

It is to Father Médard Marchal that we owe an impressive set of unpublished photographs, a selection of which is presented here. These images, made in the village of Sandoa in Katanga Province and dated September 21, 1948, are preserved in the archives of the Instituut voor Franciscane Geschiedenis (Institute for Franciscan History) in Sint-Truiden, Belgium, along with an important collection of documents on the Franciscan missions in southern Congo.³

Greatly admired by African art amateurs, Chokwe art has been the subject of several monographic exhibitions in Europe and the United States. In 1988 the Musée Dapper in Paris devoted a beautiful show to the subject. The exhibition was accompanied by a lavishly illustrated catalogue, the main essay of which was written by the late Marie-Louise Bastin (1918–2000), former professor of art history at the Université Libre de Bruxelles (Falgayrettes 1988). When Lisbon held the title of cultural capital of Europe in 1994, Bastin curated a major exhibition on Angolan arts drawn from Portuguese collections for the Museu de Etnologia, in which the Chokwe occupied an important place (Bastin 1994). Most recently, art historian Manuel Jordán, curator at the Birmingham Museum of Art in Alabama, organized a revealing exhibition on the art of the Chokwe and related peoples. In the exhibition catalogue, an introductory essay by Bastin is followed by a number of articles by scholars who conducted fieldwork among Chokwe-related peoples in Zambia and the Congo in the early 1990s (Jordán [ed.] 1998).⁴

Although the study of Chokwe art has long since been dominated by Marie-Louise Bastin, earlier publications by Hermann Baumann and José Redinha contain valuable information on the subject. Especially relevant to the present subject are Hermann Baumann's article in the journal *Baessler-Archiv* (1932) and Mesquitela Lima's "Os akixi (mascarados) do Nordeste de Angola" (1967), both of which deal with the Angolan Chokwe.⁵ Both Baumann and Redinha assembled important collections of Chokwe art and ethnographica for the museums in Berlin and in Dundo (Angola), respectively.⁶

While these sources deal with the Chokwe in Angola and more recent scholars have focused on Chokwe peoples and their counterparts in Zambia, few scholars have done research on masking or other visual arts-related issues among the Chokwe populations in the Congo. Leo Frobenius's field notes resulting from his 1905–06 collecting expedition through the southern Congo deal mainly with the Chokwe of the Kasai region (Frobenius 1988). The writings of Hans Himmelheber, whose field photographs of his 1938–39 Congo expedition have recently been published by the Rietberg Museum in Zurich, refer to the Chokwe of present-day Bandundu Province in southwestern Congo (Himmelheber 1939, 1960, 1993). It is also in Kasai and Bandundu that Albert Maesen collected and researched during his expedition for the Musée Royal de l'Afrique Centrale, Tervuren (Belgium), in 1953–55 (Maesen 1960). Daniel Crowley conducted the bulk of his Chokwe field research of 1960 and 1971 in southwestern Katanga Province (Crowley 1971, 1972, 1973, 1982; see also Weston

3 With the exception of six pictures reproduced in Centner (1963: figs. 22, 25–26, 28–29, 31), the sixteen other photographs by Marchal reproduced here have never been published before. A related set of field photographs by Father Marchal is today in the photographic archives of the ethnography section at the Musée Royal de l'Afrique Centrale in Tervuren; a selection has recently been published in the exhibition catalogues "Treasures from the Africa-Museum Tervuren" (Verswijver et al. 1995: 14, 17) and "The Tervuren Museum Masterpieces from Central Africa" (Verswijver et al. 1996: 6, 11). The Tervuren archives also have a number of field photographs that G. de Witte and E. Steppé made of Chokwe masqueraders in the same region of Katanga in the 1930s (Falgayrettes 1988: 41, 44, 47).

4 Although the focus of the exhibition was the Chokwe and their art, with the exception of Bastin, the contributors to the catalogue worked mainly on the edges of the Chokwe region and not among the Chokwe themselves. Of the six essays in Jordán [ed.] 1998, two are based on field research in the Democratic Republic of the Congo. Manuela Palmeirim conducted research among the "Lunda

of the Mwaant Yav," or Aruwund, who live in the mixed ethnic area in southwestern Congo where the Franciscan missionary activity central to our present purpose took place. Niangi Batulukisi focused her research on the art of the little-studied Holo people.

5 Baumann's article served as the basis for Marc Leo Felix's useful survey chapter of Chokwe masking (1998a). Lima's invaluable book on Chokwe masquerades of 1967 is also explicitly acknowledged in Felix's text, but, unfortunately, does not appear in the accompanying bibliography. Lima offers a large selection of field photographs and sketches illustrating the contextual use of the different mask types, which makes his report even more useful. Other facets of Chokwe art are discussed in publications by Alfred Hauenstein, Gerhard Kubik, Mesquitela Lima, and Manuel Laranjeira Rodrigues de Areia. Publications by João Vicente Martins, António de Oliveira, and Eduardo dos Santos contain important data on Chokwe religion, which is crucial to an understanding of Chokwe art (see References Cited).

6 See Baumann 1935; Redinha 1955, 1956; and *Diamang* 1995.