

# Getting to Know the **K**umbukumbu Exhibition at the National Museum

Brazil, 1818-2018



**Mariza de Carvalho Soares**  
**Michele de Barcelos Agostinho**  
**Rachel Corrêa Lima**

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Slave Societies Digital Archive Press  
Nashville

**2021**

Publication of this book has been supported by grants from the Fundação de Amparo à Pesquisa do Rio de Janeiro; the Museu Nacional/ Universidade Federal do Rio de Janeiro/Brazil; and the Slave Societies Digital Archive/Vanderbilt University.

Originally published as: *Conhecendo a exposição Kumbukumbu do Museu Nacional* (Rio de Janeiro: Museu Nacional, 2016).

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Slave Societies Digital Archive Press  
2301 Vanderbilt Pl., PMB 351802, Nashville, TN, 37235, United States

Authors: Soares, Mariza de Carvalho, 1951; Agostinho, Michele de Barcelos, 1980; Lima, Rachel Correa, 1966.

Title: Getting to Know the Kumbukumbu Exhibition at the National Museum, Brazil, 1818-2018

First Published 2021  
Printed in the United States of America

ISBN 978-0-578-91682-8

*(cover photo)* **Street market. Aneho, Togo.**  
Photo by Milton Guran.

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# Getting to Know the **K**umbukumbu Exhibition at the National Museum Brazil, 1818-2018

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A New Room for the African Collection

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*Kofar Mata Dying Pit. Kano, Nigeria (2005)*

*Musicians at the residence of the Oba of Lagos, Nigeria (2005)*

*Dalla Hill. Kano, Nigeria (2005)*

*The exhibition setup 1. Rio de Janeiro, Brazil (2014)*

*The exhibition setup 2. Rio de Janeiro, Brazil (2014)*

*Reproduction of the war flag. Rio de Janeiro, Brazil (2014)*

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*Street market. Aneho, Togo (2003)*

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*Fang traders with ivory. Cameroon (undated). [Wikimedia Commons](https://commons.wikimedia.org/wiki/File:Fang_traders_with_ivory.jpg).*

*Herero genocide. Namibia (ca. 1907). [Wikimedia Commons](https://commons.wikimedia.org/wiki/File:Herero_genocide.jpg).*

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To all the Africans  
who did not survive  
the Atlantic crossing,  
and to those who rested  
forever in Brazil.

## Foreword

In the summer of 2014, my Vanderbilt colleague, Dr. Marshall Eakin, and I were fortunate to be able to visit the magnificent Kumbukumbu exhibit of African art and culture at the National Museum of Brazil in Rio de Janeiro. We were even more privileged to be guided through the exhibit by its curator, Dr. Mariza de Carvalho Soares. It was a memorable event, and tragically, my last chance to see many of these wonderful objects because in September 2018, a devastating fire ripped through the museum, leaving it in ashes. Fortunately, Dr. Soares had prepared a beautiful catalogue for the exhibit that was released in 2016. Thanks to her efforts and those of her museum colleagues, Rachel Corrêa Lima, Michele de Barcelos Agostinho and Marilene Alves, this new Kumbukumbu volume was made possible. Dr. Soares has been a valued colleague of mine since I invited her to deliver a presentation at Vanderbilt about her important research on black brotherhoods. While she was in residence, we wrote a research grant to the National Endowment for the Humanities and, with Dr. Paul Lovejoy of York University in Canada, we launched a project that became the Slave Societies Digital Archive. We traveled together to Cuba and Brazil to identify and digitally preserve the oldest records for enslaved

Africans in those countries and since then, we have expanded the project to various sites in Colombia, the United States, Benin and Cape Verde. The SSSA now is the largest archive of its kind, preserving more than 700,000 images pertaining to Africans in the Americas and Africa, and through the SSSA, Dr. Soares is still archiving the African past. In 2019, I launched the International Initiative for the Study of Slave Societies at Vanderbilt and through that Initiative, I have been able to support the costs of translating the Kumbukumbu volume into English. We plan to make it freely available to the public on the SSSA website so that many more readers will have access.

### **Jane G. Landers**

Gertrude Conaway Vanderbilt Professor  
Department of History  
Vanderbilt University





*Plantation laborers in Huambo, Angola.*  
Photo by Luiz Carriso, 1927.



## Preface

The National Museum, founded in 1818 as the Royal Museum, was the first scientific institution in Brazil, then a Portuguese colony. Connections with foreign naturalists and scientific institutions all over the world enabled the museum to house important collections, open a line of publications, and receive important visiting scholars from different fields. Beginning in the nineteenth century, the museum organized scientific expeditions and national exhibitions. In 1946, the museum was incorporated into the University of Brazil, now the Federal University of Rio de Janeiro. The museum created a graduate program in Anthropology in 1968 that trained the country's first generation of anthropologists. These professionals went on to hold positions in the museum and other institutions, modernizing anthropological research at the museum and giving a new face to the discipline of anthropology in Brazil.

The historical building of the museum caught fire on September 2, 2018, just a few months after the celebration of the National Museum Bicentenary (1818-2018). The fire destroyed the entire long-term exhibition and a large part of the museum's holdings. Nearly all of the 40,000 items in the ethnographic collection were destroyed, including many items within the African collection and precious early collections pertaining to Brazil's Indigenous peoples. Three years later, the institution has the unique opportunity to reinvent its past and plan a radically different future.

We assembled a small part of the collection we were able to rescue from the ashes into a new collection called the "Coleção Resgate" (Rescue Collection). We are also collaborating with national and international institutions and individuals to gather information about the objects that were lost. A new digital repository will make it possible to access images and data online. At the same time, our efforts to build new ethnographic collections are in full swing. Over the coming years, our agenda will focus on partnerships with Indigenous organizations, who bring their own narratives about their material patrimony. Our goal is not only to assemble new physical collections, but to make them more accessible than ever before by making them freely accessible in digital format on the Internet. In this way, we hope to contribute to instilling a richer and more diversified national conscience in new generations of researchers and museumgoers.

The lost African collection was the result of numerous donations, purchases, and exchanges of works with European museums, nearly all of which took place during the nineteenth century. In addition to the collection's beauty and cultural significance, it had great historical importance as one of the oldest African collections of its kind. An estimated 700 objects were brought from different parts of Africa between 1810 and 1936. Another 300 objects were collected or seized from African-descended communities in Brazil during the second half of the nineteenth century.

The long-term exhibition for the African Room had been little altered since the 1940s. In 2012, we moved to a bigger room to prepare a new exhibition with a larger number of objects alongside more detailed, up-to-date information. This update was the result of a research project funded by the Fundação de Amparo à Pesquisa do Rio de Janeiro-FAPERJ and led by invited curator Mariza de Carvalho Soares. Dr. Soares was assisted by Rachel Corrêa Lima, Michele de Barcelos Agostinho and Marilene Alves,

all members of the museum's academic staff. The project spearheaded a number of innovations in technical work, publications, and three master's theses. This new approach gave birth to the beautiful and inspiring exhibition Kumbukumbu: Africa, Remembrance, and Heritage, launched in 2014, and was followed by a catalogue that was released in 2016. The catalogue can be accessed free of charge at:

<http://www.museunacional.ufrj.br/dir/exposicoes/etnologia/LivroKumbukumbu.pdf>

The present edition of the catalogue owes public thanks to Dr. Jane Landers, Director of the Slave Societies Digital Archive, and to Vanderbilt University. It is our hope that this English edition of the catalogue will help further publicize this rich example of scientific research and museum intervention. This new edition of the catalogue, entitled *Getting to Know the Kumbukumbu Exhibition at the National Museum (Brazil, 1818-2018)* offers an opportunity for us to convey what was lost in terms of patrimony, research, and the education of new generations. This edition is also a step forward in the reconstruction of the museum and has great significance for disclosing and expanding our dialogue with foreign researchers and institutions. Such an initiative aligns with our efforts to overcome losses and search for new challenges that will lead us to new ethnographic collections and curatorial initiatives.

*Rio de Janeiro, May 13, 2020.*

**João Pacheco de Oliveira**

Professor of Ethnology  
Curator of the Division for Ethnology and Ethnography Department of  
Anthropology/National Museum/Federal University of Rio de Janeiro





*Detail of Cantino Planisphere.*  
By Alberto Cantino, 1502.





## Acknowledgments

The Project “A New Room for the African Collection” that gave birth to the Kumbukumbu exhibition was a collaborative enterprise. Nearly ten years have passed since our first efforts in 2011, during which time we have accrued a debt of gratitude to many people and institutions. First and foremost, we counted on the extensive support of the board of the National Museum, particularly directors Dr. Cláudia Rodrigues de Carvalho and Dr. Alexander Kellner; Dr. Antonio Carlos de Souza Lima, former chair of the Department of Anthropology, and Dr. João Pacheco de Oliveira, the curator of the Ethnological collection. We also had some important external collaborators. Among them, we extend our gratitude to Luís José Proença de Figueiredo Neves, Director of the Faculty of Sciences and Technology at the University of Coimbra, Portugal, for permission to publish Luís Carrisso’s photographs. Anthropologist and photographer Dr. Milton Guran provided us with images for the exhibition as well as



the photograph of the Aneho street market that graces our cover. We also thank Dr. Josemir Camilo de Melo, professor at the State University of Paraíba, for providing us with important information about Celenia Pires, one of our collectors. In our partnership with Vanderbilt University, we must also mention librarian Paula Covington; Professor Marshall Eakin, and Daniel Jenkins, all members of the Slave Societies Digital Archive team. Kara Schultz, also a team member, joined us for the present edition. Beyond the boundaries of this project, Dr. Lisy Salum remained a steadfast supporter and friend. Dr. Joseph Miller visited the exhibition and offered valuable suggestions for how we might update the catalogue, which we have endeavored to follow in this revised version. The present edition is dedicated to him.

### The Authors

*Bamenda mask.*  
Cameroon, date unknown. Acquired by exchange  
with the Ethnological Museum of Berlin in 1928.





*Dalla Hill. Kano, Nigeria.*  
Photo by Mariza Soares, 2005.



## Introduction



Since antiquity, Africa has hosted some of the world's most enduring and important commercial routes, through which Africans encountered distant peoples and cultures. In the seventh century, Arab caravans brought Islam to North Africa; in the fifteenth century, Christians arrived on the Atlantic coast; beginning in the late seventeenth century, the expansion of the slave trade led to the greatest forced migration in the history of the Atlantic world.

European colonial expansion into Africa during the nineteenth and early twentieth centuries disrupted the continent's historical dynamics, establishing new political and economic patterns sustained through military force, alliances with African elites, and the imposition of European standards of modernity. In the middle of the twentieth century, successful independence movements began to overturn colonial rule. Even so, Africans continue to face the simultaneous challenges of how to alleviate poverty and build multi-ethnic, multi-religious nations that are also democratic and open to new technologies and globalization.

The collection exhibited here does not pretend to encompass the great diversity of the African continent. The majority of the objects date from

the nineteenth century, a period when modern nations did not yet exist and European colonialism spread throughout the continent. Many of the objects came from peoples who lacked any historical contact with Brazil, while others relate to slavery and the African diaspora in the Americas. However, each object reveals something about the African past and gives a place in history to those who made and used it.

The word *kumbukumbu*, chosen as the exhibition's title, is a Kiswahili noun that can be translated as heritage. Kiswahili is one of the most widely spoken languages on the African continent. A Tanzanian student named Gatera Mudahizi Maurice described the meaning of *kumbukumbu* in Kiswahili:

***Kumbukumbu ni nahau ya Kiswahili ambayo kwa maana rahisi ni kukumbuka kitu. Kama ambavyo historia inachukuliwa kama soma juu ya mambo ya kale, wana hufanya kumbukumbu ya vitu ya kale kutoka vyanzo mbalimbali. makusanyo na nyaraka za matukio ya zamani na vitu kuwekwa pamoja huunda Makumbusho ambayo kimsingi ina maanisha Kumbukumbu. Maonyesho ya makumbusho hutumiwa kuonyesha kumbukumbu ya matukio ya yaliyopita. Kumbukumbu inatukumbusha zamani ambayo inatoa njia katika siku zijazo. Tanzania kwa mfano Makumbusho mbalimbali huonyesha kumbukumbu nyingi za mambo ya kale.***

*Kumbukumbu is a Kiswahili word that means memories or the act of collecting. As history is considered the study of the past, historians collect items from the past from different sources. All of the collections and documentation of events in the past, when gathered together, form a museum which, basically, means Kumbukumbu. Museum exhibits display memories and recollections. Kumbukumbu means to remember the past and, by doing so, it gives us a road to the future. Tanzania, for example, has many museums that exhibit artifacts and memories. These exhibits bring examples of Africans' material heritage to light and help familiarize visitors with the history of the diverse peoples that inhabited the continent.*

# TIRAO BERTIO. Cap. I

Della Ascendenza del Re Affantibi del Regno di Congo  
chiamato comunemente il Regno di Angola da quindici  
anni vice la Regina Singa  
FRANCISCO DE ALMEIDA



The present edition of the catalogue is divided into three main sections: The Exhibition, Getting to Know More, and the Index of Exhibited Objects. The first section recreates the exhibition by following the order of the displays in which objects were grouped according to particular themes. Each display was decorated with a different colored stripe whose design was extracted from one of the objects that appeared in the corresponding display. The graphic designs that once graced the exhibition are used here to illustrate the different parts of the catalogue. The second section presents eight short texts that provide additional information about the collection. Each of the authors is a member of the project team and some have ongoing research. The third section lists all of the works on display.

Although it was difficult to classify many of the objects, they are described in terms of their most likely ethnic or linguistic identification, along with additional information about materials and approximate date and their present country of provenience. We maintained the original format and the main text of the Brazilian edition, adding three new texts in the section “Getting to Know More” that provide updates on the team’s ongoing research. This edition does not include the original edition’s educational chapter addressed to Brazilian high school teachers.



**Blacksmiths.** Image from the *Istorica descrizione de tre regni Congo, Matamba et Angola* by Antonio Cavazzi (1687).

**Pipe bowl. Clay.**  
Ashanti. Ghana.  
Date unknown. Acquired by exchange with the Ethnological Museum of Berlin in 1928.





***Kaole ruins near Bagamoyo, Tanzania.***

Photo by Aline Chaves Rabelo, 2014. Archaeological site of a 13th-century town. Nearby, a small museum displays artifacts found at the site. Some of them are Chinese, providing evidence of an ancient commercial route.



# The Exhibition



The Africa Exhibition Room of the National Museum in Rio de Janeiro named Kumbukumbu presents a set of six wall displays, three central cases, and a large map featuring the modern countries and main rivers of the continent. Presently, Africa brings together fifty-four countries and nine territories covering some thirty million square kilometers. The continent is home to over one billion people who speak roughly two thousand different languages, maybe more. Beyond its extensive territory and diverse population, Africa is incalculably rich in oil, diamonds, and other minerals. The exploitation of these resources, however, has generated some of the world's greatest socio-economic inequalities.

