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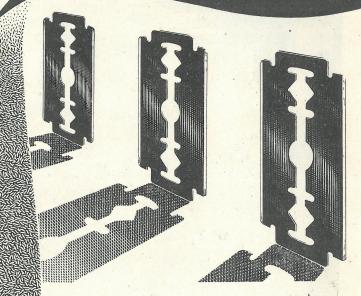
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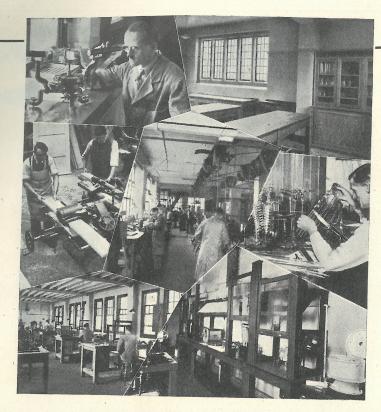
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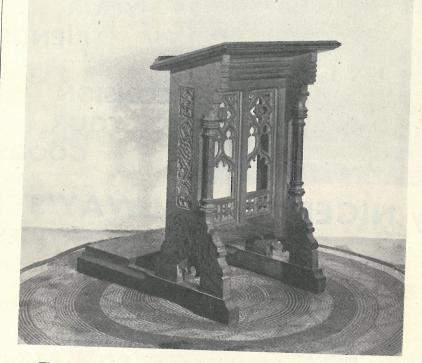
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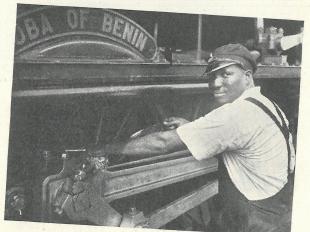
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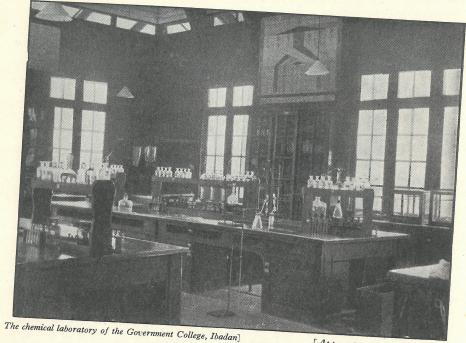
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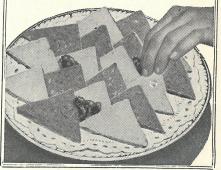
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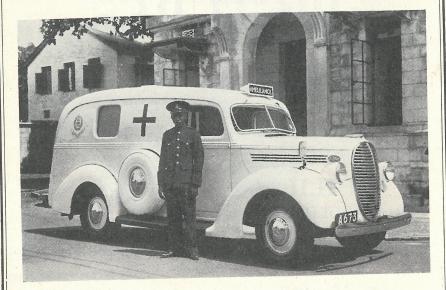
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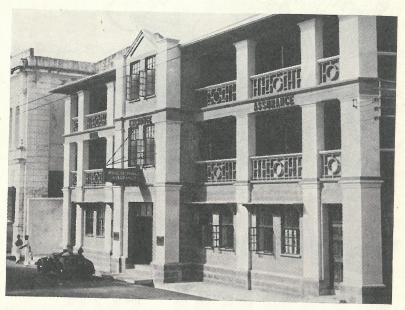
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A quarterly magazine for everyone interested in the progress of the country. Compiled by the Education Department, Lagos, in collaboration with Private Contributors and all Government Departments

Edited by E. H. Duckworth, Inspector of Education

No. 20. — Price 6d.

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### NIGERIA

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The wife of a young teacher at Ikari. Her husband is the very able conductor of the Central School band. This picture also shows the very artistic use of African cloth to the local dress style. The dress and its wearer were much admired by the Europeans attending the Ikari Exhibition.

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

#### **EDITORIAL**

VER since this magazine started we have urged the preservation and fostering of African culture expressed in the medium of art and craft work. We hold the belief that success in the so-called development of Africa cannot be completely measured in terms of import and export figures.

We must also look into the life of the people and view their state of health, housing and the extent to which our young men and women are being guided to a fuller appreciation of the many interests that are available

to the cultured mind.

When visitors arrive by ship at Lagos they are often impressed by the sight of the Marina but get a shock if they penetrate into the back streets and see the slums. The standard of health of our people up-country is very low; defective diet, lack of sanitation, and dirty water supplies are the

chief adverse factors in this connection.

What about culture? The museums of America and Europe contain many magnificent examples of African art work, evidence of African culture. If someone says, "What are you doing in Nigeria to preserve and build on this fine foundation?" the answer is, "Practically nothing!" In No. 14 issue of this magazine we illustrated pictures of bronze heads found at Ife. During 1938 and 1939 many thousand pounds worth of bronze antiquities, part of the heritage of the Yoruba people, were carried out of Ife by foreigners. The story is a sad one. In 1938 a young American anthropologist from an institution known as the North-western University, Illinois, was granted permission to work at Ife. Before he left he managed to carry out a deal, unknown to the Oni of Ife and the Government of Nigeria, that resulted in two or three pounds of money changing hands and the transfer of two magnificent bronze heads to America. These heads are two of the most perfect specimens known, one of the goddess Olokun and the other of a man. They are worth their weight in gold.

A few months later a journalist appeared on the scene. He was acquainted with the activities of the young American and thought he would try his luck, so one week-end he motored up to Ife, handed over £3 10s. to the individual who had negotiated the deal with the American and quickly hastened back to Lagos and finally to Paris. The bronze head thus obtained was conveyed out of the country through the agency of a doctor on a German ship. In due course it appeared in London and was offered for sale. The British Museum authorities were most anxious to get it preserved and save it from falling into private hands. A subscriber to the National Art Collections Fund purchased it for them and presented it to the museum. The sum paid ran into three figures. The London Times of July 10th, 1939, printed an illustrated account of this treasure and described it as a most notable

addition to the British Museum.

While all this was going on, German agents in Nigeria were busy gathering antiquities in Ife, and from information received there is little

doubt that many Ife bronzes were shipped to Germany in 1939.

This sad tale of losses had at least one result. The Ife Native Administration tightened up their by-laws regarding the disposal of antiquities and an Order in Council was signed aimed at regulating the export of old works of art.

What of Ife? Has a museum been built? Is more care being taken of the known bronzes and terra-cotta figures? The answer is "No." Apart from the preparation of a sketch plan for a museum, that may or may not materialise, no progress has been made, although some very fine additional bronzes have recently come to light.

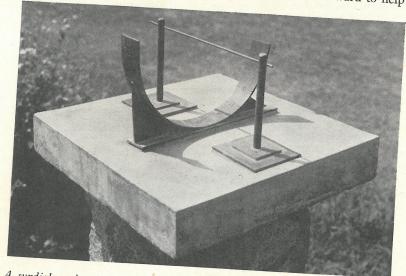
It was hoped that some of the fine plate glass and bronze cases used for the Nigerian exhibits at the Empire Exhibition might have been transferred

to Ife. Mr. Robert Holt, of the firm of John Holt & Co. Ltd. (Liverpool) most generously offered to make himself responsible for the cost of shipping these cases to Lagos, but the authorities were not interested, and no action was taken to accept the offer. When we last heard of the cases, the one most suitable was in use at the Imperial Institute, London, for the exhibition of shoes made by English manufacturers.

We have described the Ife losses in some detail since it is typical of the way in which the African people are losing their heritage of art and culture. An illustrated account of bronzes and terra-cottas from Ile-Ife appeared in The Burlington Magazine for October, 1939. This magazine is well known to all art experts and carries great authority throughout the world. We quote as follows from this publication:—"Photographs have been shown to African, Egyptian, Persian, Indian and other research specialists here and on the Continent and while all these highly-trained people could not find any decisive cultural or stylistic affinities they were all unanimous in their verdict, that we have here some of the most outstanding masterpieces in the world-history of art. Sir William Rothenstein, for example, writes as follows: 'I know nothing of the culture which produced these noble pieces, nor what influences, native or alien, inspired them. I know only that they are superb works of art, worthy to be set beside the best examples of sculpture of any period.' He ends his letter by saying: 'It is important that everything possible should be done by the Government officials in Nigeria to preserve these fine examples of African art. I hope the reproduction of these bronzes in The Burlington Magazine will draw the attention of the Colonial Office to the need of providing a suitable building to house such treasures in the Yoruba Native Administration.'" During 1939 collectors came to Nigeria from America, Germany and Czechoslovakia. The war has hindered their activities, but we still remain open to plunder and have not even taken stock

In this number of Nigeria we print an article by Mr. K. C. Murray on the subject of the provision of a Museum.

Mr. Murray has made a wide study of the art and craft work of this country and knows better than anyone the need for action regarding the provision of museum facilities. May a benefactor come forward to help!



A sundial made at Omu School, Ilorin Province. It has been mounted on a stone column and makes a useful and decorative centre piece to the classroom



Part of a large collection of bronze objects recently dug up at Igba, a village near Isuofia, Awka Division, Onitsha Province. They were found by a man engaged in digging a well and were a few feet below the surface. The objects are very different from anything previously found in Nigeria. The craftsmanship is quite distinct from the bronze work of Ife and Benin, but on some of the finds the pattern work is very similar to that used on the bronze figures of Jebba and Tada. The Ibo people of Igba have no knowledge of bronze-working and can give no information regarding the origin of the finds. Can any readers of "Nigeria" help to solve the mystery? Some of the Igba finds are beautifully ornamented with representations of grasshoppers, flies, beetles, a pangolin, snakes, a frog and other creatures.

#### A MUSEUM FOR NIGERIA

By K. C. MURRAY

IGERIA with its 20,000,000 inhabitants has no museum: it is the only part of the British Empire, except for places of a few thousand inhabitants, that has not got one. The Union of South Africa, on the other hand, with a population of 8,000,000 has over thirty. Nigeria is one of the principal centres of negro art, but nearly all examples of its work, which include pieces that rank among the masterpieces of the world, have either been taken out of the country or are rotting away. Its wealth in artistic works has hardly been realized as hitherto attention has been attracted to only a few outstanding places, but it is not an exaggeration to claim that there is scarcely an area in the Southern Provinces that does not contain works of sculpture of the highest merit. So neglected are these, however, that nothing is likely to remain of them in thirty years' time unless they are protected within the next few years. Carvings that were intact four years ago are now broken, and others of which there are no similar examples in any museum in the world have been collected this year partly eaten by white ants that had just attacked them.

Benin is well known: its works, some of which date at least from the fifteenth century, were pillaged after the sack of the city in 1897 and are scattered in public and private collections in Europe and America. A few uncared-for pieces, including old terra-cottas lying in the streets, still remain and more may be found in the future, but none of the finest examples of Benin art may be seen anywhere in Nigeria to inspire the craftsmen of that

Ife has an ancient history as the original home of the Yoruba people, and it contains an unknown number of ancient works in bronze, terra-cotta and stone. Those that have been brought to light rank in quality with the finest works of the Renaissance. Some are kept piled in a cracked glass case in the palace at Ife but others are being quietly removed from the country, and thus three of the best have been lost during the last year.



One of the bronze objects recently dug up at Igba (see previous page).

A beautiful little terra-cotta head is in an Ife school, lying on an open shelf, knocking against books and stones. There is no building in Nigeria where such works can be properly looked after and there is nobody whose business it is to look after them.

At Esie, in Ilorin Province, there is a group of hundreds of stone carvings only partly protected and all uncatalogued, and more have lately been discovered in other places.

In Qyo Province many dance masks that are no longer used are gradually being destroyed by insects, and all over the north of Ondo Province there are carved doors and pillars that are abandoned and rotting away. A door from this area is among the chief pieces in the ethnographical collection of the British Museum.

In Onitsha Province, near Awka, a town now famed for its carved doors and panels and for its blacksmithing, a collection of bronze objects of unique type and of great beauty has been recently dug up. These are in the possession of a Government official who will present them to a Nigerian museum when there is one. Their unexpected discovery, together with recent finds at Ife, suggests that there is yet to be excavated much valuable material that will throw light on the early history of Nigeria.

In Owerri Province there are many fine wood carvings, but search is needed in order to see them; hence the common opinion is that there are few or none. Great numbers were burnt in a religious "revival" twenty years ago but some were left. At Okrika, for example, three fine head-dresses may be seen which are no longer used; but unfortunately they are hollow shells, for their insides have been eaten out by borers. Last year at Azumini an old pillar (now the only one in the town, but which may have been the precursor of others in the Bende division that are being increasingly neglected) fell down and was destroyed. In Owerri division magnificent sacred carvings five feet high are becoming the food of termites. In Ahoada are dozens of carved doors thrown out on the ground. In Aba there are numbers of carved drums that will be thrown away when their present owners die, and many can be seen now decaying in fallen shrines.

In Bende there are some of the finest carvings from West Africa; but the dance in which they were used is no longer made and many are getting

broken or are decaying with damp.

In Calabar Province wood carving is still extensively done and the style is changing, so works in the older styles need preserving. Sometimes Government has had to raid villages to suppress barbarous practices, and masks of the Ekpo Society have been removed. Up to the present these have either rotted in Government offices or have been taken by Government officials as their private property. If there were a museum this would not be permitted. In Eket division there are carved ancestral figures unlike any other carving in Nigeria or indeed in Africa, and of which, as is the case with so many other types of Nigerian work, there is no example in any museum in the world. Every one of them is damaged by white ants whose progress can be seen from month to month. In at least one place many are standing in the open covered with long grass. In Ikot Ekpene division there are many enormous slit drums, more and more of which are being neglected. No museum in the world has an example of these.

The Cross River and the Cameroons are known to be centres of an individual style of carving. Bamenda, in the Cameroons, is well known for wood and brass work. Report states that it has been recently cleared

out by a collector.

No mention has been made of Stone Age remains; of various finds that from time to time are made in the Northern Provinces; or of fragments of ancient pottery—all of which would help to elucidate the past history of the country, and that for study need to be concentrated in one place rather than scattered as at present among collections of private individuals, many of whom look upon them as curios without scientific interest.

The destruction and loss that has already occurred cannot be computed. It is significant that examples in museums which were collected about twenty years ago are in good condition, while in Nigeria undamaged

specimens are now rare.

It is true that the mass of Africans do not at present appreciate their old work. This, however, is not surprising since only a small proportion are educated and since there are still Europeans who teach that African art is wicked. The number of educated Africans is increasing and more and more are learning to value art and the preservation of their past history. It is the general belief that Africans should develop their own culture while adopting the best that can be learnt from the white man. The psychological, historical, social and economic reasons for this are obvious. If all traces of their culture are taken or lost from the country, Nigerians will be unable to learn or understand and value what was best in it.

Two years ago an exhibition was held in London of the work of five Nigerian artists who had been in contact with European ideas. Their instruction had been based on the idea that their work should be a natural development from the old work, but it was exceedingly hard to achieve that aim because there was practically no Nigerian work that they could study. It is, in fact, easier to study Nigerian art in England or Germany than in Nigeria! For such students, through whom it is hoped that the negro will maintain his reputation as an artist, it is urgently necessary that there should be a collection of African work in Nigeria.

A museum is needed for Nigerian students of history: as things are at present, their history is no more than a story book. It could be made more real to them if they could study the sequence of their history through examples of their old art, such as the bronzes of Benin, Ife and Awka. There are several other directions in which a museum, when developed to include objects of scientific and economic interest, would be of increasing value to the country. Possibilities for a museum organization in Nigeria

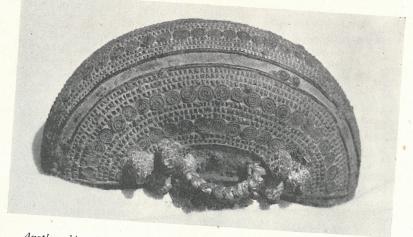
are almost unlimited: in educational work, in research, and in the collection and collation of historical, ethnographical and scientific information.

To start a museum in a small way with temporary equipment and without a qualified curator would be hopeless, even disastrous. The perishable works of art must be kept under damp- and insect-proof conditions and their care must be someone's responsibility. Temporary buildings have a way of being taken for other purposes when need arises, and temporary collections have a way of disappearing when the individuals whose enthusiasm originated the idea have gone. A suitable building with adequate storage space must be converted for use or newly built; proper display cases must be supplied and a paid curator appointed. The collection itself would be made up of gifts from individuals—there are already two or three collections in Nigeria that would be given to a Nigerian museum if there were one, and which otherwise might be distributed to European museums and by the gradual collection of the specimens now rotting.

