

## Children and the Continuity of Life

In the often harsh and unpredictable climates of Africa, human life can be fragile. In some areas half of all infants die before the age of five, and the average life expectancy may be as low as forty years. In these areas women may bear many children in hopes that a few will survive into adulthood, and failure to have children is a disaster for a wife, her husband, and her husband's lineage. It is very unusual for a man to be blamed as the cause of infertility, so women who have had difficulty bearing children appeal with special offerings or prayers, often involving the use of art.



25-2. Doll (*biiga*), from Burkina Faso. Mossi culture, mid-20th century. Wood, height 11 1/4" (28.57 cm) Collection Thomas G. B. Wheelock

The Mossi people of Burkina Faso, in West Africa, carve a small wooden figure called *biiga*, or "child as a plaything for little girls" (fig. 25-2). The girls feed and bathe the figures and change their clothes, just as they see their mothers caring for younger siblings. At this level the figures are no more than simple dolls. Like many children's dolls around the world, they show ideals of mature beauty, including elaborate hairstyles, lovely clothing, and developed breasts. The *biiga* shown here wears its hair just as little Mossi girls do, with a long lock projecting over the face. (A married woman, in contrast, wears her lock in back.)

Other aspects of the doll, however, reveal a more complex meaning. The elongated breasts recall the practice of stretching by massaging to encourage lactation, and they mark the doll as the mother of many children. The scars that radiate from the navel mimic those applied to Mossi women following the birth of their first child. Thus, although the doll is called a child, it actually represents the ideal Mossi woman, one who has achieved the goal of providing children to continue her husband's lineage.

Mossi girls do not outgrow their dolls as one would a childhood plaything. When a young woman marries, she brings the doll with her to her husband's home to serve as an aid to fertility. If she has difficulty in bearing her first child, she carries the doll on her back just as she would a baby. When she gives birth, the doll is placed on a new, clean mat just before the infant is placed there, and when she nurses, she places the doll against her breast for a moment before the newborn receives nourishment.

In all societies everywhere, the death of a child is a traumatic event. Many African peoples believe that a dead child continues its life in a spirit world. The parents' care and affection may reach it there, often through the medium of art.

The Yoruba people of Nigeria have one of the highest rates of twin births in the world. The birth of twins is a joyful occasion, yet it is troubling as well, for twins are more delicate than single babies, and one or both may well die. When a Yoruba twin dies, the parents consult a diviner, a specialist in ritual and spiritual practices, who may tell them that an image of a twin, or *ere ibeji*, must be carved (fig. 25-3).

The mother cares for the "birth" of this image by sending the artist food while the figure is being carved. When the image is finished, she brings the artist gifts. Then, carrying the figure as she would a living child, she dances home accompanied by the singing of neighborhood women. She places the figure in a shrine in her bedroom and lavishes care upon it, feeding it, dressing it with beautiful textiles and jewelry, anointing it with

cosmetic oils. The Yoruba believe that the spirit of a dead twin thus honored may bring its parents wealth and good luck.

The figures here represent female twins. They may be the work of the Yoruba artist Akiode, who died in 1936. Akiode belonged to the school of Esubiyi, an artist who worked in the Itoko quarter of the city of Abeokuta in southwestern Nigeria. Like most objects that Africans produce to encourage the birth and growth of children, the figures emphasize health and well-being. They have beautiful, glossy surfaces, rings of fat as evidence that they are well fed, and the marks of mature adulthood that will one day be achieved. They represent hope for the future, for survival, and for prosperity.



25-3. Twin figures (*ere ibji*), from Nigeria. Yoruba culture, 20th century. Wood, height 77/8" (20 cm). The University of Iowa Museum of Art, Iowa City The Stanley Collection. As with other African sculpture, patterns of use result in particular signs of wear. The facial features of *ere ibji* are often worn down or even obliterated by repeated feedings and washings. Camwood powder applied as a cosmetic builds to a thick crust in areas that are rarely handled. Even the blue indigo dye regularly applied to the hair eventually builds to a thin layer.

