legs, while the torso and the powerful arms that support the top arc form are rounded. The fingers are blunt and are represented by long and thin rectangular blocks. Gaudier-Brzeska found the arrangement of forms and planes in African sculpture very interesting and rewarding to emulate in his own sculpture but apparently did not find the planar arrangements in Michelangelo's work as inspirational. He wrote to Miss Brzeska on 23 April 1911 that he continued to study Michelangelo's "noted" planes, but without discovering anything new.[11] On the other hand, after experimenting with the forms and planes of African sculpture he was able to assert in June 1914: "Sculptural feeling is the appreciation of masses in relation. Sculptural ability is the defining of these masses by planes." [12]

Other African sculptural features are discernible in the Red Stone Dancer: the inverted isoscelles triangle which is carved on the egg-shaped head, the huge breasts, and the circle and the oblong made on the breasts in low relief. These epitomise the way Gaudier-Brzeska

applied the geometric principles of African sculpture to his work. As he explained later in 1914, the African pulled the sphere lengthways and made the cylinder in order to produce fertility charms.[13] This indicates that in addition to appreciating the decorative values of geometric forms in African sculpture Gaudier-Brzeska was also interested in the symbolic meaning attached to them. He clearly used such symbolism in the Red Stone Dancer and few other works of his, (ie. Duck 1914, Torpedo Fish 1919, Brass Toy 1914, and Charm 1914). The isoscelles and equilateral triangles are very common in African sculpture and are primarily used as sexual symbols although they can also be used decoratively. Gaudier-Brzeska would have seen African works using these designs in the British Museum, especially the Fertility Charm, Bambala, (FIG.6.6) and the Mask, Bapende, (FIG.6.7) Both had been in the British Museum since 1907 and could have been on display. The Fertility Charm is a flat wooden piece, a cord passing through the hole in the neck enables it to be worn as a pendant probably for protection against evil or to induce fertility in young women. The head and the face are triangular and the huge hairstyle defines two inverted triangular spaces at the side. The striated patterns on the rectangular torso also describe a series of triangles: triangles ADE and BCE define the two sides of the triangle ABE and triangle ABE encloses two triangles with their bases on line AB. In the Bapende Mask the lower part of the face forms an inverted triangle while the base of the beautifully shaped horns shows three incised and painted triangles. The edges of the face are decorated with little white and gray triangles. The eyes and the lips are circles pulled up into cylinders. The triangle on the face of the Red Stone Dancer, the circle and the oblong on the huge breasts symbolise fertility. The large breasts have also been observed by some recent writers to symbolise fertility. Archer and Melville, for instance, in reviewing a modern and primitive art

exhibition in December 1948 at the Institute of Contemporary Art, London, pointed out that the big geometric breasts of Red Stone Dancer convey the idea not only of power but also of fertility.[14]

The egg-shaped head of the Red Stone Dancer reveals an influence of Brancusi's simplified geometric forms. Gaudier-Brzeska saw Sleeping Muse of 1910 and two other Brancusi carvings at the London Salon of Allied Artists in June/July 1913, at which Gaudier-Brzeska also exhibited four works which were in the European stylistic tradition of Rodin and Aristide Maillol and two portraits of cubist style.[15] Since Epstein had mentioned Brancusi and his work to Gaudier-Brzeska in 1912, Gaudier-Brzeska had taken a keen interest in both Brancusi and his art. He detected Brancusi's influence on Epstein's work: "the other Jew, Epstein; he's doing the most extraordinary statues, absolute copies of Polynesian work with Brancusi-like noses." [16] Like Epstein, Brancusi's influence on Gaudier-Brzeska is seen in the latter's simplification of forms. Sophie Brzeska, who described Red Stone Dancer as a monster in January 1914 when it was displayed at the Alpine Gallery, London, also recognised Brancusi's influence in it: "A monster from the stars. Its resemblance to human was very deceptive. An egg head Brancusi style with a triangle for facial features. One square breast, another oblong, feet impossibly twisted." [17] Gaudier-Brzeska was proud of this work because it measured up to works by Brancusi and Epstein that were influenced by African sculpture. He was so pleased with it that he told Miss Brzeska that he was changing his method of working completely and was going to sculpt like the Red Stone Dancer. When she asked him who would buy such work he answered, "Epstein and Brancusi sell theirs well". [18]

Mindful of the African influence on the Red Stone Dancer and the works of Epstein, Ezra Pound wrote in his article, 'The New Sculpture' in The Egoist, 16 February 1914 that, "The introduction of Djinns, tribal gods, fetishes and so on into modern art was a happy presage." [19] Gaudier-Brzeska also wrote a rejoinder in the following month that this sculpture "has no relation to classical Greek, but that it is continuing the tradition of the barbaric peoples of the earth for whom we have sympathy and admiration." [20]

Gaudier-Brzeska's sketch Study for Red Stone Dancer, 1913, (FIG.6.8), differs from the statue in being less compact and massive, but it also shows some influence of African sculpture. The triangular shaped face is similar to the lower part of the Bapende Mask, especially from the top line of the white mark on the forehead to the pointed chin. The long and angular nose is similar to the nose of the mask. The slit eyes, long columnar neck and the downward pointing and conical breast of the drawing are common African idioms familiar to Gaudier-Brzeska.

The drawing and the statue of Red Stone Dancer show a combination of African sculptural elements and European dynamism derived from Rodin's concept of movement. When Gaudier-Brzeska decided in 1909 to become a sculptor he began by modelling in clay and plaster. He developed an interest in Greek Classical sculptures which he studied in the Louvre, in Rodin, and in Maillol. Rodin's influence became prominent. For example, Portrait of My Father 1910, (FIG.6.9), is based on Rodin's Man with Broken Nose 1864, (FIG.6.10). They share similarities in the surface treatment of sagging muscles, crooked noses and tired and lifeless eyes, unkempt beard and hair. The influence of Rodin's style of modelling on Gaudier-Brzeska persisted until early 1913. By the end of that year the influence of Maillol's full rounded forms began to show in both his modelings and stone carvings like Female

Figure 1913, Sepulchral Figure 1913, Maternity 1913, and Statue of A Boy 1913. Yet Gaudier-Brzeska remained influenced by Rodin's concept of movement in sculpture till the beginning of 1914, and it is evident in Red Stone Dancer. The marriage of this concept of dynamism and African idioms had produced one of the great pioneering sculptures in modern British art. Concerning the movement in the Red Stone Dancer, Stanley Casson remarked:

In this [Gaudier's] interpretation of movement he really achieves a new style in modern sculpture. The Dancer is a figure in which movement is detected rather than seen, and detected at a moment when it is neither static nor in motion: when it is potential, and yet not stopped. No sculpture to my knowledge, has ever depicted a figure thus descending out of one movement into another. Rodin's definition of movement as "transition" is here carried out more clearly than he could have wished and more effectively than he could ever have achieved. There is no representation of motion here only its full and direct expression.[21]

However, Gaudier-Brzeska's subsequent African-influenced carvings of 1914 lost this dynamism.

Imp, 1914, (FIG.6.11), betrays more African influence than the Red Stone Dancer. It shows a definite resemblance to two Baluba Figures, FIGS.1.1 and 6.12, acquired by the British Museum in 1907. Unlike the Red Stone Dancer, Gaudier-Brzeska in the Imp, faithfully followed the static and to some extent the frontal pose of the two African carvings without introducing European dynamism. The similarities between the Imp and the African carvings are obvious: the large oval heads, thick short legs and necks, long thick torsos with slight curvature at the back, small protruding buttocks, bent legs, and relatively flat feet. The enlargement of the upper part of the torso is in contrast to the enlargement of the lower parts (ie. bulging stomachs) of the African carvings, (see the side views of the three carvings). In the Imp, Gaudier-Brzeska introduced a Brancusi-like simplification of form:

blurring the facial features and leaving only a long flattish nose visible, reducing the breasts, chest and right arm into one cylindrical mass, reducing the right arm to a deformed mass fused with the torso, and reducing the thighs and the legs into one bent mass. Such simplifications indicate that Gaudier-Brzeska appreciated "mass in relation" in addition to "defining these masses by planes". Nevertheless, there are also technical reasons for this treatment. Imp is carved from a narrow 16ins (40.6cm) high block of veined alabaster which would have been difficult to work to provide elaborate details in relation to its size. Introduction of space between the arms and the torso and also between the legs would have made the work unnecessarily delicate. Imp is symmetrical from the base up to the neck, but the head is turned to the right, which introduces an element of originality and life into the figure.

Although the study for Imp 1914, (FIG.6.13) and the carving both show African proportions and characteristics, they differ in several ways. The drawing reveals the African figural proportion of the ratio 1:5, while the carving shows the ratio 1:4. In the drawing the arms are raised and bent at the elbows. There are spaces between the arms and the torso and also between the legs as noticeable in the Baluba and Bambala Figures. The angular nature and the animation of planes through flat shading in the drawing are similar to the Baule Doll, (FIG.6.14), which shows sections of flat planes especially in the shoulders, the arms, the torso and the legs. The apparent imbalance in Doll is caused by the slightly raised left shoulder, the tilt of the long torso to the right and the slightly shorter right leg is also reflected in Imp. The Doll was in the Bristol Museum in 1908 when Gaudier-Brzeska visited the city. This suggests strongly that Gaudier-Brzeska saw the Doll four years before he did the drawing. The similarities are so striking that

they cannot be coincidental, but imply that Gaudier-Brzeska recollected the work when he saw similar carving in the British Museum and that it had a retrospective influence upon him.

The articulation of planes through striation and flat shading in the drawings (ie. FIGS.6.8, and 6.13) reveals the influence of Cubism on Gaudier-Brzeska. This recalls the 'large shaded facets that reduced the human figure to sculptural assemblage of geometric solids - which Picasso began during summer 1907'.[22] In October 1912 he saw Fry's second Post-Impressionist Exhibition in London which included Picasso's "sculptural paintings of 1907-1909 often referred to as African Cubism".[23] Gaudier-Brzeska's early cubist drawings were done in pencils and pastels and they consisted of portraits and still-life subjects. At this point he used the cubist technique of shading to embellish his forms. For example in his Self Portraits with Pipe 1913, (FIG.6.15) cubist shading is used to enhance the form, in accordance with the play of light and shade. Gaudier-Brzeska more successfully applied this technique to his portrait sculptures. The surfaces of Portrait of Brodzky 1913, and Portrait of Alfred Wolmark 1913, are both covered with facets and they were described by P.G.Konody as "executed in a frenzied Cubism calculated to attract attention." [24] The use of cubist faceting marked Gaudier-Brzeska's break with the molten texture and sagging surfaces of his Rodinesque sculptures. When Gaudier-Brzeska joined the Omega Workshops in September 1913 his enthusiasm for Cubism and African sculpture were strengthened. Further experiments with these two complimentary styles culminated in many works done at the Workshops: eg. Marquetry Tray 1913, (FIG.3.22) and Bird Bath 1913, (FIG.3.24) made in clay. Thereafter Gaudier-Brzeska adopted bold angular hatching to animate his drawings which included several charcoal sketches that were independent of sculptures and which also reveal African influence.

Three Women, 1913, (FIG.6.16), is a cubist charcoal drawing of African forms. The planes are flatly shaded or striated. Angular and round forms are harmoniously combined. The three female figures are not prototypes of particular African sculptures but rather show some of the general characteristics of African sculpture: downcast eyes marked by straight or curved slit lines, (see FIG.1.13 - Eye Types C1 and C4); the long angular nose (see FIG.1.14 Nose Type B); big round breasts placed on the level of the shoulders (see FIG.1.18 - Breast Types G and H), long columnar necks, and long tapering faces common to Baule and Senufo sculptures. The stylistic approach also recalls Picasso's African paintings such as Dryad 1908, Woman with Fan 1908, Two Nudes (Friendship) 1908 and others. Gaudier-Brzeska did not see any of these but his drawing shows how familiar he was with the cubist style. Woman with Dog 1913, (FIG.6.17) is similar to the right hand figure in Three Women. Gaudier-Brzeska adopted it for the woman. The similarities are in the huge hanging heads on the long columnar necks, the downward looking faces, and the strong archs of the left hips. Woman with Dog shows short legs and small pointed feet. The thighs are apparently covered with a transparent skirt. The large head, long neck, and long torso with short legs are reminiscent of African proportions. The long and angular head of the little dog in the drawing shows a curious resemblance to some of the various Chi wara headresses from the Mali. This resemblance though must be coincidental since there is no evidence that Gaudier-Brzeska had ever seen these types of African carvings.

The influence of African sculpture on Gaudier-Brzeska was not only confined to the formal qualities, but also extended to his choice of subject matter. Many of his sculptures and drawings were derived from African themes: figures supporting bowls, sexuality and maternity. The several African caryatid figures supporting bowls or seats in the

Bristol Museum (eg. FIG.6.1), and items in the British Museum provided Gaudier-Brzeska with fascinating subject matter. He produced five different kinds of figures supporting bowls derived from African carvings. But some of them were modified to a point where their formal resemblances to the original sources are almost unrecognisable. His Vase 1913/14, (FIG.6.18), for example, was influenced by Snuff Mortar, Bambala, Congo (FIG.6.19), which was acquired by the British Museum in 1907. Both carvings comprise a vase and a figure but Gaudier-Brzeska has modified many of the forms in his own work. His vase which seemed detachable is shorter and more cylindrical than that of the Snuff Mortar; the pad between the head and the vase has been flattened and turned into a hairstyle; the torso is extended down to the base; the arms are raised and fused into one which is attached to the head. The thighs merge with the torso, while the legs and feet are barely indicated in the front of the figure. This renders the figure in a crouching or squatting pose, which is similar to several crouching figures of Snuff mortars by the Bambala which Gaudier-Brzeska may not have seen. The crouching pose was adapted probably to retain the cuboid nature of the stone.

Garden Ornament 2 1914, (FIG.6.20) is another of the five sculptures by Gaudier-Brzeska that were stylistically and subjectively based on several African caryatids and figures with bowls. It was modelled as a maquette for a stone carving commissioned through the Omega Workshops by Lady (Ian) Hamilton. This work is modified to a greater extent in that outwardly it seems different from its source of origin. However, the basic structural forms are comparable to several African sculptures known to Gaudier-Brzeska, of which examples are: the Bambala Headrest and Ashanti Stool, (FIG.1.37); Wooden Stool, Baluba, (FIG.3.2); Ritual Bowl, Abomey, (FIG.5.15); Divination Bowl, Yoruba,

(FIG.6.1) Chief's Stool, Baluba, (FIG.6.21); etc. Garden Ornament depicts a tall bucket-shaped vase with two featureless masks on both sides, supported by four bending arms. It also rests on a cylindrical column which can be seen as a pad similar to that of the Snuff Mortar. The arms are attached to what are presumably the heads, which are joined together back to back. The neck is flat and broad. The torso which extends down to the base is a conical shape flattened on two sides. Half-way down the flat sides of the torso are bent buttresses. The whole caryatid supporting the bucket-shape resembles the simplified yet distorted forms of two Chief's Stools joined together back to back. Apparently Gaudier-Brzeska superimposed the silhouette of the right side view upon the silhouette of the left side view, (ie. FIG.6.21C). The fascinating result is seen in FIG.6.22 which illustrates the possible process of development: FIG.6.22A shows the immediate placement of the two side views; FIG.6.22B shows the effect of superimposing the two silhouettes to form a janus caryatid; and FIG.6.22C shows the beginning of the actual modification made by Gaudier-Brzeska. He then adopted the shape of the graceful oval face with its strong ridged nose carved on the stool for his featureless masks on the bucket-shape vase. The arms are then attached to the trapezoid shaped mass evolved from joining the two heads. FIGS.6.22F and G represent the side view of Garden Ornament, (ie. FIG.6.20C); they also illustrate the modification of FIG.6.21B (the front view).

Garden Ornament 3 1914, (FIG.6.23) also shows direct influence from Gaudier-Brzeska's study of African caryatid carvings. It is related to the upper section of the Stool and Headrest, (FIG.1.37A and B), and to other caryatids with arms raised to support the objects carried on the heads. The strong curved arms bent at the elbow, the arched seat of the stool and the short neck are what Gaudier-Brzeska adopted for the

Ornament. These forms are repeated three times one below the other with an emphasis placed on flat planes.

Men with Bowl 1914, (FIG.6.24), is the last of Gaudier-Brzeska's 'figure and bowl' subjects. There are also many examples of African sculptures depicting figures with bowls from different tribes in the British Museum to which Gaudier-Brzeska's work is related. Five of these are from the Baluba, Yoruba and Bamum tribes. Gaudier-Brzeska might have seen them since they were acquired before the end of the first decade of this century. In contrast to his two standing male figures with a bowl between them, the African carvings show single kneeling or squatting female figures holding individual bowls. However, the influence of the motifs and subject matter on Gaudier-Brzeska's Men with Bowl shows more affinity to Woman with Bowl, Lozi, (FIG.6.25) than the others in the British Museum. Gaudier-Brzeska produced two male figures resembling FIG.6.25 facing each other and holding a common bowl. Both carvings, (FIGS.6.24 and 6.25), possess long and thin torsos, powerful and angular shoulders, short and heavy bent knees, block-like feet and figures slightly reclining from the perpendicular. Gaudier-Brzeska's modifications are achieved by substituting the round and smooth surfaces of the African carving with broad and angular planes, the round head with huge angular heads that reveal faceted faces, (the huge wing-like ears of the African carving were eliminated), shelf-like brows, and pointed chins. The arms of the Men with Bowl are shorter and stronger than Woman with Bowl but without the hands of the later which are similar to the hands of the Red Stone Dancer. These modifications and the apparent contrasts between the work and the original African sources epitomise Gaudier-Brzeska's success in experimenting with African motifs and themes. They also demonstrate his attempt to avoid "absolute copies" of African sculptures: Brancusi's

idea which Epstein reiterated to Gaudier-Brzeska. The last three of his figures with bowls are among the few sculptures in Gaudier-Brzeska's total oeuvre to show absolute symmetry. This could be due to the use of quasi-geometric forms in the works.

With the exception of the Vase which was directly carved in marble, the rest of his figures with bowls were maquettes made of clay from which several casts in plaster, bronze and lead were made. Although Gaudier-Brzeska was a strong advocate of direct stone carving, he made clay maquettes in these cases probably to show to his patron what the complete work would look like. In addition, casts from the maquettes earned him extra money. He made 4 bronze and 1 plaster cast of Garden Ornament 2, 9 casts in bronze and 1 in lead of Garden Ornament 3, and 4 bronze casts of Men with Bowls.

Several of Gaudier-Brzeska's drawings and sculptures were based on sexual and erotic themes. The influence of these ideas in his work derived first and foremost from Epstein, as well as African and Oceanic art and cultures. He also shared his erotic ideas with Lewis and the other avant-garde artists at the Omega Workshops and at the 'Rebel Art Centre'. Gaudier-Brzeska was impressed by Epstein's account of restoring the sexual organ of the Oscar Wilde Tomb in defiance of the Parisian authorities and was excited by the sexual frankness of the Tomb: "He spoke to me about his Oscar Wilde in Paris. When he arrived he found that the sexual organs had been covered over with plaster... Epstein took off the straw, then the plaster, and restored to his Wilde his couilles de taureau, which hang down at least half a yard..."[25] During their long comradeship Gaudier-Brzeska saw erotic drawings and sculptures by Epstein like Study for Man and Woman 1913, (FIG.5.29); Totem 1913, (FIG.5.31); the three versions of Marble Doves; the Studies for Rock Drill 1914, (FIG.5.32, 35 and 36); and the Rock Drill itself,

(FIG.5.37). In addition to these works the African and Oceanic sexuality greatly spurred the taste of Gaudier-Brzeska so much that he "was continually talking 'savage' and 'barbaric' and gloated over free erotic life of the South Seas".[26] In his Putney studio he painted on the inside of the double doors the words: 'Gaudier-Brzeska phallic monograph' in thick black paint.[27] He often described his little sculptures which were directly carved in brass as 'phallic', symbols of fecundity and vitality.

His two Designs for Door-knockers 1914, (FIG.6.25) and Door-knocker 1914, (FIG.6.26) are clearly related to Epstein's Toten. Like Toten, Gaudier-Brzeska's drawings and sculptures contain suggestions of phallic imagery and show couples making love. They show female forms with upraised arms and a head looking down between two large breasts. She is sitting or balancing cross-legged on the male figure, about to be penetrated by the huge erect male organ. The left drawing which is in charcoal shows the male face represented by a triangle. The male organ, represented by a conical shape, has a triangle inscribed on it. Concerning the triangle in particular Anton Ehrenzweig pointed that, "Of course a triangle can also stand for the phallus with its two testicles." [28] The female's hands are brought straight down to support the opened vagina. This is reminiscent of the female figure in Epstein's Study for Man and Woman. The male's arms, hands and the fingers without the thumbs are well indicated. In the right hand drawing the phallus which is almond-shaped is supported on a short pole with two testicles at the base. The sculpture depicts a combination of the two drawings: the top female figure of the left and the bottom male figure of the right. The work exemplifies Gaudier-Brzeska's knowledge of the use of geometric motifs (triangles, circles, lozenges, spheres, rhombus etc.) as erotic symbols by African, Oceanic and American

tribes.[29]

At the Omega Workshops some of the artists were being discreetly pornographic in their designs while using the African cubist style. Lewis and his colleagues found themselves resorting to whimsicality when Fry set them to work. Etchells recalled that when Hamilton and he got bored designing carpets they would amuse themselves by drawing obscene figures and then hiding the pornographic details with 'abstract' (ie. geometric) shapes. He explained that they disguised the suggestive areas so successfully that they could see the sexual organs even though no one else was able to.[30] Gaudier-Brzeska was also involved in such practices, as exemplified in his Couples c1913, (FIG.6.27). This is a drawing of a man and woman making love with their arms interlocked. It was probably a design for a tray as it clearly relates to his Tray 1913 (FIG.3.22). It is composed of flat angular and curvilinear forms, whilst the heads of the figures are reflections of the almond-shaped heads of Grant's Couple Dancing 1913, (FIG.3.12) and Picasso's Nude with Raised Arms (Negro Dancer) 1907, (FIG.3.13), which are reminiscent of African masks.

On 5 October 1913 Lewis and his closest friends, Etchells, Hamilton, Wadsworth and Lechmere broke away from the Omega Workshops and in March 1914 they founded the 'Rebel Art Centre' financed by Lechmere with Lewis as director. The legal registration was in the name of 'Cubist Art Centre Limited'. The guiding principles of the centre were those of Cubism, Futurism, and Expressionism. Gaudier-Brzeska remained at the Omega Workshops but identified himself with the 'Rebels'. For instance he took part in the Allied Artists Association Salon Exhibition of June 1914 and wrote a review in the 1914 issue of Egoist praising 'Rebel Art Centre' products. Erotic sentiment ran high at the 'Rebel Art Centre'. Brodzky pointed out that the word 'phallic' was very

popular and commonly used as a part of art jargon of the day and that "there was much sex-art talk at the 'Rebel Art Centre'." [31] Lewis, Hulme, Lechmere and Pound often carried the phallic sculptures of Gaudier-Brzeska in their pockets. In March 1914 Walter Sickert accused Epstein, Etchells, Lewis and the other 'Rebels' of being not English Cubists but untalented pornographers. [32] Again Gaudier-Brzeska's response to this erotic sentiment among the 'Rebels' is epitomised in his Female Figure 1914, (FIG.6.29) The significance of his erotic drawings is that they are related to African sculptures. He borrowed the erotic and aesthetic qualities of African sculpture for his own specific ends. This drawing, for example, shows certain African qualities. The triangular face with schematised features resembles the lower part of the Bapende Mask (FIG.6.7). The other African characteristics seen in the drawing are the cylindrical neck, the round breasts placed high on the collar bone, the schematised hands, fingers, feet and toes, and the uninhibited display of the genitalia.

In March Lewis and his cohorts launched the Vorticist Movement, the aesthetic principles of which were based on the combination of those of Cubism, Futurism, and Expressionism as already practised at the 'Rebel Art Centre'. The aim of the Vorticists was to portray speed, force and the dynamic force of industrialization and mechanization. Fast machines, high soaring buildings and factories with tall chimneys can all be represented with geometric forms, vertical, diagonal, horizontal, angular and circular forms. The phallus which had persisted in their art was used as an image to back up and accommodate their aesthetic ideas. The generative power of the phallus was equated with the productive power of the machine.

The Hieratic Head of Ezra Pound, 1914, (FIG.6.30), is one of Gaudier-Brzeska's sculptures often associated with the Vorticist movement. It is supposed to be the bust of Ezra Pound but it is wittily erotic for it potrays the image of the phallus. It is one of the great works of Gaudier-Brzeska for the cutting of the stone reveals skill and maturity. Bold and arrogant simplification of natural forms had been exploited to the maximum. It is the most powerful as well as the biggest stone sculpture of the artist. Resemblance was not sought for in this bust, but an expression of certain emotions which Gaudier-Brzeska got from Pound. The purpose and beginning of the bust were pornographic. It was decided by Pound and Gaudier-Brzeska that the bust should look like the phallus. Nina Hamnett who was a friend of the two recalled years later that when Pound bought Gaudier-Brzeska the stone Pound said: "you must make me look like a sexual organ." [33]

Some art historians like Richard Cork and Alan G. Wilkinson and others relate the bust of Ezra Pound to the influence of the Easter Island monolithic sculpture in the British Museum, because of its erect and thrusting structure and broad planes. However, African influence is more discernible for the bust reveals the salient features of African wood sculpture as outlined in Chapter 1. The emotions that Gaudier-Brzeska got from Pound are vividly registered through the exploitation of these African elements. The strong planes, and cylindrical volume which are retained with the characteristic force are second to that of African sculpture. The ridgelessness and rectangularity of the nose, the flat plane flanked by two concave planes forming the upper lip, the jaws and the chin narrowing to a point that is embedded in a goatee of an inverted pyramid are reflections of African figures and masks. The neck and the chest form a block of mass. the shoulders are less powerfull and they are considerably narrowed and

slightly pushed back to avoid their obscuring the erect nature of the phallus. The shoulders are enlarged and rounded at the back to represent the testicles, (see FIG.6.30D). The upper part of the head is a block of stylised hair in dome shape which corresponds in profile to a circumcised penis, (see FIGS.6.30B and C). From these two side views it also looks like a headdress which in addition to the goatee invokes an oriental air. The pointed chin and the goatee in profile (ie. FIG.6.30B) also look like a circumcised penis. Wyndham Lewis described the bust as "Ezra Pound in the form of a marble phallus." [34] Like many of his figures and portraits, Gaudier-Brzeska had avoided an absolute symmetry in the bust of Pound. Symmetry is apparently the only area where African sculpture failed to influence Gaudier-Brzeska wholly. The frontal symmetry is avoided in this bust by a slight tilt of the nose to the left of the face and by the exposure of the right part of the forehead. The planes of the face are not the same in breadth and level - the left is broader and higher than the right. The right shoulder is in more focus than the left. Horace Brodzky, some years later reported: "The 'phallic column' became the so called 'Hieratic Bust' of his Memoir. Pound possibly lost courage in calling it 'phallic'." [35]

Maternity or the mother and child motif is, of course, not confined to African sculpture. It represents a universal human statement or concept associated, in one way or the other, with continuity, tenderness and security. The African representation of this subject is distinct from others due to its peculiar conventionalization or schematization shown in the mother nursing at the breasts or carrying the child on her back. It shows none of the intimacy found in the mother and child theme in European art. In 1914 Gaudier-Brzeska's drawings and sculptures on this subject began to reveal the influence of African sculptures

especially those with more than one child as in Odudua (FIG.2.7).

A comparison of two sculptures showing a Mother and Child directly carved by Gaudier-Brzeska at different periods exemplify the visual and conceptual differences between the European and African styles and the extent to which African sculpture influenced him. Maternity (FIG.6.31) was carved by Gaudier-Brzeska in 1913 in a European style while Maternity, (FIG.6.32), also known as Charity was carved in 1914 under the influence of African sculpture. The first Maternity shows a nude woman cuddling a naked child which reveals a bond of affection between the two. It also reveals an element of security for the naked and helpless child. It was produced under the influence of Maillol and uses Maillol's soft, rounded and rhythmic forms. The broad treatment of the planes of the legs, thighs, hands, heads and hair, the backs and the soles of the feet, (see the back view), emphasise solidity and mass but do not produce the hard angular effects that are shown in his Cubist and African-inspired works.

In contrast Charity shows the figures of the mother and two children which are very distorted. The mother whose back is severely arched has thrown her two hands behind her head and thrusts her huge and pendulous breasts forward to the reach of the children. The two children, a boy and a girl, are standing on their short and block-like legs. The boy's back is turned to the mother, (see FIG.6.32B). This reduces the relationship between them. The children stretch their fingerless and schematized arms to cling on to the breasts at which they nurse themselves. Their mode of feeding is very unusual and uncomfortable for both the mother and the children. It epitomises struggle and has none of the intimacy found in the other Maternity (FIG.6.31). The mother represents a life-giving force which is a security or a guarantee of existence but which can only be attained

through struggle. The children are a symbol of the continuity of man. However, certain European elements may be identified in the symbolism of the subject which Gaudier-Brzeska had made clear through the title Charity. The image of Charity in Medieval art is a mother with more than one child which symbolised kindness and love of one's fellow men. It differs from the conventional Madonna or Mother and child which often represents the Holy family. Here, however, Gaudier-Brzeska seemed to refer to this European genre all the more to subvert it in favour of an African depiction.

Due to financial hardship Gaudier-Brzeska could not buy enough material for his sculptures. Most of his reasonably sized stones were provided by the Omega Workshops and at times by his friends. He sometimes made use of the offcuts of sculptures being worked on by a sculptor friend nick-named Fabrucci with whom he shared his Putney studio. The same acute financial hardship may have prevented him from collecting African sculpture. But he does not seem to have been motivated to collect. Most of his close associates like Lewis, Wadsworth, Etchells, Grant, Bomberg and others did not collect African sculpture. Although they acknowledged its aesthetic significance in their modern development they were too poor to buy. To most of these artists the weekly wages of 30s or 7s 6d per day were a great relief. Collecting African sculpture only became a fashion in Britain in the 1920s and even Fry only began to collect then. Epstein had seriously been collecting since 1912 but did not show his collection to Gaudier-Brzeska. However, Gaudier-Brzeska never expressed his desire to see it probably because the large collection at the British Museum was sufficient for him.

Gaudier-Brzeska was not only attracted to the emotional and formal values of African sculpture, but seems to have identified himself with the producers of this art. As such he often referred to himself as 'savage' and 'barbaric'. He tried to adopt the mode of existence of these tribes according to his notion of them. In 1912 he often talked to Katherine Mansfield and Murray Middleton of going to live on a Pacific island.[36] According to Pound, Gaudier-Brzeska "liked to do the 'whole-thing' from the start to finish; to feel as independent as the savage." [37] He forged his own tools from old spindles. This could be compared to the spirit of Paul Gauguin who went to settle among the 'savages' in Tahiti for similar reasons in 1890s. However, there is no evidence that Gaudier-Brzeska was inspired by Gauguin, nor did he cherish Gauguin's art. Gaudier-Brzeska's pleasure in identifying his work with African or primitive art has been recorded in a poem written by Winifred Gill, an assistant at the Omega Workshops:

'Look here' he said, and fished out of his pocket
A carved bone and laid it upon my palm
Image with image linked in a subtle curve
Stained brown as with age and use, the surface polished
To Ivory. He watched me turn it; 'Well, tell me
What country that came from?'
'Nigeria?'
He laughed his satisfaction, took it and muttered
Made it myself to-day from a toothbrush handle.[38]

The work referred to here is his Carved Toothbrush Handle 1914, (FIG.6.33), carved from a bone toothbrush handle and stained brown. It looked like a miniature staff of office or an aged initiation baton, like the Bundu Staff, Sierra Leone, (FIG.2.11) which is also based on geometric forms. The material used in Gaudier-Brzeska's baton, its treatment, and theme were inspired by Ivory Baton, Benin, (FIG.6.34), which had been in the British Museum since 1910. However, the forms were much influenced by Fetish Staff, Benin, (FIG.6.35C) which had also

been in the British Museum since 1903. The half-global form supported by two schematised figures standing back to back, the triangular shape formed by their linked arms, the rectangular empty space between their legs, and the circular platform are all reproduced in Gaudier-Brzeska's carving. The rings are common to both works. Like his previous African-inspired works Gaudier-Brzeska resorted to geometricization of forms with emphasis on use of the triangle which represents the male and female principles in his works. The Carved Toothbrush Handle epitomises Gaudier-Brzeska's unyielding spirit, to discover new sculptural materials in place of those denied him by economic necessity. He was noted among the avant-garde artists for his ingenious ways of making creative use of any material irrespective of size. This was also in the true spirit of a modern 'savage'. The same spirit was shown by Gaudier-Brzeska during the war when he was fighting as a French soldier. When H.S.Ede, Gaudier-Brzeska's biographer, interviewed the latter's commanding officer after the war, he was told that Gaudier-Brzeska did three or four small carvings in the trenches from the butts of German rifles and soft stones, using only his pen knife.[39] Gaudier-Brzeska also wrote to Mrs Bevan on 12 November 1914 and to Wadsworth on 14 February 1915, saying that he had carved a Maternity out of the butt of a German rifle and that his captain had it.[40]

Gaudier-Brzeska's commitment to direct carving and to the concept of truth to materials during his three years of sculpting was something he shared with Epstein, and it constituted an important stage in his development. He explained his devotion to these methods:

The sculpture I admire is the work of master craftsman. Every inch of the surface is won at the point of the chisel - every stroke of the hammer is a physical and mental effort. No more arbitrary translation of design in any material. They are fully aware of the different qualities of wood, stones, and metals. Epstein, whom I consider the foremost in the small number of good sculptors in Europe lay particular stress on

this."[41]

The influence of African sculpture on Gaudier-Brzeska is to be considered as a major aspect of his artistic experimentation during his short life. The influence took various forms: formal, subjective, and emotional. In his own words he stated that he studied these forms of "primitive art in order to carve stone with purpose."[42]

CHAPTER 7

HENRY MOORE, AN INSPIRATION

In 1919 when Henry Moore began his studies at Leeds School of Art, there were no contemporary art works in the City Art Gallery. He saw his first work of modern art in the collection of Michael Sadler who was Vice-Chancellor of Leeds University from 1912 to 1923. Sadler had been associated with Fry in his drive to modernize British art since 1910 and had written in the defence of the Post-Impressionist exhibitions.[1] He devoted a great deal of energy to encouraging the arts in Leeds, regularly arranging exhibits of all kinds, and frequently opening his house to art students to show them his collection.[2] He was often described as a 'creative collector'[3] and his collection contained paintings by Cezanne and Van Gogh which he bought in 1912, several Gauguins which he acquired between 1911 and 1912, of which four were bought after they had been shown at Fry's first Post-Impressionist exhibition, (these were L'Esprit Veille, Christ in the Garden of Olives, Joseph and Potiphar's Wife and a pastel of a Tahitian girl), some Matisses, several Kandinskys which he bought from the artist when he visited him in 1912 in Bavaria[4], and works of some contemporary British artists like Mark Gertler, Duncan Grant and others. To Moore and his colleagues at Leeds, the paintings were as startling and inspiring as Fry's Post-Impressionist exhibitions had been ten years earlier. Although Sadler had previously encountered African Sculpture he only began to collect it during the late 1920s after Moore had left Leeds.[5] But the collection of modern art did acquaint Moore with new directions in art and prepared him for his own encounter with African sculpture. Moore later recorded his feeling at the time: "In the 20s I wanted to get away from the emphasis on classical art we had all round us in art school." [6]

At the beginning of his course Moore became dissatisfied by the normal academic training in sculpture which involved the copying of classical models. This traditional approach did not provide much room for experimentation and self-expression. Unlike other British artists who encountered African sculpture in the museums and galleries, Moore discovered it in a book in a library. The most important event for Moore's artistic development was reading Fry's Vision and Design in the Leeds Public Library in the late 1920s. He later remarked: "Once you'd read Roger Fry, the whole thing was there." [7]

From Fry's arguments and illustrations, Moore, for the first time learnt of the ideas of three dimensional qualities, direct carving and truth to material in African sculpture. These became the principles guiding his development. Moore read that African sculpture was more essentially sculptural than European sculpture of all periods because its forms were completely three dimensional and its goal was not representation but plasticity and significant form. He learnt about the geometrization of forms in African sculpture which Fry summarized that the neck and the torso were generally elongated and cylindrical; the head was pear-shaped; face concave; the limbs scarcely longer than they were broad; and the style was in harmony with the material which was wood. [8] Probably Fry's illustration of a Seated Female Figure, Senufo, (FIG.7.1), was the first African sculpture Moore saw. [9] The seated nude has a circular bowl on her head; concave and heart-shaped face; slit eyes; an inverted T-shaped nose; triangular ears; conical chin; a cylindrical neck with incised rings around it; downward thrusting conical breasts which extend from the shoulders with rectangular shaped cicatrices on top of them; strong tubular arms that end with ridges for fingers; an elongated torso which is slightly cylindrical but bulges out at the base and at the front; short lower limbs with pyramidal feet and

tooth-edge toes.

Although the ideas of direct carving, and truth to material became Moore's principles, they did not show any immediate impact on his sculpture between 1920 and 1921. The reason was that only conventional representational modelling was taught at Leeds and everything was directed to an examination which would gain him a scholarship and admission to the Royal College of Art. Therefore Moore could not afford to experiment with ideas and formal qualities that were not acceptable to the examining authorities.

Of Fry's Vision and Design Moore remarked: "this book influenced me very much"[10]. Certainly it was very different from the writings on art which Moore had previously read such as the treatise on Michelangelo which he had read in 1915 when he was 17 years old, and the art magazines: Studio and Colour which he read at the house of the art mistress at secondary school. These magazines, published between 1910 and 1916 did not contain articles on avant-garde developments or primitive art. Fry's book unquestionably showed Moore where to search for knowledge and it led him to other books on African and ancient sculptures of all kinds, avant-garde art and the British Museum.[11]

Between 1921 and 1923 Moore read Blast 1 and Ezra Pound's book Gaudier-Brzeska: A Memoir of which he stated: "Another book that I found a great help and an excitement was Ezra Pound's book on Gaudier-Brzeska. This was written with a freshness and an insight, and Gaudier speaks as a young sculptor discovering things."[12] In Blast 1 Moore read Wyndham Lewis's denunciation of academic art, his exaltation of the self-created power of the artist, his advocacy of direct carving in stone (traditional modelling being anathema to Lewis). From the same source he read Lewis's short appreciation of the influence of African

sculpture on some German wood cuts, and some remarks on Picasso, Cubism, Futurism and Vorticism. Moore also read Gaudier-Brzeska's essay on sculpture from Blast 1 in which he praised African and other primitive sculptures, and condemned Greek art for its "absence of direct energy".[13] In addition Moore saw in the Blast 1 for the first time the reproductions of the cubist and vorticist paintings, drawings, woodcuts and sculptures of Epstein (see FIG.5.27), Gaudier-Brzeska, Etchells (see FIG.3.37), Spencer Gore, Wadsworth, Lewis and Hamilton. Pound's book also reiterated Gaudier-Brzeska's advocacy of direct carving and explained his interest in African and other primitive art and the influence of such art on his own work. Moore apparently read several books and periodicals on African sculpture and modern art afterwards.[14] These included Carl Einstein's book Neger Plastik (1915), Ernst Fuhrmann's Afrika (1922) and Cahier d'Art. [15] Moore could not afford to buy many books, he read them from the reference library in the Victoria and Albert Museum and at bookshops in London. He explained:

I often stopped to look in the bookshops in Charing Cross Road, particularly in Zwemmer's, which specialised in books on the visual arts. I had a very small scholarship grant and could not afford to spend much money on books, and so I would stay a full hour on end looking through books which interested me. Zwemmer never objected, and in this way I began to know something of what was going on in Paris from such periodicals as "Cahiers d'Art". I also examined many books on Negro, Mexican and other periods and styles of sculpture. After looking at the same books throughout a month or two I knew them well enough not to need to buy them.[16]

It was in the 1930s that Moore began to write about his sculptural ideas and primitive art.[17] Initially, his statements recalled the ideas of others. For example his concepts of 'mountain' as a sculptural idea, of masses and planes reiterated and expanded Gaudier-Brzeska's statement that "Sculptural energy is the mountain".[18] Moore also

emphasised the African derived concepts of truth to material and of direct carving.

In Moore's view, the sculptor himself must work directly in the material, for only then can the material play its part in moulding the artist's ideas. Moore accepted this concept of truth to material as one of the principles of African sculpture. He stated that the African carver showed an instinctive understanding of his material, its right use and possibilities.[19] Since wood was mainly used by the African carver, Moore explained the principle in terms of wood. He stated that wood has a stringy fibrous consistency and can be carved into thin forms without breaking, and the African carver was able to free the arms from the body, to have a space between the legs, and to give his figures long necks when he wished.[20] Moore believed that in this way the African carver also achieved "a more three-dimensional quality than many primitive periods", especially where stone was used.[21]

Appreciation of sculpture according to Moore depended upon the ability to respond to forms in three dimensions. To achieve three dimensionality Moore asserted that the sculptor must strive continually to think of, and use, form in full spatial completeness. The sculptor gets the solid shapes, as it were, inside his head. He explained:

he thinks of it, whatever its size, as if he were holding it completely enclosed in the hollow of his hands. He mentally visualizes a complex form from all angles. He knows, while he looks at one side, what the other side is like; he identifies himself with its centre of gravity, its mass, its weight; he realizes its volume, as the space that the shape displaces in the air.[22]

Moore believed that the sculptor can fulfil three dimensionality from a block of stone in two ways: by emphasising the weight of the stone by means of broad masses and by emphasising its depth by hollowing it or

boring holes clean through it, so letting in light. Moore applied both techniques to his sculptures, especially in the early 1930s. He pointed out that a sculpture in the round (ie. three dimensional) has no two views alike.

Moore believed in direct carving because, according to him, it was a 'gospel' developed through the work and ideas of Brancusi, Modigliani, Epstein and Gaudier-Brzeska who were all influenced by primitive art, and it was a real tradition of sculpture that entailed discipline. Moore pointed out that the general use of the pointing machine in sculpture, as opposed to direct carving, led sculptors to misunderstanding the nature and qualities of their materials (ie. stone and wood). Although Moore had independently tried a direct stone carving in the summer of 1922 it was in 1923 that he produced his first direct carving at the RCA. Asked to make copy in stone of a relief plaster of the Virgin and Child by Dominic Rosselli in the Victoria and Albert Museum, London, Moore wanted to execute it by direct carving. His teacher, Barry Hart would not allow it because no one could carve an accurate copy direct in stone. However, Moore carved it without Hart's knowledge. He then deliberately and delicately bored the work with small holes so that it would look as if he had used the pointing machine which pleased the teacher.[23] FIG.7.2 shows Moore's first direct carving in marble. The dots, especially concentrated at the bottom left corner and dispersed all over the work are the imitated marks of the pointing machine technique. Although some of the teachers at the Royal College of Art like Leon Underwood and John Rothenstein had been influenced by modern art, other members of staff were opposed to such styles. Underwood who taught Moore and Barbara Hepworth life drawing was influenced by African sculpture, which he had been collecting since 1919 and his great interest later led him to publish three important

books on the subject.[24] Moore never mentioned seeing Underwood's collection but he may have seen it in the 1920s. Underwood was very open with his collection, and he organised exhibitions of modern and African sculpture in London in the late 1920s and the early 1930s. In some of these exhibitions he included not only his own works but also those of Moore, Skeaping and Hepworth.[25]

Although Moore had become acquainted with avant-garde art, his sculpture had not shown any strong formal influence, except that he imitated a marble torso by Gaudier-Brzeska. He respected Brancusi for his "effort to eliminate the overgrowth of moss, weeds and all sorts of surface excrescences which had completely concealed shapes in European sculpture since the Gothic". Moore remarked: "It was Brancusi's special mission to get rid of this overgrowth, and to make us once more shape-conscious. To do this he had to concentrate on very simple direct shapes. To keep his sculpture as it were, one-cylindered, to refine and polish a single shape to a degree almost too precious." [26] This recalls similar tributes to Brancusi by Epstein and Gaudier-Brzeska. Moore developed a good and long lasting relationship with Epstein. He joined a crowd of students in 1925 demonstrating their support for Epstein's Rima in Hyde Park, London.[27] Moore later wrote that Epstein was remarkably generous and helpful to him while he was still a student and that Epstein's approval of his sculpture was the greatest possible help to him at the beginning because Epstein was a reputable sculptor in England.[28] He encouraged Moore to study the primitive sculptures at the British Museum of which Moore later remarked: "Epstein began to collect negro sculpture and he encouraged me to study the primitive and Mexican sculpture at the British Museum, all of which influenced me." [29] Epstein appreciated Moore's work and between the late 1920s and 1937 Epstein bought a few of his sculptures and drawings in order to

encourage Moore.[30] Moreover, Moore's first public commission in 1928 was made possible by Epstein through a recommendation to the architect Charles Holden.

Moore saw real African sculpture for the first time on 28 October 1921 during his second visit to the British Museum. He wrote to Miss Jocelyn Horner the following day that he had spent his second afternoon in London in the British Museum with the Egyptian and Assyrian sculptures and an hour before closing had found in the Ethnographical Gallery "the ecstatically fine negro sculptures." [31] While a student in London Moore visited the museum at least twice a week for a few hours. His exhilaration and inspiration from the richness and variety of the museum's displays was vividly recaptured sixty years later in his book Henry Moore at the British Museum. [32] He selected 50 favourite sculptures which he had so much appreciated in the 1920s. These included African, Oceanic, Caribbean, Egyptian, American, Aztec, as well as Greek sculptures, despite the fact that he had rejected the Greek ideal earlier in his career. Moore indicated his attitude to Greek art in 1920. He wrote: "There was a period when I tried to avoid looking at Greek sculpture of any kind. And Renaissance. When I thought that the Greek and Renaissance were the enemy, and that one had to throw all that over and start again from the beginning with primitive art." [33] In 1930 he had declared that the removal of the Greek spectacles from the eyes of the modern sculptor had helped him to realise again the intrinsic emotional significance of shapes instead of seeing mainly representational values. [34] The addition of Greek art to his selection of 50 sculptures apparently contradicted this denunciation of Greek art by Lewis, Gaudier-Brzeska, Brancusi and others which Moore agreeably expanded in some his writings.

Moore included 8 wooden and 1 bronze African sculpture in this book which represented just some of the African sculptures on display in the museum which Moore had seen in the 1920s.[35] The works are: Female Figure, Baluba (FIG.1.1), Male and Female Figures, Azande (FIG.1.19D and 1.21), Double-Headed Dog Fetish Figure, Bakongo, (FIG.2.13A); Fetish Figure, Bakongo, (FIG.2.13C); Chief's Stool, Baluba (FIG.6.21); Headrest with Two Figures, Baluba; Male Bojokwe Figure, Angola (FIG.1.17) and Nimba Mask, Baga (FIG.2.8).

Moore described the Baluba Female Figure, FIG.1.1, as a complete figure and remarked that the sculptor had a clear idea of what he wanted to do. The long body and the short legs he observed, were not signs of the sculptor's incompetence but of a tradition which exaggerated some parts of the body and underplayed others. The head, he noted, was lovely, particularly the way the shape of the eyes repeated the shape of the head, and the division of the neck indicating rings.[36] Of FIG.1.18D and 1.21 Moore wrote: "What a remarkably inventive interpretation of arms, shoulders, elbows and fingers appears in these two pieces. To discover, as a young student, that the African carvers could interpret the human figure to this degree but still keep and intensify the expression, encouraged me to be more adventurous and experimental. There is nothing casual about the convention used; the sculptor enjoyed making the arms look like this, it was a deliberate achievement like writing a poem." [37] Of FIGS.2.13A and 13C, Moore observed that they were regarded as repositories of good or evil influences which might be manipulated by driving nails and blades into the body of the object. This shows Moore's understanding of the function of these fetish figures.[38] He found it fascinating that although the addition of the nails were not in the sculptor's control, they have enhanced the existing form, not destroyed it.[39]. Of

FIG.6.21 Moore remarked that the proportions are quite unlike the human figure, yet it has more vitality and expression than a realistic figure would have. He pointed out that the face was marvellous as it expressed stoicism and radiated endurance.[40] Moore wanted to show his readers what had interested and influenced him in the British Museum just as he would wish to know what interested and influenced Picasso in the Louvre.[41] Moore's book also throws some light on the African sculptures seen by Epstein and Gaudier-Brzeska at the museum. It suggests that these works had been on display during 1910 to 1930.

Between 1921 and 1928 Moore filled about six sketchbooks with copies of primitive art (African, Oceanic, Caribbean, North American Indian, Eskimo, Mexican and Peruvian) and some European paintings and sculptures from the British Museum. Primitive art formed the majority of these drawings. The drawings of African sculpture, mostly found in No.3 Notebook of 1922-24 outnumbered those of the other primitive arts. Five notable pages of this notebook contain the most interesting studies of African sculpture. For example page 39 (FIG.7.3) shows Studies for Reclining Figure. The two large reclining figures represent Moore's idea to be carved but the remaining drawings are studies for the various parts of the reclining figure and reveal some copying and borrowing of forms from African sculpture. The half face and the head in the middle right reveal a cubist style of facetting. The drawing at the bottom left corner is a copy of the mask in the British Museum, (see FIG.7.4). Dan Masks are often decorated with a zig-zag hairstyle, serrated borders, bird forms and pouting mouths, but Moore drew only the elegant profile of the lower part, without the bird form or other details. The third drawing at the bottom left looks like a bent leg with the stumpy foot of an African sculpture. On page 102 (FIG.7.5) the top right drawing, repeated at the bottom of the sheet, is a copy of a Baga

figure. The same figure appeared on page 103 of this notebook and on page 1 of No.6 Notebook of 1926 with the title: "SCULPTURE Negro". It is difficult to explain the significance of this persistent figure for Moore. It gives no tangible clues for a probable explanation. The top left drawing represents the front view of the head and shoulders of the same figure. The two left middle drawings are modified copies of a Baule mask. FIG.7.6 shows page 103. The top right drawing is a copy of a Mother and child from British Columbia. The right bottom figure is a copy of Standing Male Figure, (FIG.7.7), Junkun, Nigeria. It was acquired by the museum in 1908. On page 105, (FIG.7.8), Moore made the following notes around the drawing:

"Twisted form, Negro Sculpture, more pointed, from front, small abstract carving, masses redesigned, bad drawings, twisted arms, carved arms, badly drawn, light angles."

