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Praha

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INTRODUCTION

Lately, the reports are repeatedly coming about the dissappearance of the African traditional pottery-making. At present we can, on the other hand, notice an increase of works dealing with pottery production. Also this book concerns this theme — the traditional pottery-making in Nigeria. The necessity to arrange the collection of the Nigerian pottery in Náprstek Museum became the basis and the point of departure of the book, which, except of being a catalogue of the collection itself, is also an attempt to summarize the knowledge of the Nigerian ceramics — the techniques of production and also the producers themselves, i. e. potters — to these times.

The collection of the Nigerian pottery in Náprstek Museum is of a new date; its individual objects were collected during 1965 — 1968 by Evžen Štumpf. His collection includes 171 pieces, but the catalogue includes also some other objects from Nigeria — above all the four pieces donated by Ulli Beier. Those pieces were also collected during several last years. So, the catalogue brings 178 pieces of different potter's products, from the simplest whorls and ink bottles up-to the painted and figure-decorated pottery. The collection represents the greater part of potter's production of the most important tribal areas in Nigeria; only the pottery from the Cross-River region, the Benue riverside and the Central Nigeria is represented in minimum.

When we follow the literature concerning pottery in Nigeria, we can state what a little interest is paid to it. A number of works and reports is of close local importance, they are not concerned with all potter's production in the locality, the individual reports differ according to the time of their origin, etc.

It is possible to divide the used literature, according to its aims, into roughly three groups. The first group consists of works concerning directly produced pottery or potters. Above all, it is necessary to quote the newest book "Nigerian Pottery" by S. Leith-Ross, which brings out the collection of Jos Museum. It is a pity that the book, rich in material, contains but a small number of ceremonial vessels, and no pottery sculptures or terracottas at all. Remaining works are represented by the articles acquainting readers with data about pottery-making or potters themselves in some of the regions/ethnic groups in Nigeria. Here, it is possible to note for example articles written by N. W. Thomas (Edo people), W. E. Nicholson (Nupe, Gbari and Hausa people), H. Ling Roth (Yoruba people), M. D. W. Jeffreys (Ibo-Ogoni people) and R. T. D. Fitzgerald (Dakakari tribe — funeral pottery only), etc. W. D. Hambly also brings information about the pottery production of several tribes — the Yoruba, Nupe, Hausa and Kanuri. All these articles note products, some of them also potters. There exists only one article (by R. Thompson), specially dealing with a potter, in which the life of the Yoruba-Egbado potter is described.

The second group consists of the more general ethnographic works dealing with the individual tribes or regions, in which the chapters or shorter passages about pottery production are found. C. K. Meek brought in light a number of reports in his works from the Northern Nigeria and the Benue riverside, N. W. Thomas from the Ibo- and Edo-speaking peoples and P. A. Talbot from the Southern Nigeria. Besides, L. Frobenius' works, rich in data, and D. Drost's book dealing with pottery techniques are necessary to note.

In the third group, we can find works or catalogues concerning art pieces or objects of "art character". It is also possible to find a number of data about pottery, though they refer to the ceremonial and, mostly, artistically valuable vessels and pottery sculptures in the first place. "The Potter's Art in Africa" by W. Fagg and J. Picton, bringing out a part of the collection in the British Museum may be mentioned. Further, "Westafrikanische Plastik" by K. Krieger informing about the collections of the Mus. Ethnol. in Berlin, the works written by Th. H. Bossert, M. Leiris and J. Delange, etc., may be noticed. Besides, many other

facts are included in different books of travel, the social anthropological monographs, the archeological reports, etc.

Finally, I would like to take this opportunity to express my thanks to Mr. Evžen Štumpf for all information given. Further I owe my thanks to prof. O. Eckert for the information about the technology, and also to Mr. Okechukwu Nyoku and Theodor Ekecukwu who helped me in a more precise establishment of functions and terms of individual objects from the Eastern Nigeria, especially the Ibo pottery. Equally I owe my thanks to Mohammad S. Sharfadi and to Adedeji O. Ifederu, who aided in establishment of the Hausa and Yoruba pottery.

MANUFACTURE AND TRADE

THE OBTAINING OF RAW MATERIAL

The clay suitable for pottery making is obtained from the river deposits. The workshops are usually situated in the neighbourhood of these deposits, but thanks to the extended trade, necessary raw materials are often imported from greater distances. About the distance of the deposits and the centres of manufacture we have very little information. For instance among Nupe — Bida (Nicholson 1934b, 71) the suitable clay is found in the swamps of the Gbako river at Badeggi — i. e. at a distance of about 16 km; the potters from Sokoto (Hausa people) (Nicholson 1931, 187) dig the clay by the banks of the Sokoto river — i. e. in the near environs. There is a report that the Hausa potters from Anka (Krieger 1961, 363—364) obtain the clay near Zamfara river, eastwards of the town. On the other hand, Irigwe potters (Gunn 1953, 99) must dig their clay in Zaria and transport it to their homes themselves — i. e. a distance of some 150—200 km. The Benin potters (Bradbury 1957, 26) obtain the clay from a village near the Ovia River; the Bachama potters (Leith-Ross 1970, 121) fetch the clay from the edges of a nearby lake. Among the Tiv — Batsesi group (Murray 1943, 147) the clay was said to come from near Mkar hill. Also the clay used by the Barawa potter (Leith-Ross 1970, 62) came from a local area. One of the Ekoi pottery centres — loc. Abijang (Talbot 1912, 217) has suitable clay at the near environs of it.

The producers acquire the clay directly from deposits by themselves or they buy it from villagers, who sell the mined clay at the market. Consequently the Irigwe potters (Gunn 1953, 99) have little time to do their housework as the acquiring of the

clay takes a long time. At Ilorin — Yoruba people — (Anonym 1956b, 148) the women potters dig the clay by themselves, but now (the note from 1956) "women hire men to dig the clay for them". On the other hand there is a number of other reports about the trading in clay. Among Edo-speaking people (Thomas 1910b, 22) "the clay is, as a rule, purchased in the market". Also among the Nupe (Nadel 1965, 296; Nicholson 1934, 71) this raw material is an article of trade besides the clay from deposits near Badeggi which is also sold in the Bida market. Women potters of Edo (or Bini) — loc. Utekon (Thomas 1910a, 97) obtain the necessary clay from Ekiadolo market. Similarly the Hausa potters — Sokoto (Nicholson 1929, 46) purchase the clay in their market. It seems that similar trade exists in other regions of Nigeria, too.

