WINTER

LORE

In 1905 this mask was given to French painter Maurice Vlaminck who later sold it to Andre' Derain. Greatly impressed by it, he in turn showed it to Picasso and Matisse, who were also greatly affected by it. Ambroise Vollard then borrowed it and had it cast in bronze by the bronzesmith of sculptor, Maillol. The revolution of twentieth century art was under way. The wooden original is now in the Toledo (Ohio) Museum of Art.

CERMONIAL MASK (Cover)
Painted wood - 18-7/8" H.
FANG tribe - GABON

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LORE WINTER 72

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Women of Masai tribe

THE REALIZATION OF A LONG-TIME DREAM

THE AFRICAN WING

by **BARRY SINGER,** Editor

Officially the plans for the African wing were drawn up in 1971. Unofficially the museum has been preparing the groundwork for over 73 years.

The Milwaukee Public Museum's involvement with Africa goes back to the early days of the institution. Hundreds of donations had been coming in since the turn of the century. Donors such as Carl Miller, Miss Emma Smith, Adolph Meinecke and the Nunnemacher family contributed heavily in the area of African specimens.

Perhaps even then there was an idea that these pieces would one day be part of a major exhibit. But along with the hopes there were honest doubts. Such doubts came into the forefront in 1929, when the then director, Dr. Samuel Barrett, declared in his introduction to the Year Book of that year: "the space available for this series of African groups is wholly inadequate and there can be no possibility of placing the whole series of African material before the public until we are provided with a new building." Needless to say, with the depression on the horizon, a new building seemed as far removed as moon landings.

Meanwhile the museum had just con-

cluded its major expedition into Africa. On June 3, 1928, an expedition was led by Dr. Barrett and Owen J. Gromme, the Museum Chief Taxidermist, to Kenya, the Tanganyika territory. They brought back with them mammals both large and small to be used in a series of groups, and also a large number of collected artifacts from the tribes of East Africa. After almost one year of painstaking notes, collecting, and photographing, they established a foundation for an African exhibit. This expedition was financed by John Cudahy and Burt Massee and became known as the Cudahy-Massee-Milwaukee Public Museum African Expedition.

Despite the invaluable material that was obtained as a result of this expedition, the museum did not have sufficient space to accommodate its growing African collection. During this period the focus of the museum began to extend from inside displays to outside services.

Looking both backward and forward in 1962, in an article written for the Fall issue of Lore for that year entitled *Museum Timetable*, Dr. Barrett, director emeritus, looked forward to the opening of the new building which would contain 25% more exhibition space, and would no doubt bring into reality his old dream of an African wing. He wrote then of the future that the "museum should forge ahead in every department and develop to a higher degree every score and activity of the museum." In slightly more than ten years his old dream would become a reality.

However, the eleven months of collecting on this expedition were not in vain. There was a large area on the second floor devoted to life-size dioramas incorporating the mounted specimens of mammals, birds, and plants. Also there was an exhibit on the 3rd floor that in 1953 became the "New Hall of African Peoples," which was established in order to display the specimens attractively with visual appeal and under a single theme. This development paved the way for other explorations into Africa and for a renewed effort to bring about a new wing.

Also in 1953 the museum displayed the exhibit "Sculpture of Negro Africa." The eighteen case exhibit was loaned partly by a missionary in the British Cameroons and by Dr. William Bascom of Northwestern University. Dr. Robert Ritzenthaler, then Curator of Anthropology, was responsible for the exhibit. According to him the art reflects different social values, "where the artist fits and may feel secure and needed."

I. Perkins • Dr. S. A. Barrett • O. J. Gromme • Cudahy - Masse expedition 1928-29. O. J. Gromme

African elephant in taxidermy studio circa 1915

African exhibit, old museum

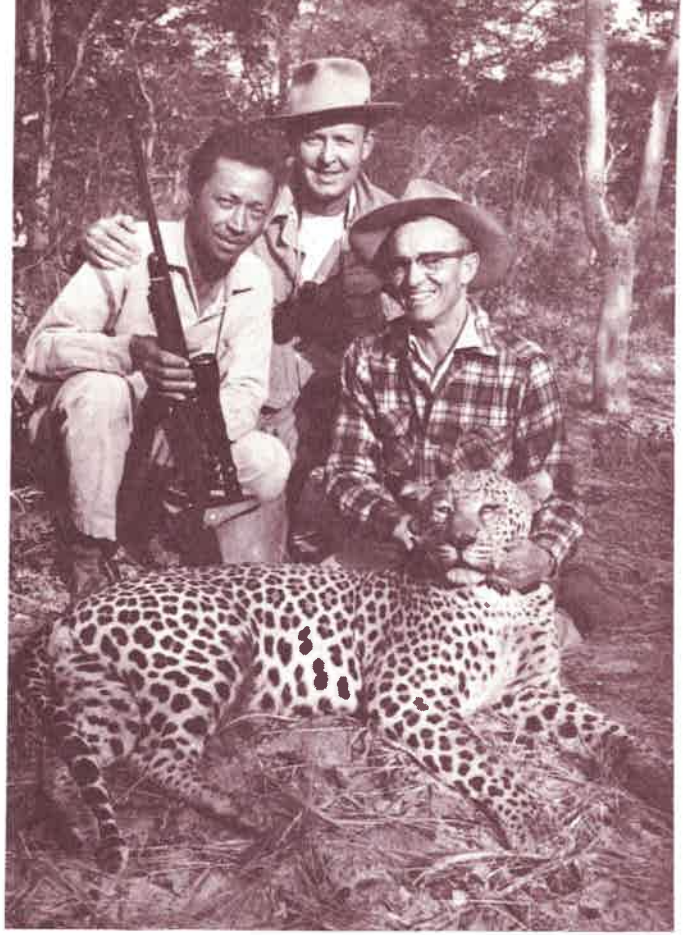
Moorish room old building late 1930's

West African Hall, 1953

The display for this exhibit was designed by the then new artist, Edward Green.

Dr. Ritzenthaler followed this project with a publication on "West African Art," which was issued in connection with the exhibit. In 1959 he went to West Africa specifically to make a study of the Bafut Tribe of the Cameroons and in the process enriched the African collection by bringing back items such as tribal masks, bowls, drinking horns, etc.

In 1955 Murl Deusing, then Curator of Education, went on a three month African tour to photograph for the N.B.C. - T.V.



Dr. R. Ritzenthaler & Cameroon chief, 1959

Rahr - Museum expedition, 1963
Wm. Schultz, center & Walter Pelzer, right.

program, *Zoo Parade*, and brought back 27,000 feet of color film for the Museum.

The Rahr-Museum expedition of 1963 led by Walter Pelzer, then Chief Taxidermist, and William Schultz, artist, went into Angola Africa in search of specimens from the southeastern section of the country. The expedition brought back mammal specimens to bolster the African collection for the new building which was scheduled to open in 1964. The 39 day safari was sponsored by Guido Rahr, Chairman of the Board of Rahr Malting Company in Manitowoc. Altogether he sponsored three trips to Africa and one to India, and in addition has donated numerous specimens to the museum.

But it is more than specimens that make up a museum's vitality. It is the way they are used or neglected that make up their importance. Much of the material has been made relevant to the black community over the years as part of "Negro History Week."

The pioneering adventure with Africa did not cease with the Cudahy-Massee-Milwaukee Museum African Expedition. Other museum people and private friends followed in their footsteps bringing back

knowledge, specimens, and interest in the "dark continent." For Africa has always been a continent apart: ageless and timeless, mysterious and fascinating, wild and primeval. All levels of life and culture exist side by side.

Even before the move to the new building, plans were being layed out for exhibit areas in the "New Building." The African wing floor plans were drawn out by Keith Gebhardt, then the Art Department Chief, in the early 1960's. However, it wasn't until late 1970 that the African exhibit floor plan committee under the leadership of David Kopitzke, Assistant Curator of Botany, was organized and plans finalized. The committee formulated a philosophy that would help clarify the subject matter used in the exhibit as well as space problems.

The committee decided that the African wing "should continue the geographical, ecological approach that is the basis of the museum." The theme would be a "dramatization and visualization of all life's dependency on the environment, how it is shaped, and how people adapt to it and interrelate with it."

By March of 1971 the African exhibit group was ready to formulate a comprehensive work schedule in order to implement the philosophy. The schedule was arranged according to a well-thought-out sequence of work.

First, the scientists had to submit an exhibit outline, which would contain the vital information about the exhibit on which they were working.

Second, the scientists would select the specimens they would need and clean and repair them if necessary.

Third, the information about the exhibit must be succinctly written down on what are termed labels, which are then sent by the scientists to a label editor.

Fourth, the label editor must approve the texts of the labels, and send them on for the printer.

Fifth, the basic materials needed for the wing must be determined by the artists and carpenters and ordered. This includes the lumber, plastic, floor covering, electrical equipment, graphics, rock siding and a hundred and one other necessary items both great and trivial.

Sixth, preliminary designs are at this time being made by the artists. This would determine the method of exhibits and the placement of the subject matter.

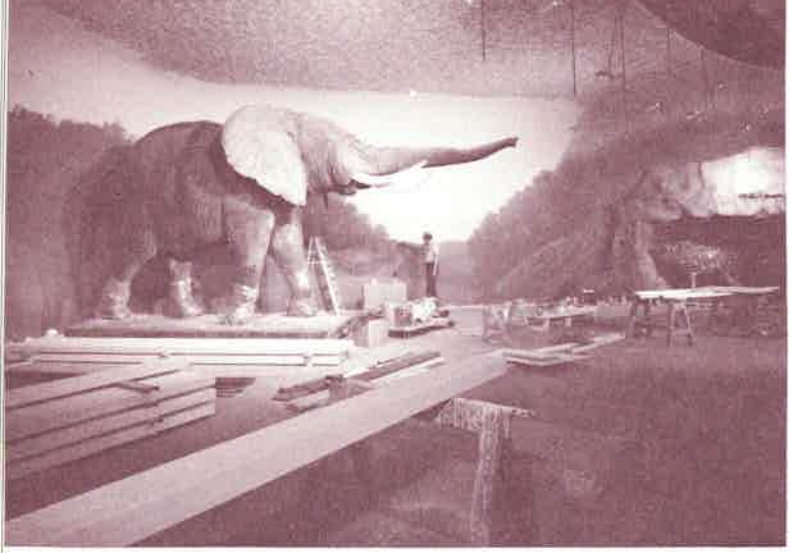
Seventh, at this time contract work is being done such as electrical installation and specialized plaster work.

Eighth, each specimen must be labeled by the scientists, and sent to the label editor, artists and the printer.

Ninth, with the completion of these tasks the exhibit is finally ready to be installed.

According to Mr. Wallace MacBriar, the Chairman of the expediting committee and the Assistant Director, the coordination of these efforts is much easier on paper than in real operation. The expediting committee would meet the first thing every Monday morning to discuss some of the "urgent crises situations." The main purpose according to Mr. MacBriar was to coordinate the various work projects such as ceiling, flooring, ventilation and plumbing so that there would be a minimum of work interference between the crews. The late Joseph Gillan, the former Building Supervisor, contributed strongly in this area.

Once again the talent of our taxidermy department influenced by the curatorial position of Mr. Harvey Mayer in accompani-



Bull elephant in new hall

Floyd Easterman preparing cattle egret.

Judy Baumgart, left
Roberta Plummer, right, plant modelers.

Judyee Deeg sculptress
modeling 4-1/2 foot pygmy

John Kurtz in new Moorish room.

James Kelly, artist, preparing label.

Kenneth Kratz, artist, painting background.

ment with Floyd Easterman and Bruce Tadeyeske, were responsible for major exhibits as well as facilitating the progress in various other aspects of African Hall.

Though some of the mammals and birds had been part of the exhibits in the "old museum", amongst those that were recently mounted to further compliment African Hall were the "Scimitar Oryx and Dama Gazelle" and an astonishing recreation of the "Okapi" by Harvey Mayer. The "African Lion" charging the Masai warrior, the "Greater Kudu and Sitatunga" were executed by Floyd Easterman. Ernst Gramatzski and Don Naibert former members of the Taxidermy department were responsible for the "Sable Antelope" and the "White Tail Gnu" respectively.

Harvey Mayer, Floyd Easterman and Bruce Tadeyeske working together in a perspicacious manner were also responsible for the installation of various other animal forms, including some of the foreground materials in the "Bamboo Forest, Savannah-velt, Water Hole and Masai Lion Hunt". The "Bull Elephant" which had been cut up into five sections for the convenience of moving from the "old museum" was reassembled by carpenters, John Kurtz and Joe Bell.

The Exhibition and Graphics Division, according to Edward Green, Art Director, is responsible for about everything in terms of presentation. It must present the story of Africa through a wide variety of media such as the diorama, wall exhibits, cases, photographs, specimens, figurines, and graphics.

The main challenge according to Bob Frankowiak, artist, is "to paint large dioramas capturing the scenes so that the viewer is right there where it is happening."

For the artists this is the challenge, and it leads to a continuous on-going discussion between them. The artist is constantly searching for better ideas to display his exhibits which according to Kenneth Kratz, artist, "involves a never ending task of cramming the mind with pictures, books, slides, etc."

For James Kelly, artist, the process of building an eastern African village involved finding the materials that were used by the natives which "almost invariably becomes a reflection of the environment they live in and a real learning experience." The village Kelly worked on was not attached to a wall, but displayed in the manner that it was used. It is hoped that with the elimination of glass in front, the viewer will find the display more meaningful. For the artist, however, this opens up a whole new realm of problems in exhibit design.

Lee Tishler, designer of the art of Western and Southern Africa, states that "the most valuable aspect of his work led to a greater awareness of the varied designs in all of African art." His main concern was to achieve an effect of direct involvement and to do this he utilized as much as possible background music and adjacent dioramas.