These indicate not just what Moore observed in each work he copied but also ideas for his own work. The two large standing figures without full heads are front and three-quarter views of the Standing Female Figure, (FIG.7.9), Mumuye, Nigeria, acquired by the British Museum in 1922. Moore showed no interest in the head but in the thick cylindrical neck, the planar and angular treatment of the elongated torso, the wing-like arms, the massive legs and the protruding triangular-shaped female sexual organ. The lower left drawing is a copy of a Baga Head, (FIG.7.10), from Guinea, which was acquired by the museum in 1889. The drawing and the label indicate Moore's interest in the angle at which the head is tilted and the corresponding features. The drawing, Head (FIG.7.11), on page 126 is a profile copy of FIG.6.21. Moore's drawing shows only the inclined neck, the strong arc of the small forehead, the nose, the protruding lips and jaws without the elaborate coiffure.

Other principal sources for Moore's sketches of African sculpture were illustrations in books and periodicals. Examples of such copies from the books of Einstein and Fuhrmann are found in No.3 Notebook. FIG.7.12 shows page 120 of that notebook. The top rightmost drawing is a copy of a Negro Head, Ubangi, (FIG.7.13) reproduced in Einstein's book, as plate 15. Of this wooden head Fry indicated its resemblance to some avant-garde art. He remarked: "You may have seen some modern sculpture slightly resembling the head (95), but if so, that is due to the influence of Negro sculpture on modern Parisian art." [42] Wilkinson has related the other two drawings in FIG.7.12 to an Inca pot from Trujillo, which is reproduced in Fuhrmann's second book Reich der Inka (1922). [43] Page 138 from notebook No.3 includes three drawings of four African sculptures which are illustrated in Einstein. The drawings on page 143, (FIG.7.14) are from Fuhrmann. The top three drawings from left to right are plates 31, 69, and 71 respectively. The lower drawings are copies of plates 75 and 73. On page 121 of No.3 Notebook and page 17 of No.5 Notebook are also drawings of African sculptures found in Fuhrmann. These drawings show studies of three torsos with legs of three different African carvings, a bent left arm and a pair of thick legs from the same carving. Moore's studies place emphasis on the curvilinear, rectilinear and planar characteristics of the carvings.

Moore also produced drawings of African sculptures on sheets of paper throughout the 1920s and the 1930s: "I used to draw many of these carvings, sometimes on scraps of paper I had with me, sometimes in the sketchbooks." Moore further remarked, "And of course, some of these carvings influenced my own work later." [44] Moore's Studies of African and Eskimo Sculptures, FIG.7.15, are pencil and chalk sketches on a piece of paper done in 1931 at the British Museum. At the top of the sheet is inscribed:

Remember Mexican mother and child at Burney's, simple power and intensity, and Negro figure for vitality and pick of life, the figure belonging to Epstein, Negro mother and child for big primitive power, Sensitiveness, long armed figure, Philippine mask, paleolithic, tenderness and angles.

These show that Moore was familiar with the African and other primitive sculptures in the Sidney Burney Gallery in London at this time and that he was aware of Epstein's African sculpture. The inscriptions recall the pioneering exhibitions of Modern and African sculpture organised in 1928/29 and 1932 by Burney, in which Epstein, Barbara Hepworth, Zadkine and Dobson were shown. The two female figures at the top right with big breasts, elongated arms and torsos and bent knees are copies of a Dogon figure. Moore might have seen this figure in Epstein's African collection. The two drawings on the lower right were inspired by an Eskimo figure in the British Museum, but they have been Africanized by the excessively elongated torso and arms. One of Moore's wood carvings, Girl 1932, FIG.7.16, was in turn inspired by these drawings. The round breasts epitomize the Dogon breasts. The small round and concave face is similar to the face of the second Soapstone Figure, FIG.7.17, from Zimbabwe which, with the others in the illustration, was acquired by the museum in 1905 and was on display. None of Moore's drawings are related to this Soapstone figure yet its resemblance to his carving cannot be a coincidence. Moore may well have been aware of this African work too.

Moore's drawings of the 1920s were clearly influenced by African sculpture and they constituted an important stage in his development but they do not seem to have had a lasting influence on his sculptures. The sketches were not studies or memoranda for sculpture per se. They mostly existed in their own right and Moore devoted long periods of time to them for he considered them 'a means of generating ideas'. He found drawing a useful outlet for ideas which there was not time enough to

realise as sculpture. He sometimes just drew for sheer enjoyment.[45] His drawings in general reached maturity in the 30s. He then became aware of his errors in making drawings especially for sculpture. Of this he remarked: "At one time whenever I made drawings for sculpture I tried to give them as much illusion of real sculpture as I could... I now leave a wider latitude in the interpretation of the drawings I made for sculpture, and draw often in line and flat tones without the light and shade on three dimensions." [46] Concerning drawing in general Moore pointed out that people often thought that in drawing one used only one's intellect and intelligence, leaving out emotion and sympathy. For him this was not so, because he felt he could not observe clearly without understanding and feeling.

The predominance of direct influences of African sculpture on Moore's drawings in the 1920s is not reflected in his sculptures of the same period. Only a few carvings show camouflaged influence from African art which Wilkinson has described as "secondhand". [47] The reason for this can be found in Moore's strong belief in and application of the principle of "Truth to Material". Since most of his carvings were in stone he felt that they must reveal the qualities of stone: squareness; short limbs and probably no neck for the figures. He later remarked in one of his writings that stone is hard and concentrated and should not be falsified to look like soft flesh. "It should keep its hard tense stoniness", he concluded. [48] These qualities are best seen in Mexican sculpture which are stone. Moore's sculpture shows more direct influence of Mexican sculpture than African which, of course, was primarily wood. It was only in the 1930s that the hardness of his stone carvings gave way to curvilinear forms. This was accentuated by boring holes in his works. Moore's works of the 1920s which particularly show the influence of African sculpture are: Head of a Girl, 1922; Standing

Woman, 1923; and Torso, 1927.

Head of Girl, (FIG.7.18), possesses an inclined cylindrical neck supporting a vertical rectangular-shaped head with a dome top. The nose is flat and T-shaped. The lips are thick and naturalistic. The head does not bear any affinity to a particular African sculpture, but the forms parallel the general forms of African sculpture. The geometric shape of the head and the protruding eye epitomised the liberty of the African carver's choice of a wide range of geometric forms for the head and eyes.

Standing Woman, (FIG.7.19) is a female figure which is related to Red Stone Dancer (FIG.6.5) and Imp (FIG.6.11), both by Gaudier-Brzeska and to Second Venus, (FIG.5.25) by Epstein. These three directly carved stone figures had been influenced by African sculptures.[49] Moore had seen the photographs and read about Gaudier-Brzeska's two carvings in Pounds's book Gaudier-Brzeska: A Memoir of 1916. The similarities between the Standing Woman and the Red Stone Dancer are in the broad planes of the forms, the short and massive block-like bent legs, the right hands placed behind the extremely short necks, and the ovoidal heads without features. The bent legs with feet turned into rectangular bases are similar to those of Imp. Moore was definitely aware of Epstein's Second Venus, for he said, "When I first came to London I was aware of Brancusi, Gaudier-Brzeska, Modigliani and the early Epsteins." [50] Moore's Standing Woman shows some relation to the Second Venus. Both figures have smooth, and featureless faces with vertical ridges, round and protruding stomachs, and bent legs depicted with broad planes.

Carvatid 1924, (FIG.7.20) was directly carved in Portland stone a year after the Standing Woman and was definitely influenced by the latter. The broad rectilinear and curvilinear planes are similar, so are the flat rectangular feet. The globular face of the Carvatid recalls Epstein's Sunflower 1910, (FIG.5.12) and the Baluba Figure (FIG.1.1).

Torso 1927, (FIG.7.21) represents a female torso carved in what is called African wood with Brancusian simplification. It typifies Moore's high regard for Brancusi's "mission". Torso was probably inspired by Pipe-bowl in Human Form, (FIG.7.22), Azande, a sculpture which had been in the British Museum since 1896. It is carved in the shape of a standing woman. The head is hollowed out to form the pipe-bowl and the stem comes out at the back of the neck, which was probably joined to a long hollow cane stem. In Torso, Moore had modified his forms by simplification, enlargement of the breasts and by fusing the straight legs into a cylinder half-buried in a geometric base. Moore's adventurous and experimental approach to the female figure in this carving and in several others reveals an indebtedness to African sculpture. His sculpture, like the African, was predominantly figural. This had enabled him to adapt with ease from the boundless formal sources of African sculpture in reshaping the human figure. His comment on the Azande figures (ie. FIG.1.18D and FIG.1.21) quoted above suggested his adaptations. Moore claimed that the vast interpretation of the human figure by the African carver had encouraged him to be more adventurous and experimental in his own figural sculptures.[51]

Moore believed that the inventive interpretation of the formal characteristics of African sculpture was related to the method employed by the African carver. He explained: "The Africans never worked in outline, they looked always into the middle of their subject, taking out

the parts they wanted to depress and leaving the parts they wanted to project." [52] This belief was confirmed for Moore in the summer of 1924 when at the British Empire Exhibition, he watched African sculptors carving outside the pavillion of the Nigeria Section. He then realized that it was the use of their tools, the adze, and not the axe as he had believed, that enabled them to work in this way and to achieve the superb sculptural qualities. Within the pavillion itself he saw several figures and masks. [53] Thereafter Moore designed an adze to use himself to achieve the same unmistakeable sculptural impact. However, his design and application of the adze demonstrated his lack of experience of how an adze works. As a result Moore wounded his leg and abandoned it! Although Moore was not the only avant-garde artist to relate the qualities of African sculpture to their methods, he was the first to attempt to use the principal tool of the African to prove the relation.

Moore's sculptures of the 1920s are predominantly influenced by Mexican sculpture, but one or two show the marriage of African and Mexican influences. Even in these cases the Mexican influence is predominant and the African input is often limited to the facial features. For instance Mother and Child 1922, (FIG.7.23), was Moore's first independent direct stone carving and was based on the Mexican carving, Flower Prince of the Aztecs, Xochipili, in the British Museum. The facial features, however, are not Mexican, but are African-inspired. The eyes are slits made on ridges. The right is a straight slit while the left is a curved one. The nose is a long rectangular block. The mouth echoes the shape of the eyes. This repetition is a compositional device often used in African figures and masks to achieve rhythm and harmony, qualities which Moore had praised. Likewise Maternity 1924, (FIG.7.24), has coffee bean shaped eyes, a pouting mouth, and a long triangular nose peculiar to several African masks. Dan Mask, Liberia,

(FIG.3.25, in the British since 1868) is an example. It depicts a triangular nose and the lips repeat the shape and forms of the eyes.[54]

Like Epstein and Gaudier-Brzeska, Moore was very fascinated by the theme of the Mother and Child. Between 1922 and 1932 he carved about 16 works of this subject, three between 1922 and 1929 and the remaining 13 others 1930-2. Moore used the subject to solve his sculptural problems of achieving asymmetry and of a complex interaction of contrasting masses. Like Epstein and Gaudier-Brzeska, Moore also used it to express a universal human emotion. Apart from the two Mother and Child sculptures (ie. FIGS.7.23 and 24) the rest of his mother and child sculptures were less formally influenced by African sculpture. However, it can be remarked with some degree of certainty that some of the ideas were derived from African sources. Part of Moore's inscription on his drawing of Studies of African and Eskimo Sculptures, (FIG.7.15), reads "Negro mother and child for big primitive power". This "big primitive power" is reflected in his second set of 13 Mother and Child sculptures of 1930-2. While the African influence on his sculptures of the 1930s became sporadic, the influence on his taste was steadily increasing, resulting in his beginning to collect African sculpture in the late 1930s.

Apparently, Moore had wanted to collect African sculpture in the early 1920s. He later remarked: "In Paris, Picasso, Derain, Epstein and Brancusi and others have been collecting 'negro sculpture' for some years, ... I would have liked to collect primitive sculpture myself, but though you could get a good African carving for 10 pounds in the Caledonian market, my scholarship of only 90 pounds a year put this beyond me"[55] The British Museum was a wealth of experience and inspiration to hand till such time that he could afford to collect it.

It was certainly African sculpture which inspired and set Moore on a particular direction in sculpting. Although it is accepted that a range of other influences was revealed in his sculpture, it is the plastic configurations of African sculpture which took deep root in his imagination especially in the 1920s. Moore did not have imitators and his sculpture did not have a direct formal influence on modern British sculptors. Nevertheless his works were a great inspiration to the Post-Second World War generation of British artists.

CONCLUSION

(1) The 'Primitive'. This thesis deliberately concentrates upon the immediate impact of African sculpture on British artists, particularly in terms of formal characteristics. It does not attempt to deal with the cultural background to "primitivism" in European cultures of the late nineteenth and early twentieth centuries. This background would be the subject of a substantial study of its own right.

'Primitive' as an art-historical term gained currency in Britain, France, Germany and Italy in the nineteenth century. It specifically referred to the art of the Italians and Flemings of the fourteenth and fifteenth centuries. It was seen as an art form that was alien to Greco-Roman art, in that it was devoid of the complex devices of illusionist lighting and perspective which were the desirable qualities of standard art between fifteenth and nineteenth centuries. The artists involved were called the 'Primitives'.

However, in the late 1890s when artists showed heightened level of interest in increasingly wider ranges of art from the past, the scope of 'primitivism' was extended to cover Romanesque, Byzantine and a host of non-European art forms. Artists like Van Gogh used the adjective "primitive" for Egyptian and Aztec art which he much admired. Gauguin on the other hand used the words "savage" and "primitive" interchangeably for several exotic art and cultures, (eg. the art and cultures of India, Peru, Cambodia, Japan etc.). African and Oceanic art were not included in the "primitive art".

Toward 1906 "primitive art" considerably diminished in scope and assumed a new frame of reference. With the development of an aesthetic rapport between the avant-garde artists and African and Oceanic art, not only were these two art forms considered as "primitive art" but they

became synonymous with it. By 1930 "primitive" included Pre-Columbian, Eskimo, North American Indian and Polynesian art, but in the late 1930s writers like Goldwater used the term exclusively for African, Oceanic and Pre-Columbian art when they analysed the Western interest in the art of these civilizations. Between 1930 and 1950 criticisms from various writers cast different illumination upon 'primitive art', from standpoints which were either derogatory or laudatory. The derogatory aspect which often caused confusions derived from the etymological meaning of the term. Some later writers like Paul Wingert made attempts to explain what "primitive art" implies in modern terms of reference. William Fagg even went a step further by substituting the term "tribal art" in attempt to curtail the confusion and derogation derived from the etymology of "primitive". Unfortunately Fagg's term has not been acceptable to all scholars, most of who still use the term "primitive art". Since there is no appropriate term agreed upon by all, "primitive art" has become a generic term for African, Oceanic, Pre-Columbian, Pacific art, etc. For this Claude Levi-Strauss pointed out that "despite its imperfections, and the deserved criticism it has received, it seems that 'primitive' in absence of a better term, has definitely taken hold in the contemporary anthropological and sociological (and art-historical) vocabulary".[1] He continued that the term "primitive" now seems safe from the confusions inherent in its etymological meaning reinforced by obsolete evolutionism.[2] The thesis therefore adopted a pragmatic attitude to the term "primitive" which has been used in a functional manner without examining the full implication of the terms in their period context.

(2) British Artists and the 'Primitive'. During the course of the thesis, it has become clear that the motifs of artists in looking at primitive art varied widely, but it has been possible to discern two

predominant and complimentary reasons why the British artists of the early twentieth century were particularly attracted by African art, namely:

(a) The artists were dissatisfied with the European traditions of representation, where the norm was the interpretation of subject-matter in literary terms and the definition of style according to the principles of academicism; in desiring a new way of artistic expression the artists looked at other forms of art of non-European traditions and models.

(b) The artists were concerned with bringing their art into the mainstream of contemporary art prevailing in Europe, particularly in France and Germany where new developments based on the direct focus on the expressive and plastic qualities of African and other primitive art were evolved.

There was a fundamental change of direction in modern art as a result of a rebellion at the end of nineteenth century against classical and naturalistic roots of Western art. Artists became aware of the restrictions imposed upon them. In order to free themselves the artists began to search for new lines to follow with confidence and without interference from academicism. They experimented with various ideas and models of art forms. This was initiated by Cézanne, Van Gogh, Gauguin, Matisse, Kandinsky and others. Some British artists of the avant-garde readily embraced the development underway. From 1905 there was a widespread admiration for African art, and, just as the Japanese art answered the need of artists a few decades earlier in European art, so did African art answer the need of the early twentieth century European and British artists.

Although the choice of the African art as a model may bear a faint element of serendipity, based upon chance and availability, it was at heart a deliberate one, apparently derived from a lingering move initiated by Cezanne. He stressed upon the use of basic geometry in art which later developed into the emphatic use of formal or plastic qualities in art, rather than representation. African art as a model provided the artists with plasticity both in an unprecedented quality and quantity.

Between 1900 and 1912 the British artists who were concerned with giving their work a kind of meaning different from their predecessors visited France and Germany. They noticed the advancement of new trends of art which had evolved from the formal qualities of African art, (eg. Cubism and Expressionism). They derived some confidence from what their colleagues have done on the continent and emulated them in spirit and in style. In spirit of the French, the British artists organised themselves into groups that promoted their own interests independent of old establishment. In style, they adopted Cubism and its derivatives and looked more and more at African art especially in the British Museum.

The formal qualities of African art presents in detail the astonishing freedom the African artist possesses in rendering forms with disregard for natural appearance; the variation of forms derived from the configuration of linear, planar and solid geometry; the treatment of surfaces with regard to light and shade, colour and feel; the intensity, directness and purity of expression. These approaches fascinated the British artists and presented them with a variety of innovative formal ideas which they readily adapted to their own ends. Through these they also developed the sensibility to appreciate and adapt other alien forms of art. Of the benefits the British artists derived from African art

the painter Joseph Herman affirms:

The artists learned a new way of using formal expressive ideas, of rethinking the very principles of simplification, or animating the surfaces of the sculpture or painting, of using volumes free from the precision of classical perspective. But above all they learned the need to imbue a work of art with vitality without bothering about the effects of finish; whether the surface was to stay rugged or smooth, their main object was to render life and animation. All this, and much more, is the debt of Europeans to African imagination.[3]

Many writers such as Fagg, de Zayas and Dorothy Brooks have indicated that African art contains many of the elements which were later to come to maturity in the various developments of contemporary British and European art, viz: Symbolism, Pure Abstraction, Constructivism, Cubism, Expressionism, Surrealism etc.

Today the benefits derived from African art have culminated into a tremendous enrichment of the language of British art, especially sculpture, which has become more eloquent than it was and perhaps more so than other European sculpture. This eloquence and enrichment entrenched in British sculpture are discernible directly or indirectly in the works of contemporary British sculptors. Perhaps the most direct and best documented reaction amongst present-day artists is that of Eduardo Paolozzi. In his exhibition, Lost Magic Kingdom and Six Paper Moons from Nahuatl, held in 1985 at the Museum of Mankind in London, Paolozzi showed his works which, to greater or lesser extent, had been influenced by items in the museum. The exhibition was both retrospective and concerned with works in progress, continuing to explore those influences which were still being transmuted in Paolozzi's sculptures, drawings, reliefs and prints. The choice of the items for the exhibition was strongly influenced by Paolozzi's vision of societies of Africa, the Americas and the Pacific, while his essay in the catalogue to the exhibition outlined how he was influenced by primitive

art. Malcolm McLeod's essay in the same catalogue emphasised Paolozzi's vision and related it to the items displayed.

The profound effect of African art upon British sculptors during the period covered by this thesis is more than a passing phenomenon. It played a central role in the re-orientation of British developments in a way which continues to affect the vocabulary used by the artists.

NOTES

INTRODUCTION

1. Michael T. Sadler, Arts of West Africa (Excluding Music), Oxford University Press, London, 1935, p. 8.
2. Ibid, p. 8.
3. Ibid, p. 8.
4. See L.J.P. Gaskin, A Bibliography of African Art, International African Institute, London, 1965.
5. Sotheby's holds at least ten primitive art sales a year and Christies has about three and others hold about the same each year which include predominantly African collections. See the sales catalogues of the salesrooms in Britain in the National Art Library at the Victoria and Albert Museum, London. For London as a leading art market for primitive art after the World War II, see Robert Bleakley, 'Collecting Ethnic Art', Art and Artists, (London), No.184, January 1982, p. 10.
6. Robert Goldwater, Primitivism in Modern Art, Vintage Books, New York. This book was originally published in 1938 as Primitivism in Painting restricted to modern painting but in 1966 it was revised and enlarged including modern sculpture.
7. William Rubin (ed.), "Primitivism" in 20th Century Art, Museum of Modern Art, New York, 1984.
8. Bryan Robertson, '1893 - 1963 British Painting' The Studio (London), Vol.165, No.840, April 1963, pp. 138-9. Benedict Nicholson in his article 'Post-Impressionism and Roger Fry' also reiterated the intricate nature of a similar subject like the influence of Post-Impressionism on British painting from the NEAC to the Vorticism (ie. modern trend in British art between 1900 and 1914); see Benedict Nicholson, 'Post-Impressionism and Roger Fry', The Burlington Magazine (London), Vol.93, No.574, January 1951, p. 14, n25.
9. The Italian artists were also late in the appreciation of African sculpture. It was in 1911 that its influence began to manifest in their works. But some writers prefer to discuss it while ignoring the British influence. For instance, in editing "Primitivism in 20th Century Art, in 1986, William Rubin published separate articles on the influence of primitive art on Italian Painting and on German artists but the influence on the British artists like Epstein was treated as a corollary to that of the French artists, while Henry Moore was treated as an independent modern artist.
10. See Max Alfert, 'Relationships Between African Tribal Art and Modern West Art', Art Journal, (London), Vol.31, No.4, 1974, p. 388.

CHAPTER 1

1. J.J. Sweeney, African Negro Art, Arno Press, New York, 1935, p. 21.
2. Eckart von Sydow, Art and Religion of the Primitives, London, 1926, p. 39.

3. William Fagg, 'Introduction', West Africa: Court and Tribal art, Arts Council of Great Britain, 1967, no page.
4. Andre Terisse, L'Afrique del'Ouest: Berceau de l'Art Negres, Paris, 1965, p. 106.
5. Werner Gillon, Collecting African Sculpture, W.J. Mackay Chatham, 1980, p. 39.
6. With the exception of Werner Gillon and André Tessere who were art critics the other writers like William Fagg and Eckart von Sydow were basically anthropologists and ethnologists.
7. See Jan Vansina, Art History in Africa: An Introduction to Method, Longmans, London, 1984, pp. 84-87; and Louis Perrois, La Statuaire Fan Gabon, ORSTDM, Paris, 1972, p. 33ff.
8. See Frank Willet, African Art, Thames and Hudson, London, 1971, p. 161. Professor Willet prepared for publication, 'Teke Fetishes by Robert Hottot' in The Journal of the Royal Anthropological Institute (of Great Britain and Ireland), Vol.86, No.1, January - June 1956, pp. 25-36. This paper was based on a lecture given by Dr. Hottot to the Oxford University Anthropological Society on 2 February 1933. The information contained in the lecture was collected by Dr. Hottot on his visits to the Teke country in 1906. His lecture outlined the three divisions in the figural sculpture of the Bateke, (ie. Head, Trunk, and Legs); the sculptor's refined sense of the quality of his material; and the endowment of the figure with magical powers by attachment of magical substances as seen in FIGS.1.24A, B and C. These three wooden figures were collected alongside his information in 1906. The figures were later deposited at the British Museum on permanent loan.
9. Perrois, La Statuaire Fan, p. 146.
10. Leon Underwood, Masks of West Africa, Alec Taranti, London, 1964. p. 4.
11. Hans Himmelheber, 'The Concave Face in African Art', African Arts (Los Angeles), Vol.4, No.3, 1971, p. 54.
12. Douglas Fraser, Primitive Art, Thames and Hudson, London, 1962, p. 47.
13. Ibid., pp. 47-49
14. Paul Wingert, The Sculpture of Negro Africa, Columbia University Press, New York, 1956, p. 24.
15. Elsy Leuzinger, Africa: The Art of Negro Peoples, Holle And Co., Verlag, Baden, 1960, p. 66. Also quoted by Edna Bay, 'The Heart-Shaped Face in African Art', in D.F. McCall and Edna Bay, eds., African Images: Essays in African Iconology, Boston University Press, Boston, 1975, p. 252.
16. Fraser, Primitive Art, p. 47.
17. Ibid., p.47
18. See Paul S. Wingert, Primitive Art: Its Traditions And Styles,

Oxford University Press, Oxford, 1962, p. 27.

19. See Paul Guillaume and Thomas Munro, Primitive Negro Sculpture, Hacker Art Books, New York, 1926, p. 27; and Malcolm McLeod, Ethnic Sculpture, British Museum Publications, London, 1985, pp. 42-44. Also see Jean Laude, The Art of Black Africa, (translated by Jean Decock), University of California, Berkeley, 1971, pp. 104-107.

20. See Laude, The Art of Black Africa, p. 99.

21. Guillaume and Munro, Negro Sculpture, p. 59.

22. William Fagg and Margaret Plass, African Sculpture: Anthology, Studio Vista, London, 1964, p. 48.

23. See Andreas Lommel, Prehistoric and Primitive Man, Paul Hamlyn, London, 1966, p. 133.

24. Ladislav Segy, African Sculpture Speaks, Dover Publications, New York, 1958, p. 17.

25. See Leon Underwood, 'Abstraction in African and European Art', The Studio (London), Vol.136, No.669, December 1948, p.183.

26. The cylindrical type of eyes without holes inspired Picasso's Guitar, 1912. See D-H. Kahnweiler, 'Negro Art and Cubism', Horizon (London), Vol.18, No.108, 1948, p. 418.

27. Wingert described the up turned Bayaka nose in FIG.1.14A, as 'Cyrano-like nose'. See Paul Wingert, Primitive Art, p. 147.

28. Boris de Rachewiltz, Black Eros: Sexual Customs of Africa from Prehistory to the Present Day, George Allen and Urwin, London, 1964, p. 109.

29. See Jan Vansina, Art History in Africa: An Introduction to Method, Longmans, Essex, 1984, p. 103.

30. See Fagg and Plass, African Sculpture, p. 48.

31. For further reading on eroticism in African sculpture see de Rachewiltz, Black Eros, pp. 13-119. de Rachewiltz discusses the sexual customs of different parts of Africa and relates them to the sculptures and other arts like dancing, body decorations etc.

32. R.H. Wilenski, The Meanings of Modern Sculpture, Faber and Faber, London, 1932, p. 144.

33. See Ladislav Segy, African Sculpture, Dover Publication, New York, 1958, p. 20.

34. L.R. Rogers, Sculpture, Oxford University Press, London, 1969, p. 26.

35. Leuzinger, Africa, p. 49.

36. Joseph Cornet, African Art: Treasures of Congo, Phaidon Press, London, 1966, p. 49. Cornet believed that the European representation of Dynamism and asymmetry might have influenced the asymmetrical works of the Congolese artist. However, he did not cite examples of any works

to support this.

37. Leon Underwood, Masks of West Africa, p. 16.

38. Ibid., p. 17. Wingert also commented on the use of colour in Yoruba sculpture. He stated that "Nowhere else in Negro Africa does colour play such a continuously important role as it does in Yoruba sculpture." He added that the pigments were bright and included a wide range of tones of red, yellow, blue, black and white. See Wingert, Negro Africa, p. 31.

39. A.G. Archer and Robert Melville, 40,000 Years of Modern Art, Institute of Contemporary Art, London, 1949, p. 13.

40. Albert Barnes, 'Primitive Negro Sculpture and its Influence on Modern Civilization', Opportunity, (New York), Vol.28, No.4, May 1928, p. 140.

41. Figural sculpture with a combination of human and animal forms are generally found among the Fon of Dahomey, the Yoruba and Ibibio of Nigeria and sometimes among the Ashanti of Ghana. William Fagg and K.C. Murray have made similar observations in their studies of the subject. See K.C. Murray, 'Ibibio Headdresses Combining Human and Animal Features', Man (London), Vol.47, No.1, January 1947, p. 1.

42. Archer and Melville, 40,000 Years, p. 13.

43. Carl Kjersmeier, 'Bambara Sculpture: The Facts and Outcome of an Expedition to French West Africa, November 1931 - April 1932', in Nancy Cunard, ed., Negro Anthology, 1931-1933, Wishart And Company, London, 1934, p. 683. The Bambara smith referred to by Kjersmeier was the blacksmith of the society who was usually the sculptor at the same time.

44. Dmitry Olderogge, Art of Negro Africa, Paul Hamlyn, London, 1969, p. 25.

45. See J.H. Braunholtz, 'Wooden Throne', B.M. Quarterly (London), Vol.12, No.6, 1938, p. 6.

46. William Fagg, Tribes and Forms in African Art, Methuen, London, 1965, p. 53. See also Willet, African Art, p. 180.

47. Wingert, Negro Africa, p. 9.

48. Andre Salmon, 'Negro Art', The Burlington Magazine (London), Vol.36, No.205, April 1920, p. 171.

49. Werner Gillon, Collecting African Sculpture, Mackey, Chatham, 1980, p. 33.

50. See Stanley Casson, 'Negro Art', The Listener (London), Vol.IX, No.227, 17 May 1933, p. 770.

51. William Fagg, 'The Study of African Art', Allen Memorial Art Bulletin, (Oberlin) Vol.13, No.2, 1955/56, p. 59.

52. Fagg pointed out that the same principle was consciously applied by the European caricaturists.

53. Eliot Elisofon and William Fagg, The Sculpture of Africa, New York,

1958, p. 25.

54. Kjersmeier, 'Bambara Sculpture', in Cunard, ed., Negro Art, p. 683.

55. J.S. Mbiti, Introduction to African Religion, Heinemann Educational Books, London, 1975, p. 53.

56. Several writers like Carl Kjermeier, Marius de Zayas and others have observed the geometric nature of African sculpture and its significance for European artists. See de Zayas, Negro African Art: Its Influence on Modern Art, Museum of Modern Art, New York, 1916, pp. 31, 33, and 34; also see Kjermeier, 'Bambara Sculpture', in Cunard ed., Negro Art, p. 683.

57. H.B. Chipp, ed., Theories of Modern Art, University of California, Berkeley, 1968, pp. 257-8.

58. William Rubin ed., "Primitivism" In 20th Century Art, The Museum of Modern Art, New York, 1984, p. 216.

59. Wingert, Sculpture of Negro Africa, p. 369.

60. Roger Fry, Vision and Design, Chatto and Windus, London, 1920, p. 93ff. Stanley Casson also pointed out that there is never anything pretentious about Africa art for the artist did just what he set out to do and no more. He then stated that for this reason 'the African is head and shoulders above the savage artists of the rest of the world'. See Casson, 'Negro Art', The Listener, May 1933, p. 770.

61. See Rubin ed., "Primitivism", p. 106.

62. William Fagg, 'The Dilemma which Faces Africa Art', Listener (London), Vol. XLVI, No. 1176, 13 September 1951, p. 414.

63. Guillaume and Munro, Negro Sculpture, p. 37.

64. See Rubin, ed., "Primitivism", p. 107.

65. Elizabeth Cowling, 'An Other Culture', in Dawn Ades, ed., Dada and Surrealism Reviewed, British Art Council of Great Britain, London, 1978, p. 464. Dr. Cowling noted it was also due to their disenchantment for not being the discoverers of African sculpture.

66. David Attenborough, African Tribal Sculpture, Arcade Gallery, London, 1978, no page.

CHAPTER 2

1. Jacob Epstein, Epstein. An Autobiography Vista Books, Longacre Press, London, 1963, p. 12.

2. Rev. Tempels considered "the vital force" as the key concept of African religion and philosophy. See Placide Tempels, Bantu Philosophy, Presence Africaine, Paris, 1959, p. 30; See also Edwin Smith, African Ideas of God: A Symposium, Edinburgh House Press, London, 1950, pp. 5ff.

3. On the African philosophical concept of 'being' see especially the exposition by Placide Tempels in his Bantu Philosophy, London, 1959.
4. For further discussions on the illustration of the relationship between the spiritual powers with the triangle see Geoffrey Parrinder, African Traditional Religion, S.P.C.K., London, 1954, pp. 24-5; Also see Tempels, Bantu Philosophy, pp. 41-3, for the structure of African religion.
5. Parrinder, Traditional Religion, pp. 37-9; also see J.S. Mbiti, African Religions and Philosophy, Heinemann Educational Books, London, 1969, pp. 30-1.
6. Mbiti, Introduction to African Religion, pp. 42-3. He pointed out that there are thousands of names for God in Africa. He listed examples from twenty-five African countries.
7. Smith, Ideas of God, p. 12; also see Parrinder, Traditional Religion, p. 45.
8. Parrinder made reference to Hermann Bauhmann's analysis in Der afrikanischn Völker, Berlin, 1936. See Parrinder, Traditional Religion, pp. 40-1. Also see Mbiti, African Religion, p. 80 for the separation of God from the earth.
9. Laude, Art of Black Africa, p. 217.
10. See Wingert, Sculpture of Negro Africa, p. 19.
11. Ghana Museum and Monument Board, National Museum of Ghana Handbook, Ghana Publishing Corporation, Tema, 1970, pp. 43-44.
12. See Elsy Leuzinger, The Art of Black Africa, Studio Vista, London, 1972, p. 26.
13. See Leuzinger, Africa, p. 82.
14. Ibid., pp. 132-3.
15. See Ladislav Segy, Masks of Black Africa, Dover Publications, New York, 1958, p. 25.
16. Parrinder, Traditional Religion, p. 83.
17. Fraser, Primitive Art, pp. 40-1.
18. Cornet, Art of Africa, p. 36.
19. Ibid., p. 36; see also Leon Underwood, Figures in Wood of West Africa, John Taranti, London, 1947, p. xvi.
20. See de Rachewiltz, Black Eros, p. 109.
21. Secret societies in Africa were not mysterious and illegal organisations. It means only that the members had to be admitted by ritual initiation. They learnt a special secret language and the duties of a man or woman. See Ladislav Segy, African Sculpture, Dover Publication, New York, 1958, p. 8. Also see Wingert, Negro Africa, p. 12.

- 22.K.L.Little, 'The Role of the Secret Societies In Cultural Specialization', Simon and Phoebe Ottenberg, eds., Cultures and Societies of Africa, Random House, New York, 1960, pp. 199-213.
- 23.Cornet, Art of Africa, p. 73
- 24.Wingert, Negro Africa, pp. 18-19. In addition to the rings representing corpulence and beauty, de Rachewiltz pointed out that the crests of the Bundu masks represented an open vagina. See de Rachewiltz, Black Eros, p. 107.
- 25.On animism see Arnold van Gennep, The Rites of Passage, Routledge and Kegan Paul, London, 1960, pp. 5-14.
- 26.Segy, African Sculpture Speaks, p. 31.
- 27.Leuzinger, Africa, p. 165.
- 28.Ladislas Segy, 'African Snake Symbolism', Archiv für Völkerkunde, (Wien), Vol.9, 1954, pp. 105-6. Also for snakes in African myths see G.Parrinder, African Mythology, Paul Hamlyn, London, 1967, p. 30.
- 29.Segy, African Sculpture Speaks, p. 77.
- 30.E.E.Evans-Pritchard, Witchcraft, Oracle, and Magic Among The Azande, Oxford University Press, London, 1937, pp. 9-10. He made distinctions between sorcery and witchcraft.
- 31.Leuzinger, Art of Black Africa, p. 172; see also de Rachewiltz, Black Eros, p.108.
- 32.See Wingert, Negro Africa, pp. 31-2.
- 33.See van Gennep, Rites of Passage, pp. 65-115.
- 34.Parrinder, Traditional Religion, p. 95.
- 35.For this operation (ie. Clitoridectomy) see Parrinder, African Traditional Religion, p. 95; de Rachewiltz, Black Eros, p. 24. It is one of the ritual practices that had been unfavourably criticised by anthropologists. Rattray in the 1920s in Northern Ghana said that it was one of the few instances where government should interfere with traditional practice and stop it because of the needless suffering and danger to life caused to young women.
- 36.See Cornet, Art of Africa, p. 48; and Leuzinger, Art of Black Africa, p. 282.
- 37.Wingert, Negro Africa, p. 47.
- 38.R.S.Rattray, Religion and Art in Ashanti, Oxford University Press, London, 1925, p. 113. Most of the drums cited by Rattray were carved in pair to represent the male and female principles of life.
- 39.Margaret Trowell, Classical African Sculpture, Faber and Faber, London, 1952, pp. 25-30.
- 40.Ibid., pp. 30-35.

41. Rattray, Religion and Art, p. 156.
42. Ibid., pp. 156-7.
43. Segy, Africa Sculpture, p. 21.
44. Guillaume, Primitive Sculpture, p. 7.
45. Ibid., p. 3.
46. Kenneth Clark, Last Lectures By Roger Fry, Cambridge University Press, Cambridge, 1939, p. 76.
47. Ibid., p. 76.
48. Ibid., p. 76.
49. See Rubin, ed., "Primitivism", p. 74.
50. See H.S. Ede, Savage Messiah, William Heinemann, London, 1930, p. 70.
51. Ibid., p. 213.
52. Haskell, The Sculptor Speaks, pp. 87-8.
53. Ede, Savage Messiah, p. 213.
54. Henri Gaudier-Breska, 'The Vortex', Blast 1 (London), June 1914, pp. 157-8.
55. Henry Moore, 'Primitive Art', The Listener (London), Vol.25, No.641, April 24, 1944, London, p. 598.
56. Ibid., p. 599.

CHAPTER 3

1. Charles Hunt, 'Africa and Liverpool Museum', African Arts (Los Angeles), Vol.5, No.3, 1972, p. 46.
2. Ibid., p. 46; see also Andrienne L. Kaeppler, 'Cook Voyage Provenance of the "Artificial Curiosities" of Bullock's Museum', Man(N.S.) (London), Vol.9, 1974, pp. 68-92.
3. E. Miller, The Noble Cabinet: A History of the British Museum, Andre Deutsch, London, 1973, p. 221.
4. The curatorial typological indexes of the British, Bristol, Liverpool, Ipswich and other museums with ethnological collections show the names of such people.
5. Nancy Cunard, These Were The Hours, Feffer and Simons, London, 1969, p. 79.
6. Hunt, 'Africa and Liverpool Museum', African Arts, p. 46.
7. See Ronald Robinson and John Gallagher with Alice Denny, Africa and the Victorians, Macmillan, London, 1961, pp. 1-52.

8. Steven Philips, Arts and Artefacts of the Pacific, Africa and Americas: James Hooper Collection, Hutchinson Publishers, London, 1976, p. 367.
9. See Denise Paulme, African Sculpture, Elek Books, London, 1962, pp. 42-2; also see Hunt, 'Africa and Liverpool Museum', African Arts, p. 46.
10. The British Government in the first half of the 19th century sponsored expeditions to the interior of Africa with the objective of geographical studies, thereby opening up the interior as a new line of attack on the slave trade, a possibility of cutting of its supply at the source; and to open up trade relations with some powerful states and kingdoms like the Bushongo, Baluba, and others. The British Government was urged on by the Liverpool merchants. For more information see Margery Perham and J. Simmons, African Discovery. An Anthology, Faber and Faber, London, 1942, pp. 23-33; See also Robert I. Rotberg, Joseph Thompson and the Exploration of Africa, Chatto and Windus, London, 1971, pp. 13ff. See also Robert Thornton, 'Narrative Ethnography in Africa, 1850-1920: The Creation and Capture of An Appropriate Domain for Anthropology', Man(NS) (London), Vol.18, 1983, pp. 502-20.
11. C. Hose, Fifty Years of Romance and Research Or A Jungle Wallah at Large, Hutchinson And Company, London, 1927, p. 60.
12. A.C. Haddon, Evolution in Art: As Illustrated by the Life-Histories of Designs, Walter Scott, London, 1895, p. 2.
13. Alfred Sharpe's collected African carvings were afterwards given to the British Museum. See Alfred Sharpe, 'A Carved Stool and Other Objects from East Africa', Man (London), Vol.39, No.39, 1901, p. 49. When Anthropology and Ethnography became disciplines collecting of artefacts became an integral part of these disciplines.
14. V. Ebin and D.A. Swallow, "The Proper Study of Mankind..." = a great Anthropological Collection of Cambridge, University Museum of Archaeology and Anthropology, Cambridge, 1984, p. 34.
15. Andrian Digby, 'Ethnography', in Frank Francis ed., Treasures of British Museum, Thames and Hudson, London, 1971, p. 105.
16. Hunt, 'Africa and Liverpool Museum', African Arts, pp. 46-51.
17. Register of Ethnographic Collection in the U.K., a preliminary survey by the Museum Ethnographers Group in London in 1980. There are few museums in the U.K. which had not been covered by the survey. The copy of this survey was made available to me by Dr. George Banks of Manchester University Museum, Manchester.
18. Kenneth Clark, Last Lectures by Roger Fry, Cambridge University Press, London, 1939, p. xxv.
19. Keith Rober, 'Exhibition of Tribal Sculpture From New Guinea and Africa', The Burlington Magazine (London), Vol.CVI, No.730, 1964, p. 45. John Russell even criticised the omission of Fry's name at the First International Congress of African Cultures which was held in Salisbury, Southern Rhodesia in August 1962. See John Russell, 'The Challenge of African Art: The Lesson of the Salisbury Congress', Apollo (London), Vol.76, No.9, November 1962. p. 697.

20. Denys Sutton, ed., Letters of Roger Fry, Vol.1, Chatto and Windus, London, 1972, p. 407.
21. R.H. Wilenski, 'Exhibition of the Week', The Athenaeum, No.4694, April 16, 1920, p. 517.
22. John Murray, 'Negro Sculpture', The Nation (London), Vol.27, No.641, April 1920, p. 69.
23. L.R. Rogers, Sculpture, Oxford University Press, London, 1969, p. 86; and Elsy Leuzinger, African Sculpture, p. 49.
24. Clark ed., Lectures, p. 83.
25. Ibid., p. 22.
26. See Roger Fry, 'The Art of The Bushmen', The Burlington Magazine (London), Vol.16, No.84, March 1910, pp. 334-8.
27. See Fry, Vision, p. 86.
28. Lynda Morris, ed., Henry Tonks and the 'Art of Pure', Art Council of Great Britain, London, 1985, pp. 30,33.
29. See Morris, Tonks, p. 48.
30. Fry, Vision, p. 97.
31. Emmanuel Leowy in his Rendering Nature in Early Greek Art, translated by John Fothergill, 1907, discussed the characteristics of the early Greek art in terms of simplification of form and stylization. He drew general parallels between Egyptian, Assyrian, Children's art, and also certain forms of primitive art like the art of the 'Brazilian Savages' and the drawings of the natives of British Guinea. Fry was evidently influenced by Leowy.
32. The review was written in two parts and published in the same issue of The Burlington Magazine; see Roger Fry, 'The Munich Exhibition of Mohammedan Art', The Burlington Magazine (London), Vol.17, No.87, August 1910, pp. 283-90, 327-33.
33. Fry, Vision, p. 107.
34. Ibid., pp. 287 and 88.
35. Frances Spalding, Roger Fry, Art and Life, Elek Books, London, 1980. p. 78.
36. Morris, Tonks, p.47.
37. Anonymous Writer, 'Last Phase of Post-Impressionism' The Burlington Magazine (London), Vol.20, No.60, March 1908, pp. 272-7.
38. Ibid., p. 375.
39. Maurice Denis's essay 'Cézanne' published in L'Occident (Paris) in September 1907 was translated and published by Fry. See Roger Fry, 'Cézanne - 1 By Maurice Denis', The Burlington Magazine (London), Vol.16, No.28, January 1910, pp. 207-8, 275-80.

40. Ibid., pp. 208-13.
41. Allied Artists Association was formed in 1908 in London by Frank Rutter on the lines of the jury-less Salon des Independents in Paris.
42. Michael Sadler translated Kandinsky's Concerning the Spiritual in Art in 1914.
43. Sutton ed., Letters Vol.1, p. 327.
44. See Spalding, Fry, p. 133; and Desmond MacCarthy, 'Art Quake of 1910', The Listener (London), Vol. XXXVIII, No. 838, 1 February 1945, p. 124.
45. The idea of Manet being the leader of the modern (Cézanne, Gauguin and Van Gogh) was borrowed from the German writer J. Meier-Graefe, Modern Art Being A Contribution to System of Aesthetics, 2 vols., William Heinemann London, 1908, pp. 208-30; and Vol. II, p. 62. Also see Douglas Cooper, Courtauld Collection, The Athlone Press, London, 1954, pp. 50-1.
46. Desmond MacCarthy, 'Art-Quake of 1910', The Listener, 1945, p. 124.
47. William Rothenstein, Men and Memories, Faber and Faber, London, 1931, p. 213.
48. Virginia Woolf, Roger Fry, A Biography, Hogarth Press, London, 1940, p. 154.
49. Alfred Barr Jr., Matisee: His Life and His Public, Museum of Modern Art, New York, 1951, p. 108.
50. Spalding, Fry, pp. 118-9.
51. Joseph Hone, The Life of Henry Tonks, Heinemann Press, London, 1939, p. 102.
52. Paul Nash, Outline: An Autobiography and Other Writings, Faber and Faber, London, 1949, pp. 92-3.
53. Hone, Tonks, p. 102.
54. Fry made this report in a letter which he wrote on 24 November 1912 to his father, see Sutton, Letters, p. 338.
55. Spalding, Fry, p. 104.
56. W.C. Wees, Vorticism and The English Avant-gardes, Manchester University Press, Manchester, 1972, p. 27.
57. Fry, Vision, p. 291.
58. Clive Bell, 'How England Met Modern Art' Art News (London), XLIX, October, 1950, p. 26.
59. Isabelle Anscombe, Omega and After, Thames and Hudson, London, 1981, p. 12.
60. Noel Carrington ed., Mark Gertler. Selected Letters, Hart-David,

London, 1965, p. 47.

61. John Woodeson, Mark Gertler: Biography of a Painter, Sidgwick and Johnson, London, 1972, pp. 92-3.

62. Quoted from the exhibition catalogue: Second Post-Impressionist Exhibition, 5 October - 31 December 1912, Grafton Galleries, London, p. 14.

63. Daniel-Henri Kahnweiler, Juan Gris. His Life and Work, Lund Humphries, London, 1947, p. 9.

64. Grafton Galleries, Second Post-Impressionist, p. 9.

65. Ibid., p. 12.

66. The 'Philistine' wrote to the editor of the Nation on 8 September 1919. See Osbert Sitwell, Laughter in the Next Room, Macmillan, London, 1949, pp. 343-4.

67. Fry's article, 'Art and Socialism' was reprinted with considerable alterations from H.G. Wells ed., The Great State, Harper and Haper, London, 1912.

68. Woolf, Fry, p. 173; See also Fry, Vision, pp. 55-76. See also Judith Collins, The Omega Workshops, Secker and Warburg, London, 1983, pp. 29-30

69. Undated Omega Workshops Catalogue, probably of 1915. See also Anscombe, Omega, p. 32.

70. Undated Omega Catalogue; Anscombe, Omega, p. 39. Fry's enthusiasm for the qualities of African artefacts was demonstrated in his lecture 'Sensibility', given as a Slade Professor at Cambridge in winter of 1933-34. In the lecture Fry compared a slide of an Omega rug with a slide of Negro Textile. See Collins, Omega Workshops, p. 57.

71. Richard Shone, Bloomsbury Portraits, Phaidon Press, Oxford, 1976, p. 82, n10.

72. See Kahnweiler, Juan Gris, p. 75.

73. Duncan Grant visited Leon and Gertrude Stein in 1909 at the rue du Fleurus where he saw and studied some of Picasso's African influence works. The hatched strokes which became Grant's hallmark in the second half of 1913 were influenced by Picasso's works which Grant became acquainted with. Grant acknowledge their importance to his work, especially the Nude with Drapery, 1907 by Picasso. See Richard Shone, Bloomsbury Portraits, Phaidon Press, London, 1976, pp. 57 and 61; also see Collins Omega, pp. 57-9.

74. Ramond Mortimer, Duncan Grant, Penguin Books, Hammondsworth, 1944, p. 9.

75. See David Brown's unpublished Letter to Dr. John Golding, November 7, 1975, Witt Library, Courtauld Institute of Art, University of London, London.

76. Shone, Bloomsbury, p. 105.

- 77.W.K.Rose ed., The Letters of Wyndham Lewis, Methuen Press, London, 1971, p. 407.
- 78.See C.R.Nevinson, Painting and Prejudice, Methuen, London, 1937, p. 30; see also Richard Cork, Vorticism and Abstract Art in the First Machine Age, University of California Press, Berkeley, 1976, p. 58.
- 79.Richard Cork and Jane Farrington have asserted the influence of Les Desmoiselles d'Avignon 1907 by Picasso upon The Theatre Manager 1909 by Lewis. See Cork, Vorticism, pp. 10-11, and Jane Farrington ed., Wyndham Lewis, Lund Humphries, London, 1980, pp. 49-50.
- 80.Ibid, p. 11, n49.
- 81.From Modern German Art, Catalogue of and exhibition held at the Twenty-one Gallery, London, Spring 1914.
- 82.Exhibition Catalogue Group X, Mansard Gallery, London, March 1920, p. 226.
- 83.Carrington, Letters, p. 85.
- 84.Rubin ed., "Primitivism", p. 44.
- 85.See Spalding Fry, p. 225.
- 86.Roger Fry, 'Gaudier-Brzeska', The Burlington Magazine (London), Vol.29, No.161, August 1916, p. 209.
- 87.Roger Fry, 'Mr. Frank Dobson's Sculptures', The Burlington Magazine (London), Vol.XLVI, No.265, April 1925, p. 172.
- 88.For Fry's numerous visits to France see Spalding, Fry.
- 89.Sutton, Letters, p. 551.
- 90.Ibid., p. 258.
- 91.Ibid., p 94.
- 92.Clive Bell, 'Negro Sculpture', The Athenaeum (London), Vol.11, No.4712, August 20, 1920, p. 247; the same article was also published in the Living Age (London), No.306, 1920. pp. 786-9; and in Art and Decoration (London), Vol.13, August 1920, pp. 178-202.
- 93.Nancy Cunard, The Hours, p. 80.
- 94.Moore, Moore, p. 100. See also Elizabeth Cowling, 'The Eskimos, the American Indians and the Surrealists', Art History (London), Vol.1, No.4, p. 487.
- 95.Sutton, Letters, p. 258.
- 96.Spalding, Fry, p. 241.
- 97.Sutton, Letters, p. 366.