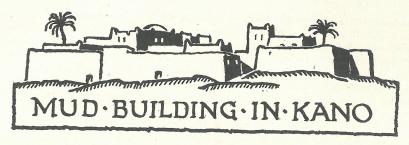
It is, of course, the duty of the Nigerian Government to provide a museum. Unfortunately, however, there is no independent public opinion in Nigeria that can bestir Government in such a matter. Nigeria, moreover, is a poor country, and cannot afford all the social services that are most urgent. When hundreds of thousands of pounds are needed for social services, and when the revenue of the Government has decreased by one-quarter last year, it is hard to find the few thousands needed for a museum. The Government departments work short-handed, so it hardly seems the time to ask for the creation of a fresh post. Yet the provision of a museum is of the greatest urgency or it will be too late, and is an essential

part of a country's cultural and educational equipment.

West Africa may legitimately remind the white people of their debt: of the slave trade, of commercial exploitation and of the seizure or at best the purchase at absurdly low prices of its works of art that have enriched collections of Europe and America and have inspired modern movements in art. It might be claimed that other countries have a responsibility to themselves in preserving and encouraging the culture of Africa; that the development of Africa in every way is to their own advantage and that the contribution that the negro has made and yet may make again to the culture of the world is of too great a value to be lost for the sake of the few thousand pounds that the Nigerian Government is in no position to



Another object from the collection recently discovered at Igba (see page 271).



By H. P. ELLIOTT

Illustrated by K. A. Robertson, M.C.

HE visitor who is accustomed to the thatched huts of other parts of Nigeria can hardly fail to be struck by the sudden transition to flat roofs, and the possibilities opened up by mud architecture, when he comes to Kano. Domes and arches, parapets and "battlements," huge mud buttresses and pillars, two-storeyed buildings, often of surprisingly beautiful proportions, give the architecture a kind of solidity and weightalmost like a mud counterpart of the Norman architecture of France and Britain. Some of these houses, found by wandering down the narrow side-streets of Kano city, are centuries old and reveal extraordinary variety, and even complexity, of structural forms and of pleasing design. Even the borrow-pits (the bugbear of the sanitary authorities) seem to enhance the charm of these buildings with the broken reflections of their skyline. These houses are not just primitive mud dwellings; their construction deserves to be treated as an architecture of its own.

A prison interior at Kano.



Mud is a poor material for building. The walls of your house, if you live in Kano, are only conical sun-dried bricks laid in courses and plastered over with mud. It is something of a feat that they can be made to carry as much weight of roof as they do. The builder accomplishes this partly by great thickness of walls-it is this which gives the larger buildings such an air of mediæval castles; partly by sloping the walls outwards towards the base, and, where these are insufficient, by buttresses. The ordinary Kano householder seldom builds a room big enough to need buttressing from the

outside, but in any of the larger buildings, such as the prisons and schools, in which there are sometimes rooms of forty feet and more in length, you will see a whole row of buttresses adding a pleasing balance to the appearance

What are the other architectural features? Those that you cannot fail to notice first of all are the waterspouts and the "battlements"—the pointed knobs on the parapet round the roof top. The purpose of the waterspout



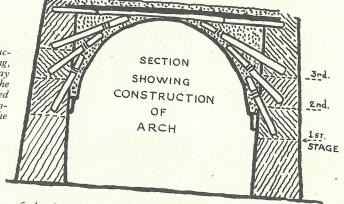


A modern doorway in Fage, the stranger suburb of Kano, showing the typical mud canopy and "battlements" over the porch, and the builder's name written in Arabic over the door.



in throwing the rain clear of the sides of the building is only too obvious to anyone who has seen the damage done by quite a short storm of rain where the spout has fallen out. The "battlements," on the other hand, standing out at the corners of the building and over the front doorway, are one of the very few features of Kano architecture which are not purely functional. Perhaps in origin they were; they may have been designed to add to the downward weight at points of stress, to counter the outward thrust of the roof, much like those over the buttresses of any Gothic cathedral. Or they may have been purely decorative in purpose, drawing attention to the

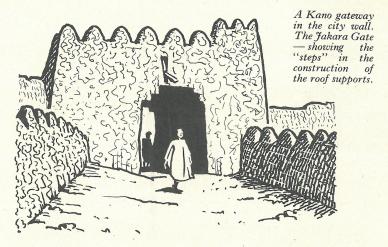




height and size of the building, and providing a broken skyline, without which the Kano buildings might seem flat and heavy. Even the ugly tin waterspouts (as they usually are nowadays) help to add lightness to the

How does the mud builder span a gap for an arch or a doorway? Mud can of course stand no horizontal pressure, as masonry can be fitted

to do. He supports the mud with lengths of ant-proof deleb-palm trunks (called azara). That is simple enough in the narrow doorway, but in a big gateway, such as one of those in the city walls, the wood is itself not strong enough to carry the weight of the mud above. So he places overlapping lengths of azara to shorten the gap, and thus you get another very typical feature of the mud architecture: the "steps" which may be seen at the top

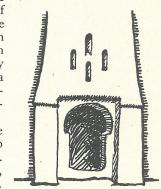


of any wide gateway, and which, if you did not realise that they were a structural necessity, you would think were a pleasant piece of decoration.

The same principle is used for a slightly different purpose in the ordinary doorway into a house. The householder likes to recess his front-door as far as possible to keep the rain off his doorstep, and he therefore carries the

mud forward in a kind of canopy over the porch. This is supported on cantilevers of overlapping azara fitted in exactly the same way as in the gateway, and plastered over with mud. The horizontal lines thus formed on each side of the door, and the projecting canopy above it, is perhaps the best example of a common structural arrangement serving to produce an attractive design without any consciously decorative intention.

The entrance room, or soro, is the one where a man likes to entertain his friends, so he tries to make it as imposing as possible. In addition to the structural effects described, he often decorates his gateway with designs. A modern fashion, combining decoration with advertisement, is for the builder to inscribe his name in Arabic characters over the lintel. The rich trader of the houses near the market often likes to cover the whole of the front of his



An old-fashioned type of doorway in a mallam's house in Kano city. The horseshoe shape gives a slightly Moorish effect.

house with geometrical patterns. The moulding is in mud, with a surfacing of native cement from the dye-pits, or, if he can afford it, with real cement. This form of mural decoration is a comparatively recent fashion. Forty or fifty years ago it was practically confined to the internal decorations with which the women used to adorn the walls of their houses. The modern patterns are already showing signs of passing from the geometrical to the representational; perhaps in a few years we shall have animals,

and even human forms, in relief like a Greek frieze, in defiance of strict Mohammedan custom—as is already appearing in the calabash poker-work.

Inside the building, in the construction of the roof underneath the dome, Kano architecture is perhaps seen at its best. The arch is built up of sections of azara tied together and bound over to form the arch, and the dome is usually supported by two or more intersecting arches. The problem is how to fill in the intermediate space with the shortest possible lengths of palm trunks to carry the greatest possible weight. This is done by an ingenious arrangement of the azara. The corners of the room are cut off diagonally, and the points of intersection of the arches are similarly bridged, so as to shorten as far as possible the intermediate space between corners and centre. The result is the formation of a diamond-shaped pattern round the centre point of intersection (which is usually itself characterised by a colourful enamel dish set in the mud like a boss) and by triangular patterns



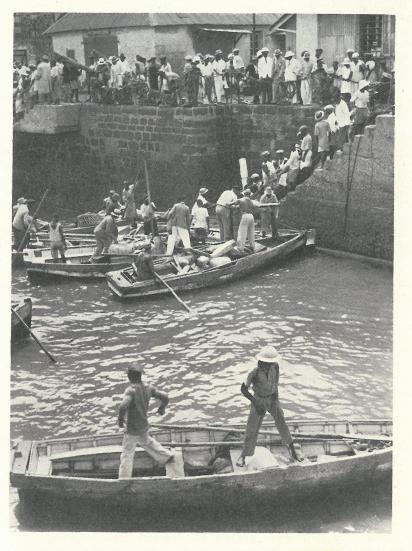
A typical pattern of roof structure.

at the corners. The azara may or may not be covered over with mud, but the vaulting thus produced, of which there may be any number of varieties, is a most impressive piece of design—the most impressive thing about it being that its function is not decorative at all, but purely structural.

The same effective moulding in mud over palm-trunk supports is to be seen in the capitals of mud pillars. Where a room cannot conveniently be arched, the roof is supported by pillars, the gap between each in a row, and between each pillar and the side wall, being bridged on the same principle

of overlapping azara as in the gateway. The result is a capital in a pleasing form of crossed palm trunks, overlaid with mud. You cannot build slender mud pillars, and it is consequently very wasteful of space, but the effect in a building like a long prison cell, with alternate pillars lit by windows, is to give an air of extraordinary dignity—almost like the crypt of a cathedral—in a building certainly not designed for beauty!

We know very little of how all these forms evolved, from where they were originally introduced to Kano, and what were their prototypes in other countries. In the desert cities of farther north, where the rainfall is less, more elaborate structures, like slender minarets and towers, are possible. In Kano the rainfall is only just light enough for mud buildings to be easily maintained at all. Already those who can afford to do so are showing a tendency to ruin the appearance of their houses with the better security of the "pan" roof. The native cement, or the red waterproof makuba surfacing, are adequate protection against rain, but they are expensive to maintain. Can a means of incorporating "pan" into the structure without making it conspicuous be devised? It is already being successfully done by concealing it behind the parapet of the housetop, or by inserting "pan" in place of the matting on which the mud over the azara is plastered. Can the modern requirements of larger rooms, more window space and more two-storeyed dwellings to relieve congestion, be fulfilled without altering the present typical architectural forms? Can some compromise be reached between the clashing styles of the permanent buildings in stone or cement and of the Kano mud houses, for the construction of its public buildings in the future? These subjects need studying if the peculiar beauty and charm of the Kano mud architecture is not to be lost.



A PICTURESQUE SCENE IN FREETQWN HARBOUR, SIERRA LEONE.

Rowing boats are seldom seen in other West African ports, but at Freetown they are in very common use in preference to canoes and paddles. This use of oars and of large sailing boats is no doubt due to the very long association of Freetown with European ships.

### PRACTICAL HEALTH PROGRAMME AT THE BAPTIST BOYS' HIGH SCHOOL, ABEOKUTA

ATHING their hands before eating lunch and daily treatment of ulcers and other minor ailments have been practised so constantly by our boys that they could almost go through the performance in their sleep. The small dispensary was begun several years ago in an attempt to check the bad attendance record caused by the daily stream of boys going to the hospital for minor ailments. Our small outdoor "treatment centre" is open for forty-five minutes before the opening of school each morning and for a while after school in the afternoon.

The equipment is very simple indeed: (1) a U-shaped bench covered with zinc on which the boys rest their feet while being treated; (2) two deep basins with cross-pieces of wood where the boys stand to clean their ulcers; (3) a wooden table and two wooden trays divided into three-inch compartments for holding the simple remedies—iodine, boric acid solution, liquid quinine, cotton swabs made by wrapping bits of cotton wool around the ends of three-inch length sticks from native brooms, zinc ointment, Epsom salts, dusting powder, eye and ear drops, one tray each of one-half inch and one inch strips of cotton lint, cotton wool, sulphur ointment, Dettol, bandages and a big supply of warm, salt water.

The "ailing" boys line up in order of arrival. In case of a very simple sore, the boy is given a cotton swab and a small pan of warm salt water. He rests his foot on the cross-piece of the deep basin, cleans his sore, then places it on the long bench where the dressing is applied. He bandages the sore in the presence of those in charge. Each "patient" is required to buy two bandages at one halfpenny each, thus he always has a clean one. Those with deeper ulcers are helped by the "nurses." A rubber syringe filled with warm salt water helps greatly in the quick cleaning of a deep sore. It all takes a very short time and has done much toward teaching our students the value of prompt attention to little ailments. I might add that at any time during the day those who injure themselves while playing, or those suffering from the customary "stomach ache," feel

Then there is the daily hand-washing drill. This is done as each class marches out for lunch. Each class is supplied with pails and two small pans, also a piece of soap. The class files out and forms two straight lines. Two boys (chosen for a week) have the buckets of water ready. The first passes rapidly along the line, pouring a small amount of water into the cupped hands of each boy. The soap follows and each boy rubs his hands briskly with it. The second boy passes with water, pouring some over each pair of hands for rinsing off the soap. The entire performance is over in a few minutes and the boys have long since learned that "gari," rice and soup taste much better when eaten from clean hands.





A reduced reproduction in black-and-white of a water-colour drawing by Mr. Nnachy illustrating the dance described by him in the article printed below. The original painting is a strongly decorative one in which the well-grouped figures, characterised by lively action, are depicted in full colour upon a yellow ground.

#### ITE ODO-OHAFIA WAR DANCE

By D. L. K. NNACHY (Art Master, Ohafia District Schools)

HIS game is played only by men who have done some unusually brave deed. It is not played at all times as other games in the district. It can only be played when a member of Ite Odo dies.

The big pot is carried by one of the members accompanied by two attendants; a white cock is tied to the pot and skulls got from the olden time also tied on and a young wine-palm plant put into it. The members have to decorate their bodies with yellow paint, white chalk and ground camwood. The trumpeter blows his horn to invoke the spirits of once-active members now dead. Then the glee-man sings to tell the deeds of the past and present brave men. The drummer beats to call them each by his name, when the singer sings and knocks the two flat sticks together. The drummer beats his drum and the trumpeter blows his horn and the rest answer in chorus, with harmonious effect.

Then the pot carrier and his attendants move in the fashion of brave men. They stop playing after the deceased is buried for it is a sign of bidding him farewell.





Fig. I. At Jebba.

Fig. II. At Tada.

#### FIGURES AT JEBBA AND TADA

By F. DE F. DANIEL

BBBA is well known to travellers going north by the Nigerian Railway, but few are aware of the two bronze figures to be seen in the Nupe village in Jebba island, and fewer still have had opportunity to see those at Tada, 25 miles down stream. Jebba and Tada are two of the eight "Ledu" villages described by Dr. Nadel in Man, Vol. XXXV, p. 143. These villages formerly held jurisdiction over certain crimes, and were responsible for the execution of criminals, who were strangled to death by means of an iron chain which was the visible symbol of authority.

The Jebba figures are one male and one female, both of bronze, while of the seven Tada figures four are of bronze, two of copper and one of what appears to be pure brass. There is a marked resemblance between the male figure at Jebba (Figure I) and the principal figure at Tada (Figures II and IIA) both in technique, decorative treatment and conventional form. The latter is of dark bronze, 3 feet 8 inches in height. The head-dress appears to be a tight-fitting helmet, from which hang five cords reaching to the waist. On the forehead is a medallion which bears the device of a horned and moustachioed face, surrounded by an interlacing design and surmounted by a crest in the form of a bird. The close-fitting gown reaches to the knee and is richly decorated with designs in bas-relief of a long-eared beaked figure with interlacing limbs. Round the neck hangs a tasselled stole, and necklace and chain supporting another medallion which bears the design of a ram-like head surrounded by three birds.

Though the similarity between the two figures is obvious, the differences are interesting. The quilted costume of the Jebba figure with dagger in front and quiver on back suggests a warrior in the act of drawing a bow, while the elaborate ornamentation of the Tada figure may perhaps portray a king, a priest or a civil official. The helmet of the Jebba figure bears a medallion which displays the same long-eared beaked device that appears

at Tada, and the top of the helmet is covered with what is now a tangled mass of bronze wire presumably intended to represent hair. The Tada figure is very heavy, due possibly to a clay core still inside.

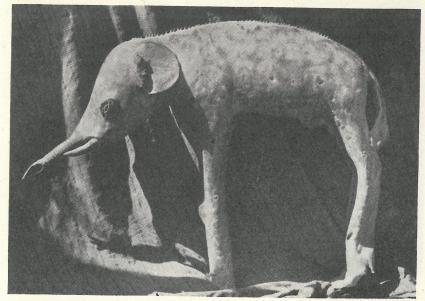
Another of the bronze figures represents an elephant (Figure III) with slender body and long legs and a ridge along the back. The two remaining bronze figures are of ostriches, 4 feet 4 inches and 3 feet 6 inches in height respectively. Each bears on the back a plate suggestive of a tortoiseshell but flat. The two copper figures appear to be cast of pure copper. One represents a man standing with clasped hands. A small pigtail adorns the head; the eyes are bulging and the feet are very large. The other (shown in Figure IV) is a seated figure of remarkably realistic design. There remains one small figure I foot 4 inches in height, apparently of pure brass. It represents a male of ungainly proportions and coarse features, holding a crook and wearing an apron, with a cloth round the loins (Figure V).



Fig. IIa. At Tada. (This illustration gives a more complete view of the figure, the head of which is reproduced at the top of the previous page.)