Another unusual feature in the exhibits is the life-size sculptured figures. These realistic figures must be planned down to the actual position of the figures, and careful attention must be given to costume, ethnological features, and gestures which are part of an authentic scenic ritual. According to Sylvestor Sowinski, sculptor, "the depiction of the Masai Lion Hunt involves not just a single figure, but many hunters in a vivid representation of the hunt itself."

The scientists must also plan their efforts to bring about a multi-discipline approach. For Jerry Ludwig, Ecologist in the Vertebrate Zoology Department, the introduction area and the explanatory cases for the ecological zone were his most important concern. The department itself helped supply the animal specimens and also advised on the dioramas.

Dr. Max Nickerson, the Vertebrate Zoology department chairman, obtained many new specimens such as the birds, snakes and other reptiles. One of the most difficult problems was obtaining specimens that illustrated concepts such as clinging adaptations in the rain forest, such as the tree Pangolin's prehensile tail. This was finally purchased by Dr. Nickerson through a zoo keeper in Africa.

Above all, zoologists want to make the viewer conscious of what environment the animals inhabit, and to make sure that they are displayed and described correctly.

The Invertebrate Zoology Department according to its head, Kenneth MacArthur, sought to describe "the importance of insect transmission of human disease on holding back the development of a large portion of the African continent." Examples, such as African Sleeping Sickness carried by the dreaded Tse-tse flies, are shown.

The History department concentrated mainly on the Islamic world and also contributed in the Ancient African Kingdoms area. Since the Islamic area extended outside of the African area proper it was decided to include portions of the Arabian peninsula all the way to the Persian area. The most difficult problem, according to Assistant Curator Howard Madaus, was to correlate historical information into the general ecological theme of the exhibit. For

John Luedtke, Assistant Curator of History, assembling specimens for the Islamic Exhibit required 12 years of collecting. Robert Lietz, Assistant in History, assumed the responsibility for the "Early Explorers" exhibit, which will trace man's exploration efforts from the Greek historian Herodotus to the famed Stanley and Livingston episode. He has also been gathering materials to be included in a diorama depicting nomadic groups of North African people, the mysterious, veiled Tuareg.

Joseph Emielity, Acting Head of the Geology Department, pointed out that the money given by the Friends of the Museum to purchase African materials was most helpful. Work was done by George Gaenslen, former Assistant Geology Curator, and Edward Moll, an artist, on a large three dimensional map of Africa. Rock specimens were donated from the L.S.B. Leakey Site of Olduvai Gorge, which is probably the most important prehistoric site in the world.

For David Kopitzke, Assistant Curator of the Botany department, assembling the list of plants that would fit into the habitat involved consulting many sources including museums, herbariums, and expedition people. Searching through Mitchell Park Conservatory, which has live African plants, and through plant catalogs in order to find suitable plants were all part of his job. Approximately 30 different plants are represented in the hall.

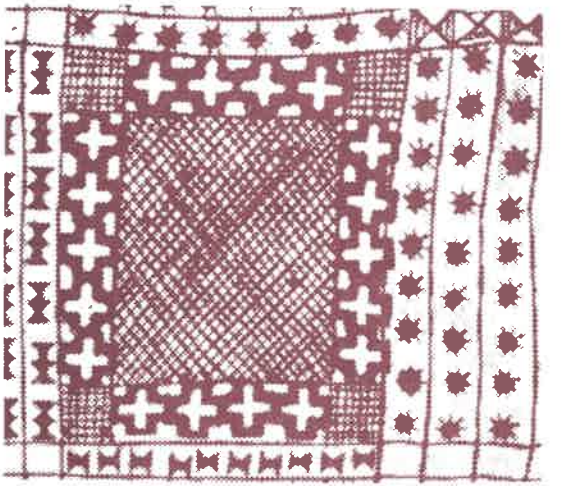
The task of making artificial replicas of these plants is the domain of Roberta Plummer and her group of Plant Modelers. The main method used is with a sheet vinyl, which is used on the vacuum form over plastic molds of leaves. The leaves are then cut out, the stems are glued on and painted by an air brush. When necessary, they are hand detailed.

For fleshy succulent plants, it is necessary to use neoprene, a latex-like liquid, which is poured into a mold and allowed to set up. It is then trimmed, painted and wired when necessary.

An important and necessary contribution is the making of bamboo, which is formed by a lead pattern that is silk screened into vinyl sheets. The leaves are then cut out, wired, and soldered into units of three, which in turn are soldered into larger units until a branch is completed.

Other areas enabled this complex flow of interdependent groups to come together in a meaningful way. This would include the library, the secretarial staff, and cooperation with outside people such as Dr. Agola Auma-Osolo, Professor in the Afro-American Department at the University of Wisconsin-Milwaukee.

The museum has striven over the years to bring together through many minds and hands a perspective of Africa, its richness, and heritage for all to see.



AFRICA A HISTORICAL PERSPECTIVE

by **BRUCE FETTER,** Assistant Professor,
Department of History, University of Wisconsin-Milwaukee

Since much of African history cannot be documented by written evidence, many historians have concluded that Africa has no history at all. This is not the case, for we now know a great deal about the last two thousand years in Africa, but our understanding is of necessity based on kinds of evidence which are not often used by other historians. Linguistics, geography, anthropology, and the oral traditions of non-literate states are only a few of the disciplines, which have contributed to the picture which we have constructed.

Geography has been an extremely important factor in determining the course of Africa's history. The western nine-tenths of the continent is divided into four nearly symmetrical zones. The best known of these zones is the rain forest, a kind of jungle, which covers a surprisingly small area, restricted to the Congo basin and the southern edge of West Africa. To the north and south of the rain forest is savanna, a grassland, supporting game, livestock, and some farming. Beyond the savanna are the Sahara and Kalahari deserts, which give way to a Mediterranean climate on the northern and southern fringes of the continent.

Except for the Mediterranean zones and some regions of volcanic soil in the center, Africa is a very poor continent. Neither the rain forest nor the deserts support more than the sparsest population, and the savannas are infertile, except in the river valleys. The poverty of the soil has prevented the concentration of population normally associated with higher civilizations in other parts of the world. A further barrier to the development of the area has been the difficulty of communications. Sea travel on the Atlantic was impossible until the Portuguese maritime innovations of the fifteenth century, and although the Indian Ocean has long been a world highway, communications between the coast and the hinterland were not established until the 1790's. Land travel was hampered by the barriers of the Sahara and the rain forest; although passable, they did not allow any large-scale-transportation. In the savanna, animal parasites killed draft animals, leaving human portage as the only means of transportation. These natural barriers insulated most Africans from the rest of the world and from each other. Inhabitants of isolated regions developed languages which were totally unrelated to those spoken in other parts of the continent. Although we cannot entirely reconstruct the history of the African languages, we know the approximate distribution of the four great language families as of 2000 years ago. Speakers of Afro-Asiatic tongues lived in the Sahara and Mediterranean belt. Macro-Sudanic languages were spoken by inhabitants of the region between the Nile and the Great Lakes of Central Africa and by those living

near the Niger River. The remainder of Africans north of the rain forest spoke languages of the Niger Congo family, while Africans south of the rain forest seem to have spoken Khoisan (Click) languages.

Changes of language often indicate population movement, and African history, as we now know it, begins with the migration of people who spoke Bantu languages (of the Niger-Congo family) across the rain forest and into the southern savanna. These Bantu-speakers spread over the southern third of the continent, submerging the previous inhabitants. Their material culture, which included settled agriculture, domesticated animals, and the use of iron, made greater densities of population possible and states eventually emerged in the more fertile regions of central and southern Africa.

Until quite recently most historians believed that the states of Africa owed their existence to conquest by outsiders of European or "Hamitic" blood, who established themselves as kings and aristocrats over the local inhabitants. It is true that some states — notably those of the Central African Lakes region — were founded by outsiders from the North, but most of the other states of sub-Saharan Africa seem to have arisen as a response to two purely local factors, fertility of the soil and trade.

The more fertile river valleys developed denser populations than the territories which surrounded them. Within these agglomerations, communications were easy, and the inhabitants soon developed common customs — peculiarities of speech, family patterns, and religious practices. An additional stimulus was provided when these centers were on the border between different geographical zones, such as desert and savanna or savanna and forest, because local products of the two regions could be exchanged through the population center.

Kingdoms developed when some villages in the fertile region became stronger than their neighbors and conquered them. Victorious units increased in size until a few states dominated relatively large areas. This was the case of Ghana, Mali, and Songhay in the Niger Valley, Ashanti and Dahomey in the Guinea Forest: the Kongo and Luba-Lunda kingdoms in the southern savanna; and the Zulu empire in northern Natal.

These kingdoms endured for considerable periods of time, but their territories were limited by the absence of efficient communications. Lacking writing, government officials had great difficulties in transmitting and preserving their orders and laws. Outlying areas were many days removed from the capitals preventing rapid action in the case of emergency. If a king appointed a lieutenant to govern an outer province, his appointee might rebel in the safety of distance.

Before the penetration of Europeans, the strongest African states were the Muslim kingdoms of North Africa, which had a number of advantages over kingdoms farther to the south. Touching the Mediterranean, their peoples had long been in contact with other parts of the world. Draft animals made the exchange of goods possible on a relatively large scale. Most importantly, Islam encouraged the loyalty of the people to their kings and provided the kings with writing and other necessary tools of administration.

Islam quickly crossed the Sahara, although initially it took forms that were dif-

ferent from those of North Africa. Rulers in the northern savanna, who had previously lacked written languages in their administrations, encouraged Muslims to settle in their countries as traders, scribes and royal advisors. Some kings became Muslims, but their states were not as deeply Islamized as those of North Africa, so that the religion — and the literacy which accompanied it — was often limited to urban centers and the king's immediate entourage. Before the eighteenth century the masses were little affected.

Large-scale conversion to Islam was not the work of kings, but of holy men and their religious brotherhood, the Qadiriyya, which reached the northern savanna from Morocco in the sixteenth century. The holy men, who were called marabouts, concentrated at first on conversion, but as the membership in the Qadiriyya grew, they began calling for the establishment of theocratic states. The first state having Islamic legitimation was Bondu, which was founded in the 1680's, and the process of conversion and state-building continued until the European conquest some two hundred years later. Thwarted politically, Islam continued to grow during the colonial period — perhaps as a means of resisting European rule — and most of the inhabitants of the northern savanna today are Muslims.

Islam spread into the Guinea forest of West Africa in much the same way as in the northern savanna — by means of traders and technical advisors to the kings — but the states of the forest had outside influences other than Islam. Beginning in the fifteenth century, European ships sailed to the coast of West Africa to purchase gum, ivory, gold, and slaves. Africans on the coast responded to these demands and as elsewhere on the continent, political units coalesced into increasingly large states. In the early years of contact, the interests of the European traders were more or less identical to those of the Africans — both wanted a maximum flow of goods. In the seventeenth and eighteenth centuries, however, fundamental differences arose. Europeans wanted enormous quantities of slaves to stock their sugar plantations in the western hemisphere, while the larger African kingdoms, wanted to limit slave shipments in order to avoid the social costs of continual wars against their neighbors.

Europeans brought still greater problems to the states on the western coast of Africa during the nineteenth century. Led by the British, who were influenced by humanitarian sentiment and a decreased dependence on the products of slave labor, the European powers abruptly reversed their attitude toward slavery and attempted to abolish the slave trade entirely. African rulers were unwilling to accept this abolition because slaves could still profitably be sent to the United States, Cuba, and Brazil and because European anti-slave patrols were not strong enough to prevent the Africans from trading. Throughout the nineteenth century, European navies patrolled the coast of Africa with the aim of suppressing the slave trade and destroying the independent states that were participating in it.

European activity was not, however, limited to this negative goal. As an alternative, European governments encouraged trade in other items such as gum, ivory and palm oil. Improvements in tropical medicine enabled governments and private groups to send explorers into the interior to evaluate

the resources of Africa. Missionaries, too, penetrated the interior, seeing themselves as servants of God, although Africans often saw Christianity as a means of acquiring Western technology. Due to the efforts of traders, explorers, and missionaries, then, African societies began adapting to European culture before the European conquest.

In eastern Africa during the nineteenth century, the most influential foreigners were Muslims, who were attracted to the interior by slave trade in countries bordering the Indian Ocean. These Muslims, who were more often than not themselves black, entered East and Central Africa from the Nile Valley and the coast of Kenya and Tanzania. Their slave trade brought the same kind of changes to eastern Africa that the European slave trade had brought to western Africa at an earlier period. Strong states, often founded by outsiders, prospered, and the inhabitants of weaker political units were enslaved. The new states, however, did not have as much time to develop as their predecessors in West Africa, because Europeans were soon in the area, trying to suppress the slave trade.

In the period between 1880 and 1914, Europeans conquered most of the African continent. They frequently attributed humanitarian motives to their action: ending the slave trade, spreading Christianity, opening the area to trade — imparting to Africa that spirit of progress which 19th century Europe alone had engendered. In reality, the conquest of "benighted" Africa was motivated by nationalism in Europe. Territorial claims in Africa had become tokens for measuring the power and prestige of western European governments. At first they limited their activities to coastal regions but the rules of the game came to include boundaries in the interior. Representatives of the various European governments raced each other to the center, establishing borders when at last, they met their competitors. European weapons in particular and technology in general made concerted African resistance impossible. The larger states fell first because they were easier to locate. Smaller states fell when the Europeans got around to subduing them. Only European opposition could halt the expansion of a European power.