The objects shown throughout the text are described according to their ethnic or linguistic identification. At the end of the caption, each object's contemporary country of origin and an estimated date of production are provided. The photos on pages 18 and 21 depict stages of mounting the exposition.

Entering the Exhibition Room and walking clockwise, visitors arrive at the first wall display, *Africa, Past and Present*, which provides an overview of the African continent. The second display presents the violence of *The Colonial Wars*. The third, entitled *People of the Equatorial Forest and Its Environs*, exhibits different objects from that diverse region and is associated with the large carved elephant tusk displayed in one of the central display cases. The fourth display examines *Angola After the End of the Atlantic Slave Trade*, while the fifth display, *The Portugal-Dahomey Friendly Diplomacy*, exhibits some of the gifts King Adandozan of Dahomey sent to Prince João of Portugal in 1810. This collection also includes a flag made of appliqué cloth and a wooden throne, which are displayed in two central cases. The sixth and final wall display is dedicated to *Africans in Brazil* and explores the history and material culture of both individuals enslaved in Africa and their descendants born in Brazil up to 1940. The exhibition provides a basic level of information for comprehension of each topic in question. There is no mandatory sequence, so visitors walk around the room at their preference.

*The exhibition setup (2).*

Photo by Mariza Soares, 2014.





***Reproduction of the war flag.***

Photo by Mariza Soares.

The original appliqué cloth King Adandozan offered Prince João of Portugal in 1810 was too fragile to display. Museologist Rachel Corrêa Lima sewed a reproduction for the exhibition.





## Africa, Past and Present



Africa is part of the global modern world, but it still preserves habits, handicraft techniques, rituals, and beliefs that date from a very distant past. The objects displayed in the exhibition speak to this past and how it profoundly marked the history of modern African countries. Africa is a rich, multi-ethnic, multi-religious, and multi-lingual continent. Historical migrations and wars from the farthest past, followed by colonial occupation during the nineteenth and twentieth centuries and the subsequent independence movements that began in the 1960s, divided the continent and spread conflict. Since then, many modern African nations have been embroiled in new wars and further violence, some of which were due to internal issues, others instigated by colonialism and international interests.

The creative arts characteristic of African peoples have now spread more widely across national and cultural borders. The objects displayed here, including African iron tools, carpentry, wood and ivory sculptures, musical

*Band of musicians at the residence  
of the Oba (King) of Lagos, Nigeria.*  
Photo by Mariza Soares, 2005.

*Wooden comb.*  
East Africa, 19th century.





instruments, and textiles, are the work of different African peoples and cultures. Their amazing repository of knowledge spread all over the world. Museums have had the opportunity to preserve part of this history and are now responsible for publicizing what should never have been dragged out of Africa.

Due to its value and ease of transport, merchants often used textiles as currency to buy and sell other products throughout the continent. Wool or cotton loom-made cloths are among the most prized textiles in sub-Saharan Africa. Either the threads or the entire finished cloth are dyed in different colors, including the famous African indigo.

Musical instruments are perhaps the most prominent examples of the circulation of African material patrimony. While the lamellophone, also known as marimba, sanza, kisanji, mbira or kalimba, is little known today, in the past it was much appreciated in Africa and by enslaved Africans throughout the Atlantic world. Other musical instruments, particularly a variety of drums, are still used in Candomblé, Santería, and Vodun ceremonies in the Americas.



*Kofar Mata Dying Pits.*  
Kano, Nigeria. Photo by  
Mariza Soares, 2005.

*Man weaving on a vertical loom.*  
Whydah, Benin. Drawing by  
Maurílio Oliveira, 2014.





*Cloth woven on a vertical loom.*  
Nigeria. 20th century.



*Drums.* Wood, skin.  
Date and provenience unknown. 19th century.





*Street market.* Ancho, Togo.  
Photo by Milton Guran, 2010.





***Half-moon weapon adorned with copper threads.***

Lower Zambezi River Basin.  
19th century.

According to early reports, the half-moon axe was used to hunt elephants. Although registered as such, the beautifully adorned one presented here was probably an insignia.



***Lower Zambezi River Basin propulsion weapon.***  
19th century.

## The Colonial Wars

The weapons displayed here belonged to peoples living in the vast territory affected by a number of wars that spread around the Lower Zambezi River Basin. Some may have been confiscated and sold as curiosities to voyagers and colonial officers, while others were produced specifically for sale. Regardless of their particular use or destination, they represent the violence of colonial occupation and rule. These weapons were in use until the regular arrival of firearms, which comprised a significant component of colonial trade.

In the south of the African continent, between the Zambezi River and the Orange River, the Kalahari Desert stretches over the modern nations of Botswana, Namibia, and South Africa. Rather than emptying into the ocean, the Okavango River and its inland delta drain into the desert, fertilizing the dry soil. The Kalahari and its environs are home to many cattle-herding pastoralists, among whom the Herero in Namibia and the Zulu of South Africa are the best known.

In the middle of the nineteenth century, British and Germans installed themselves on the southern coast of Africa. In 1884, the Berlin Conference created a German protectorate over what is today Namibia, expropriating lands in favor of



***Kalahari Desert, Zambezi River, Okavango River***

German colonists. In 1904, following a series of conflicts, the German army advanced against the Herero, the Namaqua, and their lands. Kaiser Wilhelm II, General Lothar von Trotha issued the Vernichtungsbefehl, or extermination order:

*The Herero are German subjects no longer. They have killed, stolen, cut off the ears and other parts of the body of wounded soldiers, and now are too cowardly to want to fight any longer. I announce to the people that whoever hands me one of the chiefs shall receive 1,000 marks, and 5,000 marks for Samuel Maherero. The Herero nation must now leave the country. If it refuses, I shall compel it to do so with the 'long tube'. Any Herero found inside the German frontier, with or without gun or cattle, will be executed. I shall spare neither women nor children. I shall give the order to drive them away and fire on them. Such are my words to the Herero people.*

**From the book *The German Colonies* by René Puaux (1918).  
Wikipedia: Lothar von Trotha.**

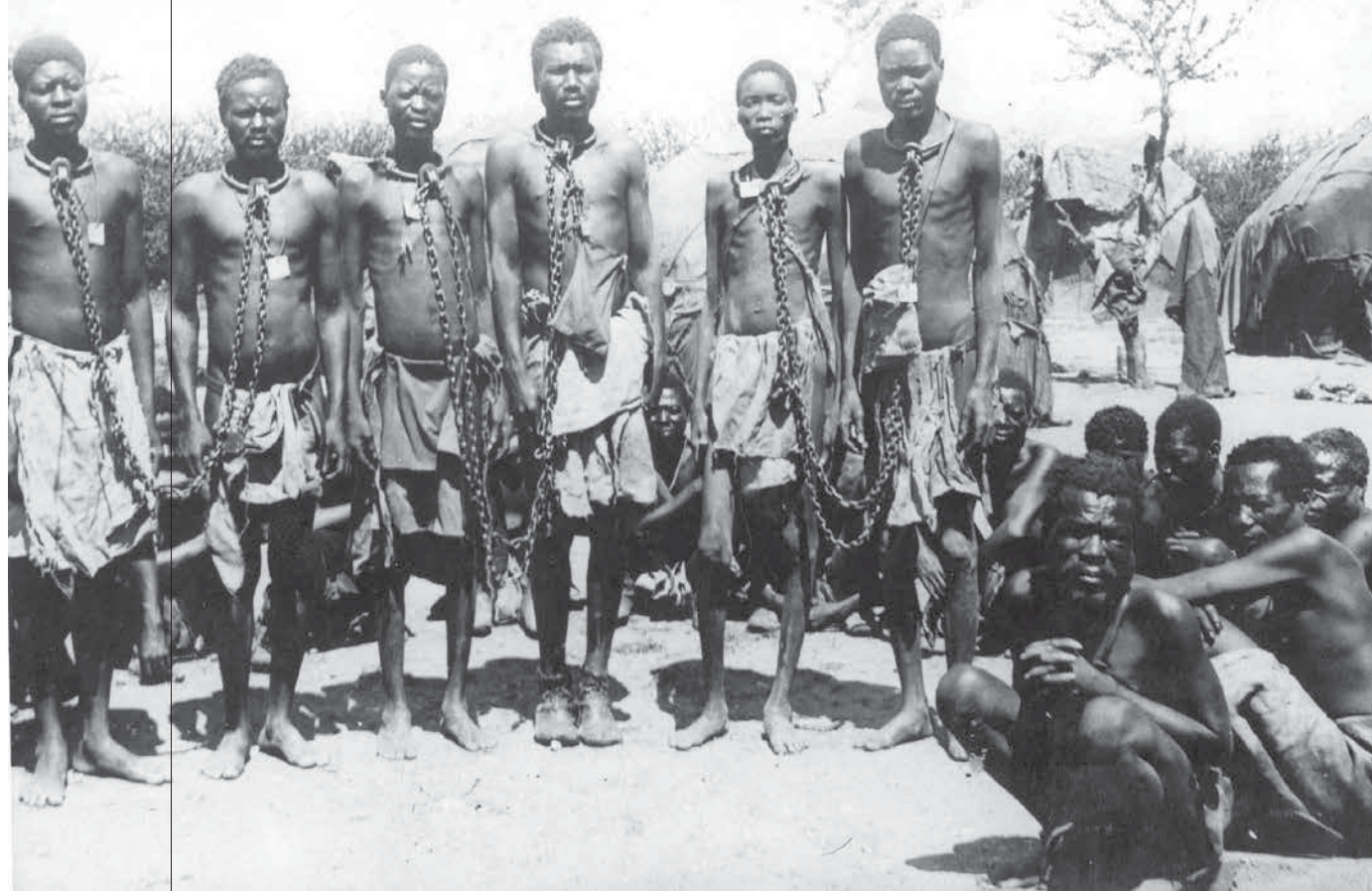
The entire territory, with the exception of the desert, became German. The Herero and Namaqua were banished to the desert, where more than 70% of them died, mostly from hunger and thirst. This attack was the first genocide of the twentieth century and paved the way for the Nazi atrocities that followed.

Among the Zambezi River Basin collection of weapons displayed in this window is a set loosely identified as from Zambezi, probably Mozambique, Zimbabwe, or Zambia. The museum purchased some of them in 1902 from Albert Mocquerys, a professional collector who visited East Africa and later came to Brazil. Their intricate adornment with wire threads makes these weapons very unique. Others are identified as Herero or Namaqua.

### Getting to Know More

*The Zambezi River Basin Weapons; The Mocquerys Collection:  
Weapons From the Lower Zambezi River Basin*

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*Herero men in chains in German South West Africa.*  
Namibia. 20th century. Unidentified photographer, wikipedia.com



*Lower Zambezi River Basin propulsion weapons.* 19th century.





## People of the Equatorial Forest and Its Environs

In the distant past, the equatorial forest—cut by the Congo and Lualaba rivers—was home to hunter-gatherer peoples. More than a thousand years ago, the ancestors of today's Bantu peoples began to migrate from the center of the African continent to the west, eventually reaching the Atlantic Coast. Along the way, they mixed with different local groups, spreading agriculture and metallurgy, giving origin to new peoples, and establishing new villages.

Bantu peoples occupy the entire forest and its surroundings (Cameroon, Equatorial Guinea, Gabon, Republic of the Congo, Democratic Republic of the Congo, and Angola). Despite their linguistic proximity, they have widely different social organizations and cultures. Enslaved people known in Brazil as Congo, Loango and Angico originated in this region.



*A dagger and two machetes.*  
West Central Africa. 19th century.





*Fang ivory traders.*  
Gabon, 20th century. Photo via Wikimedia Commons.





*Carved ivory tusk from Loango.* Democratic Republic of the Congo. 19th century.

During colonial occupation, scholars and European art traders publicized the material culture of these peoples, thus creating the first great African ethnographic and artistic collections that we know today. The objects exhibited here belonged to peoples who inhabited lands occupied by Germans (present-day Cameroon), Belgians (Democratic Republic of the Congo), and French (Republic of the Congo). Some of the objects on display here are part of a set of 26 objects acquired through an exchange with the Ethnological Museum of Berlin in 1928.

The large carved elephant tusk featured in the central display case originated in the Congo River Basin. It features decorative elements with African themes, indicating that it was exported in this manner, probably in the early twentieth century. Carved elephant tusks with decorative motifs have a long history in Africa. Throughout the period of the Atlantic slave trade, many tusks were transported on ships alongside enslaved people, to be sculpted and sold in workshops around the world. The slaughter of elephants to meet the international demand for ivory nearly decimated African elephant herds during the first half of the twentieth century.

*Carved ivory tusk (detail).*  
Congo River Basin. 19th century.



*Bottle-gourd jar adorned with vegetal strings.*  
Bali, Cameroon. Exchange with the Ethnological  
Museum of Berlin in 1928 (former ID: III C 24645).



*The wooden nkisi is a human figure  
inhabited by a spirit.* Probably  
Cabinda, Angola, 19th century.



*The wooden ngumba is a human  
sculpture that represents an ancestor.*  
Cameroon, 19th century.





## Angola After the End of the Atlantic Slave Trade



*Chibinda Ilunga.*  
The royal ancestor of the Chokwe people. Angola. 19th century.

Between 1530 and 1850, the year the Atlantic slave trade was officially abolished in Brazil, West Central Africa that today corresponds to Angola exported more than three million enslaved people to Brazil. In Angola, slavery theoretically lasted until 1878, the year in which Portuguese colonial legislation abolished it. In practice, however, slavery continued until 1910.

Angola remained a colony of Portugal until 1975. Throughout the colonial period, its local population was subjected to forced labor very similar to the times of slavery and to a compulsory process



*A soba, or local chief, and his retinue holding staffs.*  
Angola. 20th century. João Cristiano F. Collection, 1912.  
<postaisportugal.canalblog.com>





*Woman cooking.* Humpata, Angola.  
Photo by Luis Carriso, 1927.





*Wooden bunt and ceremonial batons.* Angola. 19th century.



*Basket.* Angola. 20th century.

of “assimilation,” which consisted of “acculturating” locals according to European cultural norms. Catholic and Protestant missionaries of various nationalities collaborated with colonial officials in the process of assimilation, installing themselves in the most remote parts of the country in order to convert the people of Angola to the Christian faith.

In 1930, Portugal signed the Colonial Act, legislation that reaffirmed colonial power and established new rules that restricted local agents’ participation in administration. The Colonial Act imposed even stricter rules for the “assimilation” of local populations (so called “indigenous”), and discriminatory free labor legislation. Uprisings against forced labor led to the Independence War (1961-1975), and, ultimately, to Angola’s independence in 1975.



*Small ritual axe.* Angola. 20th century. Celenia Pires Ferreira Collection.



*Straw strainer.*  
Angola. 20th century.  
Celenia Pires Ferreira Collection.



*Set of wooden spoons.*  
Angola. 20th century.  
Celenia Pires Ferreira Collection.