## INITIATION

Eventually, an adolescent must leave behind the world of children and take his or her place in the adult world. In contemporary Western societies, initiation into the adult world is extended over several years and punctuated by numerous rites, such as graduating from high school, being confirmed in a religion, and reaching the age of majority.

The Bwa people of central Burkina Faso initiate young men and women into adulthood following onset of puberty. The initiates are first separated from younger playmates by being 'kidnapped' by older relatives, though their disappearance is explained in the community by saying that they have been devoured by wild beasts. The initiates are stripped of their clothing and made to sleep on the ground without blankets. Isolated from the community, they are taught about the world of nature spirits and about the wooden masks that represent them.

The initiates have watched these masks in performance every month for their entire lives. Now, for the first time, they learn that the

masks are made of wood and are worn by their older brothers and cousins. They learn of the spirit each mask represents and they memorize the story of each spirit's encounter with the founding ancestors of the clan. They learn how to construct costumes from hemp to be worn with the masks, and they learn the songs and instruments that accompany the masks in performance. Only the boys wear each mask in turn and learn the dance steps that express the character and personality it represents. Returning to the community, the initiates display their new knowledge in a public ceremony. Each boy performs with one of the masks, while the girls sing



25-4 Two masks in performance, from Dossi, Burkina Faso. Bwa culture, 1984. Wood, mineral pigments, and fiber, height approx. 7' (2.13 m)

The Bwa have been making and using such masks since well before Burkina Faso achieved its independence in 1960. We might assume their use is centuries old, but in this case, the masks are a comparatively recent innovation. The elders of the Bwa family who own these masks state that they, like all Bwa, once followed the cult of the spirit of Do, who is represented by masks made of leaves. In the last quarter of the nineteenth century the Bwa were the targets of slave raiders from the north and east. Their response to this new danger was to acquire wooden masks from their neighbors, for such masks seemed a more effective and powerful way of communicating with spirits who could help them. Thus, faced with a new form of adversity the Bwa sought a new tradition to cope with it.

the accompanying songs. At the end of the mask ceremony the young men and young women rejoin their families as adults, ready to marry, to start farms, and to begin families of their own.

Most Bwa masks depict spirits that have taken an animal form, such as crocodile, hyena, hawk, or serpent. Others represent spirits in human form. Among the most spectacular masks, however, are those crowned with a tall, narrow plank (fig. 25-4), which are entirely abstract and represent spirits that have taken neither human nor animal form. The graphic patterns that cover these masks are easily recognized by the initiated. The white crescent at the top represents the quarter moon, under which the initiation is held. The white triangles below represent bull roarers--sacred sound makers that are swung around the head on a long cord to recreate spirit voices. The large central X represents the scar that every initiated Bwa wears as a mark of devotion. The horizontal zigzags at the bottom represent the path of ancestors and symbolize adherence to ancestral ways. That the path is difficult to follow is clearly conveyed. The curving red hook that projects in front of the face is said to represent the beak of the hornbill, a bird associated with the supernatural world and believed to be an intermediary between the living and the dead. Through abstract patterns, the mask conveys a message about the proper moral conduct of life with all the symbolic clarity and immediacy of a traffic signal.



**25-5. *Nowo* mask, from Sierra Leone. Mende culture, 20th century. Wood, height 18 7/8" (48 cm). The Baltimore Museum of Art.**

Among the Mende people of Sierra Leone, in West Africa, the initiation of young girls into adulthood is organized by a society of older women called *Sande*. The initiation culminates with a ritual bath in a river, after which the girls return to the village to meet their future husbands. At the ceremony the *Sande* women wear black gloves and stockings, black costumes of shredded raffia fibers that cover the entire body, and black masks called *nowo* (fig. 25-5).