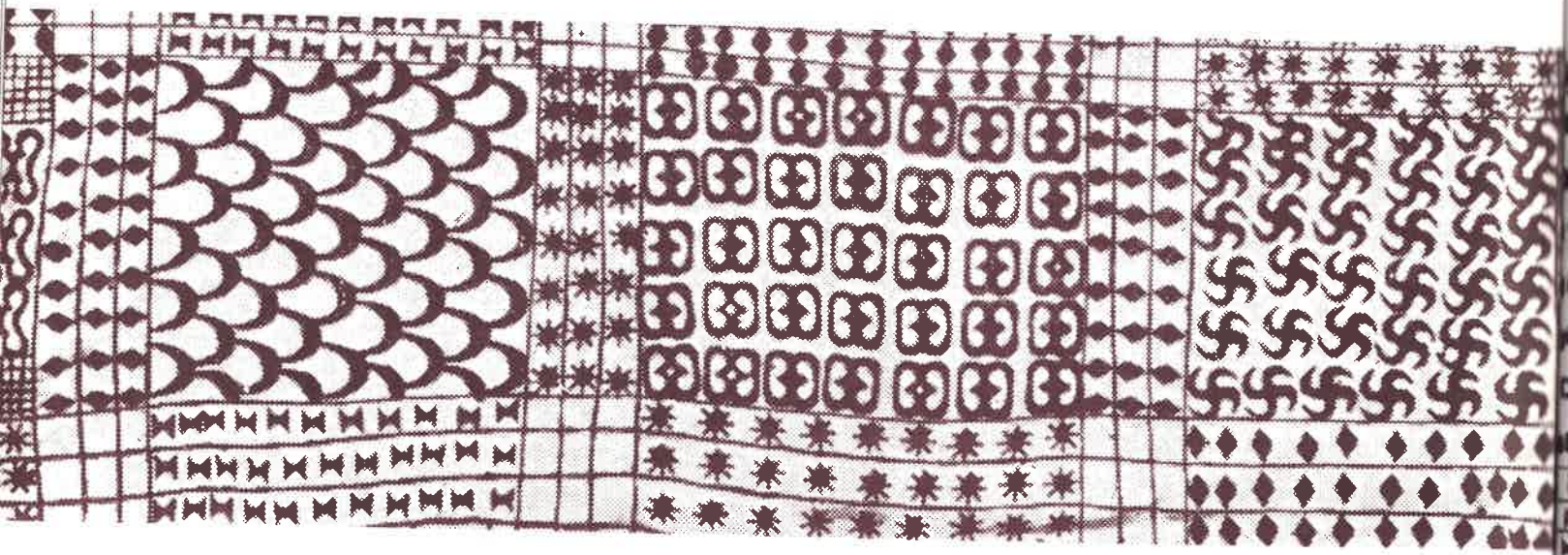
Once boundaries had been established, the Europeans organized their colonial government. Their aims, in general, were twofold: establishing the cheapest practical administration of their new territories; and finding economic assets to justify the expenses incurred in the conquest. Although Europeans insisted on their civilizing mission, they insisted that Africans should bear the entire expense. The most common method for keeping down costs was the liberal system, through which colonial administrations assigned to private groups responsibilities which in Europe would have been performed by the government. Thus, missionaries monopolized the educational facilities in most of tropical Africa, and industrial concessionnaires gained unlimited powers over their employees.

Running parallel to the minimization of expenditures on Africans was the assumption that African interests should be strictly sub-ordinated to those of Europeans. This endemic racism was applied most harshly in areas which were considered suitable for European settlement: South Africa and Southern Rhodesia, Algeria, and Kenya. In

these territories, Africans were removed from their land and forced into the service of settlers. Elsewhere, British officials governed through the chiefs to create what was called "indirect rule". Even in areas of "indirect rule", however, European officials made a continuous effort to limit rather than to extend the power of the chiefs.

Given the imposition of an alien ruling caste and the subversion of local political authorities, Africa inevitably underwent a social revolution. The elite which emerged at the end of the colonial period was comprised of those Africans who had attached themselves most firmly to the Europeans. Most of them were graduates of mission schools, who rose to the highest positions available to Africans in the colonial administrations — the non-commissioned officers, the foremen, the chief clerks. They were the first high school graduates, the first doctors, the first graduates of metropolitan military academies, who, although adopting the servile attitude which was necessary for survival in a colonial society, raised their children to be the leaders of contemporary Africa.

The members of this new elite made enormous personal advances in the first forty years of the twentieth century but their power was in no way sufficient to gain independence without outside help. The European hold on Africa was undermined by the death struggle between European nations which took place during the Second World War. In Asia, moreover, colonies of the same metropolis were pushed to the point of independence by the Japanese invasion and occupation. When the war was over, some Asian colonies gained their independence immediately, while others had to fight protracted guerilla wars in order to win it. The lesson to European powers, however, was clear; advances in the design of small arms and the perfection of guerilla techniques, made the suppression of popular uprisings very costly. An African colony would have to be of enormous value to jus-



tify the expense of suppressing a rebellion.

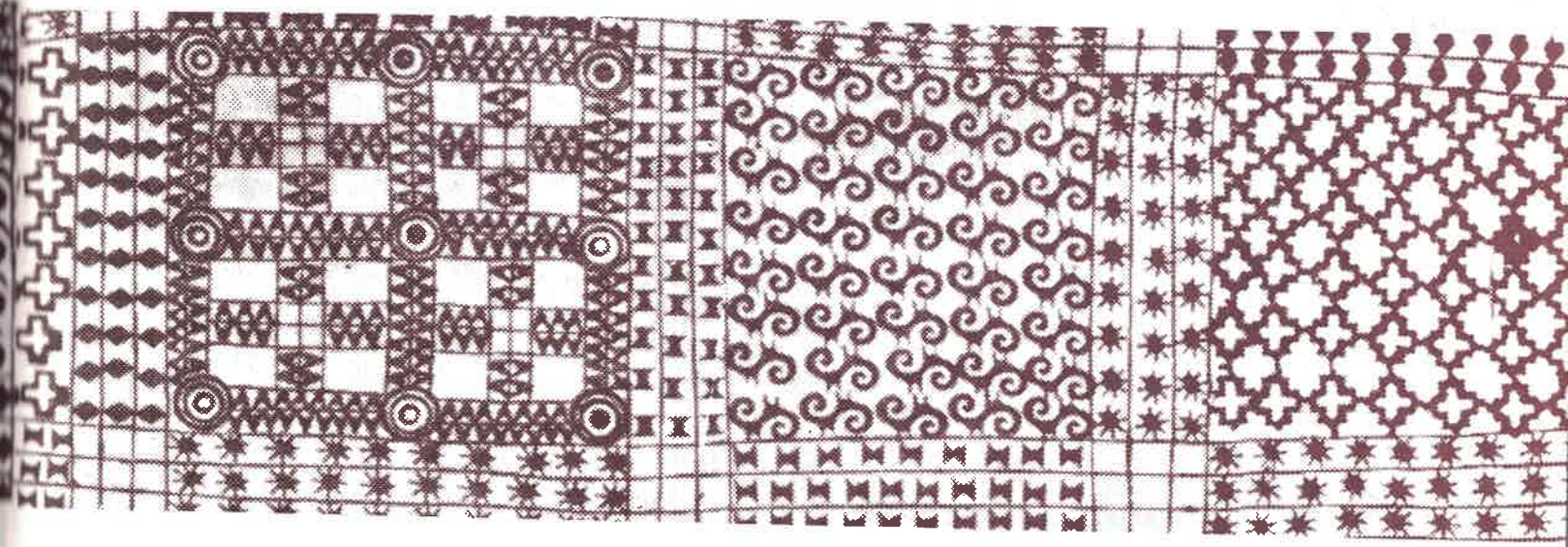
In most cases the metropolis decided to grant African colonies independence rather than to provoke their resistance. The first countries to achieve independence were the Muslim countries north of the Sahara: Libya, the Sudan, Tunisia, and Morocco. Then came those areas below the Sahara which had no European settlers. Europeans tried to hold the line in three areas: Kenya, Algeria, and southern Africa. In the first two cases, Africans mounted bloody revolutions which, although defeated militarily, proved so costly that the colonial powers were forced to abandon their white settlers. In South Africa, Southern Rhodesia, Angola and Mazanibique, local settlers and the Portuguese, have thus far been able to withstand African demands, but at the terrible cost of the creation of police states.

Africa today is thus divided between the independent states and the remaining settler areas, both groups facing problems unknown elsewhere in the world. The independent states have not yet produced elites capable of bringing their countries to European standards of wealth and technology. Lacking many natural resources, they may never be able to do so without foreign aid. The settler areas must maintain large military machines in order to protect themselves from internal insurrection and invasion from the free countries of Africa. Both groups will have to make considerable adjustments before they reach the living standard of the developed world.

ACKNOWLEDGMENT

This article is based upon Bruce Fetter's essay "Africa" p. 385-388 in *Perspectives on World Education.*

Design by Leland Tishler.



FLAGS OF THE MIDDLE EAST

EMBLEMS OF ISLAMIC HISTORY

by **H. MICHAEL MADAUS**
Assistant Curator of History

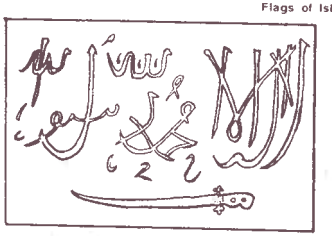
In one of the exhibits of the newly opened African wing, a bright red flag, acquired earlier in this century in Tunis, hangs as a backdrop to a grouping of specimens representing the Ottoman period on the North African coast. Its similarity to the flag of the old Ottoman Empire (now survived by Turkey) is apparent not only in its brilliant hue but also in the design. Four white crescents, each encompassing a white, five-pointed star, are sewn to the field. In addition, Arabic script flows along the edge of the flag, with a different inscription on each border. In the center of the field, also in white, is a representation of the double bladed "Zu'l-Fikar" - the sword which tradition states the archangel Gabriel presented to Mohammed. A representation of the same sword once appeared on the multi-colored personal standard of the bey[1] of Tunis. All of the colors and devices on this particular flag are emblematic of loyalty to certain political powers within the Ottoman Empire or symbolic in a more general way of the Islamic history of the area over which the flag flew. In that respect this flag shares in a characteristic common to all of the flags of the "Middle East".

The Middle East is a relatively recent term that once applied to an area called the "Orient". Although the Middle East is often thought of in geographic terms, it is more properly a cultural area whose boundaries have ebbed and flowed with the tide of Islamic history. Hence, it includes not only most of Africa north of the Sahara and Asia Minor, but a significant portion of southern Asia encompassing an area that includes significant portions of the Indian sub-continent and the Soviet Union. By stretching the term to include all areas that have sig-

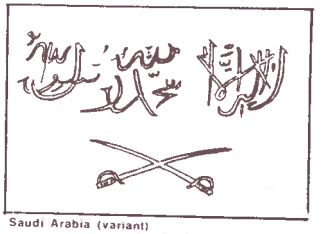
nificantly felt the impact of Islamic culture, even many of the Asian Spice Islands, southern Spain, and the area immediately south of the Sahara (the "Bilad as Sudan") may be included under that term. The flags of this expansive "Middle East" bespeak not only this common Islamic heritage but also announce their affinity to historical movements within that heritage.

Those flags displaying the most ancient Moslem symbols are now generally associated with Islamic territories under monarchical regimes. These flags tend to be of a single, solid color and frequently employ a device or devices symbolic of the regime's dedication to Islam and the principle of *jihad*. Sometimes erroneously considered one of the "Five Pillars of Islam", the concept of *jihad* imposes the obligation that every able Moslem promulgate the faith. Although this promulgation may take several forms, it is most frequently associated with holy war against the infidel.[2] Hence, in addition to the ancient red Moroccan and the Tunisian standards embelished with the double bladed "Zu'l-Fikar", the flag of the Royalists of Yemen bears a shamshir[3] on its red field to indicate the sovereign's willingness to spread the tenets of Islam by the ultimate persuasion. In the southern Philippines, where Moslem traders and proselytizers brought the Islamic faith to the natives long before the Spaniards set foot on the islands, the Sultan of Sulu substituted the "Moro" weapons, the simbilan and the kris,[4] for the Arab sword on the red flag that the Sultan adopted at the turn of the century. Similarly the crossed daggers in the state seal that now appears in the upper staff corner of the once all red flag of the Persian Gulf sultanate of Muscat and Oman also reflects the Moslem devotion to *jihad*. In spite of the once widespread employment of these symbols, the declining emphasis of the militant aspects of *jihad* is evident in the Moslem world. Only the flag presently flown by Saudi Arabia continues to bear a sword on its green field. Upon this green field it also bears, in Arabic script, the *shadaha*, the Islamic creed of faith which begins, "There is no god but Allah, and Mohammed is his prophet."

