SPECIAL ARTS AND CRAFTS NUMBER

NIGERIA

A QUARTERLY MAGAZINE
OF GENERAL INTEREST

Number 14 | JUNE, 1938 | Price 1/- ~~6d.~~

From an original ink drawing by an African artist—
IBRAHIM UTHMAN, Government College, Ibadan.

OXFORD BOOKS

THE ARTS OF WEST AFRICA
By MICHAEL E. SADLER

Second Impression. 32 *illustrations.* 114 *pages.* 5*s. net.*

In short compass and at a low price, this book illustrates in 32 plates the carving, pottery, basketwork, musical instruments, textiles, and brass castings of West Africa.

THE EMPIRE AT WORK

A series designed to show how British subjects at work help to operate the mechanism of the Empire. It will describe many types of work and worker, and discuss the services which each renders to the community as a whole. The opening volume gives an account of the Post Office, and further volumes will deal with Food, Defence, Commerce, Industry, Transport, Government, etc. The series is based on a standard vocabulary of 1,500 of the commonest English words.

OUR LETTERS IN THE POST .. 9*d.*
By G. A. CAMPBELL

A LITTLE BOOK OF ENGLISH SONGS
By ISABELLE FRÉMONT. 1*s.*

Designed for beginners in English in bilingual schools. The words have been adapted, and attractive drawings—many of them in a tropical setting—help the children to learn and appreciate the songs. The melody is printed in staff notation as well as tonic sol-fa.

AN APPROACH TO ENGLISH LITERATURE
for Students Abroad
By H. B. DRAKE

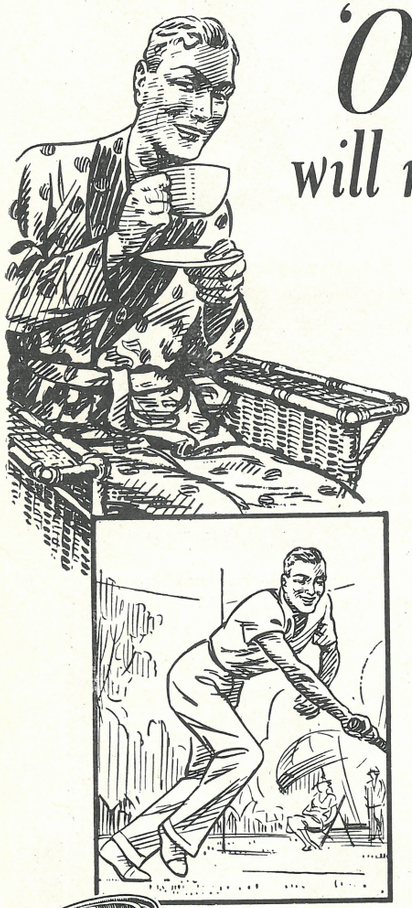
The purpose of this series is to prepare the third- or fourth-year pupil for the study of English literature in the original. It is assumed that at the outset he will have mastered some 1,500 of the commonest English words as taught in a modern English Course based on word-frequency principles. Approximately 500 new words will be introduced in each volume. Footnotes provide simple definitions of the new words, and the necessary textual notes and some useful exercises on each extract are included.

BOOK I .. .. 1*s.* 6*d.*

Of all booksellers

OXFORD UNIVERSITY PRESS
Amen House, Warwick Square, London, E.C.4

When Fever leaves you weak—
'Ovaltine' will make you Strong



THE dangers of Malaria and other fevers lie chiefly in convalescence, when the body, robbed of its normal powers of resistance, is susceptible to many other ailments — particularly those causing Bronchitis and Pneumonia.

The wise thing to do, after an attack of fever is to build up your powers of resistance as rapidly as possible. Sound, restorative sleep at night and proper nourishment by day are essential, and to ensure both, Doctors and Nurses all over the world strongly recommend 'Ovaltine.' This delicious beverage stands in a class by itself for supplying an abundance of vital recuperative elements needed to ensure the rapid return of robust health, strength and vigour.

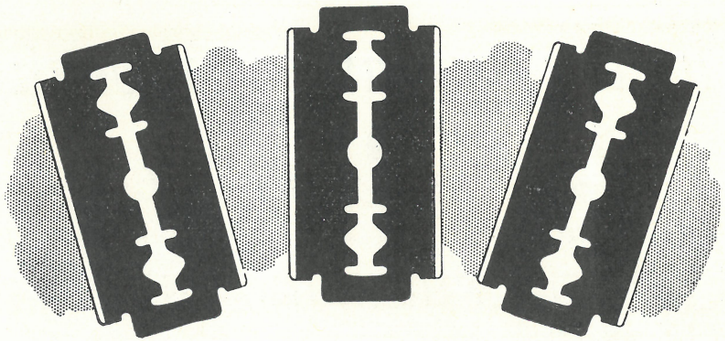
A cup of 'Ovaltine' before retiring gives deep *restorative* sleep. Its concentrated nourishment rebuilds tired nerves and worn tissues as you sleep and morning finds you completely refreshed. *For daytime energy, for night-long sleep, 'Ovaltine' is supreme.*

'Ovaltine' is sold in tins containing 4½, 9 and 18 ounces. Compare these weights with imitations. 'Ovaltine' gives more in **Quantity**. *more in* **Quality**—*therefore more in* **Value**. *It is the most economical food beverage to buy and to use. 16 cupfuls of delicious 'Ovaltine' can be made from the small size tin containing 4½ ounces.*

Drink Delicious

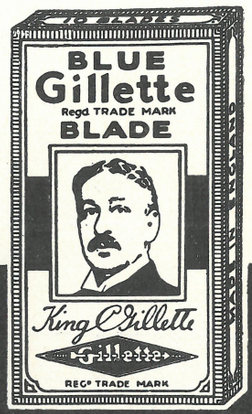
'OVALTINE'

—and note the difference



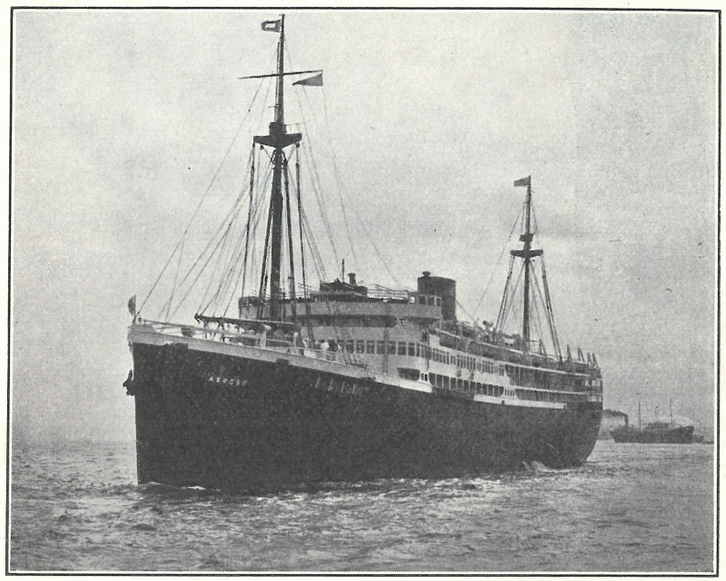
COMMONSENSE !

When things are specially made for one another, it is only commonsense always to use them together. This applies particularly to the Gillette razor and the Blue Gillette Blade. Together they form the most efficient shaving system known.



"Blue Gillette"

GEA.X



Outward and homeward mail, passenger and cargo services between the United Kingdom and

WEST AFRICA

by

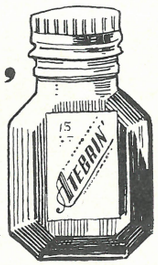
ELDER DEMPSTER LINES

If you suffer from

MALARIA

the sure and safe remedy is

'ATEBRIN'



BAYER

for the cure and prophylaxis of malaria

The synthetic antimalarial remedy 'Atebrin' has already proved its astonishingly rapid and reliable action in many thousands of cases. 'Atebrin' completely cures malaria within 5 days, and taken as a prophylactic—half an 'Atebrin' tablet daily suffices—it offers a reliable protection against malaria.

Consult your physician about it.

N. V. HANDELMAATSCHAPPIJ V/H J. F. SICK Co.

LAGOS

Porto Novo Market Street, 13-15 **Phone 216—P.O. Box 179**

Branches at Kano, Port Harcourt and Calabar

HERE'S LONG LIFE TO CYLINDERS!

C. C. WAKEFIELD & CO., LTD., WAKEFIELD HOUSE, CHEAPSIDE, LONDON, E.C.2

The Genuine Tools

for
CARPENTERS,
BLACKSMITHS,
ENGINEERS,
BRICKLAYERS,
etc., etc.

and
ALL BUILDING MATERIALS
from

The Union Trading Co. Ltd.

LAGOS — ABEOKUTA — IBADAN
Nigeria

• *To be well-informed on*

WEST AFRICAN *affairs*

WEST AFRICA — West Africa's weekly newspaper. 6d. weekly, 25/- per annum.

THE WEST AFRICAN REVIEW — the most widely read periodical from Dakar to Leopoldville and up to Geidam. 6d. monthly and 8/- per annum.

Published by:
WEST AFRICAN NEWSPAPERS LTD., Chansitor House, Chancery Lane, London, W.C.2

ENGLAND

LESS THAN A WEEK AWAY
BY AIR

By 4-engined air liner in three days to Khartoum—where you board one of Imperial Airways' big *Imperial* flying-boats for home. Superb comfort—even to smoking room and promenade deck. Hot or cold meals served during flight. Night accommodation and all extras, except drinks, included in your fare.

NIGERIA TO ENGLAND £105 BY:

IMPERIAL AIRWAYS

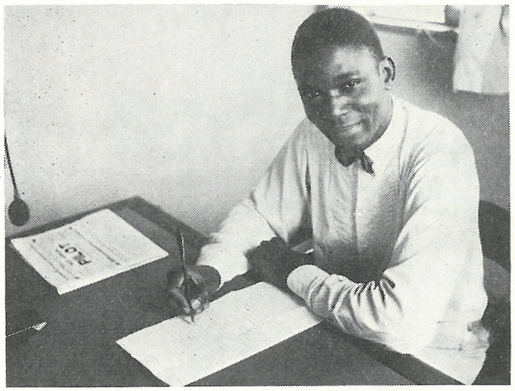
IMPERIAL AIRWAYS (Nigeria & Gold Coast), LTD.
General Agents: Elder Dempster Lines Ltd., Lagos, Nigeria.

THE Price 1d.

WEST AFRICAN PILOT

NIGERIA'S LEADING DAILY NEWSPAPER

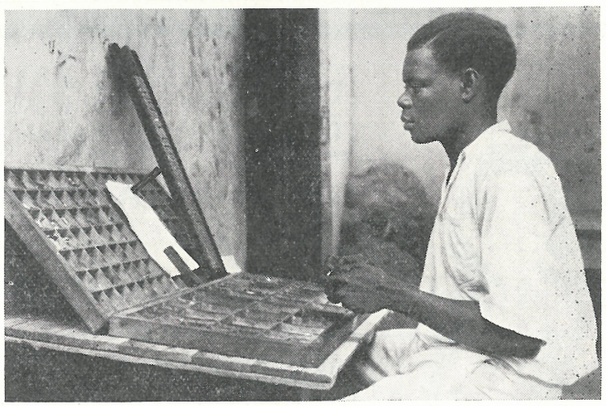
Edited, printed and published by Africans.



Read the "PILOT" and know what Africa is thinking to-day.

(Above)
The Editor at his desk.

(Below)
A Compositor at work.



WE OFFER YOU :—

1. Intelligent Editorials.
2. World News.
3. Provincial News.
4. Sports News.
5. Business Notes.
6. Women's Section.
7. Children's Corner.
8. Book Reviews.
9. British Official Wireless News and other matters of local and general public interest.
10. Clear printing and first-class illustrations

Editorial and Advertising Offices :

12 MARKET ST., P.O. BOX 573, LAGOS, NIGERIA

Next time you go shooting . . . be sure you use

KODAK 'VERICHROME'

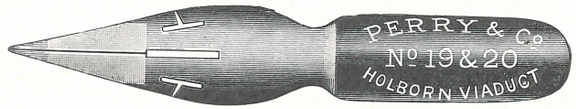
. . . the film for better, brighter snaps

'Verichrome' is the *faster* film. It is double-coated to give rich detail both in the highlights and the shadows.

From all Kodak Dealers

PERRY & CO., LTD. LONDON and BIRMINGHAM

THE CENTURY-OLD PENMAKERS



No. 19

No. 87

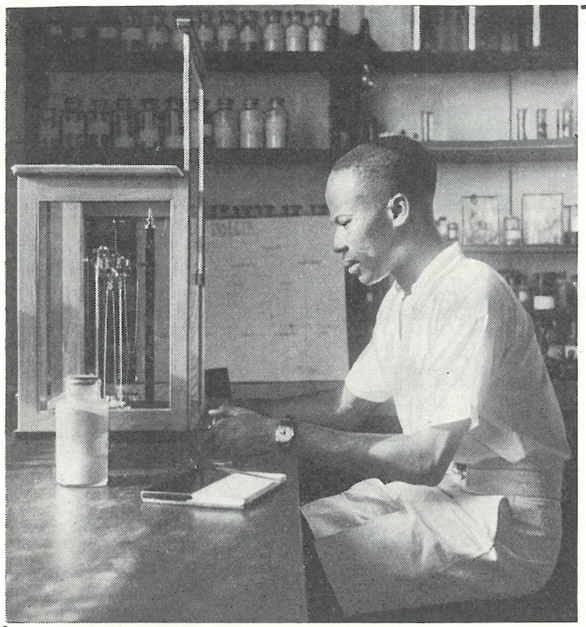
No. 1922

PERRY PENS RENOWNED FOR DURABILITY AND SMOOTHNESS

MADE IN THE LARGEST PEN FACTORY IN THE WORLD

For prices and samples apply to:—

36 LANCASTER STREET, BIRMINGHAM, 4



SCIENCE APPARATUS

For Nigerian Schools

PHYSICAL · CHEMICAL · BIOLOGICAL

Science Masters who require Laboratory Apparatus and Instruments of sound design and construction, to give long service in the hands of students, to withstand climatic conditions, and which at the same time are of dependable accuracy and performance, should compile their Indents from the Catalogues of :—

F. E. BECKER & CO.

W. & J. GEORGE LTD. . . . PROPRIETORS

17-29 HATTON WALL, LONDON, E.C.1

Complete Laboratory Furnishers. Manufacturers of Scientific Apparatus

Aids to

PHYSICAL TRAINING

The fully detailed and illustrated List
issued by

PHILIP & TACEY, LTD.,
FULHAM HIGH ST., LONDON, Eng.

Will be found helpful when selecting
essential equipment

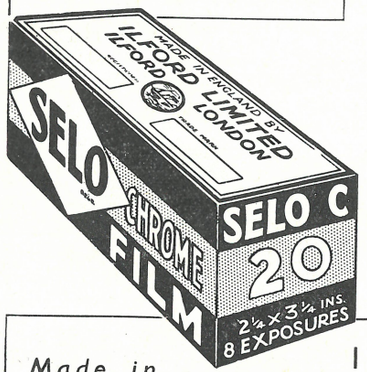
IT WILL BE SENT POST FREE UPON REQUEST

No Failures
No Fuzz
No Faults

— but faithful snaps and fine enlargements when you **"FOCUS"** on

SELOchrome

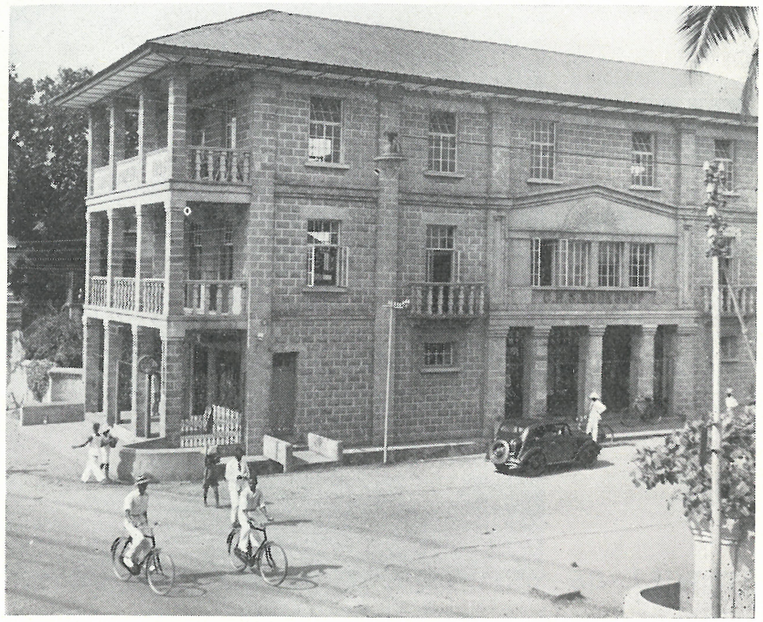
Extra Fast **ROLL FILM**



Selochrome is multi-coated for great speed and latitude, and anti-halation backed to prevent "light spread." Sensitized to yellows and greens it gives beautifully graded pictures in true-to-nature monochrome.

Obtainable from all good Photographic Dealers throughout Nigeria.

Made in England by ILFORD LIMITED, ILFORD, LONDON.



The C.M.S. Bookshop, Lagos

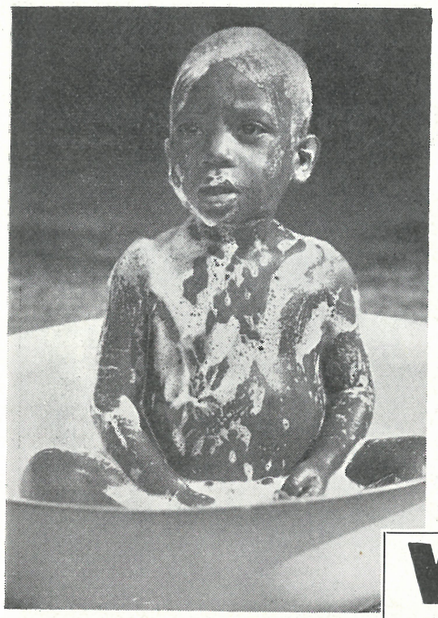
Whatever you need
for your CHURCH or SCHOOL
can be obtained from the

C.M.S. BOOKSHOP

LAGOS, NIGERIA

Books of all descriptions at publishers' prices.
School Notebooks.
Stationery of all kinds.
Office Requisites.
Embroidery Materials.
Thermos Flasks.
Sports Goods.
Decorative Leather-work.
Gramophones and Records.
Typewriters and typewriter repairs.
Up-to-date Photographic Service — developing, printing and enlarging.
Thorn figure carvings *(see page 134)*
Benin Carvings.
Printing and Book-binding.
Water-colour Paintings by African Artists

BRANCHES THROUGHOUT NIGERIA



West African Agent: E. A. KINDER, ESQ., P.O. Box 596, Lagos, and P.O. Box 405, Accra.

He's bathed in Health

Literally so—because he's covered from head to foot in Wright's refreshing and health-giving lather.

Wright's Coal Tar Soap is known the world over as the *safe* soap. Antiseptic—deep cleansing—beautifully mild on even the most sensitive skin, it gives perfect protection against infection and skin blemishes. Wright's is a great favourite in all hot climates. Its penetrating lather completely rids the pores of dirt and hot-weather stickiness, and leaves you feeling fresh and cool and comfortable.

WRIGHT'S
Coal Tar Soap

For best results use

SCALES BRAND

JOHNSONS PHOTOGRAPHIC CHEMICALS

ACID PYRO
AMIDOL
SCALOL
HYDROQUINONE
MERITOL

AZOL
GOLD CHLORIDE
SILVER NITRATE
COLLODIONS
ACID FIXING

FINE GRAIN DEVELOPERS
DEVELOPERS FOR ALL PURPOSES, IN PACKETS, TINS OR SOLUTIONS

Manufactured by
JOHNSON & SONS
MANUFACTURING CHEMISTS Ltd.

HENDON
LONDON, N.W.4

COMPLETE STOCK OF

SCIENTIFIC INSTRUMENTS

The chemical laboratory of the Government College, Ibadan] [*Apparatus and equipment by Philip Harris & Co., Ltd.*

FOR EXPERIMENTAL AND PRACTICAL WORK

Science laboratories fully equipped from our comprehensive stock of apparatus for Chemistry, General Physics, Electricity, Botany, etc., etc., etc. Microscopes, Magnifiers, Balances and Weights, Calorimeters and everything for scientific research.

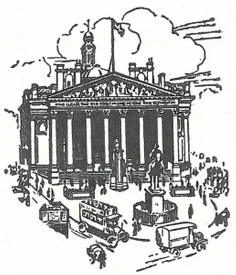
ALL SURGICAL INSTRUMENTS AND MEDICAL SUPPLIES

Philip Harris & Co., Ltd.

Scientific Instrument and Laboratory Specialists

Contractors to the Crown Agents for the Colonies, Colonial Governments, etc.

Edmund Street, BIRMINGHAM, ENGLAND



Head Office :
ROYAL EXCHANGE,
LONDON, E.C.3.
Established A.D. 1720.

A record of over 200 years of SERVICE

MAY WE SERVE YOU ?

Write or telephone for advice or assistance in connection with
ANY INSURANCES YOU HAVE TO PLACE
to the

ROYAL EXCHANGE ASSURANCE

Lagos Branch Office: P.O. Box 112, Broad Street. Tel. 231
Accra District Office: P.O. Box 50, corner of Horse and Pagan Roads. Tel. 272

Why you should always depend on BOVRIL

There are sound reasons why BOVRIL has, for over 50 years, maintained its reputation as the standby of all who need extra strength and energy. Those who turn to BOVRIL in health or sickness can be certain to reap benefit, because —

BOVRIL NOURISHES. You are sure of being nourished if you take Bovril.

BOVRIL STIMULATES your powers of digestion and so helps other foods to nourish you too.

BOVRIL INVIGORATES you speedily and effectively, when you are "feeling down." As you sip a cup of hot Bovril you feel strength flowing into you.

BOVRIL DELIGHTS everyone, young and old alike, with its appetising flavour.

BOVRIL REPLENISHES the strength and energy which the *daily* wear and tear of modern life takes out of you. That is why Bovril should be taken *daily*.

BOVRIL PROTECTS you from colds and chills by maintaining a high standard of health—the surest way to combat the dangers of infection.

BOVRIL RESTORES invalids to health by assisting enfeebled digestion to take the necessary nourishment. By this means it shortens convalescence and lessens the risk of relapse.

BOVRIL

prevents that sinking feeling

BAMBOOS

From a water-colour drawing (size 15 ins. x 13 ins.) by Ibrahim Uthman, African Art Master, Government College, Ibadan. This drawing is now in the possession of Manchester University.

NIGERIA

A quarterly magazine for everyone interested in the progress of the country. Compiled by the Education Department, Lagos, in collaboration with Private Contributors and all Government Departments

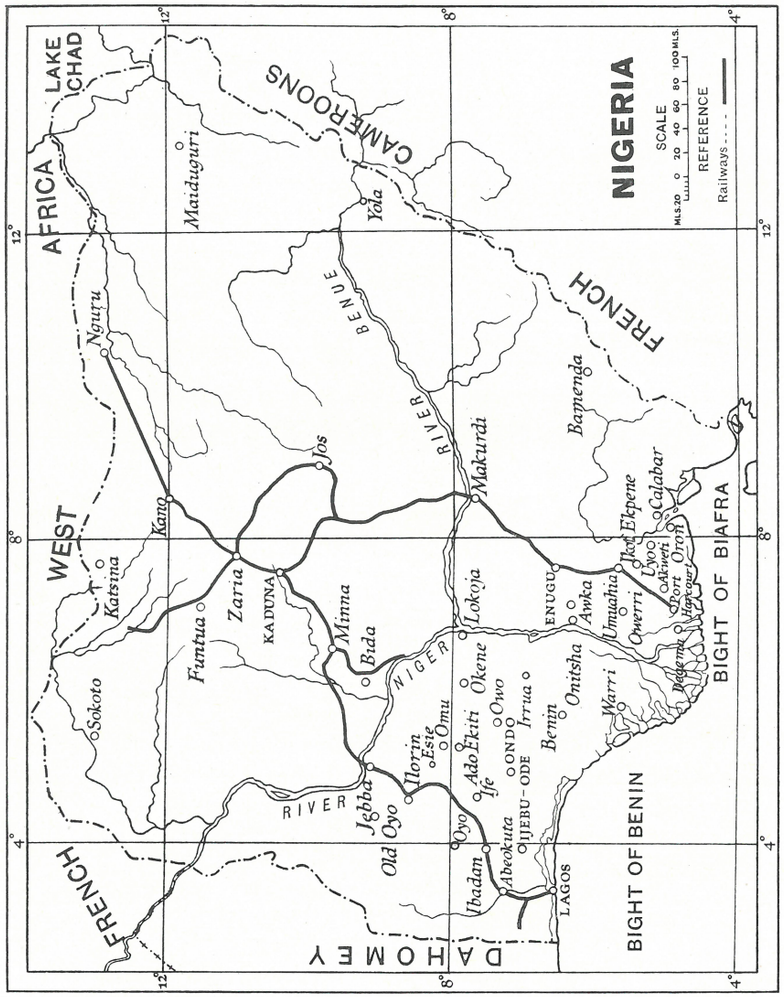
Edited by E. H. Duckworth, *Inspector of Education*

No. 14. 1938 Price 6d.

PRINCIPAL CONTENTS

	Page
Map of Nigeria	90
Editorial	92
Introduction	96
Museums	98
Ancient Art :	
Recent Archaeological Discoveries at Ife	101
Stone Figures of Esie ...	106
Architecture & Building :	
Mud Building in Northern Nigeria	110
House Building at Ife ...	111
Painting :	
Painting in Nigeria ...	112
Ceramics :	
The Art of the Potter ...	114
Textiles :	
Weaving in Nigeria (General Survey)	118
Ilorin Weaving	121
Yoruba Pattern Dyeing ...	125
Silk Work	129
Jebba Island Embroidery ...	130
Embroidered Caps ...	133
Sculpture :	
Thorn Figure Carving ...	134
Soft Wood Figures ...	138
Woodwork :	
Wood - Carving (General Survey)	139
Yoruba Wood-Carving ...	140
Carved Stools	144
Benin Carving	146
Ebony Carving	148
Inlay Work	150
Bead Work :	
Bead Embroiderers of Remo	154
Ilorin Stone Bead Making	156
Other Crafts :	
Basket Making	158
Leatherwork	160
The Mat and Hat Industry	165
Brass Work	169
Book Review	171
Editorial Notes	172

FOUR COLOURED PLATES



This map has been especially drawn for the magazine by a young African draughtsman of the Nigerian Survey Department, and shows most of the places mentioned in the text.