(Below) Fig. III. Elephant at Tada.

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All the figures, both at Jebba and Tada, appear to have been made by the *cire perdue* process, but there is a remarkable divergence of technique and artistic treatment. It is impossible to think that there are less than three sources from which the figures were derived, not merely on account of the different metals but because of the widely divergent treatment. The "Ledu" villages are by tradition associated with Tsoede, the cultural hero of the Nupe race who is supposed to have flourished in the first half of the 16th century, and to have come originally from Atagara (Idah) on the lower Niger, and whose name is said to be derived from the Nupe *Etsu Edo*—

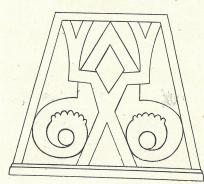


Fig. VI

that is, King of Benin. The best of the figures certainly suggest Bini workmanship, but enquiries at Benin itself failed to produce any satisfactory evidence of identification. It may be, however, that the design (Figure VI) found on a ceremonial bell at Benin may be a conventional and debased form of the long-eared beaked figure which appears on the two principal figures at Jebba and Tada. Unfortunately, in the short time at my disposal I was unable to obtain any information about this design.

It may be remarked in passing that the rulers of Idah are supposed

to have come originally from Jukon stock. Is it possible that the bronze workers of Benin derived their art from this source?

There is a curious resemblance between the two copper figures at Tada and certain terra cotta figures found at Esie. (See Nigeria, June, 1938.)



Fig. IV. At Tada.

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Fig. V. At Tada.



Car trouble 40 miles from Agades.

#### TRANS-SAHARA BY CAR

By R. F. HOGARTH

Illustrated from photographs by the Author

(N.B.—The first part of this article appeared in our last issue.—Editor.)

Tuesday, May 2nd. In Eker to Arak, 142 miles.

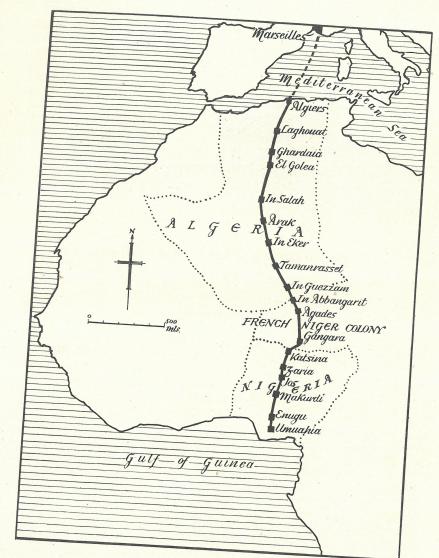
N a wide sandy plain of purest gold a S.A.T.T. (Société Algerienne des Transports Tropicaux) bus-lorry stuck with a burnt-out dynamo. Nearby rested a curious caravan of goats, donkeys, and camels—curious because the human element consisted of only shy women and children who receded gently from the camera. On one side towered silver granite formations and away over many miles the sharp-peaked mountains were blue beyond the golden sea of desert. In the afternoon a stony track took us down through the deep gorges of Arak, the rock walls rising on either side in great natural fortifications of Norman-castle-like shape. At the bottom lay the bordj and to our utter surprise, a lake. By moonlight the "fortresses" rose immeasurably grand.

Wednesday, May 3rd. Arak to In Salah, 181 miles.

A camel up to the neck in stones is a queer sight even at some distance: coming closer, we saw that it was standing in a hidden valley. Later, silver-green grass looked like little waves washing over golden tablelands which deteriorated into an indescribably horrible desolate khaki wildness howling with wind and sand until we could see only a yard ahead of the bonnet. Lunch inside the shut-up car was sloppy chocolate, bread and sand. The metalwork was burnished by the driving grit, but a departing sandstorm rises lovely from an inverted cone, golden at the point and broadening through rose pink to a cloud of deep red-brown. Two camel riders struggled in the distance. We burst a tyre, rushed up soft dunes and ground our way into gritty In Salah, obviously an interesting post under more pleasant conditions. Passport formalities were dealt with in buildings which looked like runny chocolate. Sightseeing became unbearable in the flying dust, but we had plenty to occupy us with displaced springs and fractious tyres. In the glum hotel everything tasted of sand.

Thursday, May 4th. In Salah to El Golea, 259 miles.

Setting out on a crystal clear morning towards conical hills with flat lids, we soon rose steeply and suddenly up a twisty road on to the great



Map of the route followed from Umuahia to the Mediterranean.

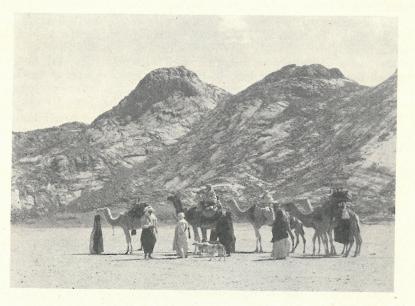
windy Tademait Plateau where the sudden cold made us rush for more clothes. We sped quickly over the 196 dusty miles of this dried mud expanse and in the afternoon by banks of what appeared to be heather and thyme we arrived at the rich, refreshing oasis of El Golea. Here we spent the following day luxuriating among date palm groves, swimming in a rather cold lake and exploring the old fort, the Ksawr, carved out of a mountain rock. From its summit this beautiful oasis formed a huge green island set in a yellow sea. The luxury-hotel garden was a mass of roses.

Saturday, May 6th. El Golea to Ghardaia, 191 miles.

Clear of El Golea before 6 a.m., we suddenly stuck in soft sand on top of a ridge, but with frenzied speed so that we should not be passed by the bus, we freed ourselves and journeyed most of the dull day between desolate colourless mountains, arriving in the early afternoon at rubbishy-looking

Ghardaia, where the houses look as if they were made of dirty white cardboard. Arabs huddled in poverty-stricken tents and the local bus was a mass of clanging scrap-iron.

From Belvedere, at the top of the hill, one sees five different towns, the most interesting being Ben Suef, walled in and exclusively inhabited by quiet, fair-skinned Mozabites in cream-coloured robes. Their little girls dressed in flowered frocks fluttered away from us up the narrow streets where women completely enveloped in cream wraps stole past secretively. The market-place, though full of people, was almost silent except for the sellers hawking their wares. No woman was to be seen there and the wise



A Caravan near the Haggar Mountains.

old men sat at their doors on bright woven rugs speaking in whispers. No smoking was allowed.

Ghardaia itself rises up a hill surmounted by a mosque from the minaret of which the muezzin announced that we infidels were about.

Sunday, May 7th. Ghardaia to Laghouat, 127 miles.

The desert was falling behind us now and innumerable tracks spread wide over a grassy plain where you could take your choice of electric pylons or telegraph poles for guides. Wheatfields were beginning to ripen and camels were more woolly. By the time we reached Laghouat, a typical French provincial town where Spahis in their splendid uniforms paraded up and down the boulevards, the desert was almost forgotten. The evening was cold and we shivered as we ascended the tall minaret which commands the town and from which we could see the last traces of the great Sahara, dim gold in the pale green dusk.

Monday, May 8th. Laghouat to Algiers, 268 miles.

Vegetation grew richer and richer; large flocks of fat lambs were being driven from the crowded market of Boghari, great masses of dark blood-red poppies stained the fields, and the hillsides of the Atlas Mountains were carpeted with a wealth of spring flowers. Children tried to tempt us with

bunches of lilac as we approached the Chiffa gorges, which are deep, narrow

Algiers is a disappointment-semi-European, vulgar and noisy in a magnificent hilly setting overlooking a spacious busy bay. Three French warships lay in the port. Tramcars and buses banged along, dress was cheap, shoddy and showy, advertisements shrieked their wares, but in quiet corners there were some decorative flower and vegetable markets. After the grandeur of the other-worldly spaces of desert emptiness, this material world comes back with a jar; it is neither Africa nor Europe but an unsatisfying makeshift. Here ended our Sahara journey; 2,710 desert miles from Katsina; 3,036 from Umuahia.

Three days later we crossed the Mediterranean in the "Ville d'Alger" to Marseilles: two days after that we were in Paris, where we spent some days miserably wet and cold. Even at that time the beautiful glass windows of the Sainte Chapelle were being removed to safety. On May 19th we reached London, where the Rev. R. Fisher (the first Principal of Umuahia College) and Mrs. Fisher awaited us after 4,213 miles. Another 300-odd miles brought me to my home in Scotland, 4,626 miles from Umuahia.

In so short a space it is impossible to do more than merely indicate a journey which is a dream-experience, vivid and elusive, unforgettable





"MR. JOHN BROWN"

The headman of the coin divers at Freetown. He is well known to all West Coast passengers, for his amusing remarks and expert diving help to provide them with entertainment during the few hours that the ships spend in the harbour. The post of headman carries with it the title "Mr. John Brown."

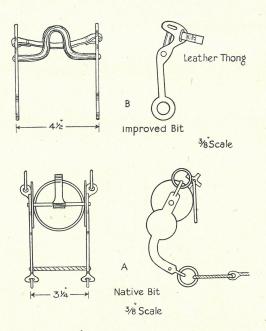
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#### AN IMPROVED BIT SUITABLE FOR NATIVE USE

By F. DE F. DANIEL

THE accompanying sketches show: A. A specimen of the bit in common use in the Northern Provinces. B. An improved bit made in the School Workshop at Ilorin.

The chief feature of Bit A is the spiked gag which operates against the roof of the horse's mouth. It serves its purpose of providing complete control, but in careless or inexperienced hands it becomes a severe instrument of torture. Efforts to introduce a more humane type of bit have generally failed, because the substitute offered was not adapted to native tackle and



did not give sufficient control. It must be remembered that the native always rides on the rein, and only uses the bit as a corrective, but he requires a bit of sufficient severity to enable him to ride his stallion alongside a mare.

Bit B was designed by Mr. J. Morton, Veterinary Officer, after a pattern produced by Colonel Doherty, late Chief Veterinary Officer of Kenya Colony. My wife and myself have used this bit on our ponies and on others which had never been ridden with anything but the native bit. It has also been adopted by the Emir of Ilorin and many of his District Heads and other officials, and has met with their approval. The advantages are:-

I. The high port gives effective control without undue severity.

It can be made by any competent local blacksmith.

3. It is easily adjusted to native tackle.

4. The difficulty of the curb chain has been eliminated by substituting a leather thong, which can be adjusted as required.

Bits of this pattern are obtainable on application to the Headmaster, Middle School, Ilorin. Price 2s. each.

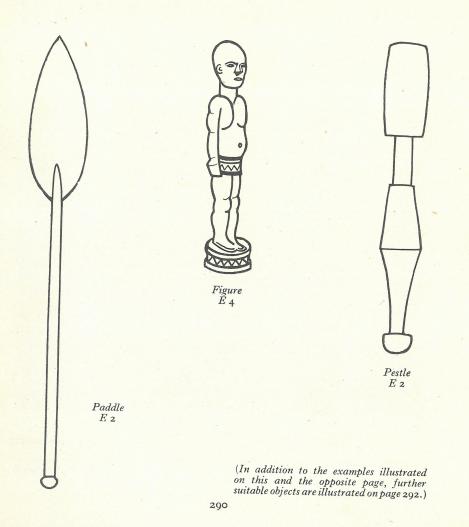
### WOODWORK FOR ELEMENTARY SCHOOLS

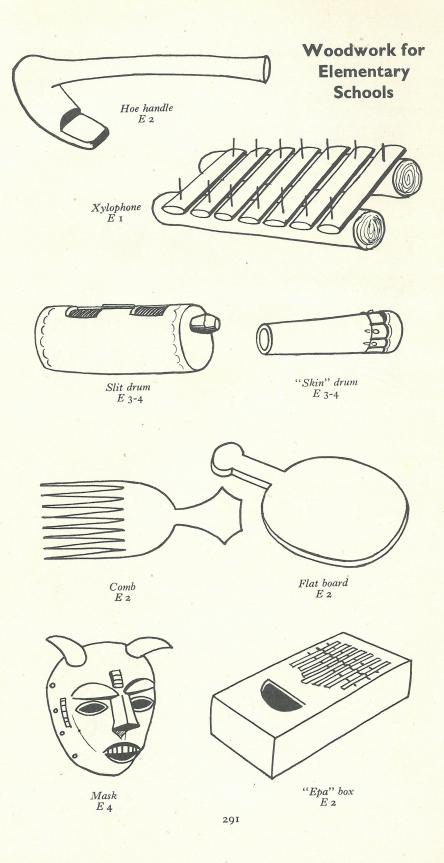
By K. C. MURRAY

THE accompanying drawings show some of the main types of woodwork that Elementary Schools can do, using matchets and locally made knives and chisels. The articles can be made with greater or less elaboration according to the skill of the pupils and in their more elaborate forms would be suitable for Higher Elementary Schools that cannot afford to do carpentry.

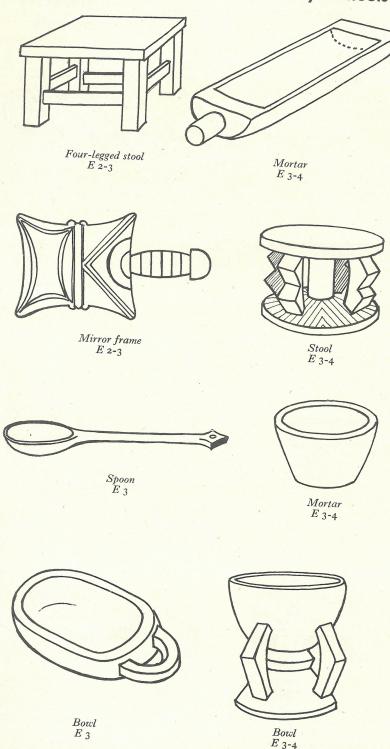
The figures set against the drawings give the lowest classes in which the various articles might be made.

The series has been prepared for schools in the *Ibo* provinces, but a similar series could be made for the Yoruba provinces. Xylophones, trough-mortars and slit drums could be omitted and "Omolangi," various forms of posts and staffs, weavers' shuttles, "Ayo" boards, and "Ibeji," among other articles, could be added.





### More Woodwork for Elementary Schools



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Some members of the excellent band of the C.M.S. Central School, Ikare, Ondo Province.

#### NOTES ON WALL PAINTINGS

By K. C. Murray

F you intend to decorate a room in your school you should note the following points:—

The subjects of the different pictures should have some connecting idea. They should all illustrate the same kind of things; for example, scenes in African markets; scenes of African industries; farming scenes,

or other grouped subjects.

2. Before starting, plan how the pictures will be arranged in the room, how high they will be from the ground, how near they will reach to the top of the wall, how they will be arranged, taking into account the windows and doors. Sometimes some existing line in the building, such as the height of the window ledges or the tops of doors and windows can be used to place the height of the pictures and will provide a connection between the pictures and the architecture.

3. The way the pictures are drawn should be similar throughout the series. Thus the colours should harmonise and the people should be roughly the same size in every picture. By the use of only a few colours a harmonious and architectural effect is more likely to be obtained than by the use of a great many, and the local colours described by Mr. Umana in his article are excellent for this purpose. Border patterns can help to connect the pictures together.

4. The details of the pictures must be clear. Hands must be clearly

drawn. The leaves of trees and plants must be distinct.

5. When painting, keep on looking at the picture from ten or twelve feet away. If you judge the effect while standing close to the wall, the picture may not be clear from a distance.

A fine wall painting from Okwu Olokoro is illustrated in Nigeria No. 15,

p. 237, and others from Inre, near Awka, in No. 16, pp. 288-9.

# HOW TO MAKE A PICTURE—HINTS FOR ELEMENTARY PUPILS

By U. IBRAHIM Government College, Ibadan

IRST you'll have to choose something to draw. It must be something interesting. People doing things make interesting pictures. You can choose two boys running, or some people dancing Juju, or some people buying and selling in the market—or something like that.

Let's begin with two boys running. Now the first thing to do is to think about it; think where they are running. Imagine you are running yourself and feel where your arms and legs will go.

It is quite a good idea to make a list of the things you are going to put into your picture. For "Two boys running" you might have in your picture: Two boys; the rail of the racecourse; some green grass; some houses and trees; the sky, with a bird flying in it.

Then you have to fit all these things into your paper. Use a big piece of paper, and make your picture fill the whole of it. If you have a drawing book, use one whole page for each picture. Before you begin to draw the picture, draw a frame or border for it.