The objects presented here represent two distinct regions of Angola; unfortunately, it was not possible to obtain a more accurate identification of each object. The first group is composed of objects brought from the Chokwe lands (northern and eastern Angola) and collected at different times. The Chokwe (called Quiôco in Brazil) are known for their exquisite woodwork, which has made them famous in the art world. Here, we have examples of sculptures and staffs. Although they are similar in form, the staffs serve diverse purposes. The simplest staffs were used as hunting weapons for striking and propulsion. The more elaborate staffs were used as ceremonial objects.

The second group of objects represents the daily life of the people of the central plateau, today known as Ovimbundu. Celenia Pires Ferreira, a Brazilian teacher and Congregational missionary who lived at the Evangelical Mission of Camundongo in the Bié province for five years, donated them to the National Museum in 1936. The collection is primarily comprised of objects for domestic use and decoration.

**Getting to Know More**  
*The Residence of Celenia Pires in Angola*



## The Portugal-Dahomey Friendly Diplomacy

Reij D Agome

Through warfare with neighboring peoples, the kingdom of Dahomey took many prisoners and became one of the largest exporters of enslaved people to the Americas. In October 1810, King Adandozan of Dahomey (a kingdom located in the south-central region of modern Benin) sent an ambassador with a letter and various gifts to Prince João (future King of Portugal Dom João VI), the then-informal regent of Portugal, the royal court of which had resided in Brazil since 1808. In February 1810, Portugal and Great Britain signed the Treaty of Alliance and Friendship (part of the Strangford Treaties), in which Portugal pledged to gradually end the Atlantic slave trade. By sending an embassy to Brazil, Adandozan hoped to both ensure the continuity of the lucrative commerce and secure special privileges for Dahomey.



*Abomey – Agonsa – Porto Novo*

*King Adandozan's stamp or seal on the final page of his 1810 letter.*  
Courtesy of the Instituto Histórico e Geográfico Brasileiro.





The ambassadors departed from Dahomey's capital, Abomey, with the gifts. The embassy crossed the Atlantic in a slave ship and docked in Bahia in January 1811. Some of those gifts are now displayed in the exhibition, such as bags, canes, wooden pipe cases, a pair of sandals, as well as the zinkpo (royal throne) and a reproduction of the war flag that was too fragile to be exhibited, which are featured in one of the central display cases. The throne has been on continuous display in the National Museum since at least 1823. The flag depicts the imprisonment and decapitation of Adandozan's enemies. Sending messages through designed cloth has a long history in the kingdom of Dahomey. The iron neck collars and manacles in one of the central displays replicate the terrible scenes depicted on the flag.

The embassy followed the old style "friendly" diplomacy that had deep roots in both kingdoms. The years of 1810-11 were a critical political moment and the Portuguese prince, also involved with British diplomats, did not welcome the Dahomean ambassador in the royal court in Rio de Janeiro. Once in Bahia, a mandatory stopover en route to Rio de Janeiro,

*Dabomean leather fan.*  
Benin, 1810. Adandozan Collection.



*Dabomean saddlebag.*  
Benin, 1810. Adandozan Collection.

the Dahomean ambassadors were forced to stay in Bahia. Despite the treaty and Portugal's ostensible progressive disengagement with the slave trade, the Prince surreptitiously permitted the renewal of commercial agreements with Dahomey, committing himself to the continuity of the Atlantic slave trade.

Despite the embassy's failure to secure a personal meeting with Prince João, the letters and Dahomean royal gifts they brought were forwarded to Prince João in Rio de Janeiro. The diplomatic friendship between Portugal and Dahomey meant opposing the new British agenda. Ultimately, the Atlantic slave trade survived pressure from the British and the reigns of both monarchs. A coup deposed Adandozan in 1818, while Prince João (by then King of Portugal) passed away in 1826. Brazil and Dahomey continued to enslave and sell people well into the second half of the nineteenth century.



*Dahomean tobacco bag with a briquet or iron starter.*  
Benin, 1810. Adandozan Collection.



*Dahomean  
wooden  
pipe case.*  
Benin, 1810.  
Adandozan  
Collection.





*War flag King Adandozan of Dabomey sent to Prince João in Rio de Janeiro in 1810.*  
Benin, 1810. Adandozan Collection.



***Agogô (ritual musical instrument).***

Donated by Sylvino Manoel da Silva from the Candomblé temple Ilê Iyá Omin Axé Iyá Massê (known as Gantois) in 1940. Bahia, Brazil. Likely early 20th century. Heloísa Alberto Torres Collection.



***Orisha Shango's double axe.***

Wood, beads, cotton. Brazil. 19th century. Possibly from the Imperial Police Collection.



***Bracelets.***

Brazil. 19th century. Imperial Police Collection.

## Africans in Brazil

The violence of slavery and post-abolition mark the presence of Africans and their descendants in Brazil. The exhibition's final display examines how Africans settled and recreated their world beginning in late 19th-century Brazil, with a focus on Bahia and Rio de Janeiro. The display is divided into three sections: The Imperial Police confiscations, the Heloísa Alberto Torres Collection, and twentieth-century research at the National Museum.

The first section shows wooden sculptures, metal tools, and beads seized by the Brazilian Imperial Police (Polícia da Corte) from Candomblé temples in Rio de Janeiro in the 1880s. Bans on the use of drums and crowding forced Candomblé worshipers to assemble only a few people in very private places and made it difficult for them to perform their public celebrations. Once informed about festivals or even private ceremonies the Imperial Police invaded the houses, imprisoning worshipers and seizing all objects as material proof of witchcraft for trials. In Rio de Janeiro, Candomblé temples were called “temples of good fortune,” and there were many of different African backgrounds. By the end of the nineteenth century, most of the people who attended those ceremonies had been born in Brazil, but their upper hierarchy remained African.

**Getting to Know More**  
*The Brazilian Imperial Police Collection*





The second section presents a collection of Bahian Nagô Candomblé objects first assembled by anthropologist Heloísa Alberto Torres, then director of the National Museum, in 1940 and supplemented in 1953. Enslaved Yoruba-speaking Africans who disembarked in Bahia elaborated Nagô Candomblé. Artisan José Affonso de Santa Isabel sculpted the wooden figures that represent the orishas (orixás). In addition to the sculptures, the collection includes an agogô, a bell instrument widespread throughout western Africa, called kpalingan in Benin; two dolls dressed in the style of Bahian women of African ancestry; and some stools described as “little stools of the church” which were used by members of the lower hierarchy in Nagô Candomblé. Only senior representatives of the Candomblé religion were allowed large armchairs.

*Cloth doll representing a “baiana”.*  
Heloísa Alberto Torres Collection.  
Bahia, Brazil. 20th century.



*Short wooden stool from  
a Candomblé temple.*  
Bahia, Brazil. 20th century.

**Getting to Know More**  
*José Affonso de Santa Isabel, an Unknown Wood Carver*

The final section of the display presents some of the National Museum's research on the African presence in Brazil. In addition to the Division for Ethnology and Ethnography, we highlight the research of the Division for Biological Anthropology, the Laboratory of Archaeology (Casa de Pedras), and the Laboratory for Research on Culture, Ethnicity, and Development.

During the 1940s, the Division for Biological Anthropology developed studies based on the dental arch molds of some individuals from the



*Working picture of an opelé ifá, the Yoruba/Fon ritual chain for divination.*  
Brass (?), beads, cotton. 19th century.

Tenetehara-Guajajara, an Indigenous people who reside along the Pindaré River in the state of Maranhão. These molds showed dental modifications that resemble those found in Angola. The plaster dental molds show changes to the incisor teeth similar to those from the Dande region of Angola. They argue this Indigenous group probably developed the modifications after prolonged contact with runaway African slaves in their lands.

During excavations conducted in the Rio de Janeiro municipality of Itaboraí, archaeologists collected a number of clay pipes. Their shape, technique, and decorative motifs are similar to pipes from West Central Africa, suggesting that Africans or their direct descendants made them. Meanwhile, LACED conducted research on Candomblé music and recorded songs at a prestigious Candomblé temple in Rio de Janeiro founded by Iyá Davina (1880-1964), a Bahian woman who moved to Rio de Janeiro in the 1920s. A CD of the recordings, entitled *Ilê Omolu Oxum. Cantigas e Toques para os Orixás* (2004), is available for free on the museum website.

A museum is more than a space for preserving the past; it is also a research institution oriented toward the future and the production of new knowledge. The display ends with three very intriguing religious objects of unknown provenance and provenience, indicating the unknown trajectories of many of the objects in the National Museum's African Collection. They are two pairs of edans and an opelé ifá, both ritual objects from Candomblé temples in Rio de Janeiro. These items harken back to Nina Rodrigues' early findings and open avenues for new research on the African background of Brazilian Candomblé. Despite extensive research, we still know very little opelé ifá harken back to Nina Rodrigues' early findings and open avenues for new research about the African background of Candomblé in Rio de Janeiro, and all over Brazil.

### Getting to Know More

*The Adandozan Collection - Mariza de Carvalho Soares*



**Getting  
to know  
more**



## The Adandozan Collection

Mariza de Carvalho Soares

King Adandozan ruled Dahomey, a kingdom located in present-day Benin, from 1797 to 1818. In 1810, he sent an embassy to Brazil that arrived in Bahia in January of 1811. The embassy hoped to renegotiate the terms of the slave trade between Brazil and Dahomey imperiled by the Treaty of Alliance and Friendship that Portugal signed with Great Britain in June 1810. The Treaty included a pact designed to extinguish the Atlantic slave trade and thus threatened the interests of Adandozan, who controlled the trade in the port of Whydah.

The ambassadors brought a letter and gifts King Adandozan sent to then Prince João, who had resided in Rio de Janeiro since 1808. The letter allows us to accompany the activities of the people who participated in this episode: King Adandozan; the king's two ambassadors who disembarked in Bahia; the Count of Arcos, governor of Bahia; the Count of Galveas, a member of the Council of State; and Prince João, the latter two of whom

*Detail of Adandozan's war flag depicting two decapitated war prisoners.*  
Benin. King Adandozan Collection, 1810.





resided in Rio de Janeiro. Following the customary route, Adandozan's ambassadors would have left Abomey, the capital of Dahomey, with the letter and presents in tow. They embarked in the port of Whydah bound for Rio de Janeiro, with a planned stopover in Bahia.

Upon arrival in Bahia, however, the governor detained the ambassadors and refused to let them re-embark for Rio de Janeiro, but promised to send the letter and gifts on to Prince João. Together with these items, the Count of Arcos sent correspondence to the Count of Galveas in which he explained the situation and reported he had detained the embassy in Bahia, according to Prince João's orders. In his correspondence, he referred to Adandozan's letter as "abominable writings" and to the gifts as "mountains of frivolous objects".

Both Prince João and dadá Adandozan behaved as monarchs who inherited old commercial ties that ran the risk of fraying. The exchange of letters and gifts followed a diplomatic form that was already appearing

anachronistic, but was nonetheless effective. Despite the new treaties with Great Britain, the Brazilian branch of the Atlantic slave trade survived until 1850.

The complete list of gifts, which Adandozan referred to as "gallantries," follows:

*two saddlebags for when you go hunting [...] and also two bags for tobacco for your cigar; and also, two pairs of sandals [...]; and also, two fans [...] and also a cushion to prop up your couch; and also, four batons to carry in hand [...] and two forks; and also, two mats to put by your bed. I send seven cloths [...] and trousers [...] Your Royal Highness can wear the so-called cloths and wrap yourself up in one of them. [...] I send four girls, and two boys [...] also two cartridge belts to use with your majesty's trousers; I send one more of our chairs from my homeland; and one more box to keep your pipe [...] I send three more rings, one silver and one golden [...] and two more firearms; and one more big sun hat for your majesty's use [...] I am also sending a war flag that I made to show the people I captured.*

**Excerpt of a letter from Adandozan to Prince João describing the gifts he sent, 1801. Document from the collection of manuscripts of the IHGB. Benin, 19th century.**

The letters, which today belong to the collection of the Instituto Histórico e Geográfico Brasileiro (IHGB), as well as the gifts arrived in Rio de Janeiro and were preserved. Of the gifts listed in the letter, several have not yet been found, including the rings. They were all objects used by the king of Dahomey himself and were thus also compatible with the king of Portugal, whom Adandozan addressed as "brother." Of particular note are two pairs of sandals and the chair, actually a copy of a throne, both for the exclusive use of kings. To this point, we have identified in the technical reserve of the Ethnology and Ethnography Department of the National Museum the flag, the throne, four canes, three cloths, two fans, a pair

of sandals, a tobacco pouch, a saddlebag, and pants. This set made up the inaugural collection of the Royal Museum, founded by Dom João in 1818, known today as the National Museum.

The ambassadors remained in Bahia until 1812, when they finally returned to Dahomey without achieving their objective: exclusivity in the slave trade to Brazil. Their gifts serve today as examples of the material heritage of those years.

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*The zinkpo, the Dahomean royal throne.*  
Benin, 1810. Adandozan Collection.





## The Imperial Police Collection

Carolina Cabral Ribeiro de Almeida

The Imperial Police Collection is one of the National Museum's oldest collections of "African objects." The Imperial Police apprehended the objects and donated them to the National Museum between 1880 and 1887, the final years preceding the definitive abolition of slavery in Brazil. The objects relate to the religious and social practices of Africans and their descendants in Brazil that were condemned and persecuted at the time, such as Jongo and Candomblé. By the 2011-12 inventory, the collection was comprised of nearly seventy objects.

Throughout the 19th century, police raids were a frequent occurrence in the so-called "temples of good fortune" (*casas de dar fortuna*) where free and enslaved people held celebrations and performed religious rites in the midst of frequent police initiatives of control and arrest. Condemned practices included what the authorities called "witchcraft" or "magic," and by extension, healing, drumming, and what is today known as Candomblé.