With its high and glossy forehead, plaited hairstyle decorated with combs, and creases of abundance around the neck, the mask represents the Mende ideal of female beauty. The meanings of the mask are complex. One scholar has shown that the entire mask can be compared to the chrysalis of a certain African butterfly, with the creases in particular representing the segments of the chrysalis. Thus, the young woman entering adulthood is like a beautiful butterfly emerging from its ugly chrysalis. The comparison extends even further, for just as the butterfly feeds on the toxic sap of the milkweed to make itself poisonous to predatory birds, so the medicine of *Sande* is believed to protect the young women from danger. The creases may also refer to concentric waves radiating outward as the mask emerges from calm waters to appear among humankind, just as the initiates rise from the river to take their place as members of the adult community.

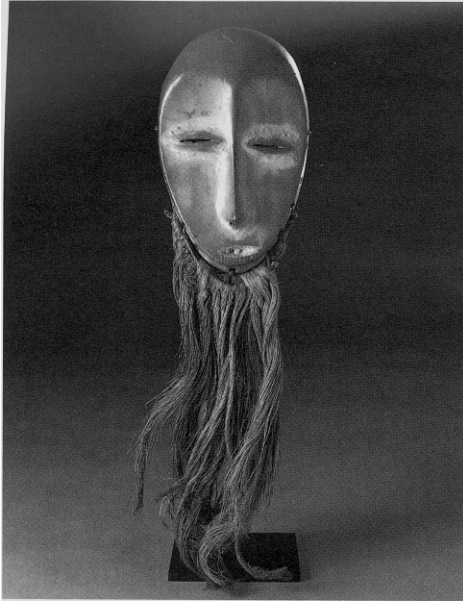
A ceremony of initiation may accompany the achievement of other types of membership as well. Among the Lega people, who live in the dense forests between the headwaters of the Zaire River and the great lakes of East Africa, the political system is based on a voluntary association called *bwami*, which comprises six levels or grades. Some 80 percent of all male Lega belong to *bwami*, and all aspire to the highest grade. Women can belong to *bwami* as well, although not at a higher grade than their husbands.

Promotion from one grade of *bwami* to the next takes many years. It is based not only on a candidate's character but also on his or her ability to pay the initiation fees, which increase dramatically with each grade. No candidate for any level of *bwami* can pay the fees alone, but all must depend on the help of relatives to provide the necessary cowrie shells, goats, wild game, palm oil, clothing, and trade goods. Candidates who are in conflict with their relatives will never be successful in securing such guarantees and thus will never achieve their highest goals. The ambitions of the Lega to move from one level of *bwami* to the next encourage a harmonious and well-ordered community, for all must stay on good terms if they are to advance. The association promotes a lifelong growth in moral character and an ever-deepening understanding of the relationship of the individual to the community.

*Bwami* initiations are held in the plaza at the center of the community in the presence of all members. Dances and songs are performed, and the values and ideals of the appropriate grade are explained through



proverbs and sayings. These standards are illustrated by natural or crafted objects, which are presented to the initiate as signs of membership. At the highest two levels of *bwami*, such objects include masks and sculpted figures.



**25-6. Bwami mask, from Zaire. Lega culture, early 20th century. Wood and kaolin, height 7 5/8" (19.3 cm). The University of Iowa Museum of Art, Iowa City The Stanley Collection.**

The mask in figure 25-6 is associated with *yananio*, the second highest grade of *bwami*. Typical of Lega masks, the head is fashioned as an oval into which is carved a concave, heart-shaped face with narrow, raised features. The masks are often colored white with clay and fitted with a beard made of hemp fibers. Too small to cover the face, they are displayed in other ways--held in the palm of a hand, for example, or attached to a thigh. Each means of display recalls a different value or saying, so that one mask may convey a variety of meanings. For example, held by the beard and slung over the shoulder, this mask represents "courage," for it reminds the Lega of a disastrous retreat from an enemy village during which many Lega men were slain from behind.