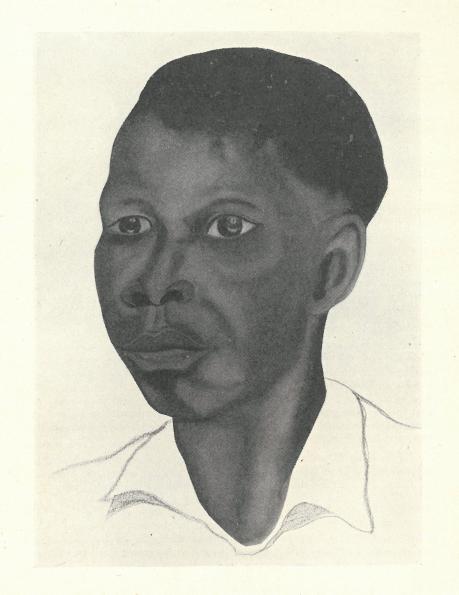
Now what's this picture about? It's about two boys—so the boys will have to be large, because they are the most important things in the picture. It is a good idea to get a piece of rough paper and plan your picture on that: put your two boys in first, large and important, and then fit in the other things—the grass area, the trees and the houses, and so on, into their proper places, leaving a proportionate area for sky.

You can make your rough drawing quite quickly. Then take your real drawing paper, with the border or frame, and see how the things in your rough drawing will fit into the frame. The best way to do this is to draw the picture just with your finger—pointing out the space for the boys, and the space for the sky and the houses and the grass and so on. Do this several times, until you are quite sure where everything has to go to fill the page properly. Remember we want to fill the page and not leave any big empty spaces with nothing interesting in them. If you want to draw a boy, don't just begin with his head: first of all, put a dot to show where his head is to go, then put another dot for the middle of his body: then put one dot for each foot. In that way you'll get the whole boy in the right place, and he will not be too big or too small.

Our picture is to be two boys running. It is important that they should look as if they were running; not as if they were falling over, or kicking a football, but running. Think what it feels like to run. Have a picture in your head of a boy running; then put your feeling, and your picture, on to the paper.

Watch someone write "cat" on a blackboard; watch him carefully. Do you see that he moves his arm and not his fingers? Have another look—watch him write "dog." Now that's the way to draw: move your arm and not your fingers. Draw quickly and easily: think first where the lines have to go, and then draw. Your line should be alive.

Here are some things you must never do in making pictures: (1) Never use a ruler; (2) never trace or copy from another picture; (3) never use a rubber or eraser; (4) never work over a line, or go over it again. If you keep these rules, your lines and your picture will be alive, but if you don't, your picture will be dull and dead.



PORTRAIT HEAD
by Giva, Epe Government School.

#### GUNS

By M. D. W. Jeffreys, Ph.D. (London) Senior District Officer, Nigeria

APPLICATIONS are constantly made to me as an Administrative Officer for permits to carry firearms, but few people stop to consider what is the local name for a gun. Clearly, as the article is foreign, its name should also be of foreign extraction, and in a considerable area of Africa the word for the gun is not of African origin. Strange to say that, though to-day Europeans are the greatest manufacturers of arms, the word used is not European but Moorish or Arabic.

From the fact that the Moors are credited with the discovery of gunpowder, it is surmised that they also first made guns. Describing the Arab civilization in Spain, Lady Lugard writes:

"For the composition of gunpowder we get, towards the end of the eighth century, the following prescription: 'Pulverise on a marble mortar one pound of sulphur, two of charcoal and six of salt petre.'"

This formula is still quite a good one for black gunpowder. It is known that "artillery was used by the Moors of Algeciras in Spain in 1343."

However, earlier still, at the siege of Tafilet by the Arabs in 1274, mention is made of "fire-engines which throw out iron gravel." The shot,

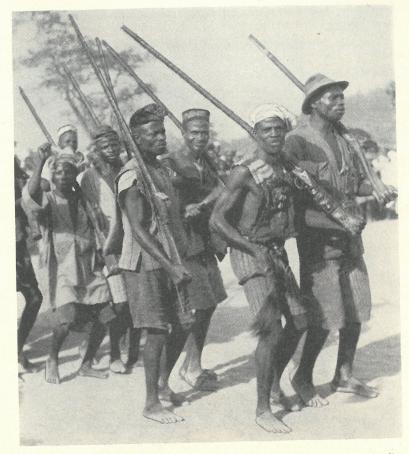
"Was forced from the piece by means of a burning powder, of which the singular properties work effects that rival the power of the Creator."3

Now, for years before Europe traded with Africa, the Moors had the monopoly of the African commerce. On the accompanying map the caravan routes that began at Fez, Tripoli, and Thebes and ended in Northern Nigeria and what is now French Senegal are shown. These trade routes were being used by the Arabs a thousand years ago, and it is clear from what follows that guns were early imported into Northern Nigeria and that in the 14th and 15th centuries the armies there were better armed than those of Great Britain, France or Germany:

"The King of Bornu came (about the end of the fourteenth century) to Kano with a great host, many men with drums on horseback, fifes, flags and guns. . . Embassies from Bornu to Tripoli are frequently mentioned, and before the end of the sixteenth century the armies of Bornu, more advanced than the majority of European troops, were armed in great part with muskets. The Spaniards were ahead of the rest of Europe in this respect, but it may be remembered that at the battle of Lepanto, which was fought in 1571, only the crews of the more important ships were armed with muskets. In an engagement which Drake had with the Spaniards off the American coast in 1572, the English crews were armed with only bows and arrows, and when Queen Elizabeth ascended the throne in 1557, the principal weapons in the arsenals of England were bows and arrows. Yet, if the Kano Chronicle is to be trusted, the troops of Bornu had 'guns' as early as the beginning of the fifteenth century."

Consequently, it would not be surprising to find that the Moorish word for a gun had been adopted by the local natives and is now regarded as a native word.

<sup>1</sup>Lugard, Lady. A Tropical Dependency, p. 36. London, 1905. <sup>2</sup>Vincent, B. Haydn's Dictionary of Dates, p. 80. London, 1910. <sup>3</sup>Lugard, Lady. A Tropical Dependency, p. 66. London, 1905. <sup>4</sup>Ibid, pp. 272, 278.



A gathering of hunters from Ondo Province. Each man carries a muzzle-loading gun discharged by a spark obtained by the striking of a flint on steel.

The Moorish word for a gun was their name for the town of Venice, because the best guns were made there. In just the same way the best swords were called "Toledoes" because they were made by the Moors at Toledo in Spain.

In Northern Nigeria the native name for a gun is "bindiga" and in East Africa it is "bunduki." These words are sisters, sprung from the same Arab mother, from the same Moorish root.

Sir Harry Johnston, the great Bantu linguistic expert, showed how this Moorish word came into general use:

"Bunduki from the Arab bunduq, which is a form of the Arab name for 'Venice' (Venedig—from Veneticum—became Bandig, Bundiq, in Mediterranean Arabic in mediæval times). An improved type of firearms was manufactured at Venice and spread thence by commerce throughout the Eastern Mediterranean, thus reaching the Arabs of North and East Africa, who applied to the new weapon their name for 'Venice.' The word is very interesting as it has penetrated Negro Africa from several directions. It is now the chief 'root' for 'gun' throughout East Africa wherever the Zanzibar traders have penetrated, but it is also here and there

the word for 'gun' in the central and western Sudan and in parts of the Congo, having come thither from Moorish Africa."5

Now the Moorish name "Bandig" for "Venice" as the name for a firearm is the form found in Northern Nigeria, namely "Bindiga," a rifle.

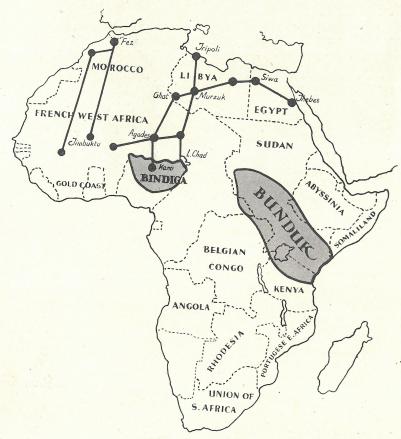
In the attached map of Africa the shaded areas are those in which I know that the Moorish word for Venice is the local native word for a gun.

The trade routes show how the article and the word reached Northern Nigeria and part of French West Africa. The other shaded area shows how the Arabs penetrated East Africa from the sea. Their dhows came down the Red Sea and past the Straits of Bab-el-Mandeb (an Arab name) to the port of Zanzibar.

If any readers can supply information which will enable the shaded areas to be enlarged I would be most grateful to receive it.

<sup>5</sup>Johnson, H. H. A comparative Study of the Bantu and Semi-Bantu Languages.

Vol. II, p. 314. Oxford, 1922.

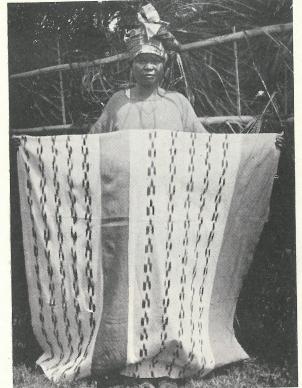


#### MAP OF AFRICA

showing (by thick straight lines) the trade routes by which the name of Venice, translated into Mediterranean Arabic, travelled southwards Continent over which further adaptations of the regions of the African known to the author of the foregoing article to be in use as the native would welcome further information enabling these areas to be enlarged.

### PICTURES FROM IKARE AGRICULTURAL

#### SHOW. ONDO PROVINCE



A fine piece of cloth exhibited at the Show. It won a First Prize.



Below: A group of exhibitors and exhibits in one of the livestock sections.





A general view of the hive. The entrance hole is at the end on the left.

### IMPROVEMENT IN AFRICAN BEE KEEPING

By J. D. CLARKE

(With acknowledgments to an article by T. W. Chorley, F.R.E.S., Laboratory Assistant, Entomological Section, Uganda Forestry Department.)

ILD honey bees make their nests in hollow trees, termite hills, or comb in which to rear their young. African farmers, knowing this habit, have long made use of the bees for honey, employing several sorts of hives, the most common of which are the hollow log and the basket with a covering of cow dung. These hives are placed in trees and bees come during the swarming season and make their homes in them. The owner of the hive collects honey during the season of the honey-flow, and in order to take out the honeycomb he kills or drives away the bees by means of burning grass. In this manner honey and wax are obtained plentifully but the wax is of little value because it is dirty and contains dead bees and other rubbish. Actually, the large quantities of wax which are now thrown away could be sold with good profit if properly prepared.

The brood comb is the comb in which the young bees are reared. It contains little honey, the cells being mostly occupied by young bees. This brood comb is of permanent value to the bees, which use it continually. There is very little wax in it, and the wax is of poor quality and fetches a low price. For these reasons and because the brood comb contains many young bees, the destruction of it should be discouraged.

The honeycomb is the place where the bees store the honey. The wax of this comb is bright yellow in colour and of good quality.

The new hive designed for the use of farmers consists of two rooms, a brood room and a honey room separated by a queen-excluder, which keeps the queen in the brood room and prevents her laying eggs in the cells of the comb in the other room where the honey is stored. The beekeeper is thus able to remove honeycomb without damaging the brood comb and to obtain clean honey and wax.

A hive can be made of woven grass matting or of basket work. As mentioned above, a properly made hive must have two rooms separated by a partition with holes in it which are big enough to let the worker bees pass through to the store room but which are small enough to prevent the queen going through to spoil the honey store by laying eggs in it. The matting or basket work hive should be made like a long drum three feet long and one foot in diameter.

To make it strong there should be three or four strong rings fixed inside made out of young sticks which can be easily bent. In the middle dividing the basket work into two rooms the queen-excluder must be fixed. The queen-excluder is the most difficult part of the hive to make. It is a partition which must be full of holes and the holes must be exactly  $\frac{3}{16}$  of an inch wide, no more and no less. Also the holes must have smooth edges so that the wings of the bees may not be torn. (Sheets of metal may be bought from Messrs. United Africa Co., Ltd., with holes of the correct size and number stamped out of them.) If the holes are even a little too wide the queen will be able to go through; if they are a little too small the workers will not be able to pass freely to the store room.

Two coiled grass (or cane) mats are required to close the ends of the basket hive. One of them should have a one-inch diameter hole in the centre. This one should be tied firmly all round the edge. This one is the front door of the hive; the bees enter through it and go into the brood room.

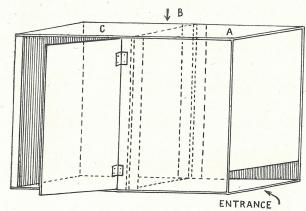


An end view of the hive with the back open to show the honey chamber and the queen bee excluder.

The other cover is the door of the honey store and is always closed except when the owner of the hive comes to collect the honey.

The hive should now be plastered on the outside with clay or with mud and cow dung and dried slowly in the sun. If dung is used the hive must be hung up for several days in a place where the smoke of a fire will kill the smell of the dung as the bees do not like it.

Alternatively, a simple hive may be made from a petrol box as shown in the accompanying illustration.



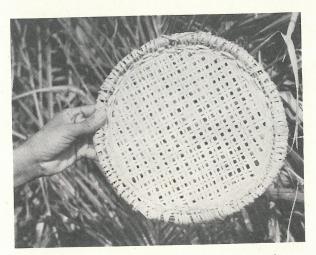
A simple form of hive made from a petrol box. The letters indicate: (A) Brood room with queen; (B) Slotted zinc queen-excluder: (C) Honey store with door.

The place chosen for the hives should be about a hundred yards from any building. As many as twenty to thirty hives can be kept in the same place, so long as they are spaced three or four feet apart. The entrances to the hives should face east, unless the prevailing wind is from the east, when they should face west. The ground around each hive must be kept free from grass and weeds, and any obstruction immediately in front of an entrance, such as a bush or tree, should be removed, because it would hinder the bees going in and out.

Before the hive is placed in position it must be covered with grass to protect the dung from rain and sun; for this purpose sword grass is very suitable. The grass should be arranged in a thick, even layer lengthwise over the hive and bound with banana fibre; the grass must extend well beyond the honey chamber end of the hive, and must there be gathered together, tied, and cut off beyond the knot. The end with the entrance hole must not be covered. The grass must never be untied except for removal of the pad to take away honeycomb, because exposure to the weather will cause the dung to crack and make openings through which another swarm of bees might enter and cause trouble.

The hive is best supported on three forked poles, like those used to support the roof of a hut. The height of the poles should be such that the bee entrance end of the hive will be on a level with the shoulder and the other end level with the forehead. The poles for this purpose should be of the sort which termites do not readily attack, or these insects will eat away the supports and the hive will fall and be ruined. Where no suitable poles are obtainable, freshly-cut wild fig may be used, because it will grow and escape damage; otherwise, the hive may be placed in the fork of a tree, preferably near shoulder height, to make it easy to remove the honey.

If the hives are fixed in a suitable place, swarms of bees will come and enter them. It is well to have a few empty hives in the house, because they will be useful to hold swarms which may be found hanging on the trees. These swarms may easily be captured. Swarming bees cannot sting; they fill their stomachs with honey before swarming, and they are unable to bend their abdomens into the position necessary for them to sting. The branch to which the swarm is clinging is cut and very gently carried to an empty hive. Then the swarm is held near to the hive entrance hole and shaken vigorously. The bees then enter the hive. If owing to some mischance the swarm flies into a tree, it should be cut again, but this rarely occurs, because the bees are usually very pleased to find a new home. When all the bees have entered, the hive is placed on the forked poles which should be ready for it. Hives of bees should not be moved when once they have been placed in position, because moving them causes many bees to be lost.



A separator made of cane to exclude the queen bee from the honey section of the hive. The openings are large enough to allow the worker bees to pass in and out but too small to let the larger queen pass through.

During the season the beekeeper can open the hive by carefully removing the pad which seals the back end of it. By opening the hive at the back in this way no damage is done to the young bees which are all in the brood chamber. The hive should be opened about a quarter of an hour after sunset; if the manipulation is done later, a lamp must not be used, because many bees will fly to it and be killed, whilst others, crawling about the ground, will climb up the operator's clothes and sting him. After the pad is removed some smoke should be blown from smouldering grass into the honey chamber to drive the bees towards the brood chamber. The honeycomb can then be cut out, and placed in a large clean pot. After the comb has been taken out, the pad should be refixed in position.

To separate the honey from the wax two large clean-mouthed pots are required. A piece of honeycomb is put in a hessian money-bag, and is squeezed by means of two sticks, whilst the bag is held by the mouth by a second person, until all the honey is pressed out into the pot. The wax which is left in the bag is put into another pot. This is best done at night when there are no bees flying.

If there is an abundance of flowers, there is no limit to the number of hives a beekeeper may have. Any wild nests of bees within two miles of the hives should be destroyed as soon as the hives are all occupied, because these wild bees will gather nectar which can be collected by the hive bees.