### *Iron arrows and bows.*

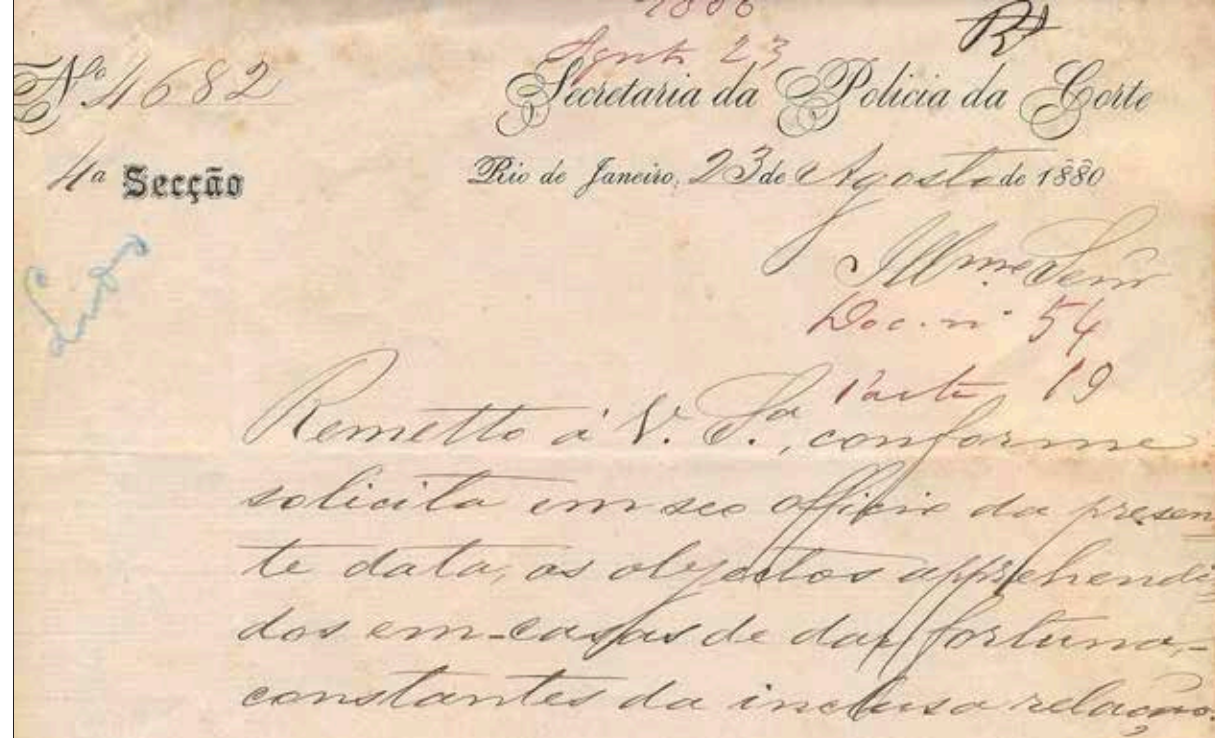
Brazil. 19th century. Religious items likely seized by the Imperial Police in Rio de Janeiro.

The persecutors assumed the African celebrations and religious rites constituted dangerous threats to the morality and good manners of the Imperial Court, as well as offenses to Catholicism, the official religion of the Brazilian Empire.

Aware that the police confiscated objects in their raids, Ladislau de Souza Mello e Netto, then director of the National Museum, began sending letters to the Secretary of Police in 1880 to request that these objects be forwarded to the Museum. In a letter dated 23 August 1880, Ladislau Netto made his first request. He assured that the objects would remain available to the police for any clarification or study and insisted that they were of great importance and interest for the knowledge of African customs and the development and advancement of ethnological sciences.

As a response to Netto's letter, the Police sent the Museum a total of 96 works, including axes, fans, bells, basins, a table, metal tools, and other items. This was thus the first donation of objects apprehended in the Orisha and Vodun worship temples to the National Museum. Beginning in August 1880, the correspondence between the National Museum and the Imperial Police was consistent. In the Museum's archives, we found more than ten documents that show the successive interaction between the two institutions. By reading them, we can confirm that between 1880 and 1887, more than one hundred objects were delivered to the National Museum, a larger number than the 70 pieces that the 2011-12 inventory originally identified.

The correspondence also shows the interest of the National Museum's director in forming a collection of objects he denominated "African," an administrative category attributed to all objects that pertained to Black people, whether from Brazil or Africa. This racialized category tended to homogenize the enormous internal differences in the collection. The lone identification of the objects the Imperial Police donated to the National



Museum can be found in the catalogue of the Division for Ethnology and Ethnography. We identified the works that we recognize as part of this collection by cross-referencing them with written documents conserved in the Museum's historical archive (SEMEAR). While it was unfortunately not possible to identify all of the objects, cross-referencing also allows us to see the dialogue established between the Imperial Police, an institution for the repression of cultural practices of Africans and their descendants, and the National Museum, a prestigious scientific institution of the Brazilian Empire. By expressing an interest in forming a collection of "African" objects, Ladislau Netto contributed to the advancement of ethnological studies.

*Excerpt from the Imperial Police letter that accompanied the objects sent to the National Museum in 1880.*

Doc. n/n. National Museum Archive.





## The Zambezi River Basin Weapons

Aline Chaves Rabelo\*

A portion of the National Museum's collection of African weapons are on display in the long-term African exhibition. The study of this collection offers us possibilities for reflection on their purpose that goes beyond the idea of functionality inscribed in the duality of "attack" and "defense." Although assembled under the broad rubric of "weapons," the objects evoke the broader history of power in African societies: the power of one person confronting another person, the land, or animals. Weapons cannot be separated from power: they mark an inequality that privileges their bearer. It is in this sense that we can conceive of them not only as instruments of war, hunting, fishing defense against wild animals, and other activities linked to the daily survival of members of an ethnic group. Some of these weapons, like spears and hatchets, are ritualistic objects or denoted their owners' social status. Therefore, we can say that these objects provide us with a better understanding of the social practices and cultural values of the peoples to which they belonged.

*Weapon from the Zambezi River Basin.*  
19th century.

Yet this collection of weapons presents us with even more opportunities for learning. They each possess a metal component that can cut or perforate. Metallurgy was a technology developed by people of the Bantu linguistic branch, a group that probably began to disperse from an area of central Africa between the Niger and Congo rivers more than two thousand years ago, migrating from Central Africa to the east and south of Africa. Today, more than 500 ethnic groups throughout sub-Saharan Africa speak Bantu languages. One of the first and chief consequences of the development of metallurgic technologies was the enhancement of agricultural methods, which in turn, increased the Bantu population.

The Kumbukumbu exhibition room has a display case dedicated to weapons. These works come from Bantu groups inhabiting the south of Africa and were collected throughout the nineteenth century. The fact that the “Bantu trunk” is divided into ethnolinguistic macro-groups and these into subgroups or clans makes it difficult to identify many objects’ precise origin—in addition, Europeans often lumped diverse ethnic groups into the same general category. According to the National Museum’s records, nearly all of the weapons on display originated in the Zambezi River Valley. The Zambezi is the fourth-longest river on the African continent: it is born in Zambia, passes through eastern Angola, crosses Namibia, Zambia, Botswana and Zimbabwe, delimiting the border between Zambia and Zimbabwe, and enters Mozambique, where it flows into the Indian Ocean. This river served as one of the main routes of trade and exploration for exports, many in function of the gold mines found in the continent’s interior, above all in what is today Zambia. The mineral-rich region allowed the groups who lived there to use some metals in abundance, such as zinc and copper, and the link formed between them, which gave rise to brass.



Work with brass threads is present in the majority of weapons on display. Research suggests that this technique was developed by the Shona, an ethnolinguistic macrogroup of the Bantu trunk. In fact, the Shona were the largest group to establish itself in the Zambezi Valley and constituted one of the region’s most powerful states in the sixteenth century. However, it is possible that one (or some) of these subgroups were the owners of these weapons. In our time, African art collectors highly value weapons adorned with exquisite brass wires.

The analysis of other works helps us piece together additional fragments of history. The two axes with blades resembling a “duck’s bill” probably came from the Nam (or Namaqua) people, a Khoisan ethno-linguistic group who inhabit what is today part of Namibia, South Africa, and Botswana. According to the National Museum’s catalogue, these Nama weapons were used to kill elephants. However, available information indicates the



Chokwe, a Bantu people who lived in what is now Namibia, Angola, Zambia, and the Democratic Republic of the Congo also made similar weapons. Taken together, this data indicates a probable interchange established between the Chokwe and the Ovimbundu, the largest ethnic group (which was also Bantu) in Angola, for which records of the National Museum suggest the connection to the axe adorned with red and yellow beads. Even though these three axes may have had distinct purposes, the similarities between them are evident.

To cite the Nama is to evoke a historical atrocity that took place during the colonial period. During the early twentieth century, the Germans, then colonizers of the present-day territory of Namibia, expelled the Nama and Herero from their lands and proclaimed their intention to exterminate them. The populations were practically decimated (and many were imprisoned or enslaved) in what known as the first colonial genocide committed against African peoples.

This genocide and colonial processes as a whole underline another type of power that this collection of weapons reveals: the power affirmed by colonial domination. The “weapons”—instruments of social and cultural significance—were collected, confiscated, or removed from the people they originally belonged to during European exploration of the African continent, undergoing a resignification of meaning in which the seized objects themselves became symbols of this domination. The colonizer reinvented the weapons of colonized Africans. They ceased to be symbols of bravery, courage, and resistance, instead becoming a representation of the inferiority of the defeated; they ceased to speak, and instead silenced. They became “primitive” objects for contemplation, the result of European hegemonic domination. Museums were—and many remain—spaces for the reconstruction and reproduction of this colonial discourse. For this reason, it is crucial that these institutions decolonize their collections in

order to “liberate” the objects and their histories and open space for new narratives.

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## D. Francisco Teixeira de Miranda, a slave trader in the museum

Michele de Barcelos Agostinho

In 1850, Francisco Teixeira de Miranda donated four objects to the National Museum. It was a small, but significant collection: a cap, a mat, a spoon, and a fork, the last two registered as “artistically carved.” Each object bore Miranda’s name marked in ink. Francisco Teixeira de Miranda was an Angola-based slave trader who probably brought these items from Cabinda. This small collection highlights the connections between the National Museum and the commercial elite of the city of Rio de Janeiro during the era of the slave trade.

Francisco Teixeira de Miranda was born in Rio de Janeiro in 1814. By 1836, he had left Brazil to live in Luanda, capital of the Portuguese colony of Angola, and a major slave trading port since the sixteenth century. Known as Mirandinha, he was an entrepreneur engaged in one of the South Atlantic’s most important commercial networks, together with his partners Arsénio Pompílio Pompeu de Carpo, Ana Joaquina dos Santos Silva, a notorious Angolan slave trader, and Francisco Antônio Flores. As the Atlantic abolitionist movement grew ever stronger, he and his partners

*Raffia cap from Loango.*

Republic of the Congo. Late 19th century.

Donated by Francisco Teixeira de Miranda, a Brazilian slave trader.



worked to maintain the slave trade and to reinvent their commercial activities.

In 1843, Miranda and his commercial partners introduced the use of steam ships to the commerce between Angola and Brazil. While these modern ships were ostensibly conducting legal trade, many accused the partners of using them for illegal human traffic, as Roquinaldo Ferreira (2015) and Vanessa Oliveira (2016) have argued. In 1844, Angolan authorities exiled Teixeira de Miranda and he came back to Brazil in 1845, when Arsenio de Carpo was arrested for involvement in the slave trade. The British Aberdeen Law (1845) made the already-illegal Atlantic slave trade riskier for them. Finally, in 1850, Brazil definitely prohibited the Atlantic slave trade, and although slavers managed some illicit introductions of slaves in the following years, the horrible trade finally ended in the 1860s.

On his 1845 return to Brazil, Teixeira de Miranda once again settled down in Rio de Janeiro. In January of 1850, he offered the above-mentioned four objects to the museum. The Cabinda raffia cap (mpu) is beautifully embroidered in high relief. According to Cécile Fromont (2014), such caps are a well-known insignia of power among Congo and Cabinda peoples that date to the seventeenth century. The museum had a total of three caps, but only one was recorded as having been donated by Miranda and bears his name. The spoon and fork are from the Loango Coast, where cutlery sets were symbols of luxury and status and skilled craftsmen were noted for their art in wood and ivory. In Angola, as elsewhere, the use of spoons and forks was a demonstration of wealth and “civilized” habits. Those objects belonged to the male world and often bore monograms and a coat of arms (Lima, 1995).

In Rio de Janeiro, Mirandinha built himself a new life as an entrepreneur in legitimate trade. In 1851, Miranda launched a new navigation company

in the northern region of the province, where he married and began a family. His new family and social networks gave Miranda access to the cultural elite of the Brazilian imperial court. Why did Teixeira de Miranda gather those specific objects and why did he donate them to the museum? What connections did he have to the museum and the professionals who worked there? One can only guess that Miranda believed the National Museum would be a good place to preserve the memory of his early days abroad. Almost two centuries later, his initiative has become both a way to trace his biography as a human trafficker and a symbol of colonialism within the walls of the museum.

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## Mocquerys Collection: Weapons From the Lower Zambezi River Basin

Rachel Corrêa Lima



In October of 1902, Albert Mocquerys sold a set of natural history specimens and a set of twenty-seven “curiosities,” including twenty-two African weapons from the “Zambezi River,” to the National Museum. Nineteen of these weapons had handles embellished with metal threads (brass or copper): a bow, five one-pointed short spears, four two-pointed short spears, four small two-pointed short spears and five axes. The threads were about one millimeter thick, rounding the handles with a very exquisite embroidery that formed intricate decorative braids. Some of the handles were completely covered by the threads, while others were only partially adorned.

*Hand-thrown weapon.*  
Lower Zambezi River Basin.  
19th century.

*Hand-thrown weapon.*  
Lower Zambezi River Basin.  
19th century.



As part of the negotiation, Batista de Lacerda, then, the Director of the National Museum, added a note to Mocquerys' sales receipt, dated October 27, 1902: "The zoological and ethnographic objects from the collection purchased from the traveler Mocquerys, Jr. should be deposited in the respective sections under the care of the assistant and preparer until the purchase is regularized, when they can be incorporated into the Museum's collections." This incorporation finally happened in 1909.

Albert Mocquerys (1860-1926) was born in France but spent part of his life in Tunisia, where his brother and father worked as dentists and entomologists. His family background instilled a knowledge of natural history in him that led him on expeditions all over the world. He visited Sierra Leone, Gabon, the São Tomé Islands, Congo, Angola, Madagascar, Laos, Brazil, and Venezuela, among others. Mocquerys collected natural history specimens to sell to museums and private collectors, some of whom sponsored his expeditions. He was a member of the Société de Géographie Commerciale of Paris and other important scientific associations. According to Dorr, Stauffer and Rodríguez (2017), his sponsors included Alexandre Godefroy-Lebeuf (1852-1903), Emmanuel Drake del Castillo (1855-1904) and Lionel Walter Rothschild (1868-1937). The Baron of Rothschild may have been his most important sponsor. Mocquerys was one of the collectors for his Natural History Museum at Tring, England.

Those embellished weapons caught the attention of nineteenth-century collectors, explorers, ethnologists, and archaeologists. Alice Balfour narrated her visit to Umtali (present-day Mutare, Zimbabwe) in *Twelve Hundred Miles in a Waggon* (1895). She described spears and knives with handles that were beautifully adorned with brass or copper threads. In *Adventures in Mashonaland by Two Hospital Nurses* (1893), Rose Blennerhassett and Lucy Sleeman reported their appointment with "the queen" Maquaniqua, whose messenger handled an adorned ax. Hendrik

Müller (German) and Jon Snelleman (Dutch), the authors of *Industrie des Cafres du sud-est de l'Afrique*, collection recueillie sur les lieux et notice ethnographique (1893) also described such weapons.