CHAPTER 4

1. Wassily Kandinsky, Concerning The Spiritual in Art, translated by M.T.H.Sadler, Constable and Company, London, 1914, pp. 1-2; see also J.S.Pierce, Paul Klee Primitive Art, Garland Publishing, London, 1976, p. 4.
2. de Zayas, African Negro Art, p. 5.
3. Ibid, p. 41.
4. Ibid, pp. 6-39.
5. D-H.Kahnweiler, 'Negro art and Cubism', Horizon (London), Vol.18, No.108, December 1948, p. 413.
6. Kahnweiler published the same article in French: 'L'Art Negre et le Cubisme', Presence Africaine (Paris), Vol.3, 1948, pp. 367-77; and in German: Der Weg zum Kubismus, Stuttgart, 1958.
7. Kahnweiler, 'Negro art', Horizon, p. 419.
8. Ibid., p. 412.
9. For Apollinaire's writing on Matisse see Rubin ed., "Primitivism", p. 229.
10. See Max Alfert. 'Relationship between African Traditional art and Modern Western art', Art Journal, (London), Vol.3, No.4, 1972, p. 393.
11. Epstein, An Autobiography, p. 190.
12. John and Vera Russell, 'Conversation with Henry Moore', Sunday Times (London), Vol.XX, No.17, 24 December 1961, p. 26. Also see John Russell, Henry Moore, Allen Lane Press, London, 1968 p. 10
13. See William Fagg, Miniature Carvings, p. 5.
14. Sidney Geist, 'Brancusi', in Rubin ed., "Primitivism", p. 348.
15. See Albert Elsen, Origin of Modern Sculpture, Phaidon Press, London, 1974, p. 19. Boccioni's caution was based on the embarrassment and fear of the halt of dynamism (ie. movement) in European art which was being inspired by African and Egyptian art. Their static quality was in direct opposition with the Futurist aim of representing speed and dynamism.
16. Bernard van Dieren, Epstein, John Lane Company, London, 1920, p. 13.
17. Ibid., p. 13.
18. Kahnweiler, 'Negro art', Horizon (London), p. 416.
19. See Wilkinson, 'Paris and London: Modigliani, Lipchitz, Epstein and Gaudier-Brzeska', in Rubin ed., "Primitivism", p. 262.
20. See Alfred H. Barr, Picasso: 50 Years of His Art, The Museum of Modern Art, New York, 1946, pp. 256-7.
21. See J.B.Donne, 'African Art and Paris Studios 1905-20', in Michael Greenhalgh and Vicent Megaw eds., Art in Society: Studies in Style and

- Culture and Aesthetics, Gerald Duckworth, London, 1978, p. 106; and Barr, Picasso, pp. 256-7.
22. Donne, 'African art and Paris Studios 1905-20', in Greenhalgh and Megaw, eds. Art in Society, p. 105-20.
23. W.C. Wee, Vorticism, p. 10; also see Douglas Cooper, The Courtauld Collection, The Athlone Press, London, 1954, p. 36.
24. Ian Dunlop, The Shock of the New: Seven Historical Exhibitions of Modern Art, Weidenfeld and Nicolson, London, 1972, p. 123.
25. Virginia Woolf, Fry, p. 109.
26. See Cork, Vorticism, p. 4.
27. Ibid., p. 4.
28. See Charles Harrison, English Art and Modernism 1900-1939, Indiana University Press, Bloomington, 1981, p. 35; see also Spalding, Fry, p. 20.
29. Frank Rutter, Art in My Time, Richard and Cowan, London, 1933, p. 134.
30. Cooper, Courtauld Collection, p. 50.
31. John Rothenstein, British Art Since 1900, Phaidon Press, London, 1962, p. 19.
32. See Susan Compton, ed., British Art in 20th Century: The Modern Movement, Prestel, Munich, 1986, p. 10.
33. Ibid., p. 10.
34. Wyndham Lewis, Group X, Mansard Gallery, London, 1920, p. 226.
35. See Rothenstein, British Art, p. 32. Also see Exhibition catalogue: Modern Sculpture from Joseph H. Hirshborn Collection, The Solomon R. Guggenheim Museum, New York, 1962, p. 140.
36. See Simon Wilson, 'Jacob Epstein, Pioneer of Modern Sculpture - the early Years' in Makers of Modern Cultures, edited by Justin Wintle, Routledge and Kegan Paul, London, 1981, p. 158.
37. Epstein, An Autobiography, p. 22.
38. Rothenstein, British Art, p. 31.
39. Goldwater, Primitivism, p. 105.
40. Ibid., p. 89.
41. Ibid., p. 89.
42. See E. Kaplan and Susan Manso, eds. Major European Art Movements 1900-1945, A Critical Anthology, E.P. Dutton, New York, 1977, p. 65.
43. Goldwater, Primitivism, pp. 106 and 108.

44. Ibid., p. 108.
45. L.D. Ettlenger, 'German Expressionism and Primitive Art', The Burlington Magazine (London), Vol. CX, No. 781, 1968, p. 192.
46. Ibid., p. 195.
47. Ibid., p. 199.
48. See Rubin, ed., "Primitivism", p. 369.
49. Ibid., p. 369.
50. Ibid., p. 369.
51. Goldwater, Primitivism, pp. 143-6.
52. Ibid., p. 154.
53. Ettlenger, 'German Expressionism', The Burlington Magazine, 1961, p. 191. Ettlenger quoted John Golding, Cubism, A History and Analysis 1907-1914, Faber and Faber, London, 1959, p. 57.
54. Maria E. Allentuck, John Graham's System of Dialectics in Art, Johns Hopkins Press, London, 1971, p. 168.
55. Ettlenger, 'German Expressionism', The Burlington Magazine, 1968, p. 192.
56. Gaudier-Brzeska, 'Vortex', Blast 1, p. 158.
57. Haskell, The Sculptor Speaks, p. 76.
58. Epstein, An Autobiography, pp. 112.
59. Mark Batten, Stone Sculpture by Direct Carving, Alec Taranti, London, 1957, p. 13.
60. Malcolm York, Eric Gill: Man of Flesh and Spirit, Constable, London, 1981, p. 200.
61. Simon Wilson, British Art From Holbein to the Present Day, Tate Gallery, London, 1979, pp. 132-3.
62. Ibid., pp. 132-3.

CHAPTER 5

1. The cartoon of Adrian Allison was published in the November 1914 issue of Colour and other writers to cite it include Sandy Naire and Nicholas Serota, eds., British Sculpture in 20th Century, Whitechapel Art Gallery, London, 1981, p. 58; and Cork, Vorticism, p. 458.
2. Evelyn Silber, The Sculpture of Epstein with a Complete Catalogue, Phaidon, Oxford, 1986, p. 25.
3. Haskell, The Sculptor Speaks, p. 30.

4. Ibid., p. 89.
5. Jacob Lipchitz, Primitive Art From the Lipchitz Collection, Museum of Primitive Art, New York, 1960. p. 7.
6. See Carl Einstein, Negerplastik, Verlag Der Weissen Bucher, Leipzig, 1915; Plates 42, 81, 84, 85, 86, and 87 reveal sculptures from New Guinea but are shown as African sculptures. Of the 111 illustrations shown in the book none was accompanied with geographical identification or museum location.
7. For illustrations see William Fagg, 'Two Early Masks from the Dan Tribe in The British Museum', Man (London), Vol. LV, No. 175, November 1955, pp. 161-2.
8. See Rubin, ed., "Primitivism", p. 3, notes 11 and 12.
9. Epstein, An Autobiography, p. 217.
10. Haskell, The Sculptor Speaks, p. 88.
11. Ibid., p. 92.
12. Ibid., p. 90.
13. Ibid., p. 90.
14. See Epstein, Let There Be Sculpture, Michael Joseph, London, 1940, p. 216; The 'Brummer Head' was a Fang sculpture, which was named after the owner Joseph Brummer, who was a dealer of African sculpture in Paris from 1910 to the 1920s. Epstein bought this piece in 1935 in Paris from another dealer.
15. Ibid., p. 216.
16. Ibid., p. 216.
17. Ibid., p. 219.
18. Haskell, the Sculptor Speaks, p. 89.
19. Ibid., p. 92.
20. Mr. Malcolm McLeod, the Director of the Museum of Mankind in London, and author of two books on African and primitive Sculptures, has been compiling a catalogue of Epstein's tribal art collection since I visited him in his office in London in 1985.
21. According to the date of Rene Gimpel's record in his diary of 1935 published in 1966, Epstein should be in his mid-fifties and not 60s as Gimpel might have thought. See René Gimpel, Diary of an Art Dealer, translated from the French by John Rothenstein, with an introduction by Sir Herbert Read, Hodder and Stoughton, London, 1966, p. 433.
22. Gimpel, Diary, p. 433.
23. Author in conversation with Mr Malcolm McLeod in June 1985 in London.
24. See Boris de Rachewiltz, Introduction to African Art, translated by

- Peter Whigman, John Murray, London, 1960, p. 140.
25. See Rubin ed., "Primitivism", p. 432; and Silber, Jacob Epstein, p. 25.
26. Epstein, An Autobiography, p. 215.
27. See Rubin ed., "Primitivism", p. 432.
28. Epstein, An Autobiography, p. 215.
29. As in n.23.
30. As in n.23.
31. Epstein, An Autobiography, p. 189.
32. As in n.23.
33. As in n.23.
34. H.S.Ede, Savage Messiah, William Heinemann, London, 1931, p. 206.
35. Henry Moore, Henry Moore at the British Museum, British Museum Publications, London, 1981, p. 10.
36. Richard Buckle, Epstein, Edinburgh Festival Society, Edinburgh, 1981, no page.
37. Francis Halliday and John Russell, Matthew Smith, George Allen and Urwin, London, 1962, p. 14.
38. Ibid., p.14.
39. Noel Carrington ed., Mark Gertler, Rubert Hart-Dans, London, 1963, p. 43.
40. Henry Moore and John Hedgecoe, Henry Moore. My Ideas. Inspiration and Life as an Artist, Ebury Press, London 1986, p. 49.
41. Haskell, The Sculptor Speaks, p. 94.
42. Ibid., p. 95.
43. Epstein, An Autobiography, p. 52.
44. Ibid., p. 52.
45. Ibid., p. 192.
46. Haskell, The Sculptor Speaks, p. 19.
47. See Denise Hooker, Nina Hamnett: Queen of Bohemia, Constable, London, 1986, p. 36.
48. Epstein, An Autobiography, p. 18.
49. See Jane Beckett, 'Cubism and Sculpture in England Before the First World War', in Sandy Nainre and Nicholas Serato, eds., British Sculpture

- in the 20th Century, London, 1981, p. 58.
50. Robert Goldwater, Primitivism in Modern Art, Vintage Books, New York, 1938, p.239.
51. Evelyn Silber, Rebel Angel. Sculpture and Watercolours By Sir Jacob Epstein, Birmingham Museum and Gallery, Birmingham, 1980, p. 15.
52. Richard Buckle Jacob Epstein. Sculptor, Faber and Faber, London, 1963, p. 42.
53. Richard Buckle, Introduction to Epstein Drawings with Notes by Lady Epstein, Faber and Faber, London, 1962, p. 10.
54. Richard Cork, Vorticism and Abstract Art in The First Machine Age, Gordon Fraser Gallery, London, 1976, p. 115.
55. A.G. Wilkinson, Gauguin To Moore. Primitivism In Modern Sculpture, Art Gallery of Ontario, Ontario, 1981, p. 168.
56. Rubin ed., "Primitivism", p. 430.
57. Ibid., p. 431.
58. Charles Harrison, English Art and Modernism 1900-1939, Indiana University Press, Bloomington, 1981, p. 82.
59. Haskell, The Sculptor Speaks, p. 13.
60. See Buckle, Introduction to Epstein Drawings, p. 5.
61. See reproductions in the Christies Sales Catalogue 1961, Plate 14, figs.73 and 74.
62. The date designated to this drawing in the Epstein File in the Witt Library, Courtauld Institute of Art, University of London, London, is 1918 and was supposed to be drawn in Paris. Since Epstein was not in Paris in 1918. Dr. Evelyn Silber pointed out to me that the dating was subjective. However, according to my own view, the drawing could have been done earlier, probably between 1908 and 1910 in London.
63. A.G. Wilkinson for example compared the Sunflower with several African sculptures without explaining whether Epstein had ever seen the later works. See Rubin, ed., "Primitivism", pp. 430-1.
64. See Buckle, Jacob Epstein, p. 42.
65. Ibid., p 42.
66. Epstein, An Autobiography, p. 49.
67. Ibid., p. 49.
68. William Fagg, 'Introduction', Catalogue of Exhibition of Epstein Collection of Tribal and Exotic Sculptures Arts Council of Great Britain. 1960, no page.
69. Haskell, The Sculptor Speaks, p. 106.

70. Ibid., p. 92.
71. Epstein, An Autobiography, pp. 46-47.
72. Ibid., p. 47.
73. Goldwater, Primitivism, p. 236.
74. Epstein, An Autobiography, p. 49.
75. Sidney Geist, Brancusi, Studio Vista, London, 1968, p. 149; also see Ionel Jianou, Brancusi, Adams Book, London, 1963, p. 68.
76. Epstein, An Autobiography, p. 49.
77. Ibid., p. 189.
78. Ibid., p. 251.
79. Alfred Werner, Modigliani the Sculptor, Golden Griffin Books, New York. 1962. p. xxiv.
80. John Tancock, 'Primitivism in Modern Sculpture', The Burlington Magazine, (London), Vol. CXXIV, No. 948, March 1982, p. 195.
81. The term 'eroticomechanical movement' is borrowed from Octavo Paz who used it in describing the Marcel Duchamp's work. See Kaplan and Manso, eds., Major Art Movements 1900-1945, p. 376. For similar observations in the works of Francis Pacibia and Duchamp see Robert Hughes, The Shock of the New Art and The Century of Change, British Broadcasting Corporation, London, 1980, p. 48.
82. Roger Fry, Transformations. Critical And Speculative Essays on Art, Chatto and Windus, London, 1926. p. 141.
83. Epstein, An Autobiography, p. 60.
84. T.E. Hulme, Speculations. Essays on Humanism and The Philosophy of Art, Routledge And Kegan Paul, London, 1924, p. 81.
85. Epstein, An Autobiography, p. 130.
86. Ibid., p. 140.
87. Ibid., p. 140.

CHAPTER 6

1. See Kaplan and Manso, eds., Major Art Movements, p. 77.
2. See Roger Fry, 'Gaudier-Brzeska', The Burlington Magazine (London), Vol. 29, No. 161, August 1916, p. 209; and Ezra Pound, Gaudier-Brzeska: A Memoir, John Lane, London, 1916. Also see Richard Cork, Henri Gaudier and Ezra Pound: A Friendship, Anthony d'Offay Gallery, London, 1982, p. 9.
3. See H.S. Ede, Savage Messiah, William Heinemann, London, 1931, p. 28.

4. See Roger Cole, Burning to Speak: The Life and Art of Henri Gaudier-Brzeska, Phaidon, Oxford, 1978, p. 12; also see Ede, Savage Messiah, pp. 15 and 69.
5. Cole, Burning to Speak, p. 21.
6. Dr. Uhlemayr was responsible for organising Gaudier-Brzeska's travelling scholarships in 1909, Gaudier-Brzeska stayed with him in April 1909 at Nuremberg. He became Gaudier-Brzeska's patron and confidant, in Nuremberg. Gaudier-Brzeska continually corresponded with him for a long period. See Cole Burning to Speak, pp. 11-13, 17, 21-2, 28, 29, 77.
7. Cole Burning To Speak, p. 21.
8. Epstein, An Autobiography, p. 45. See also Cork Vorticism, p. 169.
9. Miss Sophie Brzeska was a Polish woman of 38 whom Gaudier befriended. They both came to London in 1911. Since they were not married Gaudier added her surname to his to avoid scandals and to suggest that they were brother and sister.
10. See Ede, Savage Messiah, pp. 212-213.
11. ibid., p. 50.
12. Henri Gaudier-Brzeska, 'The Vortex', Blast 1, 20 June 1914, p. 156.
13. Ibid., p. 158.
14. Archer and Melville, 40,000 Years, p. 19.
15. Gaudier-Brzeska's works exhibited at the Allied Artists Exhibition are Oiseau de Feu 1912, (Rodin style), Wrestler 1913 (Maillol style), Madonna 1912 (Rodin style), Haldane MacFall 1912 (Rodin style), Horace Brodzky 1913 (Cubist style) and Alfred Wolmark 1913 (Cubist style). See Cole, Burning to Speak, p. 38, and Cork, Vorticism, p. 171 and n.104.
16. Ede, Savage Messiah, p. 247.
17. Jeremy Lewison ed., Henri Gaudier-Brzeska 1891-1915, Kettle's Yard, Cambridge University, 15th October - 20th November 1983, p. 47.
18. Ibid., p. 47.
19. Ezra Pound, 'The New Sculpture', The Egoist (London), 16 February 1914, pp. 67-8.
20. Henri Gaudier-Brzeska, 'The New Sculpture', The Egoist (London), 16 March 1914, p. 117-8.
21. See Ede, Savage Messiah, p. 256.
22. Harrison, English Art, p. 177.
23. Edward Fry, 'Cubism As A Stylistic and Historical Phenomenon', in Kaplan and Manso, eds., Major European Art Movements, pp. 109, 110-111.
24. See Cole, Burning to Speak, p. 30.

25. Letter from Gaudier-Brzeska to Sophie Brzeska written on Monday 25 November 1912; see Ede, Savage Messiah, p. 206.
26. See Horace Brodzky, Henri Gaudier-Brzeska 1891-1915, Faber and Faber, London, 1917, p. 56.
27. Ibid., p. 130.
28. Anton Ehrenzweig, The Hidden Order of Art, Weidenfeld and Nicolson, London, 1967, pp. 130-1.
29. Gaudier-Brzeska could have been inspired by a strange concept as Kenneth Clark observes: "The vulva, like the phallic may be worn as an amulet usually as a lozenge...". See Clark, The Nude, p. 344. The erotic symbolism of geometric shapes in some African tribal customs are discussed by Boris de Rachewiltz in his Black Eros.
30. Cork, Vorticism, p. 88.
31. See Brodzky, Gaudier-Brzeska, p. 90.
32. Ibid., p. 130.
33. Nina Hamnett, Laughing Torso, Constable and Company, London, 1932, p. 41
34. Cork, Vorticism, p. 182.
35. See Brodzky, Gaudier-Brzeska, p. 62.
36. Ede, Savage Messiah, p. 141.
37. Ezra Pound, Gaudier-Brzeska Memoir, The Marvell Press, East Yorkshire, 1960, p. 40.
38. Winifred Gill, 'Gaudier-Brzeska', A Foggot of Verses: Poems By Five Women, London, 1930, p. 55.
39. See Ede, Savage Massiah, p. 269.
40. Letter to Mrs Bevan, 12.11.1914, Private collection and unpublished; Letter to Wadsworth, 14.2.1915, Private collection and unpublished. Also see Cole, Burning to Speak, p. 42.
41. See Cole, Burning to Speak, p. 133.
42. Ibid., p. 112.

CHAPTER 7

1. See John Piper, 'Michael Sadler: Friend and Encourager' in Michael Sadleir, Michael Ernest Sadler (Sir Michael Sadler K.C.S.I.) 1861-1943, Constable and Company London, 1949. p. 397. See also Hilary Diaper, 'The New Spirit', The New Spirit, Patrons, Artists and The University of Leeds in the 20th Century, Exhibition Catalogue, University Gallery, Leeds. February 1986. p. 3.
2. Sadleir, Sir Michael Sadler, p. 397.

3. See Donald Hall, Henry Moore, The Life and Work of a Great Sculptor, Harper and Rows, New York, 1966, p. 42.
4. See John Russell, Henry Moore, Allen Lane Press, London. 1968. p. 6. Also see Geoffrey Gregory, Henry Moore, Penguin Books, Middlesex. 1943. pp. 5-6.
5. By 1932 Sadler had a collection of masks, wooden bowls, figures and what not, from the Ivory Coast, Sudan, Gabon, Nigeria, etc. His interest in African art led him to the membership of an official committee concerned with native art in West Africa. See Sadleir, Sir Michael Sadler, p. 388-9.
6. Henry Moore, Henry Moore at the British Museum, British Museum Publications, London, 1981, p. 7.
7. See Frances Spalding, British Art Since 1900, Thames and Hudson, London. 1986. p. 62.
8. See Fry, Vision. p. 101.
9. The illustration of Seated Female Figure Baule, Ivory Coast, is a photograph of an African sculpture from Paul Guillaume's collection in Paris.
10. Moore, Moore at the British Museum. p. 10.
11. See A.G. Wilkinson, The Drawings of Henry Moore, Art Gallery of Toronto, Toronto, 1977, p. 147; and Will Grohman, The Art of Henry Moore, Harry N. Abrams, New York, 1960, p. 15.
12. See Philip James ed., Henry Moore on Sculpture, MacDonal, London, 1966, p. 49.
13. Gaudier-Brzeska, in Blast 1. p. 156.
14. See Russell, Moore, p. 7.
15. The books of Carl Einstein and Ernst Fuhrmann were in German which Moore could not read but the several illustration of African and other Primitive arts were significant to Moore in studying sculpture. See Carl Einstein, Negerplastik, Verlag Der Weissen Bucher, Leipzig, 1915; and Ernst Fuhrmann, Afrika, George Muller, Munchen. 1922.
16. See Jazzaro D. di San, ed., Homage to Henry Moore: Special Issue of the XXe Siecle, Tridor Publishing Company. New York. 1972. p. 21.
17. Moore began to write on sculpture in 1930 and his First publication was an untitled article in Architects' Association Journal (London), Vol. XLV, 1930. pp. 408-13.
18. Gaudier-Brzeska in Blast 1. pp. 155. Gaudier-Brzeska stated that the sculptural energy was a mountain and sculptural feeling was the appreciation of masses and planes in relation; while Moore wrote that the sculpture which moved him most gave out 'something of the energy and power of great mountain'.
19. See Henry Moore, 'Primitive Art', The Listener (London), Vol. 25, No. 641, 24 April 1941. p. 598.

20. Ibid., p. 598.
21. Ibid., p. 598.
22. Henry Moore, 'The Sculptor Speaks', The Listener, Vol.28, No.449, 18 August 1937, p. 338.
23. See Hall, Moore, p. 53. See also John Hedgecoe, Henry Moore, Thames and Hudson, London, 1968, p. 40.
24. See Grohman, The Art of Moore, p. 15; also see Hedgecoe, Henry Moore. p. 45. See the Bibliography of this thesis for Underwood's publications on African sculpture.
25. See Rubin ed., "Primitivism", p. 603
26. Moore, 'The Sculptor Speaks', The Listener, p. 338
27. See Hedgecoe, Henry Moore p. 55.
28. Ibid., p. 45.
29. Ibid., p. 49.
30. Ibid., p. 45.
31. A letter from Henry Moore to Jocelyn Horner written on 29 October 1921. Bequested by Miss Jocelyn Horner in 1973 to the Henry Moore Centre for the Study of Sculpture, Leeds City Art Gallery, Leeds.
32. See Moore, Moore at the British Museum, p. 7-16.
33. See Nairne and Serota, eds., British Sculpture, p. 104. Also see Rubin ed., "Primitivism", p. 596.
34. James ed., Henry Moore on Sculpture, p. 49.
35. Moore, Moore at the British Museum, p. 7.
36. Ibid., p. 101
37. Ibid., pp. 94-6.
38. Ibid., p. 104.
39. Ibid., p. 96.
40. Ibid., p. 101.
41. Ibid., p. 7.
42. See Clark, Last Lectures, p. 80.
43. Alan G. Wilkinson testified that Henry Moore had a personal copy of Ernst Fuhrmann's Reich der Inka, of 1922, in 1928. The Inca pot was published in this book as pl.15. See Rubin ed., "Primitivism", p. 600.
44. Moore, Moore at the British Museum, p. 11.

45. Moore 'The Sculptor Speaks', The Listener (London), Vol.28, No.449, 18 August 1937, p. 340.
46. Ibid., p. 40.
47. See Rubin ed., "Primitivism", p. 596.
48. Henry Moore, 'On Sculpture and Primitive Art', in Robert L. Herbert ed., Modern Artists on Art: Ten Unabridged Essays, Prentice-Hall, Incorporated, New Jersey, 1964. p. 139.
49. See Rubin ed., "Primitivism", p. 596; and Cork, Vorticism, pp. 456-9.
50. Moore, Moore at the British Museum, p. 96.
51. Ibid., p. 104.
52. Ibid., p. 104.
53. For illustrations of some African sculptures seen at the exhibition by Moore and information, see The Sphere, Vol.XCVII, No.1278, 19 July 1924, pp. 90-1.
54. The round forms in Maternity 1924 by Henry Moore reflects Frank Dobson's influence.
55. Moore, Moore at The British Museum, p. 10.

CONCLUSION

1. Claude Levi-Strauss, Structural Anthropology, trans. by C. Jacobsen and B.G. Schoel, London, 1965, pp. 101-2
2. Ibid., pp. 101-2; and Rubin, "Primitivism", pp. 5-6.
3. Joseph Herman, 'The Modern Artists in Modern Society' in Michael Greenhalgh and Vicent Megaw eds., Art in Society: Studies in Style, Culture and Aesthetics, Duckworth Press, London, 1978, p. 130.

APPENDIX I

AN ILLUSTRATED CATALOGUE OF PRIMITIVE ART 1900

The catalogue classifies the items according to their regions and briefly describes them giving their sizes and prices. The catalogue enables us to compare the prices of African sculpture at the beginning of the century in Britain with the prices quoted nowadays in the Sales Catalogues of Christies and other dealers. This reveals the soaring trend of the aesthetic value of African sculpture and how well it fits into the contemporary history of art in Britain in terms of aesthetic and monetary values.

The plates (ie. I to VIII) in this appendix reproduce the front and back covers, African section and the price list of the items of An Illustrated Sales Catalogue of Primitive art printed and distributed in 1900 by the dealer W.D.Webster of Bicester, Oxon.

Telegraphic Address:
Webster, Bicester, England.

Price Two Shillings

Illustrated * Catalogue

Ethnographical Specimens from

New Zealand, New Ireland,

Ceylon, Africa, Cahil,

Mangala, Marquisas,

Greenland & the Malay Archipelago.

On sale by

W. D. WEBSTER,

Oxford House, Bicester

OXON, ENGL.

No. 25.

Nov. 1888.

PLATE I
(Front Cover)

CATALOGUE No. 25.

			£	s.	d.
21	(9329)	Elaborately carved wood mask ornamented with birds, &c., above, decorated in red, black and white, 40¾ inches high	7	10	0
22	(9334)	Elaborately carved wood idol in the mouth of a fish, the tail of which holds the evil eye, decorated in blue, black and white, 44 inches high	5	10	0
23	(9337)	Elaborately carved wood bird holding in its beak a snake, decorated in red, black and white, 9¼ inches high, 30½ inches wide	3	10	0
24	(9326)	Elaborately carved wood mask with a bird above, decorated in red, black and white, 22 inches high	3	10	0
25	(9343A)	Carved wood ornament in the form of an eye, 4½ by 3¼ inches	0	7	6
26	(9325)	Elaborately carved wood mask in the form of a boar's head, decorated in red, black and white, 19¼ inches high	5	0	0
27	(9339)	Dancing mask made of cane, fibre and cloth, unusual type	4	4	0

CEYLON.

28	(9725)	Wood carving from a temple, representing nine masks and a cobra, decorated in various colours, 41 inches high, 12 inches wide	5	0	0
29	(9724)	Carved wood figure standing on a mask; rising from his head are five cobras' heads and on his breast is a child; the dress is of lustre glass beads; on each side of mask is a child; from the back of each rises a cobra with its head protruding over the back of the figure, decorated in various colours, 44 inches high	5	0	0
30	(9726)	Wood carving similar to No. 28, 29½ by 10½ inches	3	0	0

AFRICA.

31	(8840)	Carved wood fetish mask covered with skin, bone, teeth, and metal eyes, partly coloured black; at base is a canework flange, 11 inches high... (ASHANTEE)	3	3	0
32	(9346)	Carved wood mask decorated in red, black and white, 10 inches high (NIGER PROTECTORATE)	0	17	6
33	(8000)	Carved wood figure, 11½ inches high (WEST COAST)	1	10	0
34	(8831)	Carved wood figure with movable joints, pounding corn, decorated in black and white, 13 inches high ... (NIGER PROTECTORATE)	1	15	0
35	(9345)	Carved wood figure, 11 inches high (WEST COAST)	1	10	0
36	(7980)	Carved wood double mask, with canework flange at base, partly coloured black, 12 inches high (NIGER PROTECTORATE)	2	2	0
37	(8829)	Carved wood ceremonial staff, ornamented with a double-mask at top, 14¾ inches high (NIGER PROTECTORATE)	3	3	0
38	(9631)	Carved wood figure, 15½ inches high	1	5	0
39	(9344)	Idol of wood and plaster in which is embedded several boar tusks, decorated in red and black, 17½ inches high	5	0	0
40	(8864)	Carved wood figure standing in a crescent, partly coloured black, 15½ inches high (NIGER PROTECTORATE)	2	2	0

CATALOGUE No. 25.

			£	s.	d.
41	(7999)	Carved wood figure decorated in black and white, 16 $\frac{3}{4}$ inches high ... (WEST COAST)	1	10	0
42	(8001)	Carved wood figure, 13 inches high (WEST COAST)	1	10	0
43	(9636)	Large carved wood female figure wearing a grass dress, 57 inches high (ASHANTEE)	7	10	0
44	(8835)	Carved wood fetish ornamented with two masks coloured black, and a cane-work base, 30 $\frac{1}{2}$ inches high ... (NIGER PROTECTORATE)	8	10	0
45	(7974)	Large carved wood figure, 65 inches high (ASHANTEE)	8	0	0
46	(8821)	Carved wood mask, coloured black, 9 $\frac{3}{4}$ by 8 inches (NIGER PROTECTORATE)	1	15	0
47	(9480)	Carved wood figure wearing a cowrie shell necklet, decorated in red, black and white, 24 $\frac{1}{2}$ inches high (LOBO)	1	10	0
48	(8006)	Large carved wood drum covered with skin, which is fastened with cane and tightened with wood wedges, 48 inches high, 14 $\frac{1}{2}$ inches diameter (EQUATORIAL AFRICA)	5	0	0

MISCELLANEOUS.

49	(7988)	Carved soapstone Buddha, 4 $\frac{3}{4}$ inches high (CHINA)	1	0	0
50	(9420)	Bronze Buddha, 5 $\frac{1}{2}$ inches high (INDIA)	0	10	0
51	(7986)	Carved wood Buddha decorated in gold and colours, 7 $\frac{1}{2}$ inches high (INDIA)	0	15	0
52	(7990)	Two carved wood figures, male and female, decorated in yellow and black, 5 inches high (WEST AFRICA)	1	5	0
53	(7987)	Carved white stone Buddha, 6 $\frac{1}{2}$ inches high (RANGOON)	0	10	0
54	(8968)	Carved wood figure decorated in gold and colours, 18 $\frac{3}{4}$ inches high (CHINA)	0	17	6
55	(7981)	Carved wood Buddha, partly gilt, 10 $\frac{1}{4}$ inches high (INDIA)	0	15	0
56	(7985)	do. 8 do. (INDIA)	0	15	0
57	(7989)	do. 9 $\frac{1}{4}$ do. (INDIA)	0	15	0
58	(8967)	Carved wood figure decorated in gold and colours, 8 inches high (CHINA)	0	17	6
59	(9419)	Gilt bronze Buddha on stand, 7 $\frac{3}{4}$ inches high (INDIA)	0	17	6
60	(5485)	Carved wood Buddha, partly gilt, 16 $\frac{1}{4}$ inches high (BURMAH)	1	5	0
61	(8961)	Carved wood figure decorated in gold and colours, 13 $\frac{1}{2}$ inches high (CHINA)	1	0	0
62	(8966)	Carved wood figure decorated in gold and colours, 13 inches high (CHINA)	1	5	0
63	(6675)	Carved wood idol, 13 inches high (LETI)	1	10	0
64	(5482)	Carved stone idol, 13 $\frac{3}{4}$ inches high (INDIA)	1	10	0
65	(7983)	Carved white stone Buddha, 9 inches high (RANGOON)	0	10	0
66	(7991)	Carved white stone reclining Buddha, on a carved wood stand, 9 $\frac{1}{2}$ inches high, 29 $\frac{1}{2}$ inches long (RANGOON)	5	0	0

CATALOGUE No. 25.

			£	s.	d.
67	(7984)	Carved white stone Buddha, 12½ inches high (RANGOON)	0	15	0
68	(9529)	Elaborately carved stone idol taken from the Temple of Halabeide; 13¾ inches high (SOUTHERN INDIA)	3	3	0
69	(8646)	Brass coffee pot, 14 inches high (ABYSSINIA)	1	0	0
70	(8651)	Bishop's crown of gilt brass set with various pieces of coloured glass and ornamented with small bells, 14 inches high. This specimen and Nos. 69 and 71 were brought home by the Rev. E. Goodhart, who was chaplain of the forces in the Abyssinian War ... (ABYSSINIA)	5	0	0
71	(8647)	Brass coffee pot, 10¾ inches high... .. (ABYSSINIA)	1	0	0
72	(9530)	Elaborately carved stone idol taken from the Temple of Halabeide, 15½ inches high (SOUTHERN INDIA)	5	5	0
73	(8843)	Gilt bronze Buddha, 23¼ inches high (INDIA)	6	10	0
74	(7993)	Carved wood Buddha, 30 inches high (BURMAH)	4	4	0
75	(7994)	Carved white stone Buddha, 25 inches high (RANGOON)	2	2	0

AFRICA.

76	(8326)	Sword with wood handle and engraved steel blade, full length 23¼ inches, blade 16½ by 4¾ inches... .. (CENTRAL AFRICA)	0	15	0
★	77	(8823) Carved wood mask decorated in black and white, 5¾ by 4¾ inches ... (NIGER PROTECTORATE)	1	5	0
78	(6578)	Horn snuff bottle, 4½ inches high (KAFFIR)	0	7	6
79	(8565)	Cross-bow of wood, 46 by 14¼ inches (FAN COUNTRY)	1	5	0
80	(7181)	Wood pillow, 16 inches long, 4 inches high (NYAM-NYAM)	0	12	6
81	(8176)	Wood pipe with the bowl lined with metal (KAFFIR)	0	7	6
★	82	(5724) Carved wood staff ornamented with a figure, 19 inches long 1 0 0	1	0	0
83	(8312)	Assegai with engraved steel head, full length 63 inches, head 10¾ inches (GABOON RIVER)	0	10	0
84	(9762)	Steel tongs finely engraved, used for picking embers out of the fire for lighting pipes, 15¼ inches long (NYAM-NYAM)	0	15	0
85	(7284)	Quiver of bark containing cross-bow darts made of wood and feathered with leaves, 13½ by 4 inches (BENIN)	0	5	0
86	(6733)	Pipe with wood stem covered with copper wire and iron bowl, 10¾ inches long (CONGO)	0	15	0
87	(6329)	Sword with broad two-edged blade and brass handle, sheath of leather with engraved metal mounts, full length 38 inches ... (SOUDAN)	2	2	0
88	(9763)	Horn spoon ornamented with iron rings, 9½ inches long (NYAM-NYAM)	0	10	0
89	(8903)	Assegai with engraved iron head, full length 64½ inches, head 13¾ inches 0 10 0	0	10	0
90	(8327)	Sword with steel blade and ivory handle, full length 21¾ inches, blade 17½ by 3½ inches (CONGO)	1	10	0
91	(8325)	Sword with engraved steel blade and wood handle bound with copper, full length 22½ inches, blade 17 by 2½ inches (CONGO)	0	17	6

CATALOGUE No. 25.

			£	s.	d.
92	(8177)	Wood pipe, 10 $\frac{3}{4}$ inches long (KAFFIR)	0	4	0
93	(8607)	Wood spoon with burnt decoration, 12 $\frac{3}{4}$ inches long (OLD CALABAR)	0	2	0
94	(8429)	Battle axe with iron head and wood haft, 30 $\frac{3}{4}$ inches long (BASUTOS)	0	10	0
95	(8495)	Sword with wood handle and steel blade, sheath of hide decorated in black, full length 21 $\frac{3}{4}$ inches, blade 17 by 1 $\frac{3}{4}$ inches ... (ANGOLA)	0	15	0

TAHITI.

96	(8528)	Adze with stone head and wood haft, head 4 $\frac{3}{4}$ by 1 $\frac{1}{4}$ inches	8	10	0
97	(8530)	do. do. 9 $\frac{1}{2}$ by 2 $\frac{1}{4}$ inches	4	10	0

MANGAIA.

98	(9427)	Ceremonial adze with stone head and finely carved wood haft, head 7 by 2 $\frac{3}{4}$ inches, full length 20 $\frac{1}{2}$ inches	5	10	0
99	(9349)	Ceremonial adze with stone head and finely carved wood haft, head 6 $\frac{3}{4}$ by 2 $\frac{1}{4}$ inches, full length 24 $\frac{1}{4}$ inches	5	10	0
100	(9426)	Ceremonial adze with stone head and finely carved wood haft, head 6 by 2 inches, full length 28 $\frac{1}{4}$ inches	5	10	0

MARQUISAS.

101	(8474)	Waist band composed of thirty-three white shells bound to a strip of bark with sinnet... ..	2	10	0
-----	--------	---	---	----	---

GREENLAND.

102	(8534)	Snow spectacles made of wood	0	12	6
103	(8501)	Spear head made of two pieces of bone, 16 $\frac{1}{4}$ inches long	1	0	0
104	(9418)	Bone spear head tipped with copper, 6 $\frac{3}{4}$ inches long	0	12	6
105	(8507)	Barbed and grooved bone spear head; this specimen was tipped with slate or stone which is missing, 14 inches long	0	15	0
106	(9417)	Knife with copper blade and horn handle, 7 $\frac{1}{4}$ by 4 $\frac{1}{4}$ inches	2	10	0
107	(8724)	Arrow with bone head and drift wood shaft feathered at end, head 6 $\frac{1}{4}$ inches, length 30 $\frac{3}{4}$ inches	0	5	0
108	(8722)	Arrow with bone head and drift wood shaft feathered at end, head 5 $\frac{1}{4}$ inches, length 27 inches	0	5	0
109	(8764)	Arrow with bone head and drift wood shaft feathered at end, head 5 inches, length 28 inches	0	5	0
110	(8765)	Arrow with bone head and drift wood shaft feathered at end, head 6 inches, length 30 $\frac{1}{4}$ inches	0	5	0

MALAY ARCHIPELAGO.

111	(1000)	Kris with carved wood handle and waved steel blade, full length 18 $\frac{1}{4}$ inches	0	15	0
112	(8886)	Kris with carved wood handle and waved steel blade, full length 19 inches... ..	0	15	0

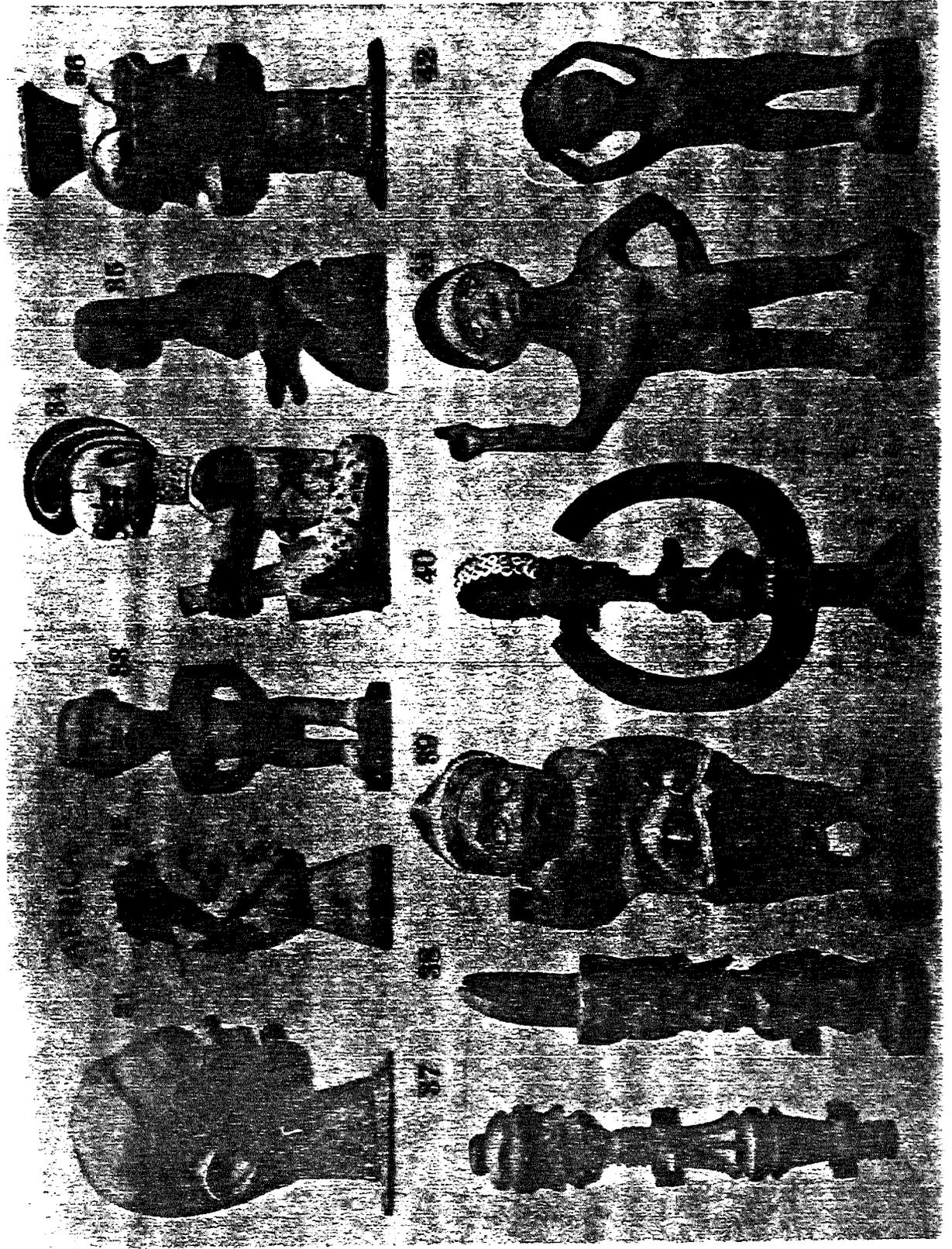


PLATE VI

AFRICA

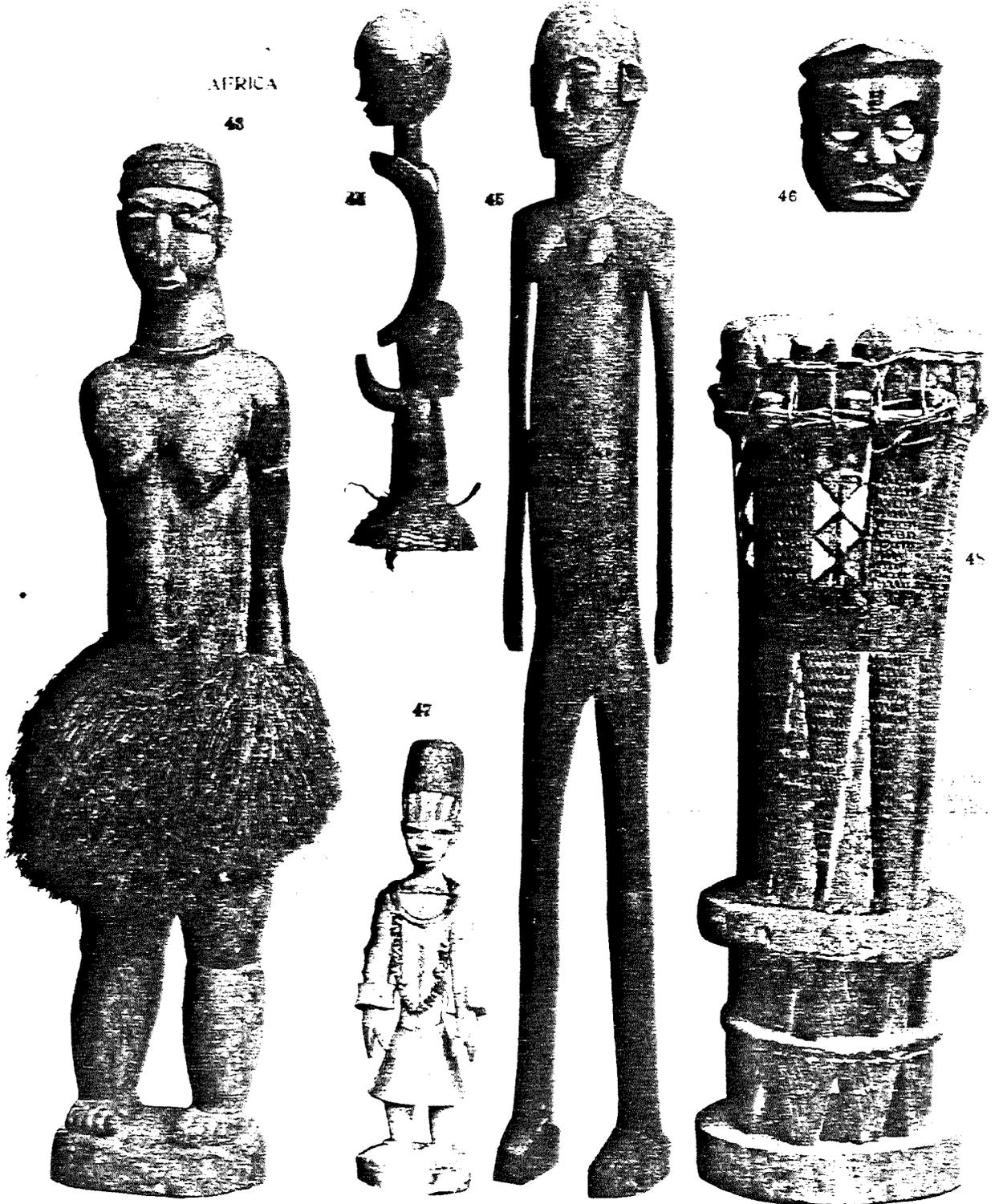


PLATE VII

Collections Valued

• • and • •

Catalogued.

• • •

Specimens 

• • of all kinds • •

Bought, Sold, or Exchanged.

• • •

Any Specimen sent on Approval.

APPENDIX II
CHRONOLOGY OF EXHIBITIONS OF AFRICAN ART IN BRITAIN
FROM 1887 TO THE PRESENT DAY

This chronology is compiled from sales and exhibition catalogues and reviews from various periodicals. It is difficult to establish the precise dates of all the exhibitions because in many cases catalogues were printed in very limited numbers and distributed to selected people. It is difficult to trace such catalogues, whilst in other cases no catalogues were printed at all. The chronology indicates the rate at which African sculpture has been exposed to the British artists and public in the attempt to re-evaluate it, and the continuity of its appreciation since the 1880s to the present day. These exhibitions afforded the artists, critics and the public a unique opportunity to study African art at first hand. Some of the exhibitions combined modern British or European works and African art and these demonstrate the impact of African sculpture on modern art and reveal the harmonious marriage of aesthetic ideas of the two traditions.

This chronology is not exhaustive, for a few exhibitions could escape the notice of the author. The ten years gap between 1909 and 1920 noticed in the chronology indicates that there was apparently no exhibition of African art in Britain at this period. This could be due to the anger and hostilities among the art loving world against the art of non-European traditional forms, which was aroused by the Post-Impressionist Exhibitions of 1910 and 1912. However, the effort of Fry, Clive Bell and a few critics in promoting this art after the two exhibitions brought a better understanding of African art. This began to manifest at the beginning of the early 1920s when exhibitions of African art were enthusiastically resumed.

1887.

London Colonial Exposition. Imperial Institute, London. All objects of material culture from various regions including African sculpture were exhibited. The exhibition was basically ethnographically oriented. Robert Goldwater pointed out that the works were exhibited in confusion. (See Robert Goldwater, Primitivism in Modern Art. 1938, p. 247)

1898 (June).

Sale and Exhibition of Ethnographical Specimens of Prehistory and Other Antiques, Oxford House, Bicester. Illustrated catalogue was printed and distributed by the dealer W.D. Webster.

1900 (April)

Shows and Sales of Ethnographical Specimens from New Zealand, New Ireland, Ceylon, Africa, Tahiti, Mangala, Marquisas, Greenland and Malay Archipelago held by W.D.Webster, at Oxford House, Bicester, Oxon.

1909 (November).

Shows and Sales of African Curios and Trophies comprising Binin bronzes, ivory and wood carvings and other artefacts were held at the Great Rooms of Mr.J.C.Stevens, Coventry Gardens, London. The collection of one Dr J.W.Ansorge was also sold by auctions.

1920 (April).

Exhibition of Negro Sculpture, Chelsea Book Club, London. It was organised by a French collector (probably Paul Guillaume of Paris) and the works were from the Ivory Coast, Congo, Mali and Guinea. The exhibition was reviewed by Roger Fry, Clive Bell and C.K.Murray and it coincided with the publication of Andre Salmon's article 'Negro Sculpture' in The Burlington Magazine(London), Vol.36, No.205, April 1920, pp. 164-72.

1921 (June).

Exhibition of Negro Sculpture, Goupil Gallery, London. The exhibits were wood carvings from Nigeria, the Congo Basin and the Ivory Coast. Catalogue text by Guillaume Apollinaire. See The Burlington Magazine (London), Vol.38, No.229, June 1921, p. 150.

1924 (May - August).

British Empire Exhibition, Wembley, London. Items included textiles, pottery, metal work, leather work, carvings and other crafts from Sierra Leone, Ghana, Nigeria, Kenya and other British Colonies in Africa. Editorial Review, 'Among The Wood-Carvings of Nigeria', The Sphere (London), Vol.XCVIII, No.1278, 19 July 1924, p. 90, 3ills.

1928-29 (October 1928 - January 1929).

Modern and African Sculpture, Sidney Burney's Gallery. This exhibition was organised by Leon Underwood and it comprised modern works of British artists and African sculptures. The artists involved were Epstein, Hepworth, Skeaping, Dobson, Underwood and Zadkine. The African sculptures were lent by Fry, Sadler, Burney, Underwood and other collectors. (See Apollo (London), Vol.9, No.49, January 1929, p. 72.

1932.

Sculpture Considered Apart from Time and Space, Sidney Burney's Gallery, London. The works of Degas, Gaudier-Brzeska, Modigliani, Moore, Hepworth and Underwood were shown alongside works from Mexico, India, China, Egypt, Africa, Persia and New Zealand. African masks and figures were lent by Fry, Sadler, Burney, Underwood and other collectors.

1933 (May).

Negro Art, Lefevre Galleries, London. It was a representative exhibition of African sculpture and textiles. Review: Stanley Casson, 'Negro Art', The Listener (London), Vol.IX, No.227, 17 May 1933, pp. 769-71, 5ills.

1935 (19 January - 16 February).

Negro Art, Adam's Gallery, London. The exhibition was arranged in conjunction with the publication of Arts of West Africa (Excluding Music) edited by Michael Sadler. African sculptures, works by living African artists and contemporary British artists influenced by African sculpture were shown. It was reviewed by Frank Rutter under the title of 'African Art in the West End', The Sunday Times, 3 February, 1935, and by Juan Gordon, 'The Influence of Negro Art', The Observer 27 January 1935, pp. 167-8.