The Higher College, Yaba, provides for advanced education in surveying in conjunction with a Survey school at Oyo. The Survey Department employs many African computors, draughtsmen and surveyors.

NIGERIA

No. 14. 1938

This magazine although published under the aegis of the Government of Nigeria is not an official publication. The articles do not represent official opinion unless expressly stated.

All articles and photographs published in this magazine are copyright.

Aderemi, Oni of Ife, who occupies a very high place in the religious and secular life of the Yoruba people. A man of wide education, he speaks English fluently. He takes a great interest in the history of his people and is anxious to preserve the wonderful treasures of Ife.

Published by the Education Department, Lagos, and printed by Cheltenham Press, Ltd., Cheltenham and London.

EDITORIAL

THIS issue of *Nigeria* has been produced in association with the Nigerian Arts and Crafts Exhibits sent to the Empire Exhibition at Glasgow.

All those exhibits are by living craftsmen and artists. Before they were packed for shipping to Liverpool, each one was carefully photographed, and during the process of collecting them in the Northern and Southern Provinces of Nigeria many pictures were obtained of the actual craftsmen and craftswomen. With such a wealth of picture material available we could not resist the temptation to make No. 14 issue of the magazine an arts and crafts number.

Mr. K. C. Murray, the art expert of the Education Department, most kindly gave his services and undertook to act as specialist editor for this issue. We enlisted the help of Mr. J. D. Clarke, Mr. K. A. Robertson, Mr. W. F. Jeffries and others with a wide and sympathetic knowledge of Nigerian crafts, while the Oni of Ife and Mr. Hunt-Cooke gave most valuable help in connection with the recent archæological discoveries at Ife.

We hope this issue will help to spread a knowledge of the valuable contribution Africans can make and are making to the world of art; more especially we hope it will draw attention to the urgent need for fostering arts and crafts in Nigeria and preserving her antiquities. Many of the old crafts, especially those of wood-carving and brass casting, are in very great danger of dying out owing to lack of support.

In the past, many of the chiefs and other important men employed carvers to construct beautiful stools, carved doors, panels and posts. Benin City became world famous as a result of the high standard of workmanship in metal casting and engraving attained by her craftsmen in years past. Now, as we travel about the country, we see carved doors and posts rotting and neglected and on the other hand churches with cheap imported hymn boards and brass eagle reading desks, also Native Administration Council Halls, as at Ibadan and Ilesha, completely devoid of everything African.

At Benin City we might at least expect to see carving or brass work incorporated in the Court House, Post Office, Police Station and other public buildings, but our search will be in vain; even the new Middle School is equally barren. The skilled brass workers of Benin have received so little encouragement during the past few years that most of them have abandoned the craft and taken to other work. Two years ago it was possible to purchase excellent brass work in Benin cast by the ciré-perdu process and delicately engraved. A few months ago when a request was made for samples for exhibition at Glasgow it was found impossible to get any of suitable quality.

Let us now cross the Niger and visit Awka. Surely here they will have employed local carvers to decorate the doors of some of the public buildings, but we are again disappointed and only find doors of dull Public Works Department type.

Our search for African art work in modern buildings will indeed be a difficult one unless we are told where to go. There are to our knowledge only six places to visit. The Oni of Ife, a man of wide education and enlightened outlook, a man who is proud to be an African and takes a great interest in the history of his people, insisted on the incorporation of African carving in the Council Hall at Ife.

At Awka the Chapel of the C.M.S. Training College has a beautiful communion table carved by Awka men, and in the dining hall are some decorative mural paintings by Ibeto. Another carved communion table, this time by a Benin craftsman, can be seen in the Chapel of the Government College, Umuahia. The Methodist Mission Institute, Uzuakoli, has

Five Cowrie Creek, Lagos.

four ornamental iron gates constructed by an Awka blacksmith, and at Aro Chuku the Chapel of the Slessor Memorial School contains a little African carving. At Zaria the late Bishop Bullen, of the C.M.S., built his church entirely in African style.

The art of the people of Nigeria is something they may well be proud of. It can be easily adapted to modern conditions and is one of the contributions they can make to civilization and something that brings honour and respect to the African race. Yet many of our men, African and European, in high positions are completely unmindful of this fact.

This lack of appreciation for art and the tendency of educated Africans slavishly to copy Europeans is seen at its worst in Lagos. Here we even tolerate a background of cigarette and motor tyre advertisements to our National War Memorial and not a single African member of our Legislative Council considers it fitting to appear at the meetings in African dress; yet Nigerians attending the King's Garden Party in London last year were so clothed. This matter of ceremonial dress is possibly of little importance but it is symptomatic of the general tendency of Africans to copy and suppose that anything imported or European must of necessity be better, or will bring them more kudos, than that which is African.

In our offices and now, unfortunately, amongst our school teachers we find young men in expensive lounge suits and tight fitting collars, garments of European type quite unsuited to a tropical country. How much better to wear a loose-fitting toga or shorts and a tennis shirt with open collar! A little dress reform in our offices and schools would be good for our health,

tempers and purses. On any Sunday morning in Broad Street, Lagos, it is possible to see little boys being taken to church dressed up in dark-coloured velvet suits and Eton collars. We suggest that more use should be made of African hand-made cloth and African dress designs. This hand-made cloth is a little more expensive than machine-made cloth, but it will last for years and by purchasing such material encouragement is given to one of our important village industries.

In our study of import and export statistics we are liable to forget the value of our internal trade, especially from the point of view of the health and happiness of our people. Some of our village industries give employment in the aggregate to a vast number of people. It is estimated that at least 60,000 people are engaged in the mat-making industry alone.

We cannot lightly neglect the fostering and development of our home industries. Our weavers, dyers and carvers especially need our patronage if they are to survive the impact of shoddy machine-made goods. Some people say, why not start machine-run factories in Nigeria? We doubt if such factories would bring happiness; on the other hand, we are certain that by giving more attention to our village crafts and to practical forms of education, also the education of our girls, we could transform our villages into places of health, centres alive with little home industries carried on by educated people not ashamed to work with their hands and prepared at times to engage in work for the community.

Science has shown us how to prevent nearly all the tropical diseases, but this knowledge cannot be fully applied unless our young men have the knowledge, but more especially the will, to use pick, plane, shovel and brace. We want clean villages, protected water supplies, incinerators, latrines, tables, chairs, shelves, food safes and flower and vegetable gardens, also fences to keep out the chickens and goats and prevent them fouling our homes. Our womenfolk must at least have sufficient knowledge to apply the simple lessons of Science in healthy living to their houses and children. In time they may learn how to beautify their homes with African craft work.

There is no reason why a village should not have its sports clubs, literary society and wireless centre. The attainment of such objectives does not necessarily depend on the possession of much money, but it does depend on the presence of young people in the villages who have sufficient general and practical education to plan out, make and do practical things.

We know of one Native Administration that objected to the expenditure of £5 for carpenters' tools to be used in teaching craft work in the local school. It was not that money could not be spared, but was due to the fact that the controllers of the money could not see the connections between crafts, health and education. Many parents continue to think that education is limited to books, ink and chalk.

* * * * *

We have little doubt that as many of our readers turn over the following pages they will desire to purchase some of the beautiful things represented. No official machinery exists for the development and sale of Nigerian craft work but certain private individuals in Lagos who are keenly interested in the encouragement of Nigerian arts and crafts and the raising of the standard of village life are at present exploring the possibility of organizing an enquiry and sale centre. In the meantime, enquiries can be sent to The Editor, *Nigeria*, Education Department, Lagos.

In conclusion, may we write a few words about this magazine itself. We are entirely dependent on the sales and advertising revenue to cover the necessarily heavy cost of production and are most grateful to those

readers who have helped to increase the circulation by making the magazine known to their friends. We thank our advertisers for their welcome support and are always prepared to supply advertisers with photographs and specimen lay-outs drawn by experienced artists. No charge is made for this service. All profits made by the magazine are returned to the magazine fund, and used to effect improvements and to give better and better value to our readers. The latest recruit to the large band of voluntary workers who make the production of this magazine possible is Mr. Selby, of the Accountant-General's Office, who has most kindly taken over the work of supervising and auditing the magazine accounts. In conclusion, we wish to thank Mr. H. Beresford Stevens, a Director of the Cheltenham Press Ltd., for his many valuable suggestions.

For information on how to obtain this magazine, see page 172.
For information regarding advertising space, see page xxviii.

A small wayside market at Ilorin. The women are selling food all neatly arranged on little trays. The big market of Ilorin, held in a great open space opposite the Emir's Palace, begins an hour before sunset and continues into the night. It is famous for its picturesque illumination by hundreds of small lamps which are filled with palm oil with a wisp of cotton for a wick.

INTRODUCTION

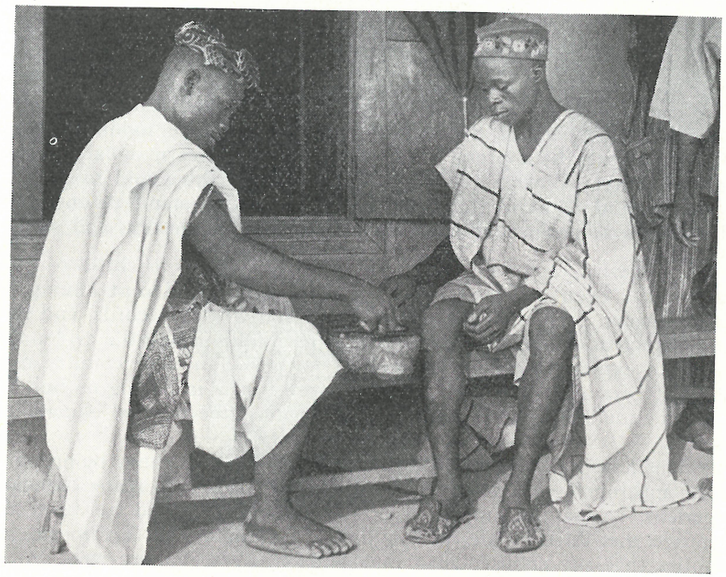
By K. C. MURRAY
Superintendent of Education (Arts and Crafts)

THIS number of *Nigeria* attempts to make a rapid survey of some of the principal arts and crafts of the country. Since its basis is the work exhibited at the British Empire Exhibition at Glasgow, it shows more modern than old work and excludes certain aspects of African art such as dancing, music and iron work that should be included in a complete survey.

Art is a good measure of the spiritual civilisation of a country and it is certain that here Africa has less to learn from modern Europe than Europe has from Africa. The perfection of technique which Europe is on the way to attain is not necessarily art. African arts and crafts have two chief qualities—one of artistic, the other of social significance. From the former standpoint, their products are beautiful in proportion, shape and decoration, and are well adapted to the materials in which they are made and to the uses to which they are put, and the most important have a spiritual and religious meaning (this seems almost necessary for any great art). Their social significance is that they are supported by a strong tradition which makes for the preservation of skill and taste; they are made to satisfy genuine needs and are widely distributed among the people. Nearly every man or woman is a craftsman or artist in some smaller or larger way and all can join in the communal festivals of music and dancing. Africans thus have better provision for satisfying their need for self-expression than Europeans have, and, it may be added, in a way that is socially more healthy and artistically superior.

African art, however, is now in a transitional stage, and it is yet uncertain whether it will gradually disappear or whether it will be able to assimilate ideas from Europe and still keep its character. Under modern conditions it cannot stand still, but if it is to develop and survive as art and keep its valuable qualities it must be firmly based on the traditional work. The younger generation who have been to school are unfortunately mostly ignorant and scornful of their local traditions and history, and fail to appreciate, even if they do not actually despise, African art. The old religious carvings are gone or are disappearing. Some missions even now encourage their destruction, besides usually discouraging their members from joining in dances. No study is being made of Nigerian music and it is neglected in schools. In craft work, improvements in technique are taken up by new-comers so that the traditional craftsmen, who are not being helped, are likely to die out gradually along with their inherited knowledge of materials and design. Europeans, many of whom have a great respect for African art, could help to make circumstances favourable for its survival, but officially practically nothing has been done to foster and encourage its survival. On the very rare occasions that buildings have been decorated with African work it has been due to individual initiative and not to official policy. European action and admiration, however, cannot save African art; its existence finally depends on the respect, admiration and support of Africans themselves.

AN AFRICAN GAME



Two Ife men intent on a game of Mancalla. For a full description of the game, known in Ibo land as "Okwe," see "Niger Ibos," by G. T. Basden (21s.). Published by Seeley Service & Co., Ltd., London.

The game of Mancalla is widely distributed over Africa. It is not a simple game like Snakes and Ladders or Ludo for it needs careful calculations and planned moves; nevertheless, experts can play it at great speed. The board provides the carver with an opportunity for some interesting decoration.

MUSEUMS:

An urgent need in Nigeria

AN Englishman can know with a good deal of detail what happened in England and what England was like nearly 1,000 years ago and can even know quite a lot about what happened earlier than that. When he looks back at his long history and sees the monuments and relics of the past, he is proud of his country and can learn valuable lessons for the future. Written records exist from early times and magnificent cathedrals and churches built in the Middle Ages stand among many other works as permanent memorials to English civilisation and skill.

A Nigerian, however, has little to look back upon ; little to show that he has been anything better than an animal. Except among the Mohammedan parts of the North, there are no written records, and most people, such as the Ibo, but for a few vague traditions and the evidence of European explorers, cannot know what happened in their country more than sixty years ago. Nigeria has been unfortunate in having no building stone, for mud and wood cannot survive against the tropical climate and insects. A few bronze, stone and terra-cotta works exist to show that Nigerians have a history and one that in many ways they may be proud of. Also, anthropological research, which is disliked by many educated Nigerians, has sought out old traditions and customs and has been able to prove that African life, although very different from European, had qualities that any civilised man must admire, even if there were cruelty and fear besides. But the people of a continent that, after a thousand years of Christianity, spends millions of pounds a day on making weapons to destroy one another is not altogether in a perfect position to lecture Africans on their supposed past savagery.

Since historical records are so scarce in Nigeria it is surprising that so little care is taken of what there is. After the punitive expedition to Benin in 1897, many of the captured bronzes were sold by the British Government as scrap metal, and it was really owing to the initiative of Germans, who secured the majority of the work for their own museums, that Benin became famous. Later, another German brought to light the treasures of Ife and managed to carry off some of the best, which are now beautifully looked after in Frankfort Museum.

Many relics of the history and art of the country have been deliberately destroyed by mission converts. It can be little more than a generation ago that Nigeria had perhaps hundreds or even thousands of works of art in wood which were made by the fathers and grandfathers of Africans who are living now. It has been the very regrettable aim of many missionaries and African pastors to obliterate this art so that it is probable that in thirty years' time, aided by the climate and the depredations of collectors, scarcely a trace will remain to show the skill that Nigerians once had.

It is one of the qualities of African art that it has always been made for use, and not as a museum piece. A shrine is put up and in six months has fallen down, but soon another is built. A fine mask is made and used ; in time it gets accidentally broken or burnt or eaten by white ants, but another is carved. This certainly is bad for progress, for no records remain to show to later generations what can be done, but as long as fresh works were being made, it led to a very healthy attitude towards art. It was not something precious and somewhat apart from life, but a natural accompaniment to it, rather like sweeping the floor. Nowadays when the

Decorative column in the form of a drum carved out of camwood by A. P. Umana, of Uyo, Calabar Province. The design is original but is based on a type of drum made in Calabar Province. It was specially carved for the Empire Exhibition.

old works are no longer being replaced and when Africa is adopting the European idea of "progress," it is most necessary and important that the old works should be cared for and the traditions supported, as true foundations of the new that is coming from workshops and schools.

Provincial museums are needed where local works of art and objects of historical interest can be kept secure from the dangers of collectors and accident. They might become besides a kind of storehouse where villages in the district could keep their dancing masks in safety when not in use. Local plays might thus show the art history of a village and become something of pride and fame as well as enjoyment. Local museums, however, have the disadvantage that there may be poor supervision and the things may therefore easily get stolen or damaged. A carving kept in the smoke in the roof of a mud hut is safer there than in a cupboard where insects can attack it. In one school at Ife is an old terra cotta, but it is kept on an open shelf along with a number of books and other things where it may easily get broken and where it is certain to get worn. Until there is a sufficiently strong public opinion and enough money to support and equip local museums, Nigeria must be content with a central museum with local museums only in those places where they are absolutely essential, as at Ife and Benin.

For a start, a Central Nigerian Museum must have a suitable building, damp- and insect-proof show-cases and a paid and responsible curator. It must also be arranged attractively so that the public will enjoy and profit from a visit, and it should be made to serve an educational purpose, for it must be more than a store of dead art and miscellaneous old objects. Eventually it should include a small collection of reproductions of paintings and sculpture which will enable Africans to see and compare the place that African art holds in the art of the world, and also a collection of photographs and examples of craft work to show its qualities and traditions. Its use need and should not finish with art ; sections devoted to the geology, products and natural history of the country could have enormous educational value, and associated with a reference library and a collection for loan to towns and schools the museum could become a centre of Nigerian education.

Thousands of pounds are spent in Europe and America on the purchase of single objects for their museums, but it is possible that Nigeria can get all it needs through gifts. Many people in Nigeria who pick up interesting objects, sometimes just to save them from destruction, would probably gladly give them to the country if they were sure that they would be well looked after. Many European museums have far more works than they can show or even adequately catalogue, and they might possibly be willing to give some of their surplus or exchange their duplicate specimens. Schools could help in the collection of natural history exhibits and the trading firms would probably help with exhibits of products.

All that is needed financially, therefore, is the capital to erect and equip the building and a yearly provision for its upkeep and supervision. This simple beginning is urgent and necessary for the preservation and balanced development of Nigerian art and culture. If the small amount of money needed for it cannot be found, this can only be because of what the economist, Mr. J. M. Keynes, has described as "the most dreadful heresy, perhaps, which has ever gained the ear of a civilised people," which is that the economic ideal is the "sole respectable purpose of the community as a whole."

Mr. Ormsby-Gore (now Lord Harlech), the late Secretary of State for the Colonies, speaking in 1937, said that it was desirable that a greater effort should be made to preserve works of art in Nigeria.

(*A*) (*B*) (*C*)

Three of the bronze heads excavated this year at Ife. The head on the left (*A*) *weighs* 11 *lbs.* 11 *ozs., the centre head* (*B*) 20 *lbs.* 8 *ozs., and the one on the right* (*C*) 10 *lbs.* 5 *ozs. The centre head measures about* 15 *ins. from base to crown. The heads are hollow and each has a circular hole about* 3 *ins. in diameter at the back of the skull.*

RECENT ARCHAEOLOGICAL DISCOVERIES IN THE ANCIENT CITY OF IFE

By E. H. Duckworth, *Inspector of Education*

THE old city of Ife is situated in Yoruba country 167 miles by road from the coast. It is built on high ground surrounded by swamp, springs and running streams. Beyond the swamps are great stretches of farmland largely devoted to cocoa growing with here and there steep rocky hills thickly covered with forest trees.

The city and the surrounding district is ruled over by the Oni of Ife, who takes a very high place in the ancient religious and secular life of the Yoruba people. Ife is regarded by the Yorubas as the birthplace of their nation, and in every direction are evidences from the past of a highly-developed civilization. Leo Frobenius, a German anthropologist, visited Ife between 1910 and 1912. He did a little excavating and the people in their ignorance parted with many of their treasures. These are now most carefully preserved in airtight glass cases in German museums. Frobenius wrote a book* about his discoveries, and Ife became famous to students of art and anthropology all over the world.

It might have been thought that after this the local European authorities would take some steps to help preserve their treasures, but this is not so, although, to be quite accurate, in the Council Hall within the Oni's palace is a small glass case with a piece of old corrugated iron to protect its broken top. This is the only step taken to preserve works of art that are worth their weight in gold. Other valuable treasures have not even this slight protection and bronze heads and terra-cottas have to be stored on the floor or on a window sill. With constant handling, the delicate terra-cottas are naturally falling to pieces.

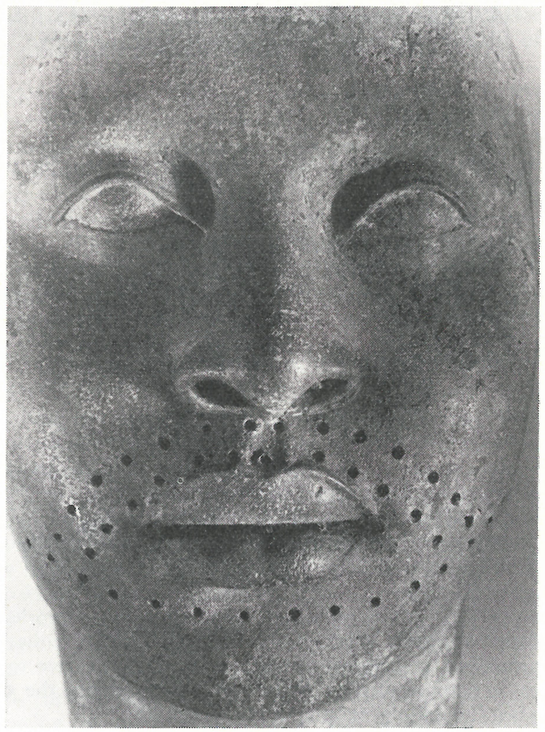
***The Voice of Africa.** 2 *Vols. Hutchinson & Co., London.*

Close-up view of a right ear.

During recent years Ife has been swept into the full tide of commerce. Motor lorries laden with cocoa beans tear along the high roads, her markets are packed with cheap imported goods from Manchester, Czechoslovakia and Japan, bringing many visitors, commercial and official, who have no interest in the history of the town, but are pleased to carry away souvenirs.

A few years ago one of the shrines outside the town possessed a collection of about forty terra-cotta heads. Now they have all been stolen or broken.

Early this year seven magnificent bronze heads were found during the digging of foundations for a house; shortly afterwards four more were found on another site. The Oni of Ife most kindly gave facilities for these heads to be photographed and the magazine *Nigeria* is privileged to make them known to the world. The heads are outstanding works of art of the highest quality. Accidental discoveries of this type are constantly being made, but the Oni and other leading men are well acquainted with the position of other buried treasures. Naturally, they are reluctant to have them excavated until facilities are available for their safe keeping in strong glass cases in a proper museum. The Oni and the present European authorities are happily alive to the importance of these discoveries and the preservation of the many treasures that are even now available, but the Native Administration is not a rich one and the installation of a clean piped water supply for the people has made a heavy drain on its funds.



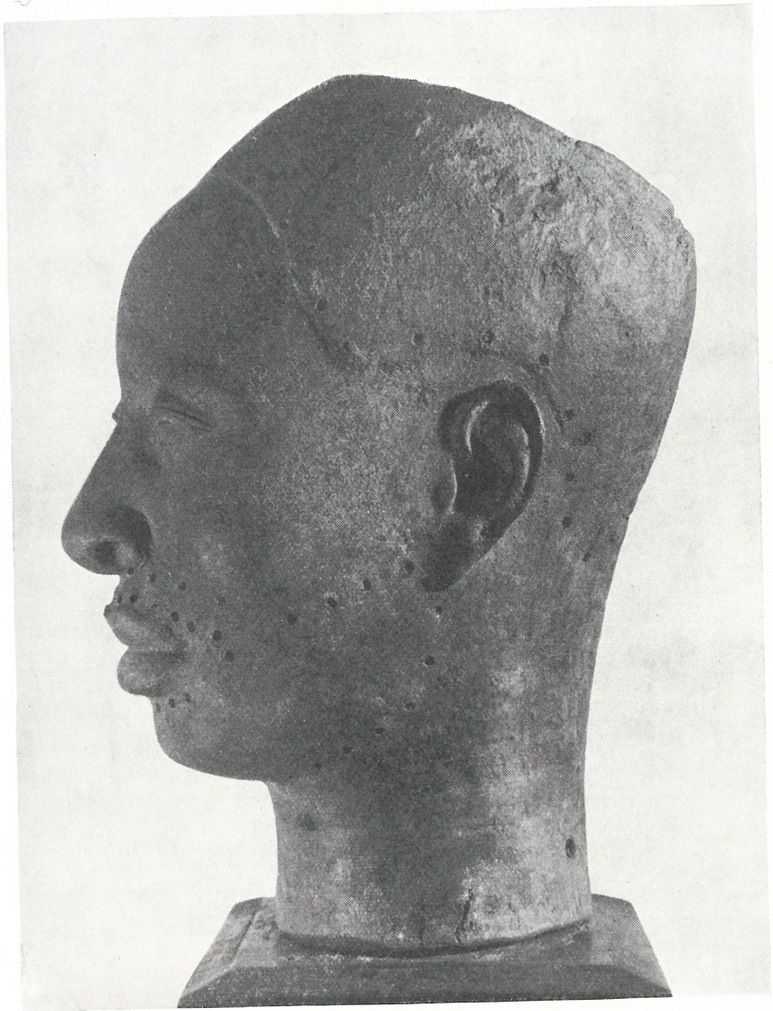
A close-up view of head (B).

It is roughly estimated that the building of a museum fitted with

A three-quarters view of head (B).

exhibition cases at Ife would cost about £1,500. Here, surely, is a wonderful opportunity for other Yoruba Native Administrations and well-to-do Africans to come forward with money and help to build a worthy treasure house, containing irrefutable evidence of their springs of culture.

I have no doubt that many Europeans and the big trading firms would also be pleased to subscribe to such a good cause if a subscription list be opened.



Side view of head (C). The small holes on the face penetrate to the interior. The bronze is about ¼ in. thick.

COCONUT PALMS

From a water-colour drawing (size 20 ins. x 13 ins.) by B. C. Enwonwu, African Art Master, The Government College Umuahia.

Front view of head (A). The bronze has turned a beautiful green.