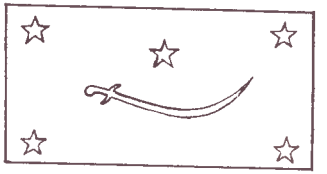
PLATE 1:
Flags of Islamic Royalty



Saudi Arabia (c1927 - present)
green field with white inscription and sword

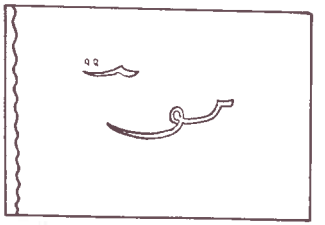


Saudi Arabia (variant)
green field with white inscription and crossed swords

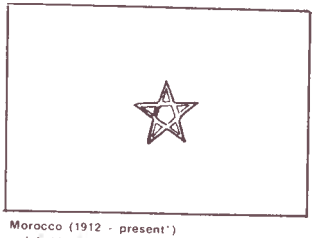


Yemen (1927 - 1962)
red field with white stars and sword

Oman (- present)
red field with white state seal



Kuwait (1914-1961)
red field with white inscription



Morocco (1912 - present')
red field with green star

The use of the *shadaha* or variations of it on Moslem flags has been prevalent throughout the history of Islam. Islamic law considers any representation of humans or animals in graphics a form of idolatry. Consequently, the Moslem world developed art styles that employed repetitive geometric shapes and artistic combinations of Arabic script, usually incorporating the *shadaha*. Flags were no exception. According to legend a black flag with the *shadaha* inscribed upon it was presented by the second caliph, Omar, to one of his officers. The King of Poland captured another made of green and crimson silk with the same gilt inscription at the battle of Kalemberg in 1683 and subsequently presented the flag to the pope. The flag of the Moslem kingdom of Granada was red with the Arabic inscription in gold that translated, "There is no conqueror but Allah." Similarly the former flag of Kuwait bore the name of that state in arabic on its red field. Variants of that flag also included the *shadaha* in white Arabic script along the hoist[5] of the flag. The same invocation appeared on the standard of the former Turkestani emirite of Bukhara together with the name of the emir, both in gold Arabic script. On the green field of this triple swallow-tailed flag also appeared a gold crescent and star surmounting the "Hand of Fatima." The "Hand of Fatima" is considered a symbol of good fortune with the power to ward off such demonic influences as the "Evil Eye." (Fatima was Mohammed's daughter and wife of the fourth caliph, Ali.) Although its use is frowned upon by orthodox (Sunni) Moslems, on the North African coast and in the eastern Islamic countries its presumed power is held in high regard. Similarly the green pentagram, sometimes called the seal of Solomon, which was placed on Morocco's once all red flag in 1912 to distinguish it from the flags of several other Moslem states, is often held to possess mystical powers.

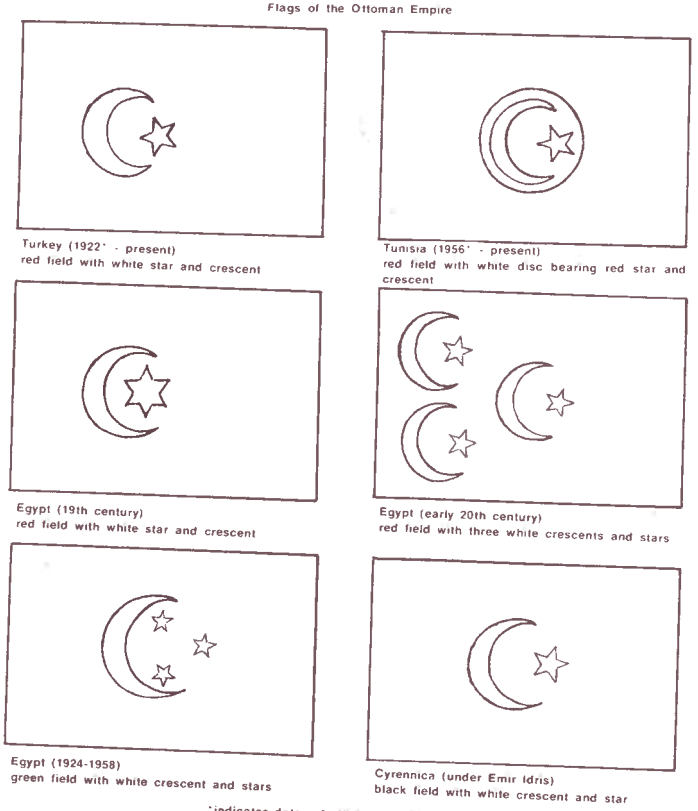
Although the colors red and green predominate in the flags already mentioned, these are not the only traditional colors found on the flags of Islamic nations. White and black also are traditional colors found on Moslem flags. All four colors can be traced to the early history of Islam. Moreover, the reasons for the temporal predominance of one color over the others is also bound up with the early history of the religion.

According to tradition, not only did the archangel Gabriel present Mohammed with the double bladed sword but he also gave him a plain green standard. Green, consequently, became the sacred Moslem color, and those Moslems who fulfill their obligation to make the pilgrimage to Mecca (the *haji*) are permitted to wear green apparel upon their return. Green was also claimed by the direct descendants of Mohammed (the sherifs) as their distinctive color. Green flags have usually indicated that the ruler of the country claimed direct descent from Mohammed through his daughter Fatima and his son-in-law, Ali. These descendants and their countries usually have embraced the Shi'ite sect of Islam, because that sect believes in the inherent "holiness" of all members of the sherifian clan.

Upon the death of Mohammed in 632 A.D., his followers elected Mohammed's close friend, Abu Bakr, the first caliph.[6] Bakr was succeeded by Omar and Othman, respectively the second and third caliphs, and both related by marriage to Mohammed. The Shi'a, followers of Moham-

med's son-in-law, Ali, disputed the succession of Othman, claiming that the caliphate properly belonged to Ali because his wife, Fatima, was the only surviving heir of Mohammed's first wife. In 656 A.D. the Shi'a assassinated Othman and civil war broke out between the rival claimants for the caliphate. The relatives of Othman were led by Mu'awiya, who raised a blood soaked garmet of his deceased relative as his standard. The Shi'a fought under the green standard and were eventually successful in bringing about a truce and an amicable peace wherein Ali was selected fourth caliph. Because the settlement violated Arab protocol for revenge, a puritanical sect of Moslems, the Kharijites, refused to recognize its validity and opened a rebellion against Ali under a white banner. (Mohammed had also used an unfurled white turban in his first battle.) The Kharijites assassinated Ali but were subsequently crushed. Mu'awiya was elected fifth caliph, and the office remained in his Omayyad family for the next century. Nevertheless, the unity of Islam that had existed during the early conquests was permanently damaged. Shi'ite caliphs would divide the great Moslem empire throughout its history. In North Africa the Fatimid dynasty of Cairo and the sherifian dynasties of Morocco account for the use of green on the former flag of Egypt and in the star of the present flag of Morocco.

PLATE 2:
Flags of the Ottoman Empire



*indicates dates of official adoption; flags in use prior to those dates

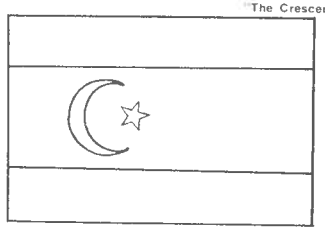
The use of black in Moslem flags dates to Mohammed, who used the curtain of his first wife's chamber as a battle standard. This standard is occasionally referred to as the "black eagle". Its use was revived in 750 A.D. when Abu l. Abbas successfully led his followers in revolt against the Omayyad caliph. His Abbasid clan, which claimed descent from Mohammed's uncle, al Abbas, was successful, and they moved the seat of government from Damascus to Baghdad. The Omayyads had previously moved it from Mecca to Damascus. An Omayyad survivor fled to Andalusia[7], where he established an opposing caliphate at Cordoba, and which eventually controlled much of North Africa. Hence, red flags continued in use in Andalusia and Morocco.

They were also revived in the East when the Seljik Turks breathed new vitality into Islam after the destruction of the Abbassid caliphate by the Mongols.

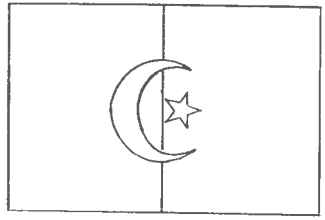
Why the Ottoman Empire, which the Seljik Turks founded, came to use red so predominantly for their flags is regretably lost in antiquity. Sky blue is the color traditionally found on the later flags of Turkic peoples. The flags of the Tartar peoples of Crimea were sky blue with an occasional gold emblem in the center, and those of the Moslems who inhabited the Idel-Ural region of what is now the Soviet Union were sky blue with a different emblem in the upper fly corner. Nevertheless, under the Ottoman Empire, the red flag, eventually with the crescent and star, became *the* Moslem flag through the Middle East. The Ottoman suzerainities on the North African coast adopted variations of it. Hence Tunisia flew a red flag with a red crescent and star on a white disc. Egypt flew a red flag with three white crescents and stars, upon gaining independence the flag was modified by changing the field to green and by eliminating two of the crescents.

The origin of the use of the star and crescent is a subject of debate in vexillogical circles. Some are inclined to think that the Turks adopted it after their successful conquest of Constantinople in 1463 A.D. The crescent had been the ancient symbol of that city and of the Greek moon goddess, Diana. The crescent had been adopted by the city to honor the appearance of the moon during a resultantly aborted night attack on the city led by Philip of Macedonia. However, there is plentiful evidence that the crescent was in use in the Moslem world long before the fall of Constantinople. A Spanish Franciscan monk in the 14th century recorded no fewer than seven cities of the Moslem world that carried a crescent on their flags. In Africa alone these included Cairo (blue crescent on a white field), Tunis (black crescent on a white field), Mahdia (purple crescent on a white field), Buda (red crescent on a white field), and Lucha (white crescent on a white field). According to one legend, the crescent was the symbol of the Janissaries,[8]

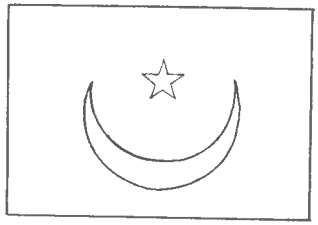
PLATE 3
"The Crescent and the Star"



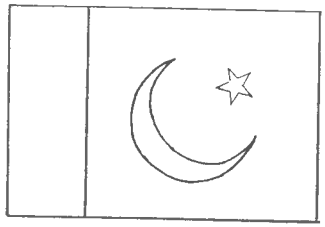
Libya (1952-1969)
three horizontal bars, red and black, and green



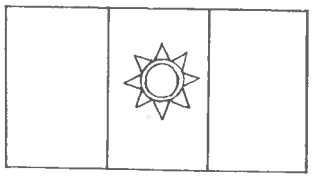
Algeria (1962 - present)
two vertical bars, green and white with a red crescent and star in the center.



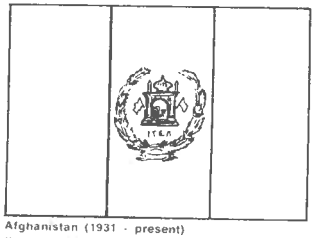
Mauritania (1959 - present)
green field with yellow star and crescent with a white crescent and star on the black



Pakistan (1947 - present)
two vertical bars, white and green - with white star and crescent on green.



Iraq (1958-1963)
three vertical bars, black, white, and green - with yellow disc bordered in white on a red star, 8 pointed, on the white.



Afghanistan (1931 - present)
three vertical bars, black, red, and green - with white wreathed mosque on the red bar.

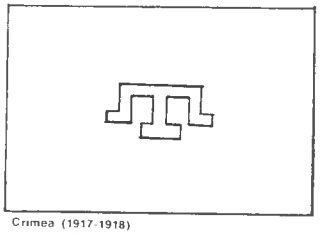
given to them by a caliph who dreamed that Moslem forces would sweep across the world like a huge crescent.

The origin of the star that appears within the horns of the crescent is similarly ambiguous. Some think it was added by Mohammed II when he conquered Constantinople. Others think it represents "al Tarek", the morning star mentioned in the *Koran.* Unlike the crescent it was not commonly utilized on Moslem flags during the Middle Ages.

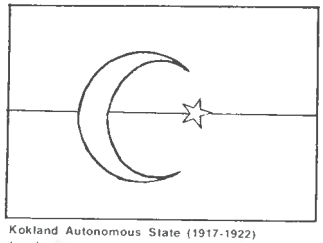
Whatever the origin of these devices, the crescent and the star have evolved to become the prime symbols of Islam, not only on the flags of the states of the former Ottoman Empire, but also on the flags of many other Moslem countries. Hence, nations that never fell under the domain of the empire, such as Mauretania in Africa or Pakistan and Turkestan in Asia, have the star and crescent strikingly displayed on their national flags. Even in the Indian Ocean, the Maldive Island chain, on the old Arab trade route to the Spice Islands, bears a crescent in the center of its red bordered, green field. On the same route, the crescent in the canton of the current flag of Malasia signifies the influence of Moslem traders on that peninsula. Within that confederation the former sultanates of both Johore and Kedah similarly flew flags in which the crescent was displayed.