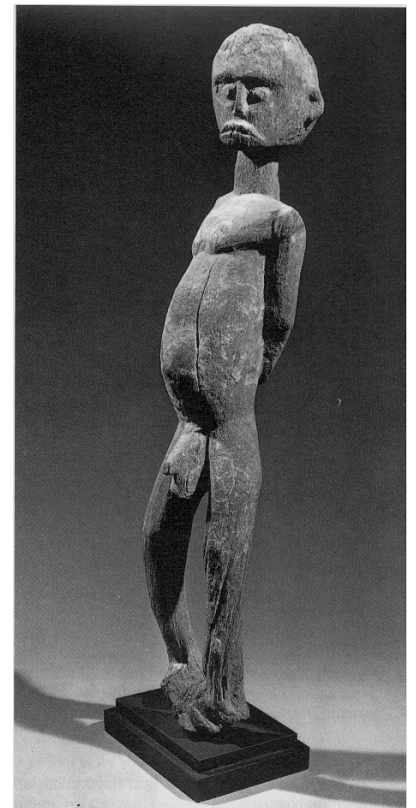
## THE SPIRIT WORLD

Why does one child fall ill and die while its twin remains healthy? Why does one year bring rain and a bountiful crop, while the next brings drought and famine? All people everywhere confront such fundamental and troubling questions. For traditional African societies the answers are often felt to lie in the workings of spirits. Spirits are believed to inhabit the fields that produce crops, the river that provides fish, the forest that is home to game, the land that must be cleared in order to build a new village. A family, too, includes spirits--those of its ancestors as well as those of children yet unborn. In the blessing or curse of these myriad surrounding spirits lies the difference between success and failure in life.

**25-7. Spirit figure (*boteba*), from Burkina Faso. Lobi culture, 19th century. Wood, height 30 11/16" (78 cm). Collection Kerchache, Paris.**

To communicate with these all-important spirits African societies usually rely on a specialist in ritual--the person known elsewhere in the world as priest, minister, rabbi, pastor, imam, or shaman. Whatever his or her title, the ritual specialist serves as an essential link between the supernatural and human worlds, opening the lines of communication through such techniques as prayer, sacrifice, offerings, magic, and divination. Each African people has its own name for this specialist, but for simplicity we can refer to them all as diviners. Art often plays important role in dealings with the spirit world, for art can make the invisible visible, giving identity and personality to what is abstract and intangible.

To the Lobi people of Burkina Faso, the spirits of nature are known as *thila* (singular, *thil*), and they are believed to control every aspect of life. Indeed, their power is so pervasive that they may be considered the true rulers of the community. Lobi houses may be widely scattered over miles of dry West African savanna. These houses are considered a community when they acknowledge the same *thil* and agree to regulate their society by its rules, called *zoser*. Such rules bear comparison to those binding many religious communities around the world and may include a prohibition against killing or eating the meat of a certain animal, sleeping on a certain type of mat, or wearing a certain pattern or cloth. Totally averse to any form of kingship or centralized authority, the Lobi have no other system of rule but *zoser*.



*Thila* are normally believed to be invisible. When adversity strikes, however, the Lobi may consult a diviner, who may prescribe the carving of a wooden figure called a *boteba* (fig. 25-7). A *boteba* gives a *thil* physical form. More than simply a carving, a *boteba* is thought of as a living being who can see, move, and communicate with other *boteba* and with its owner. The owner of a *boteba* can thus address the spirit it gives form to directly, seeking its protection or aid.

Each *thil* has a particular skill that its representative *boteba* conveys through pose or expression. A *boteba* carved with an expression of terrible anger, for example, represents a *thil* whose skill is to frighten off evil forces. The *boteba* in figure 25- 7 is carved in the characteristic Lobi pose of mourning, with its hands clasped tightly behind its back and its head turned to one side. This *boteba* mourns so that its owner may not be saddened by misfortune. Like a spiritual decoy, it takes on the burden of grief that might otherwise have come to the owner. Shrines may hold dozens of *boteba* figures, each one contributing its own unique skill to the family or community.