A general view of the site of the Esie discoveries. The figures in the foreground have been left in the open to show how they were originally found. Mr. J. D. Clarke has devoted much of his weekend leisure time to the careful excavating of the site and to the erection of the shelter for the new finds. The cost of the shelter was defrayed by the Ilorin Native Administration and a caretaker, a son of the late priest of the grove, has been appointed by the same authority.—EDITOR.

THE STONE FIGURES OF ẸSIẸ

By J. D. CLARKE

Superintendent of Education

IT is now four years since the remarkable collection of carved stone figures was first discovered at Ẹsiẹ in Ilorin Province, Nigeria. The figures stand in a clearing amid oil palms and other trees about 1½ miles from the nearest town, Ẹsiẹ. Little is locally known about the figures save a tradition that about 90 years ago the people of Ẹsiẹ were searching for a new site for their town and, their hunters having come across the figures in their present position, they decided to settle as near to them as possible.

At the time of their discovery the figures were crowded together with no attempt at arrangement and many were half-buried in the soft soil. The vast majority had either been decapitated or had suffered some dismemberment, giving the impression that they have at some time suffered from an outburst of iconoclasm, possibly Mohammedan. It is fortunate, however, that, although more than half the figures had been reduced to fragments or completely defaced, the character of the remainder of the detached heads and the decoration of some of the broken torsos had been fairly well preserved. Recently the site was cleared and a shelter built to protect the best of the figures from sun and rain. These activities brought to light more stone heads and fragments of animal and human figures in terra-cotta. The number of heads now visible has thus reached the remarkable total of seven hundred and sixty-five.

Most of the figures are about twenty-two inches in height. Men and women are represented and almost all are seated. There is great variety of face and personal adornment. There is the Northern type of face with swelling forehead, straight nose and pointed beard, and there is the broader,

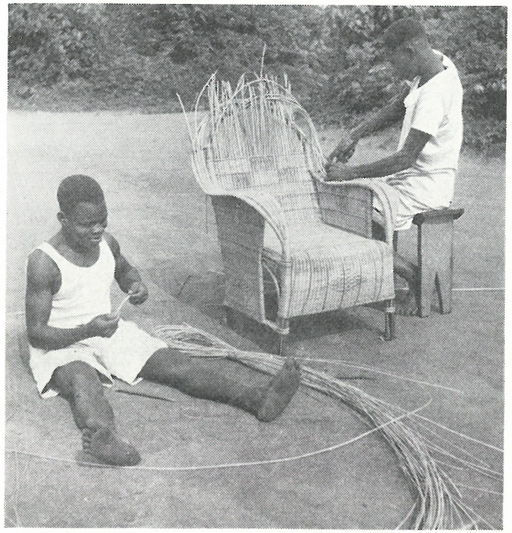
Some of the hundreds of additional stone heads and figures recently excavated at Esie. A few terra-cottas have been found including a lamp constructed in the form of a porcupine.

thick-lipped negro type. The variety of face and head-dress is amazing. There are men and women who appear to have the dignity and authority of rulers ; several of the faces express a coldly conscious superiority while others wear the grin of garrulous good nature. This variety of facial type and expression suggests that these are not conventional faces, as in Yoruba wood-carving, but portraits of real men and women.

The figures seem to be the product of a people more refined than the present Yorubas, yet not so highly skilled as the artists of early Ife. They represent types from a country where various influences met. They are not very old, since some of the caps depicted are presumably fairly modern. They seem to come from a people whose women were respected and could hold positions of authority, for several of the female figures carry swords.

There is ample room for speculation as to the origin of the figures. There is a tradition that 440 "idols" were removed from Ile Ife, the traditional centre of the Yoruba kingdom. There is the fact that Old Ọyọ, the ancient capital, was sacked and abandoned about 100 years ago. Clapperton, who visited Old Ọyọ about ten years before that event, says that "the people are fond of ornamenting their doors and the posts which support their verandahs with carvings ; and they have also statues or figures of men and women standing in their courtyards." Unfortunately he forgot to mention whether the figures he saw were of wood or stone.

Close-up photographs of a few of the many hundreds of stone heads discovered at Esie. The first account of the Esie sculptures was printed in "Nigeria," No. 8. Copies of this issue are still available.



Cane chair-makers at Calabar. These chairs are quite as comfortable as those sold at Madeira.

These chair-makers had been engaged by the European Manager of an oil palm plantation to construct chairs for his new bungalow. Cane work is one of the crafts taught at the Elementary Training Centre, Uyo.

A wayside scene on the Okene-Ilorin Road. The trees are oil palms. The woman in the foreground is carrying a load on her head. Market women think nothing of walking to and from a market nine miles distant.

MUD BUILDING IN NORTHERN NIGERIA

By W. F. JEFFRIES
Superintendent of Education

DOMESTIC architecture in Northern Nigeria is still chiefly utilitarian. The majority of the inhabitants lead a peasant life. Warfare in the past, shifting cultivation, and frequent epidemics, have resulted in a policy of quick building on practical lines. The compound consisting of round huts presents little of interest, but may please on account of good workmanship and fitness to environment.

Building for permanence in the northern cities has been influenced by the culture of countries visited on the caravan routes across the desert, and a style of house, typically Sudanese in character, has evolved where materials are available and climatic conditions permit.

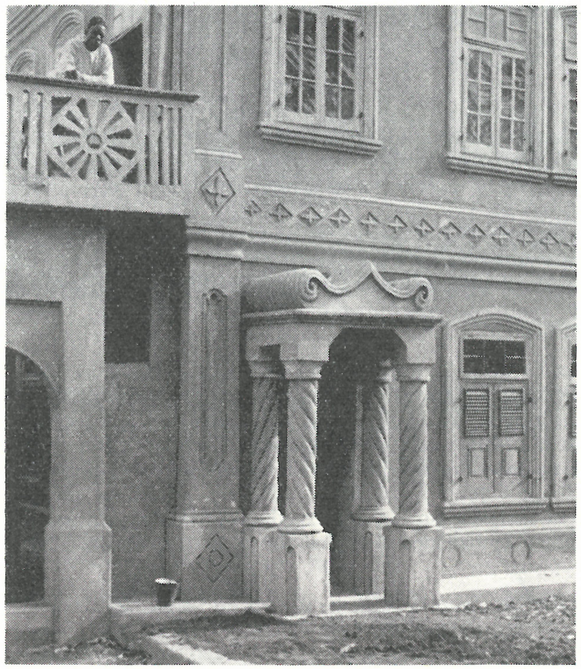
The characteristic form is oblong in plan with a flat roof, surrounded by a low parapet punctuated at the corners, and where an out-thrust porch breaks the line of the wall, by pointed battlements. White cement, a by-product of the dye-pits and tanneries, renders the roof and parapet weatherproof, and a rich red dressing compounded of ant-hill earth, root gum, and the pounded pods of the locust bean, preserves the wall surfaces. Door posts and lintels are treated with the white cement. "Free" decoration is applied by hand to the plaster on the walls while still wet. The designs used are chiefly geometrical and have no special significance. It is the silhouette of the building and the broad pattern in red and white which give it its distinction. Bell-mouthed drainpipes of earthenware jut out below the parapet to carry rain water clear of the walls. In association with the battlements, these often give the building the appearance of bristling with cannons.

The flat mud roofs are laid on rafters of split deleb palms, which have the virtue of being ant-proof. These are supported by mud arches built round a core of short lengths of palm wood, bound together with rope to follow the line of the arch.

Women beat the mud floor to a hard level surface, then polish it with a dressing of ant-hill earth and gum. They apply the same dressing to the inside walls.

I have described the type of building generally associated with Northern Nigeria, but the most distinguished work is produced by Nupe builders who live just above the confluence of the Niger and the Benue. Heavy rainfall demands thatch, but this is superimposed on complete domes supported by comparatively slender and beautifully designed groins. The Nupes are the artists of the north, and they embellish everything they make and use. Just as their paddles are beautifully carved, so the arches in their houses are picked out with plates of European crockery embedded in the mud. The roofs overhang, and verandahs are formed supported on moulded pillars. Rectangular window openings also have these pillars, and triangular and "rose" windows are cleverly executed in mud on frameworks of sticks. Interior wall surfaces are broken by decorative panels outlined in red, black and white ; sometimes the floors are given a mosaic treatment with the aid of potsherds.

Such houses can be found in secluded hamlets, away from main trade routes, built for the satisfaction of the owners, and seldom seen by strangers.



HOUSE BUILDING AT IFE, SOUTHERN NIGERIA

A house at Ife designed and built by Africans for an important African official of the Ife Native Administration.

Below : *The Oni of Ife with his master builder examining the plans for the building of his new house. The Oni has been living in a small, old house and steadfastly refused to authorise the construction of a better building until the Native Administration had completed and paid for the clean, piped water supply provided for his people.*

PAINTING IN NIGERIA

By K. C. MURRAY

IN most of Nigeria there is little indigenous painting. Sometimes a few crude efforts are made at decorating with paintings the walls of houses, but these are the work of individuals who lack the backing of tradition. East of the Niger, however, principally in Calabar Province, there is some traditional wall-painting which among the Anang (Ikot Ekpene) is the work of specialists who are often carvers and musicians as well. The Anang painting usually represents people and animals and is done on the walls of temporary memorials or ghost houses for prominent dead women in locally-prepared colours on a white background. It is not done on dwellings.

Another form of painting is done by the Ibo and adjoining peoples; girls and young women use a black pigment made from a berry and charcoal to decorate their faces and bodies with patterns for market days and festivals. The patterns, which are unlike any used in Hausa, Yoruba or Bini work, and appear to have no meaning except as decoration, look very becoming on the well-washed and oiled brown skin. There are fashions and innumerable varieties in them for no two are exactly alike, but all are derived from half-a-dozen or so key shapes of which the most common is a kind of hook.

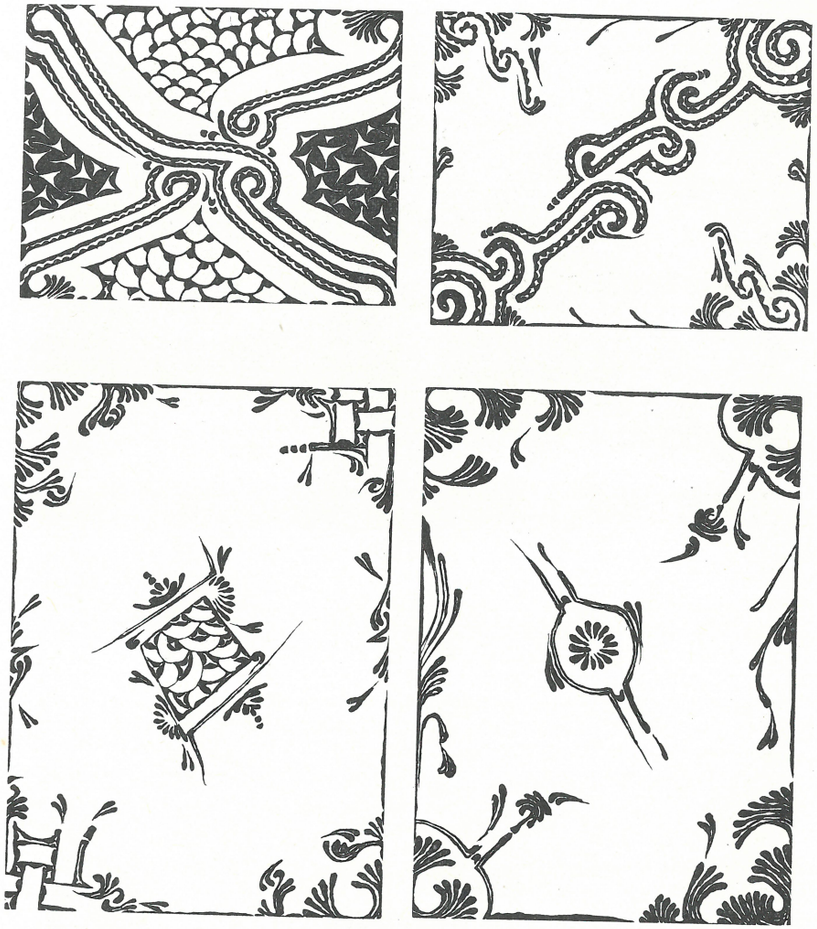
It is amazing how girls who have never drawn on paper can draw out the most elaborate patterns straight away on sheets of paper without error. The result is perfectly arranged and quite free and unmechanical. Such powers of filling a space are not to be found among English school children. The eventual disappearance of the patterns as European frocks take their place seems inevitable but unnecessary. A successful attempt has been made to adapt these designs to needlework, but in this medium they lose, of course, some of their character and spontaneity. They are sometimes used sparingly on the walls of houses.

Painting and drawing in schools is a recent introduction, but the work done by pupils trained to express their own ideas in illustrations of African life, and not to copy, shows that given the right encouragement Africans could make in this direction a contribution to the art world not much less important than they made by their carving. In 1937, five young teachers exhibited their work in London with much success, and if their skill were applied to the decoration of dwellings and public buildings they might become pioneers of a new African art.

EDITORIAL NOTE.—In this issue we reproduce pictures in colour by some of the young artists who exhibited in London last year. A selection of their pictures are on view at the Empire Exhibition, Glasgow. Anyone wishing to purchase their work should write to Mr. K. C. Murray, The Government College, Umuahia, Southern Nigeria.

Mr. Akinola Lasekan is an artist whose work we should like to mention. He is a member of the staff of the C.M.S. Bookshop, Lagos, and specializes in poster design animated with African figures, and in large water-colour paintings suitable for church decoration. Enquiries regarding his work should be addressed to The Manager, C.M.S. Bookshop, Lagos, Nigeria.

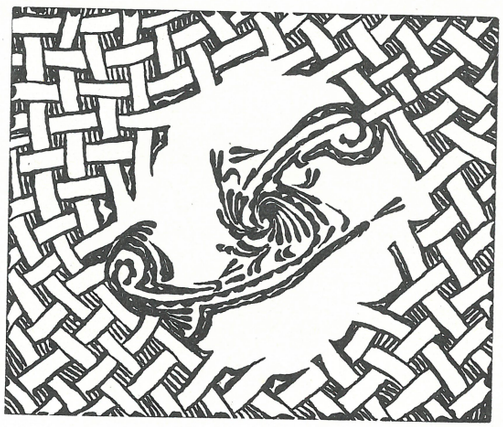
On page 14 in No. 12 issue of *Nigeria* we reproduced in black and white some water-colours by Mr. E. Okaybulu, of Arochuku. We have just purchased a most interesting series of paintings by this artist, depicting children at play, old ceremonies, hunters, fishermen and others at work. Mr. Okaybulu's work should interest publishers seeking African illustrations for school books. Enquiries should be addressed to The Editor or to Mrs. A. S. Arnot, Slessor Memorial, Arochuku, via Itu, Nigeria.



Ibo
Body-painting designs

These and other designs are used by Ibo women for personal decoration of the skin. A vegetable dye is applied with sticks, producing a black stain that lasts a fortnight.

Under the able guidance of Mrs. Arnot, the women of Arochuku are now embroidering such designs on table cloths, dresses, etc.



Potters on Jebba Island preparing to build up a pile of sun-dried pots preparatory to firing. The fuel used consists of small branches and dried grass.

THE ART OF THE POTTER

POTTERY workers are found all over Nigeria, black pots, brown pots, pots with polished surfaces, plain pots and ornamented pots. We can buy pots over two feet high, exhibiting delicate, smooth, flowing lines, down to tiny pots only 3 ins. in diameter used as oil lamps.

All pottery work is carried out by women and girls, even the hard work of digging the clay. The clay is thoroughly pounded, then worked into form entirely by hand. The potter's wheel is unknown, but even without this pots are produced with fine finish and perfect uniformity of thickness.

In some areas small kilns are used, but often the pots are fired by piling them on a foundation of twigs and covering them with dry grass. The wood and grass is then set alight and kept burning for many hours.

If desired, a bright polished surface can be obtained in various ways. A method used on Jebba Island is to rub the hot pots with an infusion prepared from the locust bean pods. The art of glazing is not known.

About 34 years ago an English potter, Mr. D. Roberts, spent nine years at Ibadan experimenting with clays and glazes (see "*Nigeria*," No. 2, page 54), but, unfortunately, he only taught the art to men. After he left in 1912 his work was not carried on and the knowledge he brought never came to the women. It is quite contrary to native custom for pottery work to be done by men.

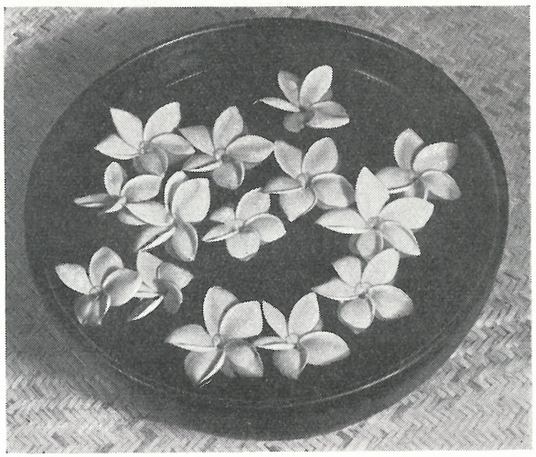
Mr. K. C. Murray, of the Education Department, has done much pioneer work with glazes and kilns during the last eight years, mainly at his own expense and in the face of many difficulties.

Ways and means should be found to assist Nigerian potters and help them to hold their own against the flood of Japanese and Czechoslovakian enamel ware that pours into the country.

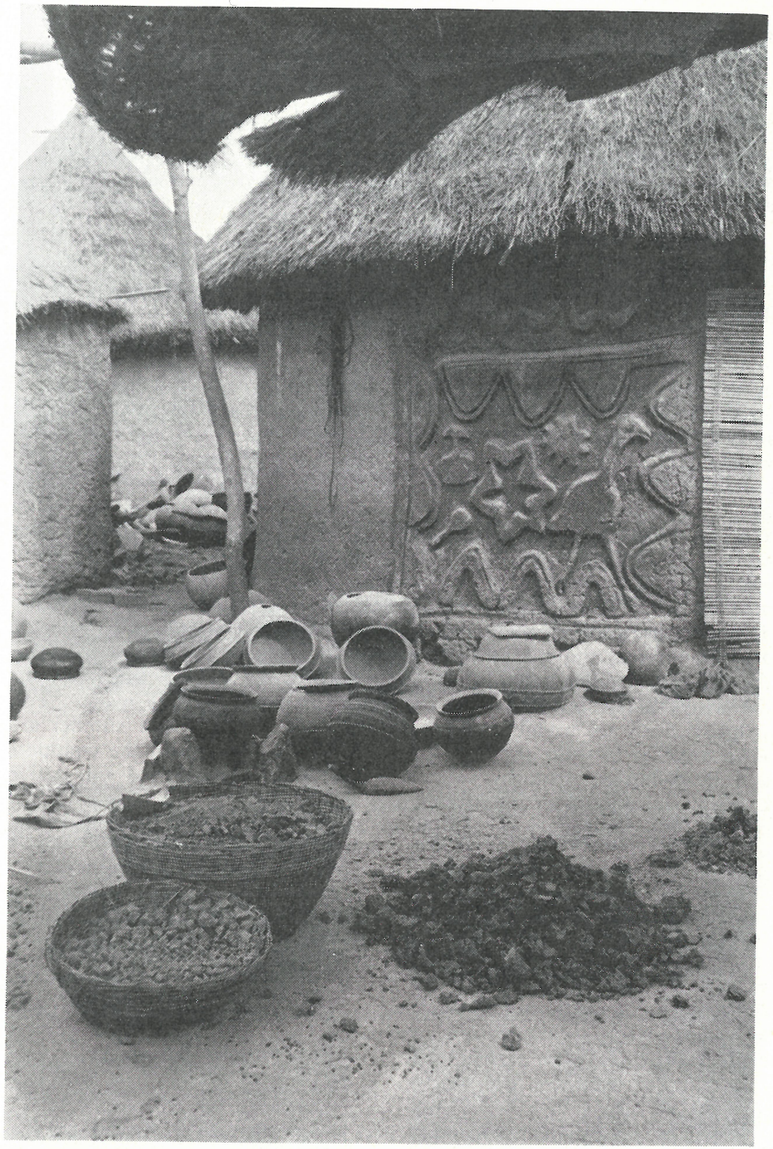
E.H.D.

A Nupe woman potter on Jebba Island with a load of sun-dried pots ready for firing.

Above : *Pots made on Jebba Island. They are of remarkably uniform thickness considering that they are built up by hand without the aid of a potter's wheel, a machine unknown in Nigeria.*



Below : *A black pottery bowl, price ½d., made at Ilorin. Such bowls are intended for cooking food, but being waterproof make delightful flower bowls. The flowers floating in the bowl are those of Plumeria, usually known as "Frangipanni."*



A Nupe potter's compound on Jebba Island. In the foreground are baskets of recently-dug clay.

WEAVING IN NIGERIA: A GENERAL SURVEY

By K. C. Murray
Superintendent of Education

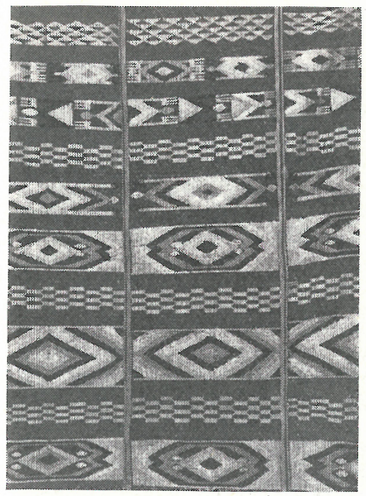
HAND-WOVEN cloth is well known for its superior wearing qualities, and the best, strongest and most durable thread is made by hand spinning with distaff and spindle as used by West Africans.

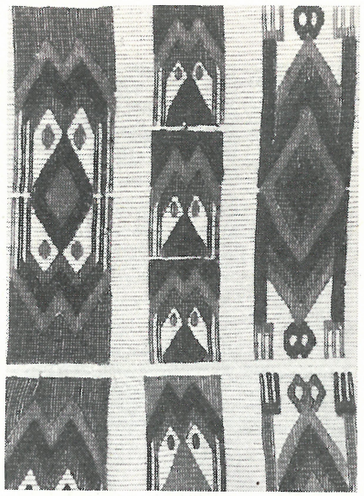
In Nigeria there are two kinds of looms—horizontal and vertical. The horizontal is nearly exclusively used by men, and is seen among most of the Northern people, such as the Hausa, Jukun, Tiv, and Nupe. In the South it is only found among the Yoruba. Its origin in West Africa is unknown. It may have come from Asia through Arabia and been degraded to its present simple and portable form, or it may have been introduced by the Portuguese. Its chief feature is the narrowness of the cloth made on it. Its construction is simple: the heddles for separating the threads and the batten and reed for beating up the weft, hang from the roof of the work-shed. Strings from the heddles connect with pedals resting on the ground, and are connected with one another by strings passing over a pulley which hangs from the roof. By pressing the pedal, one heddle with every alternate thread is pulled down and the other heddle is pulled up, making an opening or shed through which the shuttle can be thrown. The warp, which may be as much as four hundred yards long, is rolled up and attached to a weighted sledge placed about 60 feet from the loom and gradually drawn up as work proceeds. It then passes over a beam which spreads out the threads and makes the tension even; from there it is threaded through the heddles and reed and is tied to another beam which crosses the weaver's lap and on which the cloth is wound as it is made. The strips of cloth are usually only about four inches wide and a number are sewn together to make the toga-like cloth worn by men, and the wrappers and head-dresses worn by women. The cloth is also used for native trousers and is very durable, especially when made of hand-spun African cotton. Many varieties of pattern are made by varying the colour of the warp and most of these have recognized names. Inlaid patterns are also made in some places.

The vertical loom consists of two horizontal beams hung from two uprights and round which are wound the warp threads. This method was used in ancient Egypt and Greece. Strips of cloth up to a yard wide are made, but they are less than three yards long. The cloth is of excellent quality and besides its use as clothing is suitable for table cloths, curtains, and chair covers. The plain native dyes used with it fit in well with modern schemes of decoration.

The vertical loom is usually exclusively used by women among the Yoruba and Hausa, but with the Tiv it is used by men, while with the Ibo and Ibibio it is used by both sexes. The Ibo and Ibibio, however, weave with raffia only. Raffia cloth was originally used for clothing but is now made into various kinds of bags. Harmoniously blended native dyes are used with it, but the imported dyes now also seen are harsh and crude. One small group of Ibo women near the sea weave with European cotton. They probably brought the craft from Benin and it is interesting to note that their patterns are similar to those used by the Yoruba weavers of Ijebu-Ode.

The son of the Alafin of Oyo attending a Council Meeting of the Oyo Native Administration. He is wearing a magnificent native woven cloth and on his feet are embroidered slippers that are also native work.

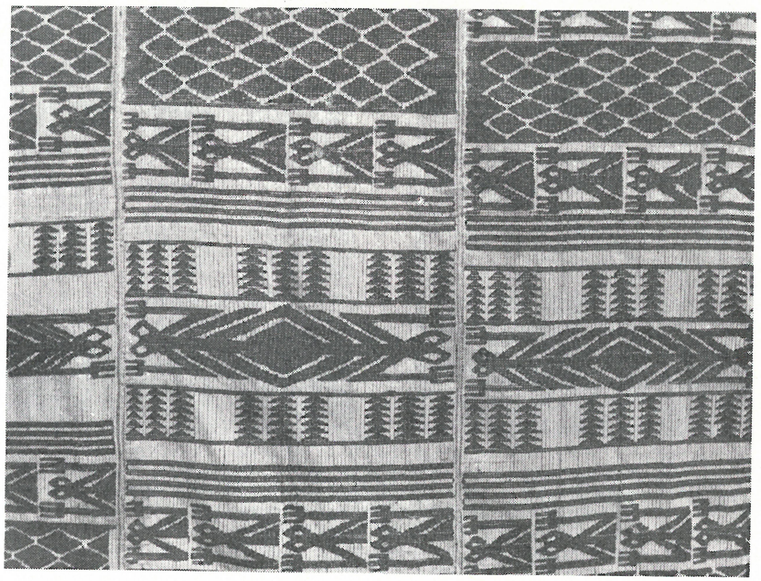




Left: *Portion of an Ijebu-Ode cloth woven in rich colours, silk on cotton.* Right: *Detail of an Ijebu-Ode cloth. For the pattern work an extra heddle device is used through which is threaded each of the black threads of the warp. (These appear as thin dotted lines in the photograph.) Using this special heddle, the black threads are lifted up and the pattern threads are laid beneath them. The pattern thus appears only on one side of the cloth.*

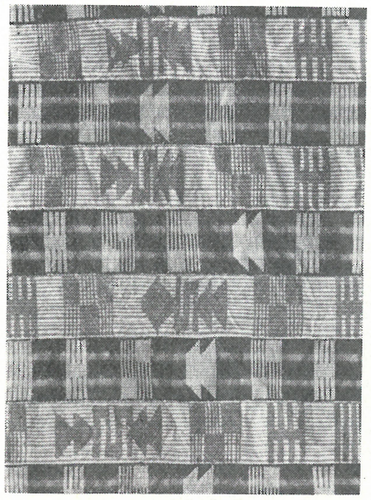
Top picture : *The small daughter of an Ijebu-Ode weaver exhibiting a sample of work from her mother's loom.*

Lower picture : *Portions of three strips of hand-woven cloth made by a woman of Ijebu-Ode. The Ijebu-Ode cloth is very strong and is decorated with beautiful patterns of varying colours woven into the cloth.*



IBO DANCERS AT AWKA

From a water-colour drawing (size 22 ins. x 15 ins.) by C. Ibeto, African Art Master, C.M.S. Training College, Awka.



