

There will be two speakers for each session, tackling the subjects from different viewpoints. In addition, the Seminar will be divided into four commissions to discuss the broad general field of Afro-European co-operation: rural development in Africa; co-operation in the impact of technological change; Afro-European political relationships and development; communications and Afro-European co-operation.

Joint Fourah Bay–Berkeley (University of California) Seminar

A JOINT seminar of Fourah Bay College and Berkeley, University of California, is to be held at Fourah Bay College, the University College of Sierra Leone, from 20 to 26 June 1966. The subject will be 'Africa in the wider world—the interrelationship of area and comparative studies'. The Joint Seminar Co-ordinators are Mr. Michael Crowder, Director, Institute of African Studies, Fourah Bay College, and Dr. David Brokensha, Chairman, African Studies Committee, University of California, Berkeley. The Secretary is Mr. J. G. Edowu Hyde, Secretary and Research Fellow of the Institute of African Studies, Fourah Bay College.

International Folk Music Council: Eighteenth Conference

THE eighteenth conference of the International Folk Music Council will be held from 26 July to 4 August 1966, at the University of Ghana, Legon, Accra, by invitation of the Ghana Ministry of Art and Culture. The main themes of the conference will be: the migration of folk-music and its effect on musical style and content, and multi-part techniques in folk-music and dance; musical examples and analyses will be included in all contributions. Further information about the conference may be obtained from the Executive Secretary, Dr. Barbara Krader, International Folk Music Council, Cecil Sharp House, 2 Regent's Park Road, London, N.W.1.

African Studies Association of the United Kingdom: Conference

THE 1966 Conference will be held in association with the Centre of African Studies, University of Edinburgh, from 21 to 24 September 1966.

After the Presidential Address by Dr. Audrey Richards, Director of the Centre of African Studies, Cambridge, the mornings and afternoons of the two full days of the Conference (Thursday and Friday, 22 and 23 September 1966) will be devoted to plenary, inter-disciplinary sessions organized around two themes: (1) Africa in the post-war world (involving history, politics, economics, sociology, etc.); and (2) nutrition and ecology. Short papers by two or three speakers for each of the plenary sessions will be circulated in advance of the Conference to members.

A Corpus of Yoruba Bronze Art

UNDER the auspices of the University of Ife Institute of African Studies the author began in 1963 to assemble a corpus of Yoruba bronze art, including objects held in shrines, in private collections, and in Nigerian and foreign museum institutions. Such a corpus, of a permanent and widely distributed medium of expression, should provide useful data for the study of African art, revealing the growth and development of technique and imagery in the major bronze-casting schools. This corpus is envisaged as the pilot phase of a survey which should cover the practice of bronze art throughout Tropical Africa; it is hoped that it will eventually be contributed to by many hands, particularly from museums and private

collectors abroad. Similar corpora can be assembled in due course on other media of expression used in traditional African art—woodcarving, terracotta, stone, ivory, rock drawing and painting, etc.

During 1963–4, with the assistance of the University of Ife, Yoruba bronzes held in the collection of the British Museum were studied. During 1964–5, with the aid of a grant for field research by the International African Institute, the area bounded to the east and to the north by the Niger, and to the west by Dahomey was surveyed.

Though principally a corpus of bronzes, opportunity was taken in the field to assemble data on the development of the iron industries as part of the cultural environment affecting African art as a whole. An important figurative art in iron, with its own peculiar imagery, also exists in many parts of Tropical Africa, the earliest known examples being in the Congo, *c.* 1625.

Information was collected, and is being prepared for publication, under the following heads: (i) *Bells and Rattles in Metal*, (ii) *Chains*, (iii) *Figures, Masks, Plaques*, (iv) *Tools and Weapons*, (v) *Ornament and Insignia*, (vi) *Utensils*, (vii) *Staffs*, (viii) *Information concerning Ores and Bronze-casting Cores, Moulds, etc.*, (ix) *Metal analyses*. Information under items (i) and (ii) refers to a European datum-line around the fifteenth century—the date of the introduction of important types on the West African Coast. (The crotal is first specifically mentioned in 1588.) Analysis of bronze-casting cores will provide, it is hoped, groupings in support of stylistic criteria; analyses of moulds provide evidence of an historical nature. Metal analyses are likely to be less instructive in the absence of a local metallurgy, and because of the traditional recasting of old pieces; deductions of limited significance are, however, possible by these means, e.g. determining whether objects are made of brass or of bronze, whether (as could be read from analyses of the Ife heads recently published by the British Museum) a ‘conscious’ metallurgy is indicated or not.

For each of the separate headings information of an ethnographic and technical nature was collected with each object, and a detailed drawing made, illustrating method of facture and, most important of all, those decorative motifs and stylistic peculiarities which cannot be revealed by ordinary methods of photography. The value of the corpus will rest principally on these detailed drawings.

The field-work has shown that the bronze work of this area of Nigeria includes the work of some half a dozen schools, and that it is useless to seek the sources of bronze-casting styles in present-day geographical units: the distribution area and influence of each school is vast, and there are distinguishable sub-styles associated with some of them. For the iron industries three distinct furnace designs seem to indicate cultural relations with Nilotic, Mediterranean, and possibly Arab sources. Iron-hunger, resulting from inefficient methods of extraction and reduction and a rule-of-thumb metallurgy, appears to have provided an important stimulus for the slave trade as organized on the basis of the Iron Bar after *c.* 1650. Increased time-depth in the study of the metal industries, the principal aim of the corpus, provides the background against which the emergence of the great historical schools can be viewed.

(Communicated by Mr. Denis Williams)