1935 (8-28 February).

An Exhibition of East African Art, Imperial Institute Pavilion, South Kensington, London. The works exhibited comprised paintings, carvings, terra cottas, and textiles by the students of the Makerere College, Uganda.

1935 (March).

Exhibition of African Sculpture, Adam's Gallery, London. See Apollo (London), Vol.21, March 1935, p. 169.

1935 (June - August).

The Art of Primitive Peoples, The Burlington Fine Art Club. Contributors were: Henry Balfour Esq., Walter P.Belk Esq., The City Museum and Art Gallery of Birmingham, University Museum of Archaeology and Ethnography, Cambridge, Frank Carpenter Esq., The Public Library and Museum of Maidstone, W.O.Oldman Esq., The Pitt-Rivers Museum of Oxford, Sir William Reynolds-Stephens, Prof C.G.Saligman and Archibold G.B.Russell Esq. M.V.O. Review: 'The Art of Primitive Peoples', The Burlington Magazine (London), Vol.67, No.388, July 1935, p. 42.

1935 (25 November - 14 December).

African Art: Binin Bronzes and Ivories, Knoedler Galleries, London. Bronzes and Ivories from the Old Kingdom of Benin, Nigeria were shown.

1937.

African Sculpture, Zwemmer Gallery, London.

1937 (6 July - 20 August).

African Art. The exhibition which comprised modern Nigerian carvings, terra cotta, and watercolours was opened by the Secretary of State for the Colonies. (See Africa (London), Vol.10, No.4, 1937, pp.482-4.

1946-47 (11 December - 30 January 1947)

Art of Primitive Peoples, Berkeley Galleries, London. The exhibition was opened by the Right Hon. Lord Hailey GCSI, GCMG. There were 30 works from Africa and Oceania. The Introduction to the catalogue was written by Prof Frans Olbrechts, University of Ghent, an authority in African art. The exhibition was aimed at offering the British public an opportunity to see works of art that had never found their way into museums, and that for generations past had belonged to private collections that were often difficult to gain access to.

1947-48 (1 December 1947 - 31 January 1948)

Art of Primitive Peoples, Berkeley Galleries, London. Foreword of Catalogue by William Fagg, Sills.

1948 (July - September).

The Exhibition of Ife Bronzes. British Museum, London.

1949 (21 June - 23 July).

Exhibition of Nigerian Masks and Headdresses, Zwemmer Gallery, London. Reviewed by K.C.Murray in Man (London), Vol.49, No.147, 1949, pp. 114-115, 1ill.

1949 (21 June - 27 September).

Traditional Art of the British Colonies, Royal Anthropological Institute, London. There was a large collection of African artefacts including sculptures. Over 2,500 visitors including distinguished British artists and a large number of British and foreign press attended, (though the reviews are not specific in their references). The purposes of the exhibition were: (i) To put before the public some of the highest manifestations of the artistic genius of Colonial Peoples and to demonstrate that, if they lagged behind the British in material progress and in various other ways, there was still much for the British to learn from them. (ii) To bring anthropology and the work of the Institute to the attention of a wider public. See Man (London), Vol.49, No.145, October 1949, pp. 109, 4ills.

1951 (25 May - 30 September).

Traditional Sculptures from the Colonies, Art Gallery of the Imperial Institute, London. At the exhibition Henry Moore and William Fagg saw a Bende Ibo Headdress from Nigeria which greatly interested Moore. According to Fagg this sculpture encouraged Moore to re-explore his own ideas of sculpture in the 1930s. The text of the catalogue was written by Fagg. See Fagg, 'Tribal Sculpture and the Festival of Britain', Man (London), Vol.51, No.124, June 1951, pp. 73-6, 1ill; Henry Moore, 'Tribal Sculpture', Man (London), Vol.51, No.165, June 1951, pp. 95-7; and K.C.Murray, 'Traditional Sculpture from the Colonies', The Burlington Magazine (London), Vol.93, No.581, August 1951, pp. 259-61, 5ills.

1952 (7 May - 2 June).

Primitive Art at the Manchester Museum, Manchester Museum, Manchester. Introduction and text of catalogue were written by A.C.Sewter and Frank Willet.

1953 (September).

The Webster Plass Collection of African Art. A memorial exhibition held in King Edward VII Galleries of the British Museum, London. It comprised the collection of Mr. Plass and his wife of Philadelphia made between 1945 and 1952. The catalogue text was written by William Fagg. The collection was bequeathed to the British Museum in the same year following the death of Mr.Plass.

1957.

The Institute of Contemporary Arts organised an exhibition of African sculpture which consisted of metal casting from the Guinea Coast of Africa.

1957.

The County Borough of Swansea, Swansea, organised an exhibition of African sculpture.

1958.

Exhibition of Nigerian Pottery, Berkeley Galleries, London.

1959.

Sculpture of the Tellem and Dogon, Hanover Gallery, London.

1960 (26 January - 25February).

A Small Anthology of the Human Figure, Arcade Gallery, London.

1960 (May - July).

Epstein's Collection of Tribal and Exotic Sculpture, The Arts Council Gallery, London. About half of the exhibits were from Africa. Catalogue introduction by William Fagg, pp. 42, ill.

1960 (November)

An Exhibition of Commonwealth Art including African sculpture was organised by the Commonwealth Society in the home of Lord Bosson in Carlton Gardens, London.

1962 (24 February - 24 March).

An Exhibition of African Sculpture, Royal Scottish Museum. It was organised by the University of Edinburgh. Catalogue, pp. 63, ill.

1964.

Exhibition of Tribal Sculpture from New Guinea and Africa, Brook Street Gallery, London. Reviewed by Keith Roberts in The Burlington Magazine (London), Vol.106, No.730, p. 45.

1966 (February).

Exhibition of the Ethnographic Collection, Main Exhibition Hall, University Museum, Oxford. Items included African sculptures in wood, terra cotta and bronze. See The Burlington Magazine (London), Vol.103, No.755, February 1966, p. 102.

1966-67 (30 November 1966 - 21 January 1967).

Primitive Art From 2500BC, Gimpel Fils, London. The exhibition comprised Anatolian, Cycladic, South Arabian art, Pre-Columbian terra cotta and golds. The African work included Ashanti weights. The rest of the exhibits were Eskimo contemporary carvings, stones, prints and coloured drawings.

1967 (October - November).

Tribal Art From Africa, Malanesh and South America, Gallery Fourty-Three, London. See Studio (London), Vol.174, No.893, October 1967, p. 170.

1967 (May - September).

The exhibition of African Art, O'Hana Gallery, London. Masks and figures from Dahomey, Nigeria and from the Baule, Dan, Balumbo, Bini and Bambara tribes were shown. These works were shown alongside a selection of works by the 19th and 20th century masters. These included Cezanne, Dardenne, Degas, Chagall, Jongkind, Maillol, Pissaro, Renoir, Sisley and Vuillard. See Studio (London), Vol.174, No.892. September 1967, p. 118.

1967.

West Africa: Court and Tribal Art. The exhibition was organised by the Arts Council of Great Britain and William Fagg. It toured to the following venues: The Arts Council Gallery, London; Cambridge (22 April - 13 May); The Abbot Hall Art Gallery, Kendal (20 May - 11 June); The Cliffe Castle Museum, Keighley (17 June - 8 July). Introduction to the Catalogue was by Fagg.

1967-68 (30 November 1967 - 20 January 1968).

Magic in Art, Gimpel Fils, London. Paintings by Alan Davie and Primitive art including African sculptures were shown.

1968-69.

Primitive Art From 2500 BC and 50 Ivory Coast Masks, Gimpel Fils, London.

1969-70 (25 November 1969 - 27 February 1970).

Makonde Art, Grosvenor Gallery, London.

1970.

Divine Kingship in Africa. The Museum of Mankind, London. See William Fagg, Divine Kingship in Africa. British Museum Publications, London, 1970, pp. 64, 35ills.

1970.

Upon the Edge of An Abyss, Gallery Fourty-three, London.

1971 (25 May - 2 July).

Fine African Sculpture, Alexander Martin, London.

1973 (21 January - 15 April).

A Still Ecstasy, Walker Gallery, Liverpool. See Antique Dealers and Collectors' Guide 1973, p. 100.

1973.

Makonde Art, Search Gallery, London. The exhibition was reviewed by C.Burlard in Art Review (London), Vol.25, No.3, 10 February 1973, p. 68, 1ill.

1973.

The Collection of African art formed by the late Prince William of Gloucester and presented by the royal Anthropological Institute to the Museum of Mankind, London was exhibited.

1974 (1 February - 31 May).

Masks of Africa, City of Exeter Museum and Art Gallery, Exeter. African masks and royal headdresses in the collection of the Exeter Museum were exhibited. They dated from 19th century to the 1970s.

1974 (February).

Contemporary Makonde Sculpture, The Commonwealth Art Gallery, London. The exhibition was reviewed by C.Burland in Arts Review (London), Vol.26, No.3, 8 February 1974, p.58.

1974 (May - August).

Traditional Tribal Sculpture, Arcade Gallery, London. Of the 105 Nigerian sculptures displayed more than half were wood carvings and were datable between 1830 and 1940. The exhibition was reviewed by Keith Robert in The Burlington Magazine (London), Vol.116, No.857, May 1974, p. 287; and by J.B.Donne in Connoisseur (London), Vol.186, No.750, August 1974, pp.12-13, 6ills.

1974 (October - November).

Masks and Figures. Arcade Gallery, London. Catalogue, pp., 8ills.

1974 (August - December).

Yoruba Religious Cult, Museum of Mankind, London. See The Burlington Magazine (London), Vol.116, No.857, August 1974, p. 487.

1975 (10 July - 30 September).

African Fine Art Then and Now: Tribal Sculpture and Contemporary Art, The Royal Commonwealth Society Hall, London. The exhibition was organised by the Trustees of African Fine Art Gallery. In addition

there were many traditional and contemporary African works on sale at 'very reasonable prices'. The invitation card reproduces a photograph of a wooden male figure from Dogon, Mali, with the following words by William Fagg:

One is tempted to think that the Colossus of Rhodes may have looked something like this.

1975 (November).

Shona Sculpture, Anthropos Gallery, London. The exhibition was reviewed by C.Burland in Art Review (London), Vol.27, No.24, 28 November 1975, p. 688.

1976 (13-28 January).

Exhibition of Joseph Herman Drawings, Paintings and Negro Primitive art from his own Collection. The exhibition was held at the Department of Fine Art, West Surrey College of Art and Design, Surrey.

1976 (March - May).

African Tribal Sculpture, Arcade Gallery, London.

1976 (April).

The Art of the Hausa, Commonwealth Institute, London. See Connoisseur (London), Vol.191, No.770, April 1976, p. 322.

1978 (August - October).

African Tribal Sculpture, Arcade Gallery, London. The catalogue introduction was written by David Attenborough.

1981 (13 January - 5 April).

Art From Africa, Commonwealth Institute London, and presented by the visiting Arts Unit of Great Britain. The exhibition was assembled for the first Festival of World Cultures, Horizons, Berlin, in the summer of 1979, following which it toured to Bremen, Stockholm, Erlangen, Amsterdam and Frankfurt. The London show was the last one before the exhibition was dispersed. It was a mammoth survey of a contemporary African art.

1981.

An Exhibition of Baule Sculpture, The Arcade Gallery (The Royal Arcade), London. Catalogue, pp.67, 97ills.

1982-83 (30 October 1982 - 23 January 1983).

Treasures of Ancient Nigeria, Royal Academy of Art, London, The exhibition was sponsored by Mobil and it was reviewed by David Thompson, 'Treasures of Ancient Nigeria:An African Legacy', Studio International (London), Vol.196, No.998, January 1983, pp. 44-5, 3ills.

1984 (4 August - 9 September).

Into The Open, Mappin Art Gallery, Sheffield. See Art and Artists

(London), August 1984, p. 47 and September 1984, p. 47.

APPENDIX III
MUSEUMS AND GALLERIES WITH AFRICAN COLLECTIONS
IN BRITAIN

The list below is based upon an unpublished register of Ethnographic Collections in museums in the United Kingdom, compiled in 1980 by the Museum ethnographers' Group through a preliminary survey. The Group's list is not complete and comprehensive for there are still more museums to be covered. The Register indicates about 188 museums and galleries with African collections with items ranging from 1 to a few thousands.

The list below is limited to museums and galleries with over 100 items from Africa which include wood sculptures and other artefacts.

Art Gallery and Museum Services, Cheltenham	198
Bexhill Museum	100
Birmingham City Museum and Art Gallery, Pinto Collection, Birmingham	700
Bradford Metropolitan D.C. Arts And Museum Division, Bradford	200
Central Museum and Gallery, Manchester	820
City Museum and Art Gallery, Bristol	3,205
Clifton Park Museum and Gallery, Rotherham	100
Castle Museum, Norwich	100
Darlington Museum, Darlington	100
Department of Anthropology, University College of London, London	600
Dorman Museum, Middlesbrough	110
Gray Art Gallery and Museum, Cleveland	100
Hertford Museum, Hertford	100
Horniman Museum and Library, London	6,650
Horsham Museum, Horsham	100
Merseyside County Museums, Liverpool	7,400
McLean Museum and Art Gallery, Greenock	200
Montrose Museum, Montrose	187
Museum of London, London	100
Museum and Art Gallery, Kilmarnock	500

Museum Services, Poole	130
Nuneaton Museum and Gallery, Nuneaton,	102
Perth Museum and Art Gallery, Perth	100
Reading Museum and Art Gallery, Reading	176
Rhodes Memorial Museum and Commonwealth Centre, Herts	200
Rossendale Museum, Rossendale	192
Royal Albert Memorial Museum, Exeter	5,000
Royal Pavilion Art Gallery and Museums, Brighton	2,670
Sainsbury Centre for The Visual Arts, University of East Anglia, Norwich	103
Sheffield City Museum, Sheffield	500
Stirling Smith Art Gallery and Museum, Stirling	537
The Ashmolean Museum, Oxford	800
The Castle Museum, Nottingham	350
The George Brown Collection, University of Newcastle, Newcastle upon Tyne	3,100
The George Museum, Bath	400
The Hunterian Museum, Glasgow	1,080
The Manchester Museum, University of Manchester, Manchester	500
The Museum, Ipswich	2,200
The Museum of Mankind, London	77,000
The Museum, Saffron Walden	850
The Powell Cotton Museum, Birchinton	17,000
The University of Birmingham, Centre for West African Studies Birmingham	500
Torquay National Historic Museum, Torbay	155
Townsley Hall Art Gallery and Museum, Burley	150
Ulster Museum, Northern Ireland	1,716
University Museum of Archeology and Anthropology, Cambridge	11,500

Wallace Collection, London	351
Wednesbury Ary Gallery, Wednesbury	140
Wigan Museum, Wigan	202
Winchester City Museums, Winchester	106
Wisbech and Fenland Museum, Wisbech	270
Woodspring Museum, Western Super Mare	130

BIBLIOGRAPHY

- ABBATE, Francesco (ed.). African Art and Oceanic Art. Octopus Books, London, 1972.
- ADAM, Leonard. Primitive Art. Cassell and Company, London. 1963.
- ALBERT, Max. 'Relationships Between African Tribal Art and Modern Western art', Art Journal (London), Vol.31, No.4, June 1972, pp. 387-96.
- ANSCOMBE, Isabelle. Omega and After: Bloomsbury And The Decorative Art. Thames and Hudson, London. 1981.
- ANTHONY d'Offay Gallery. The Omega Workshops: Alliance and Enemity in English Art 1911-20, Exhibition Catalogue, 18 January - 6 March 1984, London.
- ARCHER, W.G. and MELVILLE, Robert. 40,000 Years of Modern Art. Institute of Comtempory Arts, London. 1949.
- ARCHER, W.G. 'A tribute To Roger Fry', Apollo (London), Vol.96, No.128, October 1972. pp. 360-2.
- ARGANA, Guilo Carlo. Moore. Harry N. Adams, New York. 1972.
- ARMATTOE, R.E.G. Golden Age of West African Civilization. 'The Londonderry Sentinel', Londonderry. 1946.
- ASIHENE, E.V. Introduction To Traditional Art of West Africa. Constable and Company, London. 1972.
- AYRTON, Michael. 'The Heritage of British Painting: II Inferiority Complex', Studio (London), Vol.132, No.642, September 1946. pp. 132-3.
- AYRTON, Michael. 'The Heritage of British Art: III Composition', Studio (London), Vol.123, No.643, October 1946. pp. 103-4.
- BALCH, E.S. and MACFARLINE, E. Arts of The World: Comparative Art Studies. Allen Lane and Scott, Philadelphia. 1920.
- BARNES, Albert C. 'Primitive Negro Sculpture and Its Influence on Modern Civilization', Opportunity (New York), Vol.28 No.4, May 1928, pp. 139-40, 147.
- BARR Jr, Alfred. Matisse: His Life and His Public. Museum of Modern Art, New York. 1951.
- BASCOM, William. African Art in Cultural Perspective: An Introduction. W.W.Norton and Company, New York. 1973.
- BATTEISS, W.W. and others. The Art of Africa. Shuter and Shooter, Pietermaritzburg. 1958.
- BEAUMONT, Mary Rose. 'The Omega Workshops, Crafts Council and Anthony d'Offay Gallery', Art Review (London), Vol.36, No.1, 20 January 1984. pp. 42-3.
- BELL, Clive. 'Post-Impressionism And Aesthetics', The Burlington

- Magazine (London), Vol.22, October 1912. pp. 266-30.
- BELL, Clive. 'Contemporary Art in England', The Burlington Magazine (London), Vol.31, No.172, July 1917. pp 30-7.
- BELL, Clive. 'Negro Sculpture' The Athenaeum(London), Vol. , No.4712, 20 August 1920, pp. 247-8.
- BELL, Clive. 'Mr.Fry's Criticism', New Statesman (London) 8 January 1921. pp.422-3.
- BELL, Clive. Since Cezanne. Harcourt Brace Incorporated, New York. 1922. pp. 113-21.
- BELL, Clive. 'How England Met Modern Art', Art News (London), Vol.XLIX, October 1950. pp. 24-7.
- BELL, Graham. 'Henry Moore', New Statesman and Nation. 7 November, 1936, p. 709.
- BENSON, E.M. 'Seven Sculptors', American Magazine of Art, 28, August 1935, pp. 77-80.
- BERTRAM, Anthony. A Century of British Painting 1851-1851. Phaidon Press, London. 1952.
- BIEBUYCK, Daniel (ed.). Tradition And Creativity in Tribal Art. University of California, Berkeley. 1969.
- BLACK, Robert. The Art of Jacob Epstein, World Publishing Company, New York, 1940.
- BLAKE, Christopher (ed.). Modern English Art, Allen and Urwin, London, 1937.
- BLUNT, Anthony and POOL, Phoebe. Picasso: Formative Years. Studio Books, London. 1962.
- BOAS, Franz. Primitive Art. Dover Publications, New York. 1955.
- BODROGI, Tibor. Art in Africa. McGraw-Hill Book Company, London. 1968.
- BRAVEMANN, Rene A. West African Sculpture. University of Washington Press, Seattle, 1970.
- BRAIN, Robert. Art and Society in Africa. Longman, London. 1980.
- BRODZKY, Horace. Gaudier Brzeska 1891-1915. Faber and Faber, London. 1933.
- BRODZKY, Horace. Gaudier-Brzeska, Drawings. Faber and Faber, London. 1946.
- BRODZKY, Horace. '40 Years After Henri Gaudier Brzeska', Antique Dealers and Collectors' Guide. February 1955. p. 33.
- BROOKS, Dorothy. 'The Influence of African Art on Contemporary European Art', African Affairs(London), Vol.55, No.218, January 1956, pp. 51-9.

- BROPHY, John. The Face in Western Art. George G. Harrap Company, London. 1963.
- BUCKLE, Richard. Introduction to Epstein Drawings with notes by Lady Kathleen Epstein, Faber and Faber, London. 1962.
- BUCKLE, Richard. Jacob Epstein, Sculptor, Faber and Faber Limited, London. 1963.
- BURLAND, Cotie. Gods and Demons in Primitive Art. Paul Hamlyn, London. 1973.
- BUSCH, N.F. 'British Sculptors', Life (London), Vol.22, 20 January 1947, pp. 77-80.
- BUSCH, N.F. 'England's most noted sculptor', Design (London) Vol.No.48, February 1947, pp. 14-15.
- CAHIL, Holger. 'American Sources of Modern Art', Studio (London), Vol.108, No.497, August 1934, pp. 59-64.
- CARRINGTON, Noel (ed). Mark Gertler: Selected Letters. Hart-David, London. 1972.
- CASSON, Stanley. Some Modern Sculptors. Oxford University Press, Oxford. 1928.
- CASSON, Stanley. 'Negro Art', The Listener (London), Vol.IX, No.227, 17 May 1933, pp. 769-771.
- CHIPP, H.B. (ed.). Theories of Modern Art. University of California, Berkeley. 1968.
- CHRISTENSEN, E.O. Primitive Art. Crowell, New York. 1955.
- CHRISTIE'S. Catalogue of Egyptian, Greek and Roman Antiques and Primitive Works of Africa, Asia, North and South America, Oceania and Australia from Epstein Collection. London. 15 December 1961.
- CLARK, Kenneth (ed). Last Lectures by Roger Fry. Cambridge University Press, London. 1939.
- CLUTTON-BROOK, A. 'Post-Impressionists', The Burlington Magazine (London), Vol.28, October 1910, pp. 216-18.
- COLE, Roger. Burning to speak: The life and Art of Henri Gaudier-Brzeska. Phaidon Press, Oxford. 1972.
- COLINS, H.F. 'Henry Moore, Sculptural innovator', School Art No.62, October 1962, pp. 36-37.
- COLLINS, Judith. The Omega Workshops. Secker and Warburg, London. 1983.
- COMPTON, Susan ed. British Art in 20th Century: Modern Movement. Prestl-Verlag, Munich. 1986.
- COOPER, Douglas. The Courtauld Collection: A Catalogue and Introduction. The Athlone Press, London. 1954.

Vol.48, No.5, 1977, pp. 66-70.

DOW, A. Warren. 'The Post-Impressionists', The Spectator (London), No.4398, 12 October 1912, p. 556.

DREW, O.R. 'Post-Impressionism', Rhythm (London), Vol.12, December 1912, pp. 363-9.

DUERDEN, D. African Art. Hamlyn, London. 1972.

DUMAN, Michael and MUNTON, Alan. 'Omega Workshops' Enemy News (Newsletter of the Wyndham Lewis Society, London), No.19, Summer 1984, pp. 42-5.

DUNLOP, Ian. The Shock of The New: Seven Historic Exhibitions of Modern Art. Weidenfield and Nicolson, London. 1972.

DUVEEN, Sir Joseph, Thirty Years of British Art. The Studio, London. 1930.

EASTON, Malcolm. Art In Britain 1890-1940. University of Hall, Hall. 1967.

EDE, H.S. Savage Messiah. William Heinemann, London. 1931.

EDINBURGH FESTIVAL SOCIETY. A Catalogue of the Epstein Memorial Exhibition, Edinburgh. 1961.

EDITORIAL. 'Roger Fry and The Burlington Magazine', The Burlington Magazine (London), Vol.108, No.763, March 1966, pp. 493.

EDITORIAL. 'Fifty years of The Burlington Magazine', The Burlington Magazine (London), Vol.95, No.600, March 1953, pp. 63-65.

EGONU, Uzo. 'African Art: Its Impact on the West', Art Review (London), Vol.30, No.21, 9 November 1984, pp. 558.

ELISOFON, Eliot. and FAGG, William. The Sculpture of Africa. Thames and Hudson, London. 1958.

ELSEN, Albert E. Origins of Modern Sculpture: Pioneers and Premises. Phaidon Press, London. 1974.

ELSEN, Albert E. Purpose of Art: An Introduction to History and Appreciation of Art. Holf, Richard and Wilson, New York. 1967.

ELSEN Albert E. 'Henry Moore's Reflections On Sculpture', Art Journal (London), Vol.6, No.7, 1967. pp. 352-8.

EPSTEIN, Jacob. Let There be Sculpture: An Autobiography, Michael Joseph, London, 1944.

ETTLINGER, D.L. 'German Expressionism and Primitive Art', The Burlington Magazine (London), Vol.110, No.781, 1968, pp. 191-200.

FAGG, William. 'A Master Sculptor of the East Congo', Man (London), Vol.48, No.42, April 1948, pp. 37-8.

FAGG, William. 'Two Early Masks From the Dan Tribes in the British Museum', Man (London), Vol.55, No.175, November 1955, pp. 161-2.

- FAGG, William. 'The Dilemma Which Faces African Art', The Listener (London) Vol.XLVI, No.1176, 13 September 1951. pp. 413-15.
- FAGG, William. The Webster Plass Collection of African Art. British Museum Publications, London. 1953.
- FAGG, William. 'The Study of African Art', Bulletin of the Allen Memorial Art Museum (Oberlin), Vol. 12, 1955-56, pp. 44-61.
- FAGG, William. 'A Colossal Mask From the Baga of Guinea', British Museum Quarterly (London), No.24, 1961, pp. 61-65.
- FAGG, W. and PLASS, M. African Sculpture, Anthology. Studio Vista, London. 1964.
- FAGG, William. Tribes And Forms in African Art. Methuen, London. 1966.
- FAGG, William, The Tribal Image: Wooden Figure Sculpture of The World. British Museum Publications, London. 1970.
- FAGG, William Miniature African Wood Carvings. Adams and Dart, Bath. 1970..
- FALKENSTEIN, C. 'Work of Henry Moore', Art and Architecture (London), Vol.71, September 1954. pp. 11-12.
- FARR, Dennis. English Art 1870-1940. Oxford University Press, Oxford. 1978.
- FARRINGTON, Jane. Wyndham Lewis. Lund Humphries, London. 1980.
- FLEMMING, H.T. Henry Moore. Piper Verlag, Munich. 1956.
- FORGE, Anthony (ed.). Primitive And Society. Oxford University Press, London. 1973.
- FRASER, Douglas. 'African Masks From an Unrecorded Province' Man (London), Vol.60, No.44, May 1960, p. 65.
- FRASER, Douglas. Primitive Art. Thames and Hudson, London. 1962.
- FRASER, Douglas. 'The Discovery of Primitive Art', in Anthropology and Art: Reading in Cross-Cultural Aesthetics, edited by Charlotte Otten, Natural History Press, New York. 1971. pp. 20-36.
- FRASER, Douglas and COLE, H. African Art and Leadership. University of Wisconsin Press, Madison. 1972.
- FRY, Roger. Vision and Design. Chatto and Windus, London. 1920.
- FRY, Roger, Transitions, Critical and Speculative Essays On Art. Chatto and Windus, London. 1926.
- FRY, Roger. 'Mr Epstein's Sculpture at the Leicester Galleries', The Newstatesman (London), Vol.22, 26 January 1924. pp. 450-1.
- FRY, Roger, 'Mr. Frank Dobson's Sculptures', The Burlington Magazine (London), Vol.XLVI, No.265, April 1925. pp. 171-77.

- FRY, Roger. 'Henri Gaudier-Brzeska', The Burlington Magazine (London) Vol.29, No.161, August 1916. pp. 209-210.
- GARROULD, A. and others. Henry Moore Early Carvings 1920-1940. Leeds City Art Galleries, Leeds. 1982.
- GAUDIER-BRZESKA, Henri. 'The Allied Artists Association', The Egoist (London), 15 June 1914, pp. 227-8.
- GAUNT, William. The March of the Modern. Jonathan Cape, London. 1949.
- GEIST, Sdney. Brancusi. Studio Vista, London. 1968.
- GILLON, Werner. Collecting African Sculpture. W.J.Mackay, London. 1980.
- GILLON, Werner. A Short History of African Art. Viking Penguin, New York. 1984.
- GOLDING, Douglas. 'Artists and Pictures', Studio (London), Vol.107, No.491, February, 1943. pp. 100-3.
- GOLDERING, Douglas. The Nineteen Twenties: A General Survey And Some Personal Memiors. Wicolson and Watson, London. 1945.
- GOLDWATER, Robert. Primitivism in Modern Art. Alfred A.Knoff, New York. 1938.
- GOLDWATER, R. and TREVENS, M. (eds). Artist On Art, From XIV to XX Century. Pantheon Books, New York. 1945.
- GOLDWATER, Robert. Traditional Art of the African Nations. Museum of Primitive Art, New York. 1961.
- GOLDON, Donald E. Modern Art Exhibitions 1910-16, Prestel-Verlag, Munich. 1974.
- GRABURN, Nelson H.H. Ethnic and Tourist Arts. University of Colifornia Press, Los Angeles. 1971.
- GRAFTON GALLERIES. Manet and The Post-Impressionists Exhibition An Exhibition Catalogue, 8 November 1910 - 15 January 1911. London.
- GRAFTON GALLERIES. Second Post-Impressionist Exhibition. An Exhibition Catalogue, 5 October - 13 December 1912. London.
- GREENHALGH, Michael and MEGAW, Vincent (eds). Art In Society: Studies in Style and Culture and Aesthetics. Gerald Duckworth, London. 1978.
- GRIAULE, Marcel. Arts of The African Native. Thames and Hudson, London. 1950.
- GRIERSON, John. 'The New Generation in Sculpture', Apollo (London) Vol.12, No.71, December 1930. pp. 347-51.
- GRIGSON, Geoffrey. Henry Moore. Penguin, Hardmondsworth. 1943.
- GROHMANN, Will. The Art of Henry Moore. Harry N.Abrams, New York. 1960.

- GUILLAUME, Paul and MONRO, Thomas. Primitive Negro Sculpture. Hacker Art Books, New York. 1926.
- GUILLAUME, Paul. 'The Triumph of the Ancient Negro Art', Opportunity (London), Vol.4, No.41, May 1926. pp. 146-7.
- HALL, Donald. Henry Moore: The Life and Work of a Great Sculptor. Harper and Row Publishers, New York. 1966.
- HALL, U.H. 'West African Masks', Connoisseur (London), Vol.93, No.394, June 1934, pp. 380-83.
- HAMILTON, George Heard. Painting and Sculpture in Europe 1880-1940. Penguin Books, Middlesex. 1972.
- HAMNETT, Nina. Laughing Torso: Reminiscences. Constable, London. 1932.
- HANDLEY-READ, Charles. The Art Of Wyndham Lewis. Faber and Faber, London. 1951.
- HANNAY, Howard. Roger Fry and Other Essays. Allen and Urwin, London. 1937.
- HARE, T.L. 'Much Ado About "Genesis"', Apollo (London). Vol.13, No.75 March 1931. pp. 176-8.
- HARRISON, Charles. 'Roger Fry in Retrospect', Studio International (London), Vol.171, May 1966, pp.220-1.
- HARRISON, Charles. English Art And Modernism 1900-1939. Indiana University Press, Bloomington. 1981.
- HASKEL, Arnold L. The Sculptor Speaks, Jacob Epstein to Arnold L. Haskell, A Series of Conversations on Art. William Heinemann, London. 1931.
- HEDGECOE, John. Henry Moore. Simon and Schuster, New York. 1968.
- HERSKOVITS, Melville J. The Backgrounds of African Art. Denver Art Museum, Denver. 1945.
- HERTBERT, Robert (ed). Modern Artists on Art: Ten Unabridged Essays. Prentice-Hall, New Jersey. 1964.
- HIMMELHEBER, Hans. 'The Concave Face in African Art', African Arts (Los Angeles), Vol.4, No.3, 1971. pp. 50-56.
- HIND, C. Lewis. The Post-Impressionists. Methuen and Company, London. 1911.
- HODIN, J.P. The Dilemma of Being Modern. Routledge and Kegan Paul, London. 1956.
- HODIN, J.P. Henry Moore. Zwemmer Publications, London. 1958.
- HOLY, Ladislav. Art of Africa: Masks and Figures from East and Sought Africa. Paul Hamlyn, London. 1967.

- HONE, Joseph. The Life of Henry Tonks. Heinemann Press, London. 1939.
- HOOPER, J.T. and BURLAND, C.A. The Art of primitive Peoples. Fountain Press, London. 1935.
- HUBBARD, Hesketh. A Hundred Years of British Painting 1851-1951. Logmans, London. 1951.
- HUGHES, Robert. The Shock of The New Art and The Century of Change. British Broadcasting Corporation, London. 1980.
- HULME, T.E. Speculation: Essays on Humanism and the Philosophy of Art. Routledge and Kegan Paul, London. 1924.
- HULME, T.E. 'Mr. Epstein and the Critics', The New Age (London), 25 December 1913. pp. 251-3.
- HUNT, Charles. 'Africa and the Liverpool Museum', African Arts (Los Angeles), Vol.5, No.3, 1972, pp. 46-51.
- IMPERATO, P.James. Dogon Cliff Dwellers: The Art of Mali's Mountain People. Dover Publications, New York. 1972.
- JAMES, Philip. ed. Henry Moore on Sculpture. Viking Press, New York. 1966.
- JANUS, P.D. (ed). Henry Moore on Sculpture: A Collection of the Sculptor's Writings and Spoken Words. London. 1964.
- JEFFERSON, Louise E. The Decorative Arts of Africa. Collins St. James Place, London. 1974.
- JIANOU, Ionel. Brancusi. Adams Books London. 1963.
- JOHNSON, C. W. H. A Short Account of British Painting. G.Bell and Sons, London. 1934.
- JONES, G.J. 'On the Identity of Two Masks from the Southeastern Nigeria in the British Museum', Man (London), Vol.39, No.35, 1939, pp. 33-4.
- JOPLING, Carol F. Art art Aesthetics in Primitive Societies. E.P.Dutton, New York. 1971.
- JOYCE, T.A. 'On a Ceremonial Mask and Dress from the Upper Zambesi, Now in the British Museum', Man (London), Vol.3, No.38, 1903. p. 75.
- JOYCE, T.A. 'Note On A Carved Door and Three Fetish Staves From Northern Nigeria', Man (London), Vol.3, No.100, 1903, pp. 177-79.
- JOYCE, T.A. 'The Portrait Statue of Makope Mbulu, 110th Paramount Chief of the Bushongo', Man (London), Vol.25, No.115, 1925, pp. 185-6.
- KAHNWEILER, D.H. Juan Gris: His Life and Work. Lund Humphries, London. 1947. pp. 70-8, 137.
- KAHNWEILER, D.H. 'Negro Art and Cubism' Horizon (London), Vol.18, No.108, 1948. pp. 412-20.
- KAPLAN, E. and MANSO, Susan. (eds.). Major European Art Movements.

- 1900-1945, A Critical Anthology. E.P.Dutton, New York. 1977.
- KEITH, Robert. 'Fry's Morality of Style and Design', The Burlington Magazine (London), Vol.106, No.730, January 1964. p. 45.
- KJERSMEIER, Carl. African Negro Sculpture. A. Zwemmer, London. 1947.
- LAMBERT, Rosemary. The Twentieth Century. Cambridge University Press, Cambridge. 1981.
- LAUDE, Jean. The Art of Black Africa. University of California, Berkeley. 1971.
- LEDERER, Pepi. 'Primitive Art of Africa and the Polynesia Islands: In the Collection of Mr Curtis Moffat', The Connoisseur (London), Vol.XCV, No..., April 1935. pp. 205-210.
- LEIRIS, M. and DELANGE, J. African Art. Thames and Hudson, London. 1967.
- LEUZINGER, Elsy. Africa: The Arts of Negro Peoples. Methuen, London. 1960.
- LEUZINGER, Elsy. The Art of Black Africa. Studio Vista, London. 1972.
- LEVY, Mervyn. 'The Artist at Work: Henry More Sculpture Against the Sky', Studio (London), Vol.167, No.853, May 1964. pp. 178-185.
- LEVY, Mervyn. Gaudier-Brzeska: Drawings and Sculpture. October House, New York. 1965.
- LEWIS, Percy Wyndham (ed.). Blast 1. Jane Lane, London. 1914.
- LEWIS, Percy Wyndham. 'Moore and Hepworth', The Listener (London), Vol.XXXVI, No.297, 17 October 1946. p. 505.
- LEWISON, Jeremy (ed.). Henri Gaudier-Brzeska, Sculptor 1891-195. Kettle's Yard Gallery, Cambridge. 1983.
- LIPKE, Willian C. 'The Omega Workshops and Vorticism', Apollo (London), Vol.91, No.41, March 1970. pp. 224-31.
- LITCHTENSTERN, Chrita. 'Henry Moore and Surrealism', The Burlington Magazine (London), Vol.CXXIII, No.944, November 1981. pp. 657-9.
- LYNTON, Nobert. The Story of Modern Art. Phaidon, Oxford. 1980.
- MACAGGY, D. 'English Sculptors', Architect and Engineer (London), 154. August 1946. pp. 4-6.
- MARCEL, Griaule. Arts of the Africa Native. Thames and Hudson, London. 1950.
- MBITI, J.S. Introduction to African Religion. Heimann Books, London. 1975.
- MacAGGY, D. 'English Sculptors', Architect and Engineer (London), Vol.154, August 1964. pp. 4-6.

- MacCARTY, Desmond. 'The Art-Quake of 1910: Desmond MacCarthy on the Post-Impressionist Exhibition', The Listener (London), Vol.XXXVIII, No.838, 1 February 1945. pp. 120-25.
- MacCOLL, D.S. 'A Year of Post-Impressionism', The Nineteenth Century And After (London), Vol.LXXI, No.420, January 1912, pp. 285-302.
- MARKINO, Yoshio. 'The Post-Impressionists and Others' The Nineteenth Century And After (London), Vol.LXXII, No.432, February 1913, pp. 317-27.
- McCALL, D.F. and BAY, Edna. (eds.). African Images: Essays In African Iconology. Boston University, Boston. 1975.
- McLEOD, Malcolm. Treasures of African Art. Abbeville Press, New York. 1980.
- McLEOD, Malcolm. Ethnic Sculpture. British Museum Publications, London. 1985.
- MEAUZÉ, Pierre. African Art: Sculpture. Weidenfiel and Nicolson, London. 1968.
- MEYEROWITZ, Eva L.R. 'The Taste of African Art', Apollo (London), Vol.107, No.193, March 1978, pp. 212-19.
- MICHEL, Walter. Wyndham Lewis: Paintings and Drawings. Thames and Hudson. 1971.
- MILLER, E. The Noble Cabinet: A History of The British Museum. Andre Deutsch, London. 1973.
- MITCHINSON, David. Henry Moore: Unpublished Drawings. MacMillan, London. 1972.
- MITCHINSON, David. Henry Moore. MacMillan, London. 1981.
- MOORE, Henry. 'The Sculptor Speaks', The Listener, (London), Vol.XVII, No.449, Wednesday 18 August 1937. pp. 388-340.
- MOORE, Henry. 'Primitive Art', The Listener (London), Vol.XXV, No.641, 24 April 1941. pp. 598-9.
- MOORE, Henry. Henry Moore at the British Museum, British Museum Publications, London, 1981.
- MONTI, Franco. African Masks. (Translated by Andrew Hale). Hamlyn, Feltham. 1969.
- MORRIS, Lynda. (ed.). Henry Tonks and The 'Art of Pure'. The Art Council of Great Britian, London. 1985.
- MOUNT, Marshall W. African Art: The Years Since 1920. Indiana University Press, Bloomington, Indiana. 1973.
- MUENSTERBERGER, W. Sculpture of Primitive Man. Thames and Hudson, London. 1955.
- MURRAY, K.C. 'The Ancestor Figure of Oran, Southern Nigeria', The

- Burlington Magazine (London), Vol.89, No.536, November 1947, pp. 310-14.
- MURRAY, K.C. 'Headdresses Combining Human and Animal Features', Mam (London), Vol.48, No.1, 1948, pp. 1-2.
- MURRAY, J.Middleton. 'Negro Sculpture', The Nation, Vol.27, No.641, 17 April 1920. pp. 68-9.
- NAIRNE, S. and SEROTA, N (eds.). British Sculpture in the Twentieth Century. Whitechapel Gallery, London. 1981.
- NEVE, Christopher. 'The Short Fuse: Gaudier Brzeska', Country Life (London). Vol.CLVII, No.4086, 23 October 1975. pp. 1072-3.
- NEWTON, Eric. European Painting and Sculpture. Pengiun Books, London. 1964.
- d'OFFAY, Anthony. Abstract Art in England 1913-2915. d'Offay Couper Gallery, London. 1969.
- OLBRECHTS, Frans M. 'Contribution to the Study of the Chronology of African Plastic Art', Africa (London), Vol. 14, No.4, October 1943-4. pp. 183-93.
- OLDEROGGE, Dmitriya. The Art of African Negro From The Institute of Ethnography, Leningrad. (Translated by Philippa Hentges) Paul Hamlyn, London. 1969.
- OTTEN, Charlotte M. (ed.). Anthropology and Art. The Natural History Press, New York. 1971.
- OTTENBERG, Simon and Phoebe. (eds.). Cultures and Societies of Africa. Random House, New York. 1960.
- PALMER, J.Wood. 'Henri Gaudier-Brzeska (1891-1915)', Studio (London). Vol.153, No.771, June 1957. pp. 176-9.
- PARRINDER, Geoffrey. African Traditional Religion. S.P.C.K., London. 1954.
- PARRINDER, Geoffrey. African Mythology. Paul Hamlyn, London. 1967.
- PAULME, Denise. African Sculpture. Elek Books, London. 1962.
- PERROIS, Louis. La Statuaire Fan Gabon. ORSTDM, Paris. 1972.
- PEVNER, N. 'Omega', Architectural Review (London), No.90, August 1941, pp. 45-8.
- PEVNER, N. 'Thought on Henry Moore', The Burlington Magazine (London), Vol.87, No.513, December 1945. pp. 47-49.
- PIERCE, J.Smith. Paul Klee and Primitive Art. Garland Publishing, London. 1976.
- PLASS, Margaret. African Tribal Sculpture. University Museum, Philadelphia. 1956.

- PLASS, Margaret. Negro Sculpture. University Museum, Philadelphia. 1958
- PORTER, James A. The Appreciation of Negro Art Howard University Art Gallery, Washington DC. 1953.
- POUND, L.Ezra. Gaudier-Brzeska: A Memior. Jane Lane, London. 1919.
- POWELL, L.B. Jacob Epstein. Chapman Hall, London. 1932.
- de RACHEWILTZ, Boris. Black Eros: Sexual Customs of Africa from Prehistory to the Present Day. George Allen and Urwin, London. 1964.
- de RACHEWILTZ, Boris. Introduction to African Art. John Murray, London. 1966.
- RADIN, P. and SWEENEY, J.J. African Folktales and Sculpture. Pantheon Books., New York. 1953.
- RANGER, T.O. and KIMAMBO, I.N. The Historical Study of African Religion (With Special Reference to Central Africa). Richard Clay, Suffont. 1972.
- READ, Herbert. Henry Moore, Sculptor: An Appreciation. Zwimmer Publishing, London. 1934.
- READ, Herbert. Henry Moore Sculpture and Drawings. Lund Humphries, London. 1949.
- READ, Herbert. Contemporary British Art. Penguin Books, Harmondsworth. 1951.
- READ, Herbert. The Art of Sculpture. Faber and Faber, London. 1956.
- READ, Herbert (ed.). The Tenth Muse: Essays in Criticism. Routledge and Kegan Paul, London. 1957.
- READ, Herbert. Henry Moore, A Study of His Life and Work. Thames and Hudson, London. 1966.
- REDFIELD, Robert. and others. Aspects of Primitive Art. Museum of Primitive Art, New York. 1959.
- RICHARD, J.M. 'Henry Moore, Sculptor', Architectural Review (London), Vol.76, September 1934. pp.90-1.
- RICHMOND, B.W. 'Post-Impressionism', Morning Post (London), 16 November 1910, p. 5.
- RICHTER, A.R. 'Introduction To Henry Moore', Art in America Vol.35, January 1947. pp. 4-18.
- RILEY, Olive L. Masks And Magic. Thames and Hudson, London. 1955.
- RITCHIE, A.C. 'Sculptor's View on Man and Space', Saturday Review (London), Vol.51, 14 December 1968. pp. 43-4.
- ROBBINS, Warren. African Art in American Collections. Frederick Praeger, New York. 1966. pp. 22-26.

- ROBINSON, Allan. Poetry, Painting And Ideas, 1885 - 1914. MacMillan, London. 1985.
- ROBINSON, Ronald. and others. Africa and The Victorians. MacMillan, London. 1961.
- ROGER, L.R. Sculpture. Oxford University Press, London. 1969.
- ROSE, W.K. (ed.). Letters Of Wyndham Lewis. Methuen, London. 1963.
- ROSS, Robert. 'The Post-Impressionists at Grafton', Morning Post (London), 7 November 1910, p. 3.
- ROTHENBERG, A. 'Primitive Negro Sculpture', Craft Horizon (New York), Vol.9, No.4, 1949. pp. 6-11.
- ROTHENSTEIN, John. British Art Since 1900. Phaidon Press, London. 1962.
- ROTHENSTEIN, William. Men And Memoir: Recollections of William Rothenstein 1900 - 1922. Faber and Faber, London. 1932.
- ROTHENSTEIN, William. Since Fifty: Men and Memior, 1922-1932. Faber and Faber, London. 1939.
- RUBIN, Arnold. 'On the Study of African Sculpture', Art Journal, Vol.29, No.1, 1969, pp. 29-31.
- RUSSELL, John. 'The Challenge of African Art: The Lesson of Salisbury Congress', Apollo (London), Vol.76, No.9, November 1962, pp. 697-701.
- RUSSELL, John. Henry Moore. Allen Lane, London. 1968.
- RUSSELL, John. The Meaning of Modern Sculpture. Thames and Hudson, London 1974.
- RUTTER, Frank. Revolution in Art. Art News Press, London. 1910.
- RUTTER, Frank. Art In My Time. Rich and Cowan, London. 1933.
- SADLER, M.E. (ed.). Arts of West Africa (Excluding Music). Oxford University Press, London. 1935.
- SADLEIR, Michael. Michael Ernest Sadler (Sir Michael Sadler K.C.S.I.). Constable and Company, London. 1945.
- SALMON, André. 'Negro Art', translated by D.Brinton, The Burlington Magazine (London), Vol.36. No.205, April 1920. pp. 164-72.
- SCHMALENBACH, Werner. African Art. The MacMillan Company, New York. 1954.
- SEGY, Ladislas. 'Negro Sculpture in Interior Decoration', Studio (London), Vol.107, No.495, June 1934. pp. 326-27.
- SEGY, Ladislas. 'The Significane of African Art', Phylon (Atlanta), Vol.12, No.3, 1951. pp. 371-7.
- SEGY, Ladislas. 'Initiation Ceremony and African Sculptures', American

Image, Vol.10, No.1, 1953. pp. 57-82.

SEGY, Ladislav. African Art studies Vol.1: A Collection of Published Original Prints of Essays on African Sculpture. Witten Born and Company, New York. 1956,

SEGY, Ladislav. African Sculpture Speaks. A.A.Wyn Company, New York. 1956.

SEGY, Ladislav. African Sculpture. Dover Publications, New York. 1958.

SEGY, Ladislav. Masks of Black Africa. Dover Publications, New York. 1976.

SELDIS, J.H. Henry Moore In America. Phaidon Press, London. 1973.

SEVIER, Michael. 'Negro Art', Studio (London), Vol.102, No.460, July 1931, pp 116-121.

SHARPE, Alfred. 'A Carved Stool and Other Objects From British east Africa', Man (London), Vol.1, No.39, 1901, p.49.

SHONE, Richard. Bloomsbury Portraits. Phaidon Press, Oxford. 1976.

SIEBER, Roy. and RUBIN, Arnold. 'On the Study of African Sculpture', Art Journal (New York), Vol.XXIX, No.1, 1969, pp. 24-31.

SILBER, Evelyn. Rebel Angel. Sculpture and Watrecolour By Sir Jacob Epstein. Birmingham Museum and Gallery, Birmingham. 1980.

SILBER, Evelyn. The Sculpture of Epstein with A Complete Catalogue. Phaidon, Oxford. 1986.

SIROTO, Leon. 'A Mask Style from the French Congo', Man (London), Vol.LI, No.232, October 1954. pp. 149-50.

SIROTO, Leon. 'African Spirit Images and Identities', Art Magazine (New York), Vol.50, No.10, 1976, p. 12.

SITWELL, Osbert. 'Statues, Mr. Epstein and the Public', The Listener (London), Vol.1, No.22, 12 June 1929. pp. 817-8.

SMITH, Edwin. African Ideas of God: A Symposium. Edinburgh House Press, London. 1950.

SORRELL, Mary. 'Henry Moore', Apollo (London), Vol.XLIV, No.216, November 1946. pp. 116-8.

SPALDING, Francis. Roger Fry: Art and Life. Granada Publishing, London. 1980.

STEVENS, G.A. 'The Future of African Art', Africa (London), Vol.3, No.2, April 1930, pp. 150-60.

STOKES, Andrian. 'Mr. Henry Moore's Sculpture', The Spectator (London), Vol.CLI, 10 November 1933. pp. 661-2.

SUNDERLAND, John. Painting In Britain 1525 - 1975. Phaidon Press,

London. 1976.

SUTTON, Denys. 'Henry Moore and the English Tradition', Kingdom Come (Oxford), Vol.11, No.2, 1940-1. pp.48-9.

SUTTON, Denys. 'The Significance of Epstein', Country Life (London), Vol.CXII, No.2909, 17 October 1952. pp. 1194-9.

SUTTON, Denys (ed). Letters of Roger Fry. Volumes I and II. Chatto and Windus, London. 1972.

SUTTON, Denys. 'The Robert and Lisa Sainsbury Collection', Apollo (London), Vol. 107, No.194, April 1978, pp. 332-3.

SWEENEY, J.J. African Negro Art. Museum of Modern Art, New York. 1935.

von SYDOW, Eckert. Art and Religion of the Primitives. Oldenburg. 1926.

von SYDOW, Eckart. 'African Sculpture' Africa (London), Vol.11, No.2, January 1928. pp.210-27.

von SYDOW, Eckart. 'The Image of Janus in African Sculpture', Africa (London), Vol.5, No.1, 1932. pp. 14-27.

SYLVESTER, David. 'The Evolution of Henry Moore's Sculpture: I', The Burlington Magazine (London), Vol.XC, No.543, June 1948. pp. 158-95.

SYLVESTER, David. 'The Evolution of Henry Moore's Sculpture:II', The Burlington Magazine (London), Vol.XC, No.543, June 1948. pp. 189-95.

SYLVESTER, David. Henry Moore: Volume 1 Sculpture And Drawings 1921-1948. Humphries and Company, London. 1957.

SYLVESTER, David. Henry Moore. The Art Council of Great Britain, London. 1968.

SZECSI, Ladislav. 'Negro Sculpture In Interior Decoration', Studio (London), Vol.7, June 1934, p. 326-7.

TAFT, Lorado. Modern Tendencies in Sculpture. University of Chicago Press, Chicago. 1921.