Two pieces of Ilorin woven cloth. This richly decorated cloth is composed of a number of narrow strips made on the men's looms of the simple type illustrated on page 124. *Careful measurements are made to get the patterns on each strip to correspond.*

ILORIN WEAVING

By J. D. CLARKE

Superintendent of Education

ILORIN, on the border between Northern and Southern Nigeria, shows in its weaving the meeting of two cultures. On the one hand there is the broad strip weaving of the women done on primitive vertical looms. It is a slow process but produces serviceable cloths, about eighteen inches wide or more and some six to seven feet long, which are in great demand among both men and women. This type of weaving has probably been done by the Yoruba since their immigration into West Africa more than a thousand years ago.

On the other hand, there is narrow strip weaving done by men only on a horizontal loom, a much less primitive affair in which is incorporated a mechanically-operated heddle which makes a much greater weaving speed possible. This advantage is, however, diminished by the fact that the cloth woven is only some four to six inches wide and the strips have therefore to be sewn together along their edges to make widths suitable for gowns such as are worn in the Northern Provinces. This type of weaving is undoubtedly a much later introduction and it is remarkable that no attempt seems to have been made to combine the merits of the older and the newer processes, the width of the women's cloth with the speed of the men's weaving. It is the more remarkable in that both processes are flourishing in Ilorin and show signs of ability to adapt themselves to new conditions and requirements. For instance, until some years ago all cotton woven in Ilorin was locally grown and spun, but there is nowadays an increasing use of imported yarn. In some cases imported cotton is used for the warp and the coarser locally spun cotton is used for the weft; in other cases the whole cloth is made of the finer imported yarn and a smoother article is

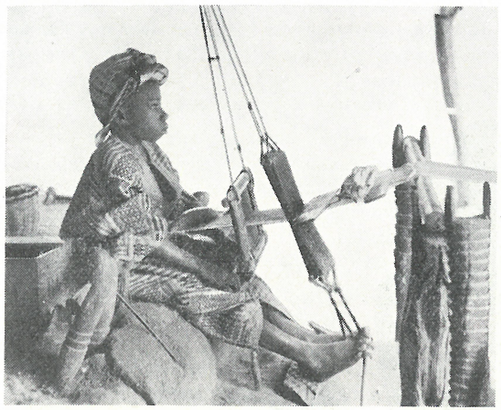
produced. Within the last five years imported coloured silks have been introduced with excellent effect by some weavers in place of the white cotton generally employed for the weft designs used in the decoration of the more expensive types of Ilorin cloth. Specimens of such cloth are on view among the examples of Nigerian crafts at the Empire Exhibition.

As regards design, most of the cloths made in Ilorin present pleasing arrangements of stripes of various widths in blue and brown and white. The brown cotton is sometimes cotton that has been stained in the boll but more generally, in Ilorin, is cotton which has been dyed with an extract from guinea-corn stalks. The excellent blue dye is obtained from the leaves of a shrub (*Lonchocarpus cyanescens*) grown for the purpose.

Although weaving in Ilorin is still a flourishing craft, the standard of the cloth made is often lowered nowadays by the use of cheap and ugly imported dyes and of imported caustic soda as a mordant. This excellent indigenous home industry is also endangered by the regrettable practice of some trading firms which immediately bring out cheap machine-made imitations of the most popular hand-made designs and by the unthinking preference of the African for imported though often inferior goods.

A cloth market beside a bush path, Arochuku, situated 20 miles north-east of Ikot Ekpene. All the cloth shown in this picture is machine-made imported material.

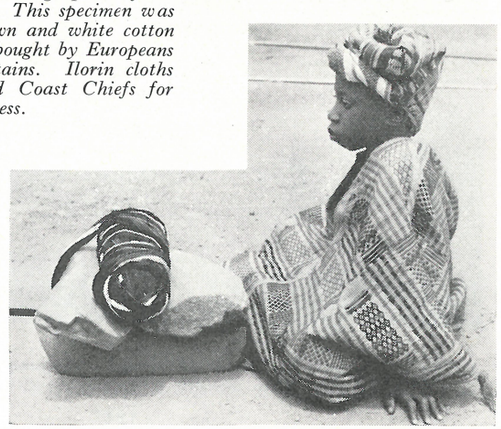
The brothers Aniteye wearing African evening dress. The cloths were woven at Ilorin in rich harmonious colours. The mat was made at Bida.



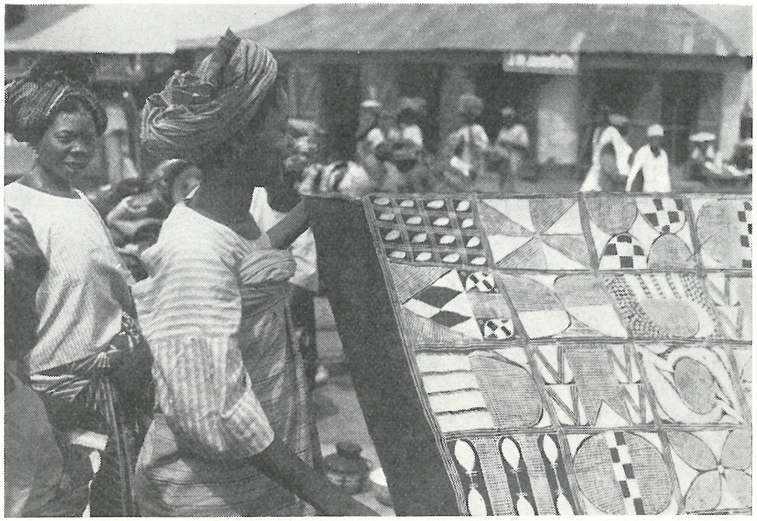
An Ilorin weaver's son learns to weave quite early. This boy is sitting at his father's loom. His arms are resting over the cloth beam ; the banana-like piece of wood just in front of his chest is the shuttle, upside down. Then comes the reed for beating tight the threads of the cloth, and behind it the two heddles ; between them and the back beam are a number of subsidiary heddles which are used to lift up certain groups of threads for making the inlaid patterns.

A young Ilorin weaver holding a sample of his father's work. This has been woven with gold-coloured silk on a brown and white cotton background.

An Ilorin weaver displaying a large piece of his cloth measuring 9 ft. x 6 ft. This specimen was woven in green silk on a brown and white cotton background. Such cloths are bought by Europeans for use as bedspreads or curtains. Ilorin cloths are in much favour by Gold Coast Chiefs for ceremonial dress.



This small boy, the son of an Ilorin weaver, is wearing a cap and cloak of Ilorin cloth. In front of him on a wooden sledge weighted by stones is the end of a warp rolled in a bundle. As work proceeds, the sledge is drawn nearer the loom ; when it is too close more of the warp is let out and the sledge taken back about sixty feet. Parts of two other warps are seen in the background.



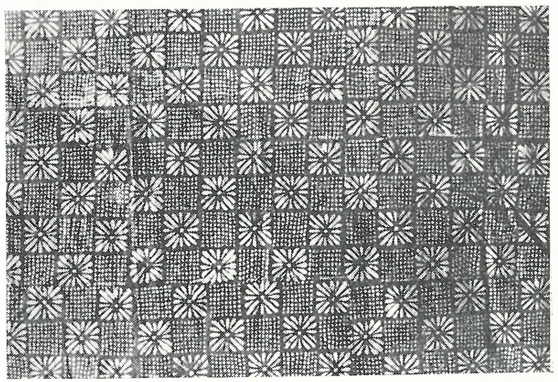
This is a rather uncommon type of Adire cloth. It is called Agunla, and instead of using a stencil the starch is painted on the cloth with a chicken's feather.

YORUBA PATTERN DYEING

By Mrs. F. Daniel

DYEING is practised in every Yoruba town and village, and the large pots of red earthenware are a characteristic feature of every compound.

The Yoruba method of dyeing differs in several important particulars from that of the Northern Provinces. The dye of various shades of blue is prepared from a shrub called Elu (*Lonchocarpus cyanescens Dalziel*) which is said to produce a faster dye than the Baba (*Indigofera tinctoria*) of the Hausa. The process is carried out in pots in the compound, not in dye-pits in the open as in the North, and is exclusively in the hands of the women.



A piece of stencilled cloth. The stencil is a sheet of zinc foil in which the small squares of dots and flowers are repeated several times.

The finished products in dyed cloths are very beautiful and of great variety, and there are two methods used to produce them :—(a) Tying and dyeing (i.e., binding the cloth in such a way as to protect certain portions from exposure to the dye) called Adirẹ Ẹlẹsọ ; and (b) a form of batik (or resist dyeing) produced by cassava starch and stencils and called Adirẹ Ẹlẹkọ.

Both methods are used in Japan and India, and it is believed that they were known to the ancient Egyptians. It is not known how long they have been in use in Nigeria. The Tiv in Benue Province have a primitive form of tied dyeing, but the Ibo and Ibibio to the south do not do any, nor know how to make the indigo dye. Since the Dahomians and other peoples to the west of Yoruba land are not reported to use either method, although they make and use indigo, it would be interesting to know more of the history of the craft and how it is that the Yorubas alone developed both forms to such an extent. It is probable that the stencil method is more recent than the tied, judging partly from the fact that the stencil designs are less traditional and are often adapted from European pictures, but there is no evidence that it was introduced by Europeans. This industry, in fact, seems an example of a craft developing entirely by African skill, and is a contrast to most others which seem to have remained stationary through centuries.

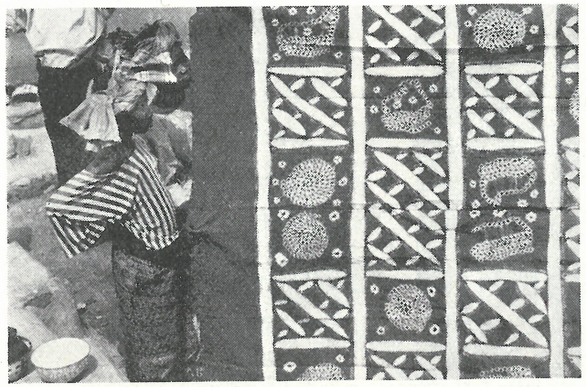
The chief centres of dyeing are Lagos, Abeokuta and Ibadan, but Abeokuta seems to be the Paris of Yoruba land and cloths dyed there are specially sought after for their fast quality and variety of design. They are exported to the Gold Coast and as far south as the Congo. It has been estimated that about £200,000 worth of cloth is dyed every year, and that nearly half the population is occupied in some connection with the trade or the preparation of the dye. Recently the dyers have started to use synthetic indigo and caustic soda with the vegetable dye ; the result is chemically the same.

In Adirẹ Ẹlẹsọ dyeing various methods are used to make the designs. By the Tiv, the cloths are folded and certain portions are tied round with raffia to protect them from the dye. The Yoruba gather small portions of the cloth together into little peaks which are bound round with raffia or cotton. This makes a white spot on the dyed cloth. By a cunning twist of the fingers the spot may be changed into an oblong or square. Smaller spots are produced by tying the cloth round a small seed or stone of the size required. By making long or short or puckered tucks in the cloth with varying sewing, lines, bands or other shapes can be made. Sometimes red cotton is used for sewing ; this stains the cloth, and although it will later wash out gives a finish which may help to sell the cloth, just as does the indigo which is often applied superficially to cloth at the end of the dyeing process in order to give a temporary sheen which is valued by buyers (similarly, pots, which will be at once blackened by the buyer, have patterns painted on them).

A chequered pattern can be made by darning the cloth with fibre from banana leaves. Animals may be represented in this way. A pattern can also be produced by tucks sewn by machine (machine Adirẹ), but this new type, which is done at great speed by boys and young men, is very inferior.

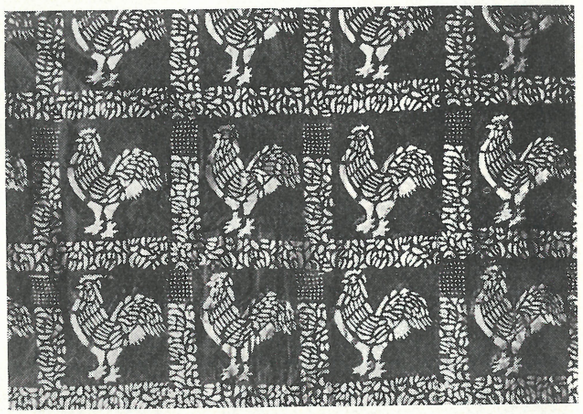
For Adirẹ Ẹlẹkọ dyeing the stencils are cut in zinc-foil by men who make a speciality of this work. The stencil is placed on top of the cloth, and the starch is applied with a flat piece of wood. The stencil is then carefully removed and the cloth is dried in the sun. When drying is completed, the cloth is dipped in the dye pot and when it is the right colour and dry the starch is flaked off. In both forms every pattern has a special name, which makes it possible to repeat an order.

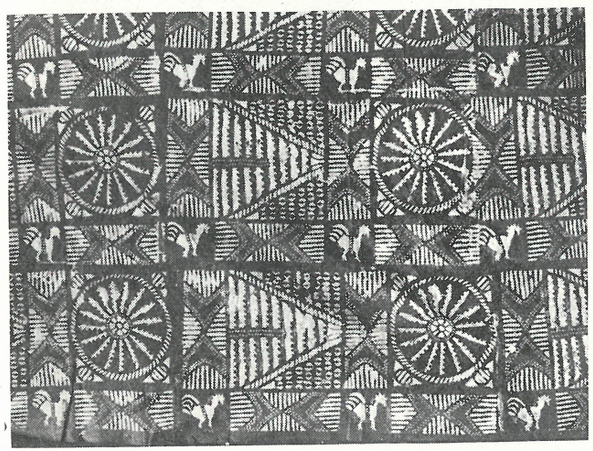
Note :—A little additional information collected by Mr. K. C. Murray and Mr. A. Hunt-Cooke has been added to Mrs. Daniel's article.—Editor.



A tied and sewn cloth from Ibadan. The small dots are made by tying small stones in the cloth ; the larger dots by gathering together small pieces of the cloth into little peaks which are bound round, and the lines and ellipses by making tucks. This work is often done by small girls. The girl at the side of the cloth is wearing an Adire Eleko cloth.

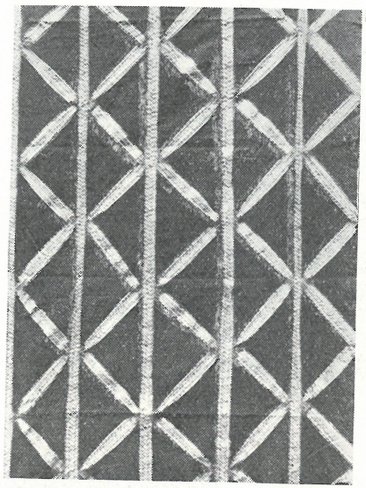
Adire Eleko. This is a piece of stencilled cloth. The stencil unit is composed of two cocks and a border on two sides. It is laid on the cloth, and the holes in it are filled with cassava starch which protects the cloth from the dye.



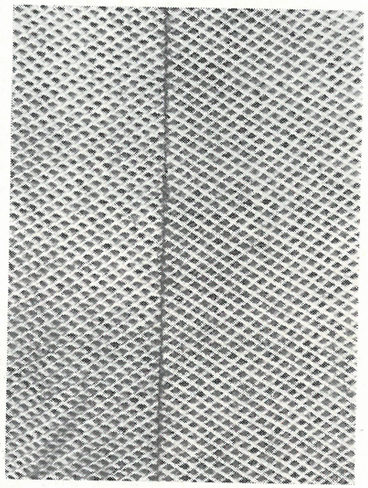


This fine and elaborate stencilled cloth comes from Ibadan.

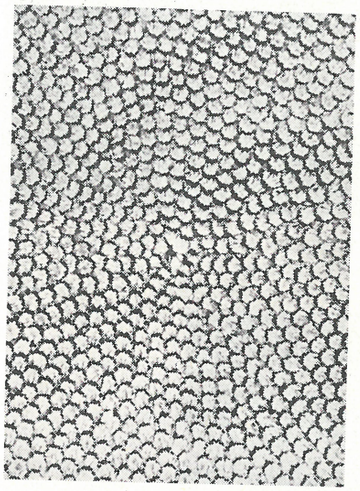
SOME ADIRE CLOTHS



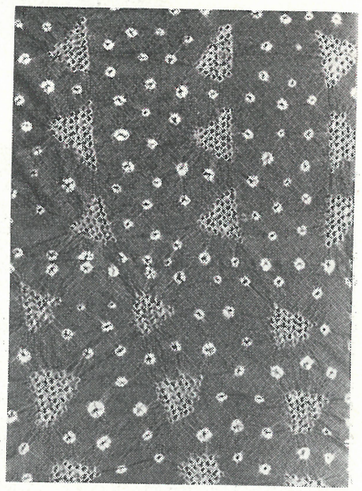
A tied Adire cloth called Adire Elese Aro ("the foot of a lame man").



Machine Adire.

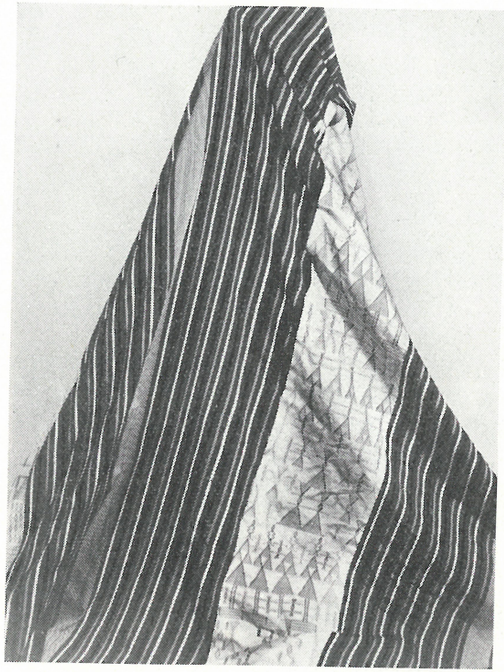


Adire Eleso ; Abeokuta tied dyeing. Each of the small white blobs is made by tying small stones or seeds inside the cloth.

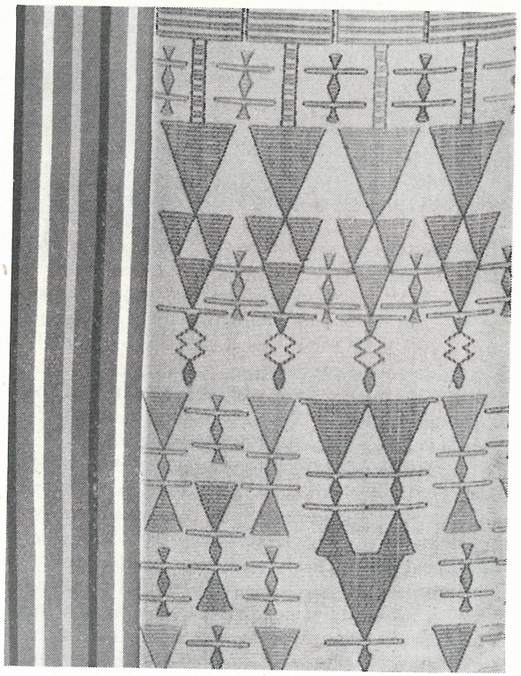


Adire Eleso cloth of the small dot type. The strings which tied the small knobs of cloth have just been removed but the cloth has not yet been ironed.

SILK WORK



A piece of silk measuring about 4 ft. by 6 ft. woven by women of the household of the Atta of Igbirra, Okene, Lokoja Province, Northern Nigeria. Small vertical-type hand looms are used. The thread is very fine and the cloth of a texture akin to that of a medal ribbon. Intricate patterns are woven into the fabric and many colours are introduced. This cloth is, without a doubt, an example of the highest quality weaving to be obtained in Nigeria. It can take its place with the best European weaving.



A close-up view of a piece of silk woven in the palace of the Atta of Igbirra at Okene.

A Nupe embroiderer on Jebba Island.

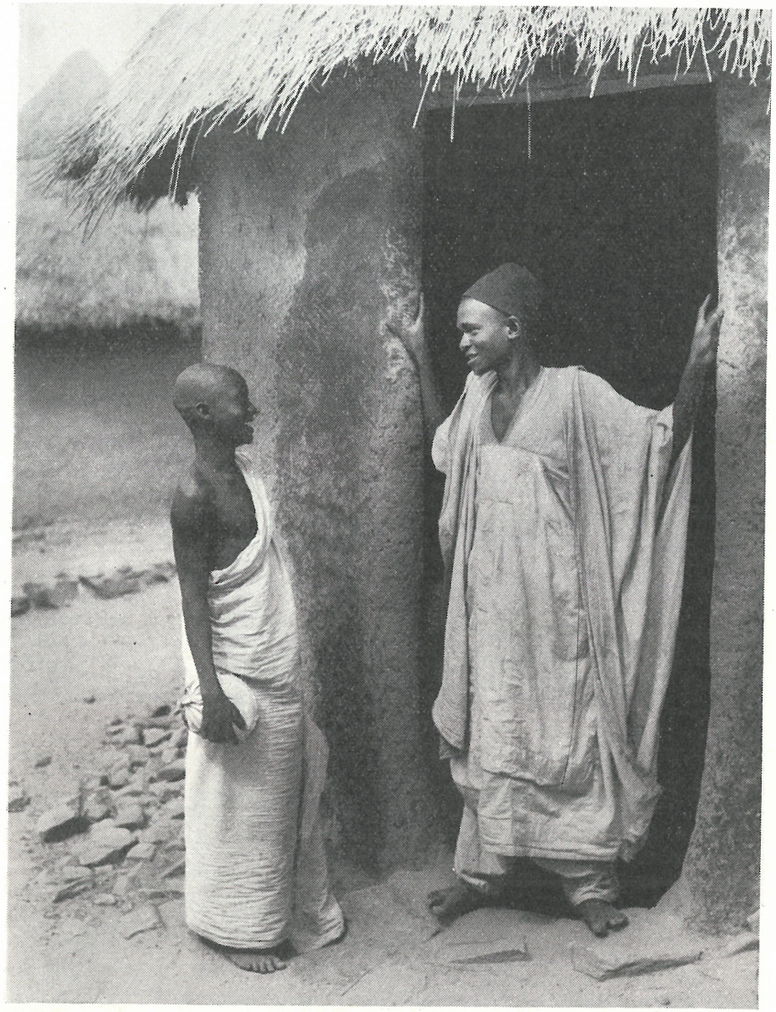
JEBBA ISLAND EMBROIDERY

By Miss S. P. Lantz

ANYONE familiar with native life in Northern Nigeria knows that it is a common sight in every town and village that has accepted, to a greater or lesser degree, the teaching of Islam to see men and boys, singly or in groups, sitting about in the shade doing heavy embroidery work on the long flowing gowns that are worn on dress-up occasions. I have always been greatly intrigued by the geometrical figures used for the embroidery designs on these gowns. The workers draw them free-hand on the cloth, using a wooden pen and native ink. It looks very simple until one tries it. These figures are not necessarily Moslem emblems, but are used for this work because Moslems consider it a sin to copy anything from nature or from life. The gowns are worn by pagans as well as Moslems, but most of this work is done by mallams and their pupils, and many of them are very quick and clever at it.

Several years ago, in casting about for some spare time employment for the pupils of our elementary day school which would enable them to buy books and other necessary equipment, I began to experiment with these designs, drawing them on the native cloth and letting the boys embroider them and then make them up into cushions and table runners. From the first the venture proved successful and other lines have been added, such as tea cloths and luncheon sets. We have kept almost entirely to the native designs and stitches. The double-buttonhole stitch which is used for most of the outlining has always been a source of wonder to any ladies who have examined the work, and I have never found any who could duplicate it without being taught. There are several other stitches used also that are peculiarly native.

The project has not developed to large proportions for two main reasons: First, it has had, of necessity, to take a very subordinate place in a pioneer missionary's programme, since there are so many other things of greater importance to take up one's time and attention. It takes time to transfer

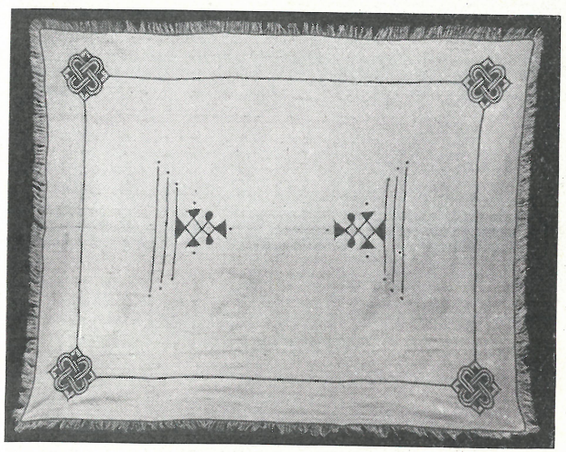


A conversation at the entrance to a compound on Jebba Island. Each compound has a round, neatly-thatched entrance porch.

the designs to the cloth. Cut-out stencils are used for most of the patterns, but while there must be a fair degree of accuracy in a design used on a cushion or table cloth, the lines must not be too stiff and straight or the artistic effect will be spoiled. Much personal supervision must therefore constantly be given to the work. Secondly, although the boys and young men doing this work now receive more than enough to buy school books, we have limited this aid to those who are at least sufficiently interested to attend the school with some degree of regularity, and as yet, Nupe youths generally are not clamouring for higher education. In 1937, the project was discontinued for a time, due to the pressure of other duties, but even so, the receipts from work sold amounted to over £29. For publicity given to the work, we are largely indebted to our neighbour missionaries across the river.