Hives must be placed in position just before the season for collecting the wax and honey. If, after a period of three months, bees do not like the hive, it should therefore be held over the smoke of a fire for a long time. Then it should be put back in its place with a piece of smoked honeycomb inside.

Honey or wax should not be taken from the hives out of season, because the bees themselves require the honey as food when there is little to be gathered. The seasons of honey-flow vary in different localities, and beekeepers should find out when these seasons are; they are usually just after the end of the dry season and the beginning of the new rains.

Three gallons of honey and one pound four ounces of primrose-coloured wax have been obtained from a new hive in a year.

There are two qualities of bees-wax-dark and light. These are obtained from different sorts of comb, and as the light wax sells for a higher price it is important to keep the different sorts of comb separate and to select them carefully when boiling down wax.

Comb containing young bees is useless for wax extraction, and should be thrown away, but any light-coloured or brown comb surrounding the brood should be broken off and used for wax extraction.

The heavy black comb is also useless for wax because it contains the pupa-skins of many generations of bees which have bred in it, and if an attempt is made to render down wax from it these skins will absorb nearly all the wax (about 95 per cent). If there is honey in it, the comb can be eaten or the honey can be squeezed out; if there is no honey this sort of comb can be used as bait to attract new swarms, by breaking off small pieces and putting them in the entrance of new hives.

The following articles are required for the extraction of wax from the comb:

Three large earthenware cooking pots (one of these is for containing the honey).

Two water-pots half-full of clean water.

The bottom parts of two broken water-pots (basins are better, if

A small hessian bag like those used to hold money.

A gourd cut in half so that it can be used as a ladle.

Two straight sticks, from two to two-and-a-half feet long and not more than an inch or less than three-quarters of an inch in diameter.

These should be cut some time before so they are not too flexible. Two people are required to extract wax properly, so the beekeeper has to have a friend to help him with the work.

The hives should be worked the night before the wax is to be extracted, and during the following day the comb should be kept hidden away, so that bees foraging for honey will not find it. Selection of comb and wax extraction should not be started before 6.30 p.m., so that foraging bees will have gone back to their hives. If work is started earlier, bees will be attracted by the smell of honey, and will seriously interfere with the work.

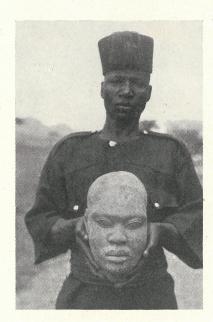
The first operation is the selection of the comb, the light yellow or white comb and dark yellow or light brown comb being kept in separate pots.

(N.B.—The remaining portion of Mr. Clarke's article, dealing in turn with the extraction of dark and light wax, will appear in our next issue.—Editor.)

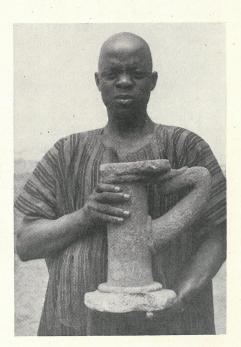




This bronze figure was at one time associated with a shrine within the Afin walls.



A bronze mask.



A carving in quartz, a very hard rock.

### **EXHIBITION AT EPE GOVERNMENT SCHOOL**

SEPTEMBER 20th-22nd, 1939

By S. A. BALOGUN

FOR five years past we had been trying in vain to fill our almost empty benches. From 1936-8 we gave three concerts which were free and open to all in the town, but though these concerts won us applause, they did not win us what we wanted—pupils. We held meetings to no purpose with the influential people. At last with the help of the Education and the Divisional Officers in charge, we had the school fees reduced; but, four weeks after the news of the reduction had been circulated, we had no more than thirty-five applicants for admission. We were about to give up the matter as hopeless. However, feeling instinctively that we might yet succeed, we decided to make one more attempt by holding an exhibition.

The next problem to be solved was the sort of things that would appeal to the people whose support we wanted. Fortunately the experience we had acquired during our long stay in the town stood us in good stead. We knew that the people might be divided into classes according to their occupations—produce buyers, shopkeepers, carpenters, bricklayers, farmers and fishermen.

After the preparation which lasted three weeks, invitations were sent round to the different wards in the town. On the day previous to the exhibition, the premises, which had of late attracted many lovers of beauty to the school, were made still more attractive with flowers and buntings arranged on both sides of the paths leading to the school.

Owing to the unavoidable absence of the Manager of the School, the chair was occupied by Mr. H. Ade Kaka, supported by Messrs. Akifenwa Lajide and H. Ade Odebiyi. In spite of the fact that the court (usually a centre of attraction) was sitting that day, there was a remarkably large attendance.

After short talks by the few remaining teachers in the school, the exhibition was declared open in the presence of the Manager, Mr. H. Childs, who arrived a few minutes before.

The visitors were divided into four groups each in charge of a pupil who showed them round the school farms and classrooms where the exhibits were displayed, discussed the exhibits and answered questions from the inquiring visitors.

- (a) Arithmetic. We exhibited one pupil's answers to a test comprising questions on calculating the cost of produce without the aid of a ready reckoner; short methods of finding the cost of articles sold in local shops; the cost of building the four walls of a room; the length of wood required to make a box. Our carpenter visitors were delighted to see that every child in the school, using only his knowledge of his span, full height, and heights to the knee, hip and shoulders, could tell the lengths and heights of small objects with tolerable accuracy. The pupils in Elementary Class III exhibited calendars showing market days in Epe District.
- (b) Geography. Elementary Class IV pupils exhibited the map of the Government Station surveyed with tape and blackboard protractor. To attract the illiterate section of our visitors, instead of using conventional signs after the fashion of Ordnance Survey map makers, they used pictures stuck up erect to show the positions of the different buildings thus—prisoners carrying pails represented the prison yard; the Union Jack, the





OLD CARVED POSTS FROM THE IKARE DISTRICT

Here are two characteristic examples of old carved posts from the Ikare district. A section of the Ikare Exhibition was devoted to carving, both old and new.

Divisional Officer's residence; a messenger carrying a mailbag, the Posts and Telegraphs Office; a teacher at a blackboard with children before him, our school; and so on. A group of pupils in the Higher Elementary Classes drew a road map of the town (surveyed by pacing) showing roads to the houses of the pupils in the school. Another group reproduced and enlarged a map of the Colony and parts of Ijebu and Ondo Provinces having close connection with Epe. The boys in charge of each map showed the visitors what could be learnt from it.

- (c) Hygiene. The pupils in Higher Elementary Class exhibited a model house built (of mud) on a scale of 1 inch to 5 feet after studying the relevant chapters in their hygiene books. They showed the arrangement of the rooms, doors and windows. A dust-bin and a latrine pail, each with a lid, were also shown. In the latrine was a cigarette tin containing ashes to represent the box of ashes which (or a suitable substitute for which) should be kept in every latrine. The pupils also showed specimens of mosquitoes in the larval and full-grown stages; explained the conditions which favour their breedings; the diseases they transmit; the measures to be taken for their destruction.
  - (d) Handwork. The exhibits were baskets, trays, mats and door mats.
- (e) Agriculture. We showed the visitors round the farms. They were highly impressed by the arrangement of the crops in the different plots. The farmers as well as the Manager were so interested that they asked the boy in charge a series of very intelligent questions which he
- (f) Poultry Keeping. Interest in poultry keeping was also highly manifested, when the visitors were shown round the poultry pen. They were keenly interested in the explanation (by the boy in charge) of the process of cross-breeding.

After going round, the visitors came back to the classroom to listen to a short speech made by the Manager of the school, who advised them to support us by sending their children, both male and female, to school, and to dismiss the erroneous idea that school education is useless to a child who is not going to be a clerk or a teacher.

The results of the exhibition have more than amply repaid our time and labour: our former list of thirty-five has increased to over two hundred and the people now show keen interest in the school.

# WINE-PALM TAPPING AMONG THE AWBA YOUTHS

By G. U. OGBO C.M.S. School, Umuabi, via Udi, c/o Post Office, Enugu

THE town of Awba is picturesquely situated on the Onitsha-Aba road and lies between the seventh and the tenth mile-posts from Onitsha. The road roughly bisects the town into two sections. The people the town lying on the right side of the road.

A brief account of the life of an Awba wine-palm tapper is true of that of others of the same profession. An aspiring wine-palm tapper is a boy of about twelve years old. At this age the boy is socially initiated

into the Society of Wine-palm Tappers. After the initiation ceremony is over, the boy is legally allowed to go to the waterside to tap palms.

At the waterside, the wine-palm grows wild to an average height of about thirty-five feet. By a careful observation of the terminal bud, the tapper knows when the palm has grown to a mature stage for tapping. At this stage he clears with a cutlass the old fibres which girdle the stem. From the base he starts the clearing, and as soon as he removes the dangling fibres to above his reach he supports himself with a tough and strong rope whirled round the palm and tightly knotted together. When he gets to the top he cuts off the upper parts of two fronds (bamboos) and pushes down to the horizontal the under sections which have firmly clasped the palm. These serve him as supports. He then stands on the bamboos and leans backwards on a rope to about an angle of thirty degrees. He cuts deeply the top side of the palm where the tapping will start.

With the exception of a cutlass and a rope formerly mentioned, the other instruments used in the tapping are a round pot with a wide brim, a narrow-brimmed pot, oval in shape, and an iron instrument. The lower part of this instrument is like a hollow cylinder but gradually tapers to a section supporting a capital V-shaped blade. The blade has a concave curvature. The instrument is made by the local blacksmiths and is sharpened either on a whetstone or with a file.

On the palm the tapper ties a long rope by means of which the empty pot is drawn up and lowered when filled with wine. The pot with a wide diameter is strongly tied to the edge of the tapping surface from which flows a small streamlet of palm-wine when the palm has been tapped. The flow decreases to scanty drops the next morning.

When the wine-palm tapper is on the palm for tapping purposes he first administers with the whole gathered force of the lower part of the palm of his right hand heavy and vehement blows on the circular end of the wooden handle of his instrument. Then, with the palm of the left hand, he delivers well-aimed blows. He changes from right to left and vice versa until a very thin piece of soft wood is equally scraped from the whole surface. As soon as this is over, he adjusts the wide-brimmed pot and climbs down by alternately placing his right leg and left leg on short bamboos placed widthwise, forming the framework of a miniature ladder. When he gets down, he pours the palm-wine into a large receiving pot and moves quickly on to another palm. Now and then he staggers or totters, for his free and sure pacing is retarded by the swampy nature of the soil, here and there matted with thickets of thorns and slippery, smelling and blackish scums.

After he has finished his daily rounds, he carries the wine in pots and calabashes. He carries two calabashes by a wooden staff across his shoulders, and with a pot on his head he returns to his canoe, and having stowed his pots and calabashes of wine in it, he energetically propels the laden canoe with a long paddle. He hurries along the winding stream until he reaches a large open clearing where he sells his palm-wine.

During the dry season a pot of wine sells for four or five pence, but during the rainy season there is a wholesale slump when a pot is sold for a penny. At times when the customers are few, the unsold wine is spilt on the ground, and there is therefore a flood of wine racing down towards the water as if to flow back to the parent palm.

# THE PREPARATION OF LOCAL COLOURS FOR MURAL AND PAPER PAINTINGS

By A. P. Umana (African Art Master, E.T.C., Uyo)

OCAL colours were chiefly used in the past by some sophisticated draughtsmen in painting the walls of tombs, but nowadays these colours are scarcely used because of the coming of Christianity. Mr. Murray, the Art Superintendent in Nigeria, has re-introduced the use of these local colours in Native Administration Schools and also in some Government Schools, in both wall and paper paintings.

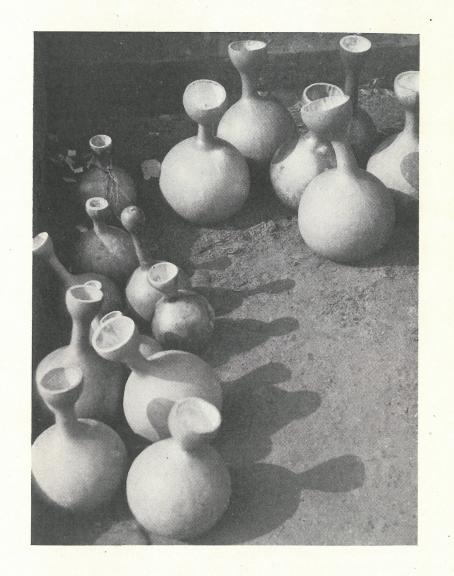
Here in our Training Centre the students are taught to prepare these colours and use them throughout their course in painting. We do not intend to train our students to become professional artists, but we want them to have an elementary knowledge of the art of painting so that they may be able to help the children in their various schools. Paintings on paper are done by every student, and every outgoing set of students is expected to decorate the walls of their dormitories. An example of the use of local colours is shown on the walls of the Practising School here, where Messrs. C. C. Ibeto of Newi and C.M.S. Training College, Awka; B. C. Enwuonwu of Onitsha and Government College, Umuahia; D. L. K. Nnachy of Ohafia, Bende, and I have painted African scenes for the benefit of the children.

The staple local colours used here are as follows:—Red pigment from stone (Ibibio: Nsang; Ibo: Nchara); yellow from stone (Ibibio: Nyie); pink clay (Ibibio: Ndomo Uman; Ibo: Obu); and lantern or kitchen soot collected and mixed with market blue for black. Earth colours are better than colours prepared from leaves or plants, as these usually fade. In the case of green we always order it from Reeves in England.

The preparation of local colours is not at all expensive and the materials needed are as follows:—One yard of calico, two buckets or basins and a grinding stone. Red, yellow and pink clay are prepared in like manner. Grind any of the colours in the way tobacco snuff is ground. After that mix it in a bucket full of water. Pin four sticks into the ground and tie the four corners of the calico to them to form a trek filter. After that put an empty bucket under the trek filter and pour the colour, taking care not to allow it to pass under the calico. Wash back the calico and continue the drainage at least three times before allowing the colour to settle down. The bucket which contains the colour should not be touched again as this will cause the colour to scatter. When clean water is left on top, leaving the colour underneath, the water should be poured off and the colour put out in the sun to dry. The colour should then be ground into powder and preserved for use. Each student can keep his colours separately in small native pots or small bottles.

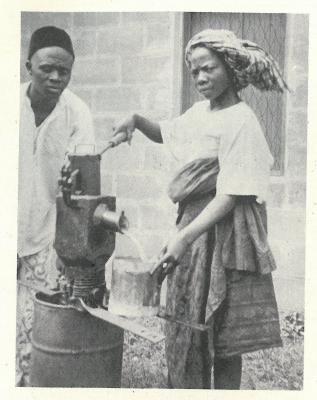
EDITORIAL NOTE.—See Nigeria No. 9 (p. 34) for another method of making black paint, and No. 18 (p. 158) for an article on "The Use of Vegetable Dyes" by Mr. J. D. Clarke.

Mr. Umana's article may also be usefully read in conjunction with the article, "Notes on Wall Paintings" by Mr. K. C. Murray printed on page 293 of this issue, in which Mr. Murray recommends the use of colours prepared in the way described by Mr. Umana.



#### A STUDY IN LIGHT AND SHADE

A group of gourds containing palm wine placed ready for sale in a Lagos street. They create a bold pattern of light and shade which attracted the eye of the photographer.



The pump in action.
(Photograph by J. D. Clarke)

#### CORRESPONDENCE

A powerful water pump made from an old motor cycle engine.

To the Editor, Nigeria.

Dear Sir,—It has been suggested by high authority that you would welcome an account of a water pump which was recently devised out of a scrap motor cycle cylinder for an admirable but impecunious girls' school. The good ladies who are in charge of that institution had raised the money for an underground rainwater tank, but had no means of lifting the water except by buckets.

The motor cycle cylinder was of the overhead valve type. To make it into a water pump, it was turned upside down. The spring was taken off one of the valves which then remained closed by its own weight but was readily free to open if the piston was raised and a vacuum created inside the cylinder. This became the lower or what you, Sir, might call the underhand valve of the pump.

In the flat face of the piston a hole was cut,  $1\frac{1}{2}$  ins. long by  $\frac{3}{4}$  in. wide. A strip of brass with leather riveted to one side was placed inside the piston to cover this hole. It sat on the hole, the leather making a fairly watertight joint, and it was kept in position by the small end of the connecting rod immediately above it. The hole in the piston face with its brass cover, free to open but able to close tightly, thus became the upper valve of the pump.