THOMPSON, R.F. African Art in Motion: Icon and Act. University of California Press, California. 1963.

TREE, Viola. 'Old and New in Interior Decoration: The Work of Curtis Moffat', Sudio (London), Vol.98, No.438, September 1929, pp. 792, 797-8.

TROVER, Thomas. 'Analysis of Small Carved Figures From Buli, Cameroons, Africa', Man (London), Vol.38, No.32, March 1938, pp. 33-7.

TROWELL, Margaret. 'From Negro Sculpture to Modern Painting', Uganda Journal, Vol.6, No.4, 1939. pp.169-75.

TROWELL, Margaret. Classical African Sculpture. Faber and Faber, London. 1954.

- UNDERWOOD, Leon. Figures in Wood of West Africa. John Tiranti, London. 1947
- UNDERWOOD, Leon. Masks of West Africa. Alec Tiranti, London. 1948.
- UNDERWOOD, Leon. 'A Master Sculptor of the East Congo', Man Vol.XLVIII, No.101, August 1948. pp. 90-1.
- UNDERWOOD, Leon. 'Abstraction in African and European Art', Studio (London), Vol.136, No.669, 1948. pp. 182-5.
- UNDERWOOD, Leon. Bronzes of West Africa. Alec Tiranti, London. 1949
- VANSINA, Jan. Art History In Africa: An Introduction To Method. Longman Group, London. 1984.
- WATNEY, Simon. English Post-Impressionism. Casell Press, London. 1980.
- WEES, Charles. Vorticism and The English Avant-garde. Manchester University Press, Manchester. 1972
- WELLINGTON, Hubert. Jacob Epstein. Ernest Benn, London. 1925.
- WENTINCK, Charles. Modern And Primitive Art. Phaidon Press, Oxford. 1978.
- WERNER, Alfred. Modigliani: The Sculptor. Golden Griffin Books, New York. 1962.
- WESSINGER, R.S. African Art: Its Background and Tradition. New York. 1968.
- WILENSKI, R.H. 'Jacob Epstein's Recent Sculpture', The Athenaeum (London), No.4685, 13 February 1920. p. 216.
- WILENSKI, R.H. 'Ruminations on Sculpture and The Work of Henry Moore', Apollo (London), Vol.12, No.72, December 1930. pp. 409-13.
- WILENSKI, R.H. The Meaning of Sculpture. Faber and Faber, London. 1932.
- WILKINSON, Alan G. The Drawings of Henry Moore. Art Gallery of Toronto, Toronto. 1977.
- WILKINSON, Alan G. Gauguin To Moore: Primitivism In Modern Sculpture. Art Gallery of Ontario, Ontario. 1981.
- WILLET, Frank. 'Teke Fetishes', The Journal of the Anthropological Institute of Great Britain and Northern Ireland, Vol.86, No.1, January-June 1956, pp. 25-40.
- WILLET, Frank. African Art: An Introduction. Thames Hudson, London. 1971.
- WILLIAMS, Denis. Icon and Images: A Study of Sacred and Secular Forms of African Classical Art. Allen Lane, London. 1974.
- WILSON, Simon. 'Newly Discovered Sketch by Jacob Epstein for The Tomb

of Oscar Wilde', The Burlington Magazine (London), Vol.CXVII, No.872, November 1975. pp. 726-29.

WILSON, Simon. British Art From Holben - Present Day. Tate Gallery, London. 1979.

WINGERT, Paul S. The Sculpture of Negro Africa. Columbia University Press, New York. 1950.

WINGERT, Paul S. 'Anatomical Interpretation in African Masks', Man (London), Vol.LIV, No.100, May 1954. pp. 69-71.

WINGERT, Paul S. Primitive Art: Its Traditions and Styles. Oxford University Press, London. 1962.

WINGERT, Paul S. The Sculpture of Negro Africa. Columbia University Press, New York. 1950.

WINGERT, Paul S. 'Style Determinants in African Sculpture', African Arts (Los Angeles), Vol.5, No.3, 1972, pp. 37-43.

WINGERT, Paul S. 'Style Analysis in African Sculpture', African Arts (Los Angeles), Vol.5, No.4, 1972, pp. 56-62.

WINGERT, Paul S. 'African Masks: Structure, Expression, Styles', African Arts (Los Angeles), Vol.6, No.2, 1973, pp. 56-64, 84.

WOOLF, Virginia. Roger Fry: A Biography. The Hogarth Press, London. 1940.

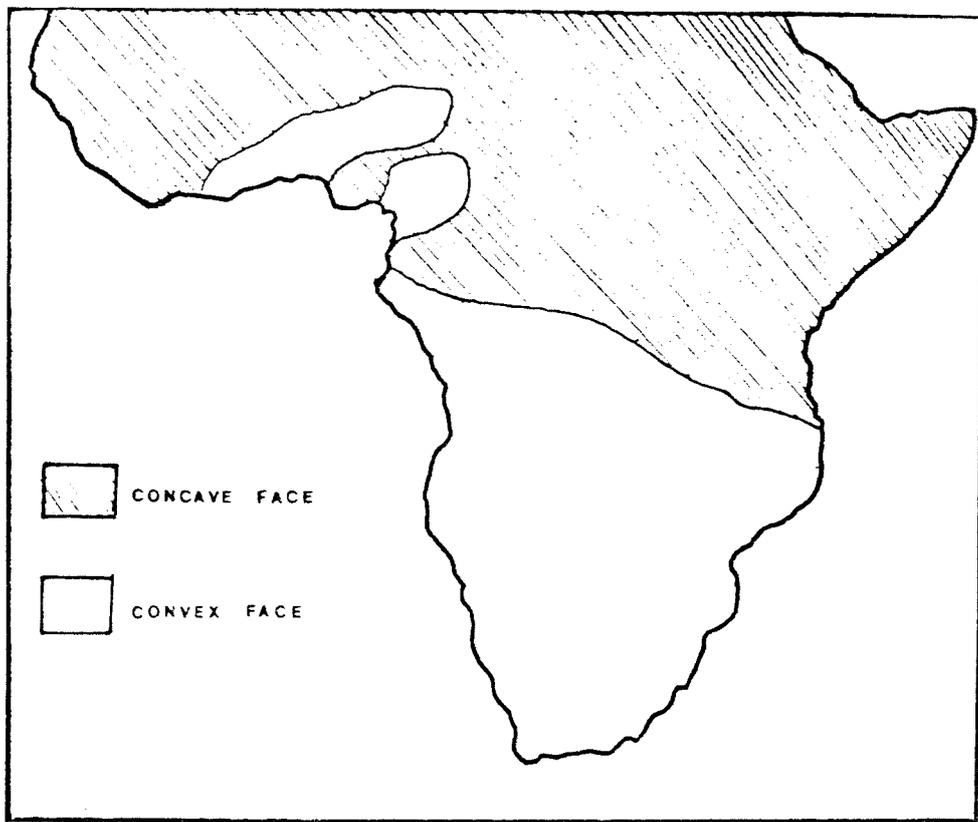
YORKE, Malcolm. Eric Gill: Man of Flesh and Spirit. Constable and Company, London. 1981.

de ZAYAS, Marius. Negro African Art: Its Influence On Modern Art. Museum of Modern Art, New York. 1916.

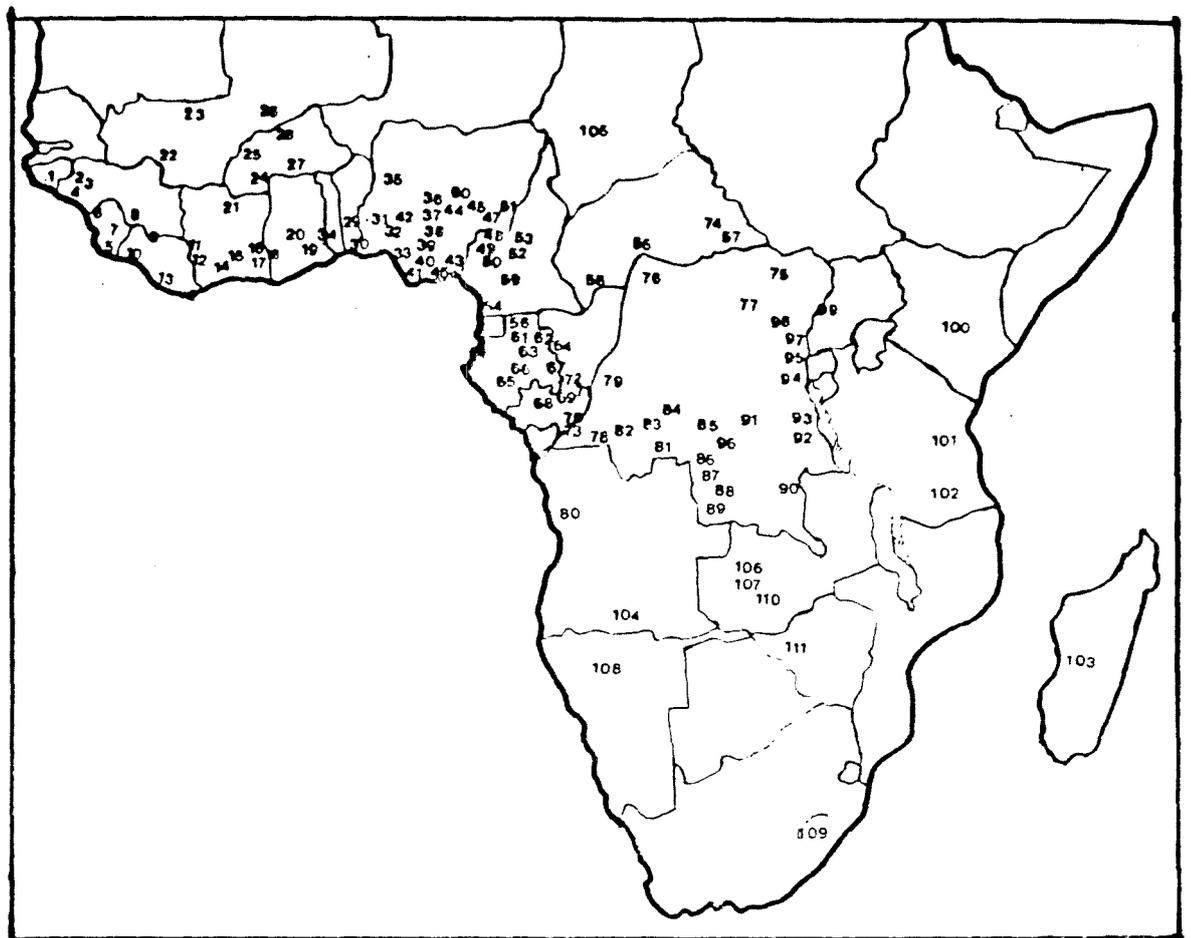
de ZAYAS, Marius. 'Negro Art', The Arts (London), Vol.3, No.6, 1923. pp. 199-205.



MAP 1 AFRICAN COUNTRIES SOUTH OF THE SAHARA
WHERE WOOD SCULPTURES WERE PRODUCED



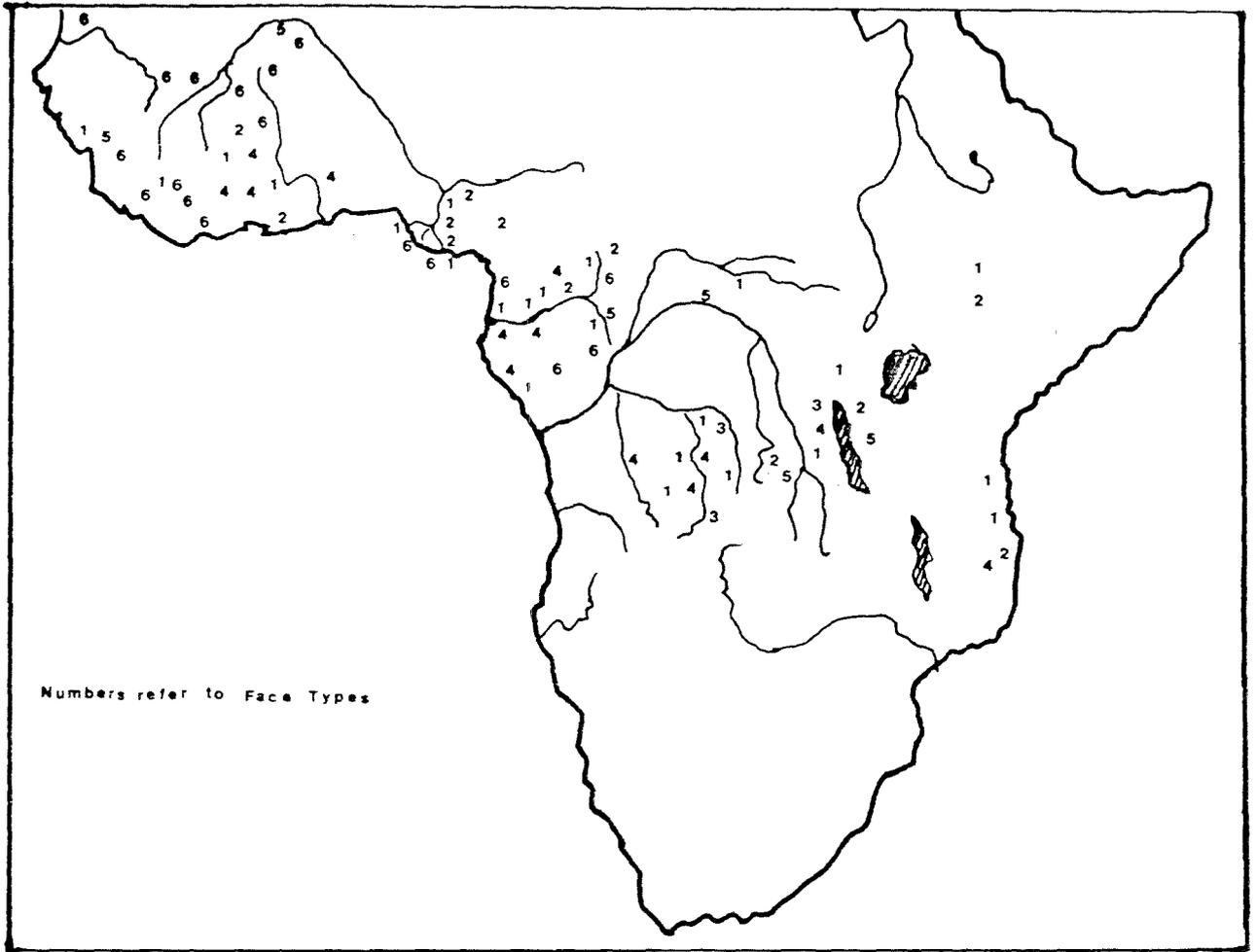
MAP2 REGIONAL DISTRIBUTION OF CONVEX AND CONCAVE FACES



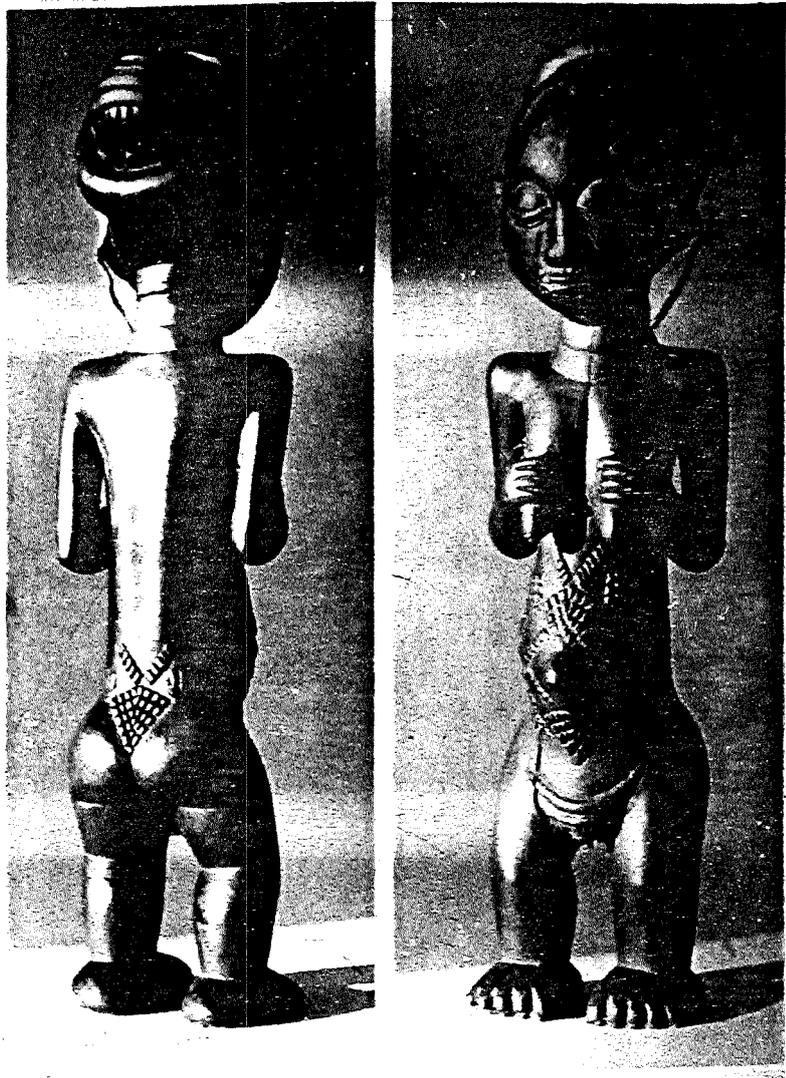
MAP 3 POSITIONS OF TRIBES MENTIONED IN THE THESIS

Key to Map 3

Afo	36	Bamum	52	Ekoi	43	Ngbaka	76
Akan	19	Bangwe	50	Ewe	34	Ngere	12
Anyi	18	Bakuna	78	Fang	56	Nkoli	111
Ashanti	20	Bapende	81	Fon	29	Nula	2
Atye	17	Bapere	98	Guro	15	Nupe	35
Azande	57	Bapuni	65	Ibibio	39	Ogoni	40
Babembe	68	Barotse	107	Ibo	38	Oron	46
Babuye	93	Basongye	91	Idom	37	Ossyeba	72
Bafum	48	Basuku	83	Ife	32	Ovambo	104
Baga	4	Bateke	69	Ijo	41	Ovimbundu	80
Baganda	99	Baule	16	Junkun	45	Pangwe	62
Bagirmi	105	Bawayo	73	Kikiyu	100	Popo	30
Bajokwe	89	Bayaka	82	Kisi	8	Sakalave	103
Bakete	96	Bayanzi	79	Kru	13	Senufo	21
Bakongo	70	Benin	33	Kurumba	28	Sherbo	5
Bakota	64	Beiri	63	Kuyu	71	Swazi	108
Bakuba	85	Bene Kanicka	87	Kwangwa	106	Temne	6
Bakwele	61	Bene Lulua	86	Landuman	3	Tiv	44
Balega	95	Bete	14	Lobi	24	Toma	9
Baluba	92	Bi ju go	1	Lozi	110	Uganbi	55
Balumbo	66	Bobo	25	Makonde	102	Wabembe	94
Balunda	90	Bomu	74	Malinke	22	Watussi	97
Balwalwa	88	Chamba	47	Mama	60	Wazaramo	101
Balwena	67	Dan	11	Mangbetu	75	Yangere	58
Bambale	84	De	10	Mbuun	49	Yaude	59
Bambara	23	Dogon	26	Mende	7	Yoruba	31
Bambole	77	Duala	54	Mosi	27	Zulu	109
Bamileke	53	Ekiti	42	Mumuye	51		



MAP 4 DISTRIBUTION OF CONCAVE FACES



(back)

(front)

FIG.1.1. Female Figure, Baluba, Zaire. British Museum, London.

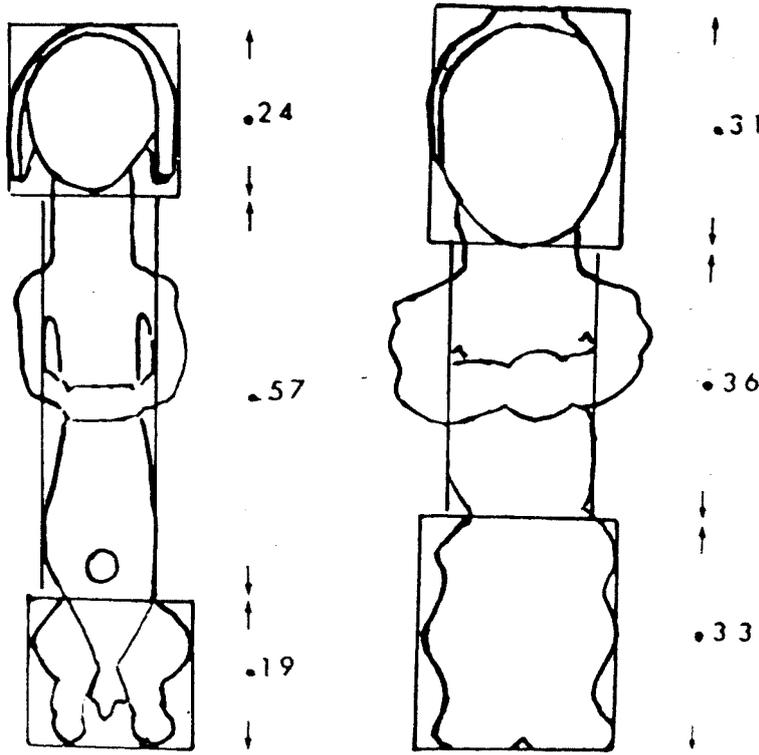


FIG.1.2. A Diagram of Formal Analysis of African Wood Sculpture.

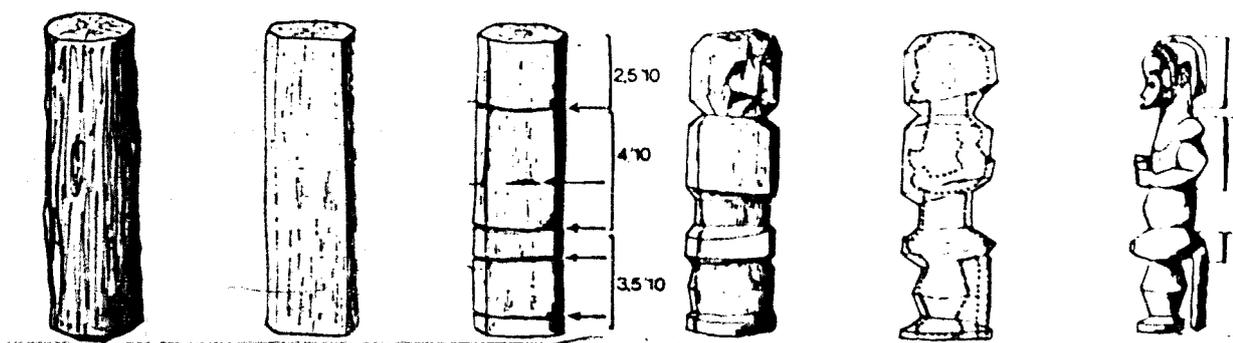


FIG.1.3. Stages of Carving Showing Examples of Proportions.

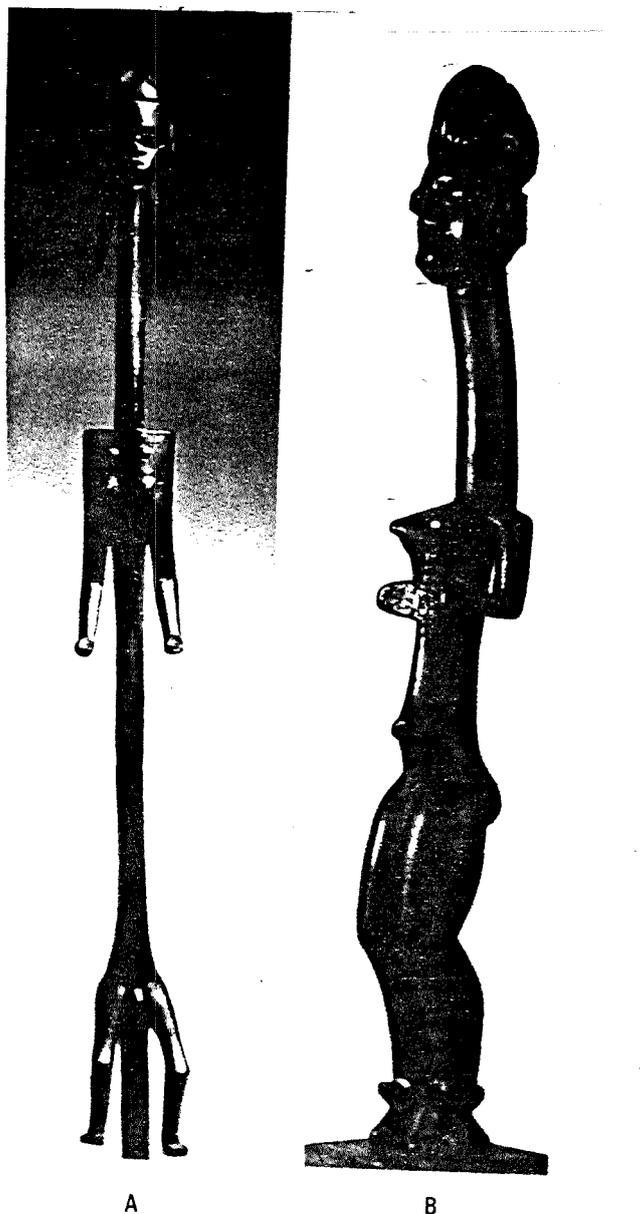


FIG.1.4A. Female Figure, Kulango, Ivory Coast.
Private Collection, New York.
FIG.1.4B. Staff, Mbuun, Zaire. Private Collection,
Berkeley.



A



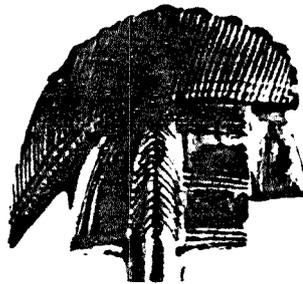
B



C



D



E



F

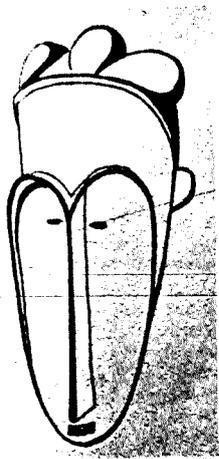


G



H

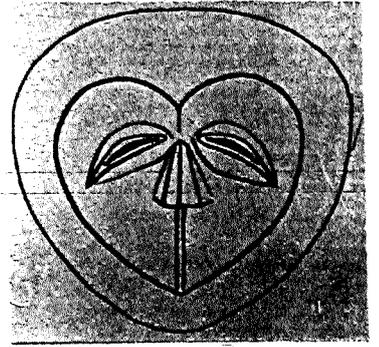
FIG.1.5 HEAD TYPES



TYPE 1
BAULE MASK



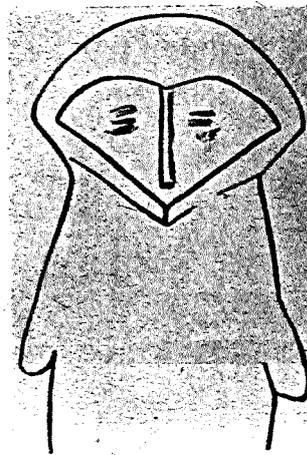
TYPE I
FANG MASK



TYPE 1
BAKWELE MASK



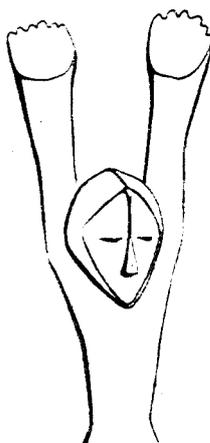
TYPE 2
SENUFO FIGURE



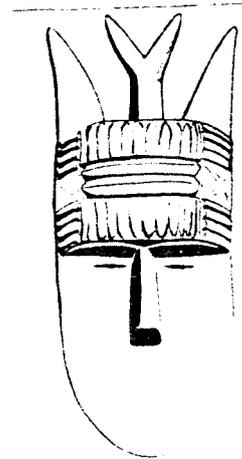
TYPE 3
BALEGA FIGURE



TYPE 4
BAULE MASK



TYPE 5
BALEGA FIGURE



TYPE 6
TOMA MASK

FIG.1.6 TYPES OF CONCAVE FACES



FIG.1.7. Two Masks with heart-shapes Ending in Upper and Lower Lips respectively. British Museum, London.

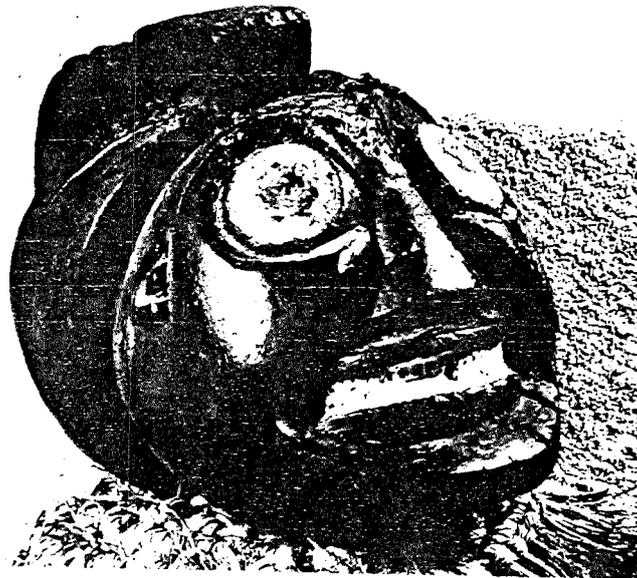


FIG.1.8. Headdress, Bamum, Cameroon. Private Collection, Paris.



FIG.1.9. Ndop, Bakuba, Zaire.
British Museum, London.



FIG.1.10. Standing Male Figure,
Basongye, Zaire. British Museum,
London.



FIG.1.11. Female Figure, Dogon, Mali.
Musée de L'Homme, Paris.



(front



side) FIG.1.12. Female Figure, Mende,
Sierra Leone. British Museum, London.



A1



A2

TYPE A



B1



B2

TYPE B



C1



C2



C3



C4

TYPE C



D

TYPE D



E1



E2

TYPE E



E3



F1

TYPE F



F2



G1

TYPE G



G2

FIG.1.13. EYE TYPES



A



B



C



D



E



F

FIG.1.14 NOSE TYPES



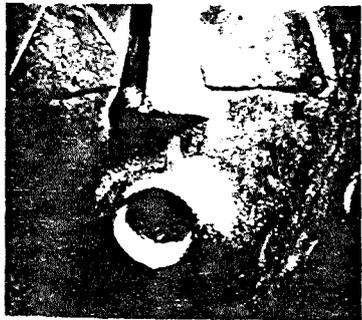
A



B



C



D



E



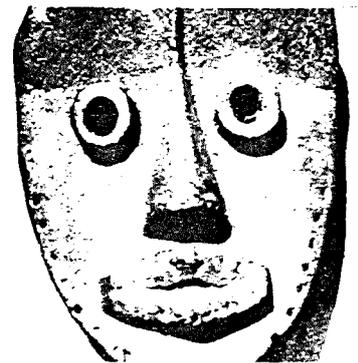
F



G

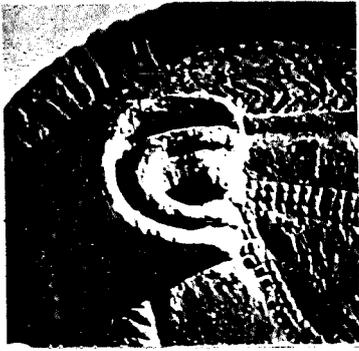


H



I

FIG.1.15 MOUTH TYPES



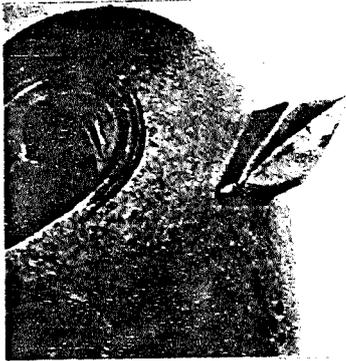
A



B



C



D



E



F



G



H



I

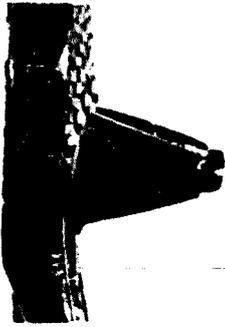


J

FIG.1.16. EAR TYPES



FIG.1.17. Male Figure, Bajokwe. British Museum, London.



A



B



C



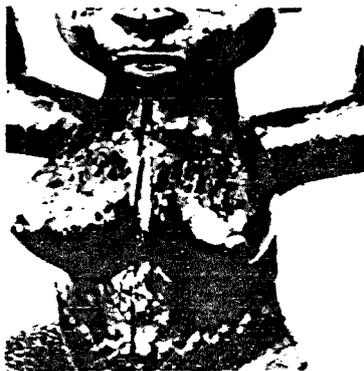
D



E



F



G



H



I

FIG.1.18 BREAST TYPES



A



B



C



D

FIG. 1.19. Types of Male Sexual Organs in African Sculpture.



FIG.1.20. Female Figure, Baluba, Zaire. Private Collection, London.



FIG.1.21. Female Figure, Azande, Central African republic.
British Museum, London.



FIG.1.22. Ritual Female Figure, Balwena, Congo.
Musée Royal de l'Afrique Centrale, Tervuren, Belgium.



FIG.1.23. Woman on Horseback Carrying a Bowl,
Fang, Gabon. British Museum, London.



FIG.1.24A. Human Figure, Bakete, Congo. British Museum, London.
FIG.1.24B. Fetish Figure, Bakete, Congo. British Museum, London.
FIG.1.24C. Fetish Figure, Bakete, Congo. British Museum, London.



FIG.1.25. Dancing royal Couple, Bangwe, Cameroon.
Private collection, Los Angeles.



FIG.1.26. Akuaba, Ashanti, Ghana.
British Museum, London.

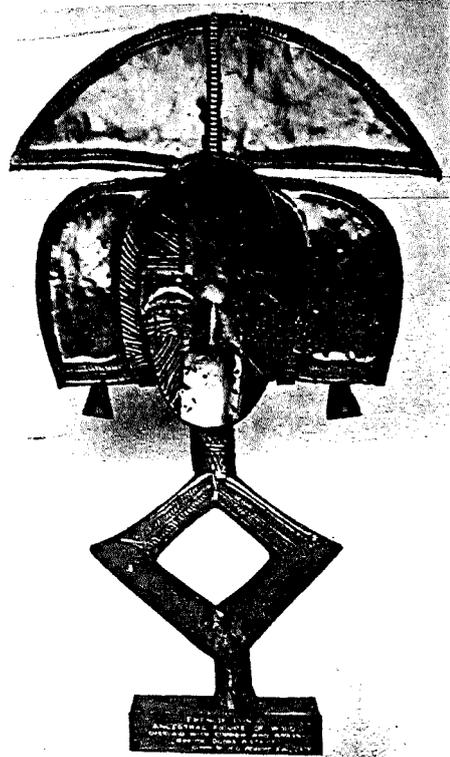
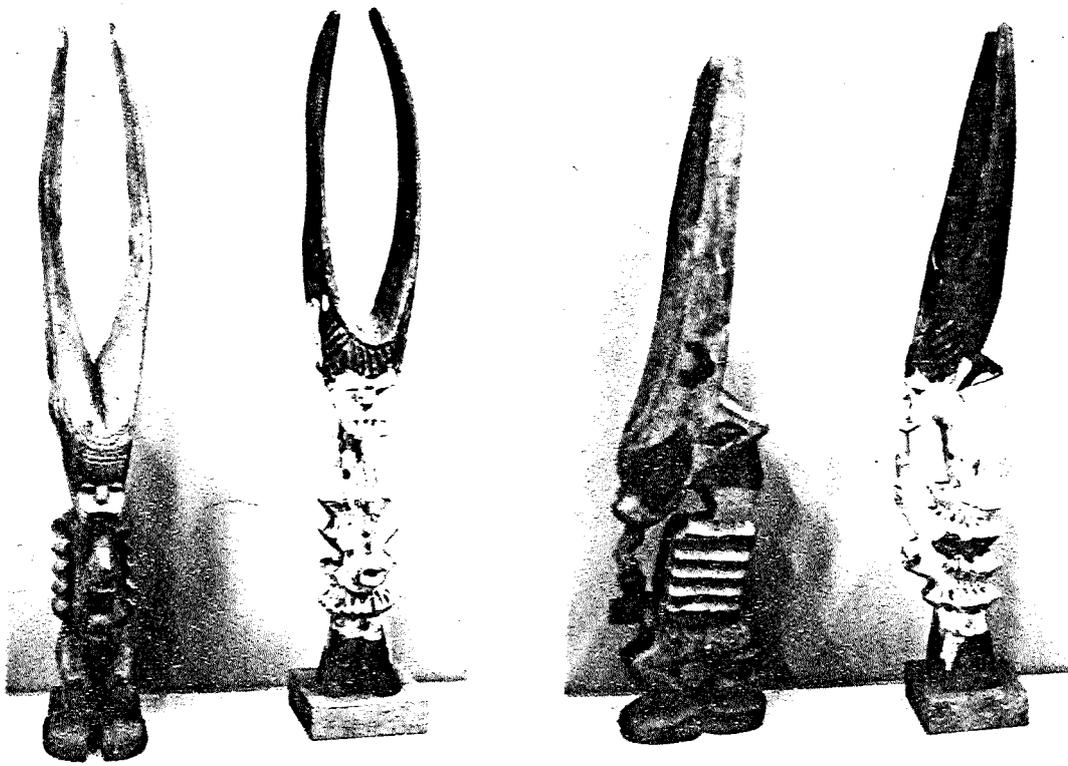


FIG.1.27. Reliquary Figure,
British Museum, London.



(front side)
FIG.1.28. Two Ikenga, Yoruba, Nigeria. British Museum, London.

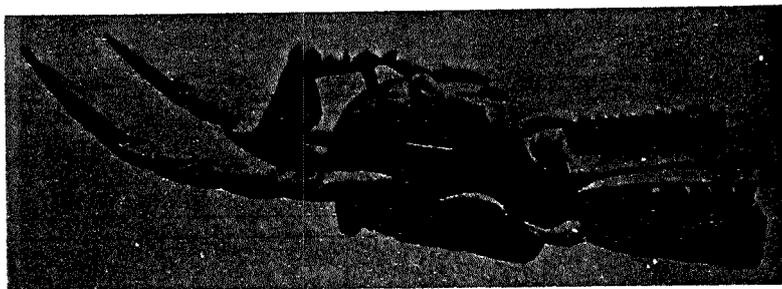
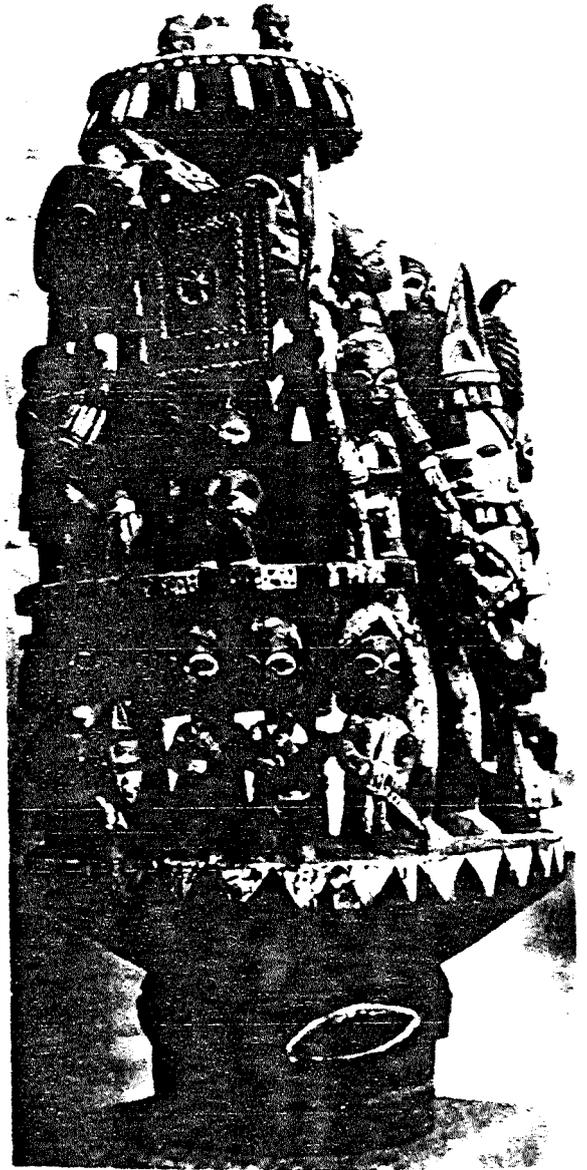
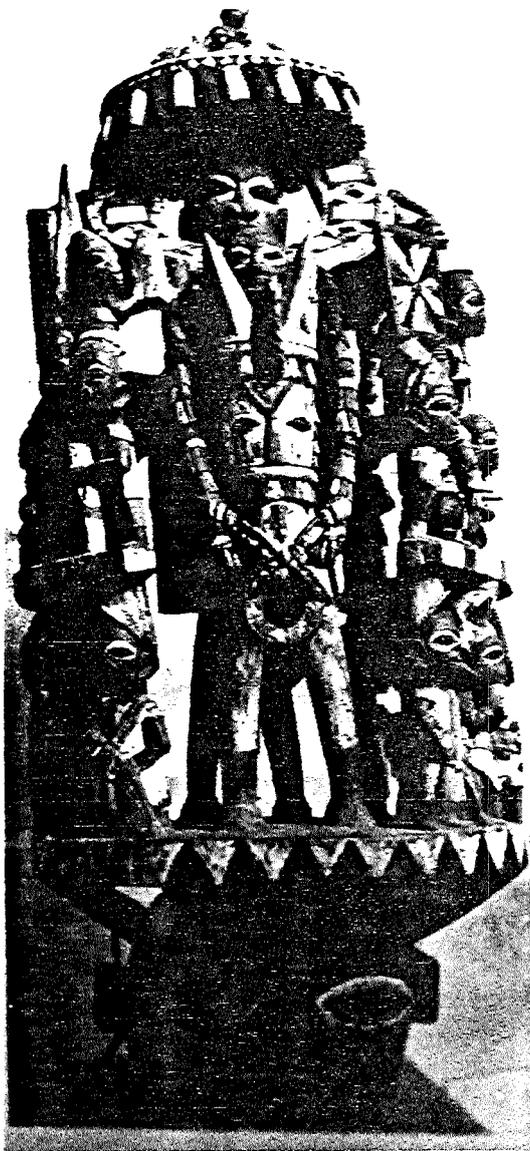


FIG.1.29. Mask, Senufo, Ivory Coast. British Museum, London.



FIG.1.30. Throne, Bamileke, Cameroon. British Museum, London.



(front)

(side)

FIG.1.31. Epa Mask, Yoruba, Nigeria. Private Collection, London.



FIG.1.32. Mask, Ogoni,
Yoruba. British Museum,
London.



FIG.1.33. Human Figure,
Wazaramo, Tanzania. Museum
für Volkerkunde, Berlin.

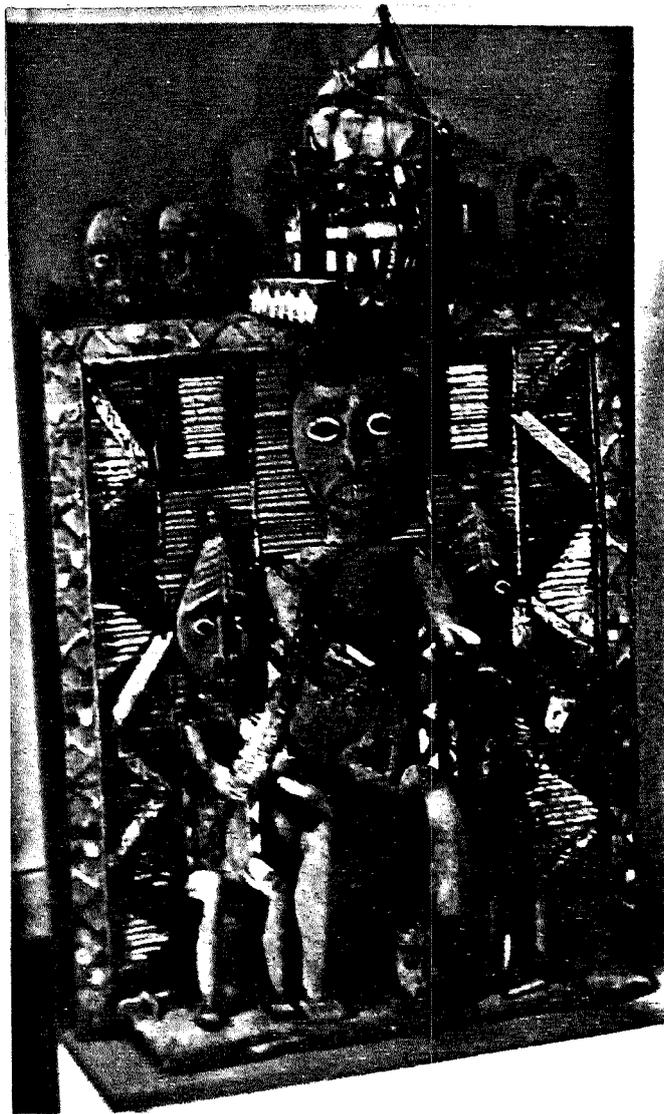


FIG. 1.34 Memorial Screen, Ijo, Nigeria
British Museum

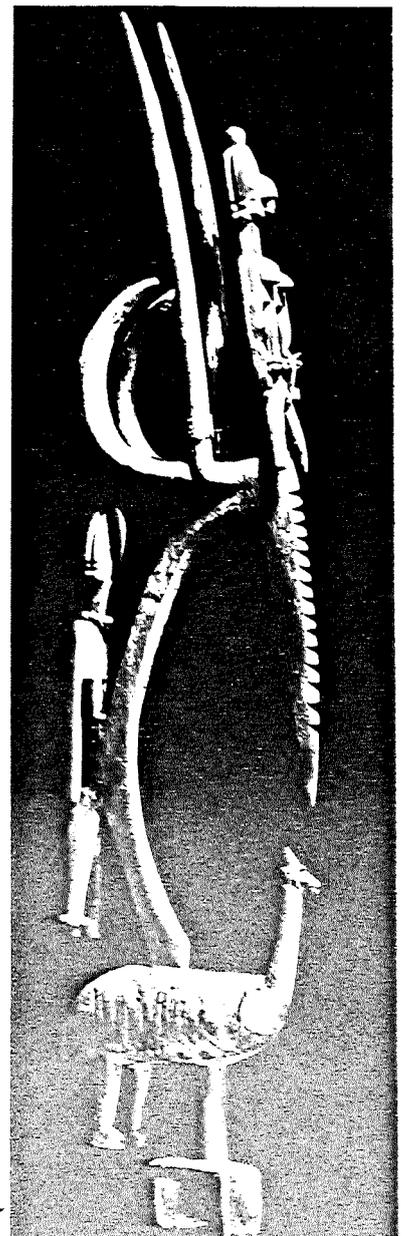


FIG. 1.35 Chiwara Antelope Mask,
Bambara, Mali. Private Collection, Paris.

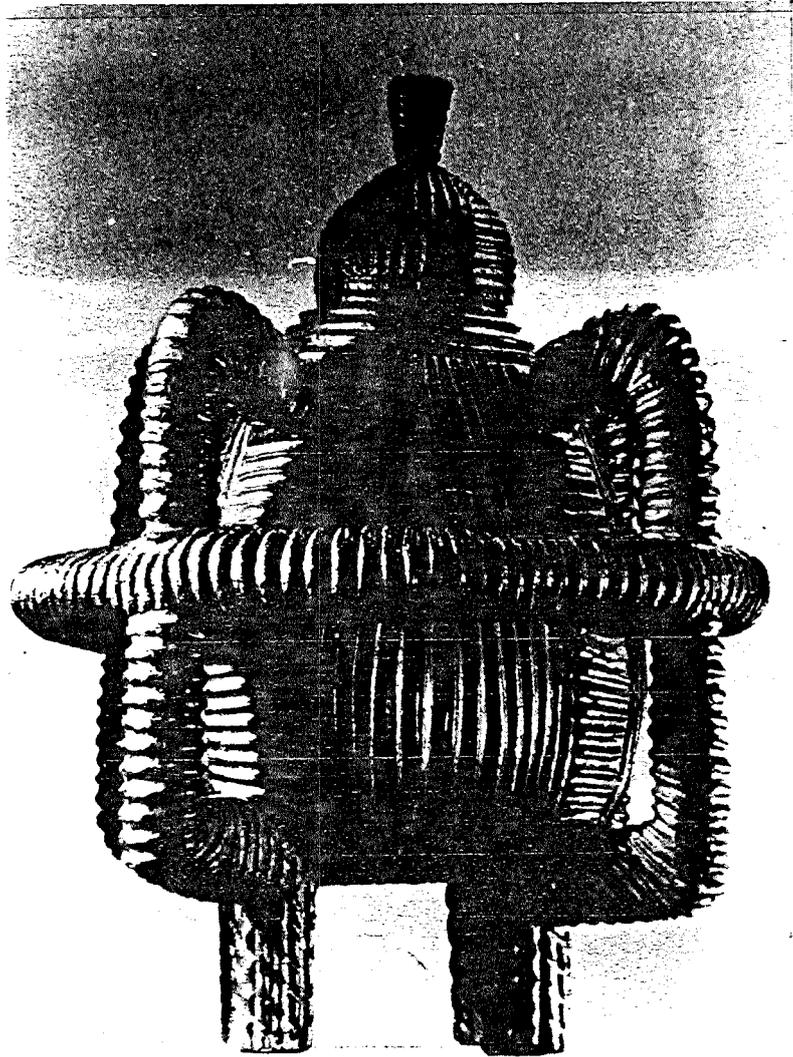


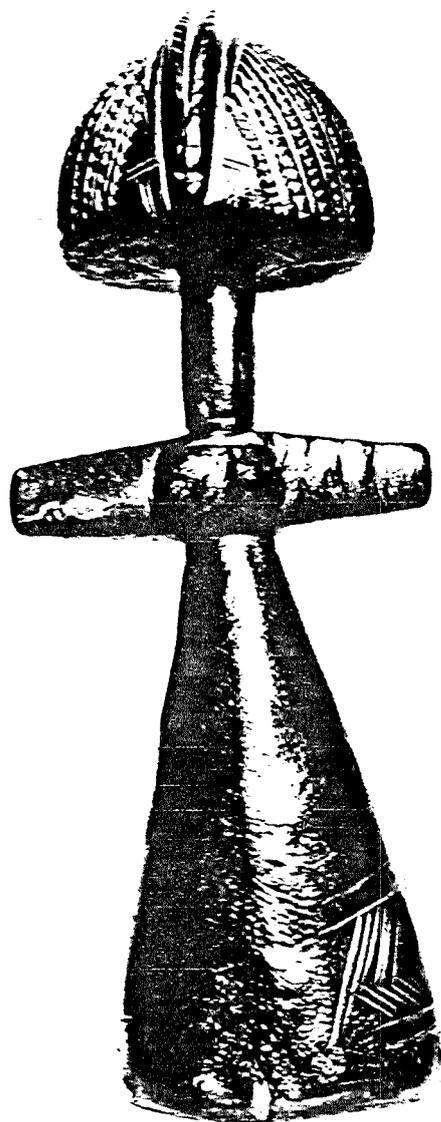
FIG.1.36. Milkpot, Swazi, Namibia.
Private Collection, London.