Cost prices, for which the clay can be purchased in the market, differ according to various regions and also on account of the time-gap between the reports; unfortunately the obtained data are outdated.

NUPE — Bida — 1934 — "the clay cost about 10d. per cwt." (approx. 50 kg). (Nicholson 1934b, 71).

HAUSA — Sokoto — 1929 — men purchased the clay at a penny for 60 lbs. (approx. 27,2 kg). (Nicholson 1929, 46).

In several cases the period for digging the clay by the potters themselves was limited. This period depends on the length of the pottery making season. Aten (or Ganawuri) (Berthoud 1969, 28) women potters provided themselves with clay at the beginning of May and they finished pottery making towards the end of September.

Besides the clay, the manufacturers obtained further necessary raw materials and tools: stones, the powdering of which provided inorganic admixtures, wood for drying and firing pottery, small wooden roulettes etc. For example among Gbari (Nicholson 1934a, 70) wooden roulettes might be purchased for ½d.

PRODUCERS

When the potters are not occupied with their farming, pottery making serves as an additional occupation. A characteristic of pottery making is the home-made product which is documented among Hausa — loc. Anka (Krieger 1961, 362), Yoruba (Forde

1951, 10) — also in other villages in the environs of Igangan (Forde 1951, 38—39), Ekoi (Talbot 1912, 290) etc. The groups of the professional potters are the exception to the rule as they work principally in the larger towns and the pottery centres. There are reports about their existence from Hausa — Sokoto and Kano (Nicholson 1929, 45—50; Meek 1925, I, 163), Irigwe (Gunn 1953, 99), Yoruba — Abeokuta, Ilorin, Ibadan (Braunholtz 1960, 25). The pottery was also the fulltime occupation of some Ibule women (Yoruba people) (Leith-Ross 1970, 187). Among Gbari — a village Ashafu (Leith-Ross 1970, 95—97) there are many of the full-time women-potters. From Ibo-Awka people (Thomas 1913, 130) it is reported that some potters do no other work. Also in the Ibo pottery-centres Inyi and Ishiagu (Leith-Ross 1970, 146) the pottery making has been more or less a full-time industry for generations.

The traditional pottery making in Nigeria is, as in other African countries, in womens' hands. Considering that among the majority of tribes pottery is produced by women themselves, I am going to deal with only the exception to the rule.

Most of the men-potters are to be found in the Hausa tribe: in some localities the pottery making is entirely in their hands — for instance at Anka (Krieger 1961, 363), there are 9 potters of which all are men. In locality Jemaan Daroro (Tremearne 1910, 102—103), also belonging to Hausa, it is known that there is one man-potter, but it is not clear if other men-potters also exist there; as is the case in the localities of Shendam (Plateau) and Dass (Bauchi), where men-potters produced the ceramics (Leith-Ross 1970, 19, 22). In some other localities, both men and women participate in production, as is shown in reports from Kano (Meek 1925, 163) and Sokoto (Nicholson 1929, 45; Hambly 1935, 425), Wurno, Zaria (Leith-Ross 1970, 19, 27). Among Kebbawa (Leith-Ross 1970, 34—35) both men and women made pottery, the same manner is also reported from the Burum — loc. Jarmai, the Bolewa, Tula and Mfunte (or Kaka) (Leith-Ross 1970, 40, 67, 133, 140). A cooking pot made by men potters is reported from the Irigwe (Leith-Ross 1970, no. 347) and there is no other report about other producers of the pottery. From the Guddiri (Leith-Ross 1970, 73) there are reports that their pottery is strongly made by men-potters.

Among Jukun (Meek 1931b, 434), Laka (Tessmann 1928, 343) and Tiv all pottery is produced by women, the only exception being that the pipes are made by men. The spindles originated with the Barebare — loc. Alkalere (Leith-Ross 1970, 64) are made by men. Among the Gabin probably also men produced some pottery; it seems they made certain ceremonial vessels. It is reported that "it is a common practise, therefore, a young man who has set up a home of his own, to ask a friend to make a pot for him in order that he may deposit his soul in the pot" (Meek 1931a, II, 375).

Also among Edo — Benin (Fagg 1963, 38) women produce all the ceramics, with the only exception that members of the craft guild of bronzesmiths make terracotta heads of the Deity Iguegha. They regard it as their patron for — the heads of the Deity, as its personification, are the object of worship. On the other hand Leith-Ross states, that the only pottery made by the Edo men are crucibles for bronze casting (Leith-Ross 1970, 178). Finally from the Yoruba pottery-centre Ibule (Leith-Ross 1970, 187) it is reported that the pots for cooking meat have to be made by men, though the pottery is the full-time occupation of women.

In some regions men do not make pottery but they carry out various secondary activities. For example among Gbari — loc. Abuja and Kuta (Nicholson 1934a, 70) men carve wooden roulettes for imprinting patterns and in recent times among Yoruba — Ilorin (Anonym 1956b, 148) "women hire men to dig the clay for them".

It is also possible to include clay toys in the production of ceramics — in the form of various animal and human puppets or pots and pans. Toys are not only made by adult potters but also by children. We have reports about toy making by children from Hausa — Sokoto (Krieger 1969, cat. no. 215), Kanuri (Krieger 1969, cat. no. 211—212) and from Bolewa (Leith-Ross 1970, 38).

In some tribes or in some pottery centres there is no pottery making by members of local ethnics hands but only produced by potters of foreign (neighbouring or distant) tribes or regions. Nicholson (1929, 45—50) reports in 1929 from Hausa — Sokoto three potter groups of foreign origin — Adarawa, Rumbukawa, Zorumawa — and Hambly (1935, 425) notes in 1935 two groups — Adarawa and Zorumawa. From Kano we also have (Meek 1925,

I, 163) reports that the manufacture of pots is chiefly in the hands of Bombadawa — a tribe of Katsina Fulani slaves. In the pottery centre of the tribes Afusare-Anaguta, at Naraguta (Gunn 1953, 66), there are ceramics produced by a number of Hausa potters. The individual Hausa potters made pottery also in the other tribal regions of northern Nigeria — at Shendam and Waram (Leith-Ross 1970, 19), Dass (Leith-Ross 1970, 22), Miango, Damagun and Ganawuri (Leith-Ross 1970, 26), Maiduguri (Leith-Ross 1970, 20) where a group of the Hausa potters is reported from. The Bassa Nkwomo potters produced ceramics at Abuja (Gbari region) (Leith-Ross 1970, 46). Among Gbari — loc. Abuja (Braunholtz 1934, no. 107) pottery was made also by a woman-potter from Nupe ethnics; in the locality Erina a Hausa potter produced pottery (Leith-Ross 1970, 21). The Fulani women-potters are reported from Mambila Plateau (Leith-Ross 1970, 46) working in their compounds. In the forties the Yoruba communities took over most of the pottery production from the Igala potters (Armstrong 1955, 84).