The height of the pump was increased by fixing a piece of iron piping to the cylinder and covering the whole thing with a case of concrete to make it strong. A spout was made in the side and a handle was fitted to the big end. One or two vigorous jerks of the handle, up and down, and water was raised at a rate which surprised the

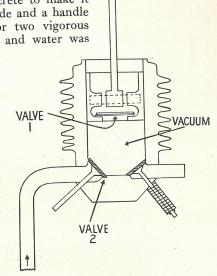
amateur pump designers.

The accompanying sketch and photograph may make the principle

and its practical results clearer.

The sequence of events is as follows: (a) Piston rising lifts water, creating vacuum between valves, whereupon water below rushes up through open Valve 2; (b) On piston descending, Valve 2 remains closed while water in cylinder rushes up through Valve 1 to emerge from pump at spout.

Yours, etc., X.Y.Z.





Bamgboye, a skilled Yoruba craftsman, holding a head carved in hard wood. Examples of his work were illustrated on pages 141-143 and page 145 of No. 14 "Nigeria."

#### RABBITS FOR PROFIT AND PLEASURE

By A. T. F. ROBERTS C.M.S., Onitsha

HE rabbit is a most useful small animal. Rabbit flesh is good food, and the furry skins (or "pelts" as they are called) make good garments. It is now recognised that rabbit meat equals or even surpasses that of chicken as invalid diet. Live rabbits are used in medical research, and as pets for those who love animals. Moreover, rabbits "multiply" rapidly, and the young ones are saleable products. The manure and surplus grasses swept from the rabbit houses are invaluable to the compost pit and garden. There is a Scout Proficiency Badge for rabbit-keeping.

Only those who like animals and have time to attend them should keep rabbits, and then the following hints and rules must be observed.

Housing. A rabbit hutch (Uno-rabbit) is not just a box which is big enough to hold the animal, but allowance must be made for exercise, growth, bedding and food, and a larger hutch may be necessary for breeding.

For the large types, such as Belgian Hares, the hutch should be about three to four feet long, by two to three feet wide from front to back, and just over two feet high. About half this should be a closed-in box with board door. The rest should be a wire cage or run with door. An opening in the partition must be large enough to allow the animals to run in and out. Ofolo is suitable for the floor. The board door need not extend from top to bottom, because if it does, and is opened suddenly when the rabbit is resting against it, he might fall out. Let a board about three or four inches deep be inserted to prevent this-it could be movable to facilitate the sweeping-out process. Useful additions are a hay rack, a feeding trough, and a water pot. You should have your hutches ready when you purchase your stock, and if possible a spare one. Keep the hutches in a shed to protect them from the weather, rain, and direct rays of the sun. A grass or mat roof with or without low mud walls answers the purpose. The housing should be as roomy and airy as space and money will allow, but must essentially be clean and comfortable. Make a point of seeing some practical rabbit-keeping at Awka College or Onitsha before commencing operations.

Feeding. Greens, grasses and corn are the natural foods of the rabbit. Rabbits are most accommodating little fellows and will thrive on almost any vegetables and grasses that you give them. You must, of course, avoid giving them poisonous herbs, such as egbu-ewu, and it is not advisable to feed the rabbits with green food when it is too wet. It should be spread out to wilt the day before it is required as food. Grasses from heaps of lawn clippings should not be used if they are dirty, heated, or turning yellow or sour. If grass is properly dried in the sun, which makes it into sweet hay, rabbits will eat any amount, and some should be left in the hay rack for them to nibble. The rule is to feed them with more dry food (hay and corn) than wet food (greenstuff). A liberal supply of fresh food should be given regularly. Two meals a day are sufficient, but the same times should be kept each morning and evening. Does (females) with young ones will naturally require an extra succulent meal at mid-day. Sometimes your rabbits will go "off colour" a little bit, and one will lose its appetite, when a little extra care is needed in selecting suitable diets. Aim at giving variety, and a good selection of foods. Clean drinking water should be always available-in case bunny is thirsty. A selection from the following should be given regularly with the corn and hay: Yam, ugbogolu, pawpaw,

spinach, vegetables, otosi, acalla and ikpo grasses, Bahama grass, igu, banana, mgbologi, olanghina, etc. Corn means maize and guinea-corn. The maize should be crushed. A useful tit-bit is hard dry bread.

General Management. A rabbit is a most clean creature. He is clean in his habits and keeps himself free from parasites—ticks, lice, etc. The owner's job is to make this possible for him by cleaning out the hutch regularly every day. The tools required are a stiff bristle brush and a triangular iron scraper. If a tray is kept under the hutch, this will collect



A well-cared-for rabbit.

all the droppings and can be removed. All stale food left from the previous meal must be taken away at the same time. You should learn just how much food your rabbit requires at a time and avoid the nuisance of soiled greenstuff.

The natural way to pick up a rabbit is by the ears, or by the loose skin at the back of the neck, but when picking up, the body should be supported with your other hand. A rabbit lifted properly is comfortable. No noise or excited dogs or stray cats should be allowed to disturb your rabbits, especially the pregnant does. Spend some time watching them and their habits in order to grow acquainted with their characteristics and manner.

Breeding. Breeding operations should not begin under the age of six months, and the bucks (males) should be eight or even ten months. Be

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sure that both the buck and doe are in the best of health. The correct procedure is to place the doe in the buck's hutch. If mating takes place, remove her immediately afterwards. If the doe is not ready for mating and runs round the hutch, do not leave them together for more than five minutes, but separate them for the time, and pair again in a day or two. The gestation period of the rabbit is thirty-one or thirty-two days. A few days, perhaps a week, before the doe is due to kindle (i.e., deliver the litter of young) she will probably be seen carrying hay about in her mouth preparatory to making her nest. From this date the doe should not be disturbed and the corner where the nest is must not be touched at all. At kindling time she will pull out her front fur with her mouth and line the nest, which should be left for about ten days until the young rabbits run about. From now onwards give the doe plenty of luscious food, and if possible a small dish of bread soaked in milk. The nest can be cleaned away when the youngsters leave it. Rabbits are weaned at six weeks, but it is better if they remain with their mother longer. They can feed themselves at one month old, and attempt to nibble sooner. It is important that only fresh food comes within their reach, and after weaning see that greenstuff is well wilted before feeding them. A doe should be able to rear three or four litters a year.

Sickness and Cure. "Prevention is better than cure," and if the foregoing advice is followed, you will find your rabbitry wonderfully free from sickness. If a rabbit falls severely ill of a contagious disease, it is far better to kill it, burn the carcase, and so ensure the safety of all the others. It is advisable to keep a spare hutch, so that a sick rabbit can be separated from the rest at the first symptoms. Sometimes lack of appetite is due to thirst. If the rabbits are given a drink they will begin to feed with renewed vigour. Keep a jar of carbolic cream (sold in the markets at 4d.) always handy for rubbing on sores, wounds or other bare patches. A common complaint is sore hocks (the long heel of the rabbit), caused by the rabbit resting on wet floors. The treatment is to place in dry hutch and apply carbolic cream to the hocks (i.e., under part of hind legs).

Coccidiosis is a complaint from which very few rabbits are entirely free. It is spread by food coming into contact with excreta. The germs of this disease take at least two days to develop, and therefore if the hutches are swept daily, your stock will avoid it.

Pot-belly is responsible for the loss of many young rabbits owned by beginners. It is caused mainly by overfeeding on wet green food. The times to be careful are when the babies are weaned and also at the beginning of the rainy season when the rabbits have only had drier herbs for so long. The cure is to stop all wet rations and to feed only dry food, hay and corn. Similarly for diarrhæa. Ear canker, or discharge from the ear, can be cured by dusting with flowers of sulphur and dressing with carbolic cream.

It is to be hoped that the more troublesome diseases will not enter your rabbitry. Valuable advice can always be obtained at the Agricultural Department, C.M.S. College, Awka, Nigeria.



A swimming pool dug by the boys at the C.M.S. Jubilee Central School, Ikare. It is supplied with water from a stream and gives much pleasure and an opportunity to learn swimming. The photographer attempted to get a picture without being seen!

## SOME PASTIMES IN NIGERIA AND THE BRITISH CAMEROONS

By A. E. Howson-Wright\*

MBRACING, in their 366,000 square miles, territory ranging from the low swampy areas of the coast to the high, dry and more or less exhilarating atmosphere of the plateau regions which merge gradually into the sandy wastes of the great Sahara, Nigeria and the British Cameroons nourish a huge population of about twenty-three millions, composed of many tribes, with as many forms of pastimes.

Wrestling is a pastime of several tribes. As with some other tribes, it is of great tribal importance with the Bakweries of the Cameroons, among whom inter-district matches are staged. Enthusiasm runs high. For weeks before the great day the villages concerned are agog with preparations for the match. Champions practise and exercise to retain their titles, the thought of their admirers and their tribal prestige stimulating them to hours of patient and unremitting toil.

The decisive day dawns at last. Whole villages have travelled miles to attend the show. The arena is packed full with gaily-attired men and women singing happily to the rhythmic clapping of hands and beating of drums, while the Cameroon Mountain—if the day is clear—towers majestically in the distance, contemplating with mute dignity the recreations of the people.

The hustle and bustle at last subsides. A tall man, a compact mass of bones and muscles, strides into the middle of the arena. His appearance is heralded with a shout of approval from his supporters and by questioning \*Mr. Howson-Wright is an African member of the Accountant-General's staff at Lagos.—Editor.

eyes from the opposing camp. He shakes aloft a bough and then throws it down—a challenge. The consequent tension is broken by the appearance of a man from the other side to accept the challenge.

Shouts rend the air. Each camp sets to drumming, the women and men singing and clapping, swaying to the syncopations of their respective drums as the champions adroitly manœuvre to come to grips. Soon the wrestlers are warmed up. Their passes become swift and exciting and the drumming and singing rise to a crescendo and in *tempo* as the wrestlers get warmed to the task. The tension increases as a grip is effected. A hook—a heave—and a heavy thud as one of the wrestlers is thrown.

Vociferous cheers burst forth from the victorious camp and the hero is carried shoulder high to be surrounded by a clamorous and admiring crowd. And so the cycle goes on until dusk sets in to herald the approaching night. The crowds disperse—the vanquished with the flag of their tribal prestige drooping at mid-mast, whilst the victors, carrying away the "ashes," exult in their achievements, the budding champions anticipating anxiously and with determination the day when their womenfolk would sing of their exploits.

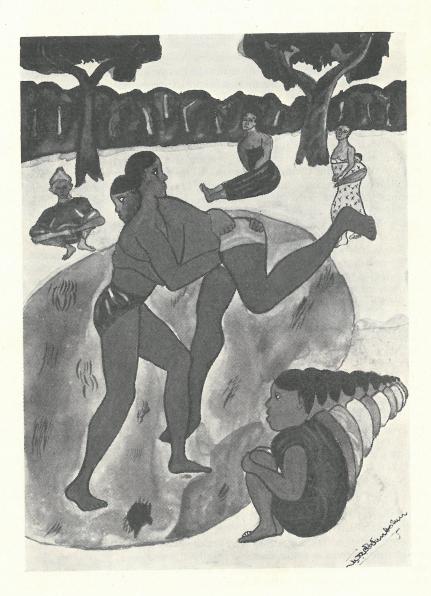
Of parallel importance, canoe racing, too, is a great event among the Bakweries on the littoral. Once or twice a year representatives of the maritime villages meet under the ægis of the authorities to show their prowess in this aquatic sport. Each village is represented by one or two canoes.

Of almost incredible proportions, these dug-outs are capable of being manned by fifty or more men. The paddlers, hardy and finely built with bulging biceps, present a fine spectacle as they launch their argosies. They then pull out to sea to be started.

The race for the beach then begins. Gradually the long dark strips, brought more or less into relief by the wash created by the paddlers, begin to assume definite shape as the trusty paddlers propel their canoes shorewards. Soon the regular bend and rise of the paddlers can be discerned as the anxious representatives on the beach strain their unaided eyes to see how their respective villages are faring. Shouts and songs of encouragement, swelled by booming drums, burst from a battery of throats as the members of a village recognize their canoe on the lead.

On and on they come, the trusty canoes rising and falling to the gentle waves. Now the excited crowds on the beach run to the water's edge, stamping and cheering themselves hoarse as a canoe overtakes the leader and a side-to-side race ensues. Then again the din dies down as the huzzas of the supporters of the losing canoe trail off to disappointed murmurs. And so the excitement on the beach ebbs and flows with the fortunes of the perspiring paddlers. At last the winning point is passed and the canoes glide to a standstill. The palm is soon awarded to the victors and both victors and vanquished turn their faces homewards with a feeling not unlike that created by the celebrated boat race between the Blues of Oxford and Cambridge.

On the waterways of the Niger delta members of some of the adjacent towns and villages stage grand galas and regattas on certain festive occasions. In this area elegant and expensive gigs are to the opulent what Rolls-Royce and powerful limousines are to the opulent in other parts of the world. The picturesque gigs and personnel are (or perhaps were, for the grandeur of these parts is apparently fading with the recession of their pristine trade boom) somewhat reminiscent of the gondolas of mediæval Venice.



THE WRESTLING MATCH

From a water-colour drawing by an African artist.

Gaily decorated, the gigs and huge war canoes, manned by powerful and uniformed men pulling to the beats of drums and tunes of stirring songs, glide gracefully on the placid waters. The whole show conjures a soothing feeling and the dancing on such occasions is marvellous to behold. Sham battles are sometimes fought. So completely do the participants enter into it that only the knowledge of the sham and the absence of any gory gashes make one reconcile his mind to the levity of the occasion.

In the historic regions of Northern Nigeria where the Mohammedan population predominates, many entertainments go to temper the severity of the Ramadan fasts. Starting at night after the fasting population has had prayers and broken the day's fast, people stream out to participate in or witness one or other of the many open-air pastimes under a brilliant moon.

Near the shadow of yonder spreading tree an audience is forming to the tune of booming and clattering drums and high-spirited songs. A human ostrich, cleverly contrived, enters the ring and starts its antics to the rhythm of the drums and songs. The satisfied crowd cheers loudly. An athletic figure now takes the floor. The music is changed to suit the gymnastics of the newcomer. By degrees he works himself up almost to a state of frenzy, singing all the while of the prowess of his ancestors, his epic punctuated now and again with wonderful contortions. Suddenly he takes a flying leap; turns a graceful somersault; repeats this backwards; runs towards some of the distinguished spectators and repeats one or two of his wonderful contortions; waves to his audience and then with a blatant grin, makes his exit. Round upon round of applause greet his performance.

Occupied with one form of entertainment or another in different places, the watches of the night steal imperceptibly away into the unknown until the sinking moon and chilly winds send the crowds homewards for a few hours' sleep, before gentle dawn again bids them rise to eat and face the rigours of another day's fast.

In the north, Friday is a great day. All who can manage it go to market where almost everything, from cooked food to manufactured and beautiful locally-made goods, can be purchased. Pastimes, too, are not wanting. The snake charmer attracts a curious but fearful crowd as he demonstrates with his repulsive mates. Over there the illusionist astounds the crowd. With all the embellishments of Oriental artistry, he thrusts the sinister-looking sword into his eyes. The onlookers shrink in horror and then applaud delightedly as he withdraws the sword without any mishap. All day long the jostling crowds pass along until late afternoon when the market breaks and the people wend their way homewards.

In every part and among every tribe, dancing forms the cardinal pastime in the social life of the people. This varies from the pigmy-like strutting of some tribes to the elegant and graceful displays of others. It is indeed a pleasure to watch some dances. Gaily dressed and singing soothingly, the grace, buoyancy and suppleness of some women dancing to well-formed native orchestras is marvellous to behold.

The lordly Niger and its great affluent the Benue wind their way eternally through the country with its countless villages, large and developing towns and teeming millions of various tribes each with some pastime or other to lighten the irksomeness and relieve the monotony of a mundane existence.

#### I CONSULT A WITCH-DOCTOR

By A. J. UDO EMA

Methodist Boys' High School, Oron

F there is anything that intoxicates a person more than adventurous spirit it is the spirit of the search for truth. These two intoxicants combined, very often drive people into doing what others sometimes consider ridiculous; yet that was the force that drove me to consult a witch-doctor. Call it weakness (if it is weakness at all), I always fall a victim to the cravings of this force.

Having an earnest desire to find out facts about witch-doctors, I made a planned visit to one during my Christmas vacation in December, 1939. It was my intention to appear before him in the guise of a very raw villager, so that I might find him in his true element. My host had to lead me to the place after my weary ride of thirty miles on a push-bike. The track we took was a pretty narrow, winding one with stumps and roots jutting out here and there. To a traveller unaccustomed to the track it was a constant bumping, bruising and grazing of toes against those jutting bodies, especially when one had to tread the path in the darkest hours before dawn.