The star is also displayed predominantly on most modern Moslem flags, but here it is a symbol of nationalism with only tangential relationship to the international Moslem religion. When it does relate to the religion, or more precisely the culture, the relationship is usually expressed by the number of points that appears on the star or stars. Hence, the flag flown in Iraq after the assassination of King Faisal II in 1958 is in the traditional Islamic colors—black, white, and green—with an eight pointed red star in the center to signify the eight Arab states in existence when the flag was adopted. This practice is not unique to the 1958 Iraqi flag. The flag adopted by the secessionists of Russian Azerbaidzhan in 1918 used an eight pointed star to signify the eight Moslem Turkic peoples that composed the new

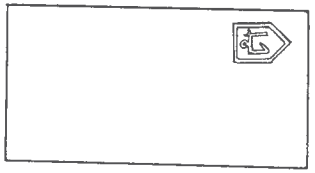
PLATE 4
Muslim Flags of Southern Asia



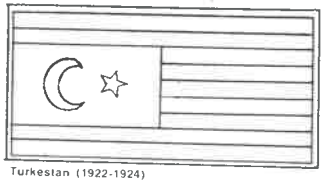
Crimea (1917-1918)
sky blue field with a gold "tarak tamga" in its center



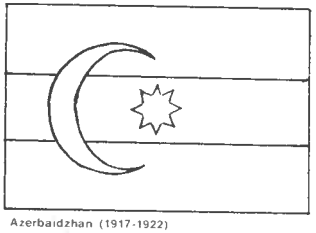
Kokland Autonomous State (1917-1922)
two horizontal bars, red and blue — with a white star and crescent in the center



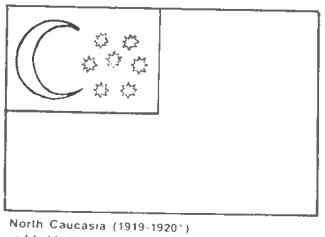
Idel-Ural (1917-1918)
sky blue field with gold "tamga" emblem in fly



Turkestan (1922-1924)
alternating red and white stripes bordered with sky blue — and with an orange canton bearing a white star and crescent



Azerbaidzhan (1917-1922)
three horizontal bars — sky-blue, red, and green — with a white crescent and star — 8 pointed

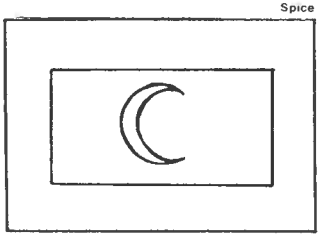


North Caucasia (1919-1920')
red field with green canton bearing white crescent and seven white stars, either 5 or 8 pointed

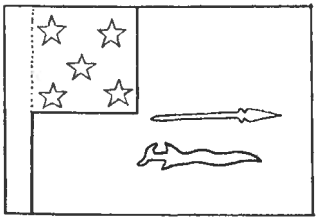
country. Similarly the second flag of North Caucasia, adopted under similar circumstances, contains seven stars to symbolize the major peoples within the boundaries of that new state. Occasionally these stars contained seven points as well. However, there is a direct lineage between the star on the 1958 Iraqi flag and that used previously, for the seven pointed stars of that flag as well as that of neighboring Jordan symbolized the number of Arab states independent at the time of their adoption. The similarity between the flags of those two kingdoms, differing only in the number of seven pointed stars (one for Jordan, two for Iraq), is not coincidental, for both countries have similar historical precedents.

Both Iraq and Jordan were formed as a result of the British intrigue against the Ottoman Empire during World War I. Hereditary Emir of Mecca by virtue of his leadership of the Hashemite family,[9] Husain ibn Ali revolted in 1916 against the Empire and was declared King of the Hejaz region of the Arabian Peninsula. For his flag he adopted three horizontal bars of the traditional Moslem colors — black, white, and green. Along the hoist of this tri-color he inserted a red triangular section to represent the Hashemite family. In 1924 Husain's first son, Ali, became king, but he was forced to abdicate when Ibn Saud conquered the Hejaz and united it to his own Nejd in 1926 to form the new nation of Saudi Arabia. (Although the flag was not subsequently flown in Saudi Arabia, it was used by Palestinian refugees in the Gaza strip while under Egyptian protection from 1962 to 1967). Meanwhile, Husain's second son, Abdullah, had occupied the trans-Jordan region of the old Ottoman Empire in 1920 and in the following year adopted a flag similar to his father's with a white seven-pointed star on the red triangular section.

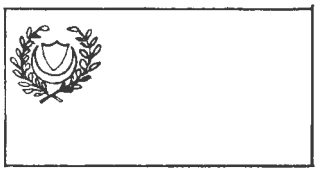
PLATE 5:
Muslim Flags on the Eastern Spice Trade Routes.



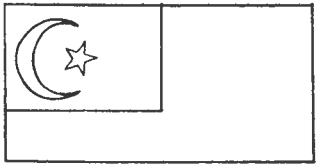
Maldives
green field with a white crescent, all bordered in red.



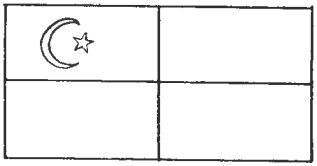
Sultanate of Sulu
red field with a blue canton bearing five white stars — 5 pointed; white simbilan and kris in the red field.



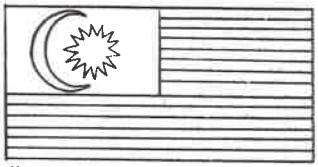
Sultanate of Kedah
red field with yellow shield within a green crescent, surrounded by a yellow wreath.



Sultanate of Johore
black field with a red canton bearing a white star and crescent.



Selangor
field quartered, red and yellow — with yellow star and crescent in the upper red, staff quadrant.



Malasia (1963 - present)
fourteen red and white alternating and beginning with red — with a blue canton bearing a yellow

Abdullah had occupied the Jordan in reaction to the eviction of his brother, Faisal (Husain's third son), from Syria, which Faisal had helped to conquer during World War I. Faisal, after being thrown out of Syria, was welcomed in neighboring Iraq, where he was crowned in 1921. He adopted the flag he had used in Syria — the flag of his father with two white seven-pointed stars on the red triangular section.

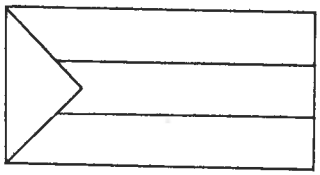
When Syria finally achieved autonomy from the French, it indirectly honored Faisal by adopting a flag similar to his. However,

instead of the red triangular section, three red stars, each five pointed, were placed on the central white bar. These represented the three *vilayets*[10] of Damascus, Aleppo, and Deir-ez-Zar. This flag continued in use until the creation of the United Arab Republic and provided the basis for the flags of the Arab republics that sprang into existence in the middle of the 20th century.

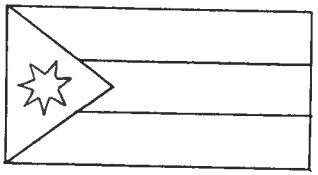
PLATE 6
The Pan-Arabic Kingdoms

Iran (1906 - present)
three horizontal bars. green. white. and red.

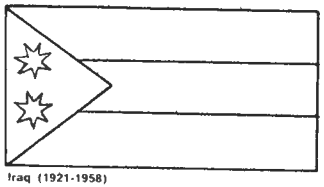
Kuwait (1961 - present)
three horizontal bars. green. white. and red with a black forward section.



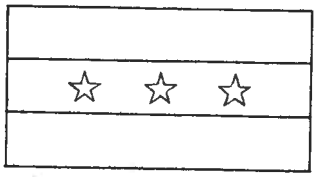
Palistine (1962-1967). Hejaz (1918-1925)
three horizontal bars. black. white. and green with red triangular forward section



Jordan (1921 - present)
three horizontal bars. black. white. and green with red triangular forward section bearing white star — 7 pointed.



Iraq (1921-1958)
three horizontal bars. black. white. and green with red triangular forward section bearing two white stars — 7 pointed.



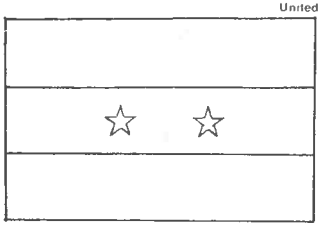
Syria (1928-1963)
three horizontal bars. green. white. and black with three red stars — 5 pointed on the white bar.

Although Iran had used three horizontal bars of traditional Moslem colors (with a golden lion for the royal standard) for its flag as early as 1907, and although the influence of that flag can be seen in the latest flag of neighboring Kuwait, the flags of the United Arab Republic are lineal descendants of the Pan-Arabic flags of the Hashemites. However, because the regime that overthrew King Farouk in Egypt in 1958 was anti-monarchial, the red triangular section of the Hashemites was eliminated. Moreover, to symbolize the intended socialist trend of the new republics, a red bar replaced the green on the rearranged flags. Green was retained for the color of the two five-pointed stars that represented the Union of Egypt and Syria to form the United Arab Republic. This union was short lived, for Syria withdrew within three years due to Egyptian domination of the union. The idea was revived in 1963 with Iraq, Syria, and Egypt as proposed partners in the new republic. In spite of the fact that this union was never consummated, both Iraq and Syria adopted new flags, like that of the old U.A.R. but with three green stars. (Syria's flag was proportioned 2:3; Iraq's was 1:2). Egypt retained the flag with two stars, since Yemen, which had also considered joining the federation, had adopted the same flag with one green star.

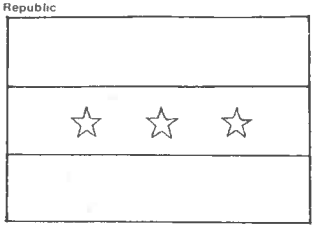
The influence of this basic combination of three horizontal bars of red, white, and black is evident in the flags recently adopted by bordering nations. Lybia, Southern Yemen, and Sudan have adopted this basic color scheme as the starting point for their national flags. Interestingly, both Southern Yemen and Sudan reverted to the design of the old Hashemite flag, the former with a red star on a blue triangular section and

the latter with a green triangular section. The latter represents the Fatimid dynasty that once controlled the region. This Sudanese flag replaced one composed of three horizontal bars — blue, yellow, and green — that had been in use from 1956 until 1970. Surprisingly, this recent change in colors represents a reversal of a trend found on the flags of black Africa and is a clear declaration by the ruling Arab minority that it intends to maintain ties to the area north of the "Sudan". The long civil war that has racked that nation, however, may force a change in the flag of that country. Similarly, the plain red, white, and black flag of Libya may undergo changes as a result of the rapport that that government is encouraging with Egypt. Whatever changes may take place, however, it is reasonably certain that they will remain in the boundaries of Islamic and Arab tradition that have been laid down for centuries.

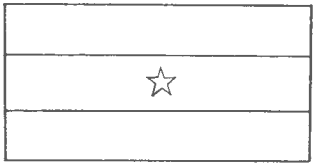
PLATE 7
The Arab Republics
United Arab Republic



Egypt (1958 - present)
three horizontal bars, red, white, and black with two green stars on the white stripe

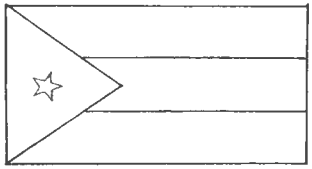


Iraq and Syria (1963 - present)
three horizontal bars, red, white, and black with three green stars on the white stripe

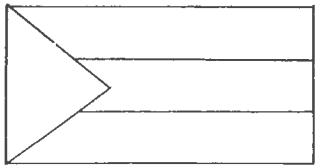


Yemen (1962 - present)
three horizontal bars, red, white, and black with one green star on the white stripe

Libya (1969 - present)
three horizontal bars, red, white, and black



Southern Yemen (1967 - present)
three horizontal bars, red, white, and black with sky blue forward section bearing a red star



Sudan (1970 - present)
three horizontal bars, red, white, and black with green triangular forward section

footnotes

1. The bey was a semi-autonomous official of the Ottoman Empire, appointed by the Sultan to administer a specific territory.
2. An infidel was any person not believing in Allah (God); because Christians and Jews, so called "People of the Book" believed in this common divinity, they were not considered infidels but rather given a separate status which permitted them to practice their religion under certain restrictions.
3. A sword with a highly curved, single edged blade, sometimes called a scimeter.
4. A simbilan is a short Moro spear; the kris is the double-edged dagger of the Indonesian archipelago, usually with twisting blade.
5. That edge of the flag paralleling and nearest the staff or pole.
6. The full Arabic title translates: "Successor to the messenger of Allah."
7. The Moslem name for the Iberian Peninsula — now Spain and Portugal.
8. Captives, usually from the Balkans, who had been raised in the Islamic faith and who had been trained to guard and administer the provinces of the Ottoman Empire.
9. The House of Hashem was the family from which Mohammed descended.
10. Provincial administrative areas of the old Ottoman Empire.

The Baobab trees sheds its leaves in the dry season.

AFRICAN PLANTS FROM DATES TO WELWICHIA

by **DAVID KOPITZKE,** Assistant Curator of Botany

Africa isn't the huge and monotonous jungle some people make it out to be. The climate there ranges all the way from the drying aridity of the Sahara to the drenching humidity of the Congo basin; from the year-'round cold atop Mt. Kilimanjaro to the year-'round heat on Africa's Ivory Coast. Several isolated mountain ranges, two immense deserts, vast grasslands and dense tropical rain forests all help to explain the nearly overwhelming variety of life in Africa. It is because there is such an array of habitats in Africa that there are so many kinds of plants. Trees, grasses, shrubs, herbs, and vines all are uniquely suited to their own habitats. Here are some of the most interesting, spectacular, bizarre, or economically important of Africa's many plant species.

Think of the Sahara desert and what comes to mind? Stretches of blowing sands, overpowering heat, and an occasional oasis? The trees that inhabit many of these oases are date palms. Arabs say that the date palm "has its feet in water and its head in fire." And this is quite apt since these palms grow where underground water comes near the surface of the earth. And could anything be more fiery than the searing tropical sun? What versatile bamboo is to Asians, the date palm is to northern Africans. The trunks provide structural

The stone mimicry plants are perfect examples of how camouflage works.

material for buildings; various parts of the palm fronds are used for basketry, furniture construction, and fuel. And, of course, there are the dates for vinegar, for a liquor, and for eating as is. A single palm can produce as much as two hundred pounds of fruit per year containing large percentages of valuable sugar.

Another African plant of commercial importance is the handsome shrub that produces coffee beans. Seldom growing over fifteen feet tall, this plant with glossy green leaves grows best on tropical mountainsides. Coffee is a native of Africa, and is said to have originated in the mountainous Ethiopian province of Kaffa (from which the word "coffee" is derived). Our currently popular drink, coffee, was first made there in Ethiopia about five hundred years ago, but it was not immediately acclaimed. Indeed, quite the opposite was true. First it was opposed by the Moslem religious leaders in northern Africa, and following that it was opposed by Christians in Europe. Though unclear, the objection seems to be related to the drug, caffeine, which coffee contains. By the year 1650, however, coffee houses from Vienna to London were popular institutions and coffee was a widely used and appreciated beverage. Until about 1700 all coffee was grown in Africa. But now more coffee for commerce is grown in South America than in Africa. (Incidentally, nine-tenths of all chocolate, a

central American native, is grown in Africa.)