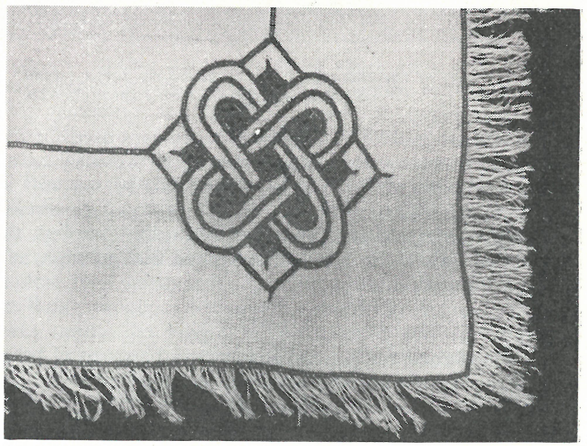
A Jebba Island embroiderer intent on his work.

[*Anyone wishing to purchase Jebba Island embroidery should write to Miss S. P. Lantz, The Mission House, Jebba Island, Jebba, Nigeria.—Editor.*]

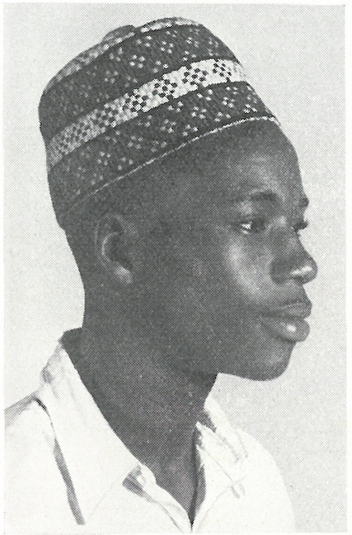


A tea cloth. Material spun and woven at Kano. Embroidered in blue and brown by men embroiderers on Jebba Island. The design is similar to that often embroidered on Hausa robes.

A close-up photograph of one corner of the tea cloth.



EMBROIDERED CAPS

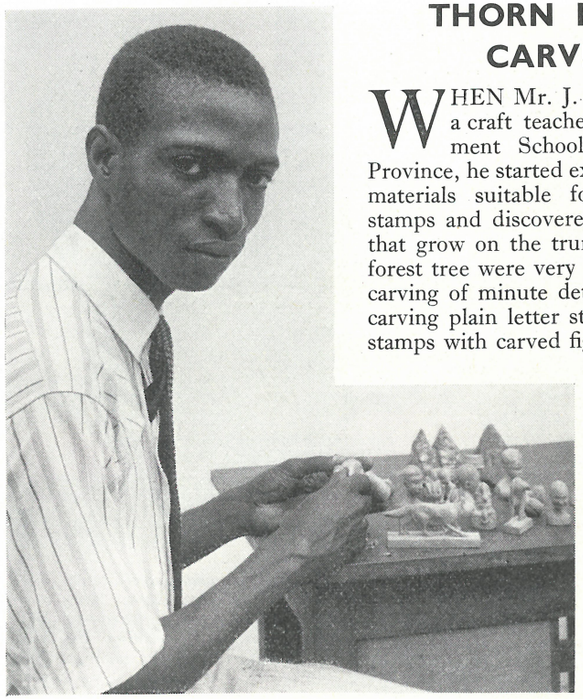


A silk cap from Bornu Province, Northern Nigeria. Edward Ojuku, an Ibo lad, kindly acted as the photographer's model.

A pink velvet cap embroidered with gold and silver thread by Rufus Awojodu. The young Ibo lad, Edward Ojuku, wearing the cap, is learning the art of scientific instrument making.

Mr. Rufus Awojodu (right) of Ife decorating a dark blue velvet cap with gold and silver embroidery.

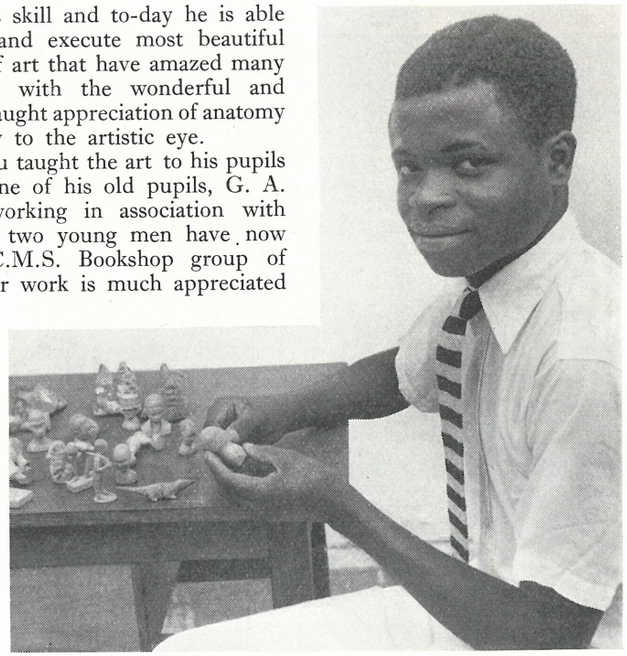
THORN FIGURE CARVING



Mr. J. D. Akeredolu.

WHEN Mr. J. D. Akeredolu was a craft teacher in the Government School, Owo, in Ondo Province, he started experimenting with materials suitable for carving name stamps and discovered that big thorns that grow on the trunk of a particular forest tree were very well suited to the carving of minute details. Starting by carving plain letter stamps, he evolved stamps with carved figure handles; this developed his skill and to-day he is able to originate and execute most beautiful little works of art that have amazed many medical men with the wonderful and entirely self-taught appreciation of anatomy and are a joy to the artistic eye.

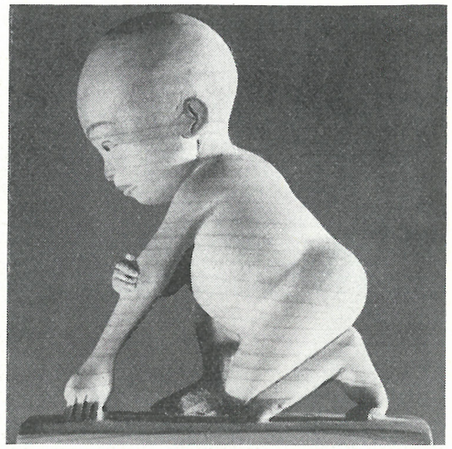
Akeredolu taught the art to his pupils and to-day one of his old pupils, G. A. Aghara, is working in association with him. These two young men have now joined the C.M.S. Bookshop group of artists. Their work is much appreciated



Mr. G. A. Aghara.

A thorn figure carving by J. D. Akeredolu. Reproduced about twice actual size. The little girl is shown wearing a Yoruba adire cloth.

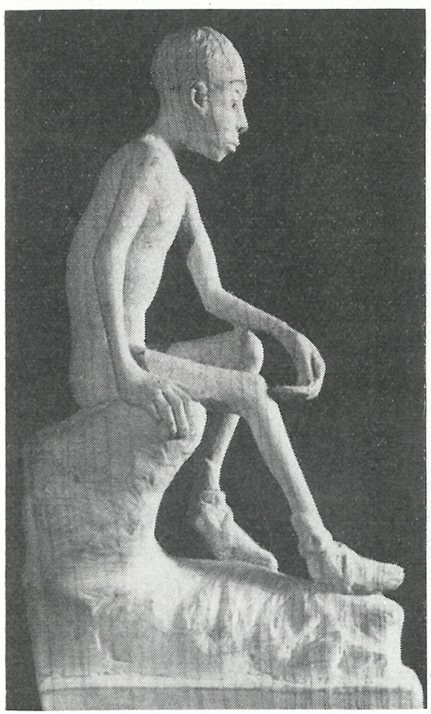
by Europeans and requests for their studies of Africans have been received from many parts of the world. Both carvers possess the power of such acute observation of the little details of everyday life that as they carve they have no need of living models posed before them, nor of preliminary modellings in clay. This is a power possessed by very few European carvers.



The Baby.

A small pocket knife is the only tool used in the carving of the thorn figures. The thorns are conical in shape, 2 ins. to 4 ins. high, and at the start look most unpromising material to carve from. Three of them can be seen at the back of the table in the photograph of Mr. Akeredolu on page 134.

Work from both carvers can be purchased from: The Manager, C.M.S. Bookshop, Lagos.



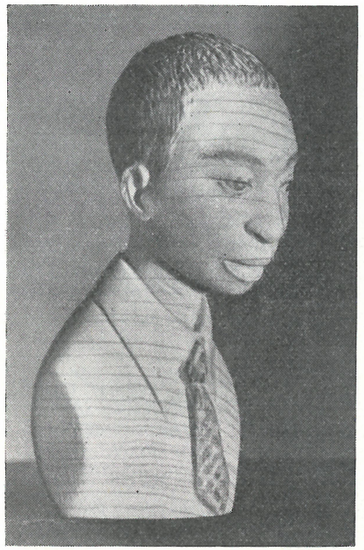
The Athlete resting.

Contemplation. A carving showing one of the many styles of African hair dressing.

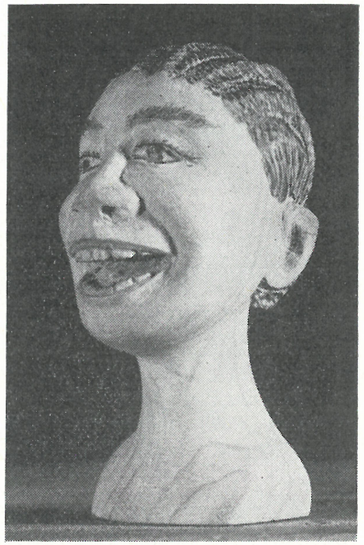
The thorn figure carvings shown on this page are reproduced actual size.

IBO MUSICIANS AND DANCERS

From a water-colour drawing (size 15 ins. x 11 ins.) by C. C. Ibeto, African Art Master, C.M.S. Training College, Awka.

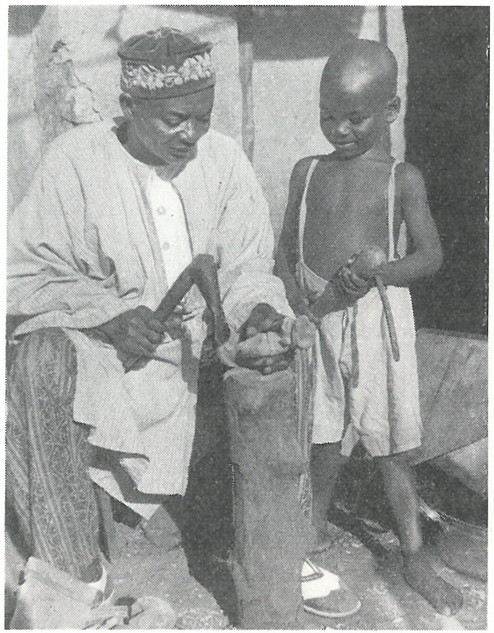


A portrait study.
(Actual size.)



The Laughing Woman.
(Actual size.)

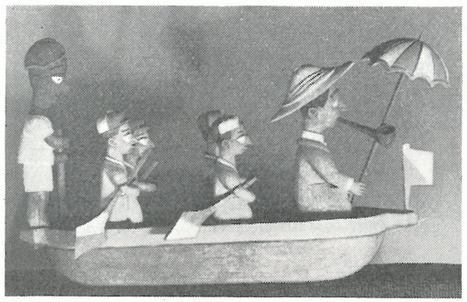
Father and Son.
(Twice actual size.)



SOFT WOOD FIGURE CARVINGS

Mr. Thomas Ona, an Ijebu-Ode carver, living at 53 Tokunboh Street, Lagos, giving his little son a carving lesson. This carver produces quaint little wooden figures and caricature groups much appreciated by Europeans as reminders of Nigeria.

Wooden figures carved by Thomas Ona. An African chief in the centre with two friends. Many of the portions such as caps, pipes, stick and umbrella are removable. The figures are brightly coloured and about 9 ins. high.



Carving by Thomas Ona. A caricature of a District Officer proceeding on tour by canoe. Length 12 ins.

WOOD-CARVING: its Place in the Cultural Life of the African

By K. C. MURRAY

WEST AFRICA is famed for its wood-carving. Roger Fry, the most important English art critic of this century, wrote: "We have the habit of thinking that the power to create expressive plastic form is one of the greatest of human achievements, and the names of great sculptors are handed down from generation to generation, so that it seems unfair to be forced to admit that certain nameless Africans have possessed this power not only in a higher degree than we have at this moment, but than we as a nation have ever possessed it."

Nigeria, although rather neglected by students of African art, can show several important centres of carving which did work fully justifying Roger Fry's statement. These are mainly in the Southern Provinces, since lack of suitable materials prevented much carving being done in the Savannah country of the north. There are still many carvers existing in the south, but owing to lack of practice and incentive the standard of work except in the case of a few individuals is going down.

Of the different styles, Yoruba is the best known. It shows vigorous shapes tinged with realism and a rather robust humour. The greater part of the old work was connected with religion and therefore the advent of Christianity and education has had a damaging effect. Another important part, moreover, of the carver's livelihood has been largely lost, for now trained carpenters usually make the doors, verandah posts, stools and boxes and other furniture that used to be made by carvers with adze and chisel. The Yoruba carved doors are richly decorated with panels illustrating legends and incidents of life, and together with the carved pillars might well be used on modern African buildings.

Benin is another centre, but it is better known for its brass work than its carving. Some Benin workers, however, specialise in the carving of ebony figures, ivory tusks and decorative panels. In spite of the existence of a few good carvers, its work is falling in repute. It lacks local support and therefore carvers deliberately do careless work for quick outside sale; it has, moreover, lived too long on its old traditions without any creative development.

East of the Niger, carving is on the whole in a more healthy state. A local demand still exists but unless a change in the attitude of missions and educational authorities occurs this will not last much longer. Most of the work is connected with dances and secret societies and shows much imagination and sensitiveness to form. Among the Anang in Ikot Ekpene masks and head-dresses are made in large numbers for the Ekpo and Ekong societies but modern fashion for prettiness has led to a loss of forcefulness. There is also a fairly steady demand for wooden bowls, mortars, spoons, combs, and looking-glass frames and other articles of domestic use. The Ibo town of Awka is well known but its carving, too, is suffering from the lack of a local market, and only a few old men are now working. Magnificent panels and doors covered with semi-geometrical patterns are made but very few of the educated inhabitants have them. Awka also specialises in stools which are made for men who have taken titles in the local societies.

The future of Nigerian carving depends on local support. If the educated would make use of it on buildings or in their houses and the old dances were kept up, its continued existence would be assured.

YORUBA WOOD-CARVING

By J. D. Clarke
Superintendent of Education

WOOD-CARVING appears to have been until recent times a very flourishing craft among the Igbomina and Ekiti sub-tribes of the Yoruba people. Living as they have done among the fringing forests of Northern Ondo, Ọyọ, and the southern parts of Ilorin Province, they have had ample supplies of suitable timber. It has survived longer in those parts of Yorubaland by reason of their seclusion from the influence of Mohammedan priest and Christian missionary, both of whom have frowned on the old craft because of its intimate connection with paganism. Now that the country has been opened up generally, wood-carving is in danger of dying out entirely. The old religious ideas are passing away and the African has not yet realised that his own art is a far more worthy decoration of his churches and other buildings than the tawdry imitations of European furniture which he buys. Forestry regulations also are said to have had the effect of discouraging the few carvers who might still have carried on their trade.

One of the best of the surviving Yoruba carvers is Bamgboye of Iloffa in Ilorin Province, some of whose work is on view among the examples of Nigerian Crafts at the Empire Exhibition. His carving is remarkable for its technical efficiency ; in contrast with so much carelessly executed carpentry in modern Africa, his work stands out by its clean finish. A rasp is the favourite tool of the native carpenter ; sandpaper and putty his indispensable materials. Bamgboye will have none of such things ; a sharp adze, a sharp knife and a few chisels are his only tools.

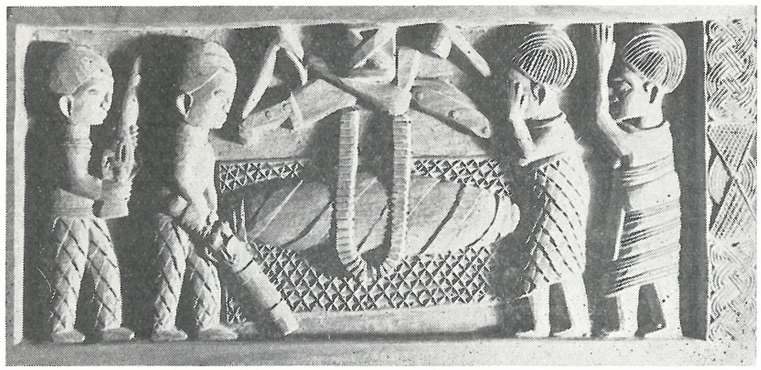
On the other hand, his art is strictly conventional. Like many other African carvers, he works to a formula. To carve a head is a matter of following certain rules ; you begin in a certain way and proceed from cut to cut in a prescribed order ; and the result is almost always the same, a face with an air of serene dignity but completely lacking in individuality. Bamgboye cannot carve a portrait. Even the decorative figures which he carves on stools and trays are conventionalised representations of cowries, birds' eyes, sandals and so on. He finds difficulty in breaking away from such stereotyped subjects to depict scenes from life on a panel. At the same time he enjoys such experiments and appreciates the results.

That there is still plenty of latent Yoruba talent, despite the present-day neglect of carving in schools and elsewhere, is shown by the work of Bamgboye's pupils at Omu School in Ilorin Province. Some of the boys, indeed, while they have not yet acquired his technical efficiency, have shown far more imaginative freedom in design than their instructor. Yoruba carving, like other African crafts, may be fated to disappear as a result of its contact with a materialist civilisation, but there is no reason why it should and every reason why responsible Africans should encourage it to find new life in the homes and institutions of the new Africa.

A YORUBA CARVED WOOD WALL-PLAQUE

A wall-plaque by Bamgboye of Iloffa. The three panels are carved on a mahogany plank about four feet long. The scenes from right to left represent the birth, life and death of a hunter. Two of the panels are illustrated on a larger scale below.

Centre panel: *Enjoying life : the village chief wearing necklaces and holding fly whisk with musicians and friends.*

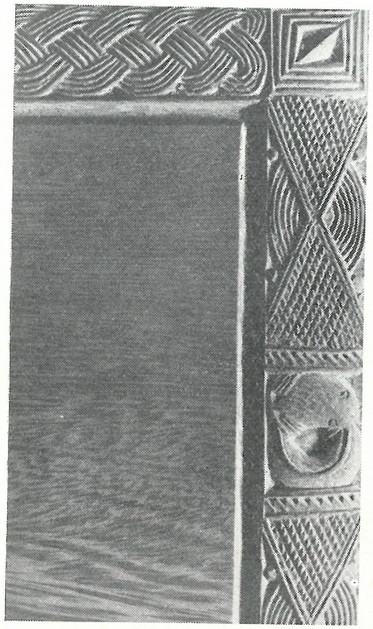


Left panel: *Death : the wives are mourning and friends are firing dane guns. The body, wrapped in a cloth, is lying on a mat. Above it are some of the dead man's possessions : a hoe, matchet, axe, pocket knife, pipe, carved stool and waist band.*

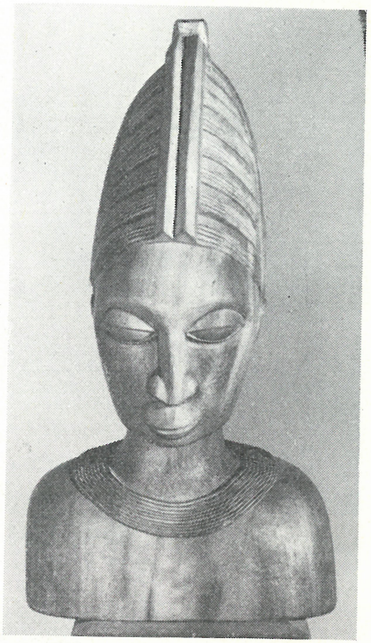
IFA TRAYS

Front view of a woman holding a tray carved out of iroko by Bamgboye of Iloffa, Ilorin Province. Trays of this type have been made for hundreds of years by the Yoruba in connection with divination and are called Ifa trays.

Side view of the same tray. Every detail of this work shows what a splendid craftsman this carver is.

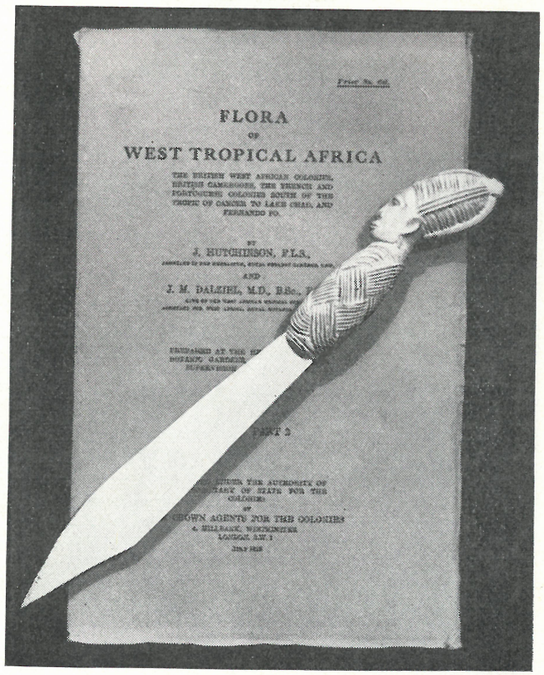


A corner of a bread board carved in iroko. This is an adaptation to modern use of an ancient design. Ifa divining trays are made with similar border patterns.



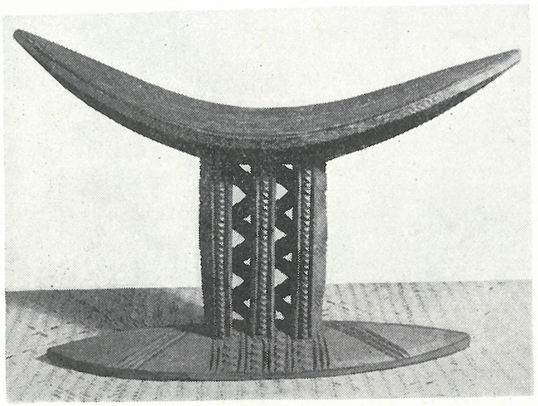
A dignified iroko carving representing the head of a Yoruba woman. (Height : 16 ins.).

Three more examples of Bamgboye's work



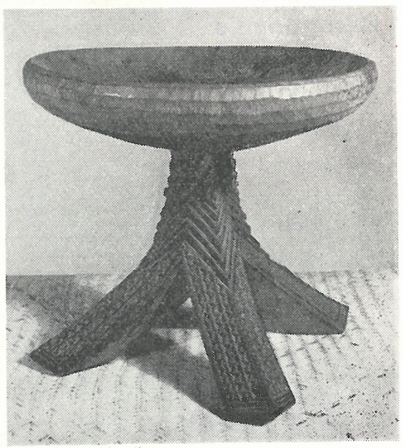
A paper knife. The handles of Bamgboye's tools are decorated in this way.

CARVED STOOLS

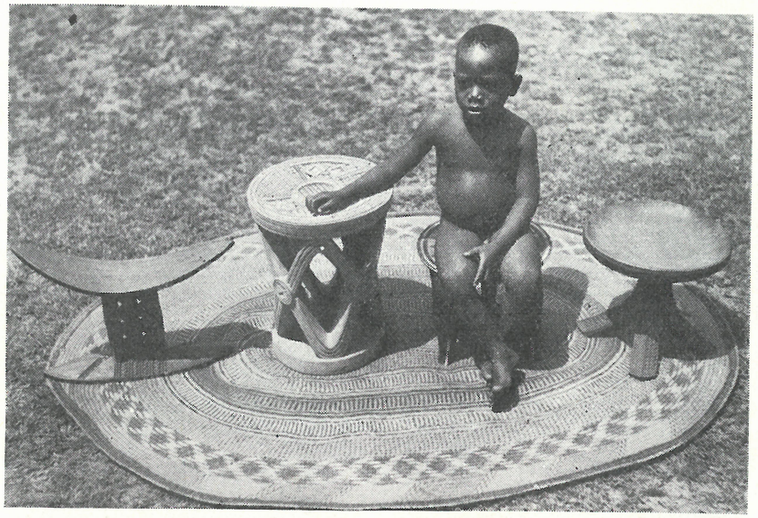


A beautiful Awka stool, carved out of iroko, for men holding the Aghalija title. A crescent-shaped seat like this is common to many West African stools from Ashanti to the Congo.

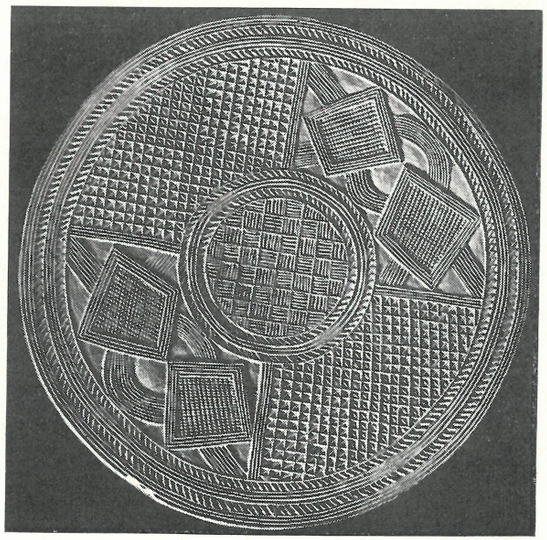
A stool carved in camwood by A. P. Umana, of Uyo, Calabar Province. This is an original design based on an African tradition.