From various reports the relationship between men and women potters can be followed. According to the results of the census in 1921, 3.443 men-potters produced ceramics in the northern provinces of Nigeria as opposed to 13.214 women-potters. The census was taken from a working population of 5.250.104. On the basis of the census it is possible to give accurate statistics of the relationship between women-potters and the total population.

Women-potters:

Bauci — 414, Bornu — 1.334, Ilorin — 2.502, Kano — 3.278, Kontagora — 351, Munshi — 0, Muri — 1.680, Nasarawa — 0, Nupe — 1.074, Sokoto — 3, Yola — 1.830, Zaria — 747 (Meek 1925, 214, 224, 230—231). In the case of men-potters it is not possible to state accurate figures, as in the census they are incorporated with other craftsmen.

From Irigwe (Gunn 1953, 99) it is reported, that in the village area of Kwon 5.219 inhabitants lived and the ceramics were made approximately by one in eight of the woman population, which gives a figure of around 200—300 potters. Berthoud (1969, 28) deduces therefore that at the beginning of this century 35 or more women-potters worked among Aten. On the other hand among Hausa — loc. Anka (Krieger 1961, 362) only 9 potters

belong to the whole locality. From Yoruba — environs of Gangan (Forde 1951, 38—39) we have reports that "... each village has its own potters".

We have slightly less accurate reports about numbers of potters from regions in southern Nigeria as the results of the census give only a total figure which includes potters and other craftsmen, such as blacksmiths, woodcarvers, weavers etc.

Craftswomen:

Edo — 39.572, Ibo — 22.052, Ijaw — 6.485, Popo — 438, Yoruba — 118.233, Ekoi — 412, Ibibio — 15.362, other Sudanese — 1.365, other Semi-Bantu — 900.

Craftsmen:

Edo — 2.077, Ibo — 10.466, Ijaw — 2.222, Popo — 672, Yoruba — 69.728, Ekoi — 382, Ibibio — 6.706, other Sudanese — 1.855, other Semi-Bantu — 905 (Talbot 1926, 163, 164).

Numbers of potters vary according to production and trade importance of the locality and there exists a difference in ethnic groups owing to greater employment in the actual craft production, which is the case among many tribes, especially with Yoruba-speaking tribes.

SPECIALIZATION IN POTTERY-MAKING

It follows from the reports about pottery-making that certain distribution of work exists among individual producers depending on the potters specialization with certain pottery-articles. Some authorities — Nicholson (1929, 45—49) and Hambly (1935, 425), both from Hausa, — mention that it exists because of differences in the skill and technical knowledge; but Vernon-Jackson (1960, 58) states from Nupe, that "each of the four pottery-making centres produces its own type of article without attempting to copy the work of the others because it is the custom".

In any case this specialization in making certain articles exists and we can discuss two types of it. Firstly the specialization within particular potters'-groups where not only women but also men produce ceramics: that can be explained by reasons of sex differentiation. Secondly the specialization between different potters'-groups working in the same locality.

Let us deal with the first case. Among Hausa — Sokoto (Nicholson 1929, 45, 49), within the framework of the Adarawa potters'-group, the men produce toys and clay armlets, ink bottles,

drain pipes, vessels called "murufu" and frying pans; both men and women make vessels called "kwatarni" and "tulu", while all other ceramics are made by women. From Zaria (Leith-Ross 1970, 27) it is reported, that the braziers are made by both men and women there. Among Hausa and Kebbawa (Leith-Ross 1970, 30, 35) the stands are made by men and painted by women. We also know from reports on Jukun (Meek 1931b, 434) and Tiv, that the whole production of ceramics is in womens' hands, and men produce only the pipes. Also among Yoruba — loc. Ibule (Leith-Ross 1970, 187) all pottery is made by women with the only exception — the pots for cooking meat have to be made by men.

We have reports showing that actually the specialization between separate potters-groups working at the same locality is more frequent, see Hausa — Sokoto, Nupe — Bida and Yoruba — Ilorin.

The members of the Adarawa potters-group had the largest selection of products, as stated by Nicholson (1929, 45—50) — vessel called "tulu, kwatarni, murufu, shantali, randa, tukunya, kaskon gidauniya, kaskon masa", drain pipes "indororo", lamps "fitila", pans "kaskon sinasar" and ink bottles "gidan tadawa". On the other hand the Zorumawa potters — group made only two types of pottery — i. e. a basin which is used for ablutionary purposes called "kaskon wanka" and cooking pots called "tukunya". Potters of the Rumbukawa group produced only the cooking pot "tukunya" (Nicholson 1931, 187, 189).

Detailed reports exist also from Nupe — Bida (Vernon-Jackson 1960, 58). To the south of the town egg-shaped water-carrying and storage jars, wide-mouthed water jars, cooking jars, cooking stones etc. are made. In one quarter of Bida the Masaga (glass-workers) make pot-stands, tiles for flooring and various types of pots. In the great compound of the Alkali Majadu, there is specialization in the making of soup-cooking bowls and large baking dishes. In and near the "Shamaki's" compound small water pots for personal ablutions, oil lamps, storage jugs for shea-nut oil and clay safes are made. Older reports by Nicholson (1934b, 71) and Nadel (1965, 296) show that similar specialization exists.

Also from Yoruba — Ilorin (Bechstein 1914, 453) we know that at the beginning of this century the potters from weavers' families made red-painted pottery while other sections of potters

made black pottery. The potters from each group did not know the technique of producing both types of pottery, only their own.

In addition to the specialization of potters within the framework of one town or village we can also observe the distribution of certain pottery-making between several localities. For instance large dye vats are produced by potters at Abeokuta, Ibadan and Ilorin in Yoruba country (Braunholtz 1960, 25).

The known centres of decorative pottery in Yorubaland (Afolabi Ojo 1966, 251, 253) were at Old Oyo in the past and at Ilorin, Ilesha, Ife, Ikare, Ishan and Aiyede nowadays. Similarly among Gbari (Cardew 1961, 199) the large dye vats are made by potters at Kwali — and this fact is rather connected with the existence of separate pottery-centres and the distribution of pottery-articles from these centres.