Not all plants are grown for mere financial gain. Some claim our attention simply by their beauty, and the African violet is among them. While this plant is a native of Africa, it is not a true violet, nor even a member of the violet family. Instead it belongs to the gesneriad family, a group of largely tropical plants. The simple, five-petalled blue African violet grows wild in the mountainous regions of central Africa. A shade-loving plant, and for this reason doing well in the reduced light of homes, the African violet thrives in the cloud forests and mountain rain forests of Uganda, Tanzania, and Rwanda. Other house plants native to the continent of Africa are the tall-growing schefflera, the sturdy mother-in-law tongue, and the palm-like dracena.

From these simple, five petalled flower, horticulturalists have bred the many double flowered, and ruffled-leaved varieties sold today.

Coffee beans grow clustered on the twigs of the bush, ripening from green through yellow to red or bright crimson.

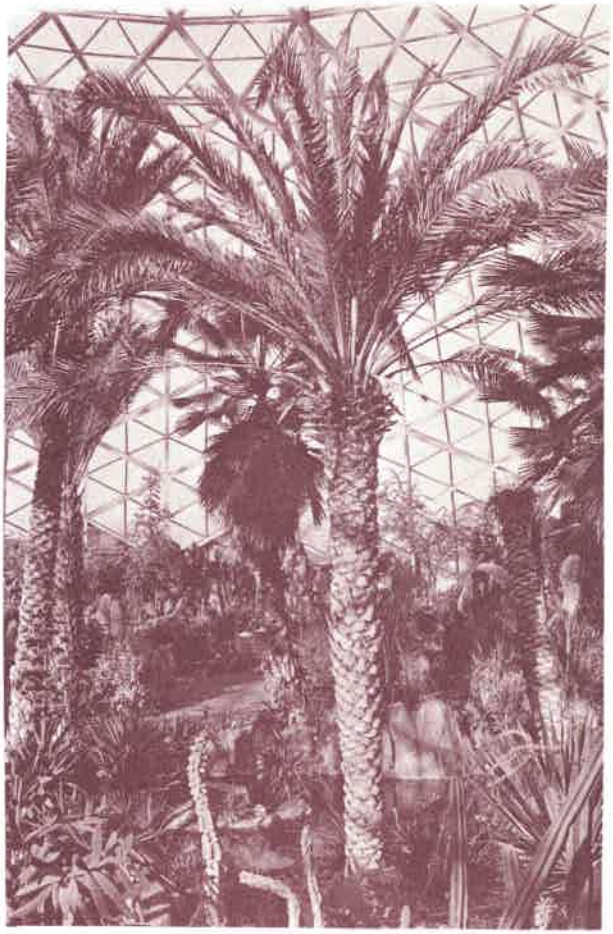
Welwitchia possesses but two leathery, strap-like leaves through its lifetime of up to one thousand years!

Dracena are named for the fantastic dragons of myth, the Greek word for female dragon being "dracae-na". The sap of the stem of this plant is said to be the exact color of dragon's blood. Whether the story is true or not, this red sap has proven to have a practical use. Accumulating in the leathery cracks in the dracena trunk, this sap or resin is collected especially from older plants. Once gathered, it is mixed with other substances to make a varnish for Italian violins. Some dracena attain tremendous size and astounding age. One giant from the Canary Islands off the African coast grew to be seventy feet tall, forty-five feet in circumference, and was reputed to be 6000 years old when it blew down in a storm in 1868. The accuracy of that age remains to be proven, but the size was, no doubt, accurately reported. Who would have thought that that modest plant growing in your living room had such potential!

Still other African plants, while neither economically important nor candidates for becoming an attractive house plant, capture our interest because they are fantastically shaped, unusually colored, or even grotesque. For example, the welwitchia plant grows like discarded rags scattered

Dracena, one giant grew to be seventy feet tall.

across the bleak Namib desert in southwestern Africa. It possesses but two leathery, strap-like leaves throughout its lifetime of up to one thousand years! These leaves, blown about over the years by sand-bearing winds, become tattered and shredded; but they persist in their slow, steady growth from the center of the plant. The primitive welwitchia produces true seed, but has neither cones nor flowers. Indeed, it appears to be a "link" between the cone-bearing plants like the pines and the flowering plants. Periodically, from between the two constantly growing leaves, emerge the



Date Palms, at Milwaukee's Mitchell Park Conservatory, are only about twenty feet high. Growing outside in the tropics, Date palms soar to a height of eighty feet.

seed-producing structures. Some individuals being male and others female, welwitchia plants face the problem of how to get pollen from the male to the female. No one knows for sure, but it is thought that the pollen travels via wind or with the help of a small nocturnal wasp. Welwitchia, like all desert plants, is challenged by the problem of survival despite lack of water. The Namib desert enjoys less than two inches of rain per year, but when it falls welwitchia seeds germinate quickly, sending a tap root deep into the earth. Ultimately this tap root will grow to be twenty to sixty feet long and will thicken enabling it to absorb moisture throughout a wide area, and to store it once absorbed. More unusual yet is the way welwitchia seems to recover water from the sea mists that sometimes blow over the desert in July.

According to Arabian legend, "The devil plucked up the baobab tree, thrust its branches into the earth, and left its roots in the air." Strange though it may appear, the baobab's curious shape does have its advantages. Primary among them is that the light and spongy wood in the "swollen" trunk acts as a reservoir, storing large quantities of water to sustain the tree during drought. The baobab has adapted to its arid habitat in other ways, too. The stomata (holes in the leaves permitting exchange of gasses) are sunken into the leaf surface preventing loss of valuable moisture. Also, the tree sheds its leaves during the dry season, becoming dormant until the rains return. Sometimes attaining a diameter of thirty feet, the trunk of the baobab is useful to man, too. When, in older trees, the trunk becomes hollow, it may be converted into a home, a prison, or even a storage place for the tribe's water.

Growing in the desert of the Karroo in southern Africa, the stone-mimicry plants are perfect examples of how camouflage works. These plants have assumed the shapes and colors of the gravel in which they grow; and their imitation is so good that people often walk right over them without noticing them. During periods of extreme drought these plants shrink, retreating below the hot and drying soil surface, like turtles pulling their heads into the protection of their shells. When moisture becomes more abundant, these succulent plants swell again to their normal size. In the desert, where sunlight can be blindingly bright, plants often evolve adaptations for reducing the intensity of this light. Covering the upper surfaces of stone-mimicry plants, are thick layers of translucent tissue. Sometimes called "windows", these structures filter the light before it reaches the green chlorophyll-bearing photosynthetic tissue deep within.

In the Milwaukee Public Museum's new African wing many of these plants are shown in their native settings: the date palm casts its welcome shade on a Tuareg camp in northern Africa; the shy African violet peers through the gloom of a mountain rain forest; and mother-in-law tongue grows here and there in a central African grassland. Baobab trees, stone-mimicry plants, and schefflera are all displayed and their stories told on the MPM's third floor. Here, concentrated in one wing of our museum, is a representation of the great botanical splendor of Africa.

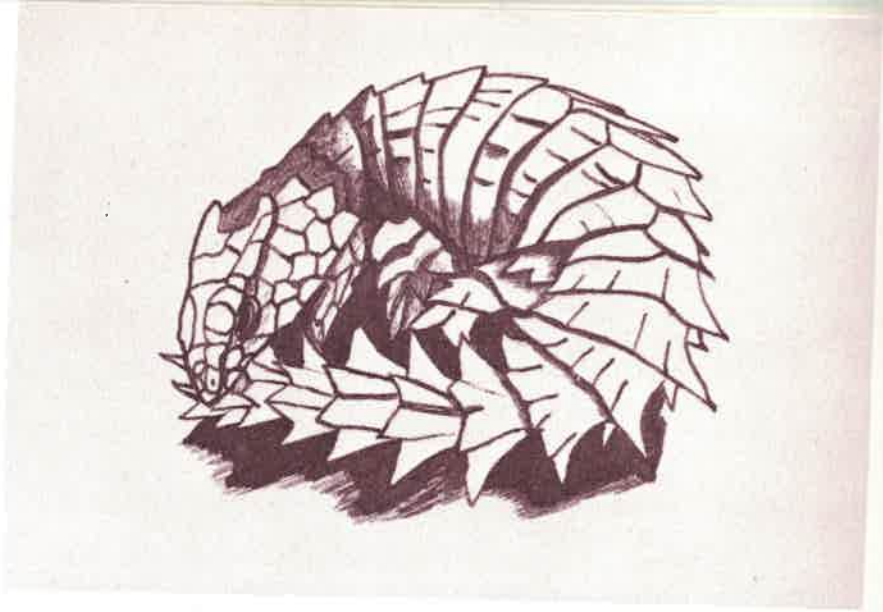


Figure 1. Defensive posture of the armadillo lizard *Cordylus cataphractus*. Drawing by Susan Pleskatcheck.

A GLIMPSE OF

AFRICAN REPTILES

by **Max A. Nickerson,** Herpetologist
& **Adrian Czajka,** Curator of Vertebrate Zoology

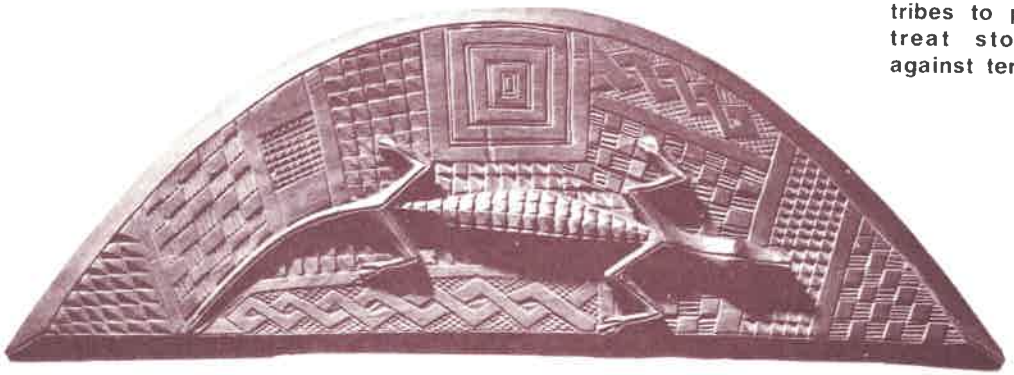
Africa has been known as a "land of bizarre animals." Not the least of these faunal elements are the reptiles. When MPM opens its African exhibit this year, you will be exposed to many representatives of the "dark continent's scaly citizenry." Some will be readily evident, others are more cryptic.

The Nile crocodile (*Crocodylus niloticus*), which may reach 16 ft. in length, has been known to lunch upon items as large as young hippos, and occasionally a man.[1,2] However, other reptiles, of far less stature, aid in controlling populations of the giant crocodilian. These include the monitor lizards (genus *Varanus*), which view crocodile eggs as just another food item.[3] Africa is also one of the centers of radiation for a most unusual group of lizards, the true chameleons (family Chamaeleonidae).[4] These amazing animals are capable of changing their coloration. They possess plierlike feet and prehensile tails (for arboreal life), independent eye movement (one may rotate forward, another backward at the same time) and an adhesive tongue which may be rapidly thrust out to a length equal to their total body length.[1] The males of some species, such as the Jackson's chameleon (*Chameleo jacksoni*) have "der-

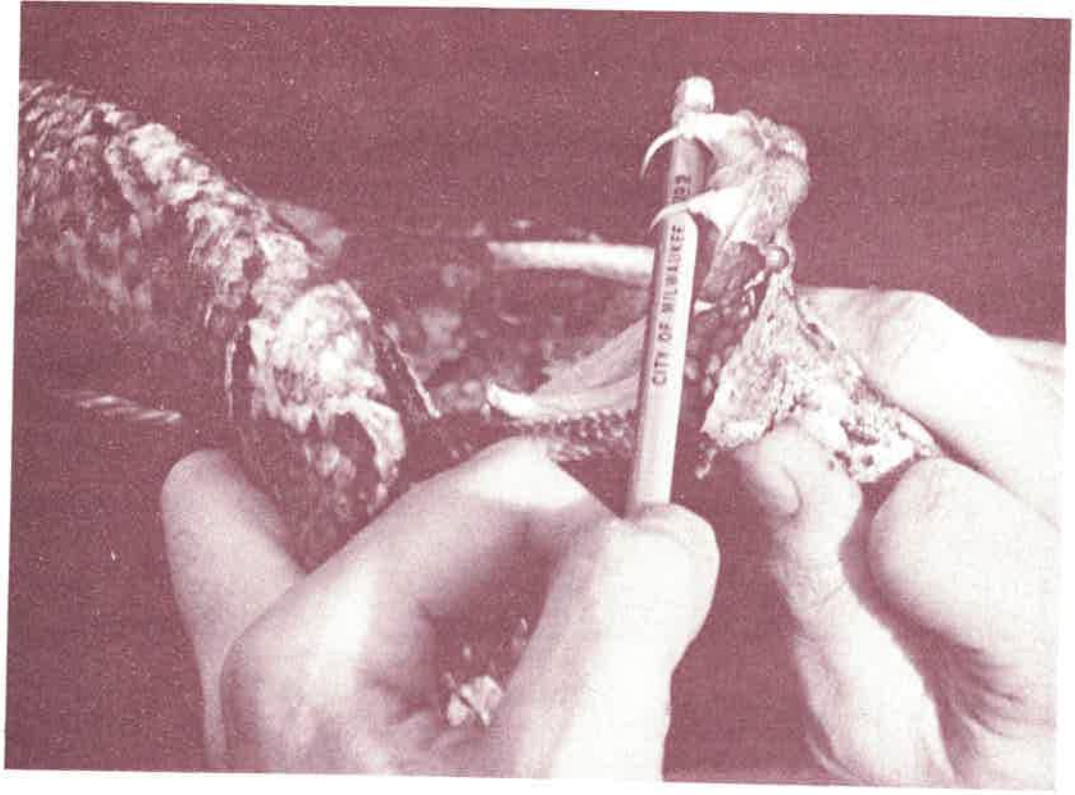
mal hornlike protrusions" on their heads. Perhaps these are used to settle squabbles, especially during the breeding season, similar to some mammalian ungulates.[5] Other saurians on exhibit include a cordylid. This group of lizards encompasses forms which apparently "bite their tails for defense."[5] By committing this biting act, their body forms a circle with spearlike scales protruding outward. This "defensive position" makes ingestion by snakes and other would be predators quite difficult (figure 1).