The reader will like to know why we chose to travel at night. It is an unwritten law that iding ebre yto ytie: the witch-doctors attend first to earlier clients—in other words, first come, first served. Hence the earlier one arrives the earlier one will be attended to. There is an exception to this rule: a fellow witch-doctor coming at any time must first be attended to, and this I discovered when we were there. Why a witch-doctor should consult another witch-doctor is left for the speculative minds to guess!

I disguised myself in this way. A necklace of cowries and roots ornamented with a shell of *ukpatre* (a kind of snail), an old threadbare singlet and a loin-cloth of two yards formed my only apparel. It was a cold December morning for one unused to going about ill-clad to walk in threadbare singlet with cold shells about the neck. That is often the lot of adventurers.

We arrived to find a host of other clients already there waiting for their turns, and it wasn't until about ten in the morning that our turn came. The consultation fee ranges from a penny upwards, and the witch-doctor is supposed to let out more secrets when the fee given is fat. There is no stipulated sum to be offered; each client gives the minimum (a manilla or a penny) or more if he wishes. Sometimes the witch-doctor will say that certain things are withheld because the consultation fee is very small; then the client will throw down another copper to increase the amount. If the client is known to be in possession of more coppers, facts will constantly be withheld until he has practically exhausted his purse.

The divining room was about seven feet square, and its only windows were the chinks in the roof. Two clients could be admitted at a time, and the client's seat was exactly opposite the door while the witch-doctor was screened off in a very dark corner. Young palm fronds composed the curtain that enclosed the witch-doctor. One spot of this curtain was ingeniously cut to enable the owner to sit and study the faces of his clients. You can now see the reason why the client's seat is immediately opposite the door.

The consultation opens with greetings; the first to greet being the witch-doctor through the medium of akani ywan (old woman), supposed to be the spirit that unravels mysteries. This spirit speaks in a very peculiar bird-like cry; and the witch-doctor interprets it to the clients who cannot

understand the sound. When the spirit greets clients it will utter names that people very often adopt, and if you are not mindful you will unconsciously answer to one which sounds like yours. Then a short conversation will ensue which will betray the clan from which you come through your dialect. After this the business begins.

I was a baffling nut for the witch-doctor to crack. After finishing with each client, the doctor goes out to stretch himself, for during consultation he is either sitting cross-legged or crouching. When he goes out he makes a psychological study of his clients before he goes in again. I noticed that he eyed me suspiciously, and his look was so awe-inspiring that I was practically unnerved; nevertheless, I wore a nonchalant expression on my face.

He bade us good morning, but only my partner responded. (I say he because I suppose that the spirit was no other than the witch-doctor, who produced the weird sounds.) The spirit asked if I was not on friendly terms with it. There I betrayed myself, for as soon as I replied and a short conversation followed during which I insisted that my name should be said, the witch-doctor studied my dialect, and at once said that I came from Etinan! To my partner, this was a big surprise.

All consultations begin in this way. Witch-doctor: "The consultation is about a child." The client repeats the same. The witch-doctor: "It is not about the child," and the client repeats the same. Other similar things are said and repeated. During this time he is intently observing and studying the facial expressions of his client, and all of a sudden he hits the nail on the head. My witch-doctor, though illiterate, proved himself a Ph.D. in intuitive psychology and guesswork.

He could almost always guess everything aright, but when he came up against some difficulty he would say, "I am joking," and would say something else that would convince a susceptible client to take him at his word. Often you hear clients say, "Akani ŋwan kukama mi utukhəre," i.e., "Old woman, don't trifle with me!" In my case he was to tell my occupation as a trial. Since he knew that I came from Etinan, and that the influence of the Church is very much marked there, he said that my work was connected with the "House of God." "Yes, in what way?" I asked. "You carry books on Sunday to——." Here he was interrupted by my excited partner, who exclaimed: "Teacher, do you hear?" Thereupon the witch-doctor seized the chance, and said my work was teaching.

I feigned that a relation of mine was sick and wanted to know the cause, and how best to effect a cure. He told me it was caused by a man who poisoned the sick by shaking hands. "Can you tell us the name of the man?" I asked. He started his guesswork by inquiring in his usual cunning way to know the sick person's occupation. I made him conjecture that the imaginary relation of mine was a college student, and he then started telling me the most wonderful stories you can imagine.

On my pertinently insisting to know from him the name of the man who poisoned my relative, he said that was withheld from me until I added to the consultation fee. Well, I had had enough, and, besides, frugality in this war time made it imperative for me to quit the client's seat. We were given a piece of white clay to use as a sign of success and good luck; this is done when a client is to return home with good news. If he is given a piece of charcoal it indicates the reverse.

If all witch-doctors are like mine, then I have learnt a great lesson. Mark you, I always look for the best, and it was the most celebrated one in the area that I consulted. I have formed my own opinion, and yours is left to you. "Prove all things."

#### THE NIGERIAN SECRETARIAT

By C. R. NIVEN

"HAT do those people do in that office?" How often has one heard that question asked about the Nigerian Secretariat, and how seldom is it answered. The answer of course is that they are employed in preparing matter for consideration by the Governor and in issuing and working out the details of his instructions. This is entirely correct and is quite well known to the average intelligent person, but it does not take one much further, does it? It is not until it is realized what this answer means that its full significance is appreciated.

The first point, which is also well known, is that the Governor is in supreme control of all activities of government, and they are innumerable, and of those who carry them out and of the expenditure of public money on those activities. You will see therefore at once the three main divisions of work: general administration, personnel and finance. The office is organized on these lines. But you must not forget that the Governor is responsible to the Secretary of State for the Colonies for the administration of the country and therefore there is constant reference to the Colonial Office from Lagos. This is common to all sections of the office and is done by cables or despatches which are the personal correspondence of the Governor with the Secretary of State. I will show how this is done later.

The business of the office very seldom starts inside it, and usually originates either from the Secretary of State, the Governor or a Head of Department (in this last term we will include the Chief Commissioners for convenience, though it is not strictly correct to do so) or from a member of the public. In either case the action is the same, and the first thing is to place the communication in a file dealing with the previous discussion on the same case or, if none exists, to open a new file.

This is done in the Registry, which is entirely an African section of the office. The letter is first examined and, if no reference number is quoted, the main index is consulted to see whether a suitable file exists. This is a most important step as it is necessary in dealing with public business to consider the way in which it was dealt with before, if it has appeared before, or previous correspondence on an allied subject. You can easily see that there has got to be a lot of sub-division of subjects. One could scarcely have a single file for, say, "Postal Business" without its growing to vast dimensions in a few weeks: this would prevent its contents being considered and instructions being issued. In fact, there are some hundreds of files on this subject. An important subject is "Empire Air Mail," but this alone has nearly thirty sub-divisions of its own. The main index contains about 12,000 cards arranged by subjects, or about 70,000 entries of separate file titles. If a file exists, its number is marked on the letter and it is handed on: if none exists it is handed to another clerk who makes a new file for it, giving it a descriptive title and number. This would be a large undertaking but fortunately quite a lot of letters refer to previous letters from the office. In this case the index is not consulted and the letter is handed on direct to the clerk responsible for finding the file. This naturally saves a good deal of time and that is why it is so important to quote a file number if a reply is being made to a Secretariat letter (or to one from any Department for that matter, as the same principle applies throughout the Government service).

The hardest part of the whole process is the next one, the search for the file. The vast majority of files are "put away"—that is they are not in action. But unfortunately most of these are "dead" or have not been in action for some time, so that references to them are not so common as to the others.

At any given time there are about 4,000 files in circulation in the office and it is probably one of these that will be wanted. These may be in any of a large number of places. A system exists for recording where they are at certain given times, but even with this there is bound to be delay. When the file is found the letter is put in it, files referred to are attached and they leave the Registry. Of course it is possible to give priority to a letter by attaching slips to it, and, if the file can be found easily, the Registry processes (which are more complicated in detail than I have sketched) can be completed rapidly.

The file then appears on the table of an Assistant Secretary. Following the arrangement mentioned earlier, the whole work of the Government is divided up into "Schedules"—Political and General (which together deal with general administration), Personnel and Finance. Each of these is in charge of a Principal Assistant Secretary who has at least two Assistant Secretaries to help him. The work of the Schedule is divided between the Assistant Secretaries and the file is sent to the one dealing with its subject. There are bound to be a good many border line cases which cannot definitely be allotted to one particular schedule. These are dealt with by consultation between the principal Assistant Secretaries.

The Assistant Secretary then minutes on the file analysing the subject of the letter, quoting precedents and suggesting, if he can, an answer. All action in the office is "by direction of the Governor." In a great many cases the Governor's orders are known or can be deduced from the precedents: if this is so, the Principal Assistant Secretary authorises the reply without referring higher, or he can send it back for a draft to be made or a letter to be typed which he will send up for signature.

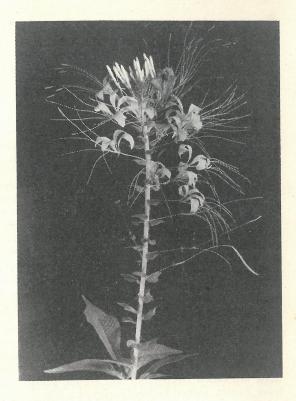
The Political and General Schedules refer their papers to the Deputy Chief Secretary and the Financial to the Deputy Financial Secretary; if they consider that it should go further, they minute the paper to the Chief Secretary or Financial Secretary, who may submit them to the Governor. Personnel holds a dual allegiance, for all ordinary personnel subjects such as appointments, increments, leave and so on go to the Financial Secretary, while the creation of new posts and questions of discipline go to the Chief Secretary.

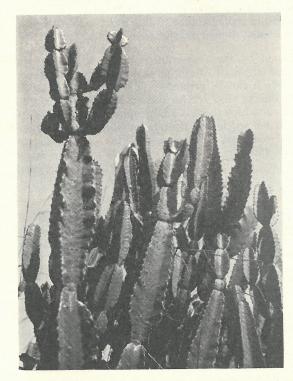
This all sounds very complicated, and indeed it is so. But the practical use of this system of ascending ladders has been proved: it reduces the possibilities for mistake and ensures that the Governor shall have the advantage of the cumulative advice of officers of considerable experience, who minute on the file their agreement with or dissent from the previous suggestion and see that the letters finally issued do really convey the correct decision. This is not as easy as it sounds, as even a comparatively innocent and simple subject may be found, when it is examined, to have unsuspected difficulties and complications lurking within it.

Government business cannot, therefore, be dealt with as fast as in a commercial house and to the outside world there may seem to have been needless delays. Some of this delay is due to the need for reference to other offices for comments or advice. This is specially so in the case of those subjects which have a legal aspect—a surprisingly large number.

#### Gynadropsis speciosa (Cat's whiskers).

This annual is very easily grown from seed; many plants grown close together in a bed make a lovely show of mauve flowers. A white variety is now to be seen in some Lagos gardens. A mixed bed of mauve and white flowers is a beautiful sight. The white flowers are useful for making up wedding bouquets. Large bees make early morning visits to Gynadropsis flowers and may be the chief pollinating agents.





A euphorbia that in some parts of Nigeria, particularly in the neighbourhood of Okene, Kabba Province, is often planted round fields and villages. It provides a good barrier against goats. Any injury to the plant causes a copious flow of white juice. This juice soon hardens and seals up the injured spot. The juice, referred to by botanists as "latex," is said to cause pain and injury to the human eye should any get in by accident.

In any issue of the Gazette you will see a number of Government notices, Regulations, Orders in Council, and so on. All these have had to be thrashed out between those concerned and carefully drafted by the Attorney-General before they reach their final form. There are also many other papers on which legal advice is required which do not find their way into the Gazette.

One of the Assistant Secretaries is also Clerk of the Executive and Legislative Councils. The first meets once a week in Government House under the presidency of His Excellency and considers all questions of importance including the judgments of the courts on murder cases. He uses the ordinary Secretariat files for conveying the decision of the Governor in Council. He is also responsible for all arrangements in connection with the meetings of Legislative Council which meets at least three times a year: prepares their minutes which are printed and published and the reports on the Debates which appear separately and usually some time later. Another Assistant Secretary is in charge of the confidential branch which keeps all confidential files. These, though they follow the same series of numbers as the ordinary Secretariat papers, are kept by themselves. Another is Secretary to the Finance Committee of Legislative Council, which meets once a month under the presidency of the Financial Secretary to consider alterations in the approved estimates.

All instructions going out of the office take the form of letters or memoranda which are typed from the drafts prepared by the Assistant Secretaries after they have been approved. Those having a general application are issued in the form of Circulars. Letters to the Secretary of State are called Despatches and are all, except the formal ones forwarding leave papers, signed by the Governor. Many of them (and there are nearly 3,000 sent home each year) are of minor importance but some are of great importance and much time and care is taken in their preparation. A special section of the office is engaged in typing and recording them and in keeping the great leather-bound volumes of their duplicates.

All printed matter issued by the Government Press, which is in a building next to the Secretariat, has to be approved in the first instance by the Chief Secretary before it can be printed. This puts quite a lot of work on one Assistant Secretary, who is also responsible for all printed matter received in the office, of which there is a large quantity from all over the world. Much of this is housed in the Secretariat library where there is also a good collection of old books and papers. This same Assistant Secretary, too, has to check and correct Nigerian extracts from the many books of reference which are published all over the world. A special section of the office collects and edits matter for the Gazette and yet another keeps all the records of African and European staff in the country.

Altogether at least one hundred thousand words a day are written in the Secretariat—the size of a full-length novel—and some of them have an extensive circulation. On the other hand it is pleasant to think that on about 500 files a day action is completed and they are sent away to their places in the strong rooms; some never to be looked at again; some to be a nuisance in a few days; but some never rest at all.

#### AGRICULTURAL EDUCATION IN EPE GOVERNMENT SCHOOL

By S. E. Enyong Agricultural Master

A SCHEME to introduce systematic agricultural education into this school was launched in 1934. At first it was bitterly criticised by the pupils and their parents or guardians. So much opposed to the project were they that some withdrew their children from the school.

They argued that (i) their children were sent to school to acquire book knowledge which was the one necessary "passport" to Government and Mercantile Clerkships, and that it was therefore unnecessary to waste their time learning farm work, which occupation rightly belonged to the illiterate class; (ii) there was nothing new in the science, which they themselves could teach to their children without inconveniencing themselves to send them to school.

We knew that their conception of this important subject was based on the false values hitherto attached to it, and that sooner or later they would realise their folly. Strengthened by this knowledge, we steadily pursued our carefully thought out plans. How successful the effort was can be judged by the effect it has had on the educational and economic life of its opponents.

The number on roll in our school is comparatively small, being fortythree; and of this number fifteen only are big enough to do fairly hard work. Yet this deficiency is counterbalanced by the willingness, cheerfulness and tenacity of purpose with which the children toil.

The school has an oil palm plantation; a main farm and vegetable garden; an acre of orchard; and half-an-acre of flower garden. Besides this the school rears poultry.

The main farm is run on an established system of crop rotation in which is incorporated green-manuring, and is divided into four plots to correspond with the four principal crops—yams, ground nuts, cassava, and maize.

Each pupil keeps two record books—farm diary and labour account. The third book, the labour cash account, is kept by the Secretary of the Co-operative Society inaugurated in the school, to deal with the disposal of farm produce, eggs and fowls, and to operate all financial transactions of the school. The farm diary contains the following interesting particulars —the preparation of land and crops for planting; the times of planting of the different crops; the treatment and condition of crops at different stages of growth; times of maturity and harvesting; times of appearance of certain insects of economic importance; and weather conditions. The labour account deals with the cost of labour used on each crop, the yields of crops and the total number of boy hours per day which is reckoned in terms of cash and transferred into another book (the labour cash account). Then there is the general cash account which includes entries of all sales, receipts and expenditure, and monthly cost of labour. In cases where crops are distributed to the children, or preserved for planting, they are weighed, assessed at the current market price, and entered into this account.

All these particulars furnish us with suitable materials in the teaching of nature study, arithmetic, composition and geography.

We also undertake the culture of native vegetables—oyo, sokoyokoto, efo, gbure, igbagba, etc.; also tomatoes, egg plant and fluted pumpkin (*Telfairea occidentalis*). We have been able to extract oil from the lastnamed which we feel sure is not of inferior quality to other vegetable oils. Every encouragement is given the children to eat plenty of these vegetables for the vitamins they contain. Our orchard contains citrus fruit trees, paw-paw trees, mango trees and avocado pear trees.