THE CENTRES OF POTTERY-PRODUCTION

A number of potters work at villages scattered about the broad regions which are inhabited by members of Yoruba, Ibo, Ekoi, Hausa and other tribes. With the exception of the above mentioned potters the production is concentrated into several greater or minor centres. The pottery-centres are surrounded by regions where the local potters make pottery which is a type of town production centre surrounded by villages with their own production. This village production on one hand partly supplies the town market and on the other hand the village products are completed by the town products. The pottery-centre with monopolized pottery-making is the other form of a production centre and in this case the potters supply surrounding regions which do not have their own local pottery-making centres.

The following localities correspond to the known pottery-making places the most of which are surrounded by regions where the local potters make pottery and the years shown in brackets indicate the time of publishing the reports.

YORUBA — Abeokuta (1951, 1960, 1962, 1966, 1970), Ilorin (1914, 1935, 1951, 1956, 1960, 1966, 1970), Ibadan (1951, 1960, 1970), Sobe (1951), Arigidi (1951, 1966), Ogbomosho (1935), Oyo (1966), Ilora (1966), Awe (1966), Ikirun (1966), Igbajo (1966), Iresi (1966), Afao (1966), Ara (1966), Iwo (1966), Ijebu-Ode (1966), Aiyede (1966), Igbara-Odo (1966, 1970), Ishan (1966, 1970), Ikare

(1966), Fiditi (1966), Ilora (1970), Oshogbo (1970), Mushin-Ijebu (1970), Ijero-Ara (1970), Shaki (1970), Imoto (1970), Edunabon (1970), Lashilo (1970), Oru (1970), Ibule (1970), Igbo Ora (1970).
(Forde 1951, 10, 57; Hambly 1935, 424; Braunholtz 1960, 25; King 1962, 18; Anonym 1956b, 148; Afolabi Ojo 1966, 94; Bechstein 1914, 453; Leith-Ross 1970, 183—190).

EDO — Use (1957), Utekon (1910, 1957), Benin (1957), Yayu (1910), Ulola (1910), Sabongida (1910), Oka (1970), Isokwi (1970), Oja (1970).
(Bradbury 1957, 26; Thomas 1910a, 97, 98; Leith-Ross 1970, 174—176).

ITSEKIRI — Orere (1957), Ubuwangue (1957, 1970).
(Bradbury 1957, 176; Leith-Ross 1970, 178).

IBIBIO — Ogu (1932), Ikpa (1970), Nden Ebom (1970), Nung Ndem (1970), Ikot Ebidang (1970), Ikot Ubo (1970).
(Talbot 1932, 276; Leith-Ross 1970, 171—172).

IBO — Nsukka, Ubakala, Iyelu near Enugu, Oguta near Owerri, Umuahia (1962, 1970), Nofia (1913), Irhago (1914), Ewulu (1914), Omodo (1914), Ishiagu (1955, 1970), Okigwi (1970), Ajalli (1970), Afikpo (1970), Owerri Nkrevi (1970), Ihiala (1970), Inyi (1970), Omuna (1970), Eke Iho (1970), Ogoni (1970), Ezamgbo (1970), Mbaise (1970), Amawbia (1970), Abaja (1970), Egbu (1970), Omana Ndago (1970), Umuobe (1970), Aguleri (1970), Aba-Ukpo (1970), Awomama (1970), Amaraku (1970), Ihube (1970), Ukpo (1970), Anasere or Awasere (1970).
(Thomas 1913—1914, I 131, IV 4; King 1962, 18; Ikeh 1955, 631—632; Leith-Ross 1970, 146—168).

EGEDE (?) — Ogoja (1948), (Anonym 1948, 141).

IDOMA — Oturkpo (1970), (Leith-Ross 1970, 113).

BASSA NGE — Mogon (1970), (Leith-Ross 1970, 110).

IGBIRA — Ihima (1970), (Leith-Ross 1970, 118).

IGALA — Itobe (1970), (Leith-Ross 1970, 115).

AFO — Odu (1970), (Leith-Ross 1970, 120).

NUPE — Jebba (1955, 1965), Baro (1955, 1965), Badeggi (1955—1965), Bida (1934, 1955, 1960, 1965), Pategi (1962, 1970).

(King 1962, 18; Nadel 1965, 296; Vernon-Jackson 1960, 57; Nicholson 1934b, 71; Forde 1955, 30; Leith-Ross 1970, 101).

GBARI — Kwali (1961), Abuja (1956), Ashafu (1970), (Cardew 1956, 44, 50; Cardew 1961, 199; Leith-Ross 1970, 95).

HAUSA — Sokoto (1929, 1935, 1970), Kano (1925, 1935, 1914, 1970), Kura (1914), Zaria (1970), Katsina (1970), Wurno (1970), Anka (1961, 1970), Ikara (1970), Chafe (1970), Malumfashi (1970),
(Hambly 1935, 425; Staudinger 1914, 178; Nicholson 1929, 45—50; Meek 1925, 163; Krieger 1961, 362; Leith-Ross 1970, 18—30).

HAUSA — KEBBAWA — Argungu (1970), (Leith-Ross 1970, 35).

BOLEWA — Potiskum (1935), (Hambly 1935, 426).

KANURI — Maiduguri (1935), Kakareta (1970), (Hambly 1935, 426; Leith-Ross 1970, 49).

FULANI — Kukuiri (1970), Birnin Kebbi (1970), (Leith-Ross 1970, 44, 46).

BURA — Gula (1970), Garkida (1970), Dayar (1970), (Leith-Ross 1970, 41—42).

FALI — Lamurde (1970), (Leith-Ross 1970, 44).

MARGI — Gulak (1970), (Leith-Ross 1970, 52).

ANGAS — Lur (1970), Goktok (1970), Kabwir (1970), (Leith-Ross 1970, 55).

ANKWE — Shendam (1970), (Leith-Ross 1970, 58).

BARAWA — Wondi (1970), (Leith-Ross 1970, 62).

DAKAKARI — Wupsi (1970), (Leith-Ross 1970, 94).

KAMBARI — Sabon Beri (1970), (Leith-Ross 1970, 100).

KORO — Kafin Koro (1970), (Leith-Ross 1970, 100).

RINDRE — Wamba (1970), Kango (1970), Kpogu (1970), Kotse (1970), Gbombu (1970), (Leith-Ross 1970, 84).

RUKUBA — Zogun (1970), (Leith-Ross 1970, 84).