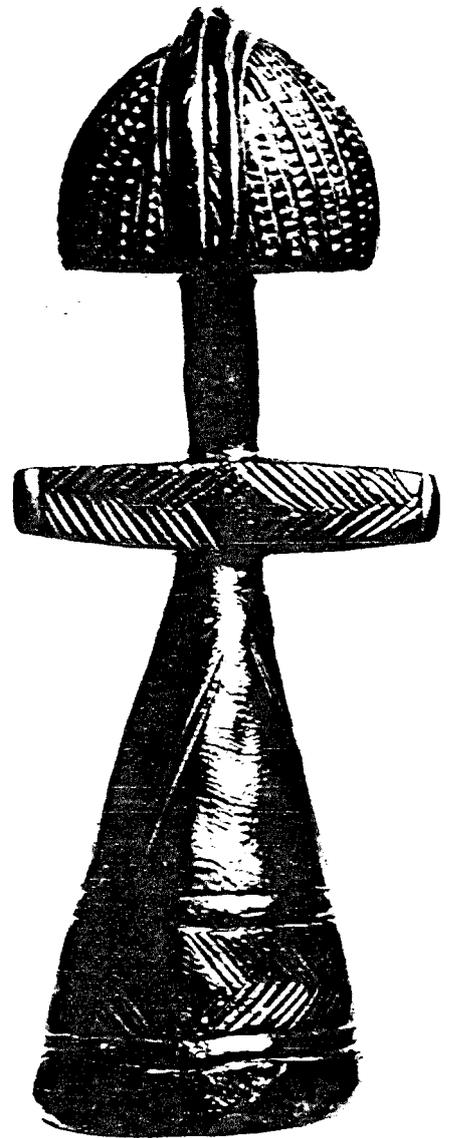
FIG.1.37A. Headrest, Bambara, Mali.
British Museum, London.



FIG.1.37B. Stool, Ashanti, Ghana.
British Museum, London.



(Front)

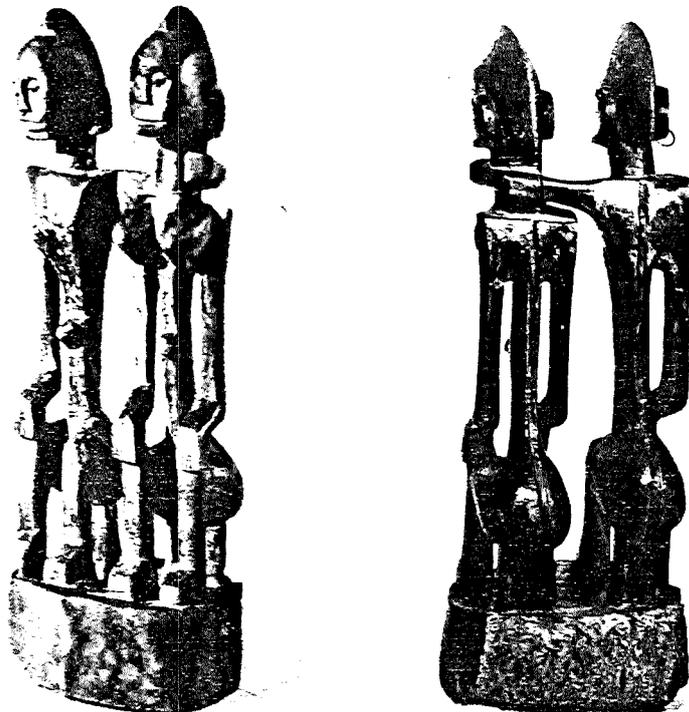


(Back)

FIG.1.38. Doll, Bagirmi, Chad.
Private collection, Paris.



FIG.2.1. Sanctuary Shutter, Dogon, Mali.
Private Collection, Cannes.



(front) (back)
FIG.2.2. Mythical Ancestors, Dogon, Mali.
Rietberg Museum, Zurich.



FIG.2.3. Shango Sacred Staff,
Nigeria. Ipswich Museum, Ipswich.



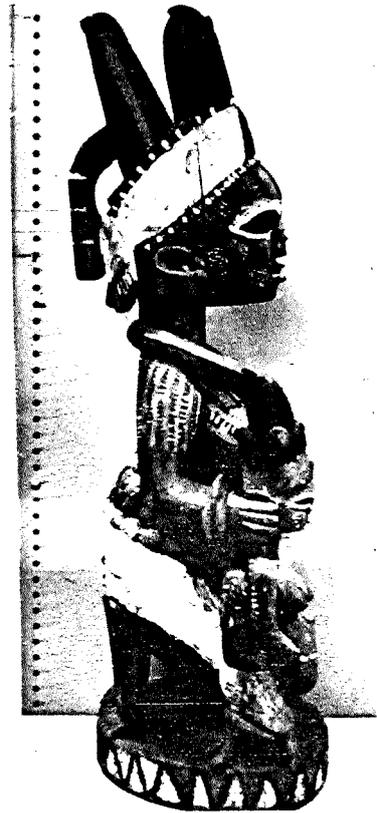
FIG.2.4. Chi wara Headdress,
Bambara Mali.



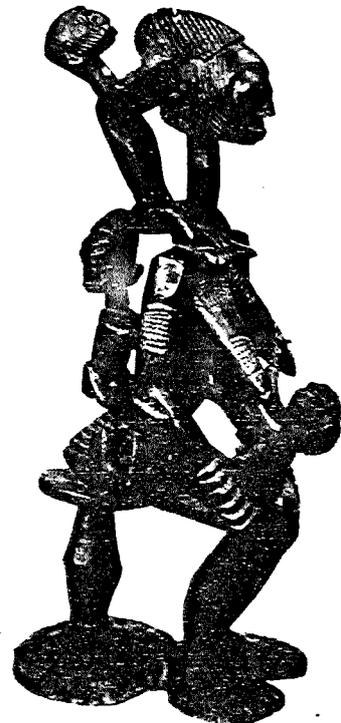
FIG.2.5. Two Masked Dancers with Male and Female
Chi wara Headdresses, Bambara, Mali.



FIG.2.6. Deble (Rythm Pounder), Senufo, Ivory Coast.
Private Collection, Paris.



(front) (side)
FIG.2.7A. Odudua (Fertility goddess), Yoruba, Nigeria.
British Museum, London.



(front) (side)
FIG.2.7B. Odudua (Fertility goddess), Afo, Nigeria.
Horniman Museum, London.

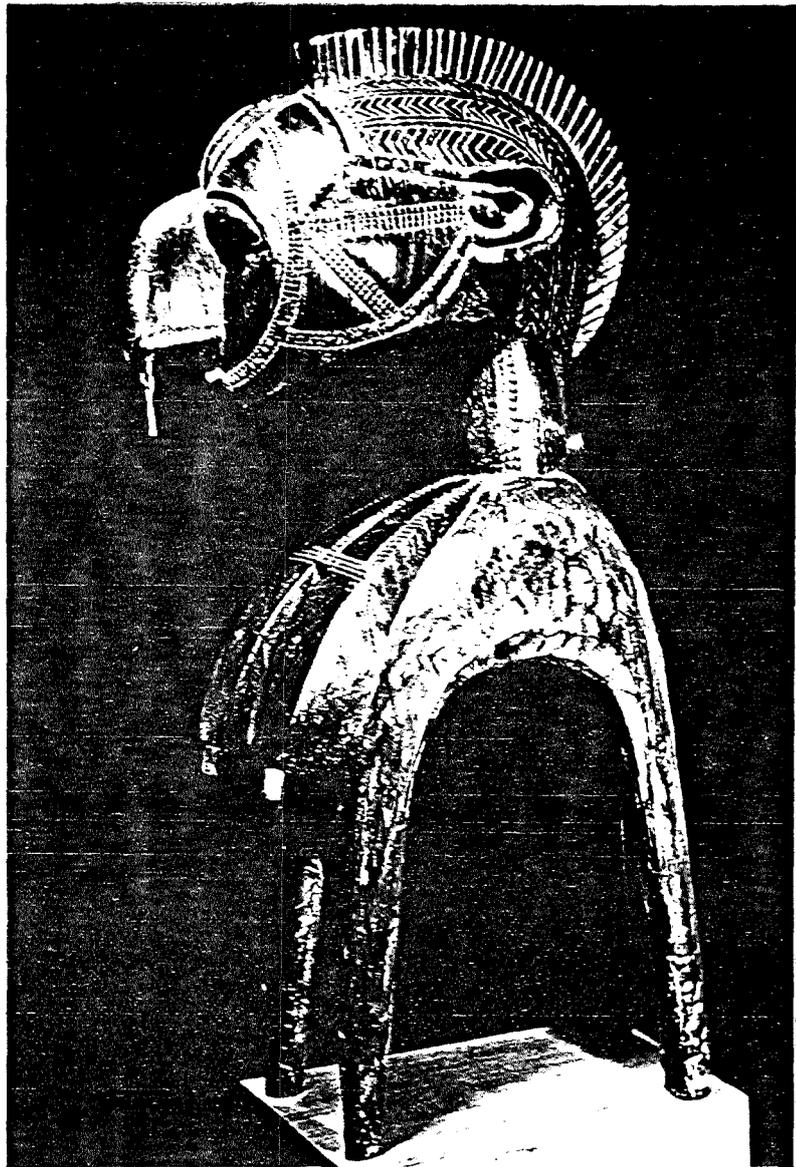


FIG.2.8. Nimba Mask, Baga, Guinea.
British Museum, London.

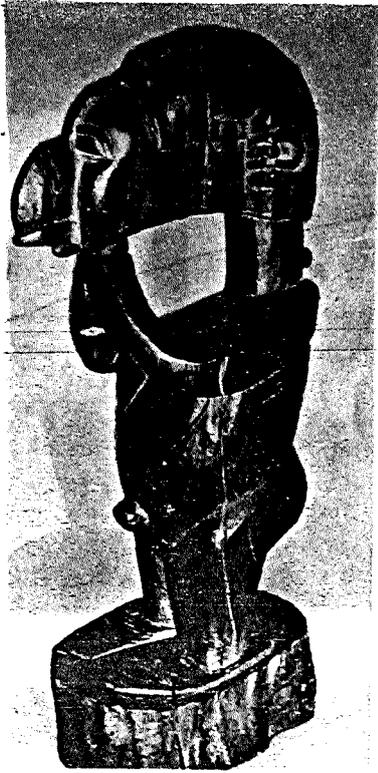


FIG.2.9. Nimba Figure, Baga, Guinea.
Rietberg Museum, Zurich.



FIG.2.10. Bundu Mask, Bundu, Sierra Leone.
British Museum, London.

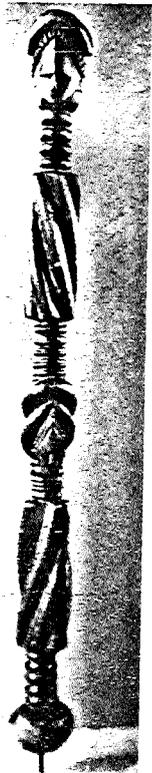


FIG.2.11. Staff, Bundu, Sierra Leone.
University Museum, Philadelphia.



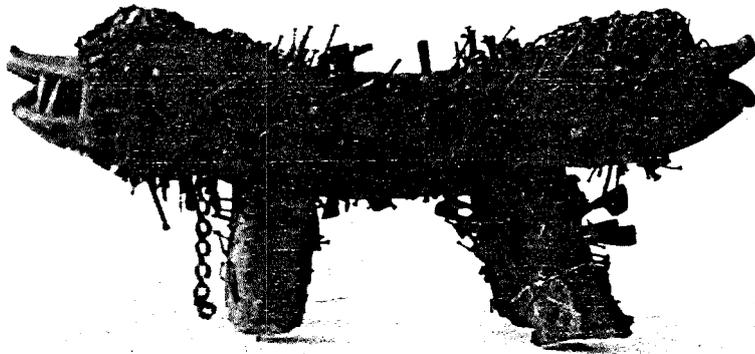
FIG.2.12. Bowl, Yoruba, Nigeria.
British Museum, London.



A



B



C

FIG.2.13. Types of Fetish Figures.



FIG.2.14A. Gelede Mask, Yoruba, Nigeria. British Museum, London.



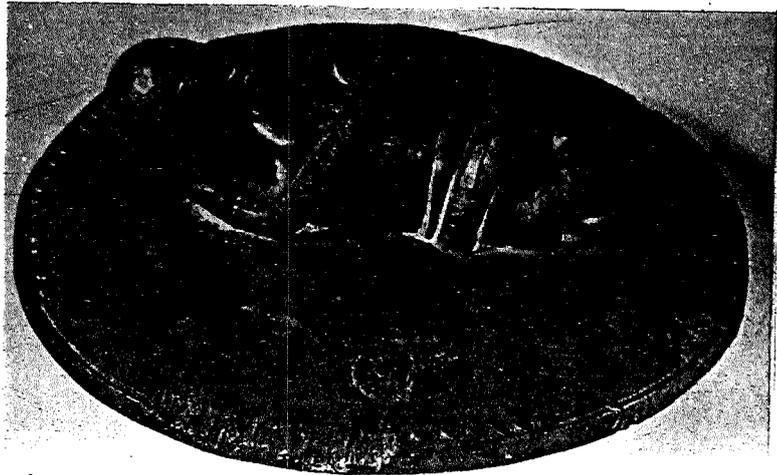
FIG.2.14B. Egungu Mask, Yoruba, Rtenstrauch-Joest Museum Cologne.



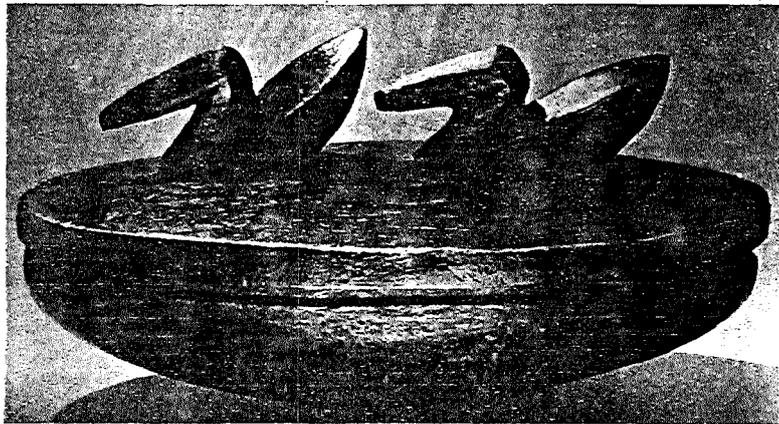
FIG.2.15. Kneeling Female Figure, Baluba, Zaire. British Museum, London.



FIG.2.16. Ibeji Figures, Yoruba, Nigeria.
British museum, London.



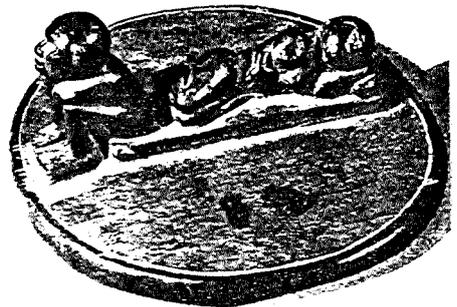
A



B



C



D

FIG.2.17. A Bowl and Lids with Animal and Human Forms.
Bawango, Congo.

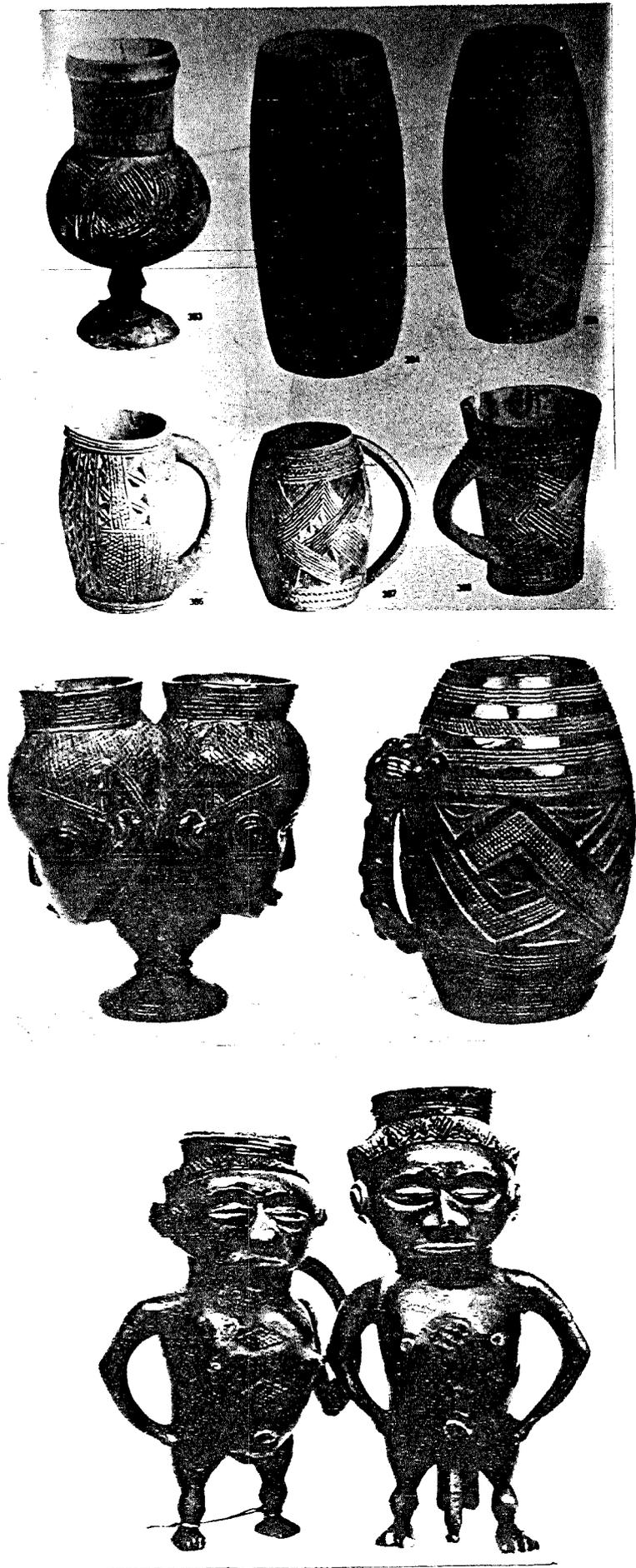
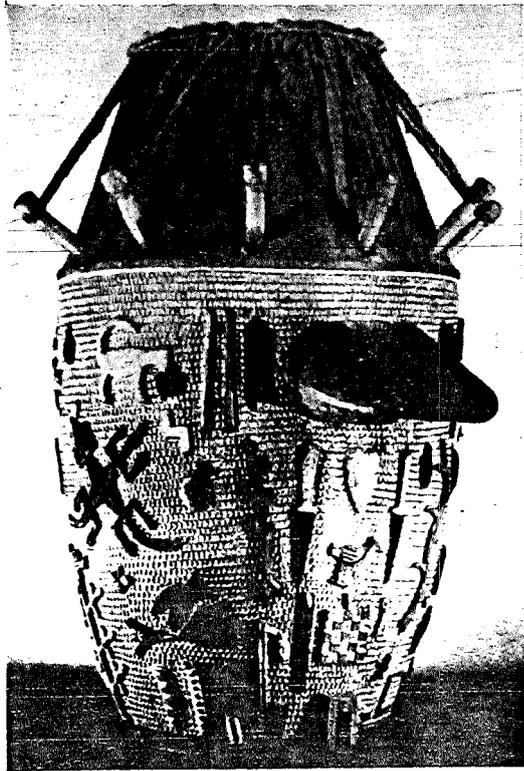


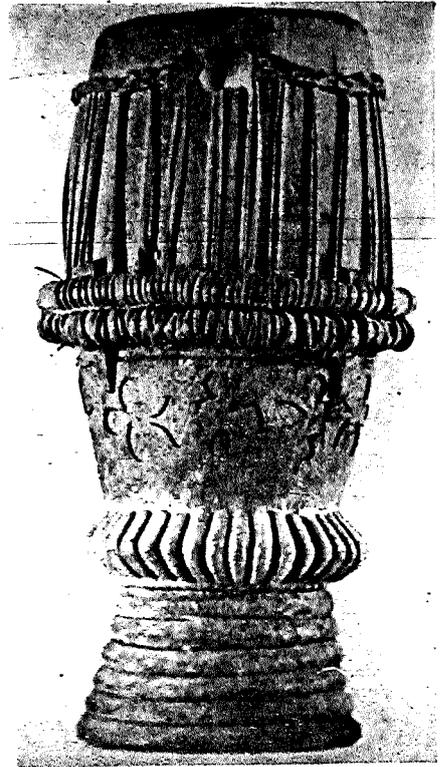
FIG.2.18. Types of Bakuba Wodden Cups.



FIG.2.19. Grave Post, Sakalave, Madagascar.
Musée de l'Homme, Paris.



A



B



C



D



E

FIG.2.20. Types of African Carved Drums.

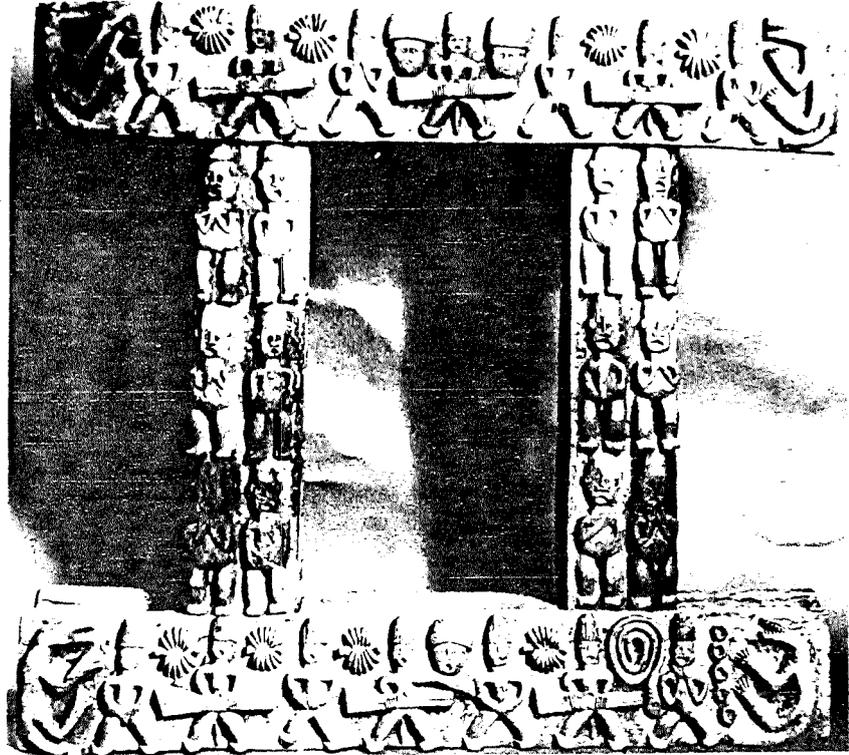


FIG.2.21. Door Frame, Bamileke, Cameroon.
British Museum, London.



A



B



C

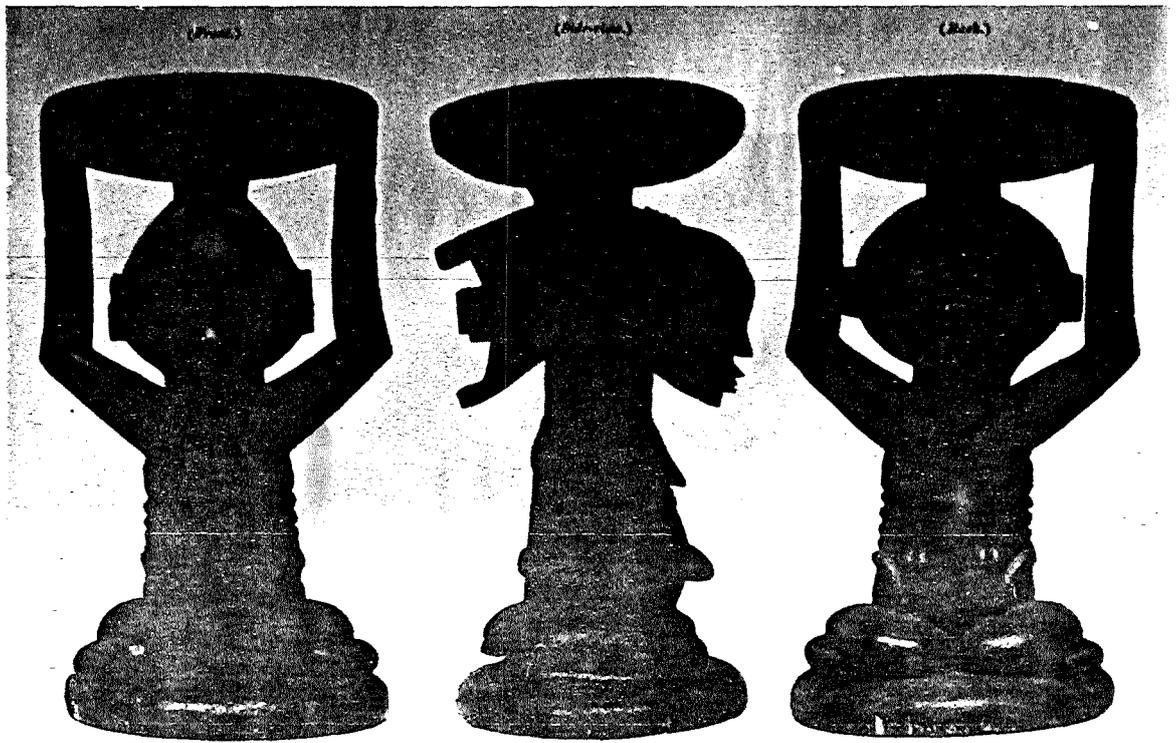


D

FIG.2.22. Sculptures Showing Tattoo, Scarification and Cicatrices.



FIG.3.1. Equestrian, Yoruba, Nigeria.
British Museum.



(front)

(side)

(back)

FIG.3.2. Stool, Baluba, Zaire. British Museum.



FIG.3.3. Spirit Head, Fang, Gabon.



FIG.3.4. Henri Matisse,
Girl with Green Eye, 1909.
San Francisco Museum of Art,
San Francisco.

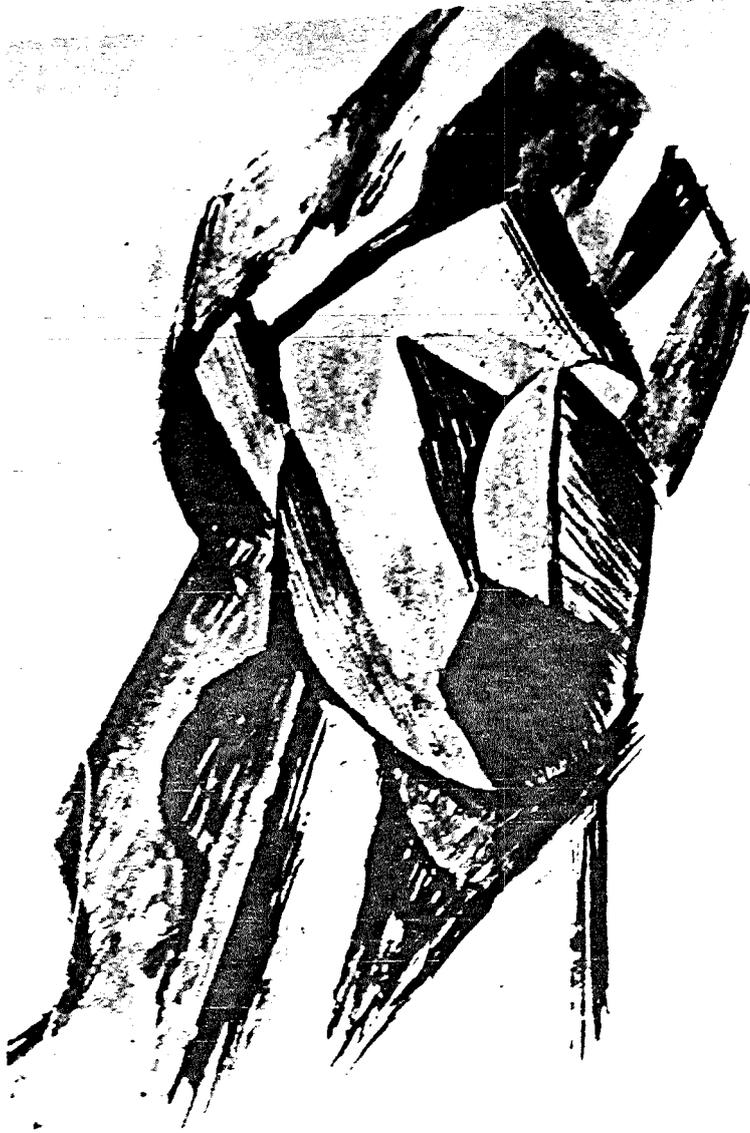


FIG.3.5. Pablo Picasso, Head of a Woman, 1909.
Museum of Modern Art, New York.



FIG.3.6. Pablo Picasso,
Head and Shoulder of a Woman, 1909.
Galerie Beyrer, Basel.



FIG.3.7. Pablo Picasso, Buffalo Bill, 1912.
Present collection unknown.



(front) (back)
FIG.3.8. Henri Matisse, La Serpentine, 1912.
Philadelphia Museum of Art, Philadelphia.



FIG.3.9. Seated Ancestor Figure, Dogon, Mali.
Formerly Matisse Collection now in Private Collection.



FIG.3.10. Duncan Grant, Queen of Sheba, 1912.
Tate Gallery, London.



FIG.3.11. Pablo Picasso,
Head of a man, 1909.
Private Collection, Paris.



FIG.3.12. Duncan Grant,
Dancing Couple, 1912.
Victoria and Albert Museum,
London.



FIG.3.13. Pablo Picasso,
Nude with raised Arms, 1907.
Thyseen-Bornemizza Collection,
Lugano, Switzerland.



FIG.3.14. Pablo Picasso,
Nude with Drapery, 1907.
Hermitage Museum, Leningrad.



FIG.3.15. Duncan Grant, Head of Eve, 1913.
David Garnet Collection, London.



FIG.3.16. Duncan Grant, Adam and Eve, 1913.
Damaged in the Tate Gallery flooding in 1928.



FIG.3.17. Pablo Picasso, African Head, 1907.
Claude Picasso Collection, Paris.



FIG.3.18. Pablo Picasso, African Head, 1907.
Claude Picasso Collection, Paris.



FIG.3.19. Duncan Grant,
The Tub, 1912.
Tate Gallery, London.



FIG.3.20. African sculpture in Matisse's collection
in his apartment at Hotel Regina, Nice.



FIG.3.21A. Wyndham Lewis, Design for Drop-Curtain, 1912.
Theatre Museum, Victoria and Albert Museum, London.

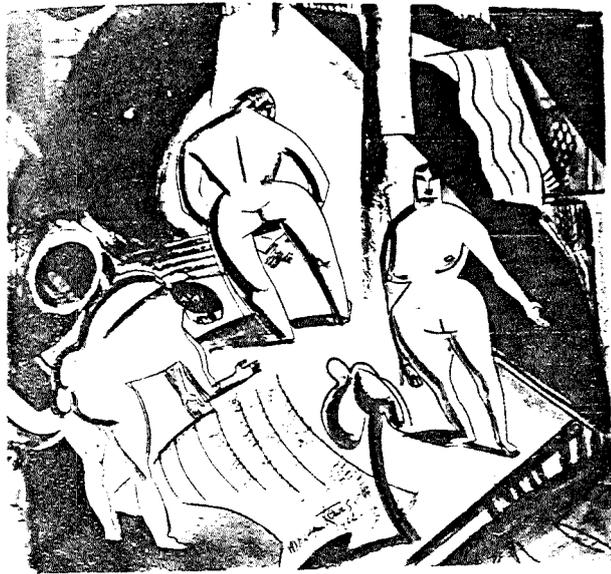


FIG.3.21B. Wyndham Lewis, Indian Dance, 1912.
Tate Gallery, London.



FIG.3.22. Henri Gaudier-Brzeska, Marquetry Try, 1913.
Charles L.Strong Collection, London.

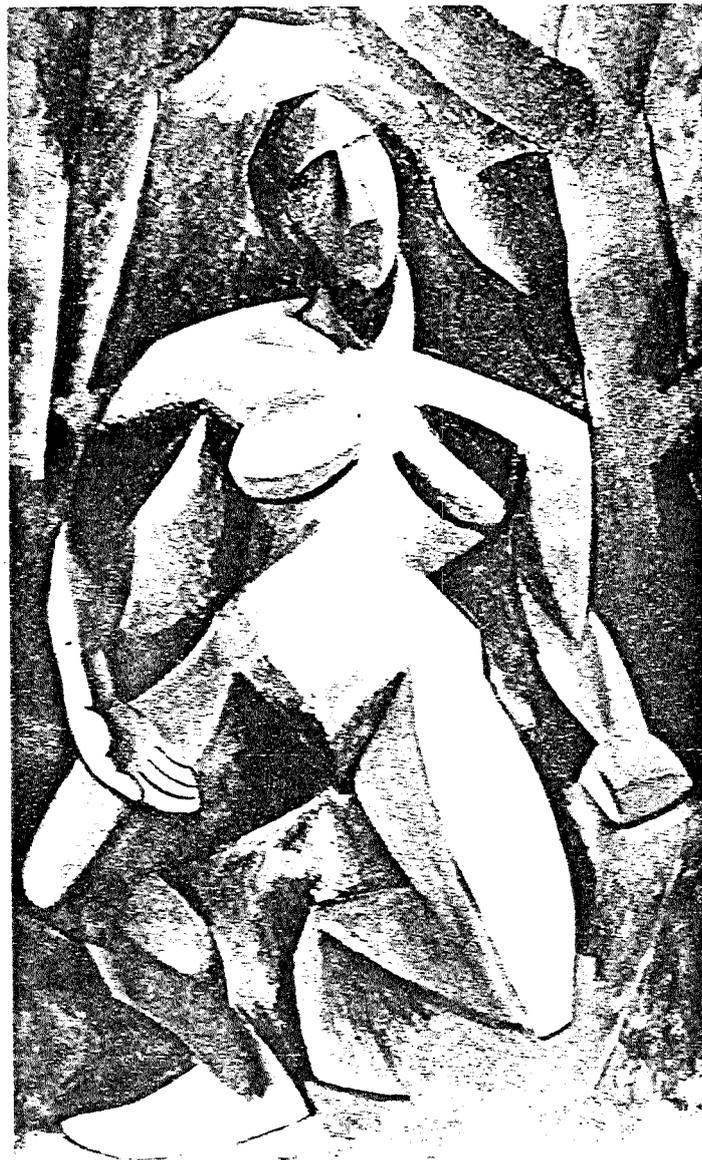


FIG.3.23. Pablo Picasso,
Dryad, 1908.
Hermitage Museum,
Leningrad.

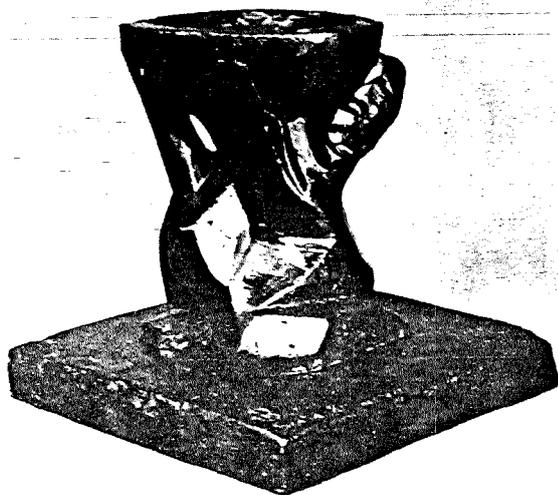


FIG.3.24. Henri Gaudier-Brzeska, Bird Bath (two views), 1913.
Mercury Gallery, London.



FIG.3.25. Mask with Monkey Hair,
Dan, Liberia. British Museum,
London.



FIG.3.26. Roger Fry,
Mother and Children, 1913.
Private Collection, London.



FIG.3.27. Roger Fry,
Marquetry Cupboard, 1915-16.
Private Collection, London.

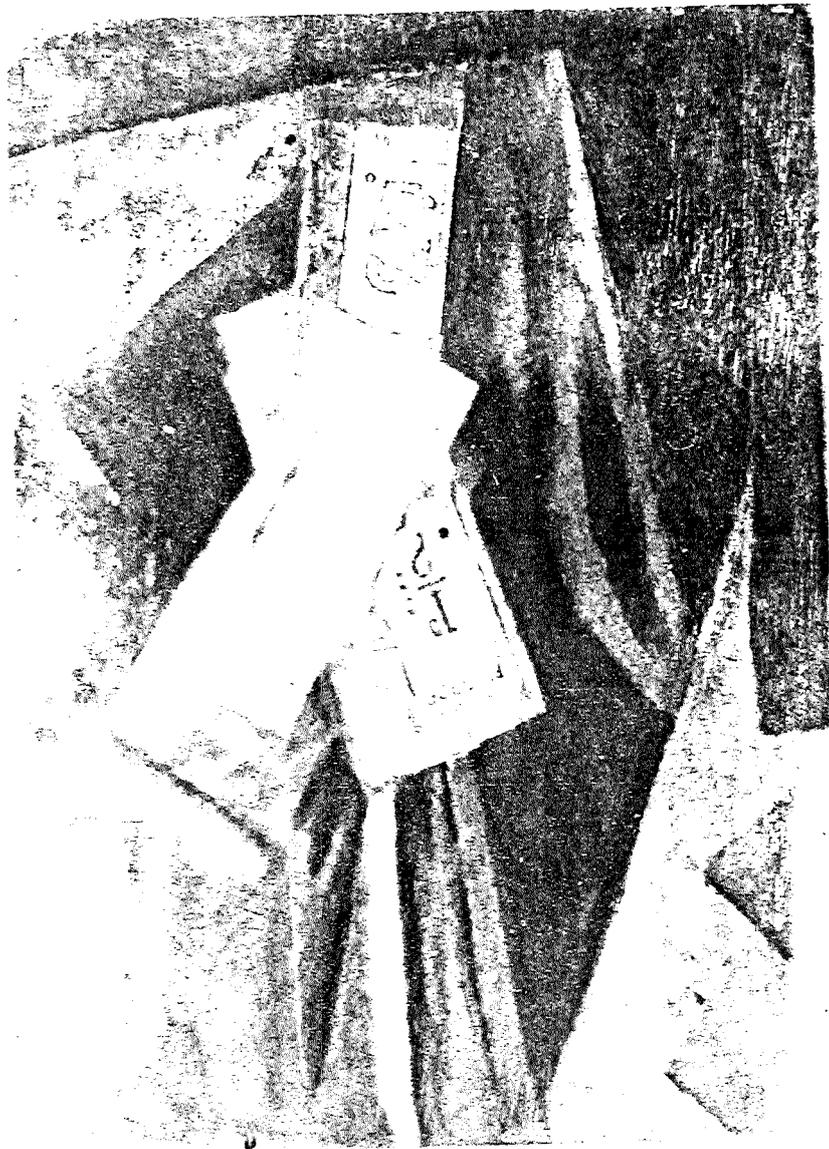


FIG.3.28. Roger Fry, Essay in Abstract Design, 1914.
Tate Gallery, London.

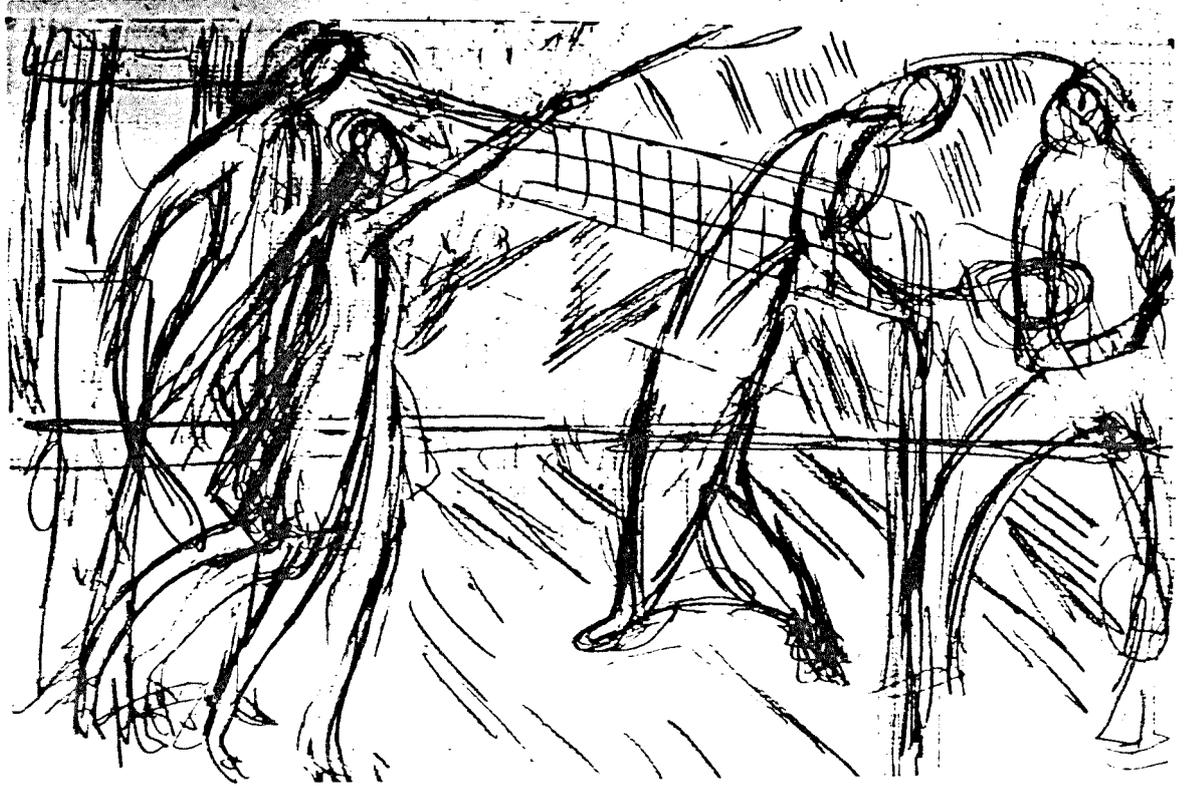


FIG.3.29. Roger Fry, Tennis Players, c1914.
Private Collection, London.



FIG.3.30. Roger Fry, *Reclining Nude*, c1914.
(Whereabout of original is unknown).



FIG.3.31. Wyndham Lewis, *Circus Scene*, 1913.
Victoria and Albert Museum, London.



FIG.3.32. Wyndham Lewis, Omega Workshops Letter Head, 1913.
Private Collection, London.



FIG.3.33. Wyndham Lewis, Theatre Manager, 1909.
Victoria and Albert Museum, London.

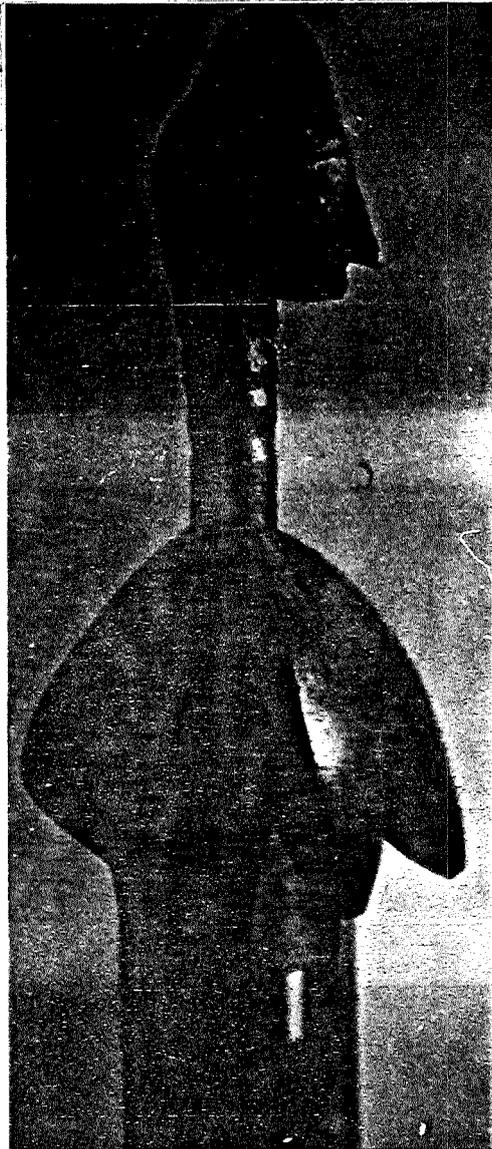


FIG.3.34. Nimba Headdress,
Baga, Guinea.
Rietberg Museum, Zurich.

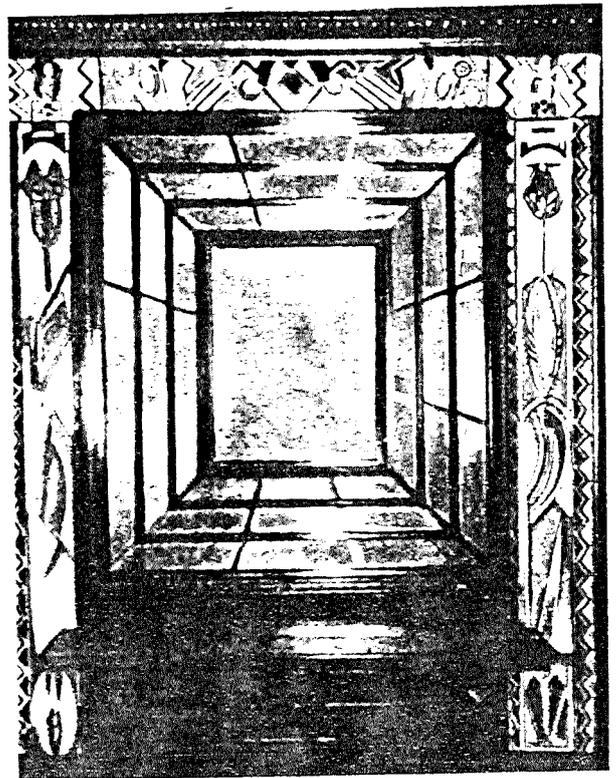


FIG.3.35. Wyndham Lewis,
Fire Place, 1913-14.
Private Collection, London.

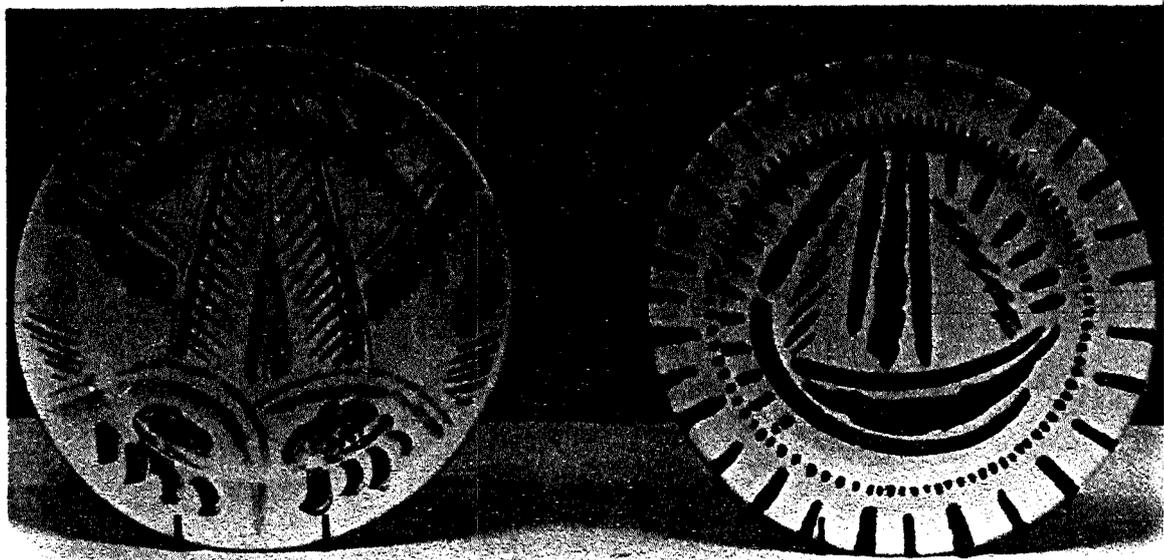


FIG.3.36. Duncan Grant, Decorated Omega Plates, c1914.
Private Collection, London.

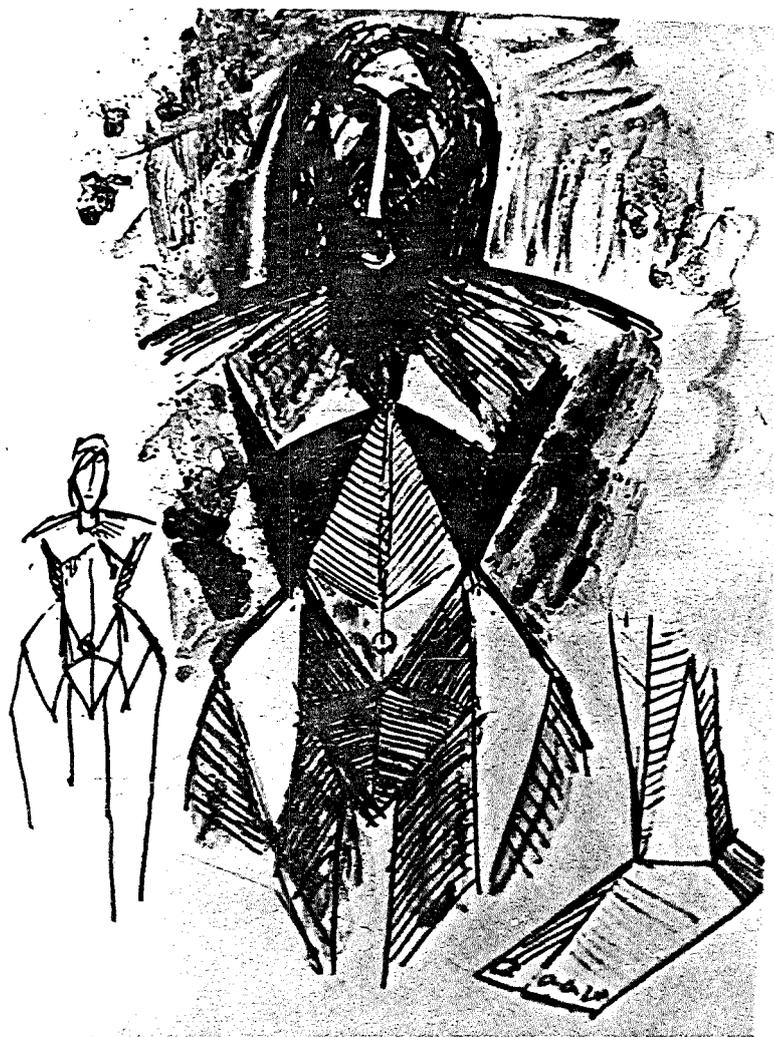


FIG.3.37. Pablo Picasso, Standing Nude and a Foot, 1909.
Musée Picasso, Paris.