An Awka stool carved out of iroko. This type of stool is used by men who have taken the Aghalija title. There are about five types of Awka stools.



Four carved wooden stools. The stools on the right and left were made at Awka, and are illustrated on a larger scale on the opposite page. The second stool from the left was carved by Bamgboye, and the top of this stool is shown in the bottom picture. The little boy is sitting on a four-legged Nupe stool. The mat was woven at Bida.



The top of a stool carved by Bamgboye, decorated with traditional Yoruba patterns.

BENIN CARVINGS

Specimens of
Mr. Erhabor's work

The front of a mahogany "tall boy" 3 ft. 6 ins. high.

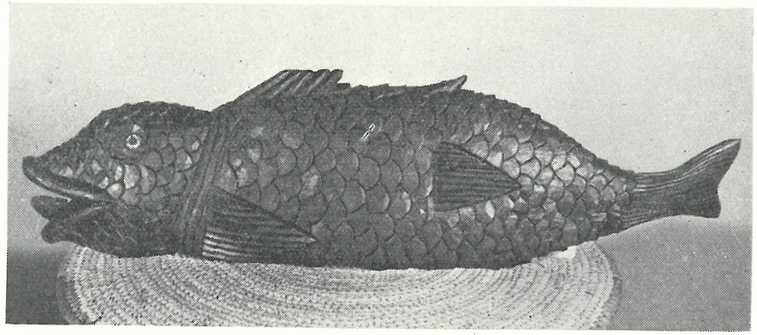
Back view of the "tall boy."

Front view of chest. Measurements: 2 ft. 9 ins. x 1 ft. 3 ins. Representation of The River Goddess.

Mr. H. I. Erhabor (Benin carver), 175 Igboshere Road, Lagos, carving a panel for a chest. His little daughter observing the progress of the work. Benin carvers use small chisels for carving their panels. A Yoruba carver would use a knife.

The end of a chest carved in Sida (West African Golden Walnut). End measurements: 1 ft. 3 ins. x 1 ft. 6 ins. The figure with snakes represents the messenger of death.

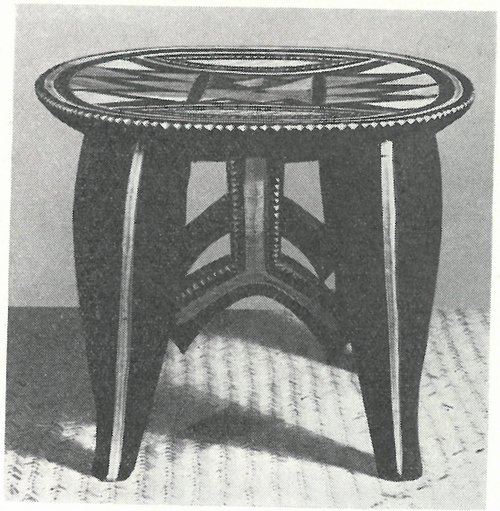
Front view of a cupboard carved in ebony (3 *ft.* x 2 *ft.*) *by Igbolovia Ida of Benin.*



A fish carved in ebony by Igbolovia Ida, a very skilled Benin carver living in Lagos. Ida keeps to the Benin style of work but has created some new designs.

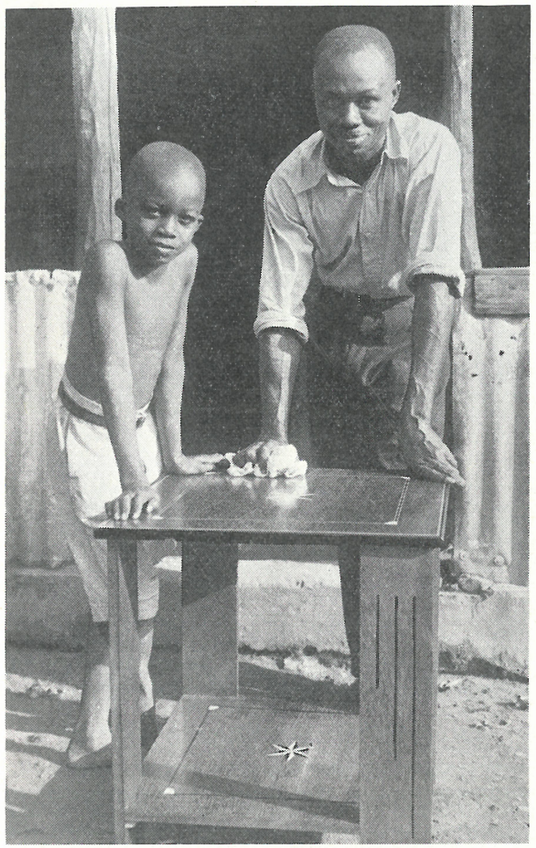
AWKA and NUPE CARVINGS

Awka craft work used for the decoration of a European bungalow. The designs are traditional and were in use long before Europeans came to Nigeria. The ebony staff leaning against the wall and beautifully decorated with brass and copper wire has been adapted from a design favoured by Awka chiefs. Awka wood carving can be purchased through The Principal, C.M.S. Training College, Awka, Nigeria.



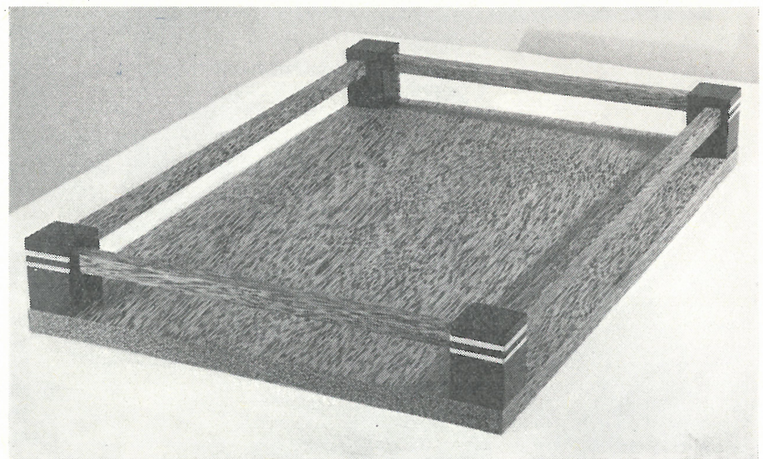
A Nupe stool carved in hard wood. This is typical of stools carved in the villages occupied by the Nupe people on the banks of the Niger in the neighbourhood of Jebba. To carve such stools, some of which have eleven legs, out of a single block of hard wood requires considerable skill. The wood is stained black before carving the decoration.

INLAY WORK



Some examples of the fine craftsmanship of Mr. J. Ameho, of 44 Broad St., Lagos.

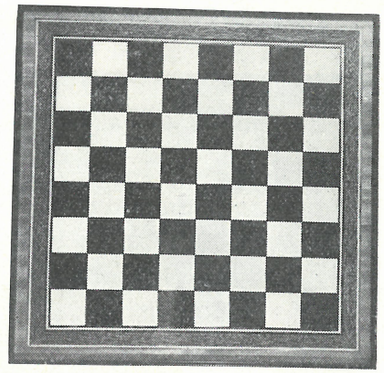
Mr. Ameho and a young apprentice giving a final wax polish to an inlaid iroko wood table. Mr. Ameho's workmanship is perfect. It is practically impossible to find a fault. His inlays are probably accurate to a thousandth of an inch. He was born and trained in Togoland.



A tea tray measuring 1 ft. x 1 ft. 4 ins. made of coconut wood. The corner posts are of ebony inlaid with ivory.

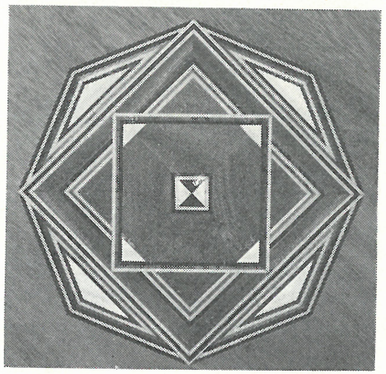
More examples of Mr. J. Ameho's inlay work.

Chess board 1 ft. 7 ins. square inlaid with ivory and ebony squares. The decorative border is in camwood, ivory, ebony, iroko and orange wood, with a raised ebony edge all round.

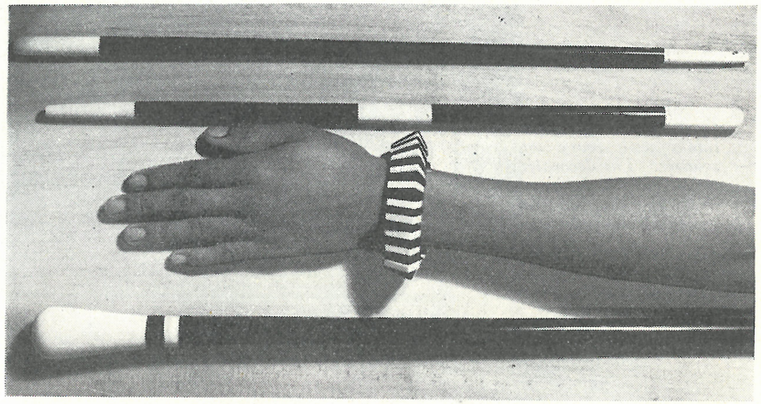


A corner cupboard made of iroko. The top is inlaid as shown in another illustration (see below). The centre panel is made of five $\frac{1}{4}$ in. thick pieces of iroko cleverly arranged to show the full beauty of the grain. The workmanship is so perfect that on closing the door the air inside is compressed to such an extent that it pushes open the drawer.

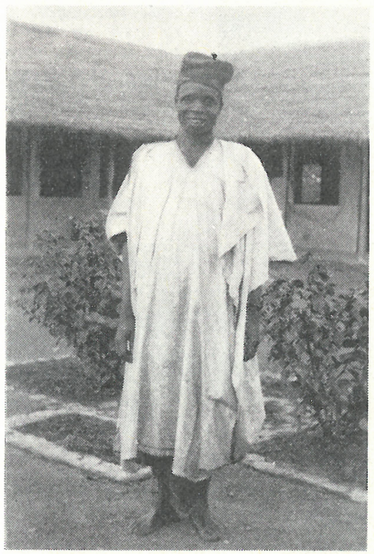
Inlaid detail from the top of the corner cupboard illustrated above. The inlay is in ivory and ebony, orange and camwood.



OBJECTS IN EBONY AND IVORY



Ivory and Ebony work by A. K. Mihledo, No. 2 Lake Street, Lagos. Conductors' batons or swagger sticks, a bangle and a walking stick. The sticks are highly polished and well balanced, making them delightful objects to handle.



Photograph by J. D. Clarke.]

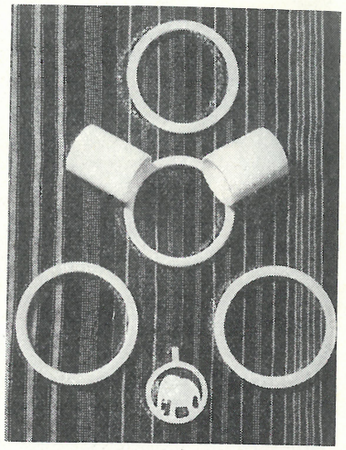
BAMGBOYE
one of the finest of living Yoruba craftsmen.

Readers interested in Bamgboye's work, of which several examples are illustrated in preceding pages, should read "Omu : an African Experiment," by J. D. Clarke. Published by Longmans, Green & Co., Ltd. (5s.).

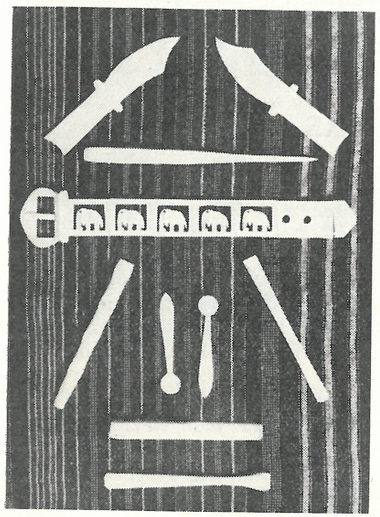
IVORY WORK

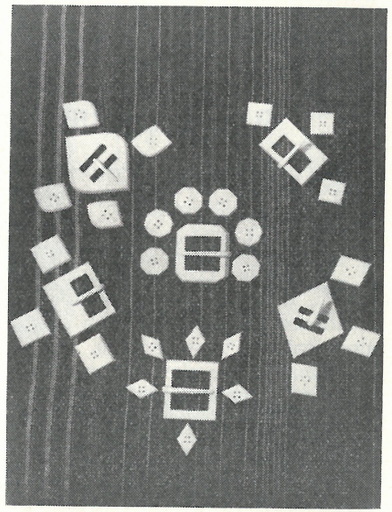
by A. K. Mihledo, No. 2 Lake Street, Lagos. The backgrounds to the first four photographs are African hand-woven cloths.

Necklaces of ivory beads with elephant pendants.



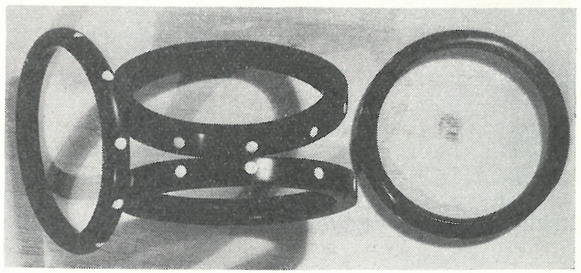
Armlets, napkin rings and pendant.

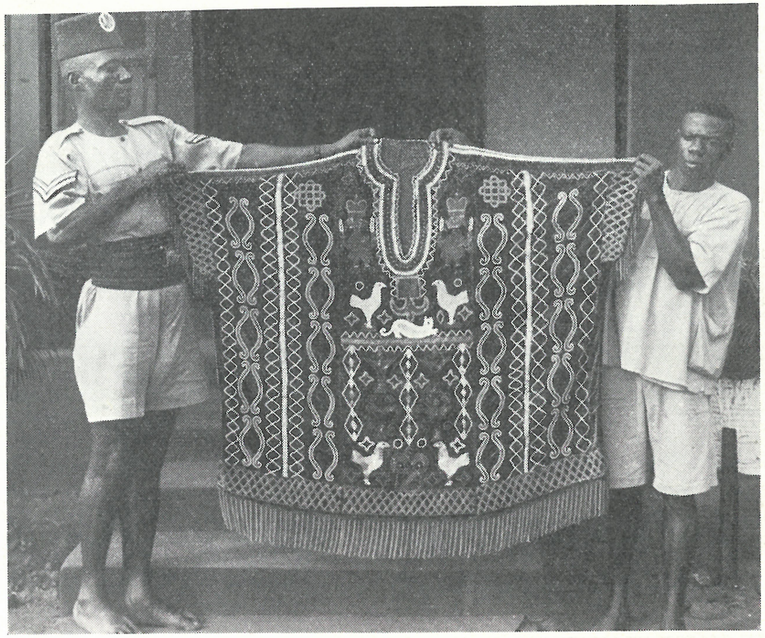




Above : (*Left*) *Paper knives, penholder, armlet, salt spoons and cigarette holders.* (*Right*) *Sets of buttons and buckles.*

Below : *Armlets of ebony inlaid with ivory.*





A ceremonial bead-embroidered robe belonging to Oba Alaiyeluwa Gbelegbuwa II, Awujale of Ijebuland.

BEAD EMBROIDERERS OF REMO

Compiled from information supplied by THE REV. W. F. MELLOR
Methodist Mission, Shagamu, via Lagos

ODUDUWA, the first ruler of Yoruba, gave, according to tradition, beaded crowns to his sixteen sons who became the rulers of the different Yoruba states. Now, although it is reported that other chiefs are trying to use such crowns, the rulers of these sixteen states are alone entitled to wear them, and on their crowns are worked sixteen birds representing the sixteen founders.

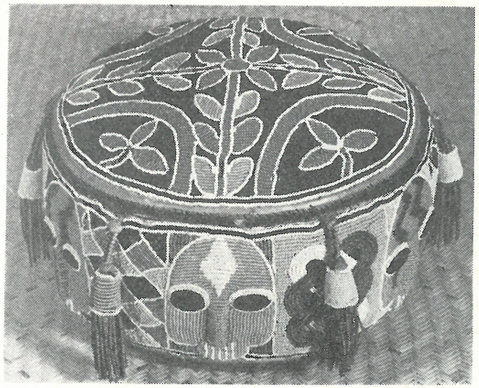
In Ijebu Ode Province the crowns are made by the members of one family who are descended from Agbẹja of Imodu Jade in Ijebu Ode. Agbẹja's son married a woman of Iperu Remo and the grandson, Odụṣina Jagun Ọṣinọwọ Lapenni, who apparently lived about eighty years ago, is considered the founder of the work in Remo where there are now about five craftsmen. Beadworkers in Shagamu and Ikene are said by some people to be recent interlopers.

The workers carefully guard their work, and do it either in the palace of the chief, or more or less secretly in their homes. Women are not allowed to do the work, possibly because if they did, it might get introduced into the country of their husbands. It is said that unauthorised workers would become blind and deaf.

The crowns, which used to cost twenty thousand cowries and might take six months to make, consist of a basket framework, shaped in olden times like a cone, covered with cloth on which are sewn beads in various traditional designs which the expert workers carry in their heads. Cardboard is now sometimes used for the frame instead of the basket, and there is more variety in the shapes of the crown.

The Akarigbo of Ijebu Remo photographed at Shagmu in a richly-decorated bead-embroidered robe.

Besides crowns, there are also made boots (*Bata Ilẹkẹ*), which reach to the knees and are covered with beads; staves (*Ọpa Ilẹkẹ*), which are used by state messengers; fly whisks (*Iru Kẹrẹ*), such as that owned by Chief Muleoruwa of Ijebu Remo; royal beaded caps (*Ojewe*) and gowns (*Ẹwu Ilẹkẹ*). The present Akarigbo of Ijebu Remo has a gown of this kind which is said to have cost £150.

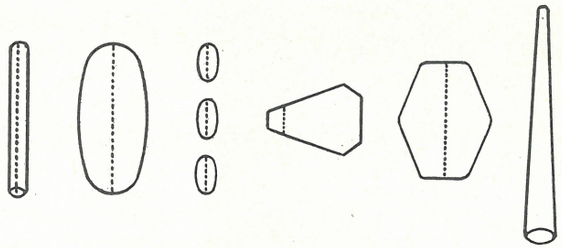


A bead-covered footstool lent to the Empire Exhibition, Nigerian Pavilion, by the Oni of Ife. The footstool can be seen in the illustration on page 91.

ILORIN STONE BEAD MAKING

By J. D. CLARKE
Superintendent of Education

UNTIL about fifteen years ago Ilorin town, on the border between the Northern and Southern Provinces of Nigeria, was the centre of a thriving stone-grinding industry. According to tradition the craft was introduced by refugees from Old Ọyọ, the ancient Yoruba capital which was sacked and abandoned about a hundred years ago. At the height of their prosperity there were possibly as many as two hundred men regularly employed; nowadays it is a part-time occupation for a fifth of that number. The decline is primarily due to a change in feminine fashion largely consequent on the introduction of Christianity into Southern Nigeria. The new religion has to some extent unfortunately fostered a contempt for everything connected with the old days. So now the smart women of the coast scorn the beautiful reddish-brown stones which went so well with their chocolate skins and the traditional blue cloths of the Yoruba. Instead, they prefer to wear cheap imitation gold earrings or Japanese bead necklaces.



1 2 3 4 5 6

(1) *Okun (string) strung as necklace;* (2) *Potupotu. Large oval beads worn singly;* (3) *Oru. Small oval beads strung in numbers.* (4) *Bebebebe. Pendant;* (5) *Elegun (having corners) resembles Potupotu but the section is roughly square;* (6) *Kundi. Unbored, is worn inserted in holes in the lobe of the ear.*

The accompanying sketch shows the five commonest types of bead and the round peg produced by the stone grinders. The material used is a hard red stone which is obtained from the French Niger territory to the west of Sokoto. This is split and roughly shaped with a little chisel. If the fragment is to be made into a bead it is then held firmly with the toes while the hole is bored. This is a very tedious business. It is done by rapidly tapping a slender piece of steel (the drill) with a small hammer, the drill being twirled between the finger and thumb of the left hand meanwhile. When the hole is started, a drill having a point about 1/16th of an inch wide is used, but as the hole progresses smaller drills are used. The drills are made from scrap tool steel and palm oil is used as a lubricant during the drilling. A worker will have as many as sixty drills set out in front of him and as they become blunt they are put on one side to be sharpened again by a blacksmith. It takes more than three hours to drill a hole one inch long.

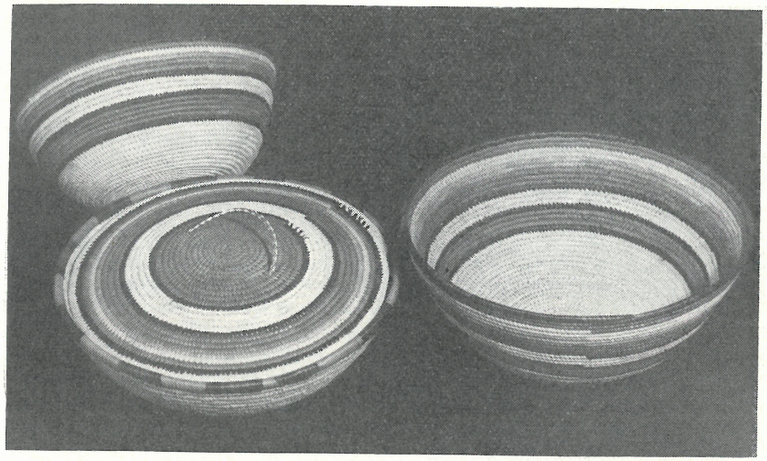
When the drilling is completed the stone is polished at each end. To do this the worker holds it in his fingers and grinds it vigorously to and fro on a slab of flat stone. When the ends have been polished the stone is held in a piece of rag and ground backwards and forwards until its sides have attained the desired shape, water being applied to the grindstone during the process. Finally, when the grinding is finished, the stone is

An Ilorin stone bead maker drilling a piece of very hard stone which he holds between the toes. Red jasper and banded agates are commonly used. In the foreground is a set of drills. The hammer of burnished steel is about four inches long with a flattened triangular head at each end.

Grinding a stone bead on a flat slab of stone, preparatory to polishing. The art of stone bead making is not confined to Ilorin but is carried on at Jebba Island, Onitsha and other places. Stone beads are often worn by Benin Chiefs and are frequently depicted in Benin carving.

polished on a flat board on which dust from the grindstone has been liberally sprinkled.

At one time the workers were organised in a guild or friendly society, but with the decline in prosperity all that has broken down. While this is a craft in which patience rather than art was required, its product was distinctly attractive and it is to be hoped that another change of the wheel of Yoruba fashion may bring back prosperity to these Ilorin workers.



Three baskets from Ilorin. They can be obtained in a great variety of sizes and colours. The samples illustrated are about 14 ins. in diameter.

BASKET MAKING

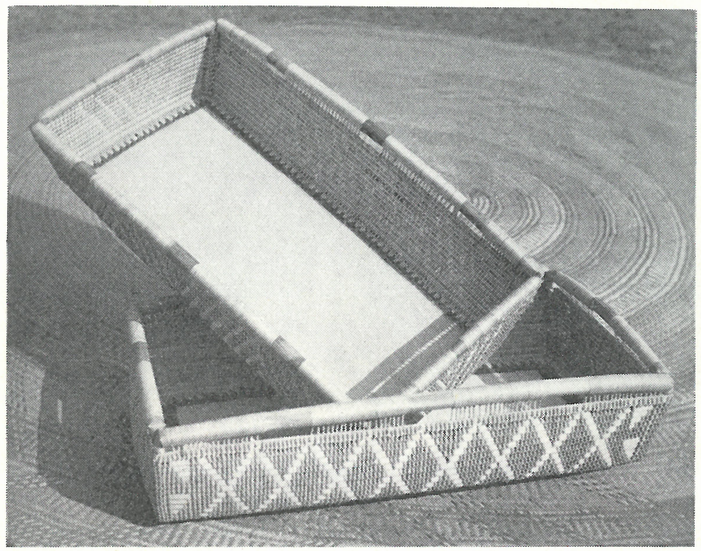
By K. C. MURRAY

Superintendent of Education

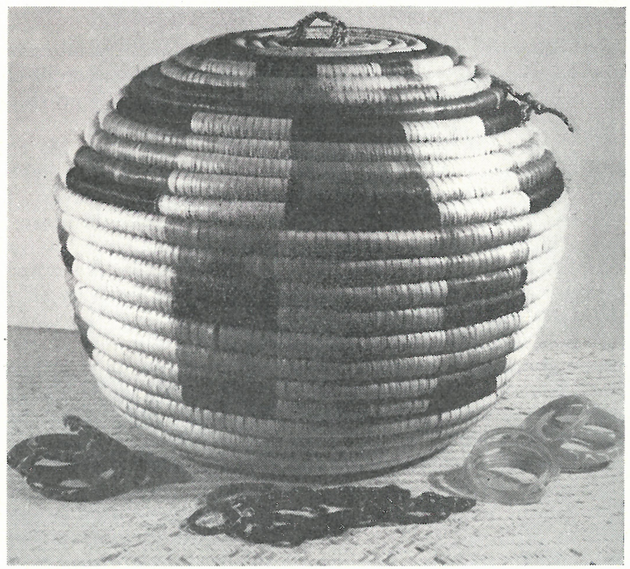
IN an agricultural country baskets are much needed for many uses. In Nigeria they are to be found in great variety of type and material. There are market and farm baskets, baskets for fruit, palm nuts or kernels, baskets for catching or storing fish, baskets for clothing, for salt, for fowls, or for carrying pots, or baskets used for sieves, and basket-trays for drying foods or displaying articles for sale; portmanteau baskets for carrying goats and baskets six feet high for storing corn or ground nuts.

Among the materials used for making baskets are various kinds of cane, bamboo, the outer skin of oil or wine palm, grass, raffia, and palm leaves. They are coiled, or woven like a mat, or woven with supporting struts or have wooden bases and framed sides. Local needs and materials have produced small changes and the types vary from province to province and from clan to clan. For instance, the rectangular basket illustrated on page 159 is one of about thirty varieties, excluding the varieties in the decoration of this one particular type.