Many animals have become morphologically specialized for their existence within particular habitats. The plated lizards (*Gerrhontosaurus*) and the pancake tortoise (*Malacochersus tornieri*) are excellent examples. Both have become dorsoventrally flattened, until their body form is well adapted to sliding under rocks. Furthermore, the pancake tortoise's shell is pliable, quite dissimilar to its extremely hard-shelled relatives. This greatly increases the number of sites where the tortoise may conceal itself.

Of all the reptiles, perhaps man is most enthralled with, afraid of, interested in, and ignorant about, snakes. Africa has an impressive array of snakes. These range in size from five inch fossorial worm snakes (families Typhlopidae and Leptotyphlopidae) to 20 ft. African pythons (*Python sebae*).[6] However, in Africa as throughout the world, venomous snakes have captivated the minds of men. Venomous African ophidians provide ample reason for awe. Africa has the only two rear-fanged snakes known to have killed man. These are the boomslang (*Dispholidus typus*) and the bird or twig snake (*Thelotornis kirtlandi*).[7] Dr. Karl Schmidt, former Wisconsinite and Curator of Amphibians and Reptiles at the Field Museum, succumbed to the bite of a boomslang.[1] Without considering rear-fanged snakes (family Colubridae - in part) Africa has numerous species of poisonous sea snakes (family Hydrophiidae) off its coasts, 21 species of cobras and their relatives (family Elapidae) and 44 species of vipers (family Viperidae).[8] Africa is the only continent which has both major assem-



Container for holding red Tukula powder used by Congo tribes to paint themselves and treat stools for protection against termites.



Fangs of a moderate sized Gaboon viper *Bitis gabonica*.

The longest recorded one measures almost two inches. Photo by Janice Mahlberg.

blages of elapids.[9] The four species of mambas, (genus *Dendroaspis*) are a group of sleek, lengthy, rapid, and partially arboreal serpents. The black mamba is the second longest venomous snake, reaching 14 feet. Reportedly one mamba has killed eight members of an African family.[10] The other group includes the "true cobras." The black-necked spitting cobra (*Naja nigricollis*) may spray venom 12 to 15 feet.[11] Its venom is rapidly absorbed by delicate eye tissue and may cause blindness. Another "spitter," the ringhal (*Hemachatus, haemachatus*), is unusual in that it gives live birth and "plays dead" much as our North American hognose snakes (genus *Heterodon*).[5] Some of Africa's "cobras" are called garter snakes (genus *Elaps*). However, their bite is toxic and quite different from our Wisconsin colubrids which bear similar common names.

Most vipers are characterized by long, movable, recurved fangs. Vipers of the genus *Bitis* are among the "best endowed in the fang department." The Gaboon viper (*Bitis gabonica*) has the longest recorded fangs (figure 2.)[12] The colorful rhinoceros viper (*B. nasicornis*) will grace our African introductory exhibit. Two of the four species of night adders (genus *Causus*)

have elongated venom glands, which may stretch one third of their body length, while the other two species don't.[13] The entire group of mole vipers (genus *Atractaspis*) may not even be vipers. Their venom apparatus and other features are quite different from other viperids.[14]

Although venomous snakes cause few mortalities in the United States, man's interaction with Africa's venomous snakes has proven far more costly.

It has been estimated that between 400 and 1,000 people die from snakebite poisoning annually in Africa. A value of 800 annual deaths would give a death rate for Africa of about 0.4 per 100,000 population. This makes Africa third to Asia and South America in the number of fatalities due to snakebite. The snakes which may be considered the most frequent cause of death from snakebite are the puff adder (*Bitis arietans*), Gaboon viper (*Bitis gabonica*), rhinoceros viper *(Bitis nasicornis),* sawscaled viper *(Echis carinatus),* rhombic night adder (*Causus rhombeatus*), cobras (*Naja*) and mambas (*Dendroaspis*).[15]

Reptiles are only a small portion of the African story. For a better glimpse of the total text you will have to visit MPM's African exhibit halls.

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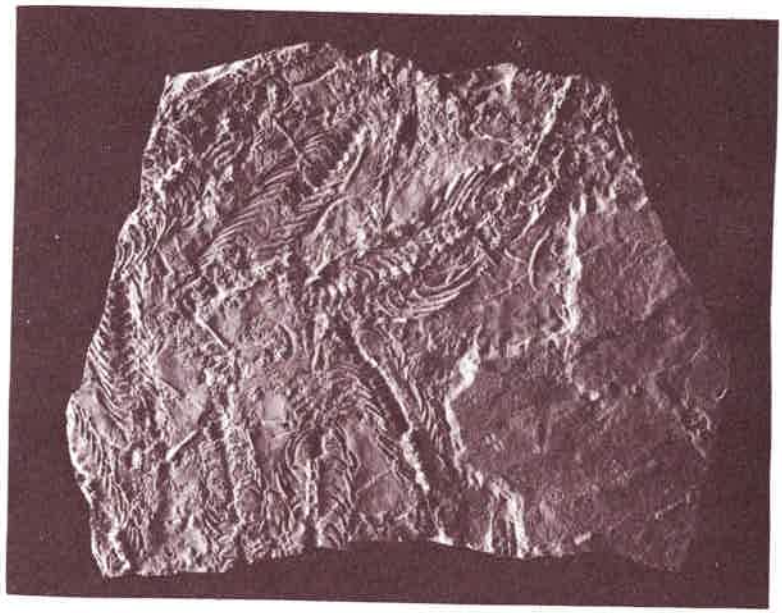
MESSOSARIAN REPTILES IN GONDWANALAND



by **JOSEPH EMIELITY**

Acting Curator Department of Geology

Complete fossil skeletons of mesosaur found in the Permian strata of southeastern Brazil.

Vertebrate fossils unearthed in the sedimentary rocks of Africa have unfolded some early history of reptiles. A complete stratigraphic sequence of the Karroo series that outcrops in the Karroo Desert of South Africa has given a gradation of primitive reptile development along with the development of dinosaurs in this continent. These primitive reptiles of Karroo lived in open plains of Africa during the geologic Permian and Triassic periods between 200 to 250 million years ago.

It is believed that the main stock of the earliest reptiles actually developed on land during the Carboniferous period, some 300 million years ago. However, there was one group of early reptiles that developed in the water, and they were the earliest of the aquatic reptiles. These aquatic reptiles have been classified by the paleontologists under the group MESOSAURIA.

The mesosaurian reptiles lived in large bodies of shallow fresh water lakes and slow-moving streams during the late Pennsylvanian and early Permian periods (late Carboniferous Period) about a quarter of a billion years ago. The fossil remains of these fresh water swimming reptiles have been found in South America and Africa, occurring in the shale and siltstone strata above the Rio Bonito coal measures in southern Brazil and Uruguay, the strata above the coal formation in South-West Africa, and the sedimentary strata below the Ecca coal measures in the Republic of South Africa. The fact that these aquatic reptiles lived in these two continents during the same periods indicates strongly that Africa and South America were once joined together as part of the huge super-continent, Gondwanaland. The complete drifting apart of Africa and South America during

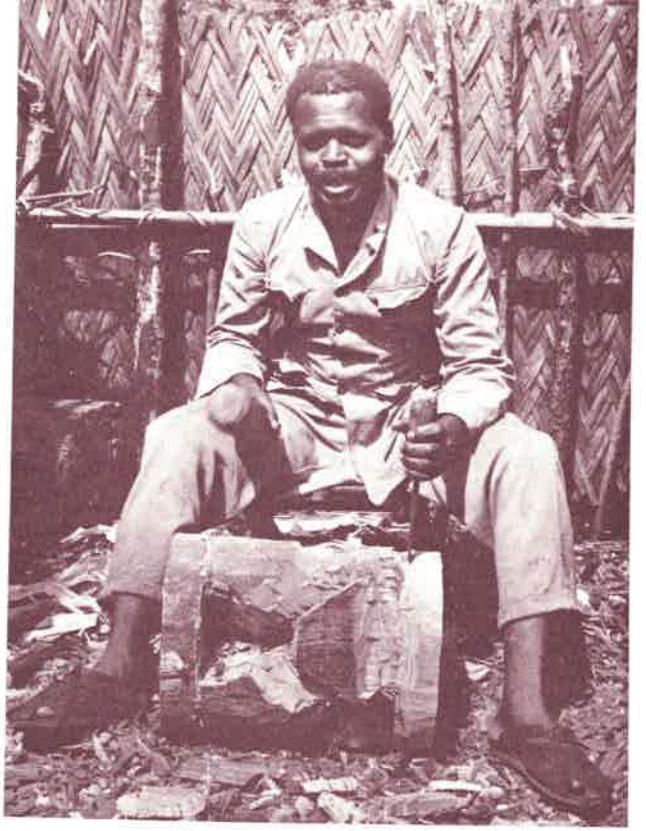
The aquatic reptiles, mesosaurs, inhabited the streams and lakes in the plains of South America and Africa during the early Permian period when these continents were once a part of the supercontinent, Gondwanaland.

the Cretaceous period has finally formed the deep basin that is occupied today by the South Atlantic Ocean.

These mesosaurian reptiles in Gondwanaland have been identified as to two genera, *Stereosternum,* the South American form, and *Mesosaurus,* the African form. They are identified as mesosaurs in both continents.

The mesosaurs were small, slim animals, measuring about 18 inches in length. The head of these reptiles was long with a long snout that contained a large number of slender and delicate marginal teeth. Their delicately sharp teeth may have functioned as a strainer for their food, especially with the tiny crustaceans that were found in the lakes and streams; however, small fish and other small fresh water animals may have been some of the other principal foods of these reptiles. The body of these mesosaurs was elongated with its front legs not particularly long but the hind legs were longer. In swimming, the animal probably used the front legs for steering and the hind legs for locomotion. This aquatic reptile had also a very long, powerful, laterally compressed tail which was used for swimming. It is possible that the mesosaurs seldom, if ever, ventured on to the land, since it is probable that the digits on their feet were webbed.

With the fossil bones of mesosaurs occurring in the late Paleozoic strata of eastern South America and the southwestern portion of Africa, these aquatic reptiles once lived in Gondwanaland which contained these two continents that once were joined together. The continental drift hypothesis is the only explanation presently that may account for the fossil remains of mesosaurs to be found in two continents, 3,000 miles apart.



TRADITIONAL AFRICAN ART?

by **PHILLIP SIDOFF**

Anthropology Assistant

African artist constructing a traditional stool for commercial sale.

Unquestionably African art today is big business not only among museums and professional collectors but also among Blacks in search of their African heritage. While a market for African art has existed for some time among museums and collectors, an incipient interest among the latter is now evidenced in "Afro" shops and galleries that have sprung up recently. Although the interest in these shops is still restricted to printed textiles and jewelry, an interest in traditional African art is developing.

The result of the expanding dimensions of the trade in African art is reflected in the current production of thousands of objects. Traditional in material, methods and style, these pieces differ from the truly traditional "African art" in that they function solely as a product to be sold whereas traditional African art had a religio-social, or secular local usage.

Owing to this fact authorities on African art all agree that recent pieces in traditional style must be considered "forgeries" unless used at least once in a "ceremony." This is difficult, however, as at present object and documentation are for the most part severed by the African dealer, who doesn't want to expose the source of his supply. African dealers realizing that their art is near worthless if considered "fake" have come up with some surprising innovations.

Very primitive tools are used.

Aware that their products sell for more if they have a look of age, artists are employing some "quickie" aging processes. One of the simplest involves the application of a substance over a piece to change its color. Ivory bracelets, for example, are given a rich hue with the simple application of some cordovan shoe polish. The saleability of ebony is also enhanced with shoe polish but in this case black is preferred. Metal objects can also be given an old facade with the application of vinegar which brings out a pleasant green patina.

A more innovative technique is applied to brass casts to give them the appearance of much handling. This procedure involves taking newly cast brass figures and turning them for days in a barrel filled with sawdust, iron filings and sand. The results of this procedure are excellent and only detectable when one realizes that some of the figures projections are smooth even where the human hand never reaches.

Lastly, wooden sculpture is given a look of antiquity with the assistance of worms and/or termites. Buried in the ground for months the soft woods sculpture is caked with manure and left to rot and be damaged just enough to be plausible. The last step in the aging process of sculpture often involves "hand oiling" to bring up a nice surface. As unemployed hands are an available commodity in many African cities this technique is quite extensively employed.

AFRICAN ART

COLLECTING & COLLECTIONS

by Lee Tishler Artist

Hornbill - antelope mask
polychromed wood — 25" H.
BOBO TRIBE — UPPER VOLTA
(Collection of the author)

Kurumba, Mossi, Bajokwe, Kissi, Ibibio, Xhosa. Names of African peoples. Names also of the dynamic arts and crafts produced by those peoples. Peoples from countries named Upper Volta, Zaire, Nigeria and Gabon, to name a few. Sculpture and design that spawned a revolution in artistic thinking around the world.

The arts and crafts of Africa, as old and fascinating as any in the world, have been collected in the United States since the days of clipper ships. New England sea captains brought home beaten gold jewelry from Ghana, hand-woven fabrics from Dahomey and Ivory Coast, beadwork, and wood and ivory carvings from equally unfamiliar locales.