At that time, coeval evolutionist concepts that believed humanity would move from primitive stages to civilization informed all descriptions of peoples and their cultural heritage. The material heritage of each society served as an indicator of its place in the hierarchy. Regular interaction between Africans and Europeans risked erasing cultural clues that permitted knowledge of the steps of this "evolution", further reason to preserve information that could help demonstrate this theory of social evolution. In this context, museums were seen as places to guard such indicia. While many authors described the techniques of African metallurgy, none devoted attention to the cultural dimension of those practices. Research on this topic is recent.

The range of metals found in sub-Saharan Africa include at least four elements: iron, gold, tin, copper and its alloys, including brass. In contrast to iron, copper is more malleable and can be cold worked. According to several authors, copper wire work dates from the beginning of the Iron Age in southern Africa (Fangan et al. 1969; Miller, 2002; Walker, 2015). Blacksmiths used a narrow iron plate with several holes of different diameters. The wire was passed through the widest hole with the help of tweezers. The movement was repeated, passing the thread through other smaller holes until attaining the desired diameter. Paul Guyot described this technique in *Voyage au Zambèse* (1895); only the blacksmiths known as "weapon decorators" were familiar with this technique.

Most of the National Museum's records contain little information about the origin or place of manufacture of the works purchased from Mocquerys, describing them only as "Zambezi River Basin" weapons.

We searched for additional information in different museum collections that gathered similar works. The Brooklyn Museum and the American Natural History Museum (both in New York), the Pitt Rivers Museum (Oxford), the Smithsonian Museum (Washington, DC) and the Musée du Quai Branly (Paris) all have weapons and other objects adorned with these threads.

Studying the trajectories of objects offers a means for understanding the establishment of social relations. The information we gathered from this collection allowed us to learn not only about Mocquerys and the weapons, but also about the National Museum's procedures for purchasing objects at the time. Mocquerys' biography and findings open new avenues for understanding the complex network of collectors and museums.



**Bow.** Lower Zambezi River Basin. 19th century.

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**Wooden spoon.**  
Ovimbundu, Angola.  
20th century.  
Celenia Pires  
Ferreira Collection.



**Wooden female figure.**  
According to Celenia Pires,  
the doll called an otchiteka.  
Ovimbundu, Angola. 20th century.  
Celenia Pires Ferreira Collection.

## The Residence of Celenia Pires in Angola

Michele de Barcelos Agostinho

The Celenia Pires Ferreira Collection is comprised of forty-four objects that Professor Celenia Pires donated to the National Museum in 1936. The majority of the collection derives from her missionary work in Angola between 1928 and 1934. Just two of the objects are from Nigeria and one is of unknown provenience. Celenia Pires was born in the state of Pernambuco and worked as a teacher in the nearby city of Campina Grande, in the hinterland of the northeastern Brazilian state of Paraíba. She was a member of the Congregational Church and in 1929 joined a mission to Angola's central plateau in order to teach Portuguese and Christianity to the Ovimbundu peoples. During her five-year stay in Angola (1929 – 1934), she acquired a number of objects she brought back to Brazil.

At that time, Angola was a Portuguese colony. In addition to extracting the territory's wealth and exploiting its "indigenous" labor, Portugal endeavored to repress the cultural practices of the different ethnic groups who lived there by teaching them Christianity, the Portuguese language,

and European customs, considered more civilized and evolved. This process was known as “assimilation.” Many Catholic and Protestant missions worked in Angola with the goal of assimilating its population—that is, making it the bearer of European culture. Their work consisted of expanding the Christian faith and promoting social improvements, whether in education or health, by building schools, hospitals, and the like. By substituting native languages, religions, and customs for Portuguese ones, the missionaries believed that they were civilizing Africans and guaranteeing their control over them.

Among the items Celenia donated are three books written entirely or partially in Umbundu, the language of the Ovimbundu people, that were used in mission schools: an abridged version of the Bible in which the Gospels and Acts of the Apostles are in Portuguese and Umbundu (1923); the book *Higiene Tropical*, which discusses health, hygiene, and food, also in Portuguese and Umbundu (1926); and *Viovensenge*, a compilation of stories from oral traditions, written entirely in Umbundu (1916). The collection also includes objects such as combs, bracelets, anklets, decorative hairpins, spoons, baskets, bags, and dolls—all items characteristic of the feminine sphere, as well as musical instruments and religious objects. Much of this collection is on display in the Kumbukumbu exhibition; the remainder is stored in the technical reserve of the Division for Ethnology and Ethnography.

The objects Celenia donated had a purpose in the daily life of the people who used them. They were taken out of their context to form part of a private collection and, later, a museological collection. The removal of the objects from their daily use has imbued them with new meanings that make them attractive to students, researchers, and those who visit the exhibitions. While she was in Angola, Celenia kept in touch with Brazil. She sent letters to the Pedagogical Institute of Campina Grande,



*Basket, identified as Chokwe.*  
Angola. 20th century.  
Celenia Pires Ferreira Collection.



the institution where she lectured prior to her departure for Africa. The Institute published excerpts of her letters in its magazine, the *Revista Evolução*. In 1932, Celenia wrote:

*Angola is a big country (...) inhabited by around 5 million people, all of them black, (...) There are some 22 tribes in the Bantu group. There are many languages also, but the official language is the same that you speak, Portuguese. The capital is called Luanda and is a city like your Campina, perhaps with more commerce and more luxury, but less populous.*

In addition to describing her impressions of the Angolan people and cities, Celenia also mentioned aspects of her life in the all-girls' Means School in Camundongo, a municipality of Cuíto in the Bié province:

*In the first days we had 590 students! Some of them returned to their villages because of diseases or because they were not ready to board (...) We have 12 indigenous teachers. And, the only case in the Camundongo mission, one of these teachers is a young girl! She finished her course at the Means School last year and she is very intelligent. Here, the women are, in every way and from every point of view, inferior to the men. This is the reason they look up to her when they see a girl like her, who knows how to read, count, sew, keep clean, and not be ashamed and afraid of whites and many other things.*

Celenia's correspondence thus recorded important aspects of the period: the subjugation of women; the departure of students who were not "ready" for school. She took equal care to preserve objects that brought information about this society. The formation and donation of a collection are always intentional acts that demonstrate the collector's interest in preserving some patrimony. We believe that Celenia's intent in donating these objects to the National Museum was to conserve the culture of a people that she hoped colonialism would transform.



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## José Affonso de Santa Isabel, an Unknown Wood Carver

Mariza de Carvalho Soares

José Affonso de Santa Isabel's place and date of birth are unknown. He died in 1954 in the city of Salvador, Bahia. His name does not appear in the *Dicionário Manoel Querino de Arte na Bahia* nor on any other list of prestigious Bahian carvers. The only mention of him comes from Clarival do Prado Valladares, the author of important works about Brazilian art, and Bahian artists in particular. The lack of interest in José Affonso's work may be due to Valladares' low opinion of him: José Affonso was described as someone who did "small, everyday restorations" and had "the daily habit of carving small, crucified figures in cedar not much bigger than that of a stretched hand and a half, while he rested on a lounge chair during his lunch break."

Since the nineteenth century, the Ladeira do Taboão street concentrated a large number of artisans. In *Bahia de Todos os Santos* (1944), Jorge Amado spoke of "a humble trade considered unworthy of the most important streets" where cobblers, hatters, workers, seamen, prostitutes, and other low income people of all sorts lived and worked. It was there that José

*Wooden representations of Shango and Ogun.*  
Both were carved by Affonso de Santa Isabel. Bahia, Brazil.  
20th century. Heloisa Alberto Torres Collection.



Affonso carved not only the crucified Christs that Valladares mentioned, but also saints and orishas, such as those Heloísa Alberto Torres (then director of the National Museum) acquired when she visited Bahia during the 1940s. On that occasion, the anthropologist purchased two interesting sets of wooden carved orishas in the style of Catholic saints, one of them identified as the work of José Affonso de Santa Isabel. Familiar with the debate surrounding folklore, popular culture, and ethnography, the anthropologist did not fail to perceive the work of the unknown carver who spent his days on the sidewalk of the Ladeira do Taboão street.

According to the records of the Division for Ethnology and Ethnography, part of the collection was to be displayed in the Brazilian pavilion of the Portuguese World's Fair, held in Lisbon in 1940. Once the exposition ended, the Serviço do Patrimônio Histórico e Artístico Nacional (SPHAN) offered the works to the National Museum and thus incorporated them in the collection of the Division for Ethnology and Ethnography, indicating that they were acquired with SPHAN's resources and donated to the National Museum. Heloísa Alberto Torres was active in both institutions, leading us to believe that both their purchase and donation were at her initiative. In the Analytical Inventory of the Heloísa Alberto Torres Collection carried out by the National Museum, there is neither a reference to her 1940 trip to Bahia nor to the collection she acquired there. Such an absence, combined with the donation, leads us to believe that Heloísa created the aforementioned collection as part of her activities with SPHAN (then directed by Dr. Rodrigo Melo Franco de Andrade) and not in the context of her work with the National Museum.

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## Digging the Remains

Michele de Barcelos Agostinho

### 34 *Orisha Oxum*. CI

On September 2, 2018, a large fire ravaged the historical building of the National Museum of Rio de Janeiro, consuming almost everything in it. The two-story building that once served as the palace of the Brazilian Empire collapsed, bringing everything to the basement. Brazil and the world lamented the burning of one of the largest Latin American collections under the care of a bicentennial institution. The high level of destruction made it seem that everything was lost and the Museum had come to an end. But it was merely a new beginning.

The National Museum community—its board of directors as well as its academic and administrative staff—put all efforts together to recover what could lay among the rubble. The museum organized the Collection Rescue Center, informally called “Rescue” (Resgate), which immediately set to work under the direction of archaeologist and professor Claudia Rodrigues Ferreira de Carvalho. The rescue team involved people from different departments and divisions, each one excavating the ruins of their



corresponding former workrooms. The strategy intended to facilitate the location and identification of the collections that were familiar to them.

The Ethnology Division's team concentrated on an area that corresponded to the two rooms of the technical reserve and the four rooms of the long-term exhibition. The academic team of the Division for Ethnology and Ethnography involved in the rescue included Crenivaldo Regis Veloso Junior (historian), Paula de Aguiar Silva Azevedo (archaeologist), Rachel Corrêa Lima (museologist), and myself, Michele Agostinho (historian and educator). The Africa Room with the Kumbukumbu exhibition was on the right wing of the first floor where everything collapsed, with the exception of the roof, which remained intact.

The rescue operation began with workers removing the rubble. We watched each of their movements to identify and collect all materials related to the collections that appeared. Next, we proceeded by excavating, separating, and sifting the sediments in order to prevent any small fragments from being lost. The collected material was then transferred to a screening area, where everything was registered and stored for later identification. The inventory of the redeemed items is now being prepared. The identification of objects is a long and meticulous process that requires time, research, and patience.

As for the African collection, we can say that, in general, objects made of less durable materials (such as wood and fabric) were lost. This was the case, for example, with the Dahomean royal throne and war flag King Adandozan sent to Prince João of Portugal in 1810. Many metal, and a few clay and graphite objects were entirely or partially preserved. Some objects used by Africans in Brazil, such as brass fans (abebés), bracelets (idés) and adornments (edans) were found, unfortunately quite modified by the fire.



*Pipe bowl.* Clay. Ashanti. Ghana. Date unknown. Acquired by exchange with the Ethnological Museum of Berlin in 1928. National Museum Rescue Collection.



We also rescued a small iron object that belonged to the Dahomean tobacco bag, identified as a lighter, and the kauris that decorated the royal Dahomean cap, both on display in the Kumbukumbu exhibition. The rescued objects appeared in the exhibit *Arqueologia do Resgate* which opened in February 2019 at the Banco do Brasil Cultural Center (CCBB) in Rio de Janeiro.

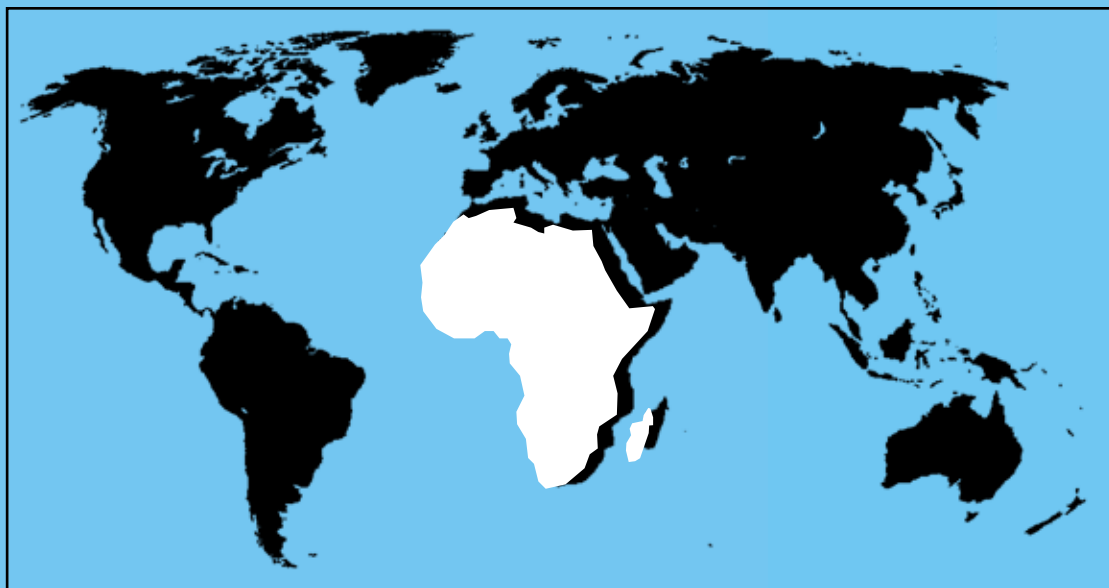
The rescue has been a rich, challenging and rewarding experience. It was rich because it brought together professionals previously distanced by disciplinary boundaries. The Division for Ethnology and Ethnography team's collaboration with archaeologists and geologists provided us this great deal of new information and was a learning experience, particularly for gaining practice with materials recognition in the midst of the wreckage. It was challenging because the work was physically painful: the use of personal protective equipment in the Rio de Janeiro heat took us to the limit of what was bearable. Finally, it was gratifying because whenever we found something in the rubble, we felt rewarded for our patrimonial conscience.

The digitization of the collections was underway at the Division for Ethnology and Ethnography when it was interrupted by the fire. We are now working to make an inventory and a digital collection of the rescued objects available online. We deeply regret the irreparable loss of much of the collection, but we have not lost the ability to generate knowledge. This is what drives our work as we move forward.

*Rescue team working in a sieve.*  
Photo from the Rescue Archive, 2019.