CHAWAI — Rahama (1953), (Gunn 1953, 54).

AFUSARE — ANAGUTA — Naraguta (1953), (Gunn 1953, 66).

SEIYAWA — Tafawa Balewa (1970), (Leith-Ross 1970, 87).

SURA — Panyam (1970), Kumbul (1970), Pankshin (1970), (Leith-Ross 1970, 88).

YERGUM — Langtang (1970), Gerkawa (1970), (Leith-Ross 1970, 91).

BIROM — Top (1970), Miango (1970), Gnar (1953), (Gunn 1953, 66; Leith-Ross 1970, 64—67).

BACHIT — Shonong (1953), (Gunn 1953, 82).

BURUM — Jarmai (1970), (Leith-Ross 1970, 67).

GEZAWA — Geji (1970), (Leith-Ross 1970, 72).

GUDDIRI — Toro (1970), (Leith-Ross 1970, 73).

IRIGWE — Miango (1970), (Leith-Ross 1970, 74).

JABA — Nok (1970), (Leith-Ross 1970, 75).

JARAWA — Jarawan Kogi (1970), Fobur (1970), Dass (1970), (Leith-Ross 1970, 75, 78).

KOFYAR — Bong (1970), Kofyar (1970), Kwa (1970), Koenji (1970), (Leith-Ross, 1970, 78—79).

MIRIAM — Bong (1970), (Leith-Ross 1970, 81).

PYEM — Gindiri (1970), (Leith-Ross 1970, 81).

BACHAMA — Numan (1970), (Leith-Ross 1970, 121).

JUKUN — Pindiga (1970), Kumbr (1970), (Leith-Ross 1970, 123, 125).

TANGALE — Biliri (1970), Kaltungo (1970), Gham (1970), Awok (1970), (Leith-Ross 1970, 125, 127).

TERA — Gombe (1970), Kumu (1970), (Leith-Ross 1970, 130).

TIV — Katsina Ala (1970), Dogo (1970), Adikpo (1970), Ipav (1970), (Leith-Ross 1970, 130).

TULA — Tula (1970), (Leith-Ross 1970, 133).

WAJA — Gakugu (1970), (Leith-Ross 1970, 136).

MAMBILA — Dembe (1970), (Leith-Ross 1970, 140).

This enumeration is possibly not complete, as it is largely taken only from published reports, nevertheless it gives an idea of the number of pottery-production places.

Let us now consider the monopolised production centres which are mostly centres of smaller ethnic groups and from these the whole group is supplied. For instance among Bachit (Gunn 1953, 82), the village Shonong has such a centre but in most other communities the manufacture of pottery is prohibited; Gunn reports this case also in Birom area (Gunn 1953, 66) for the village of Gnar, but Leith-Ross (1970, 64—67) introduces a few other pottery-making places — Top, Miango, Naraguta. These same types of centres could also exist in regions where owing to strong centralization various kinds of craft production are concentrated into certain centres. In the past production in the state of Benin (Bradbury 1957, 26) was concentrated in this way — pottery for both ceremonial and utilitarian purposes was produced by only two villages, Ute and Utekon. Lately pottery-making has extended to other localities.

Finally, to the monopolised production centres the following case must be added, namely when one production-centre supplies with its own products the regions in which the ceramics are not made but in which the regions are inhabited by members of other ethnic groups. For example potters from Benue riverside supply not only members of their own tribe but also the members of neighbouring tribes or ethnic groups with their products. In the Benue riverside there exists a number of tribes which do not have their own pottery-making — Meek (1925, 163) states as non-producing ceramic tribes: Ngamo, Vere [Drost (1967, 34—35) notes also the Vere potters], Gongla, some Chamba and Igbira [Leith-Ross (1970, 118) states also Igbira pottery], Owe, Dibo (or Gana-Gana), Kamuku, Pongo, Reshe (or Gungawa), Lopawa, Shangawa, Piti and Kurama. Other pottery for that region is made also by the potters from the Dera (or Kanakuru) (Meek 1931a, 324) and Jukun tribes (Krieger 1969, cat. no. 220). There is a report that the Kamberi potters (Drost 1968, 230) supply the members of neighbouring tribes — the Yauri, Reshe, Shangawa, Borgu-Bussa, Lopawa and Kamuku — by pottery. Also Katab (Meek 1931a, II 46) were dependent on their Ataka neighbours for their pottery. About Yakö from the riverbasin of Gross-River there are reports that they obtain pottery by trading

among other tribes from Afikpo-Ibo (Forde 1964, 60). From the Plateau region it is known that the potters of Kwon village-area (tribe Irigwe) (Gunn 1953, 99) supply the inhabitants of Vvon village-area (Birom tribe) and besides that the Birom also supply with pottery the other neighbouring tribes. It seems that similar ways of intertribe pottery-trade existed long ago. The historical reports state that in the 18th century and at the beginning of the 19th century the potters of Itsekiri tribe (Obaro 1969, 47—48, 58) made jars for holding water and utensils of various forms for domestic purposes and sold them to neighbouring Urhobo.

It is necessary to refer to the mutual relationship of pottery-centres with their environs. In the whole of Nigeria existing mutual trade makes it possible to obtain products which the local potters have not made themselves. As previously mentioned, in every locality not all types of pottery are made, and for that reason it would be necessary to obtain the required ceramics from elsewhere. For example Hausa (Krieger 1961, 365, 366) from the town of Anka has imported large vessels called "randa" and "karfi" from the localities of Waramu and Garbadu in the district of Mafara and from Nupe they have also obtained vessels called "talle". It is also reported from Aten (Berthoud 1969, 30, fig. 17) that they use a type of vessel called "ron nduruk" which is made by neighbouring Ataka potters. Also Gbari — loc. Abuja (Heath 1950, 142) import lamps and kettles made of clay from Bida town (Nupe tribe). On the other hand Nupe — Bida import large storage pots from Gbari. In addition to the Bachama's own production they also use the amphora vessels which are imported from the Piri tribe (Meek 1931a, 25). In the similar way also the pottery production of the Asaba division (Ibo people) was supplied by the ceramics from the Anam country (Thomas 1914, IV 4).

In some regions the local production was partly or wholly replaced by products of the neighbouring potters' groups. The ruin of pottery-making in the Aten tribe (Berthoud 1969, 28, 31) is an example of this case. At the beginning of this century 35 or more potters worked among the Aten, whereas in the sixties local production ceased to exist (the last two women-potters made pottery only occasionally). The vessels of local production could not compete with products from neighbouring potters' groups as they had thick walls and for this reason were heavier. Con-

sequently they were replaced by pottery from the Ataka potters and they were used as grain pots nowadays. The demand for traditional ceremonial vessels is also reduced to a minimum. During the investigation of 15 households (groupes domestiques) it is reckoned that 136 Ataka pots and 70 Aten pots are in use.

