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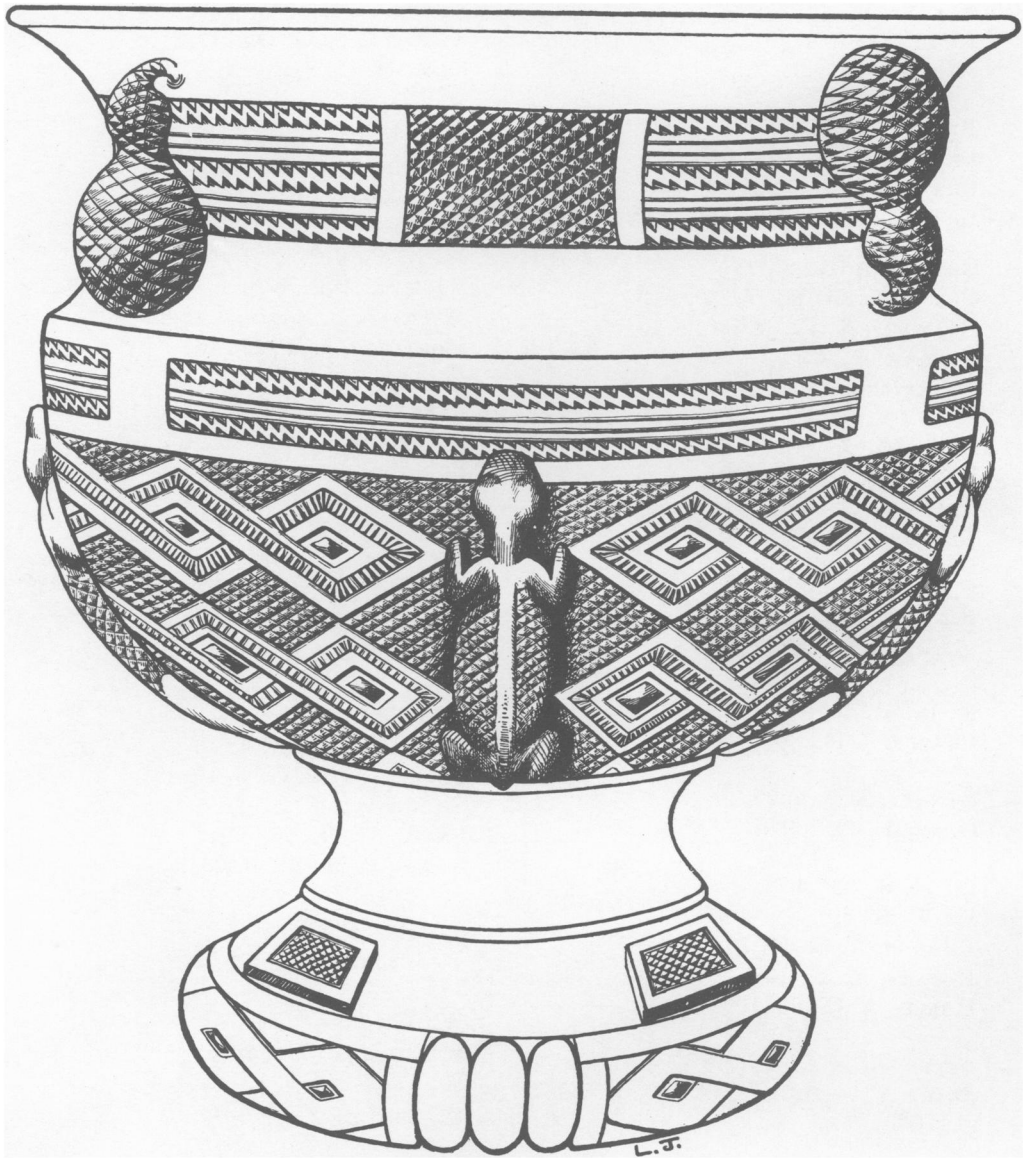
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**CARVED WOODEN CUP FROM THE BAKUBA, KASAI DISTRICT,  
CONGO FREE STATE.**

*(Restored and slightly enlarged.)*

# MAN

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## ORIGINAL ARTICLES.

Africa: Congo Art. With Plate A. Joyce.  
**On a Carved Wooden Cup from the BaKuba, Kasai District, Congo Free State.** By T. A. Joyce, M.A. 1

A large ethnographical collection, comprising a great number of specimens of unusual interest has already resulted from the labours of the expedition, under the leadership of Mr. E. Torday, still in the Congo Free State. That part of the collection which is illustrative of the art of the BaKuba people (or, as they should more properly be called, Bushonge) is especially noteworthy, and of that series the specimen figured herewith is one of the most remarkable. This wooden cup, unfortunately somewhat damaged, was obtained in Misumba, a village of the BaNgongo sub-tribe of BaKuba, from an old fetish man, who stated that it was of great age.

The cup is carved from solid, hard, dark wood; it is vase-shaped with hemispherical body, and stands on a circular foot; it is furnished above the hemispherical portion with a well-marked shoulder, above which is a curved lip, the curve approximating to a semi-circle; the edge of the lip extends very slightly beyond the shoulder. The cup is elaborately ornamented with patterns in relief as follows:—Four lizards, the scales, indicated by lozenge diaper, are carved in high relief on the body of the vessel, disposed at equal distances, their tails touching the stem, their hands reaching to within a short distance of the shoulder; the space between each pair of lizards is filled with three series of continuous loop pattern on a ground of minute lozenge diaper; along the edge of the shoulder runs a band of zigzag and line pattern divided into panels; a broader band of similar panels, alternating with panels of lozenge diaper, encircles the concave portion of the lip; vertically across this concave portion, and at four intervals round the cup not quite equidistant, extend four weevils of the genus *Brachycerus*, arranged so as to alternate with the lizards below, their heads pointing alternately up and down. These are carved quite free of the lip, touching it only at two points respectively a little below the rim and a little above the shoulder; they are covered with lozenge diaper. On the foot, directly below each weevil, is carved a trapezoid panel

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in high relief, filled with lozenge diaper; round the rim of the foot are four continuous loops, separated by triple mouldings. The dimensions of the cup are as follows:—height, 123 cm.; diameter of lip, 117 cm.; diameter of foot, 81 cm.

