

African colleges. This would give admirable opportunities for the initiation of American students into African life.'

All these matters are keenly interesting to members of this Institute. We hope that Fisk will keep us informed about the progress of the scheme. M. M. GREEN

Australian Institute of Sociology

THE Institute has received from the Australian Institute of Sociology an interesting publication called *Social Horizons* and dated July 1943. It is a collection of articles on sociological subjects which will, if circumstances allow, be followed by further volumes. The articles are particularly concerned with the application of sociology to the present and future problems of Australia. There is also an obituary notice on Professor Malinowski paying tribute to his great gifts both as social anthropologist and as teacher.

Primitive Art Exhibition, Melbourne, 1943

THE exhibition of primitive art held at the National Gallery of Victoria includes works of plastic and graphic art from New Guinea, Melanesia, Polynesia, America, and Africa. The catalogue gives descriptions and reproductions of Bushman paintings, masks and statuettes, carved wood bowls, and other objects from the Belgian Congo, examples of Nupe brasswork and embroidery, brass statuettes from the Cameroons, and modern Bantu wood-carving from South Africa. In his introduction Mr. Leonhard Adam, Melbourne University Research Scholar in Anthropology, refers to the growing interest in primitive art, and its bearing on psychological and ethnological studies. 'The scientific study of primitive arts, art techniques and styles, the investigation of their historical developments and their religious and social functions is an important sub-division of ethnology.' Primitive art, though it has often evolved into more stylized or naturalistic forms, is distinguished by the qualities of spontaneity and sincerity. Mr. Adam refers to the effect on indigenous art of cultural influences from outside and of the introduction of European goods, particularly tools, which has been responsible for the deterioration, in technique and quality, of many primitive arts. With reference to African Negro sculpture, Mr. Adam thinks it unlikely that even the oldest Negro sculptures of wood, at present in European and American museums, can be older than a few centuries, but they were undoubtedly made with original African iron tools.

Comments on F.M.O.'s article, 'Contribution to the Study of the Chronology of African Plastic Art.' Africa, vol. xiv, no. 4, October, 1943.

I do not agree with the following statements in F.M.O.'s very interesting article. On p. 185 the author writes 'These data about Benin are of direct importance for the chronology of Central African art, for,' as he contends, 'the expansion of the art of Benin extended to the south-east, and very probably reached the Congo basin. Some even think that during one period of its history the political hegemony of Benin extended as far to the south as Angola.'

I do not know how this legend arose which made Benin into a huge empire, other authors even alleging that it reached as far north as the Gambia. Benin was always a small kingdom in size, and, for the greater part of its history, part of the Yoruba kingdom. The court historians at Benin still know in detail, from the twelfth century onwards, what countries or tribes were conquered by their kings, and these were only in the immediate neighbourhood of Benin; that is to say, at the height of its power the Benin kingdom only covered the southern part of what is now called Southern Nigeria. In addition, the Bini have never