# African map



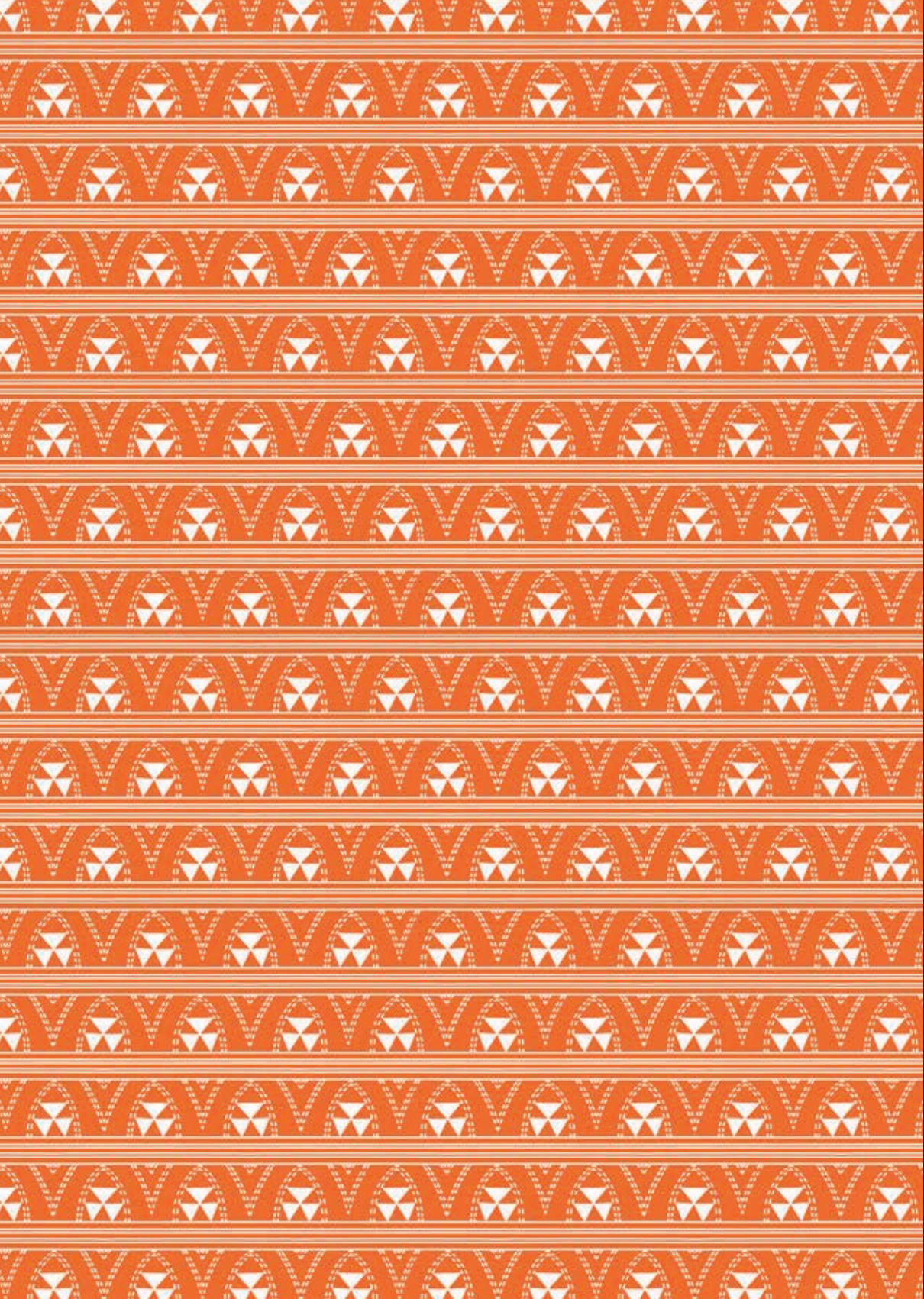
# **Index of exhibited objects**



# Africa, Past and Present







## Africa, Past and Present

**1 Mask.** Wood. Bamenda. Cameroon. Date unknown. Acquired by exchange with the Ethnological Museum of Berlin in 1928.

**2 Headrest.** Wood. Lower Zambezi River Basin. 19th century. The Zulu rest their heads on this type of bench to communicate with their ancestors.

**3 Comb.** Wood. Swahili. Kenya and Tanzania. 19th century. Used by all the Kiswahili-speaking people of the eastern coast of Africa. Probably made of ebony, a type of dark wood that is today very rare.

**4 Gélédé mask.** Wood, ink. Yoruba. Nigeria and Benin. 19th/20th century. The Gélédé is a secret Yoruba society. Acquired by exchange with the Ethnological Museum of Berlin in 1928.

**5 Pipe.** Clay, graphite. Provenience unknown. Date unknown.



**6 Pipe bowl.** Clay. Ashanti. Ghana. Date unknown. Acquired by exchange with the Ethnological Museum of Berlin in 1928.

**7 Pipe bowl.** Clay. Provenience unknown. 19th century.

**8 Pipe bowl.** Clay. Ashanti. Ghana. Date unknown. Acquired by exchange with the Ethnological Museum of Berlin in 1928.

**9 Pipe bowl.** Clay. Baminji. Congo River Basin. Date unknown. Acquired by exchange with the Ethnological Museum of Berlin in 1928.

**10 Pipe.** Wood. Africa. 19th century.

**11 Bracelets.** Ovimbundu. Angola. 1933. Celenia Pires Collection (1936).

**12 Basket with lid.** Bafun. Congo River Basin. Date unknown. Basket woven in vegetable fiber. Acquired by exchange with the Ethnological Museum of Berlin in 1928.

**13 Basket.** Madagascar. 19th century.

**14 Basket.** Madagascar. 19th century.

**15 Basket.** Madagascar. 19th century.

**16,17 Fork and spoon.** Wood. Loango or Cabinda, Congo River Basin. 19th century. Donated by Francisco Teixeira de Miranda.

**18 Pair of spoons.** Loango or Cabinda, Congo River Basin. 19th century. Donated by Francisco Teixeira de Miranda.

**19 Alacá cloth (also known in Brazil as pano da costa).** Brazil. First half of the 20th century. African loom-made cloth brought to Bahia from Nigeria during the early 20th century. Purchased by Heloísa Alberto Torres in Salvador in 1953.

**20 Elephant tusk.** Loango, Republic of the Congo. 19th century.

**21 Shaker.** Madagascar. 19th century.

**22 Flute.** Wood. Provenience unknown. 19th century.

**23 Carved elephant tusk.** Bamun. Congo River Basin. Date unknown. Acquired by exchange with the Ethnological Museum of Berlin in 1928.

**24 Cap with cowry shells.** Possibly colored raffia. Provenience and date unknown.

**25 Drum.** Wood, Zebra skin. Uganda. 1923. Purchased by Jorge Dumont Village from the King of Uganda and donated to the National Museum by way of its director, Arthur Neiva, in 1926.

**26 Drum.** Wood and skin. Africa. 19th century.

**27 Bell.** Wood. Africa.

**28 Bell.** Wood. Africa.

**29 Cap (Mpu).** Raffia. Cabinda. 19th century. Symbol of power. The short ones shown here were used by local chiefs. Donated by Francisco Teixeira de Miranda.

**30 *Drum.*** Wood, skin. Africa. 19th century.

**31 *Drum.*** Wood, skin. Africa. 19th century.

**32 *Lamellophone.*** Wood and metal. Ovimbundu. Angola. Early 20th century. This musical instrument spread throughout the Zambezi River Basin region and among Africans in Brazil. Donated by Celenia Pires Ferreira in 1936.

**33 *Lamellophone.*** Wood and metal. Africa. 19th century.

**34 *Lamellophone with a gourd resonance box.*** Wood, metal, gourd. Africa. 19th century.

**35 *Kente cloth.*** Cotton and silk. Ghana. 2005. Donated by Milton Guran and Mariza de Carvalho Soares.

**36 *Spear.*** Africa. Date unknown.

**37 *Shield.*** Rhinoceros skin. Somalia. 19th century.

**38 *Machete.*** Africa.

**39 *Weapon.*** Wood, iron. Senegal. 19th century. It was found in the holds with a piece of paper attached by a string: “Weapon taken from rebel Africans in a colonial conflict in Senegal. The marks on the handle indicate the number of people its owner killed.”





# The Colonial Wars



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*A History of Colonial Wars*

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## The Colonial Wars

**1** *Spear*. Africa. Date unknown

**2** *Spear*. Africa. Date unknown

**3** *Spear*. Mocquerys Collection

**4** *Bayonet*. Possibly Tsonga or Venda. Southwest Africa. 19th century.

**5** *Hand-thrown weapon*. Lower Zambezi River Basin. 19th century. A weapon of the nobility. The blade is inserted through an ornate wooden head decorated with a cross-woven pattern of brass wire threads. Albert Mocquerys Collection (1902).

**6** *Hand-thrown weapon*. Lower Zambezi River Basin. 19th century. A weapon of the nobility. The blade is inserted through an ornate wooden



head decorated with a cross-woven pattern of brass wire threads. Albert Mocquerys Collection (1902).

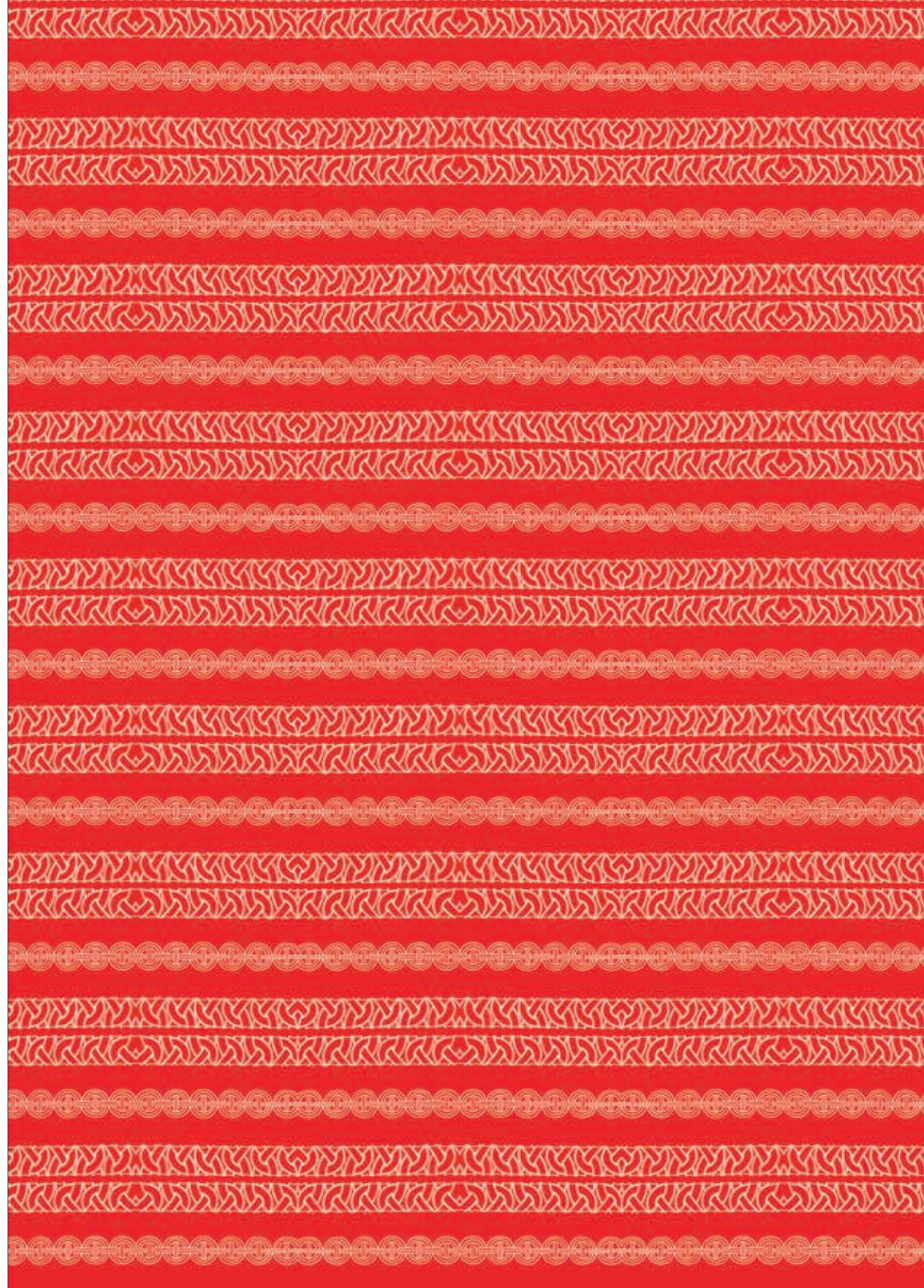
**7 Bow.** Wood, alloy. Africa. 19th century. Adorned with wire threads. Albert Mocquerys Collection (1902).

**8 Axe.** Possibly Chokwe. Angola, Zambia or Congo. 19th century. Used by the Namaqua to hunt elephants. The blade resembles a duck's bill. Small circles are carved on the wooden handle.

**9 Axe.** Possibly Chokwe. Angola, Zambia or Congo. 19th century. Used by the Namaqua to hunt elephants. The blade resembles a duck's bill. Small circles are carved on the wooden handle.

**10 Axe.** Lower Zambezi River Basin. 19th century. Used in warfare or carried by people in positions of authority. The axe has a half-moon blade inserted in a wooden handle adorned with cross-woven brass wire threads.

**11 Axe.** Lower Zambezi River Basin. 19th century





### Os Povos da Floresta Equatorial

Em um pequeno território, a floresta equatorial - cortada pela linha do Equador - foi ocupada por povos pioneiros e distintos. Há mais de mil anos, os ancestrais dos atuais povos banto migraram do centro do continente para oeste trazendo com eles a agricultura e a metalurgia. Outros povos que pertenciam a tribos na forma ficaram posteriormente conhecidos como "pigmeus".

Esses povos ocupam hoje toda a floresta e seu entorno (Camarões, Guiné Equatorial, Gabão, República do Congo, República Democrática do Congo e Angola). Apesar da proximidade geográfica, eles têm organização social e culturas bem distintas. Dessa região saíram os escravos conhecidos no Brasil como "cangas", "kangos" e "angos".

Durante a ocupação colonial, os estudiosos e o interesse do arte desenvolveram a cultura material desses povos. Assim foram criadas as primeiras grandes coleções artísticas e etnográficas africanas que conhecemos hoje. Os objetos aqui apresentados chegaram ao Museu Nacional através de permissas com museus europeus.

In the small part, small territory group occupies the Equatorial forest. In the area of the Equator, the ancestors of today's Bantu people migrated from the continent. As far as the Atlantic coast to central-west, bringing agriculture and metallurgy. Their gradually spread throughout the forest. Other peoples remained in the form. The objects presented here were collected among people that remain in Gabon, Cameroon and the Democratic Republic of Congo.