Among the most potent images of power in African art are the *nkisi*, or spirit, figures made by the Kongo and Songye peoples of Zaire. The best known of these are the large wooden *nkonde*, which bristle with nails, pins, blades, and other sharp objects (fig. 25-8). A *nkisi nkonde* begins its life as a simple, unadorned wooden figure that may be purchased from a carver at a market or commissioned by a diviner on behalf of a client who has encountered some adversity or who faces some important turning point in his or her life. Drawing on vast knowledge, the diviner prescribes certain magical/medicinal ingredients, called *bilongo*, that will help the client's problem. These *bilongo* are added to the figure, either mixed with white clay and plastered directly onto the body or suspended in a packet from the neck or waist.

The *bilongo* transform the *nkonde* into a living being with frightful powers, ready to attack the forces of evil on behalf of a human client. *Bilongo* ingredients are drawn from plants, animals, and minerals, and may include human hair, nail clippings, and other materials. Each ingredient has a specific role. Some bring the figure to life by embodying the spirit of an ancestor or a soul trapped by a malevolent power. Others endow the figure with specific powers or focus the powers in a particular direction, often through metaphor. For example, the Kongo admire the quickness and agility of a particular species of mouse. Tufts of this mouse's hair included in the *bilongo* act as a metaphor for quickness, ensuring that the *nkisi nkonde* will act rapidly when its powers are activated.

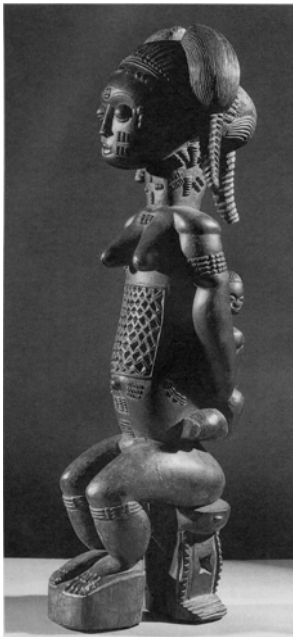


**25-8. Power figure (*nkisi nkonde*), from Zaire. Kongo culture, 19th century. Wood, nails, pins, blades, and other materials, height 44" (111.7 cm). The Field Museum, Chicago. Acquisition A 109979 c**

*Nkisi nkonde* provide a dramatic example of the ways in which African sculpture are transformed by use. When first carved, the figure is "neutral," with no particular significance or use. Magical materials applied by a diviner transform the figure into a powerful being, at the same time modifying its form. Each client who activates that power further modifies the statue. While the object is empowered, nails may also be removed as part of a healing or oath-taking process. And when the figure's particular powers are no longer needed, the additions may all be stripped away to be replaced with different magical materials that give the same figure a new function. The result is that many hands play a role in creating the work of art we see in a museum. The person we are likely to label as the "artist" is only the initial creator. Many others modify the work, and in their hands the figure becomes a visual document of the history of the conflicts and afflictions that have threatened the community.

To activate the powers, clients drive in a nail or other pointed object to get the *nkonde's* attention and prick it into action. A *nkisi nkonde* may serve many private and public functions. Two warring villages might agree to end their conflict by swearing an oath of peace in the presence of the *nkonde* and then driving a nail into it to seal the agreement. Two merchants might agree to a partnership by driving two small nails into the figure side by side and then make their pact binding by wrapping the nails together with a stout cord. Someone accused of a crime might swear his innocence and drive in a nail, asking the *nkonde* to destroy him if he lied. A mother might invoke the power of the *nkonde* to heal her sick children. The objects driven into the *nkonde* may also operate metaphorically. For example, the Kongo use a broad blade called a *baaku* to cut into palm trees, releasing sap that will eventually be fermented into palm wine. The word *baaku* derives from the word *baaka*, which means both "extract" and "destroy." Thus tiny replicas of *baaku* driven into the *nkonde* are believed to destroy those who use evil power.