In the course of time not only the pottery production of small tribal groups, but also that of larger pottery-centres — for example the Leaba centre (Nupe tribe) — have become extinct (Nadel 1965, 322). A number of smaller producing centres ceased to produce pottery in recent years, for instance in 1955 the Yoruba market at Ibadan pottery was supplied from 48 places (i. e. places which supplied the market continuously), in 1957 supply came from only 15 places and in 1959 from only 4 places (King 1962, 17).

THE ORGANIZATION OF THE POTTERY-MAKING

In the villages, where pottery-making was often a secondary occupation for potters, the potters lived spread of in different parts of the countryside whereas in towns, where pottery-making had obtained a professional character, the makers were as a rule concentrated in particular wards of town or in certain streets. Among Yoruba — Abeokuta, Ilorin, Ibadan (Forde 1951, 10; Braunholtz 1960, 25; Anonym 1956b, 148) potters' quarters exist, with Nupe-Bida (Vernon-Jackson 1960, 57—58; Nicholson 1934b, 71) the production of pottery is centred in four districts of the town (see p. 21). Among Edo — Benin (Bradbury 1957, 26) the ceramics are made in the brassmith's ward and some other parts of the town. Among Hausa — Sokoto (Nicholson 1929, 45—50); Nicholson 1931, 187—190) the production was centred in three places. Although the potters were concentrated in some wards of town, they were not organised into groups of craft guilds or other organisations except for the Benin, Nupe — Bida and possibly the Hausa (Skinner 1964, 83). The production, in spite of occasional cooperation, above all on a family basis — for example during the obtaining of clay or the firing of pottery — continued as individual work.

On some places — at Bida (Nupe tribe), at Benin (Edo tribe) or at Ibadan (Yoruba people) — the husbands of all women-potters are specialised in only one craft (brasssmiths, glassworkers, weavers etc.). From the Chamba and Daka Drost (1968, 162),

quoting Frobenius, reports that the pottery is made by the blacksmith's women. Among the Sukur (Sassoon 1964, 177) the blacksmith's women also make pottery — bellows bowls and pipes — for the smelters. From the Margi and Jukun (Leith-Ross 1970, 52, 123) there are sporadical reports about the pots made by women of blacksmiths' families.

In spite of the minimum of organization the potters sometimes constituted groups organised or connected on the basis of kinship relations, for example among Hausa — see potters' groups of Adarawa, Rumbukawa, Zorumawa at Sokoto (Nicholson 1929, 45—50) or Bombadawa potters at Kano (Meek 1925, 163). The same applies to Yoruba — Ling Roth (1931, 248) quoted the report by C. Punch, published in 1906 according to which the main pottery-makers at Abeokuta were members of Ijayi group. It seems that among the Jukun — Wukari area (Meek 1931b, 67) the particular kin-groups were specialised in pottery-making in the past. So the Ba-zimi group, or Potters, are reported from this area, which were so called as they were principally employed in the pottery-making.

The craft is transmitted in individual families passing from mother to daughter: a girl from outside is married into a pottery-centre and is regularly taught the craft by neighbours, as is the case among Nupe — Bida (Vernon-Jackson 1960, 57—58; Nadel 1965, 296), Yoruba — Ilorin (Bechstein 1914, 453; Anonym 1956b, 148) and Ibo (Thomas 1913, 130). It is reported from Hausa — Sokoto (Nicholson 1931, 187) that every girl is theoretically allowed to learn craftwork from Zorumawa potters, but actually the choice of the girl is limited to the potters' own children or to their close relatives' children. However, from Hausa — loc. Anka (Krieger 1961, 362) it is stated that the craft is not hereditary with the sons in the family and the son is not forced to be a potter as his father is.

Provided the pottery-making is not limited to only a few fundamental designs, the new potters gradually adopt the knowledge of making more complicated pottery. For instance in Yoruba-Egbado (Thompson 1969, 157) a twelve year old woman-potter called Abatan was taught by her mother, and up till around her thirtieth birthday she made only pots for cooking and eating purposes and broad-mouthed religious vessels. Only when she

was thirty or forty years old did she begin successfully to make special pots with figure motifs called "awo ota eyinle".

The reports about the connection of production with some prohibitions or eventually with religious ceremonies are rare. Among Nupe — Bida (Nadel 1965, 296—297) there existed a certain secrecy because at three compounds in the glassworkers quarter women produced the pottery by a special technique — of using the potters-wheel. Further more three reports relate to certain ceremonial relations and production. Among Hausa — Sokoto (Nicholson 1929, 45) there were no tabus in themselves although in Argungu and Anka men made offerings where the cotton and millet dough were taken to the place where the clay was dug. Other information comes from Ibo-Ogoni (Jeffreys 1947, 82) and it relates to the tournette called "ladun" and if "ladun" is once used in fashioning a pot, it may not be sold. It is also reported from Chip (Leith-Ross 1970, 71), that the special ceremonial beer jar "was always made by barren women in secret, and they would be given goat for their work". It seems the secrecy is rather related to the jar's ceremonial function than to the pottery-making in general.

The reports about the quantity of ceramics produced by individual potters are also relatively sporadic. We have reports from the beginning of this century concerning one Ibo woman-potter from environs of Awka (Thomas 1913, 131): "She made about forty (pots, K.) in one batch and sold them both wholesale and retail." More precise reports from recent times come from Hausa — Anka (Krieger 1961, 363) where the potter makes from 15 to 20 vessels called "tukunya" or "tulu" per day, it means that he produces about 100 pieces of ceramics every week. One vessel takes women-potters of the Aten tribe (Berthoud 1969, 28) several days. Among Bassa-Nkwomo the making itself of "oshasun" pot takes 50 minutes (Hawkes 1970c, 197). The report from 1963 states that the Bassa Nge woman-potter (Hawkes 1970a, b, 195—196) fired 30 — 40 pots in all. The making itself of the open pot about 35.5 cm across and 33 cm high takes 30 minutes. In the thirties the Adarawa potters (Hausa people) (Nicholson 1929, 48) usually burnt pots twice a week in Sokoto; it indicates a plenty of made earthenware.