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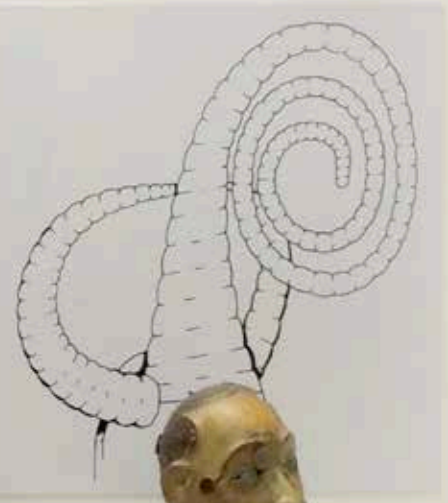


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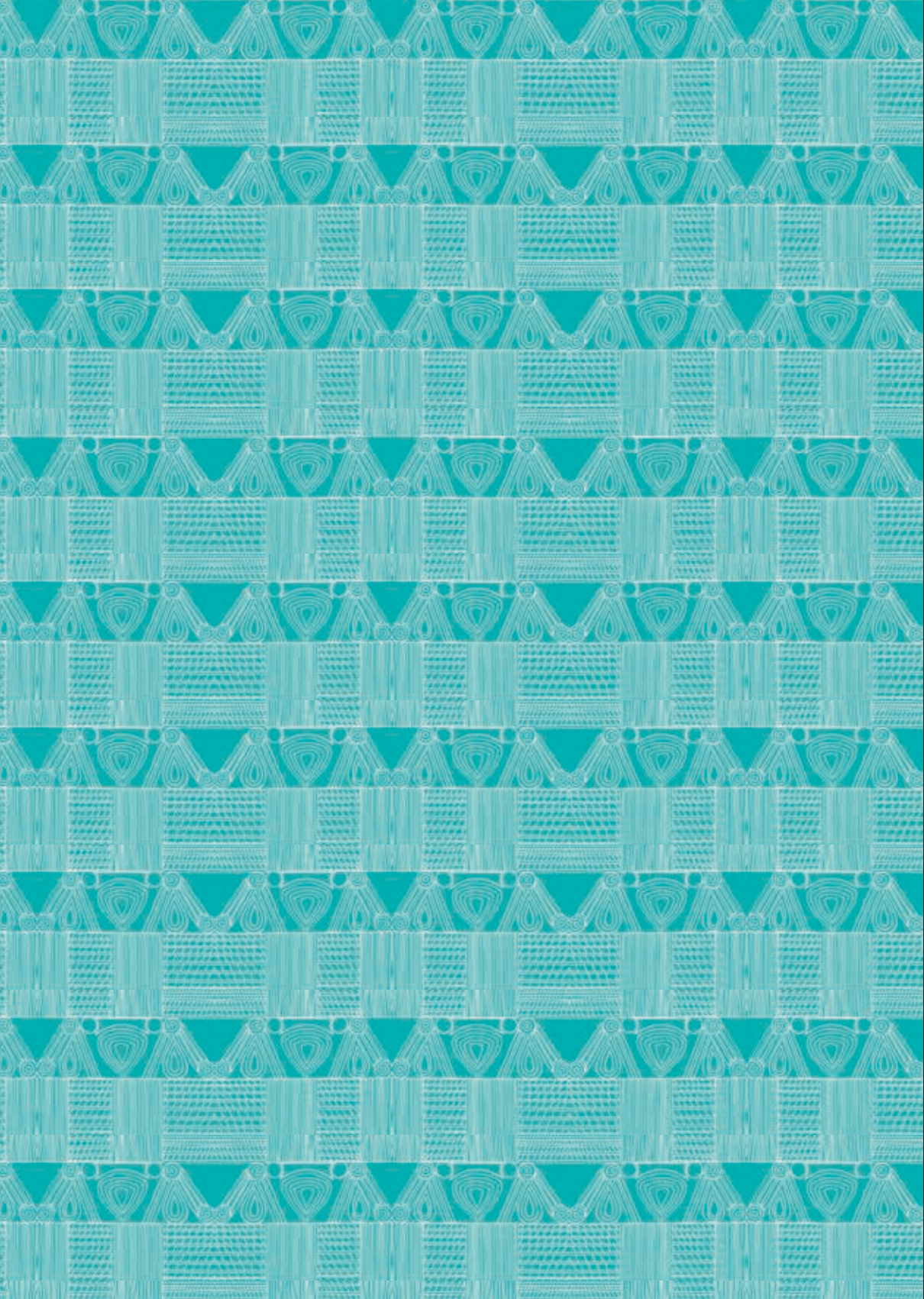


14



## People of the Equatorial Forest and its Environs





## People of the Equatorial Forest and its Environs

- 1 *Bundle of small arrows.*** Wood. Registered as having belonged to “Pygmies.” Congo River Basin. 19th century.
- 2 *Dagger.*** Metal. Ngombe. Democratic Republic of the Congo. Date unknown. Handle probably adorned with copper studs. A symbol of status and power, such daggers were used to execute prisoners. The practice was prohibited in the Belgian Congo and the dagger came to be used only in ceremonial dances.
- 3 *Machete.*** Wood and metal. Gabon. 19th century. Donated to the National Museum by Mr. Rochefort.
- 4 *Machete.*** Mbuja. Democratic Republic of the Congo. Date unknown.
- 5 *Ngumba.*** Cameroon. Date unknown. The guardian is holding a horn where magical substances are kept. Acquired by exchange with the Ethnological Museum of Berlin in 1928.



**6 *Animal figures.*** Wood. Bafo. Cameroon. Date unknown. Associated with magical practices.

**7 *Nkisi.*** Wood. Congo River Basin. 19th century. Representation of the human figure associated with magical practices.

**8 *Nkondi.*** Congo River Basin. 19th century. Representation of the human figure associated with magical practices.

**9 *Sculpture.*** Bafo. Cameroon. Date unknown. Acquired by exchange with the Ethnological Museum of Berlin in 1928.

**10 *Bottle-gourd bowl.*** Bamum. Cameroon. Date unknown. Acquired by exchange with the Ethnological Museum of Berlin, 1928.

**11 *Bottle-gourd jar.*** Bali. Cameroon. Date unknown. Used to store milk. Acquired by exchange with the Ethnological Museum of Berlin, 1928.

**12 *Mask.*** Ekoi or Ejagham. Border between Cameroon and Nigeria. Date unknown. Covered with antelope skin, such masks were used in funerals and during initiation rites of the Ngbe, a now apparently extinct secret male society. Sometimes, these masks were adorned with horns on the head. The round mark on each cheek is part of an ancient system of graphic communication known as nsibidi. Acquired by exchange with the Ethnological Museum of Berlin, 1928.

**13 *Cowry shell necklace.*** Africa. Date unknown.

**14 *Horn.*** Bamum. Cameroon. Date unknown. Used as a drinking vessel, sometimes shown in the hands of the Ngumba. Acquired by exchange with the Ethnological Museum of Berlin, 1928.

## Congo Carved Elephant Tusk



***Elephant tusk.*** The tusk, catalogued as Congo, arrived in the museum in the 19th century with no further information.





### Angola depois da Escravidão Atlântica

O território que hoje corresponde a Angola é o mais facilmente identificado pelos brasileiros. Dos portos de Angola veio o maior contingente de africanos desembarcados no Brasil ao longo da vigência da escravidão. Angola exportou cerca de três milhões de pessoas escravizadas para o Brasil entre 1533 e 1850, quando foi abolido o tráfico atlântico.

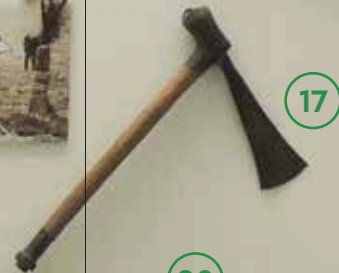
Assim como o Brasil, Angola fez parte do império português. Em Angola, a escravidão perdurou até 1876, ano em que se tornou proibida pela legislação colonial portuguesa. Na prática, ali a escravidão se estendeu até 1910.

Angola permaneceu como colônia de Portugal até 1875. Durante todo o período colonial, a população local foi submetida ao trabalho forçado, muito semelhante aos tempos da escravidão, e também a um processo compulsório de "assimilação".

Além dos funcionários coloniais, missionários católicos e protestantes de várias nacionalidades se instalaram nas partes mais remotas do continente para converter os povos africanos à fé cristã, colaborando no processo de assimilação.

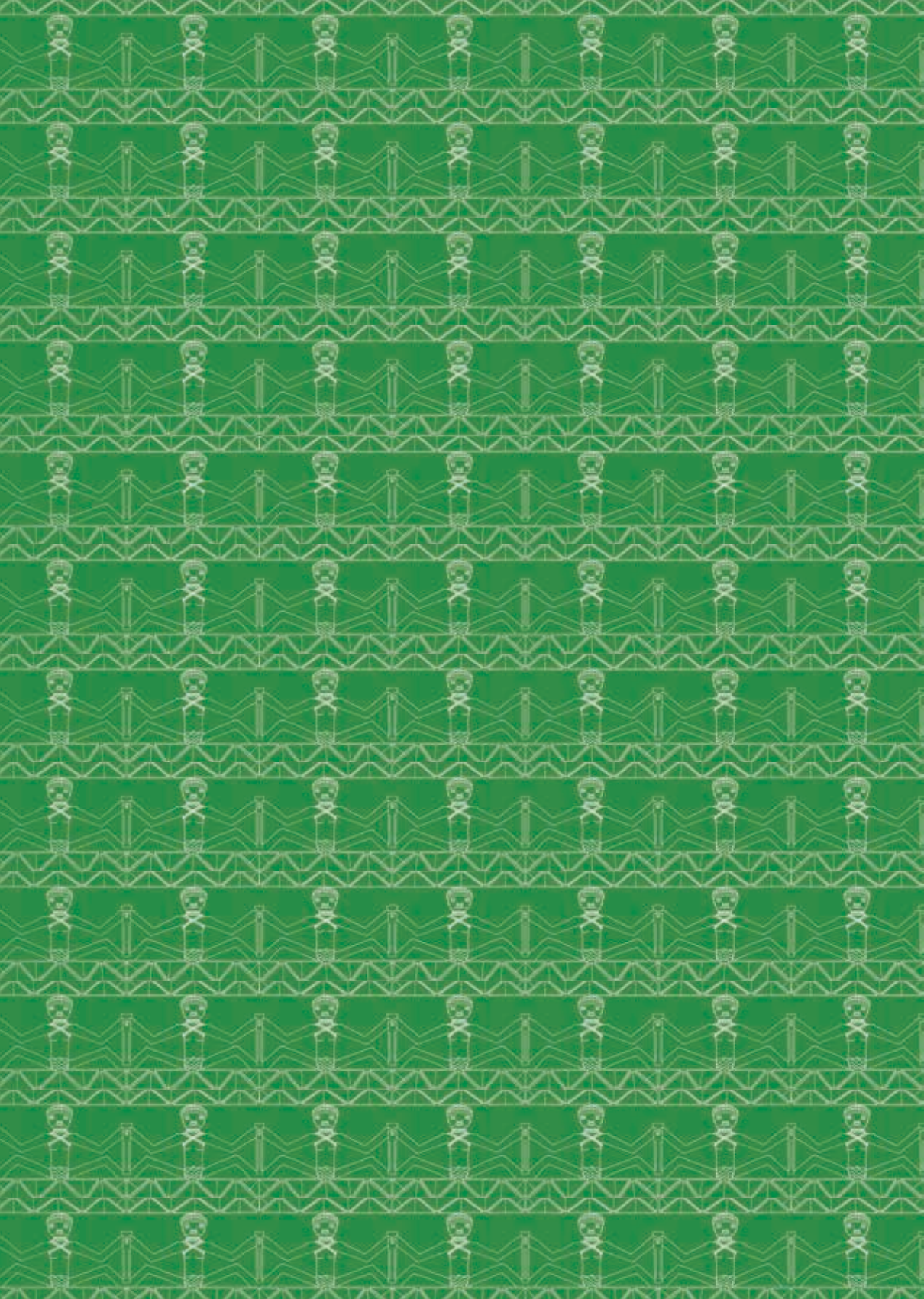
Os objetos aqui apresentados exemplificam duas regiões bem distintas de Angola. O primeiro conjunto é composto por objetos trazidos do território Tchokwe (norte). Foram recolhidos em diferentes épocas, mas mantêm características comuns. O segundo representa a vida cotidiana dos povos do planalto central, hoje designados Ovimbundu. São suas das mais importantes regiões de Angola e que, em muitas ocasiões e por diferentes motivos, foram colocadas em combinação.

Angola has often been portrayed from Africa to Brazil, as the main source of African slaves. It is the most easily identified territory for Brazilians. From the ports of Angola came the largest contingent of Africans disembarked in Brazil along the duration of slavery. Angola exported about three million people enslaved to Brazil between 1533 and 1850, when the Atlantic trade was abolished.



## Angola After the End of the Atlantic Slave Trade





## Angola After the End of the Atlantic Slave Trade

**1 Staff.** Chokwe (?) Received by the National Museum during the 20th century, but it may date from the 19th century. Topped with an exquisite sculpture of man riding an animal. Ceremonial use.

**2 Staff.** Chokwe (?) Angola. 19th century. Topped with a bird. Ceremonial use.

**3 Club.** Chokwe (?) Angola. 19th century. Used in hunting as a hand-propelled weapon

**4 Staff.** Chokwe (?) Angola. Date unknown.

**5 Staff.** Chokwe (?) Angola. Date unknown. Topped with a pair of birds. Ceremonial use

**6 Staff.** Chokwe (?) Angola. 19th century. Topped with a human head. Ceremonial use.



**7 Staff.** Chokwe (?) Angola. Date unknown. Topped with a pair of birds. Ceremonial use.

**8 Club.** Chokwe (?) Angola. 19th century. Used in hunting as a hand-propelled weapon.

**9 Club.** Chokwe (?) Angola. Date unknown. Decorated with beads. Ceremonial use.

**10 Chibinda Ilunga.** Wood, hair. Chokwe. Angola. 19th century. Donated by João Bezerra de Menezes in 1896.

**11 Wooden spoons.** Ovimbundu. Angola. Early 20th century. Celenia Pires Collection (1936).

**12 Wooden spoons.** Ovimbundu. Angola. Early 20th century. Celenia Pires Collection (1936).

**13 Flour sieve.** Ovimbundu. Angola. 20th century. Celenia Pires Collection (1936).

**14 Cane.** Ovimbundu. Angola. Date unknown.

**15 Ritual object.** Ovimbundu. Angola. 20th century. Celenia Pires Collection (1936).

**16 Cane.** Ovimbundu. Angola. 20th century. Celenia Pires Collection (1936).

**17 Hatchet.** Ovimbundu. Angola. 20th century. Celenia Pires Collection (1936).

**18 Basket.** Ovimbundu. Angola. 20th century. Celenia Pires Collection (1936).

**19 Basket.** Chokwe (?). Angola. 20th century. Celenia Pires Collection (1936).

**20 Wooden doll.** Ovimbundu. Angola. 20th century. Celenia Pires Collection (1936).

**21 Comb.** Ovimbundu. Angola. 20th century. Celenia Pires Collection (1936).

**22 – 23 Miniatures of hatchets.** Ovimbundu. Angola. 20th century. Celenia Pires Collection (1936).

**24 Bag.** Ovimbundu. Angola. 20th century. Celenia Pires Collection (1936).

**25 Basket.** Ovimbundu. Angola. 19th century.

# The Portugal-Dahomey Friendly Diplomacy

## A Diplomacia da Amizade

Em 1818, o rei Adandozan do Daomé enviou a D. João, príncipe regente de Portugal que na ocasião vivia no Brasil, vários presentes, entre eles um trono e uma bandeira de guerra. Na ocasião a embaixada tentava negociar privilégios para o comércio de escravos do Daomé com o Brasil.