In more recent times, painters such as Modigliani and Picasso found inspiration in the force and beauty of African sculpture. It was in 1907 that Pablo Picasso painted the shocking "Les Demoiselles d'Avignon"

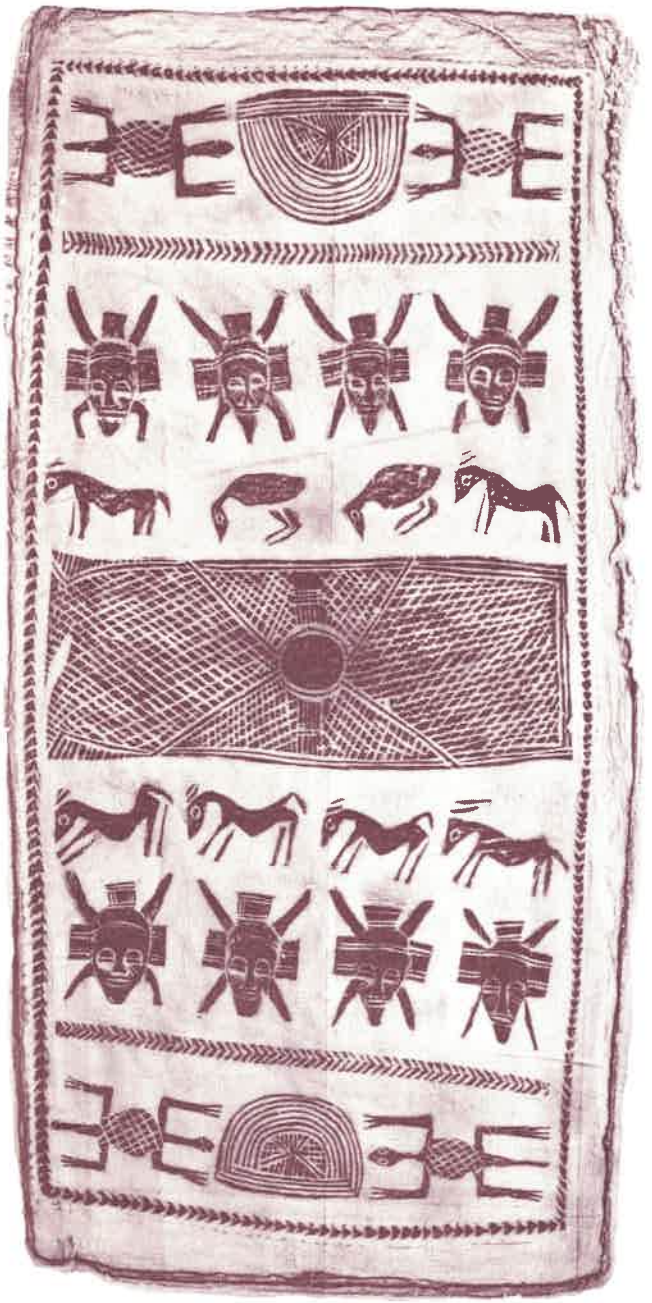
Detail of LES DEMOISELLES D'AVIGNON BY PABLO PICASSO — 1970
Oil on Canvas — 8′ x 7′-8″
MUSEUM OF MODERN ART, NEW YORK

(The Ladies of Avignon), a canvas dominated by five massive female nudes with masklike faces and angular bodies. It is said to be the world's first cubist painting. It is strongly attributed to inspiration from African art, as undoubtedly was the movement of cubism itself. On the walls of Picasso's studio were hung masks carved by anonymous masters of the land then known as French West Africa. Braque, Derain and Matisse also drew inspiration from the art of the Black continent as, directly or indirectly, did virtually every other western "modern" artist since.

During the past decade African archaeology, ethnology, and history have become popular fields of study in American universities. African jewelry, fabrics, clothing, and household artifacts are no longer simply curiosities. They are clues to the diverse cultures of the nations south of the Sahara.

African arts and crafts of the past 2000 years are not primitive as they are often mistakenly called, but have been designed with a highly sophisticated balance of beauty and utilitarianism.

Europe and America have long known

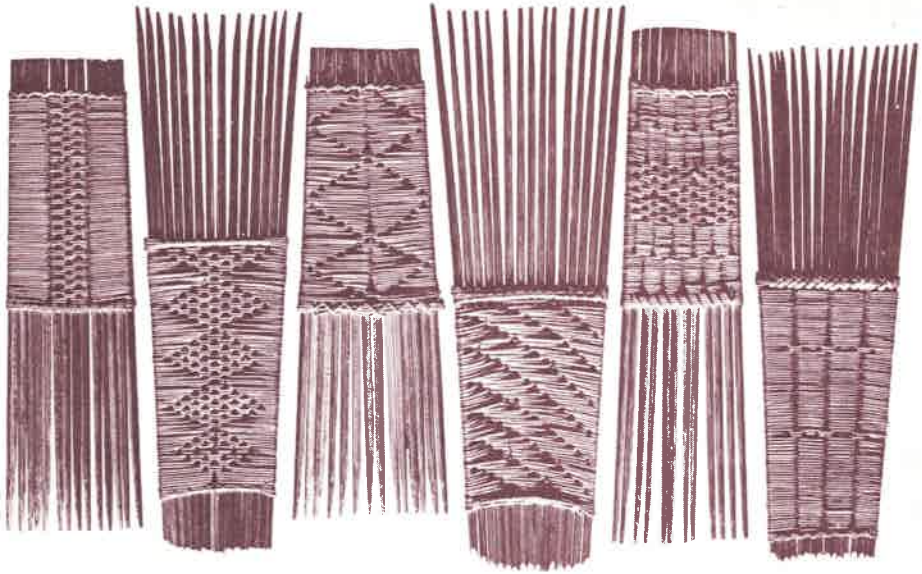


Rubbing of carved wood door, probably from a secret society shrine — 27" x 55".
SENUFO TRIBE — IVORY COAST
(Collection of the author)

and prized African art. Of the finest pieces, more now rest in European and American galleries and museums than in Africa itself. Here in America some of the most important museum collections of African art can be found in the following: the Museum of Primitive Art in New York, the Robert H. Lowie Museum of Anthropology - University of California in Berkeley, the Museum of African Art in Washington, D.C. and last but not least, right here at the Milwaukee Public Museum.

In approximately the past two decades Afro-Americans have become increasingly aware of African aesthetics. For many of these collectors the endeavor is not only a financial and aesthetic investment but a link to an almost lost past. One fervent collector has likened his avocation to "a personal liberation movement." The collectors, black and white, are a diverse group. Many have been inspired by direct contact with the African continent. Some are gallery owners, missionaries, artists, university instructors and students, as well as members of the Peace Corps and Agency for International Development (AID).

Today the number of private collections is increasing. Certainly one of the most prominent and diversified black collections anywhere is that owned by Mr. and Mrs. Bernard Coleman of Washington, D.C. Collecting since 1948, the Colemans have acquired about 2,500 pieces of museum quality. Among the prominent white collections are those of Irwin Hersey and Paul Tishman of New York, and that of the late Helena



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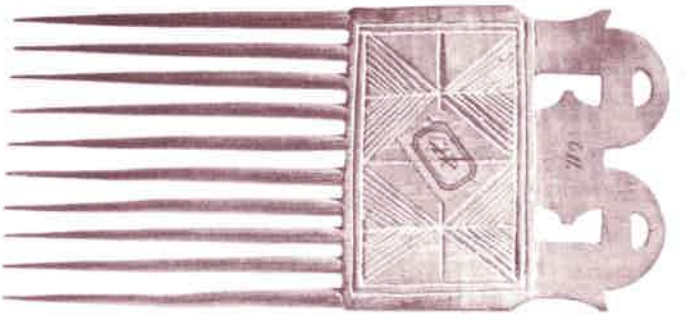

Ceremonial Mask
polychromed wood — 65" H.
MOSSI TRIBE — UPPER VOLTA
(Collection of the author)

Rubenstein of the cosmetics industry. (A female antelope headdress of the Bambara tribe of Mali was purchased from the Rubenstein collection and recently added to our museum's exhibit of Western African Art. The gift was presented in the memory of Agnes Eagan, a former MUSE Docent, by Mr. and Mrs. Aaron Tilton.) Also, locally, there are several important and growing collections.

Some fine sources of African Art available for purchase here in the midwest are the Adeon and Baker Galleries in Chicago and Gallery II here in Milwaukee.

The enthusiasm of the serious collector grows with his knowledge of African Art. Usually he will attempt to balance his collection with examples from all over the continent. He soon distinguishes between what is rare, what is relatively common, and what is "unobtainable." He learns how to pinpoint the region and the people who have produced each work as each tribe's stylistic characteristics are maintained over the

centuries by their master artists. There is also the discovery that each object has its own spiritual reality. Virtually all the objects were created not only to express a concept of fine art, but also as tangible expressions of religious feeling. For example, Akua Ba, an Ashanti fertility figure, was given to expectant mothers to facilitate childbirth and to young girls to ensure their child-bearing powers. There were other similar fetishes for guarding homes, healing, farming, hunting, and almost every other aspect of life.

Every traditional African mask has been sculptured to be worn in some type of ceremony. Each is believed to have a certain life force or soul of its own. Hence, when the wearer puts on the mask his own soul is extended.

One problem common to all collectors is their own increasing number and the parallel decreasing number of traditional pieces still available. Also, many African governments now restrict or prohibit the export of early tribal art. These realities have produced still another problem — soaring prices. Some pieces now demand 100 times the price of five years ago. However, most collectors maintain that, whatever the cost, it is less than the value received.

One aid to the avid collector is the purchase of "Airport art," the tourist variety. These casual buyers would otherwise increase the depletion of fine traditional pieces.

Much of the joy of personally collecting African art comes not only from its visual simplicity, but also from knowledge of its basic intention. Each piece has its own mystique. Collecting early tribal art is fascinating, intriguing and extremely rewarding.

BOOK REVIEWS

THE NAVAJO BLANKET *by Mary Hunt Kahlenberg and Anthony Berlant. Praeger Publishers, Inc., in association with the Los Angeles County Museum of Art. 1972. Price $10.00.*

This is mainly a picture book illustrating 96 Navajo blankets (and one rug) which were carefully selected from museum and private collections to show the stylistic changes from the earliest known examples found in Massacre Cave (1805) to the eye-dazzlers of 1890 - 1900. The illustrations are of good size (6½ X 8⅜ inches) and adequate quality. There is some loss of "snap" due to the type of paper used, although the 16 in color on glossy paper are fine.

The blankets are presented in historical order and each is well-documented as to size, type of yarn, dye and time period. The all too brief, but scholarly and informative, text is divided into three sections: History, Notes on Technique and Materials, and Stylistic Developments. The volume will be of particular use to museums and collectors as well as students of this most interesting and delightful art form of the American Indian.

Dr. Robert Ritzenthaler,
Curator of Anthropology, Emeritus

MYSTIC WARRIORS OF THE PLAINS, *by Thomas E. Mails. Doubleday, 1972. $25.00.*

Mention the words American Indians to most people and they instantly think of the classic Plains Indian warrior, mounted on a sleek pony and resplendent in war bonnet, colorful clothing and regalia and war paint. Proceed any further and one is likely to stumble over the errors and misconceptions perpetrated in literature and movies alike by people either condemning the Indians or romanticizing them beyond human limits. It is difficult and time consuming to peer behind the facade of the popular conceptions of the Plains Indian and his world. Excellent sources remain, but they consist mostly of personal accounts and scattered ethnographies not easy to obtain. Fortunately for the reader who seeks a coherent and comprehensive look at the Plains Indian warrior and his culture, Thomas E. Mails has put together an exhaustive overview entitled *Mystic Warriors of the Plains.*

Mails has endeavored to search the existing sources on the Plains Indians to cull from them the essence of Plains Indian

thought and culture, or as the author puts it, "an attempt to offer everyone an intimate, organized and yet comprehensive meeting with an extraordinary people and their life-way." Mails integrates within the text the words of Indians themselves and white witnesses along with the author's own analysis and commentary. The author comments upon most facets of Plains Indian life, religion, warfare, camp life, and arts and crafts to produce a well-rounded portrait of the Plains Indian warrior.

Certainly one of the most pleasing aspects of the book is the illustrations by the author. An accomplished artist, Mails succeeds in presenting a tremendous visual panorama of the lives of his subjects. Thirty-two full color paintings of Indians and their artifacts grace the pages of the book, each individually researched among old photographs and existing artifacts to assure realism and accuracy. Virtually all of the individual aspects and artifacts of Plains Indian culture are detailed in close to a thousand drawings and sketches contained in the book. Mails has done a great service to all Plains Indian enthusiasts in combing the ethnographies to provide illustrations of a great variety of Indian culture items, from war bonnets and weapons to clothing and accoutrements.

How the warriors thought and acted within the context of their society is an important aspect of *Mystic Warriors of the Plains.* Far from the life of indolence and wanton cruelty attributed the Plains Indians in many white accounts, Mails stresses the spiritual qualities of the warriors, their vital need to seek accord with their God and His nature. Plains Indian life was above all a development of character in its many challenges, hardships and rich rewards for those who persevere. Considering his background as a Lutheran minister, Mails may be excused for seeking parallels between Christianity and the "Monothesism" of the Plains Indians as he sees them. He acknowledges that he intends to present the Indian in a most sympathetic light, and one must agree with him that the positive features of Plains Indian culture greatly outweigh negative factors.

This book should not be passed up by either scholars or individual enthusiasts, and it provides an excellent introduction to the legendary ways of the Plains Indians.

John Lundstrom
Museum Library

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