Also there are very few reports about pottery-making seasons. Among Yoruba (Afolabi Ojo 1966, 94) the greatest part

of production is carried out in the dry season. Among Aten (Berthoud 1969, 23) the ceramics are made from May to September and are fired in the dry season. The Kofyar women-potters (Netting 1970, 194) also made the ceramics at intervals, namely during the dry season. Among Hausa — Anka (Krieger 1961, 362) the potters begin production at the harvest season and they end work at the beginning of the next wet season; they make pottery for roughly six months of the year.

A few notes about the use made from the sale of finished pots. It is possible to assume that the sale of pots rests in the hands of the potters who are free to dispose of their profits, as is the case in profits from other sales made by women. From Irigwe (Gunn 1953, 99) there are reports that "the potters keep the proceeds (said not to be small) for themselves". It is reported from Hausa — Anka (Krieger 1961, 363) that the potter earns about 10s. to 15s. daily.

Then there is the problem of the relationship between producer and buyer which influences the potters work. With reference to this problem Bohannan (1961, 87—89) noticed from Tiv that members of Tiv tribe "are interested in the art — not in the artist". The manufacturer is governed by some common motifs when producing new piece of work. After finishing, both the producer and his work are evaluated by other members of the community. This note is not directly related to potters, but also to other artists, which possibly shows the similarity in behaviour towards all types of workers. This of course means that the woman-potter creates a style of her own, provided the products themselves allow her to create her own design. The report from the Kofyar (Netting 1970, 194) notes that "is a certain amount of variation within a standard pot type though differing shapes, such as those of flat, or oval-shaped beer jars, are explained by saying merely that a 'different hand' made them". Another instance is that of the Goemai potter, Azume (Sieber 1969, 200). She invented a clay figure type that met with local success, but her death made an end to this style. From Yoruba-Egbado there exist detailed data (Thompson 1969, 164—174) about a woman-potter called Abatan. She became famous by making ceremonial vessels used in the practising of the Eyinle cult, not only within her own region but also outside Egbado territory (i. e. in Dahome). Her products had a style of their own — with altogether four

distinct style periods in her working. The potters were also influenced in other ways — i. e. market demand brought about by the ceramic imitation of European iron and enamel ware (cat. no. 126, 127), etc. The potter Abatan (Egbado-Yoruba) made several ceremonial vessels to order in her mother's style. The existence of the potters-marks among Yoruba — loc. Mushin Ijebu (Leith-Ross 1970, 183) and Ilorin (Willet 1960, 76), Ibo-Ogoni — loc. Bewa (Jeffreys 1947, 82—83), Itsekiri — loc. Ubuwangue (Leith-Ross 1970, 178), Barawa (Leith-Ross 1970, 62) shows a certain buyers' interests in the potter's person.

It is necessary to draw attention to the relationship between producers and merchants. Among Yoruba and some other tribes, pottery-making varies according to the season and Afolabi Ojo (1966, 94) reports from Yoruba that the production is at its peak during the dry season, while during the wet season, when the distribution of pottery is more difficult and communications are bad, etc., production is at its lowest.

POTTERY TRADE

The finished products, particularly in the villages, are acquired directly from the producer, as the pottery is made both for local domestic use and for the markets. The centres of the pottery trade are separate or village markets. The market of one locality is supplied by local pottery and also by potters from neighbouring villages. More important commercial centres are also supplied by goods from distant pottery centres (from distances of several hundreds kilometres) by traders and retailers.

At the market-place, especially in the towns, pottery is regularly bought at one place. This could be shown for example by a market-plan of Kutigi (Nupe tribe) (Nadel 1965, 323, 325), where on market-day pottery is sold by roughly 10 to 15 women with an attendance of 232 to 289 traders in total. They sold 10 to 15 minor pieces or 4 to 5 larger ones.

The prices for ceramics vary according to regions and the existence of time gaps between recorded reports. The following notes that we have from Yoruba (group Egbado, Ilorin), Edo, Nupe, Gbari, Hausa — Sokoto and Anka, Ibo-Ozuitem and Yakö are disconnected.

YORUBA — Ilorin — 1938 — the price of a black pottery bowl for cooking is ½d. (E. H. D. 1938, 116)

— group Egbado — 1970, paid 1962 — ceremonial vessels called "awo ota eyinle" costs L 2 12s. 6d. (Thompson 1969, 174)

EDO — 1910 — "... The cost price in the market was 3d. for the smaller pots, 6d. for the larger ones, and about 3s. worth was made at a baking". (Thomas 1910a, 98)

IBO-OZUITEM — 1944 — the women-retailers pay 1d. for each large pot and then resell it for 1 and ½d. and 5 cowries each. (Harris 1944, 327)

YAKÖ — 1964 — men spend a shilling or less on pots and enamelware in a year. (Forde 1964, 43—44)

BACHAMA — 1970 — The cost of the stand with cooking and storage pot would be about 30s. (Leith-Ross 1970, 121)

NUPE — Bida — 1934 — "... the price of the finished product is about ½d. each". (Nicholson 1934b, 73)

GBARI — Kwali — 1961 — Great vessels called "randa" are sold by potters for a few shillings. (Cardew 1961, 199)

HAUSA — Sokoto — 1929 — for finished pots called "tulu" 1 and ½d. was paid. (Nicholson 1929, 48)

— Anka — 1961 — tulu — 9s., tukunya — 3d. — 6d. — 1s. — 2s., kwatarni — 9d. to 1s., kasko — 6d. to 9d., buta — 1,5d. to 3d., fitila — 0,5d. to 3d., talle — 1s. 6d. to 2s., randa — 1s. to 3s., kaskon kaji — 3d., mazari — 0,5d., tukunya taba — 1d. to 1,5 d. (Krieger 1961, 368).

The prices of goods depend on the decoration of sold pieces, or on the social context in which they are sold. Generally among the Ibo decorated pottery is more expensive because the making of it is more complicated. Among some Ibo groups calabashes are used for the same purpose as pottery — in these regions the earthenware (instead of calabashes) is more expensive. This exists for luxury tax reasons and a man who does not use a calabash but buy a pottery piece is considered a rich man by the sellers, for this reason it is thought that he can pay a higher price. In these regions the prices are higher due to the fact that the use of pottery acts as a sign of higher social position.