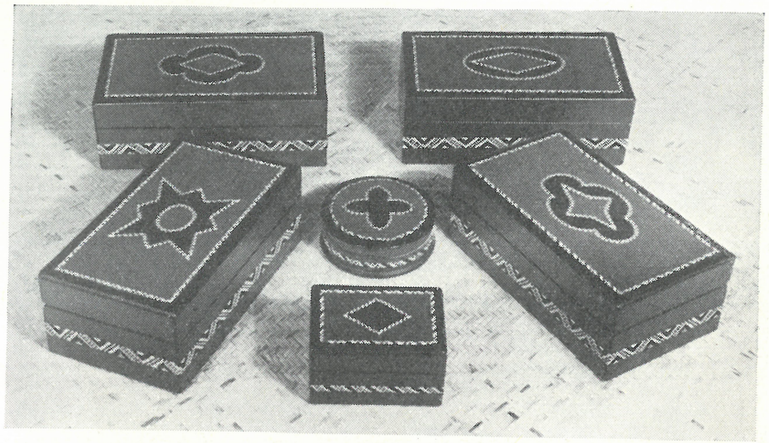
Nearly all Nigerian baskets are well proportioned and show the rhythm that comes from the unmechanical repetition of simple features such as the finish to a rim. They are made for use and have no purposeless decorative features, but some have decoration incorporated in the construction. In this they contrast favourably with most of the basketry now made for English "art" shops or in English schools. These often have wilful decorations added to make the work look pretty or original, but which are not essential and may be weakening to the construction. If Nigerian work is less finished than Japanese, it never shows the sorry lapses in taste that modern Japanese work does.



A very useful type of basket known as Akpan Ɔfɔrɔkɔ made by Ibo women for carrying market head loads. They measure 21 ins. x 11½ ins. and are much appreciated by Europeans for needlework baskets and office papers, since they are light and capacious. Almost every basket shows individual design in the pattern woven in the sides. An account of the making of Akpan Ɔfɔrɔkɔ was printed in "Nigeria," No. 13.



A basket from Bida, Northern Provinces. It has been woven in gay colours and is about 20 ins. in diameter. In the foreground are some Bida glass bangles and bead necklaces.



White wood boxes covered with red, green and blue leather by Musa Sako
(*See also page* 162.)

LEATHERWORK IN NORTHERN NIGERIA

By W. F. JEFFRIES, *Superintendent of Education*

AS well as being one of the main traditional export trades of the countries that form the northern boundaries of Nigeria, whence much of the best morocco leather is obtained, leather has always been extensively used by the inhabitants themselves for articles of personal adornment and use.

Leather in the form of loincloths or aprons is still worn by some tribes that do not practise the weaving of cloth, and it would be fair to suggest that leather (in its primitive form as undressed skins) was the first wear employed in the country.

The equipment of the hunter largely consists of leather, from the quiver for his arrows to the straps which carry the numerous charms without which he would not dare to venture forth. Leather provides his cloak of invisibility and invulnerability !

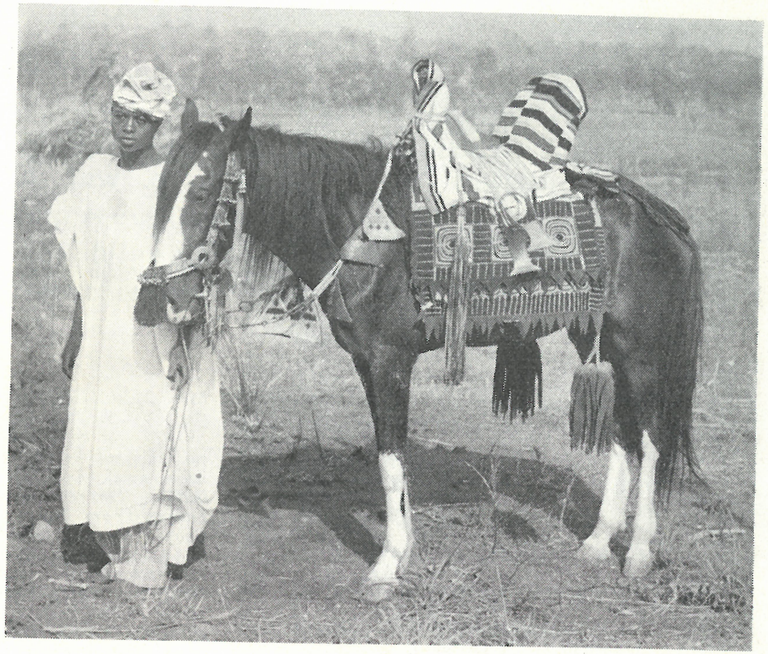
The warrior relied on leather for a great part of his equipment : his shield, his scabbard, his body-armour, the thongs that held his weapons, and the straps with which he bound his captured slaves. The horseman required a large quantity of leather for his horse furniture, including his own riding boots.

Donkey panniers are made of leather, as are the water bags for the journey across the desert. Leather sandals are worn by all who travel the hot sandy tracks of the north.

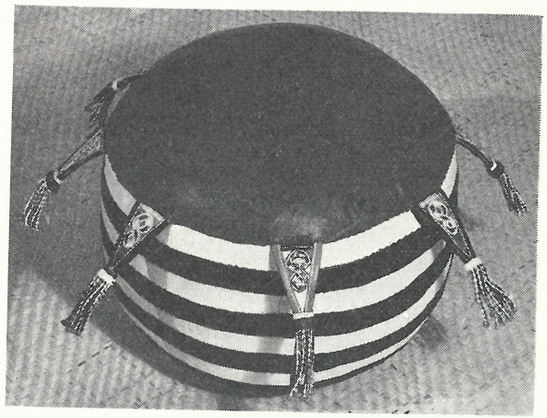
It is not surprising, therefore, that the handling of leather, from its rawest state, is thoroughly understood, and has its skilful practitioners in every community. Countless hides and skins are tanned for the export market every year ; and countless numbers are required by the local leather-workers for their trade.

The leatherworkers are skilled by practice to make the things that are universally required. Their products are embellished with decorative work. The designs employed are very similar to those used in embroidery, and with as little originality. These men are thorough craftsmen along lines restricted by tradition, and though standard designs may vary with locality, variations are not deliberately sought for their own sake.

The simplest form of decoration is the drawing on the leather of arabesques with black ink. A more elaborate method of decoration is to



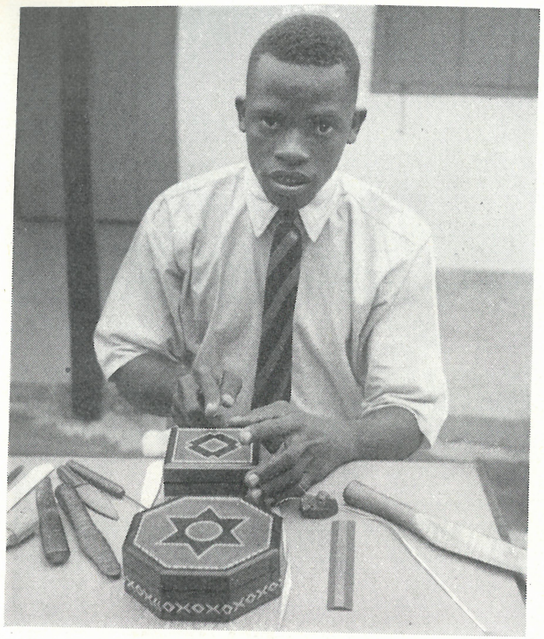
Top picture : *A horse at Ilorin gaily decorated with native cloths, leather, iron and brass work. Such decorations are for ordinary every-day use ; on special occasions far more elaborate trappings are used.*



Bottom picture : *A leather cushion (tim-tim) from Oyo. This particular specimen, made in black and white leather, is* 21 *ins. in diameter and* 14 *ins. high with coloured tabs. These cushions can be obtained in many combinations of colour such as light blue, dark blue, and white, also green and black. The local leatherworkers stuff the cushions with dried banana leaves. This is a very effective stuffing and preserves the cushions in good form over long periods of use.*

gum on units of design cut from skins dyed in contrasting colours, and to sew them in position with narrow thongs. Snake-skin and fragments of leopard skin with the hair still adhering are often used for this purpose.

The principal demand is for horse furniture, which is liberally decorated with coloured appliqué work. Shoes and sandals are always wanted, and cushions, satchels, charms, purses, and snuff-boxes find a ready market. All these articles provide scope for decoration of the traditional kind.

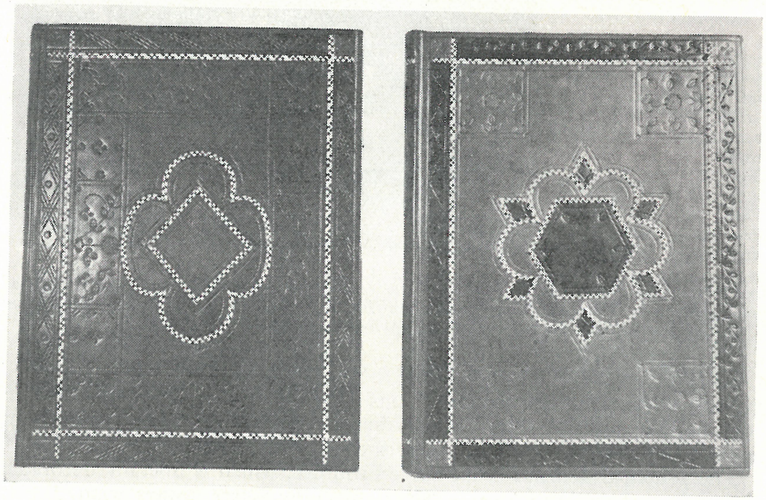


LEATHER-WORK

by

Musa Sakọ

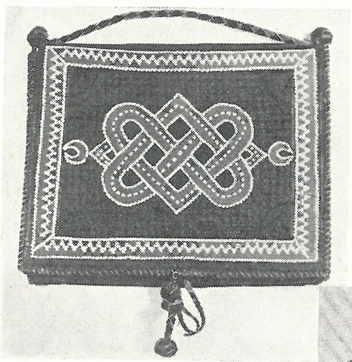
Mr. Musa Sako, of the C.M.S. Bookshop Staff, Lagos, engaged in covering and decorating white wood boxes with leather. This craftsman comes from Sierra Leone ; both his father and grandfather engaged in leatherwork. The leather is highly burnished and is beautifully decorated with fine strips of palm leaf threaded through minute slits. Mr. Sako has extended his art to the covering and decorating of books. Books so covered make beautiful presentation volumes. His work is on sale through The Manager, C.M.S. Bookshop, Lagos.



Two books covered with richly-decorated Nigerian leather by Musa Sako. Books covered in this way can be ordered through The Manager, C.M.S. Bookshop, Lagos.

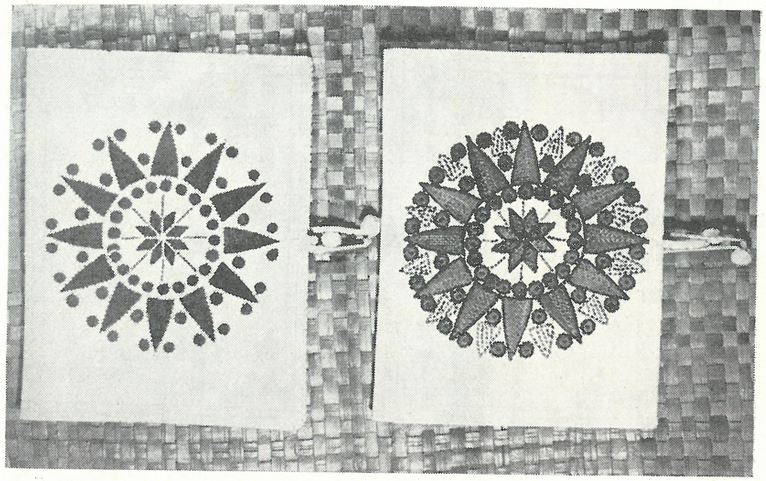
A few of the numerous forms of Nigerian leatherwork

Leather cushion maker to the Alafin of Oyo.

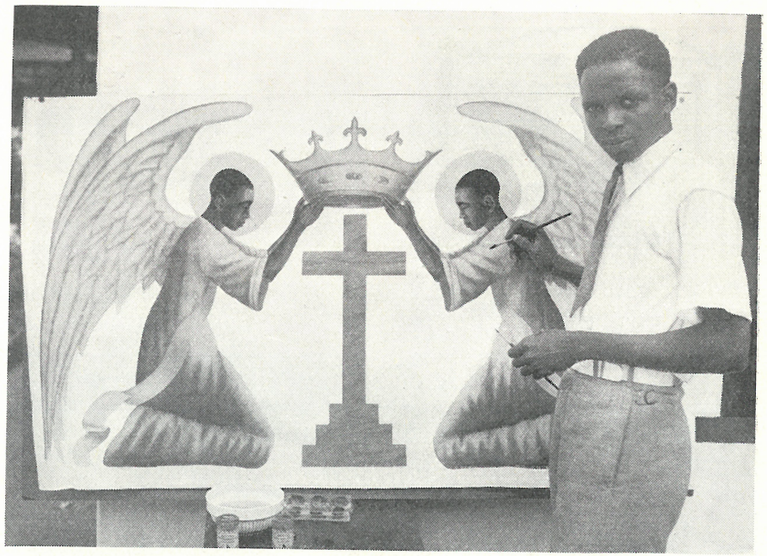


Left : *A leather writing case made by Kano craftsmen.*

Leather Kanuri shoes, Bornu Province, Northern Nigeria. The shoes are always sold in two pairs. The yellow ones are worn inside the other pair. One pair is not complete without the other.



Kano leatherwork—two hand bags in cream-coloured leather with applied decoration in blue, green and red. Approximate size 9 ins. x 6½ ins.



Mr. Akinola Lasekan, a young water-colour painter, engaged on a picture for church decoration. Mr. Lasekan's work can be commissioned through The Manager, C.M.S. Bookshop, Lagos. (*See also page* xxi.)

THE MAT AND HAT INDUSTRY

By K. A. Robertson, M.C.
Superintendent of Education

MAT-MAKING, perhaps more than any other industry in Nigeria, displays the ingenuity of the African in adapting local products for his daily use.

When you consider that the mat serves as a bed, a floor covering and a portmanteau, it is not surprising to find that some 60,000 people are engaged in this occupation. Mats are also used for ceilings, fences or screens and for spreading out articles to dry.

It is impossible in a short article to consider more than one method of construction, and I propose to deal with the mat made from the Kajinjiri palm, one of the several palms and grasses which are used to produce characteristic mats.

The Nupes and Gwaris are well known for their production of these mats which are both durable and pliable, and made in variegated colours and patterns. The shape of the finished mat may be rectangular (about 6 by 3 feet), oval or round.

In the first place the leaves of the palm, which are about one foot long by half-inch wide, are stripped and dried. The leaf has two surfaces (as with a French bean) and is prepared by inserting a knife point near the edge and running it up the leaf. Three or four incisions are made in this way to produce strips about ⅛ inch in width. The outside edges which adhere together are discarded and the inner strips retained, each one falling apart to make two strips. These when ready are tied in bundles (about the size of a mop) preparatory to dyeing.

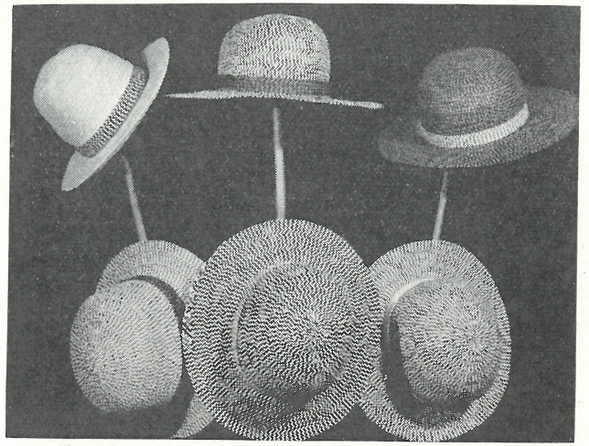
The red dye is made by boiling the sheaths of the guinea corn stalks. The leaves are steeped in this while the dye is still on the fire. A yellow dye is made from Rawaya, a small root not unlike ginger to look at, and the black is obtained by soaking the leaves for some time in black river mud, then steeping them in a black solution made from the sheaths of guinea corn stalks. Clinkers from the blacksmith's hearth are also used to assist the process.

The plaiting is done as a strip about 2½ inches wide working from the two edges diagonally across the centre. On reaching the opposite edge, the leaf is bent back on itself for the return weave. As the thin end of the leaf is approached, another is inserted under the last few strands and the plaiting continued. To form the mat, the strips are sewn together invisibly with fibre and a flat blunt-nosed needle. Circular and oval mats are built up spirally from the centre outwards. The finish of the outside edge varies and is sometimes oversewn rather as a blanket would be. Considerable ingenuity is employed to design the coloured pattern on the plaited strip so that it will form a connected pattern when the whole is sewn together.

A very durable type of heavy mat is also woven by the Nupes from the *tukuruwa*. Strips of the cane about ⅜ of an inch wide form the weft and a soft fibre cord from the same source is used for the warp.

Hat making is done by the Nupes, and the plaiting is similar to that described for the mats but with finer materials. The plait is about one inch wide, and is finally sewn together over a mud or wooden mould. The native hat has a narrow brim and a crown large enough to fit over a turban and is generally ornamented with a few stitches of coloured leather thong.

Hats of European women's design are also made and sold, in various

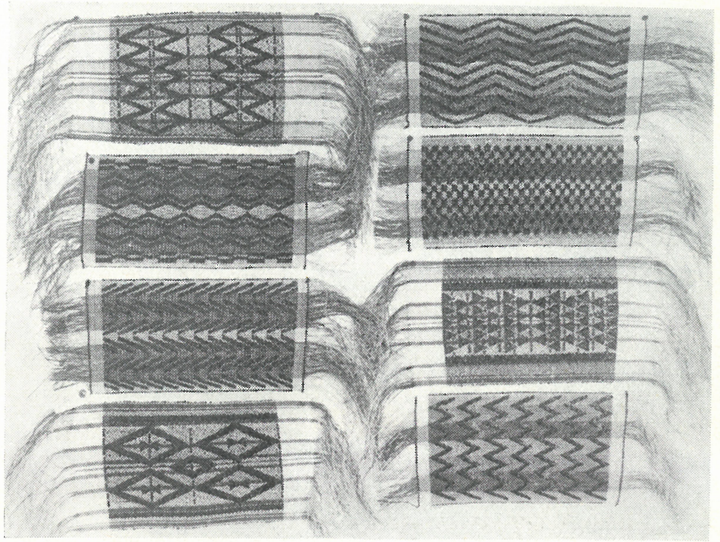


Hats for women and girls woven at Bida. They can be obtained in many pleasing colours and are far superior to imported hats since they are uninjured by rain.

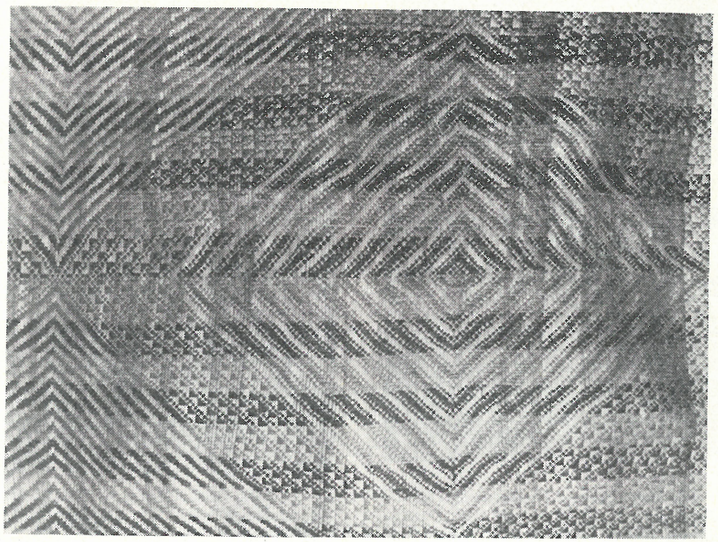
colours–black and maroon, black and green, black and white checks—as well as the plain colours. Recently an order was placed for supplying one of the Lagos schools with uniform hats for girls. There is room for further development in the making of suitable blocks to produce novel shapes.

Above : *A little schoolgirl wearing a Bida hat.*

Left : *A Nupe hat-maker at Bida. The plaited strip is sewn together on a mould. The picture shows the polishing and pressing of the work with a rhinoceros horn.*

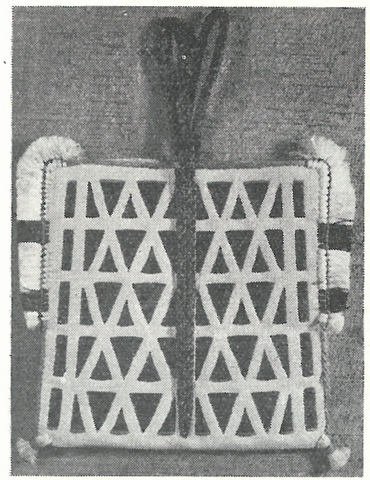


Ikot Ekpene raffia mats. These are suitable for table mats or for making up into bags. The patterns are in black dyed raffia and the stripes in dull red, yellow and undyed raffia.

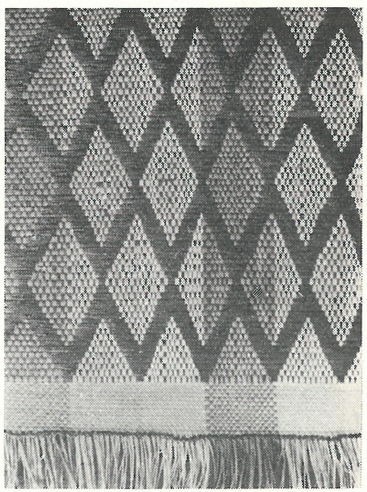


A decorated mat from Ekeya near Oron in Calabar Province. The material used is screw-pine, sometimes mixed with raffia. The central pattern is called Ofiong, which means the moon, and it is surrounded by another pattern called Ntut Idang.

Boys in the elementary school at Okene, Kabba Province, learning the art of mat-making. The mats are prepared in strips that are later invisibly sewn together. The lad on the left has a coil of finished work between his legs. The other boys are just beginning to plait.



A handbag from Bamenda, British Cameroons. It is made of cream-coloured undyed raffia with an inlaid pattern in black dyed raffia. The Bamenda raffia weaving is exceptionally fine and firm and is probably the best in Nigeria or the Cameroons.



A close-up view of an Ikot Ekpene raffia mat of the type illustrated in the top illustration on page 167. *The mats measure approximately* 14 *ins.* x 8 *ins. When used as table mats, the fringes are usually cut short or plaited.*

BRASS WORK

By K. A. ROBERTSON, M.C.
Superintendent of Education

BRASS WORK as done in Nigeria may be divided into two types : the beaten work and the casting of brass in moulds. The following notes refer mainly to the former. While individual craftsmen occur in various parts of the Northern Provinces, the two main centres of the industry are at Kano (where silver is also worked) and at Bida.

The art of raising metal is not really understood and the results are somewhat crude. An added difficulty was the lack of metal in suitable form for working. Manilla rods and old cartridge cases were the main sources of material, and when these were melted up the metal was often faulty, due to impurities in the mixture. Recently, however, an attempt has been made to improve this by introducing sheet metal and wire through the trading companies.

The chief products are trays of every description, from ash-trays up to large oval or round ones, about 18 inches in diameter ; finger bowls and flower bowls round and hexagonal, of varying form; ornamental built-up urns and a kind of biscuit barrel, used for holding kola nuts. Other small articles such as bracelets and rings are also made.

The metal is melted down in a furnace, provided with a blast from the valve type of bellows. These consist of two goat-skins having a slit about five inches long at one end, either side of which is lined with a flat stick. The operator's hand passes through a loop and by opening and closing his hand he can operate the valve, i.e., on the up stroke the hand is opened to separate the sticks and they are brought together by closing it on the down stroke, when the air is forced out. After melting, the metal is poured into a stone mould, and then beaten up from the lump. Frequent annealing is necessary. The hammer is of a peculiar shape not unlike a child's forearm tapered to about the thickness of a broomstick at the wrist, which forms the handle.

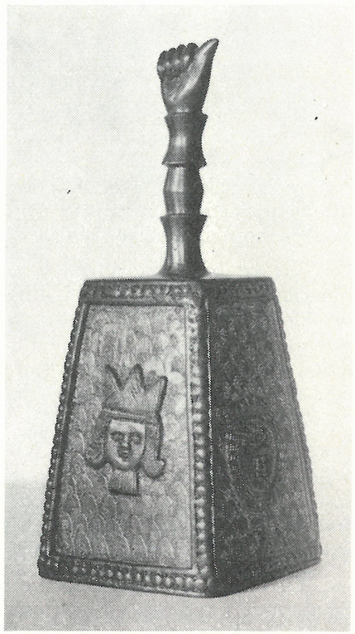
For decoration, some of the older craftsmen used to emboss the metal from the inside, but this is not often seen now, most of the designs being engraved with one or two simple punches. Rope patterns and conventionalised floral units are favoured by the Nupe workers, while Kano men usually use an interlaced lattice and ribbon motif. It is customary for the word "Bida" and sometimes even the maker's name to be introduced as part of the design.

In spite of its crudeness, this brass work has a considerable sale among the local European population. An attempt has been made recently to raise the standard of work and, to aid this, a stamp has been issued to the head of the Bida Guild carrying the word BIDA in Roman and Arabic script. It is intended that only work passed as really good should receive this " hall mark," though it is perhaps optimistic to expect this to be carried out.

Though the work now done is poor, the latent skill is there, and with proper training I feel convinced that the younger members of the guild could turn out really fine pieces, fit for a market outside this country.

Can we do this before the skill has been allowed to atrophy ?