The word *nkonde* shares a stem with *konda*, meaning "to hunt," for the figure is quick to hunt down a client's enemies and destroy them. The *nkonde* here stands in a pose called *pakalala*, a stance of alertness like that of a wrestler challenging an opponent in the ring. Other *nkonde* figures hold a knife or spear in an upraised hand, ready to strike or attack.



**25-9. Spirit spouse (*blolo bla*), from Cote d'Ivoire. Baule culture, early 20th century. Wood, height 17 1/8" (43.5 cm). University Museum, University of Pennsylvania, Philadelphia.**

Some African peoples conceive of the spirit world as a parallel realm in which spirits may have families, attend markets, live in villages, and possess personalities complete with faults and virtues. The Baule people in Cote d'Ivoire believe that each of us lived in the spirit world before we were born. While there, we had a spirit spouse, whom we left behind when we entered this life. A person who has difficulty assuming his or her gender-specific role as an adult Baule--a man who has not married or achieved his expected status in life, for example, or a woman who has not borne children--may dream of his or her spirit spouse.

For such a person, the diviner may prescribe the carving of an image of the spirit spouse (fig. 25-9). A man has a female figure (*blolo bla*) carved; a woman has a male figure (*blolo bjan*) carved. The figures display the most admired and desirable marks of beauty so that the spirit spouses may be encouraged to enter and inhabit them. Spirit spouse figures are broadly naturalistic, with swelling, fully rounded musculature and careful attention to details of hairstyle, jewelry, and scarification patterns. They may be carved standing in a quiet, dignified pose or seated on a traditional throne. The throne contributes to the status of the figure and thus acts as an added incentive for the spirit to take up residence there. The owner keeps the figure in his or her room, dressing it in beautiful textiles and jewelry, washing it, anointing it with oil, feeding it, and caressing it. The Baule hope that by caring for and pleasing their spirit spouse a balance may be restored that will free their human life to unfold smoothly.

While nature spirits are often portrayed in African art, major deities are generally considered to be far removed from the everyday lives of humans and are thus rarely depicted. Such is the case with Olodumare, also known as Olorun, the creator god of the Yoruba people of southwestern Nigeria. According to Yoruba myth, Olodumare withdrew from the earth when he was insulted by one of his eight children. When the children later sought him out to ask him to restore order on earth, they found him sitting beneath a palm tree. Olodumare refused to return, although he did consent to give humanity some tools of divination so that they could learn his will indirectly.

The Yoruba have a sizable pantheon of lesser gods, or *orisha*, who serve as intermediaries between Olodumare and his creation. One that is commonly represented in art is Eshu, also called Elegba, the messenger of the gods. Eshu is a trickster, a capricious and mischievous god who loves nothing better than to throw a wrench into the works just when everything is going well. The Yoruba acknowledge that all humans may slip up disastrously (and hilariously) just when it is most important not to, and thus all must recognize and pay tribute to Eshu.



Eshu is associated with two eternal sources of human conflict, sex and money, and is usually portrayed with a long hairstyle, because the Yoruba consider long hair to represent excess libidinous energy and unrestrained sexuality. Figures of Eshu are usually adorned with long strands of cowrie shells, a traditional African currency. Shrines to Eshu are erected wherever there is the potential for encounters that lead to conflict, especially at crossroads, in markets, or in front of banks. Eshu's followers hope that their offerings will persuade the god to spare them the pitfalls he places in front of others.

Eshu is intriguingly ambivalent and may be represented as male or female, as a young prankster or a wise old man. The dance staff here beautifully embodies the dual nature of Eshu (fig. 25-10). To the left he is depicted as a boy blowing loud noises on a whistle just to annoy his elders--a gleefully antisocial act of defiance. To the right he is shown as a wise old man, with wrinkles and a beard. The two faces are joined at the hair, which is drawn up into a long phallic knot. The heads crown a dance wand meant to be carried in performance by priests and followers of Eshu, whose bodies the god is believed to enter during worship.