The school, which as late as two years ago could boast neither of a flower garden nor of its beautifully laid-out paths with ornamental plants on either side, and lime-hedged compound, is now the proud possessor of very healthy and charming surroundings. Although it is not generally realized, these are important factors in the education of a child. The soil in the school compound belongs to the extreme type—very clayey; but our knowledge of the making of compost and its application has enabled us to raise beautiful flowers and ornamental plants just where we require them. This flower garden is now the object of admiration by the townsfolk, who pay occasional visits to the school to enjoy its beauty.

Poultry rearing was started early last year. There are two runs and twin houses which are used alternately to avoid the possibility of the spread of disease among the fowls. Owing to the limited accommodation available, it is considered inadvisable to multiply the existing stock beyond normal requirements lest disease should take toll of them. Our efforts therefore have been directed towards the supply of eggs at the rate of rd. each to the pupils, who put them among the eggs of their native hens to hatch. This policy is of course consistent with our primary aim—the distribution of crossbred fowls to the community. Occasionally, we supply them to Europeans for their table and to private individuals who are interested in poultry rearing.

We keep books showing stock in hand, weekly changes in health of stock, weekly food record, daily record of eggs, etc.

We pay periodical visits to the poultry pens of the pupils who raise chickens from the eggs bought, discuss their difficulties with them, and give advice.

This year we have offered a prize of five eggs to the pupil who succeeds at the end of the school year in raising the highest percentage of chickens; this has aroused a spirit of healthy competition among them.

In conclusion, it is to be noted that by this scheme the pupils do not merely acquire a stock of information, but put into practice what they learn, with the result that the older boys can now buy part of their school materials and sometimes pay their school fees, instead of entirely depending for money upon their parents as they were wont to do. Secondly, the farmers have discovered that in spite of their longer experience in the field, they have much to learn from us in the modern methods of farming, and they lose no opportunity of filling the gaps in their knowledge.

[N.B.—This account should be read in connection with the account of the School Exhibition (see page 306). It will be noted, from the enthusiasm shown by the townspeople and the number of new pupils entered, that their opposition has vanished when they have seen what "School Agriculture" really means.]

#### "NIGERIA" IN WAR-TIME

#### A NOTE FROM THE EDITOR TO HIS READERS

THE Editor asks for the patient consideration of those readers who have felt some disappointment at recent interruptions and delays in the appearance of successive issues of this Magazine. The war in Europe—distant as it seems geographically from Nigeria—touches closely at various points the production of this Magazine and its transmission to Africa. For some time past there has been in operation in England a rationing of the paper used in the printing trade, and in order to meet not only this restriction of supply but also the substantial rise in cost which has accompanied it, we shall probably find ourselves able to produce only three issues of Nigeria per year during the continuance of the war, instead of the normal four.

In addition to this curtailment, a further economy of material has had to be effected by slightly reducing the number of pages in each issue. Even so, the Magazine is still regarded by competent expert judges as constituting remarkable value for money. To offer such a generously illustrated magazine to our readers at sixpence per copy in these days of costly production is only made possible by the splendid support given to us by our advertisers and the fact that all editorial contributions—both literary and pictorial—are made on a voluntary basis.

Apart from the difficulties presented by restrictions of paper supply and increased cost of that material, other war-time factors include control of timber supplies for the packing cases in which the Magazine is despatched from England to Nigeria, interruption of English train services and of steamer sailings to Africa. These things in the aggregate cause a considerable amount of difficulty and delay and the Editor thinks it well to mention them here as an explanation due to his wide circle of regular and enthusiastic readers.

So far as paid-in-advance subscriptions to the Magazine are concerned, the only alteration involved to meet war-time conditions consists in eliminating the previous time-factor and making what were formerly annual subscriptions apply to four successive issues irrespective of the dates of their publication.



#### ABOUT YOUR FOOD

By GLADYS PLUMMER, B.A., Education Dept., Nigeria. 1s. 6d. With a Foreword by Dr. J. TURNER, M.B., B.Sc., D.P.H., Medical Dept., Nigeria.

The physical condition of many African children leaves much to be desired, and to some extent this is due to defective diet. Ignorance, tribal custom and poverty all combine to make improvement difficult. The main hope of betterment is through the education of the rising generation.

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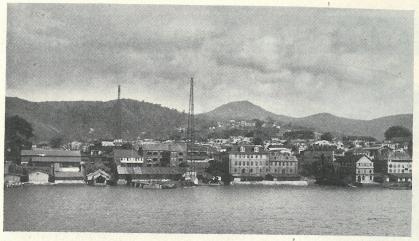
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#### ANOTHER PICTURE FROM SIERRA LEONE



Elsewhere in this issue (page 279) we give a "close up" photograph showing passengers disembarking from rowing boats in the harbour of Freetown, Sierra Leone. The picture reproduced above gives a general impression of part of Freetown itself, as viewed from the deck of a ship anchored in the harbour. It is impossible, however, in a single picture of modest dimensions to convey anything like an adequate impression of Freetown as a whole, with its lovely background of high wooded hills and the picturesque coves which characterise this part of the coast of Sierra Leone.

#### **BOOK REVIEWS**

Africa. By A. R. B. Simpson. Bell. 2s.

HE first reaction to this book was, "Yet another book on geography of Africa!" Even so, it is a book to be commended. The author discusses the difficulties of laying down satisfactory limits in the study of the subject, and states clearly the reason for the economic bias of the book. "Save for a primitive minority, the population of the world is now entangled in an intricate economic network. Man can exert his personality only within the limits of this matrix. Hence the most realistic approach to the study of man and his environment is to view the latter through the economic meshes which envelop him."

The book is praiseworthy in the use of diagrams and sketch maps. Some of the illustrations bring out geographical features which could not be conveyed with anything like the same effectiveness by pages of description—for example that of the Nile valley south of Cairo on page 24.

In a few cases the diagrams are somewhat misleading. The average pupil would probably find the diagram of oil exports from West Africa on page 61 difficult to appreciate, with its weight and price factors both represented in the vertical scale for the same graphs. The Principal Money Crops column in the table on page 69 is not entirely satisfactory, giving the impression, for instance, that cacao is a principal crop for the Gold Coast only, whereas it is a crop of considerable importance to Nigeria, which is the third largest supplier to the world market. The sketch maps would be considerably improved in value if two lines of longitude and latitude were marked. It would be a valuable class exercise for pupils to insert second lines making use of the scale and degree mileage ratios.

The book would have been further enhanced in value if each chapter had begun with introductory instructions for finding the region dealt with in the atlas and on a globe, as well as the more significant features and places

6

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Sole Agents for West Africa:-The UNITED AFRICA COMPANY LIMITED, Motor Department. named in the content of the text, and that at the end of the chapter a set of exercises had been prepared. However, these are blemishes which can be used by the teacher alive to the possibilities of the book and its approach to the geography of Africa. It is within the reviewer's experience probably the best book yet written which can be put into the pupil's hands. The teacher who cares to make the effort and supplement the material contained in the text by means of An African Survey, the Year Books of the various countries and other source books such as those mentioned by the author in the preface, will find he has the basis of a fascinating and live scheme of study on Africa.

(Recommended for use of Middle Schools and Teacher Training Colleges.) L. I. L.

Africa: Verses. By A. S. Cripps. Humphrey Milford (O.U.P.). 6s.

Any person desirous of obtaining an understanding of Africa must of necessity turn to Lord Hailey's An African Survey and its companion volumes, and if the individual is concerned with the Christian message in Africa he will also turn to Westermann's The African To-day and To-morrow, and Africa and Christianity. But there is something more to be learnt, and that is expressed clearly in Bronowski's The Poet's Defence, where he says: "The mind of man has a knowledge of truth beyond the near-truths of science and society. I believe that poetry tells this truth." Bronowski's approach to his thesis may not meet with complete approval, but it is a thesis which receives considerable support from this book of verse.

The missionary-scholar who has given this gift of poetry to the world reveals an aspect of the truth concerning Africa which no objective treatment of the continent can supply. In the poem, "Love-Pagan," he touches upon the human element of the dowry system and reveals in an incisive manner the spiritual aspect of a custom little understood and less appreciated. Job's patient service for his bride, the Arthurian knight's service to his lady—these have their counterpart in Africa, but it needs the poet to reveal it. All who have enjoyed the spectacle of the African child revelling in the first rains after drought will find the fresh joyousness of the child reflected in the spirit of "After Rains" and "Summer Rain-Song." The white man's impatient judgment of black worthlessness needs no answer other than that found in "A Mashona Husbandman." In "Missionaries of a New Age" there is a judgment all the more challenging for its poetic garb. No one reading this book of verse will fail to be inspired to seek the state of being able to say:

"This long month past we slighted none in pride, Nor kin of ours for wearing black denied.'

Here is truth challenging and appealing in language which will make us turn to it again and again, and find in it fresh hope and fresh inspiration for the land from which it comes. L. J. L.

Collins' 1940 Catalogue.

Collins clear-type Press, of Cathedral Street, Glasgow, has sent us their 1940 Catalogue and a large number of specimen copies. These can be seen in the Colony Education Office at Lagos.

Prices are reasonable, bindings strong, print good. The "Silver Torch" series of readers at 11d. (30 titles) and the "Laurel and Gold" series at 1/4 (131 titles) are suitable for primary school libraries. The more advanced books in the "Laurel and Gold" series, and the Collins School Classics at 1/7 (139 titles) are suitable for Middle Schools.

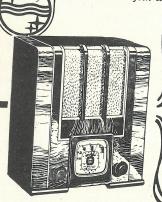
Collins Senior (Etymological) Dictionary at 1/2 is excellent value for money for Primary Standards III to VI. In schools which use West's New Method Dictionary teachers might well have this Etymological Dictionary in addition to use for looking up the derivation of words.



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Tales Retold for Easy Reading. Second Series. Oxford University Press.

We have received the following titles in this series: The Stories of Shakespeare's Plays, Vol. I; Strange Tales; Tales of Crime and Detection; Lost in Sinai; Vanity Fair. These are abridged versions, about 100 pages long, based upon a vocabulary of 2,000 words. They can be recommended for libraries and for use as supplementary readers in Higher Elementary and Lower Middle schools, and in Training Colleges and Centres.

Real Geography. By Fairgrieve and Young. Book I-Visiting South America, Australia, New Zealand. Book II—North America. Book III—Africa and Southern Europe. Each book 112 pages. 2s. G. Philip & Son.

Here is a fascinating regional geography for Middle Classes I to II. Each book is meant to be worked through in half a year. The full course

will consist of six books, and cover the whole world.

The method is to select a town or village in each region, and show what it looks like by a number of photographs. Then the text describes the place as shown in the photographs and tells you how the people live. The matter is real and vivid above the average, and so far as we have been able to test it, seems to be based on first-hand experience of the place described. For instance, the description of Umor, taken as a typical Nigerian forest village, is illustrated by photographs by Professor Daryll Forde, who lived for some time in the village, and the text appears to be based on information supplied by him. At the end of each chapter there is a series of questions carefully designed to bring out the important geographical facts to be deduced from the text and photographs, and at the end of each book there is a chapter-by-chapter summary of these facts.

It should be understood that these books confine themselves to human and regional geography: they do not describe the movements of the earth

or tell you how to make a contour map.

They are, however, the best books I have yet seen to meet our pressing need for more "realism" in regional geography, and they can safely be recommended to teachers in Higher Elementary and Middle Departments, and to all working for Teachers' Examinations.

#### HOW TO OBTAIN "NIGERIA"

This magazine can be obtained at all Mission Bookshops, Principal Stores, and at all General and Cash Account Post Offices in Nigeria. 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. If desired, a subscription at the rate of 6d. a copy can be paid in advance to cover several issues.

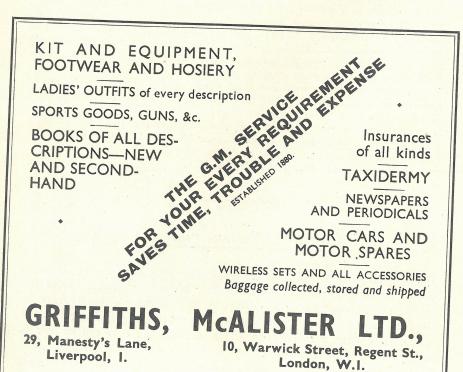
Readers in England can obtain copies from the Crown Agents for the Colonies, 4 Millbank, London, S.W.I. Orders from outside Nigeria sent direct to the editorial office should include a sufficient amount to cover postage.

#### EDITORIAL NOTE

Bovril, Limited, whom we count among the best and oldest friends of this Magazine on the advertising side, recently held their annual meeting in London under the chairmanship of Lord Luke. In his review of the year's business, Lord Luke naturally referred to the special effects of the war upon the Bovril Company's operations. He mentioned that since the commencement of the war much of their production had been for the Services, and although demands were often made at very short notice, they had in every case been able to satisfy them. In a reference to the Company's policy regarding war-time advertising—which Bovril have continued without a break—Lord Luke said that whether commercial undertakings carried large stocks of goods or not under war conditions, they still had their goodwill to safeguard. This was now recognised by the return to the columns of the Press of many former advertisers who had hastily cancelled their advertisements when war broke out. "In these days of food rationing and long hours of overtime on the part of industrial workers," he added, "the need for Bovril and the goodwill towards it is greater than ever. Needless to say, this ever-increasing goodwill is something we intend to foster and maintain."

#### CORRECTIONS

On page 241 of No. 19 Nigeria for Theretia nerifolia read Thevetia nerifolia, and in the description to the illustration on page 259 for "Umuahia" read "Uzuakoli."



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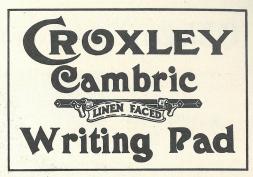
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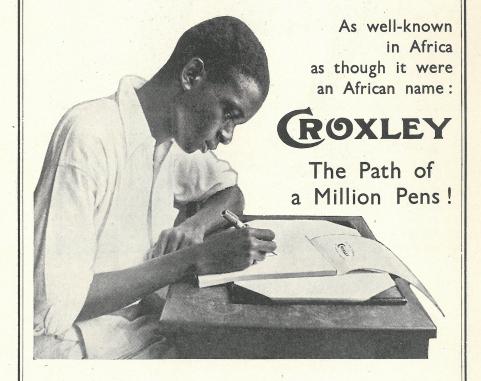


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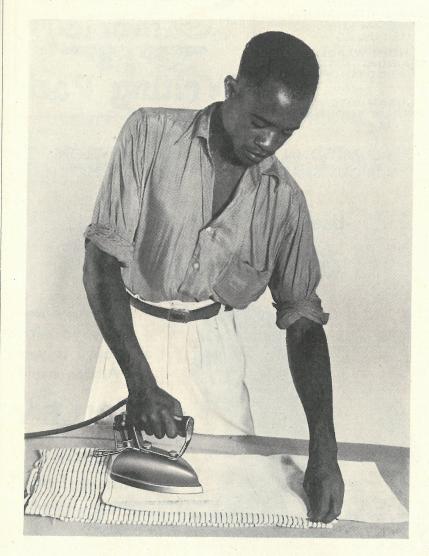
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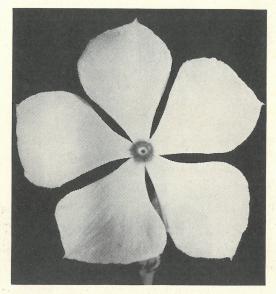
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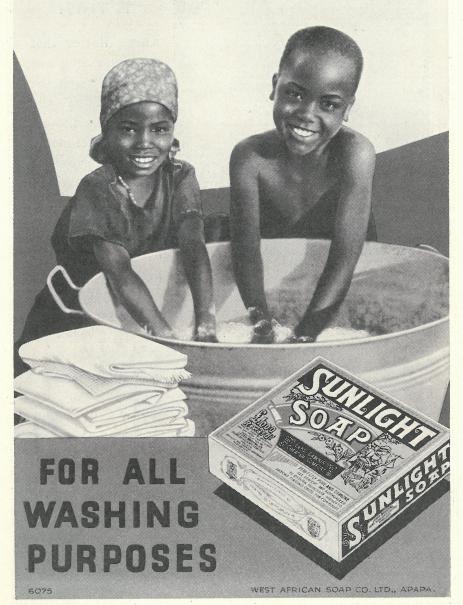
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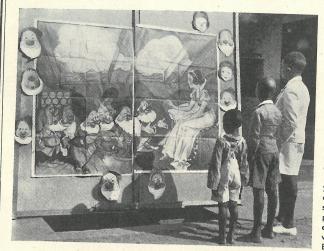
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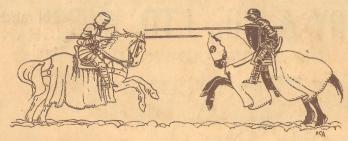
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