BENIN BRASS CASTINGS



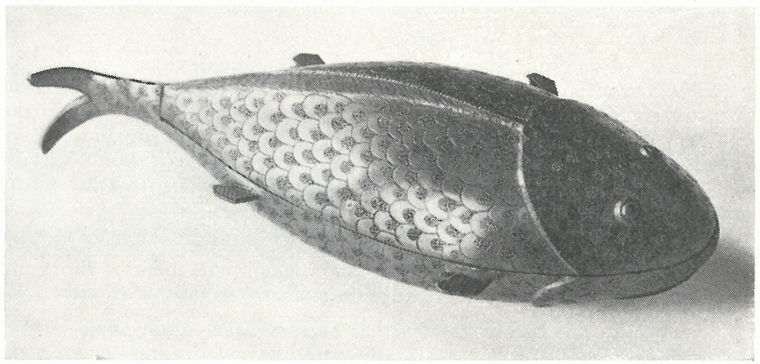
One of the many forms of bell made in Benin City until a few years ago. This one is at present being used in a European's home in England as a dinner gong. It is 8 ins. high.

ON this page are illustrated two examples of modern Benin brass casting and engraving. Benin brass casting is carried out by the ciré-perdu process.

In days long ago the degree of craftsmanship attained by the Benin brass workers reached a remarkably high standard. Beautiful specimens of their work can be seen in the Karl Knorr Collection in Stuttgart, Germany, the British Museum, London, and in the Pitt Rivers Museum at Farnham, Dorset, England.

During the last few years the brass casting industry of Benin City has received so little encouragement that most of the craftsmen have taken to other occupations.

Backed by energy and a little imagination, this craft could be rehabilitated and a flourishing industry established.



A brass box 12 ins. long, cast in the form of a fish and delicately engraved, a perfect specimen of Benin craftsmanship.

BOOK REVIEW

Niger Ibos. By G. T. Basden. xxxii-448 pp. 47 illustrations. (Seeley, Service & Co., 1938.) 21/-.

DR. BASDEN spent nearly forty years working amongst the Ibo people and is well known to many of the readers of *Nigeria*. During this long period of faithful service he gained the friendship and confidence of the people and probably no man living is better qualified to appreciate and interpret the complex customs of the Ibos. One of the sad effects of education is to make a gulf between the young people and the old. Many times when travelling in the bush I have asked schoolboys or teachers such questions as, "Why has that woman painted her face white ? What is the meaning of the painting on that wall ?" the answer is usually, "I don't know." This is often a correct reply; sometimes, however, the correct answer is known, but the person interrogated feels that as an educated person he should not let it be known that he has any knowledge of such things.

Dr. Basden's book should help our educated young men and women to overcome this fear and lead them to study the old and present-day customs of their own people, and if not now, at any rate in years to come, they will be grateful to Dr. Basden for recording the customs, mode of life, and religious ceremonies of their ancestors.

Every European working in Ibo country should obtain this book ; it enriches the pleasure of travel a thousandfold and helps one to realise something of the African viewpoint.

As Dr. Basden writes : "The more one investigates, the more one realises the extreme profundity of native thought. It seems so superficial, yet, actually, it is infinitely more involved than the white man's logic, and he finds it extremely difficult to interpret it satisfactorily."

I wish Dr. Basden could have devoted at least one chapter to present-day developments, and introduced the reader to some of the schools and colleges at Onitsha, Awka, Uzuakoli and Umuahia. Here are boys and girls, young men and women with keen intelligent faces studying art, science, mathematics, housekeeping and other subjects. Many Ibo boys have gone on for advanced education to the Higher College at Yaba and are now holding responsible posts in the medical, agricultural and engineering world.

Leprosy and diseases due to dietary deficiency are far too prevalent in Ibo land. In many villages up the Cross River nearly every inhabitant is a leper. Dr. Basden describes the old customs associated with leprosy but makes no mention of the wonderful leper colony established and carried on by Dr. A. B. Macdonald of the Church of Scotland Mission, and when studying "Niger Ibos" the reader should bear in mind that Dr. Basden is describing an Ibo land of the past rather than of the future.

In the chapter devoted to Recreations is a delightful account of Ibo dances. I have seen many village dances when travelling in the country about Aguleri, Newi and Umuahia. They are a sheer joy to witness and must be most invigorating to take part in, much more lively than the dreary dances performed in European Clubs. Native dancing provides a wonderful field of exploration for educationalists in Nigeria. At present it is almost entirely neglected in our schools and in some places is even frowned upon.

The African is naturally musical and loves to express his emotions in rhythmic movement. Instead of the dull, stereotyped physical drill to be seen in most of our schools, let the children gain health and joy through dancing, music, and singing.

E. H. D.

EDITORIAL NOTES

CORRECTIONS

The following corrections apply to issue No. 13 of *Nigeria*.

Page 21—"Iseyn" should read "Iseyin".
Page 41—"Zungeru" should read "Kaduna".
Page 49—"Ikari" should read "Ikare".
Page 49—"Lenon" should read "Lennon".
Page 59—"Ilesha" should read "Ijesha".
Page xx—The Ford V insets at the top should read Ford 30 and not Ford 22.

CORRESPONDENCE

(*To the Editor of "Nigeria"*)

Sir,

The illustration, labelled "A solitary locust of the Southern Province," appearing in the middle of the text of my article entitled "Locusts" in No. 13 of *Nigeria* has rather puzzled me. The only solitary locusts likely to be found in the Southern Provinces are the African Migratory Locust, *Locusta migratoria migratorioides*, R. and F.; I feel confident that the insect illustrated in your photograph is a grasshopper belonging either to the genus *Acanthacris* or *Cyrtacanthacris*. As the local species of these two genera have not got a swarming phase and are not locusts, it is incorrect to describe them as "solitary locusts." The correct name of the locust which has been infesting Nigeria for the last eight years is given above. I did not give the scientific names of the locusts mentioned in my paper; but I think it might be desirable to correct the name "*Locusta Migratoris*" given in the note accompanying your photograph.

Yours sincerely,
F. G. GOLDING.

Moor Plantation,
Ibadan,
May 4th, 1938.

ILLUSTRATIONS

With the exception of the photograph of the craftsman Bamgboye on page 152, which is by Mr. J. D. Clarke, all photographs reproduced in this issue are by E. H. Duckworth.

HOW TO OBTAIN "NIGERIA"

In Nigeria, from all General and Cash Account Post Offices, Mission Bookshop, Principal Stores and Education Offices.

On the Gold Coast, from the bookshops of the Scotch and Methodist Missions.

In Sierra Leone from Post Offices and the Director of Education, Sierra Leone.

Copies can be obtained by post, post free in Nigeria, on forwarding a postal order for sixpence to the Editor, c/o Education Department, Lagos, Nigeria, West Africa. The cost to places outside Nigeria is 8d. post free. If desired, a subscription can be paid in advance to cover several issues.

Readers in England can obtain copies from the Crown Agents for the Colonies, 4 Millbank, London, S.W.1, price 6d., or post free 8d.

LONGMANS

EDUCATION IN THE COLONIAL EMPIRE

By ARTHUR MAYHEW, C.I.E. 6*s.* 6*d. net.*

The organization of colonial education and the details of its administration in the various spheres of its influence.

THE CITIZEN OF AFRICA

By H. A. HARMAN, D.S.O., B.Sc.
Illustrated. 3*s.*

Aims at giving the African a general introduction to the rights and duties of the good citizen.

THE HISTORY OF NIGERIA

By C. R. NIVEN. *With maps.* 3*s.* 9*d.*

A new history of Nigeria specially written for schools and training colleges and containing a number of specially prepared maps.

A WEST AFRICAN NATURE STUDY

By A. J. CARPENTER, B.A.
With many Diagrams and Illustrations. 5*s.*

A comprehensive practical study of West African fauna and flora, etc., designed for the West African School and for the teacher in training.

PRINCIPLES AND METHODS IN THE CHRISTIAN SCHOOL

By R. R. YOUNG. *Illustrated.* 3*s.*

A handbook for African Teachers.

THE NEW METHOD GRAMMAR

By Dr. H. E. PALMER. 2*s.* 3*d.*

In this book grammar is neither treated as a method of interpreting thought and reasoning by means of language nor is it presented as a "teaching subject"; it is looked upon simply as a series of definite instructions as to how to build up English sentences in the manner of those who use English as their mother-tongue.

How to Use the New Method Grammar. A Teacher's Handbook. 8*d.*

A GRAMMAR OF ENGLISH WORDS

By Dr. H. E. PALMER. 5*s.*

It confines itself to the 1,000 words (or word groups) which experience has shown to be the most troublesome to learners of English. The alphabetical arrangement enables students to go straight to the points on which they require information. It is a great time-saver.

NEW METHOD MAGAZINE

HAVE YOU SEEN IT?

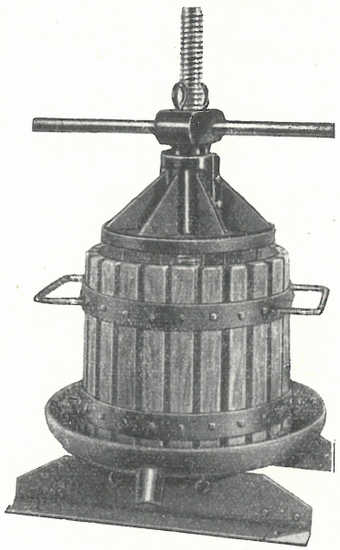
A New Method Magazine designed to supply further reading material for those who are studying English in various parts of the world.
It is illustrated and is written in simple English which may be reasonably understood by those who are learning English as a second language.
Published every two months. Order it from your local bookshop.

LONGMANS, GREEN & CO., LTD., 39 PATERNOSTER ROW, LONDON, ENG.

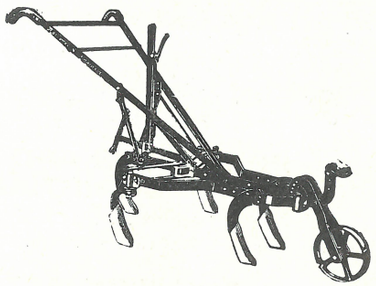
YOUTH and PROGRESS

"The foundation of every State is the education of its Youth"

The House of Holt invites you to make use of its Service which is progressive and designed to meet your requirements



Hand Presses for Palm Fruit . . .



Ransome Ploughs and Cultivators . . .

. . . and a wide range of seeds and fertilizers . . .

Stocked by the Branches of **JOHN HOLT & CO.** (LIVERPOOL) **LTD.**

BICYCLES: Inspect the wide range of high-class Bicycles, including Rudge and Royal Enfield, in the Holt Stores.

JOHN HOLT & CO. (LIVERPOOL) **LTD.**

Branches throughout Nigeria

Obtainable from:

all C.M.S. BOOKSHOPS.

Branches of THE UNITED AFRICA CO., LTD.

HOPE WADDELL TRAINING INSTITUTE BOOKSHOP.

SUDAN INTERIOR MISSION BOOKSHOP.

CROXLEY Cambric

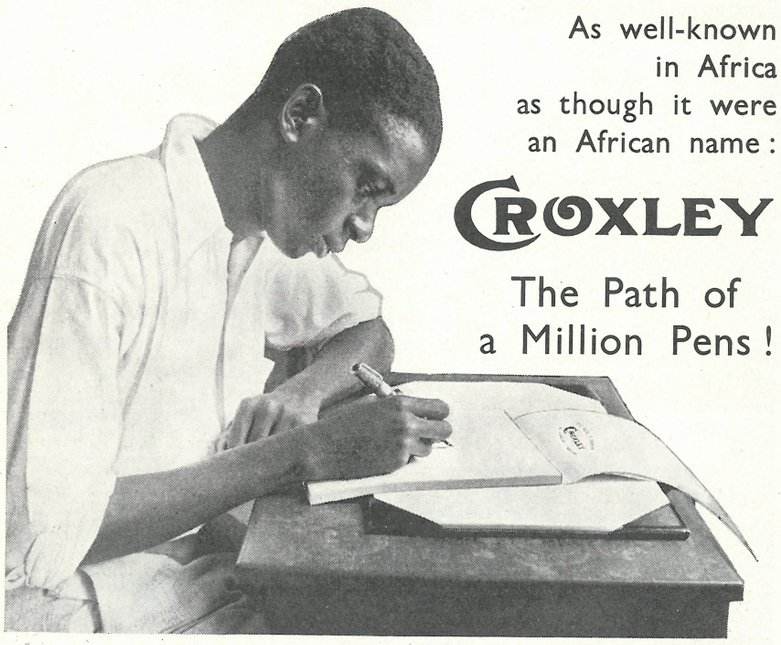
LINEN FACED

Writing Pad

IN NINE VARIOUS SHADES • ENVELOPES TO MATCH

Use it for your Sea and Air Correspondence

Three sheets and envelope weigh less than half-ounce



As well-known in Africa as though it were an African name:

CROXLEY

The Path of a Million Pens!

BUY A CROXLEY PAD AND SEND FOR A FREE CROXLEY JOTTER

The pick of the market—

Smithfield, London's Central Meat Market—distributing centre for first-quality meat of every description from all parts. There, the shrewd buyers know that value is a byword. West Africa, too, has its "Smithfield."

You can be sure of getting supplies of fresh meat all the year round from West African Cold Storage or through the new Up-Country Service★

WEST AFRICAN COLD STORAGE CO. LTD.

LAGOS - PORT HARCOURT - ENUGU - CALABAR.

★ ***Up-Country Service.*** In order to extend the advantages of a Cold Storage Service to those stationed in up-country or in coastal towns **THE UNITED AFRICA COMPANY LTD.** have been appointed by **WEST AFRICAN COLD STORAGE CO., LTD.,** to act as distributors. The train service of the **NIGERIAN RAILWAY CATERERS LTD.,** is supplemented by **The United Africa Co. Ltd.,** who stock cold store goods at **KANO, JOS and IBADAN,** where there are spacious, well-equipped freezing rooms.

This Trade Mark is the standard of quality of all paints and materials for the elementary pupil, the art student and the artist.

REEVES' DRAWING and PAINTING MATERIALS

USED ALL OVER THE WORLD.

Reeves have been making artists' colours, brushes, etc., for over 170 years. The high quality of their school paints, crayons, brushes, etc., is the result of this long experience.

Reeves' colours are the best. A wide range of paint boxes specially planned for scholars.

Mr. Akinọla Laṣekan painting a poster for the C.M.S. Bookshop, Lagos. Mr. Laṣekan uses Reeves' paints, poster colours and brushes. A full range of these materials is stocked by the C.M.S. Bookshop. (See also page 164.)

Special colours available for the Ostwald System.

Principals, Art Masters and Mistresses are invited to apply for Catalogue and Colour Chart to

REEVES & SONS, LTD.

ASHWIN STREET, DALSTON, LONDON, E.8, England

Keep Fever at Bay—

100 Tablets
5 grain (0·324 Gm.)
HOWARDS'
QUININE
HYDROCHLOR. B.P.
DOSE: One or more as directed by the Physician
Manufactured by
HOWARDS & SONS, LTD.
ILFORD
LONDON
Est 1797

the Howards' way

By fostering the habit of taking Howards' Quinine daily you can safely ward off Malaria and its attendant evils.

HOWARDS' QUININE TABLETS
Obtainable at all Chemists and Stores.

VIS

What are these African schoolboys awaiting so keenly? ——

The next lesson is going to be illustrated by V.I.S. Filmslides!

The filmslide system is a remarkable development of the old magic lantern. Instead of a box of, say, 100 heavy glass slides, one has a small roll of 35 m.m. cinema film (non-inflammable), weighing less than 2 oz., small enough to go into the vest pocket. Such a roll can be sent by Air Mail for 3d. Think what this saves in carriage, breakage and time.

We have a large library of standard filmslides series available—travel, biology, literature, history, Bible teaching, health and general interest. These are supplied at the rate of 1d. per picture. Filmslides from your own photos, maps, notes, etc., 3d. per picture.

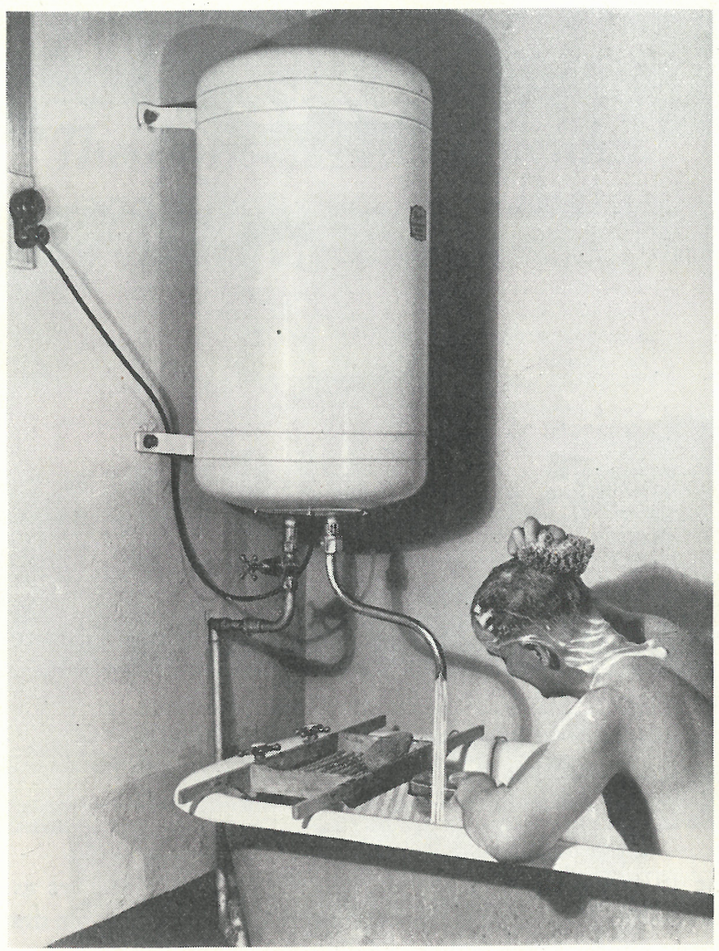
Particulars and Catalogues from

VISUAL INFORMATION SERVICE

The Original British Filmslide Producers,

168a BATTERSEA BRIDGE ROAD, LONDON, S.W.1

For showing filmslides we recommend the **V.I.S. Projector.** Efficient, simple, self-contained.
Prices:
£4 17s. 6d. to £8 10s.



ELECTRIC!

HOT WATER
AT THE
TURN OF A TAP

2 GAL.: 1/6 } MONTHLY
11 GAL.: 2/- } RENTALS

APPLY TO { LOCAL ELECTRICITY OFFICES

Ford 30

Ford

Ford 30

The 1938 Ford V-8 has established itself among fine cars as an outstanding value. It provides the qualities which people desire most . . appearance, riding comfort, safety, power and *economy* . . to a degree uncommon in a car of low price. That is why it has been rightly called "The Quality Car in the Low-Price Field."

There IS no comparison.

SOLE NIGERIAN DISTRIBUTORS:

JOE ALLEN & COMPANY, LTD., HEAD OFFICE, LAGOS

Branches at ABA, BENIN CITY, IBADAN, JOS, KANO.

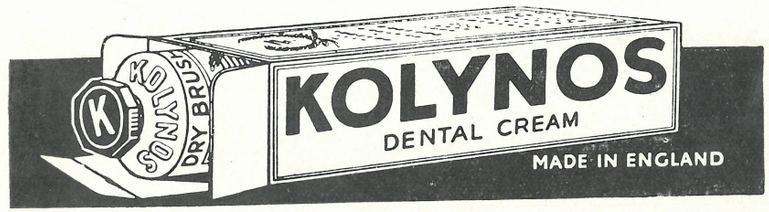
WATCH THE FORDS GO BY

KOLYNOS DENTAL CREAM REGD.

The Antiseptic, Germicidal, and Cleansing Tooth Paste

Clean, sparkling white teeth and a healthy mouth can be yours, by the regular use of Kolynos. Special ingredients, contained only in Kolynos, kill the germs of dental decay immediately, remove ugly tartar and banish stains. Kolynos is so economical that only half an inch, preferably used on a DRY brush, will be sufficient to give the results you desire. Try it. Buy a tube to-day.

Obtainable at all Chemists and Stores.



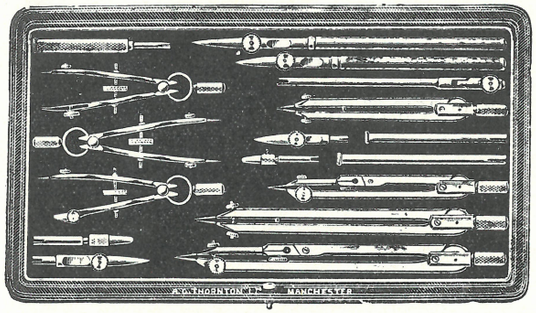
ALWAYS ASK FOR

HUNTLEY & PALMERS BISCUITS

YOU PAY NOTHING EXTRA FOR THE NAME BUT YOU DO GET SOMETHING EXTRA FOR YOUR MONEY

HUNTLEY & PALMERS, READING, ENGLAND

THORNTON



Largest Manufacturers of High-Grade Drawing Instruments in the British Empire.

●

Also Manufacturers of Slide Rules, Drawing Boards, Tee & Set Squares, Curves, Protractors, Surveying Instruments, and Drawing Office Stationery.

Illustrated Catalogues, Series A 120—Post Free.

A. G. THORNTON, LTD.

(Contractors to the British and other Governments)

PARAGON WORKS, KING ST. WEST, MANCHESTER.

Agfa Cameras

—

Agfa Films and Chemicals

—

Agfa Papers

The Agfa - Rondinax 60 Daylight Developing Tank

The ideal outfit for the perfect development of panchromatic and other roll films $2\frac{1}{4}'' \times 3\frac{1}{4}''$ and $2\frac{1}{4}'' \times 2\frac{1}{4}''$.

No dark room required; paper backing removed both easily and with perfect certainty; no scratching of the film; economy of developer—(5 oz. only required); a film can be developed in about five minutes; the tank is light in weight, non-corroding and can be easily washed and dried for the developing and fixing of successive films.

N.V. HANDELMAATSCHAPPIJ v/h J. F. SICK Co.

LAGOS

Porto Novo Market Street, 13-15 **Phone 216 — P.O. Box 179**

Branches at Kano, Port Harcourt and Calabar

Bata

have brought out many new styles and designs

which will surely commend themselves to you by their

elegance and low price

—two well-known features of all Bata shoes.

Here are a few selections from our extensive range—

Ask for our latest Catalogues

BATA SHOE COMPANY OVERSEAS LTD., LA VALETTA

Lagos 81-87 Broad Street, P.O. Box 548. **Phone 459**

Branches :

IBADAN — PORT HARCOURT — ABEOKUTA

Sales Agency for:—Kano, Zaria, Sokoto—J. W. Jaeckel & Co.

AFTER only two years' existence, the "Nigerian Eastern Mail" has become the most widely read weekly in Nigeria. And there are good reasons why. From first page to last it is crammed with the most interesting news of the week from all parts of West Africa—all parts of the *world* too. Published every Friday by the Henshaw Press, Calabar, it is obtainable everywhere at 3d. per copy.

Read the

NIGERIAN EASTERN MAIL

always

All Your British NEWSPAPERS MAILED UNDER ONE ACCOUNT

Let W. H. Smith & Son mail all your papers by earliest mails *under one account*, saving you time, trouble and expense. There is no need to wait for a quotation of the rates of subscription. Just order the publications you want, enclosing a deposit, and you will be advised how many issues it covers.

SPECIMEN ANNUAL RATES
(including postage to any part of the world)

	£	s.	d.
Weekly Publications			
British Weekly		13	6
Bystander	3	5	3
Daily Mail (Overseas Edition)		10	0
Illustrated London News	3	6	6
Sunday Times		17	4
Times (Weekly Edition)	1	5	0
West Africa	1	8	6
Magazines			
Argosy		15	0
Pearson's Magazine		14	6
Woman's Magazine		15	6

Write for a free copy of W. H. Smith & Son's "Postal Press Guide" giving rates for over 2000 publications.

W. H. SMITH & SON

NEWSAGENTS : BOOKSELLERS : LIBRARIANS
STATIONERS : PRINTERS : BOOKBINDERS
ADVERTISING AGENTS

69 STRAND HOUSE, PORTUGAL STREET LONDON, W.C.2, ENGLAND

1500 *Branches throughout England and Wales*

W. H. SMITH & SON, LTD

FOR ADVERTISING SPACE IN THIS MAGAZINE

write to

The Editor, "Nigeria,"
Education Department Headquarters,
Lagos, Nigeria, West Africa.
'Phone: Lagos 006. 'Grams: 'Edspec, Lagos'

or to the Advertisement Representative:

30 Moorend Rd., Cheltenham, England.
'Phone : Cheltenham 3218.

THE BEST VALUE
in
EXERCISE BOOKS
PENS - PENCILS
PAINTS - BRUSHES
RULERS - INK
and
ALL SCHOLASTIC MATERIALS FOR TEACHERS AND PUPILS

How do you purchase the things you need for your studies ? Rather than buy one or two at a time, it is far better to find out what your fellow-pupils or teachers want, then buy them all together—the bigger the order, the more money can be saved. By combining your own requirements with those of your friends and colleagues you can get everything you need at reduced cost. The United Africa Company Ltd. will give you the best possible bargain—and the finest service at all times.

Save money! Place your orders with

THE UNITED AFRICA CO. LTD.

Branches throughout West Africa

SADDLERY

Bridles, Breast Bands, Bits, Clippers, Curry Combs, Girths, Headstalls, Martingales, Numnahs, Pony Boots, Reins, Rasps, Saddles, Stirrup Leathers, Stirrup Irons, Surcingales, Saddle Soap, Spurs, Weight Cloths, Whips, Worm and Condition Powders, etc., etc.

GARDEN REQUISITES

Hose Pipes, Hose Unions, Tap Unions, Sprinklers, Branch Pipes, Boston Sprays, Hose Clips, Hose Repairers, Lawn Mowers and Parts, Clay's Fertilizer, Wire Netting, Garden Shears, Secateurs, Trowels, Forks, Spades, Watering Cans, Garden Rakes, etc., etc.

All the above obtainable from:—

G. GOTTSCHALCK & CO.

LAGOS, IBADAN, MINNA, ZARIA,

GUSAU, KANO, JOS & PORT HARCOURT

Published by the EDUCATION DEPARTMENT, LAGOS, and Printed by CHELTENHAM PRESS, LTD., Cheltenham and London, England.