FIG.3.38A. Frederick Etchells, Head, 1914. (Lost).



FIG.3.38B. Frederick Etchells, Head, 1914. (Lost).



FIG.3.39. Mask, Ulvira, Zaire.
Courtauld Institute Galleries,
London.



FIG.4.1. Wyndham Lewis, Three Figures (Ballet Scene), 1919-20.
Private Collection, London.



FIG.5.1. Adrian Allinson, Mr Epstein doubting the authenticity of a South Sea Idol, 1914. Reproduced in *Colour* (London), November 1914, p. 142.



(front) (side)
FIG.5.2. "Brunner Head", Fang, Gabon. Formerly Jacob Epstein Collection.



FIG.5.3. Jacob Epstein,
Tomb of Oscar Wilde, 1912.
Pere Lachaise Cemetery, Paris.



FIG.5.4. Jacob Epstein,
Tomb of Oscar Wilde, 1912.
(detail).



FIG.5.5. Winged Man-Headed Lion, Assyrian, 880-860 BC.
British Museum, London.

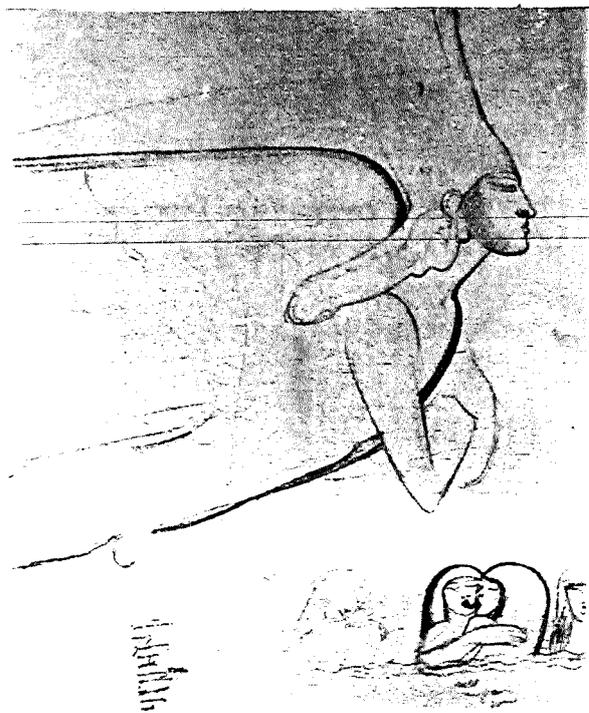


FIG.5.6. Jacob Epstein, Sketch for the Tomb of Oscar Wilde, 1910.
Anthony d'Offay Gallery, London.

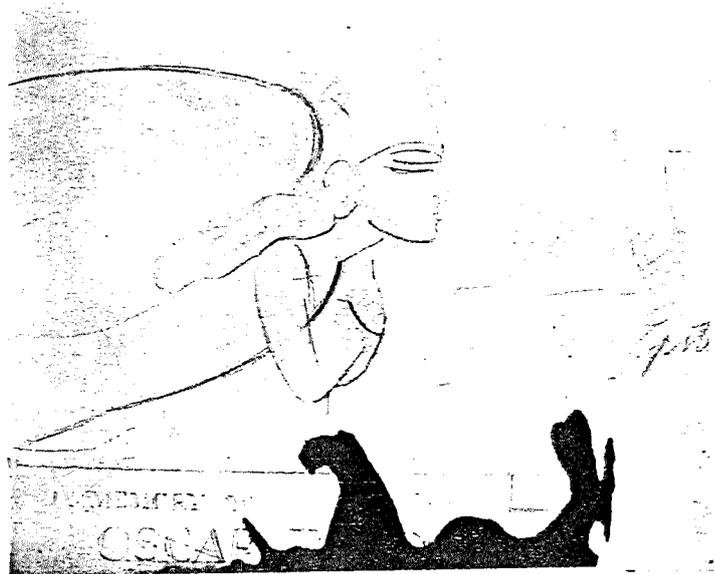


FIG.5.7. Jacob Epstein, Sketch for the Tomb of Oscar Wilde, 1911.
Simon Wilson Collection, London.



FIG.5.8. Jacob Epstein, Study for Girl with Dove, 1906.
Walsall Museum and Gallery, Walsall.

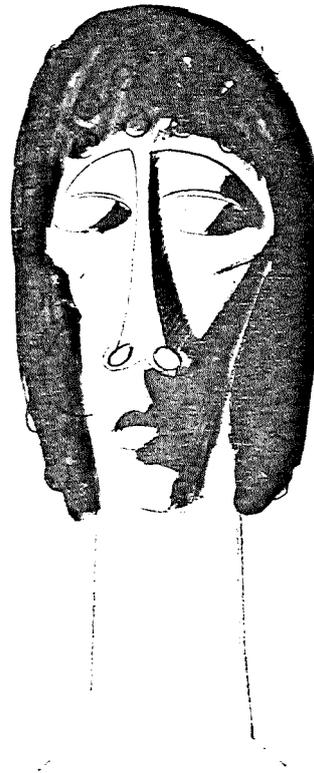


FIG.5.9. Jacob Epstein, Head, 1910.
Private Collection, London.



FIG.5.10. Jacob Epstein, African Carving, c1908-10.
Courtauld Institute of Art, London.

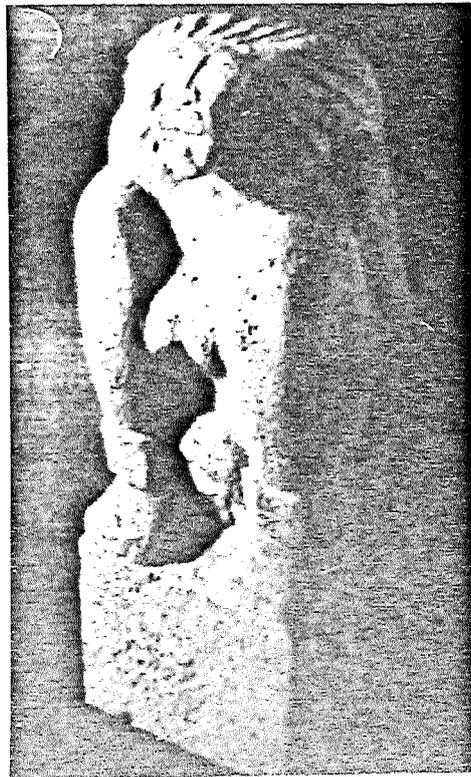


FIG.5.11. Jacob Epstein, Crouching Sun Goddess, 1910.
Nottingham Castle Museum, Nottingham.



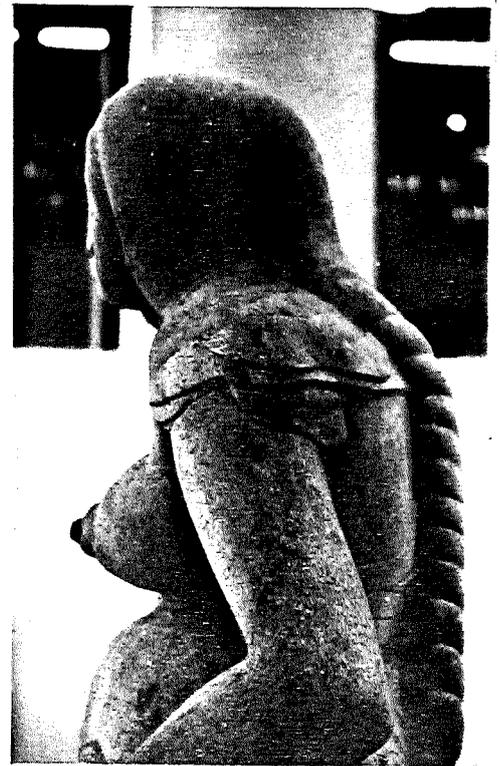
FIG.5.12. Jacob Epstein, Suflower, 1910.
National Gallery of Victoria, Melbourne.



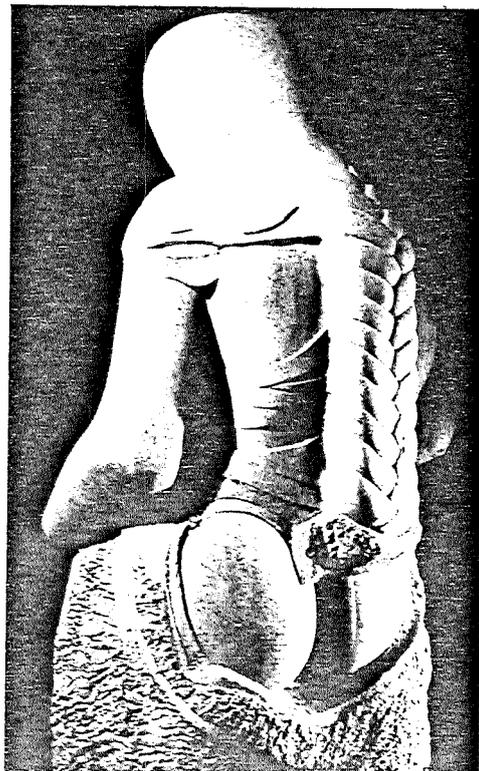
FIG.5.13. Head, Fang, Gabon. Formerly Jacob Epstein
Collection now in the Metropolitan Museum of Art, New York.



(front)



(side)



(back)

FIG.5.14. Jacob Epstein, Maternity, 1910.
Henry Moore Centre for the Study of Sculpture, Leeds.



FIG.5.15. Ritual Bowl, Fon Dahomey.
British Museum, London.

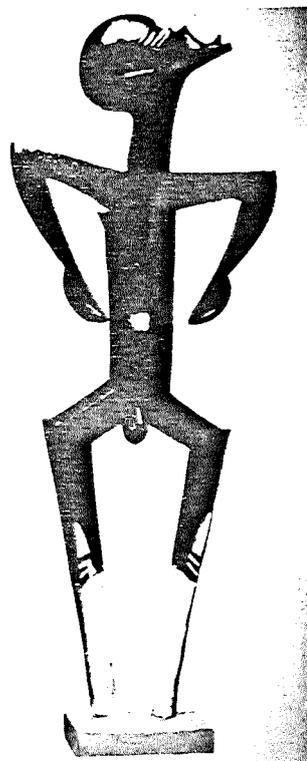


FIG.5.16. Jacob Epstien, Cursed Be The Day
Wherein I Was Born, 1912. (Lost).



FIG.5.17. Amedeo Modigliani, Caryatid, 1913.
Walsall Museum and Gallery, Walsall.

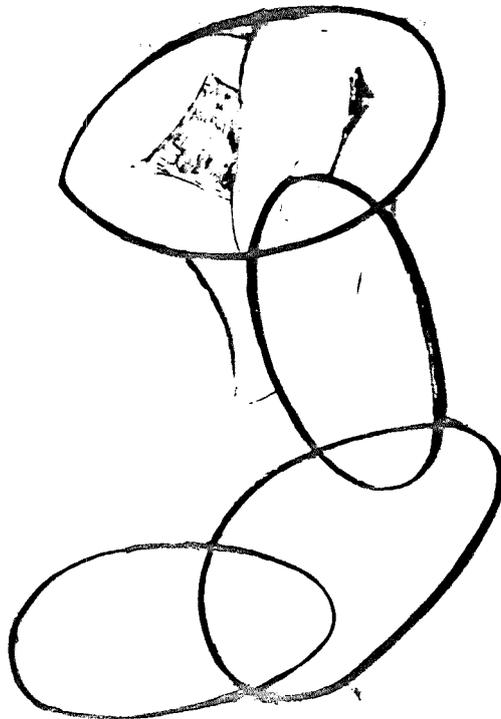


FIG.5.18. Analytical Study of Modigliani's
Caryatid of 1913.

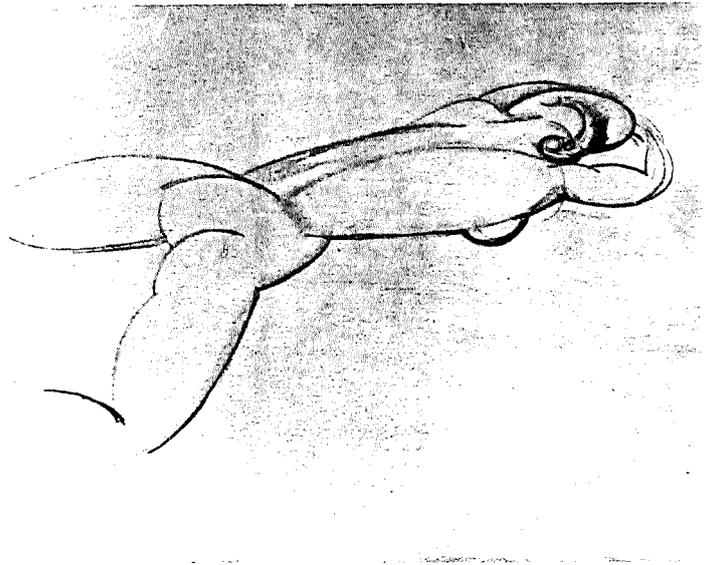


FIG.5.19. Jacob Epstein, A Nude Figure, 1913.
Epstein Estate, London.

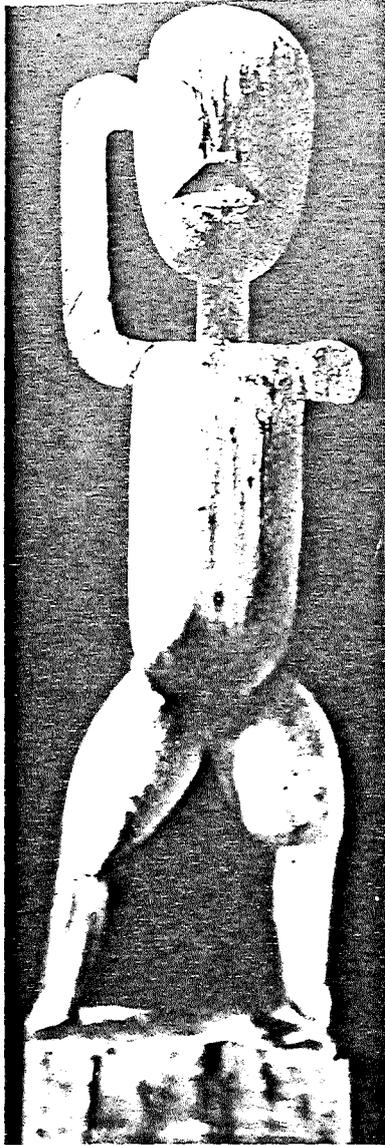


FIG.5.20. Constantin Brancusi,
First Step, 1913.
Destroyed by the artist in 1914
except the head.

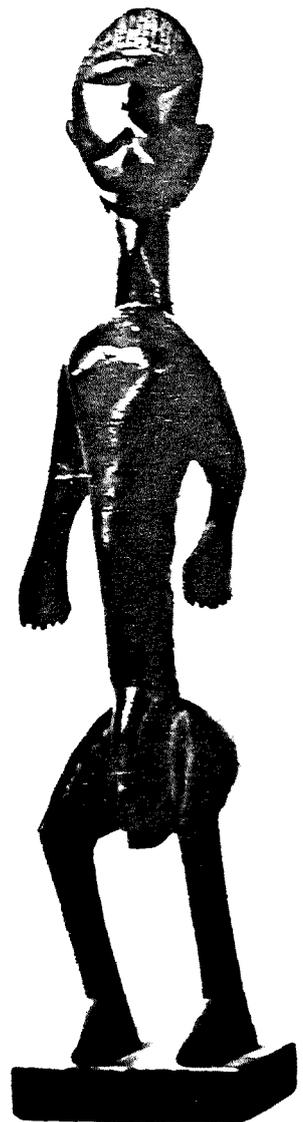
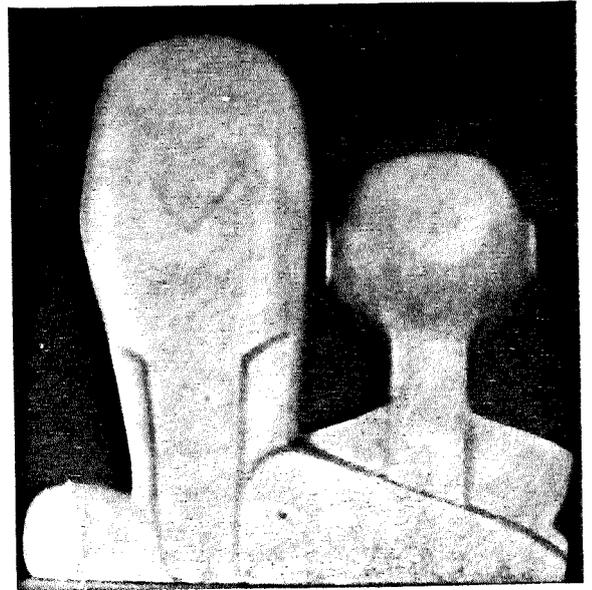


FIG.5.21. A Male Figure,
Bambara, Mali.
Musée de l'Homme, Paris.



(front)



(back)

FIG.5.22. Jacob Epstein, Mother and Child, 1913.
Museum of Modern Art, New York.

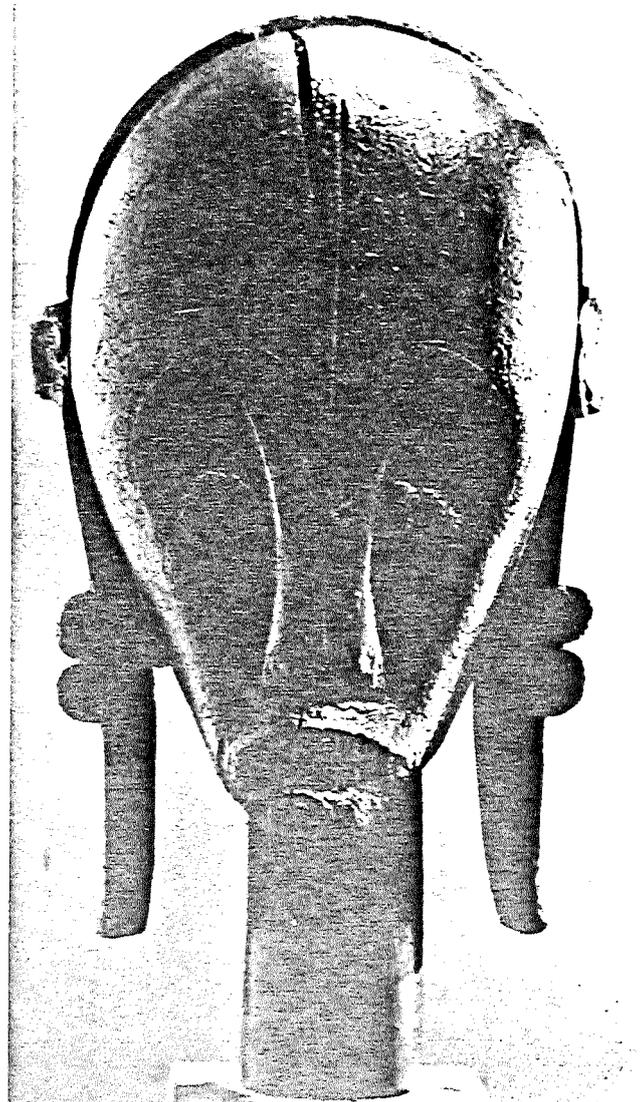


FIG.5.23. Reliquary Head,
Fang, Babon. Formerly Jacob
Epstein Collection now in the
Metropolitan Museum of Art,
New York.

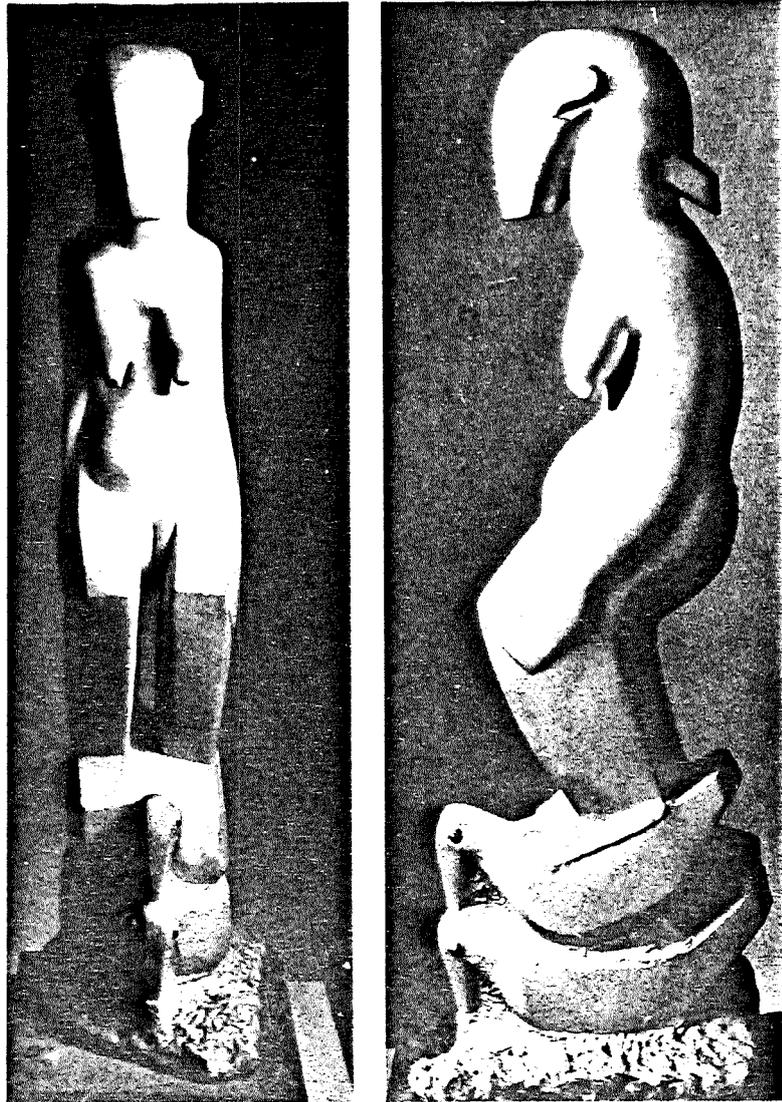
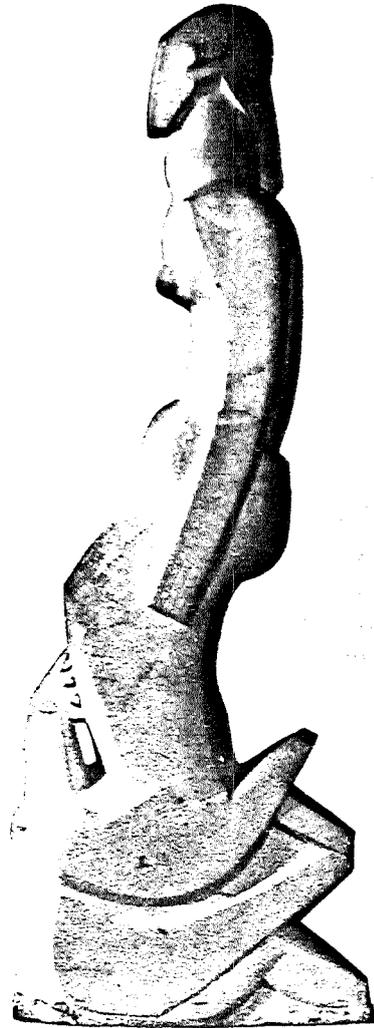


FIG.5.24. Jacob Epstein, First Venus with Doves, 1913.
Baltimore Museum of Art, Baltimore.



(side)



(front)

FIG.5.25. Jacob Epstein, Second Venus with Doves, 1914.
Yale Gallery, Yale.

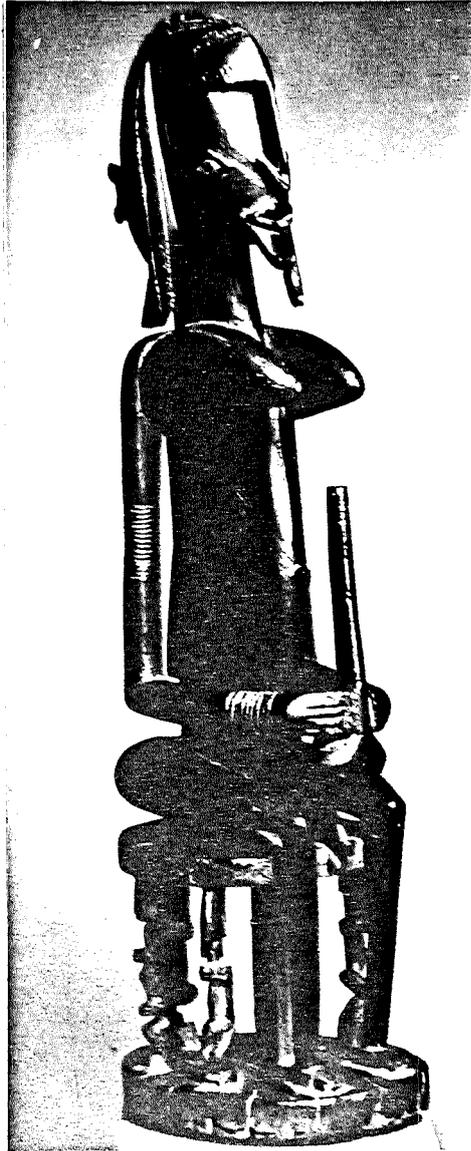


FIG.5.26. Seated Figure, Dogon, Mali.
Formerly Jacob Epstein Collection now
in the Metropolitan Museum of Art,
New York.

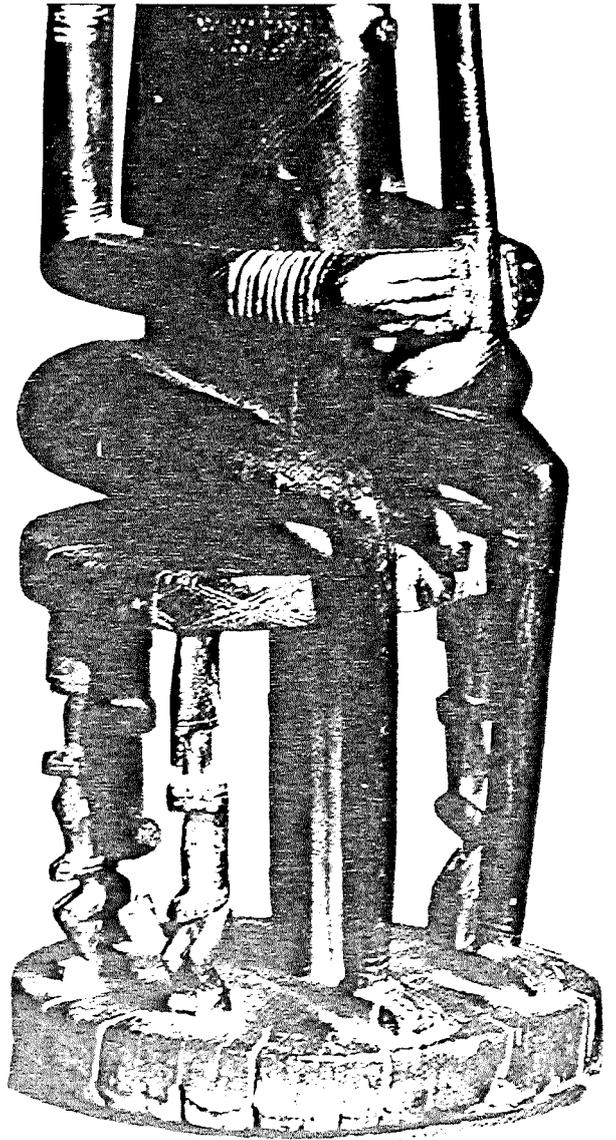


FIG.5.26. Detail.



FIG.5.27. Jacob Epstein, Drawing for Birth, 1913.
(Lost).

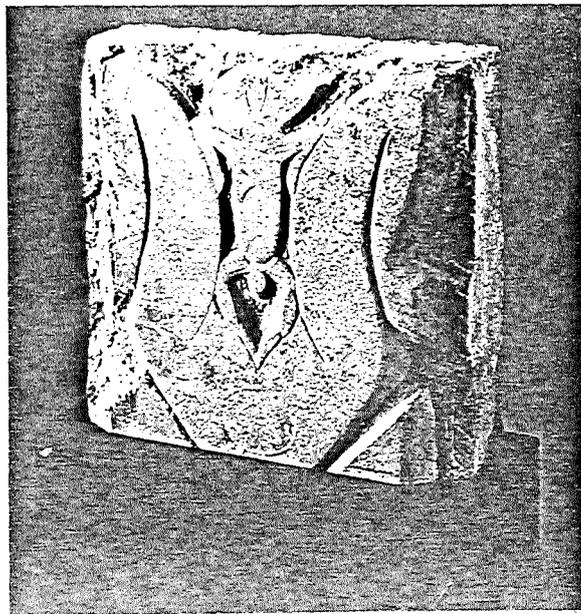


FIG.5.28. Jacob Epstein, Birth, 1913.
Art Gallery of Ontario, Toronto.

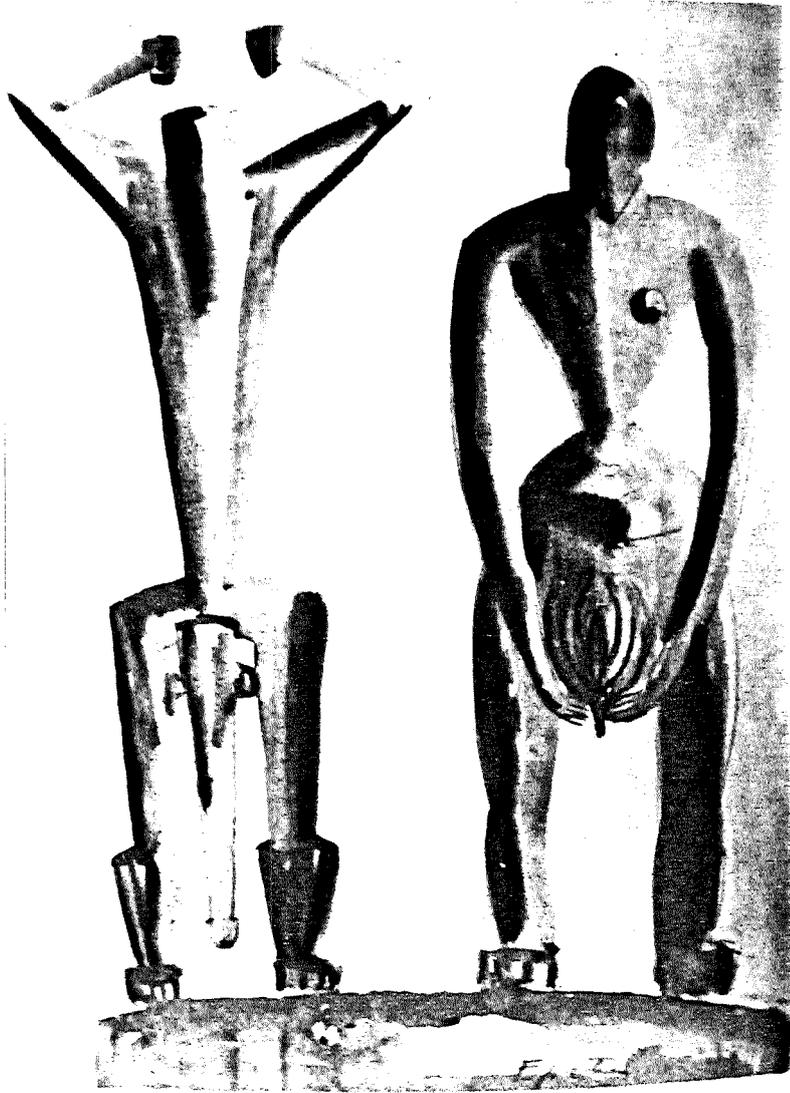


FIG.5.29. Jacob Epstein, Study for Man and Woman, 1913.
British Museum, London.



FIG.5.30. Funerary Post,
Sakalave, Madascsar.
Formerly Jacob Epstein
Collection.

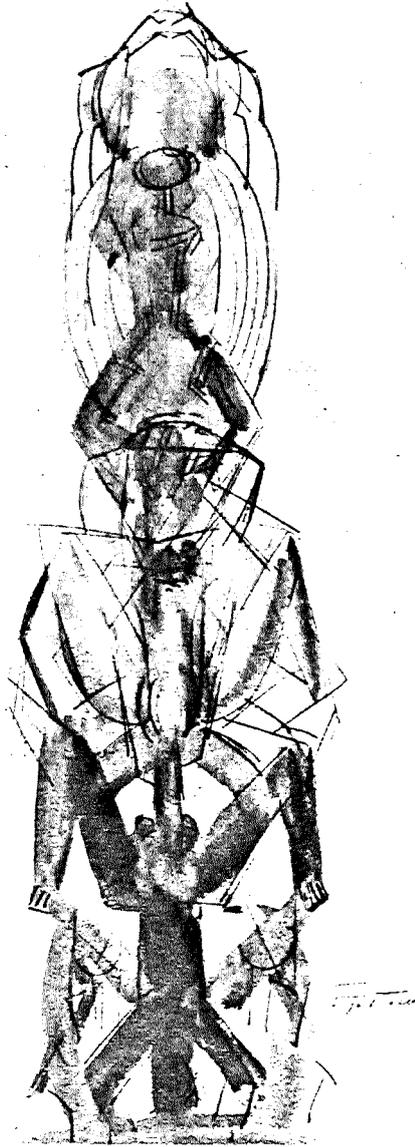


FIG.5.31. Jacob Epstein, Totem, 1913. Tate Gallery, London.

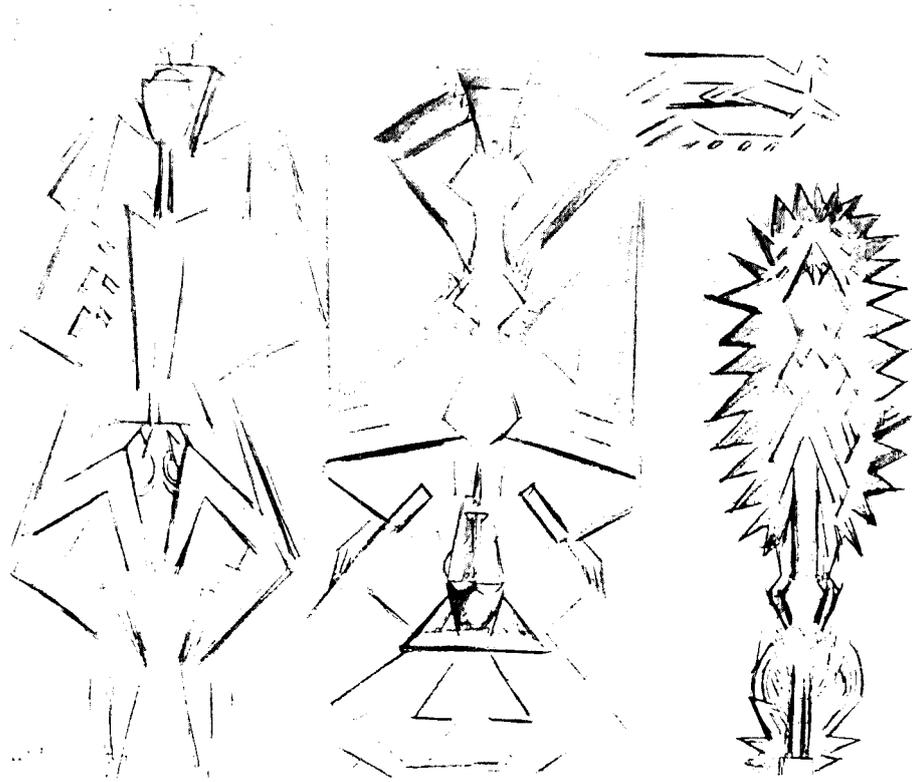


FIG.5.32. Jacob Epstein, Study for rock Drill, 1913.
Anthony d'Offay Gallery, London.



FIG.5.33. Mask, Baule, Ivory Coast.
Formerly Paul Guillaume Collection,
Paris.

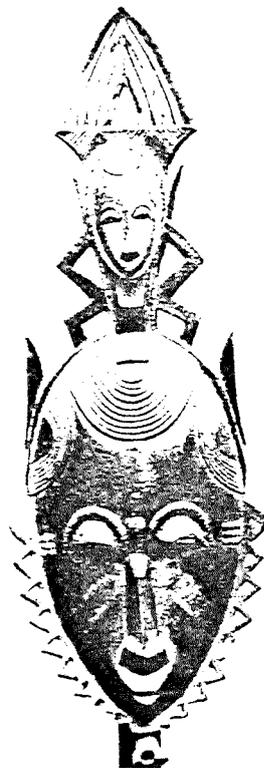


FIG.5.34. Mask, Baule, Ivory Coast.
Formerly Paul Guillaume Collection,
Paris.

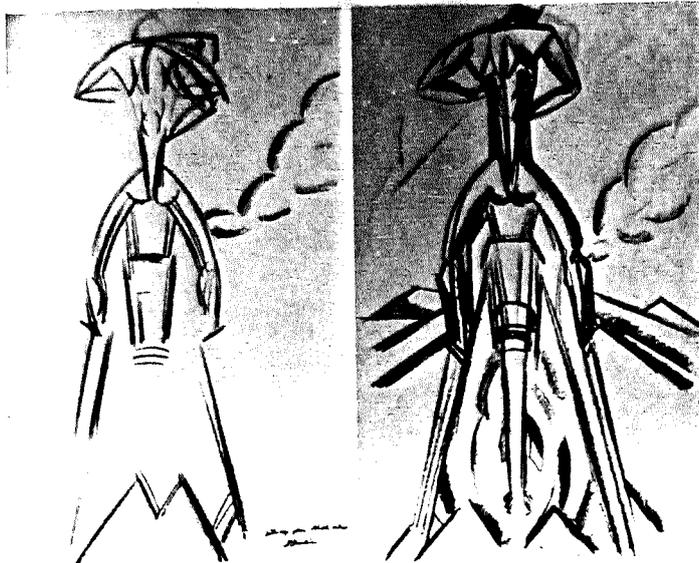


FIG.5.35. Jacob Epstein, Study for Rock Drill (back views) 1913.
(A) Anthony d'Offay Gallery London. (B) Lost.

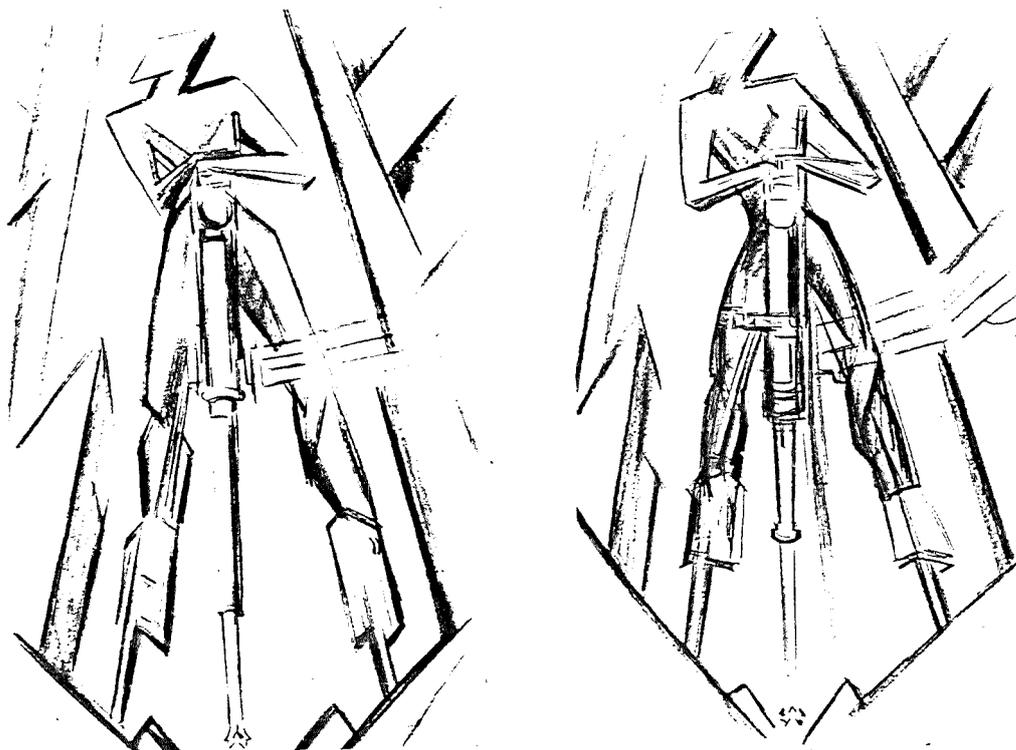
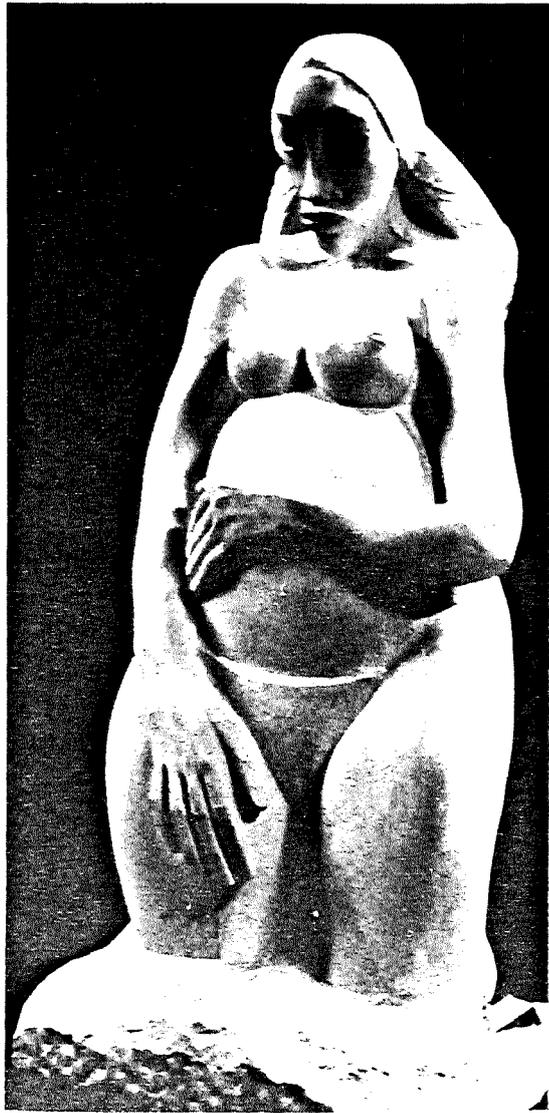


FIG.5.36. Jacob Epstein, Study for Rock Drill (front views), 1913.
(A) Tate Gallery, London. (B) Walsall Museum and Gallery, Walsall.



FIG.5.37. Jacob Epstein, Rock Drill, 1914.
A construction after the lost original,
Birmingham Museums and Gallery, Birmingham.



(front)



(side)

FIG.5.38. Jacob Epstein, Genesis, 1930.
Granada Television Limited, London.



FIG.5.39. Seated Female Figure,
Dogon, Mali. Albert Barnes
Collection, New York.



FIG.5.40. Male Figure, Baule, Ivory Coast.
Albert Barnes Collection, New York.

FIG.5.41A. Jacob Epstein,
Study for Genesis, 1929.
Private Collection. London.

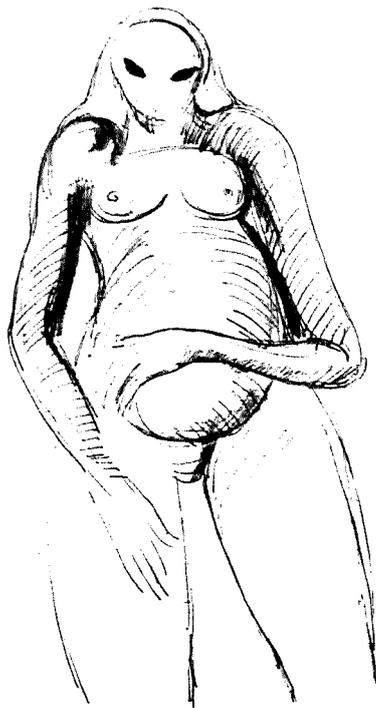


FIG.5.41B. Jacob Epstein,
Study for Genesis, 1929.
Birmingham Museums and Art
Gallery, Birmingham.





FIG.5.42. Mask, Dan-Ngere, Liberia.
Formerly Jacob Epstein Collection.



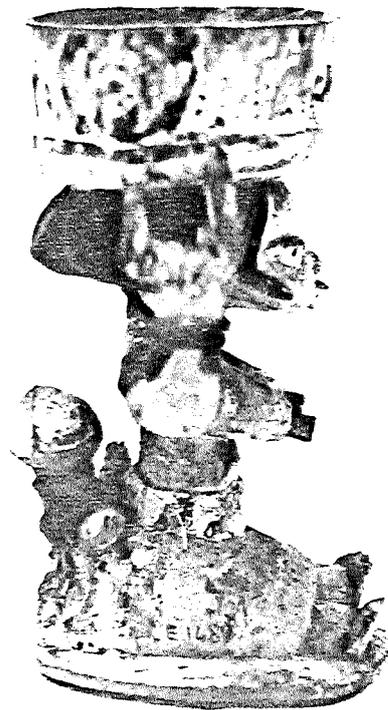
FIG.5.43. Female Figure, Bakota, Zaire.
Formerly Jacob Epstein Collection.



A(front)



B(back)



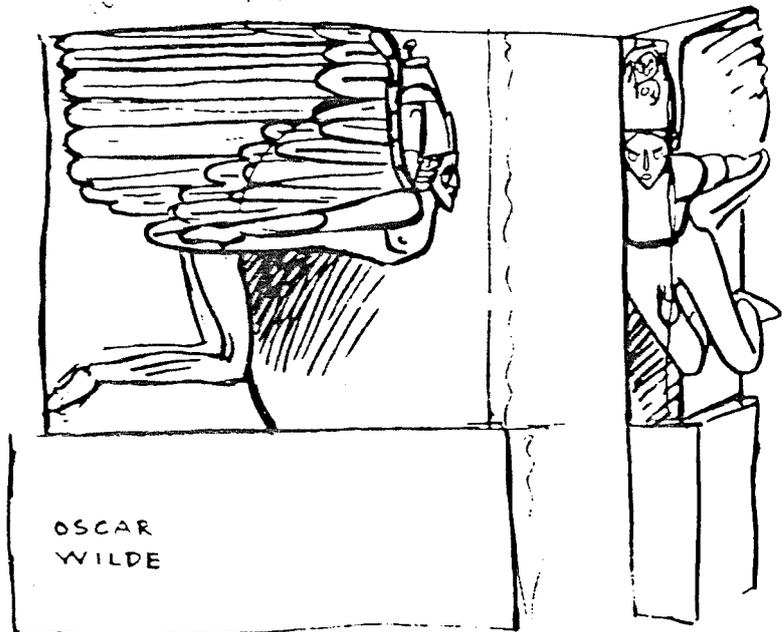
C(side)

FIG.6.1. Divination Bowl, Yoruba, Nigeria. Bristol Museum, Bristol.



FIG.6.2. Henri Gaudier-Brzeska, Ornament Mask, 1912.
Musée du Petit Palais, Geneva.

*sculpture en un mot, qui vivra éternelle-
ment l'effet total semble trop petit -
le tout est grand - vous comprendrez ce que
je veux dire - et la statue semble trop
accablée trop petite -*



*tout taillé à même la pierre - sans moderne
à la suite de temps qui en voyant de mes
travaux dans le monde.*

FIG.6.3. Henri Gaudier-Brzeska, A Letter from Gaudier-Brzeska
with a Sketch of Epstein's Tomb of Oscar Wilde, 1912.
Private Collection.



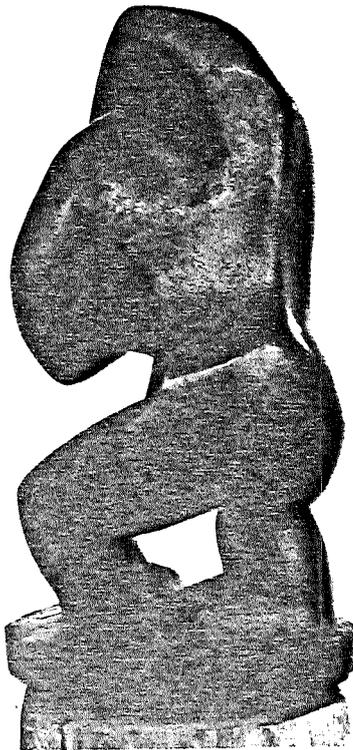
FIG.6.4. Henri Gaudier-Brzeska, Head of a Young Man, 1912.
Stadt Bielefeld, Germany.



A(front)



B(side)



C(back)



D(side)

FIG.6.5. Henri Gaudier-Brzeska, Redstone Dancer, 1913.
Kettle's Yard, University of Cambridge, Cambridge.

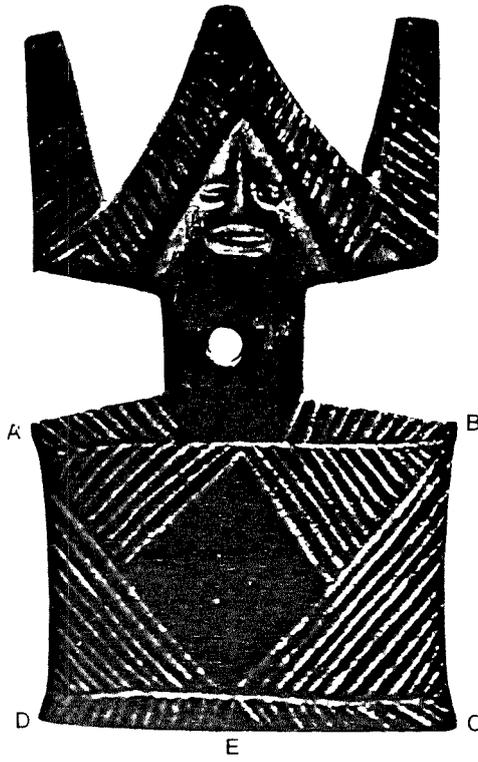


FIG.6.6. Fertility Doll, Bambala, Congo.
British Museum, London.



