diversity of meanings. Lincoln makes an apt point about the recurrence of certain animal images (birds, serpents, and fish) and the exclusion or rarity of others. This selectivity may be associated with animals being symbolically linked to cosmic zones (sky, earth, sea) as well as with the particular social structure.

In his essay, "New Ireland Art in Cultural Context," Tibor Bodrogi offers important information about the discovery and ethno-graphic study of northern New Ireland from about 1904 to the 1930s. He also discusses the Malagan ceremony, the funeral itself, the mortuary festival, types of malagan sculpture (figures, poles, and friezes), animal representation, masks, and ritual ornament. Bodrogi's text and notes are a goldmine to the student of the malagan tradition. It is frustrating that there are only four photographs included in this essay, and that there has not been any attempt to correlate the discussion with objects illustrated in the catalogue section.

Louise Lincoln's essay, "Art and Money in New Ireland: History, Economy, and Cultural Production," is a major contribution to the history of contact between Europeans and northern New Islanders over the past 150 years. Her publication of excerpts from early whaling logsbooks containing descriptions of art from the malagan area and her reconstruction of the effects of colonialism on art production are first rate and timely. "On Trying to Understand Some Malagans," by Dietrich Heinize, deals with information collected in Towabe village near FisSolo, where Heinize conducted research in 1968. His essay includes illustrations and a discussion of a set of malagan sculptures that were made to help reconcile quarreling parties. The information about the malagan frieze made by Baie seems contradictory. There appears to be some confusion over terms used to describe individual figures on top (sungas, walit, kulemo, malanggangatsak) and details noted to differentiate them stylistically. The images are too small to see any details of interpretive value.

Heinize also provides useful descriptions of differences between ges and mara figures. Three types of mara masks called Wanexan, Pitap, and Vaneun are illustrated, and a footnote mentions male and female mara masks. Yet, their stylistic characteristics are not discussed. A cursory look at language maps and a village directory indicate that Heinize's data come from the Nosi, Nali, and Tobar language areas of northern New Ireland.

Roy Wagner's "Figure-Ground Reversal among the Barok" falls outside the region where malagan sculptures originate, but his analysis of Barok festivals, architectural layout and symbolism, and feasting displays serves as a model for understanding the interplay between social structure and malagan ritual and symbolism. Brenda Clay's contribution, "A Line of Tatama," is based upon field work atPinkindu village bordering northern Mandak- and southern Nulut-speaking areas, where both malagan and Uli art forms were made in the past. Her discussion of how tatama masks are danced during
vent of the colonial era. According to the au-
author's own statement, the book is meant to be 
neither scholarly nor all encompassing, but 
simply to introduce and elucidate an impor-
tant category of art to the largest possible 
audience. Though drawing some examples from 
the art of the Igbo, Yoruba, and Asante, it is 
principally limited to the ethnic groups of 
Ivory Coast (Baule, Guro, and Senufo).

The author begins by delimiting the cate-
gory of colonial statuary art. She emphasizes 
that the presence of paint alone does not 
necessarily define a color figure. Rather, it 
is recognized by its qualities that imitate the 
most apparent characteristics of Europe's col-
onial agents in Africa: posture (shoulders 
drawn back, hands deeply planted in pockets, 
legs awkwardly straight or set apart), attire 
(pith helmet, beret, shirt collar, tie, buttons, 
jewelry, pockets, belt, zipper, socks, shoes), 
and accessories (gun, rifle, cartridge belt, 
bugle, book, or Bible).

Though carved within the general 
boundaries of traditional aesthetic canons, 
the figures demonstrate remarkable creativity 
on the part of those who produce them. 
Through the imaginative interplay of such 
figures as posture, attire, and accessories, 
their creators interpret, comment on, and 
criticize the impact of colonialism on Africa. 
The author points out that in contemporary cur-
ing the export art market, sculptors of 
colonial statues enjoy far greater opportu-
nities for innovation than those producing 
replicas of archetypal masks.

Drawing upon an oral tradition handed 
down from father to son, she recounts one 
Senegalese art dealer's interpretation of the 
history of colonial statues. According to 
Thiemo Diop, they were originally conceived 
to warn people of the presence of Europeans 
in an area. "They were placed at intersections 
in the road, beside bridges, and at the en-
trances to villages in order to warn the entire 
population." Later, he explains, the carvings 
were created as "fetishes"; sacrifices were 
made to them to drive away the colonizers. It 
was not until such statues began to be carved 
for sale to Europeans. At the time, they were called "photis africaines" and 
represented, for example, colonial agents being carried by "native" porters. Diop recalls 
that when he and his father began selling art 
in Bouaké in 1945, these sculptures had virtu-
ally no value on the market. They were some-
times given as gifts to customers who pur-
chased large quantities of masks and tradi-
tional statues. Around 1968 demand 
seriously began to increase. Since the recent 
record sale of a colonial figure at l'Espace Car-
din in Paris, it has soared.

As in other facets of the African art market, 
the author points out that carvers are acutely 
cognizant of such demand and are respond-
ning to the growing interest in colonial statues 
by carving them in greater quantities and va-
neties. To the contemporary artist their most 
important function is the economic one. One 
sculptor is quoted as saying: "They sell well, 
its presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framework, 
and is presented in a much wider framewor