As said above, the owner of the cup asserted that it was of great age. Of course, the statements of natives on this point are not trustworthy evidence, but the fact is clear from a glance at the specimen; in fact, in none of the other carvings obtained, even those of which the ornament has nearly disappeared by wear, does the actual wood show such evident traces of age. I think it may be concluded that the cup is a genuine “antique” in the limited sense of antiquity which can be applied to objects from savage Africa. Another point of interest lies in the fact that the carving of this cup evidences a greater mastery of material than any other woodcarving obtained in what may be termed the “provinces” of the BaKuba kingdom; the shape is remarkably graceful



and symmetrical, and is one proper rather than to pottery or metal than to wood: the continuous loop pattern is, on the contrary, obviously derived from textile art; while the trapezoid projections on the foot are decidedly reminiscent of jewel work. On the whole the shape of the vessel distinctly suggests European influence, just as the ornament of the body suggests the art of Benin. But it is impossible to find in this neighbourhood even the remotest traces of direct European influence earlier than the comparatively recent date of Wissmann's visit. Of possible transmitted influence at a far earlier date I have a trace in the volu-

minous notes collected by the expedition. This question will, I hope, be discussed fully in the ultimate report of the expedition; at the present time I can give no more than a few bald statements, omitting the evidence on which they are founded. Culturally the BaKuba face the west; from this quarter was introduced the game *mancala*, tobacco, cloth-embroidery, &c., as early as the middle of the seventeenth century; this date can be fixed with almost absolute certainty. According to the native account much was learnt from the BaPindi, a people whom we know to have been directly or indirectly in contact with the Portuguese of the early seventeenth century; so it is impossible to deny that there is a possibility of some faint shadow of Portuguese influence having been transmitted to the BaKuba. But it can have been no more than the merest shadow.

In considering the ornamentation of the cup in detail there is hardly a feature which does not seem to belong to the indigenous local art, and there is, moreover, one which appears to be peculiar to it; I allude to the weevils round the edge. This insect, often conventionalised almost beyond recognition, and nowhere else in so naturalistic a form, occurs on more than 50 per cent. of the large series of carved boxes collected by the expedition. The insect is evidently likened in the native imagination to a human head with high bulging forehead, and it is called *Mutu Jambé*, the head of God. In some of the conventionalised examples of this pattern, it is interesting to note, features have been added to what is in reality the thorax of the insect, which is supposed to represent the facial portion of the head. In conclusion, I will add that the apparent discrepancy between the photograph and restoration with respect to the position of the weevils relative to the curve of the lip arises from the fact that these weevils are not disposed at regular intervals round the cup, and the restoration and photograph show different aspects. The cup is now in the British Museum.

T. A. JOYCE.

## Totemism.

Lang.

### Linked Totems. By A. Lang.

I am greatly indebted to Dr. Seligmann for his explanations (MAN, 1908, 100). My difficulty was caused by his use of the word "clan," which I have only known as applied to the clans of the Highlands, on one side, and, on the other, erroneously, to totem kins. The paper of R. P. de Marzan has only added to my perplexities, for he uses the words "tribe," "clan," and "family" as equivalents, and applies them all to the same community, which also contains a "subdivision" with a totem of its own.\*

The remarks of Dr. Rivers on Fijian totemism (MAN, 1908, 75) are perfectly lucid, if I rightly understand him as meaning "totem kin," or "totem clan" when he writes "sept,"—a term of very vague sense.

Fijian totemism, however, is remote in social characteristics from the unique and most interesting variety discovered by Dr. Seligmann in South-East British New Guinea. There, if I understand him, society is organised on a hitherto unheard-of model.

In Fiji, as I conceive Dr. Rivers to think possible, the totem of the *tribe* is parallel to the African tribal *Siboko*, or sacred animal; and is, as he suggests, the original totem of the *kin* of the chief, imposed by him on the whole *tribe*. It has no exogamous influence, and, as food, it is *tabu* to all members of the tribe. "The smaller divisions which may possibly be the representatives of exogamous septs" (in my terminology "totem kins"), "have also their special sacred animals." Thus every member of the tribe has at least two *tabu* animals, the tribal (originally the chief's) and that of his own "smaller division" (originally his totem kin, but now no longer exogamous). I do not understand that to each member of the tribe all the *tabu* objects, of all the smaller divisions in the tribe, are equally *tabu*: in any case none of these objects marks the exogamous limit. The Fijians have no totemic exogamy. Meanwhile the causes of the "linking" of the *tabu* objects, or totems, are clearly explained. Let it be added that the Fijians have male descent.

Very different is the state of society in South-East British New Guinea. Here, as I gather from Dr. Seligmann's reply to me, the "clan" is the "unit," and the clan is a *local* community, for it usually, though not invariably, has "a geographical name," not a totemic name, though some "clans" bear the name of one of their totems. Descent is through females, and the "clan" is exogamous. "Every

\* *Anthropos*, Vol. II. Part 3, p. 403.