FIG.6.7. Mask, Bapende, Congo.
British Museum, London.



FIG.6.8. Henri Gaudier-Brzeska, Study for Redstone Dancer, 1913.
Musée d'Art Moderne, Centre Georges, Pompidou, Paris.



FIG.6.9. Henri Gaudier-Brzeska,
Portrait of My Father, 1910.
Musée des Baux Arts, Orleans.



FIG.6.10. Auguste Rodin,
Man with Broken Nose, 1864.
Rodin Museum, Paris.

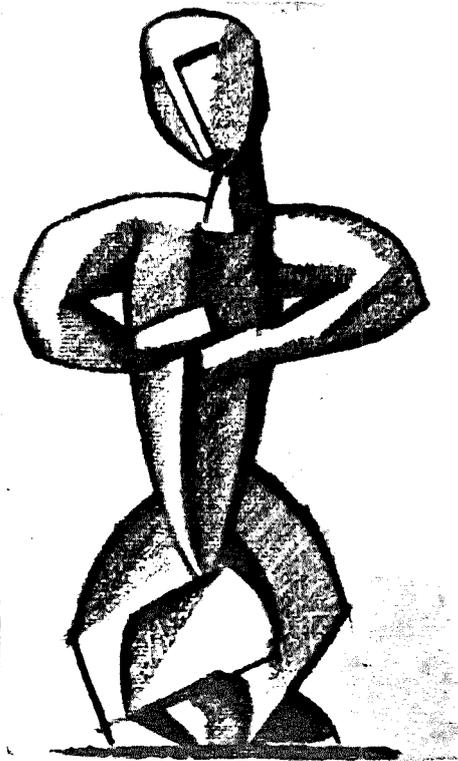


FIG.6.13. Henri Gaudier-Brzeska,
Drawing of Imp, 1914.
The St.Louis Art Museum, St.Louis.



FIG.6.14. Doll, Baule, Ivory Coast.
British Museum, London.



A



B

FIG.6.15. Henri Gaudier-Brzeska, Self Portrait with Pipe, 1913.
Kettle's Yard, University of Cambridge, Cambridge.

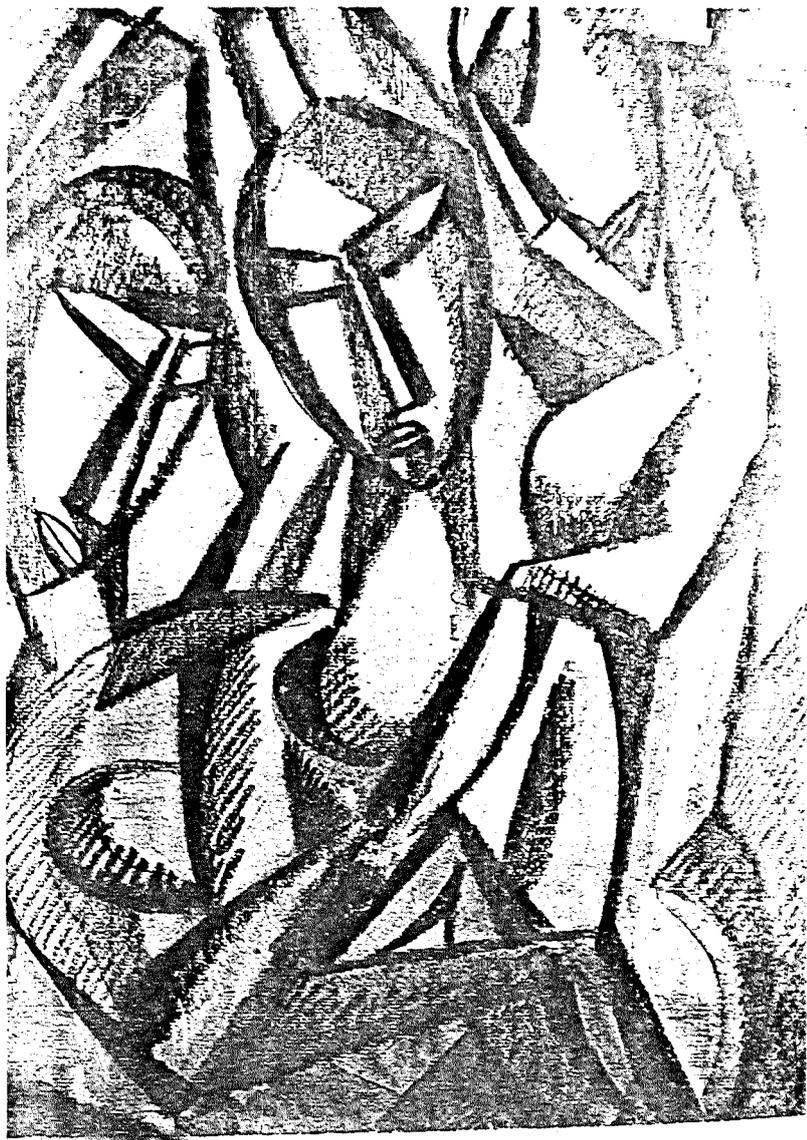


FIG.6.16. Henri Gaudier-Brzeska, Three Women, 1913.
Private Collection, London.

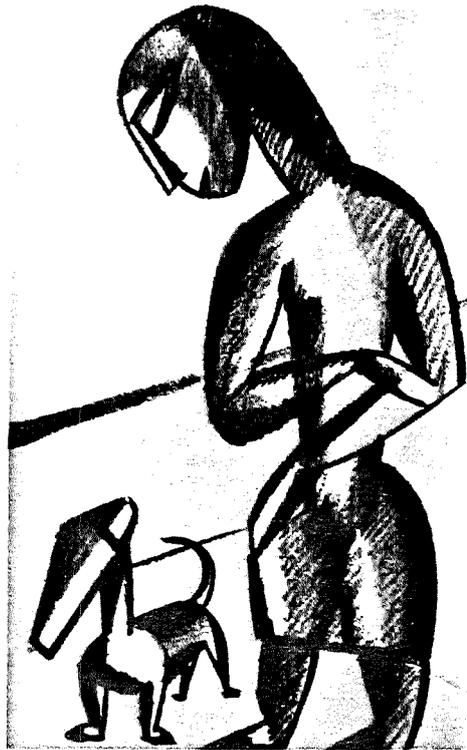


FIG.6.17. Henri Gaudier-Brzeska, Woman with Dog, 1913.
Kettle's Yard, University of Cambridge, Cambridge.



FIG.6.18. Henri Gaudier-Brzeska,
Vase, 1913-14. Ezra Pound
Collection, Brunnenburg.



FIG.6.19. Snuff Mortar,
Bambala Congo.
British Museum, London.



A



B



C

FIG.6.20. Henri Gaudier-Brzeska Garden Ornament 2, 1914.
Kettle's Yard, University of Cambridge, Cambridge.



A



B



C

FIG.6.21. Chief's Stool, Baluba, Zaire. British Museum, London.

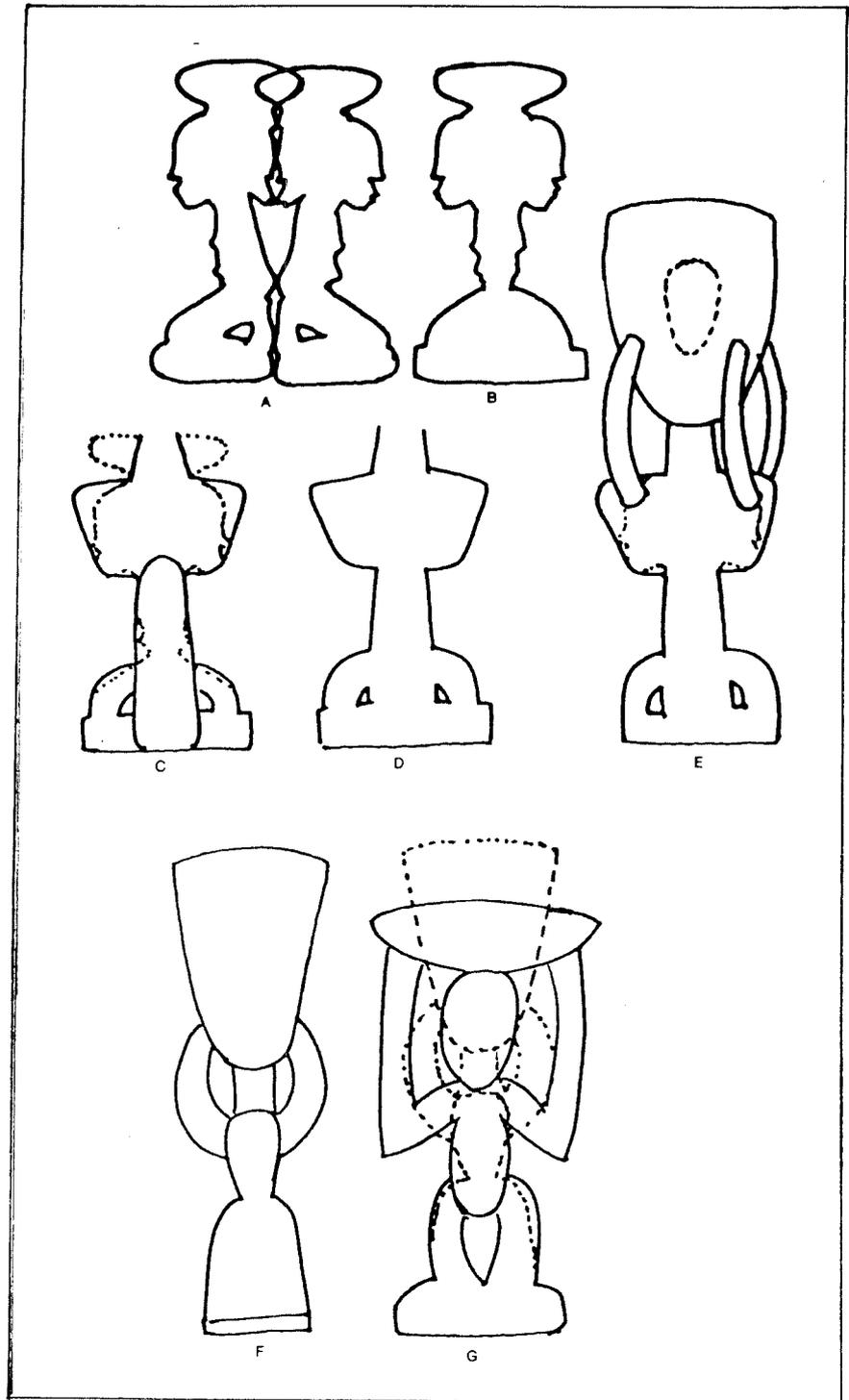


FIG.6.22. The Possible Process of Development of Gaudier-Brzeska's Garden Ornament 2 of 1914 by Author of this Thesis.

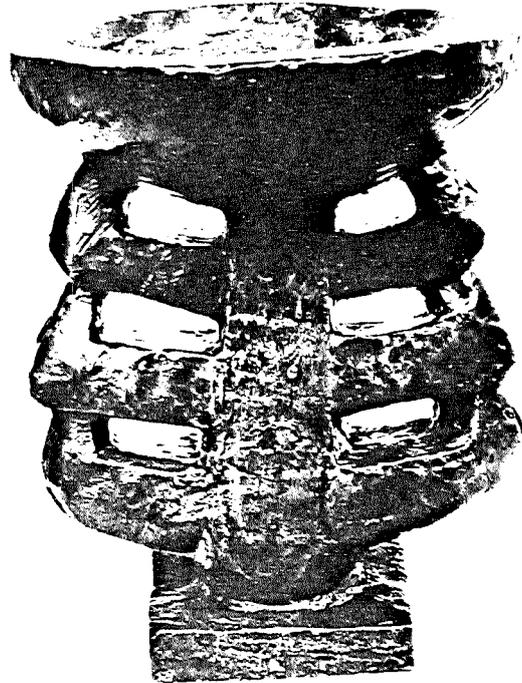


FIG.5.23. Henri Gaudier-Brzeska, Garden Ornament 3, 1914.
Kettle's Yard, University of Cambridge, Cambridge.



FIG.6.24. Henri Gaudeir-Brzeska, Men with Bowl (two views) 1914.
Kettle's Yard, University of Cambridge, Cambridge.

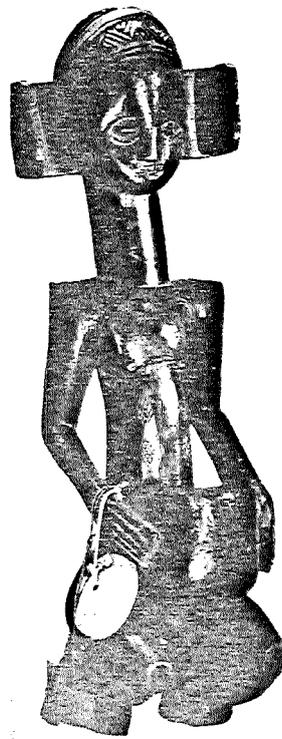


FIG.6.25. Kneeling Woman with Bowl.
British Museum, London.

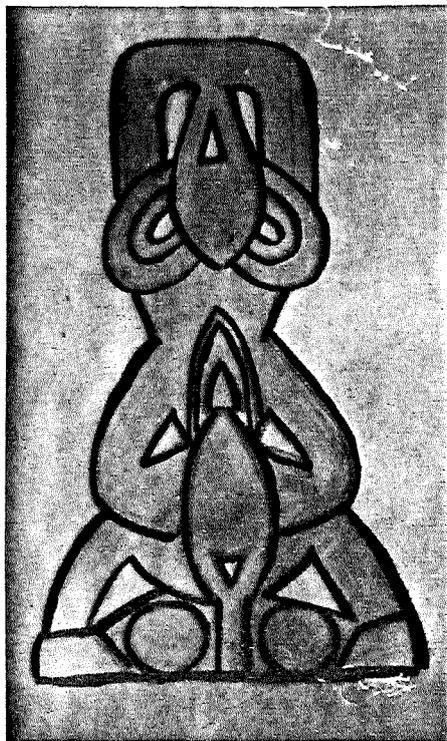


FIG.6.26A. Henri Gaudier-Brzeska,
Design for A Door-Knocker, 1914.
Kettle's Yard, University of
Cambridge, Cambridge.

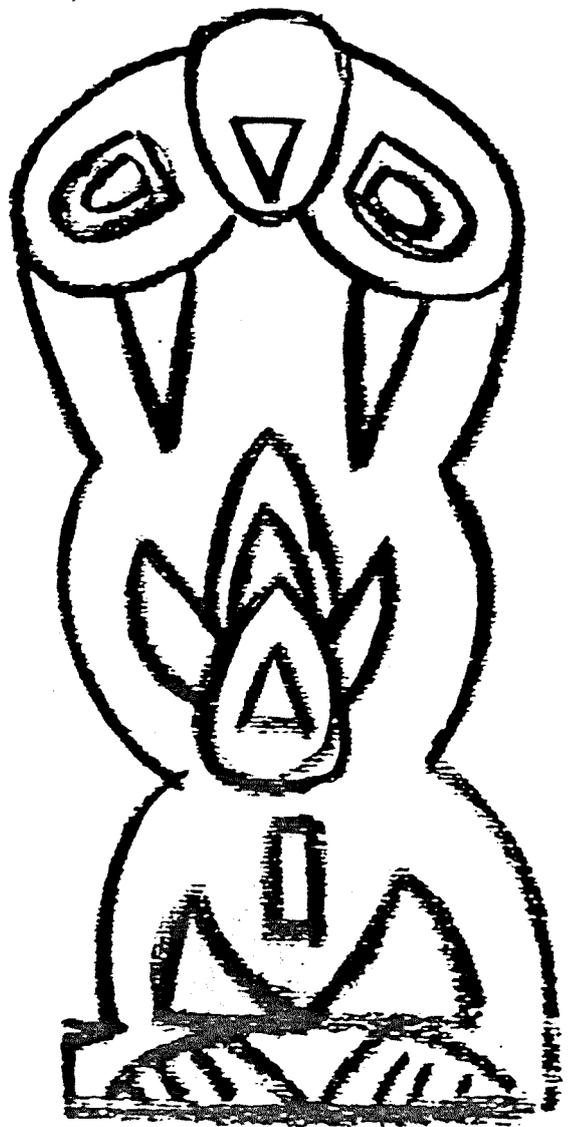


FIG.6.26B. Henri Gaudier-Brzeska,
Design for A Door-Knocker, 1914.
Kettle's Yard, University of
Cambridge, Cambridge.

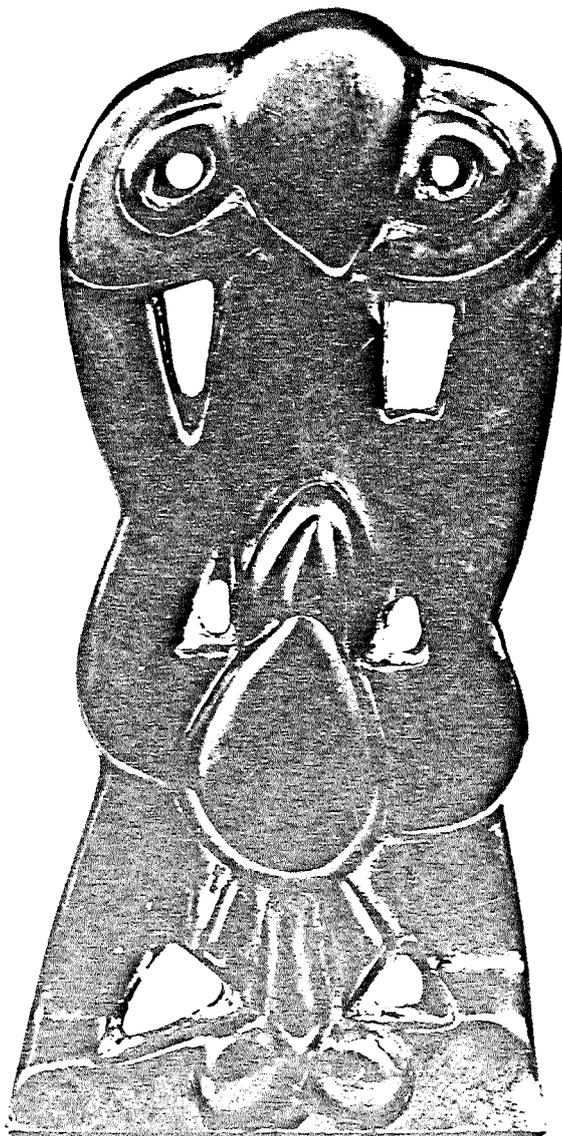


FIG.6.27. Henri Gaudier-Brzeska,
Door-Knocker, 1914.
Kettle's Yard, University of
Cambridge, Cambridge.



FIG.6.28. Henri Gaudier-Brzeska, Couple, c1914.
(Lost)

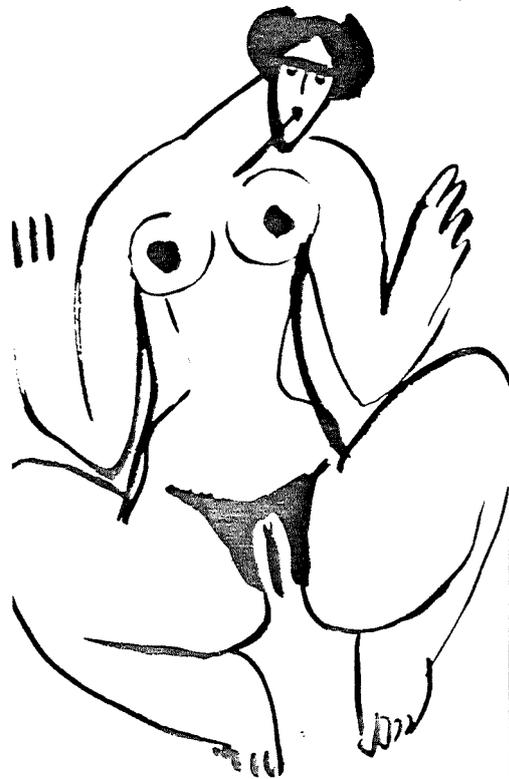


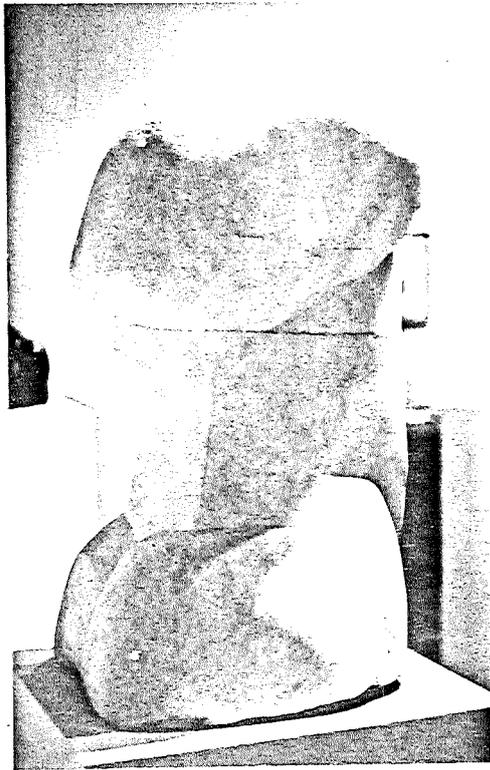
FIG.6.29. Henri Gaudier-Brzeska, Female Figure, 1914.
Private Collection, London.



(front)



(side)

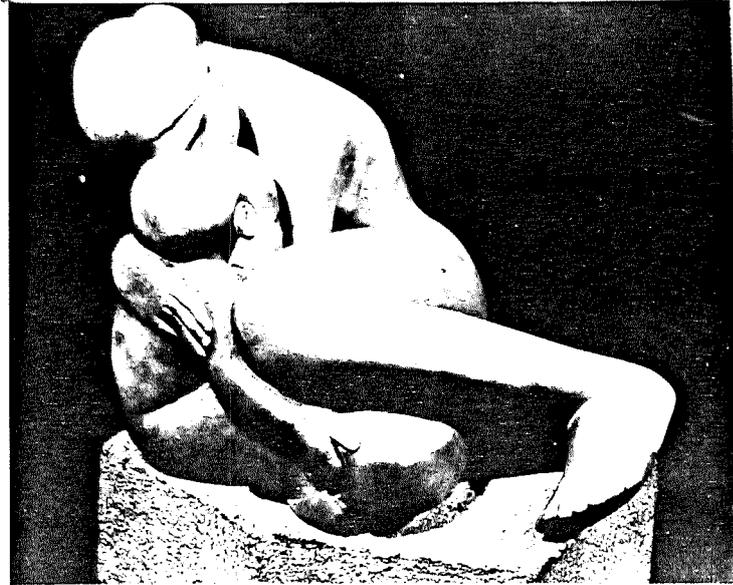


(side)

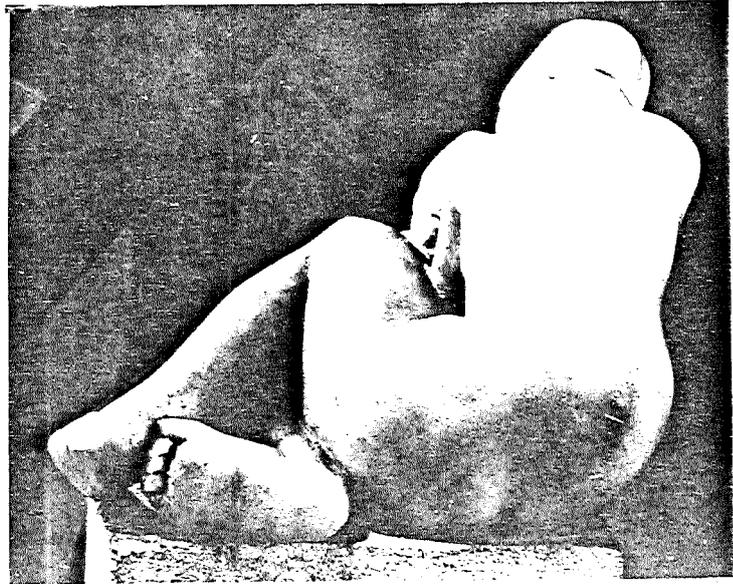


(back)

FIG.6.30. Henri Gaudier-Brzeska, Hieratic Head of Ezra Pound, 1914.
Private Collection, London.



(front)

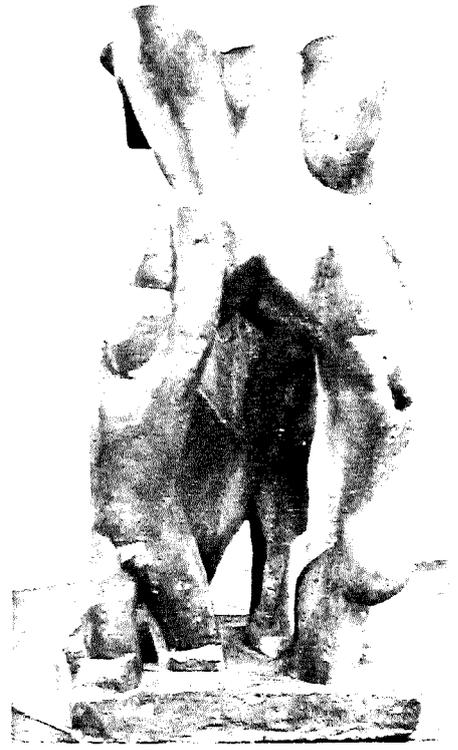


(back)

FIG.6.31. Henri Gaudier-Brzeska, Maternity, 1913.
Musee d'Art Moderne, Paris.



A(Side)



B(Front)

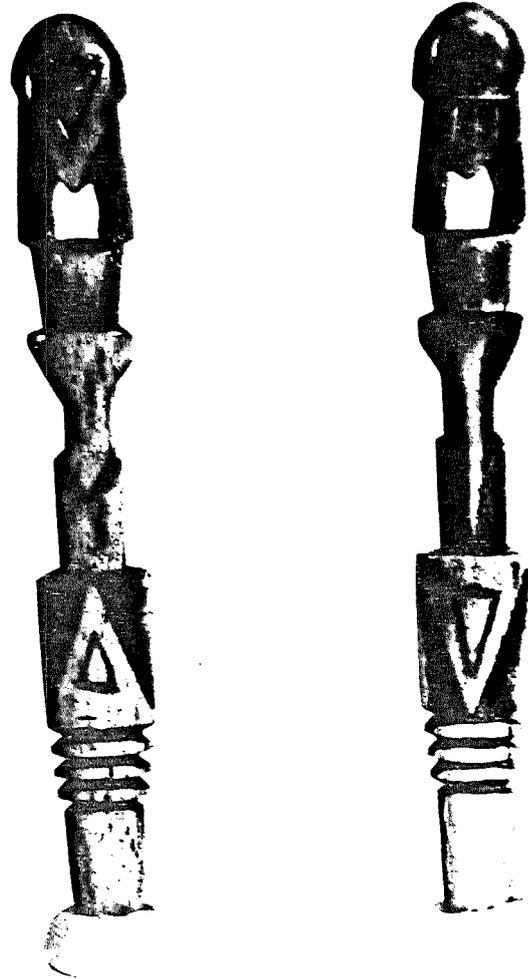


C(Side)



D(Back)

FIG.6.32. Henri Gaudier-Brzeska, Charity, 1914. Kettle's Yard, University of Cambridge, Cambridge.



(front)

(back)

FIG.6.33. Henri Gaudier-Brzeska, Carved Toothbrush Handle, 1914.
R.A.Beven Collection, London.

FIG.6.34. Ivory Baton, Yoruba, Nigeria.
British Museum, London.

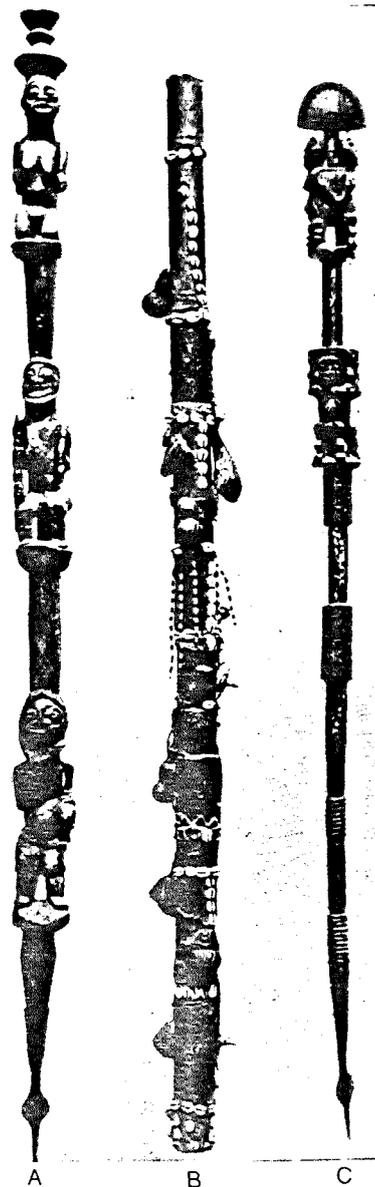


FIG.6.35. Fetish Staves, Yoruba,
Nigeria. British Museum, London.



FIG.7.1. Seated Female Figure, Baule, Ivory Coast.
Formerly Paul Guillaume Collection, Paris.



FIG.7.2. Henry Moore, Head of the Virgin (after Virgin and Child by
Dominic Rosselli in the Victoria and Albert Museum, London), 1922-23.
Ramon Coxon Collection, London.



19-2-20

FIG.7.3. Henry Moore, Studies for Reclining Figure (page 39 from No.3 Notebook), 1922-24. The Henry Moore Foundation, Much Hadham.

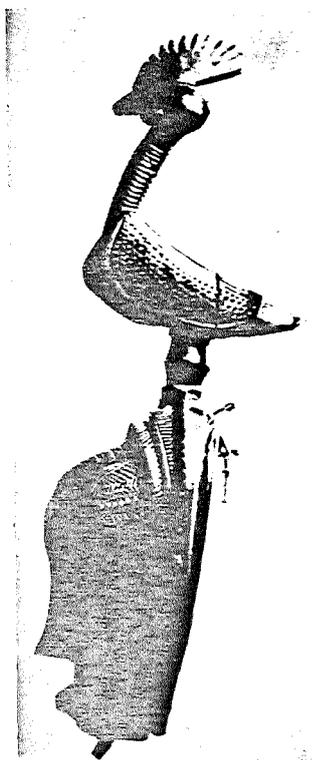


FIG.7.4. Mask, Baule, Ivory Coast. British Museum, London.

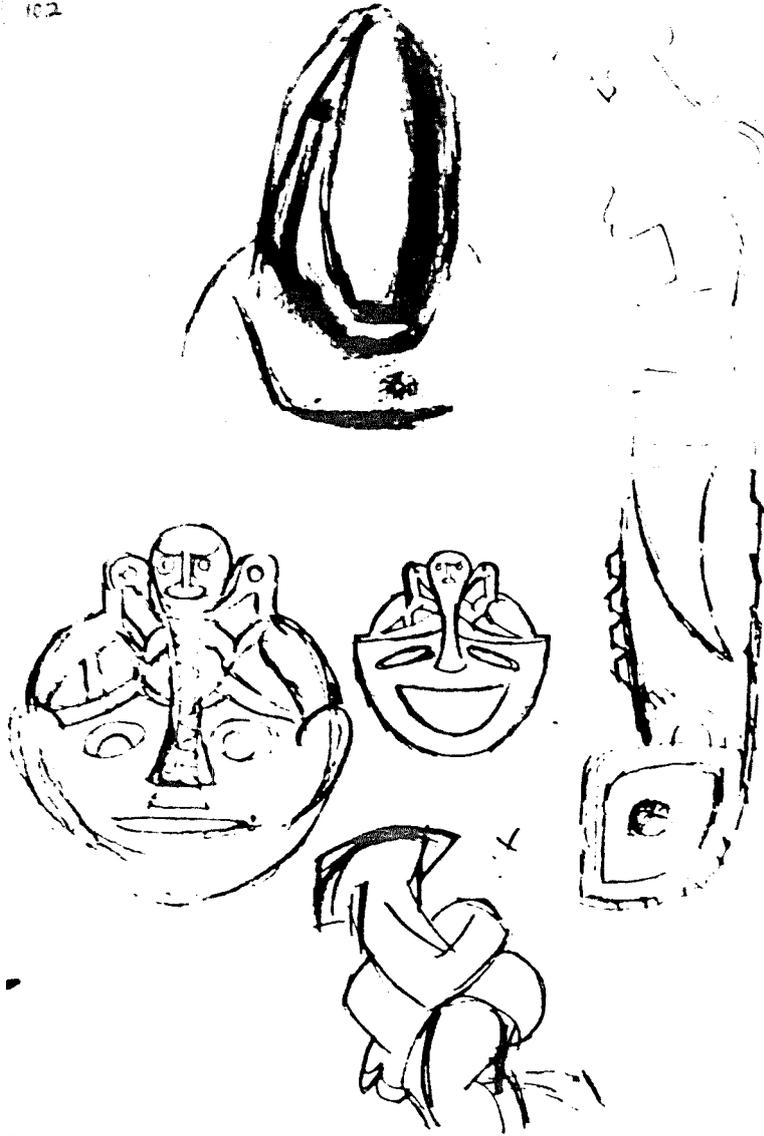


FIG.7.5. Henry Moore, Ideas from Negro Sculpture (page 102 from No.3 Notebook), 1922-24. The Henry Moore Foundation, Much Hadham.

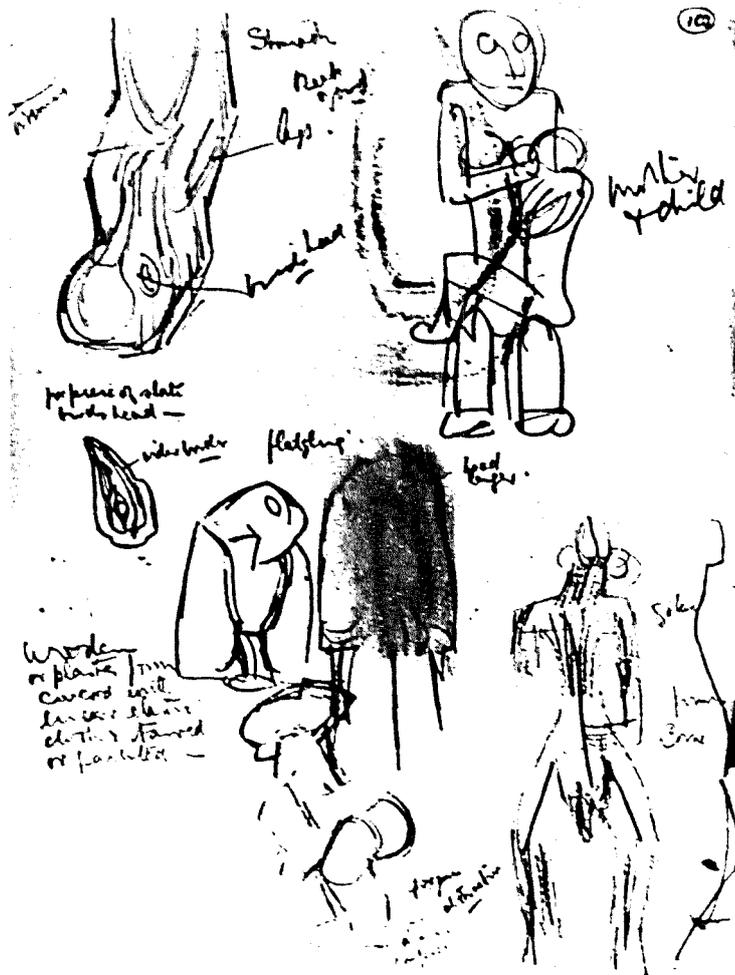


FIG.7.6. Henry Moore, Sketches of African and Oceanic Sculptures (page 103 from No.3 Notebook), 1922-24. Henry Moore Foundation Much Hadham.

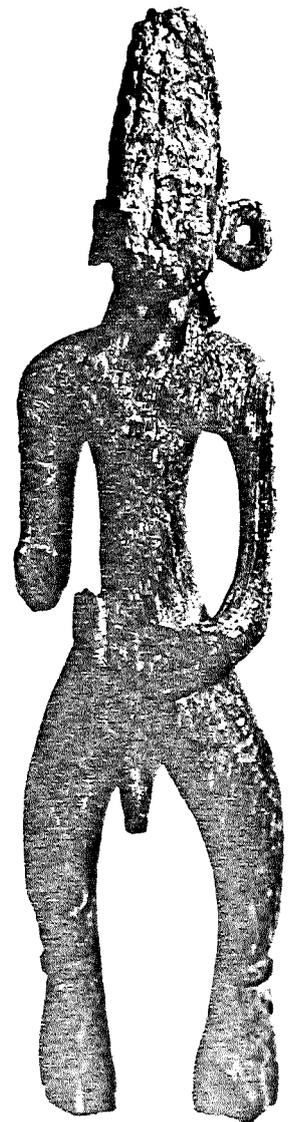


FIG.7.7. Standing Male Figure, Junkun, Nigeria. British Museum. London.

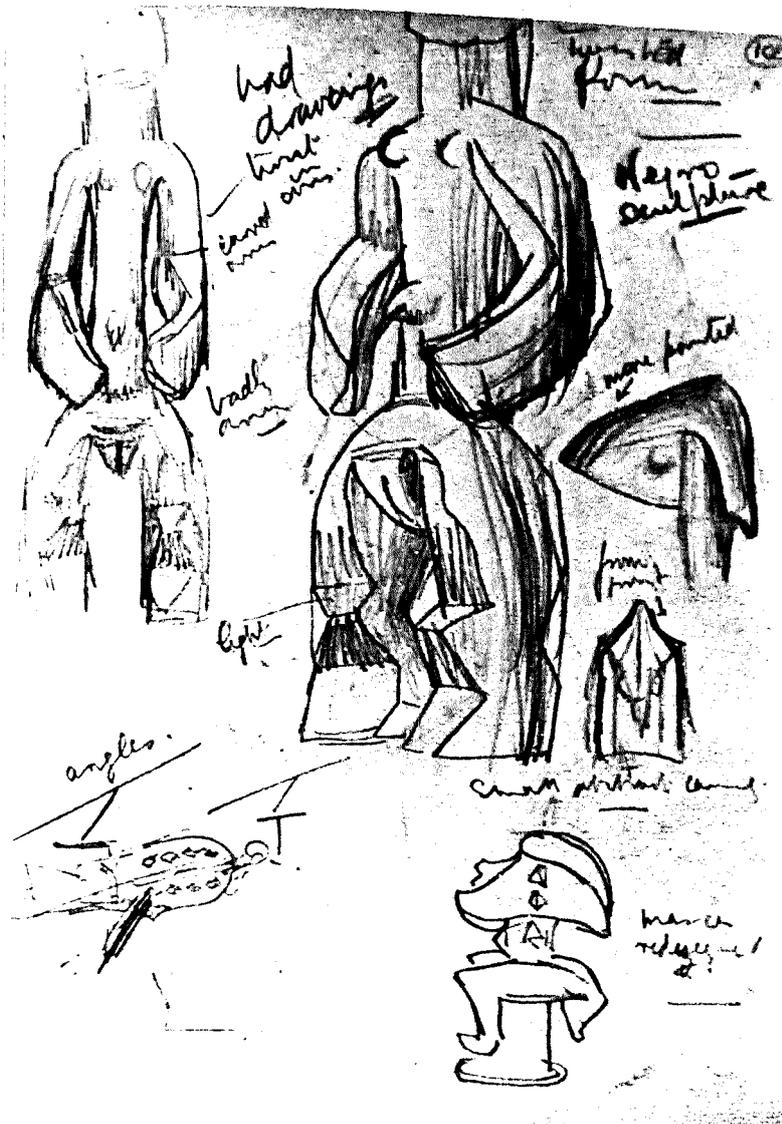


FIG.7.8. Henry Moore, Sketches of Negro Sculpture (page 105 from No.3 Notebook), 1922-24. The Henry Moore Foundation, Much Hadham.



FIG.7.9. Standing Female Figure, Mumuye, Nigeria. British Museum, London.

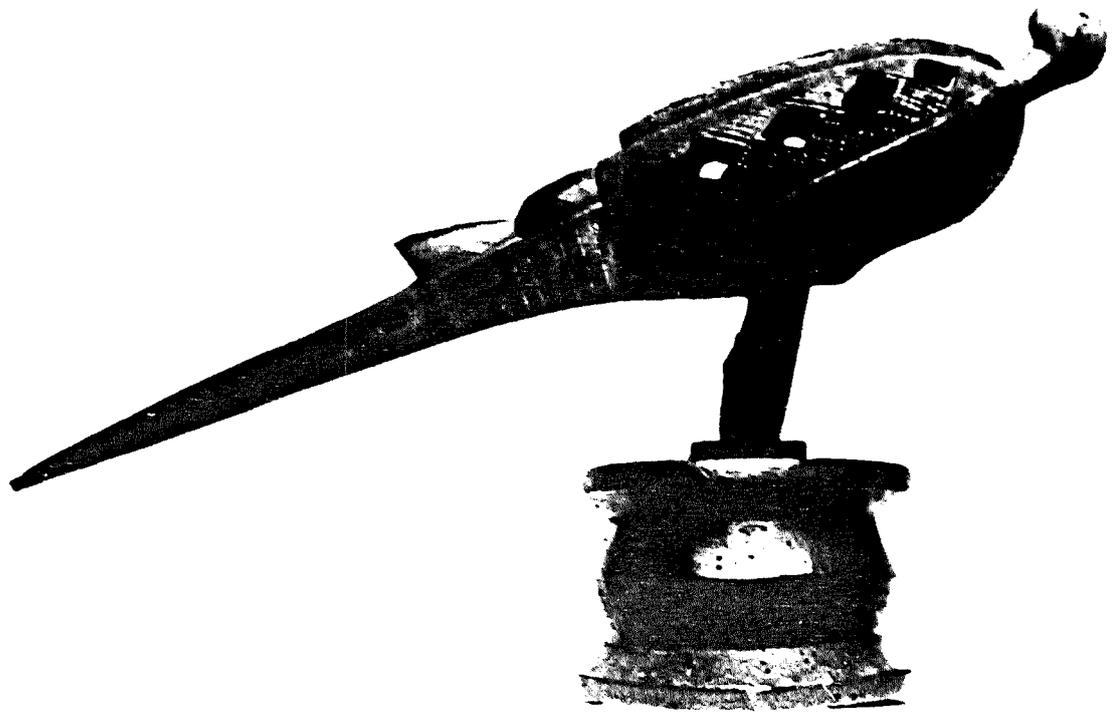


FIG.7.10. Head, Baga, Guinea. British Museum, London.



FIG.7.11. Henry Moore, Head
(page 126 from No.3 Notebook), 1922-24.
The Henry Moore Foundation, Much Hadham.



FIG.7.12. Henry Moore, Drawings of African and Inca Sculptures (page 120 from No.3 Notebook), 1922-24. The Henry Moore Foundation, Much Hadham.



FIG.7.13. Negro Head, Ubangi, Central African Republic. Private Collection, New York.

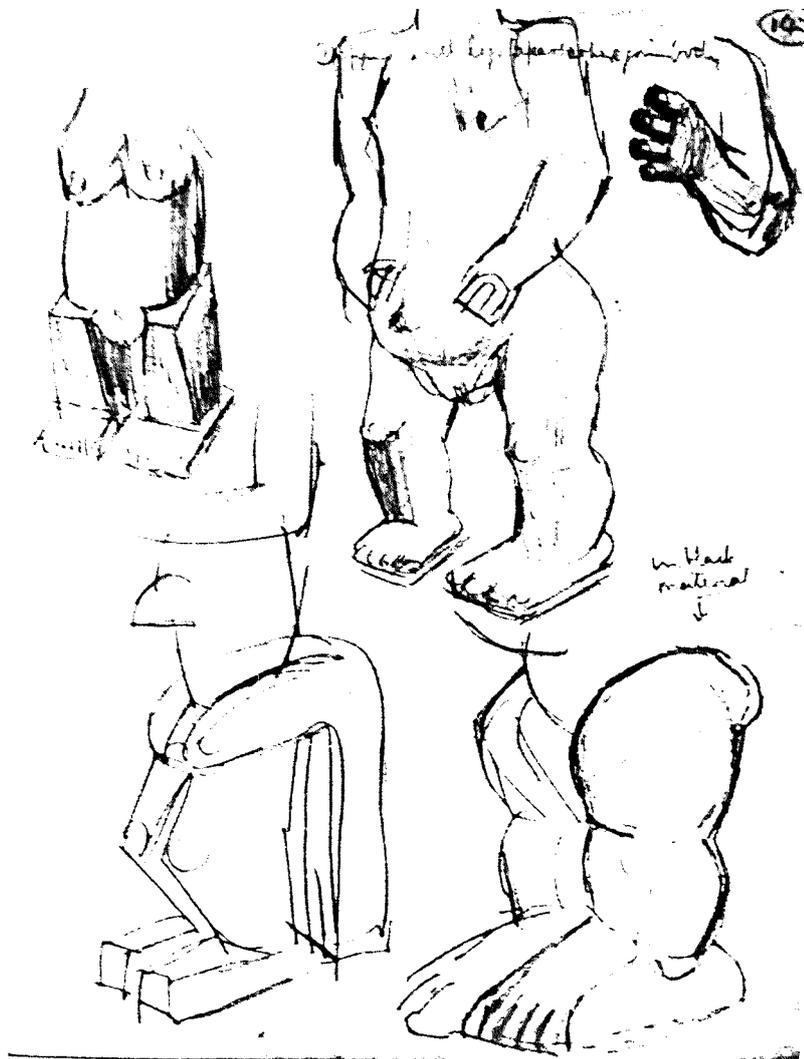


FIG.7.14. Henry Moore, Sketches of Standing Figures (page 143 from No.3 Notebook), 1922-24. The Henry Foundation, Much Hadham.

Animals, Human - mother & child - simple power
of form - Negro figure - possibility of face of figure
the figure - Negro mother & child for by primitive power.

Sensitiveness - elongated figure -
Philippine mask - paleolithic -
lanceness - angles.



Moore 31.

FIG.7.15. Henry Moore, Studies of African and Eskimo Sculptures, 1931. Private Collection.



FIG.7.16. Henry Moore, Girl, 1932.
Private Collection.



FIG.7.17. Stone Figurines, Nkole, Zimbabwe.
British Museum, London.



FIG.7.18. Henry Moore, Head of a Girl, 1922.

City Art Galleries, Manchester.



FIG.7.19. Henry Moore,
Standing Woman, 1923.
City Art Galleries, Manchester.

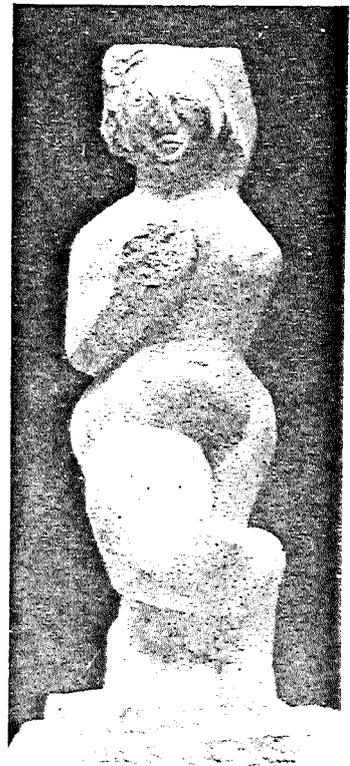


FIG.7.20. Henry Moore, Caryatid, 1924.
Private Collection.

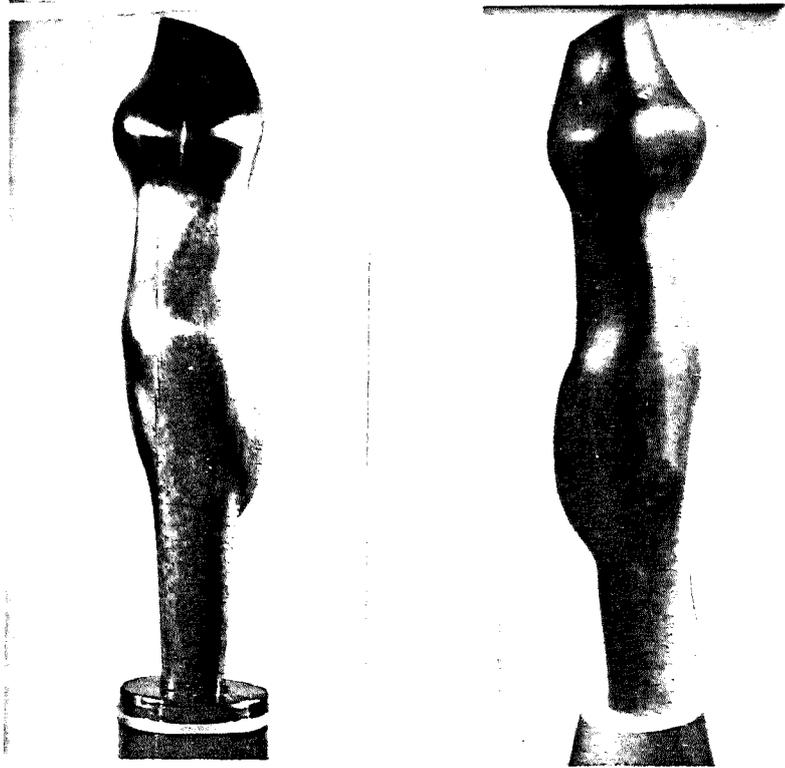


FIG.7.21. Henry Moore, Torso (two views), 1927.
Marborough Fine Art Gallery, New York.

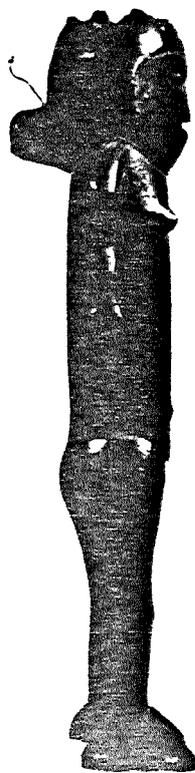


FIG.7.22. Pipe-bowl in Human Form, Azande, Sudan.
British Museum.



FIG.7.23. Henry Moore, Mother and Child, 1922.
Private Collection.



FIG.7.24. Henry Moore, Maternity, 1924.
Leeds City Art Galleries, Leeds.