A embaixada trouxe uma carta do rei Adandozan que explica os mais de trinta presentes enviados, entre eles os aqui expostos:

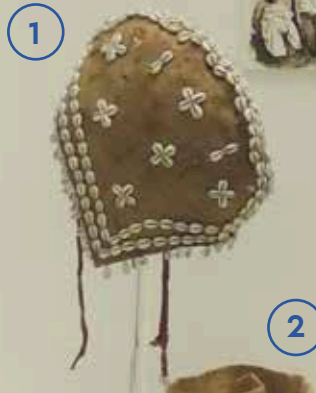
"Faci oferecimento a meu irmão das galanterias que se fabricam na minha terra de que Vossa Real Alteza me há de perdoar (...) duas bobas para o fadeco do seu capão; mais dois pares de alpercatas que é o uso do meu capão; e mais dois abanos que é de abanar; (...) quatro bastões para trazer na mão quando for ao passeio da Sua Quinta; (...) Remeto sete panos cada um de sua qualidade (...) uma caixa para meter o seu cachimbo; mais a caixa grande de cachimbos e minha meseta; e os três mais presentes é para os chadós que acompanham a V. Alteza."

Em 1818 esses presentes foram enviados ao Museu Real, hoje Museu Nacional. A carta de Adandozan pertence ao acervo do Instituto Histórico e Geográfico Brasileiro IHGB.

Abomé era a capital do reino do Daomé. O reino não tinha vastos territórios, mas, através da guerra contra povos vizinhos, fadava muitos prisioneiros e se tornou um dos maiores exportadores de escravos para as Américas. A maioria dos escravos mandados para o Brasil desembarcou na Bahia, onde ficaram conhecidos como jejes, nação, mais. No Rio de Janeiro eram chamados mará.



Since 1818 the Brazilian Royal Museum, today the National Museum, has been a repository of "Columbian" objects such as a gift to King Adandozan to regent John VI of Portugal in 1817. The Kingdom of Dahomey controlled the part of West Africa, a major slave port to Brazil. Africa. The objects included were part of the gift, including a case of the royal throne and the flag representing the process upon for sacrifice or salt upon the throne.



Presentes enviados ao Brasil em 1818 pelo rei Adandozan do Daomé. O presente principal era o trono de madeira, que foi destruído durante o transporte. Outros presentes incluíam uma bandeira de guerra, dois pares de alpercatas, dois abanos, quatro bastões, sete panos, uma caixa para cachimbo, uma caixa grande de cachimbos, e três presentes para os chadós.



## The Portugal-Dahomey Friendly Diplomacy

- 1 *Royal cap.*** Cloth, cowry shells. Benin. 19th century. Made in red brocade fabric discolored by the passage of time and decorated with cowry shells.
- 2 *Wrapper for a pipe case.*** Raffia. Benin. 1810. A fabric made from the leaves of the raffia palm. King Adandozan Collection (1810).
- 3 *Pipe case.*** Wood. Benin. 1810. King Adandozan Collection (1810).
- 4 *Pipe case.*** Wood. Benin. 1810. King Adandozan Collection (1810).
- 5 *Fly-whisk.*** Benin. 1810. Ritual object made with horsetail hair and used in dances.
- 6 *Fly-whisk.*** Benin. 1810. Ritual object made with horsetail hair and used in dances.
- 7 *Purse (Odigba ifa).*** Cloth, beads. Benin or Nigeria. 19th century. Small purse for stowing the Ifa diviner's necklace.



**8 Pressed tobacco.** Tobacco. Dahomey. Benin. 1810. Goes with the bag below. King Adandozan Collection (1810).

**9 Tobacco bag.** Leather, iron, cotton. Dahomey. Benin. 1810. The bag holds an iron lighter inside. King Adandozan Collection (1810).



## Dahomean War Flag

**n/n. Appliqué war flag.** Cloth. Dahomey. Benin. 1810. Made of raw industrial linen, with red and black cotton appliqués. The original flag was a gift of King Adandozan to Prince João. Rachel Corrêa Lima made a replica for the exhibition.

**1 Punishment collar.** Iron. Bahia. 19th century or earlier. Belonged to the Bahian Philanthropic Association. Donated by Renato Rodriguez Cabral Ramos in 2006.

**2 Punishment collar.** Iron. Bahia. 19th century or earlier. Belonged to the Bahian Philanthropic Association. Donated by Renato Rodriguez Cabral Ramos in 2006.

**3 Punishment collar.** Iron. Bahia. 19th century or earlier. Belonged to the Bahian Philanthropic Association. Donated by Renato Rodriguez Cabral Ramos in 2006.

**4 Pair of handcuffs.** Iron. Bahia. 19th century or earlier. Belonged to the Bahian Philanthropic Association. Donated by Renato Rodriguez Cabral Ramos in 2006.



# The Dahomean kings' regalia

**1** *Zinkpo (royal throne)*. Wood. Benin. 1810. Seats with the intricate braided decoration are known as zinkpojandeme. Copy of the throne of King Kpengla (1774-1789), the grandfather of King Adandozan. Adandozan Collection (1810).

**2** *Cane*. Wood. Benin. 1810. Sculpted in wood in the European style. Adandozan Collection (1810).

**3** *Pair of sandals (loré)*. Leather, ink, cotton, seed. Benin. 1810. The zinkpo and the sandals are the most important royal insignias. Adandozan Collection (1810).

**4** *Saddlebag*. Hide, cloth, cotton. Benin. 1810. Adandozan Collection (1810).





## Africans in Brazil





## Africans in Brazil

**1** *Orisha Xangô*. Rio de Janeiro. Brazil. 19th century. Seized by the Imperial Police and donated to the National Museum in the 1880s.

**2** *Orisha Xangô*. Rio de Janeiro. Brazil. 19th century. Seized by the Imperial Police and donated to the National Museum in the 1880s.

**3** *Orisha Xangô*. Rio de Janeiro. Brazil. 19th century. Seized by the Imperial Police and donated to the National Museum in the 1880s.

**4** *Ritual fan (abebé)*. Brass (?). Rio de Janeiro. Brazil. 19th century. Ritual object for the orisha Oxum. Seized by the Imperial Police and donated to the National Museum in the 1880s.

**5** *Ritual fan (abebé)*. Brass (?). Rio de Janeiro. Brazil. 19th century. Ritual object for the orisha Oxum. Seized by the Imperial Police and donated to the National Museum in the 1880s.

**6** *Arrow*. Wood, iron. Rio de Janeiro. Brazil. 19th century. Ritual object for the orisha Oxossi. Seized by the Imperial Police and donated to the National Museum in the 1880s.



**7 Arrow.** Wood, iron. Rio de Janeiro. Brazil. 19th century. Ritual object for the orisha Oxossi. Seized by the Imperial Police and donated to the National Museum in the 1880s.

**8 Arrow.** Wood, iron. Rio de Janeiro. Brazil. 19th century. Ritual object for the orisha Oxossi. Seized by the Imperial Police and donated to the National Museum in the 1880s.

**9 String of beads.** Rio de Janeiro. Brazil. 19th century. Religious use. Seized by the Imperial Police and donated to the National Museum in the 1880s.

**10 String of beads.** Rio de Janeiro. Brazil. 19th century. Religious use. Seized by the Imperial Police and donated to the National Museum in the 1880s.

**11 Bracelets.** Copper (?). Rio de Janeiro. Brazil. 19th century. Due to their metal content, ring-shaped bracelets were used as currency in Africa. Seized by the Imperial Police and donated to the National Museum in the 1880s.

**12 Exu.** Wood, ink. Bahia, Brazil. 1940. Exu is the messenger of the orishas in Candomblé. By José Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**13 Orisha Oxaguiã.** Wood, ink. Bahia, Brazil. 1940. Oxalá is the most important orisha in Candomblé. He presents himself as a young man (Oxaguiã) or an old man (Oxalufã). By José Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**14 Our Lord Jesus Christ.** Wood, ink. Bahia, Brazil. 1940. Catholic

Jesus Christ, also worshipped in Candomblé. By José Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**15 Ritual axe (oxê).** Wood, ink. Rio de Janeiro, Brazil. 19th century. In Candomblé, the double axe represents the orisha Shango. Seized by the Imperial Police and donated to the National Museum in the 1880s.

**16 Orisha Oxum.** Wood, ink. Bahia. 1940. The orisha of beauty and femininity. By José Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**17 Orisha Yemanjá.** Wood, ink. Bahia. 1940. The great mother of the orishas. By José Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**18 Orisha Oyá or Yansã.** Wood, ink. Bahia. 1940. The Lady of lightning. By José Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**19 Orisha Omolu.** Wood, ink. Bahia. 1940. Omolu is the “Lord of smallpox.” By José Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**20 Orisha Nanã.** Wood, ink. Bahia. 1940. The wife of Oxalá and grandmother of all human beings. By José Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**21 Orisha Oxumarê.** Wood, ink. Bahia. 1940. In Candomblé, Oxumarê is represented by a serpent (Dan). By José Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**22 Orisha Ogum.** Wood, ink. Bahia. 1940. The blacksmith orisha, associated with war. By José Affonso de Santa Isabel. Heloísa Alberto



Torres Collection.

**23 *Orisha Oxossi.*** Wood, ink. Bahia. 1940. The hunter and lord of the forests. By José Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**24 *Orisha Ossãe.*** Wood, ink. Bahia. 1940. The orisha of healing, who treats the sick with herbs. Usually depicted with only one leg. By José Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**25 *Caboclo (Unnamed).*** Wood. Bahia, Brazil. 1953. Caboclos represent Brazil's Indigenous ancestry. In Candomblé, they are worshiped as the first owners of the Brazilian land. Heloísa Alberto Torres Collection.

**26 *Caboclo Gabiúna.*** Wood. Bahia, Brazil. 1953. Heloísa Alberto Torres Collection.

**27 *Double metal gong (agogô).*** Iron/tin (?) Bahia, Brazil. 1940. Musical instrument that sets the drum rhythm during Candomblé festivals. The Fon people call it kpanlingan. Donated by Sylvino Manoel da Silva, a prestigious member of the Gantois Candomblé temple in Salvador. Contemporary Candomblé blacksmiths in Bahia are unfamiliar with this particular iron technique, suggesting that it was either made by an early African enslaved blacksmith or imported. Heloísa Alberto Torres Collection.

**28 *Doll.*** Cloth, raffia. Bahia. 1929. Stuffed doll representing an African Bahian woman. The attire is still in use in present-day Candomblé temples. Offered to Heloísa Alberto Torres by Armando Fragoso in Bahia. Heloísa Alberto Torres Collection.

**29 *Short bench.*** Wood, palm tree strips. Bahia, 1953. Ritual seat used in

Candomblé ceremonies. Benches of different heights correspond to people of different hierarchical ranks. Heloísa Alberto Torres Collection.

**30 *Short bench.*** Wood. Bahia. 1953. Heloísa Alberto Torres Collection.

**31 *Short bench.*** Wood. Bahia. 1953. Heloísa Alberto Torres Collection.

**32 *Orisha Xangô.*** Wood, ink. Bahia. 1950s. Shango is worshiped as the founder of several Bahian Candomblé temples. By Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**33 *Orisha Bayani.*** Wood, ink. Bahia. 1950s. Regarded as Shango's mother (or eldest sister). By Affonso de Santa Isabel. Heloísa Alberto Torres Collection.

**34 *Orisha Oxum.*** Cloth, raffia. Rio de Janeiro. 1940s. Early stuffed mannequin with new religious attire.

**35 *Dental arch molds of Iparage, Manehve and Doto Indigenous people.*** Plaster. Maranhão, Brazil. 1945. A research team from the National Museum took dental impressions of Tenetehara-Guajajara Indigenous people along the Pindaré River. They likely adopted dental modification as a result of prolonged contact with Central African maroon communities.

**36 *Dental arch molds of Iparage, Manehve and Doto Indigenous people.*** Plaster. Maranhão, Brazil. 1945. A research team from the National Museum took dental impressions of Tenetehara-Guajajara Indigenous people along the Pindaré River. They likely adopted dental modification as a result of prolonged contact with Central African maroon communities.

**37 *Dental arch molds of Iparage, Manehve and Doto Indigenous***

**people.** Plaster. Maranhão, Brazil. 1945. A research team from the National Museum took dental impressions of Tenetehara-Guajajara Indigenous people along the Pindaré River. They likely adopted dental modification as a result of prolonged contact with Central African maroon communities.

**38 Pipe bowl.** Clay. Rio de Janeiro, Brazil. Date unknown. Recovered during archeological excavations in Itaboraí. Collection of the Archeology Division/National Museum (MNArq).

**39 Pipe bowl.** Clay. Rio de Janeiro, Brazil. Date unknown. Recovered during archeological excavations in Itaboraí, Rio de Janeiro. Collection of the Archeology Division/National Museum (MNArq).

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**41 Pipe bowl.** Clay. Rio de Janeiro, Brazil. Date unknown. Recovered during archeological excavations in Itaboraí, Rio de Janeiro. Collection of the Archeology Division/National Museum (MNArq.)

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**43 Pipe bowl.** Clay. Rio de Janeiro, Brazil. Date unknown. Recovered during archeological excavations in Itaboraí, Rio de Janeiro. Collection of the Archeology Division/National Museum (MNArq).

**44 Pipe bowl.** Clay. Rio de Janeiro, Brazil. Date unknown. Recovered during archeological excavations in Itaboraí, Rio de Janeiro. Collection of

the Archeology Division/National Museum (MNArq).

**45 Pipe bowl.** Clay. Rio de Janeiro, Brazil. Date unknown. Recovered during archeological excavations in Itaboraí, Rio de Janeiro. Collection of the Archeology Division/National Museum (MNArq).

**46 Ritual chain used for divination (opelê ifá).** Brass (?), beads, cotton. Possibly from a Candomblé temple in Rio de Janeiro, Brazil. 19th century.

**47 Pair of ritual necklaces (edan).** Alloy (?). Possibly from a Candomblé temple in Rio de Janeiro, Brazil. 19th century. Worn by members of the Yoruba Ogboni Society.

**48 Pair of ritual necklaces (edan).** Alloy (?). Possibly from a Candomblé temple in Rio de Janeiro, Brazil. 19th century. Worn by members of the Yoruba Ogboni Society.



## Recommended Reading List

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Fundação Carlos Chagas de Amparo à Pesquisa do Estado do Rio de Janeiro - FAPERJ