Some potters make ceramics for export. For example much of the Ibibio pottery (Leith-Ross 1970, 171) is for export as its good quality is widely recognized. Also Itsekiri ware from the

pottery-centre Ubuwangue (Leith-Ross 1970, 178) was widely exported. From Kofyar (Netting 1970, 194) it is reported that "... pots are made for personal use, for informal sale within the village or carried to the neighbouring markets by the potters themselves". The Jarawan Dutse potters (Leith-Ross 1970, 75) sold their ware to neighbours or, on their local market day, to Birom people.

Besides the housewives the middlemen and middlewomen also buy the pottery at the market and then distribute it among smaller markets in neighbouring environs. Also merchants buy up ceramics and transport it to distant markets. For example the women from the villages of the nearest environs — Gargam, Kadaddaba, Babban Baki, Boki, Abare and Birnin Tudu — buy pottery from Anka potters (Hausa people) (Krieger 1961, 368) and carry the goods to markets at localities Waramu or Wuya and sell them there. We have report from Benue riverside (Krieger 1969, cat. no. 220) about Hausa and Nupe middlemen who buy some vessels (incense burners, vessels for bewitching) from Jukun — loc. Ibi and sell them in the villages of Benue river-basin. Also the pottery-making women of Bida (Nupe tribe) (Vernon-Jackson 1960, 58) customarily sell their products to men and women retailers, who hawk these products in market-places and nearby villages. Women from the pottery-centre of Ilorin (Yoruba people) (Bechstein 1914, 454) carry pottery in baskets in the country besides the railway which distributes it many hundreds kilometres northwards and eastwards. From Yoruba (Afolabi Ojo 1966, 94) reports also exist that "earthenware from Ishan and Aiyede in Northern Ondo Province are transported in stages, conveyed by headporters to as far south as Okitipupa, about 120 miles away". Among Ibo-Ozuitem (Harris 1944, 327) the pottery trade is practically always in the hands of women. Ozuitem women buy pots from the women of neighbouring groups and from traders in the large Uzuakoli market and then resell them. Probably members of Rukuba tribe (Gunn 1953, 36) also act as retailers of pots produced by the Irigwe or the Anaguta.

The prices were also accorded with wholesale of pottery — among Ibo environs of Awka (Thomas 1913, 131) a woman-potter sold her products "both wholesale and retail, the wholesale price was sixty cowries — a little over one halfpenny — the retail price ninety cowries — nearly one penny".

There exists number of ways how ceramics are distributed, one is conveyance by headporters and in this way women distribute, only on short distances, pottery from markets to villages (in baskets). Also minor means of transport are used — bicycles, boats or canoes, donkeys etc. and these are used mostly by sellers, they are able to move at greater distances — roughly 100 kilometres. So, it is reported that much of the Yoruba pottery (Leith-Ross 1970, 182) is exported to within at least 50 miles. Some much prized Jukun pottery (Leith-Ross 1970, 125) was carried to markets within at least a 30 mile radius. The third form of distribution is carried out by lorries and trains and eventually by large animals such as camels (in northern Nigeria). These means of transportation allow the goods to be conveyed over large distances, and they are of course also used over shorter distances. At the present time it is possible to distribute pottery all over Nigeria by train, e. g. the pottery made at Ishiagu (Ibo people) (Ikeh 1955, 632) is bought by some middlemen in large quantities and transported by railway to places like Umuahia, Aba and Port-Harcourt. Some pottery is sold at the local markets. Also Ilorin ware (Yoruba people) (Leith-Ross 1970, 182), both red and black "... is found as far afield as Jos, Makurdi, Onitsha, and probably further still".

The history of Leaba pottery centre (Nupe tribe) (Nadel 1965, 322) shows just how important transport communications are for the continuing of pottery-making. "... The women of Leaba formerly practised pottery, but when the regular canoe traffic, which used to stop farther down the river, was brought up to Leaba, and pots made in Jebba and Gbajibo reached Leaba market, the Leaba women gave up their craft ...".

The area over which the products are distributed depends just on the manner of how they are transported. The local markets are rarely visited by women coming from greater distances than 10 km (it also depends on the density of population). Sellers and retailers are increasing the possibility of pottery distribution up to distances of 100 km and finally merchants make distribution of earthenware possible to the whole of Nigerian territory and also abroad. In order to state the mutual trade relations it would be necessary to define certain regions in which the exchange of goods exists.

At the present, numerous reports are coming in about the disappearance of pottery-making and world trade is playing an important role as local earthenware is being replaced by imported enamelware, iron pots, kerosene tins, china plates and bowls etc. The exception to this change-over is a special type of pottery such as dye vats or frying poth which remain in local production, e. g. in Yoruba (Basden 1938, 178; Murray 1943, 159; Jeffreys 1947, 82; Afolabi Ojo 1966, 95).

TECHNOLOGY OF PRODUCTION

THE OBTAINING OF RAW MATERIALS

The obtaining of the raw-materials necessary for pottery-making is dependent to a large degree on the manual work of potters or their assistants. In addition to the potter's clay itself, other raw-materials are necessary for production — organic and inorganic ingredients, colours, fuel, etc. Unfortunately, we have only a few reports on the process of acquiring these materials and their preliminary processing. For example, among some tribes the inorganic ingredients are produced by crushing lumps of material — the potters in the Hausa (Nicholson 1929, 46), Nupe (Nicholson 1934b, 71), Jukun (Meek 1931b, 434), Bura and Pabir (Meek 1931a, I 146), Yoruba (Ling-Roth 1931, 248), Ibo-Ogoni (Jeffreys 1947, 84) and other tribes crush the potsherds to dust, sometimes bricks are burned and then powdered. Potters also powder the stone — e. g. feldspar — to dust (the Yoruba). According to Cardew (1970, 9) "... In districts where there is no rock, sand is sometimes used, but in the strongest wares the grit is made by roasting clay in a bonfire and then pounding it to the required grade". Some dyes are also made locally. Among the Hausa — loc. Anka (Leith-Ross 1970, 35) "... The black only is made locally from burnt rice husks and water".

The potter's clay is dug from holes or shallow tunnels (Ibo people — loc. Ishiagu) (Ikeh 1955, 631). Small hoes are used for digging. The potters provide themselves with clay or, in some cases, they hire other men for digging; finally, in a number of regions potter's clay is an object of trade. We have some reports that some potters prefer certain sorts of clay, e. g. in Northern Nigeria a refractory clay being essential. The Bombadawa pot-

ter's group (Hausa people — loc. Kano) (Meek 1925, I 163) choose a sticky clay, which they mix with a light, chalky earth. The Abeokuta potters (Yoruba people) (Ling Roth 1931, 248) use two kinds of coloured clay. The one almost universally used at Abeokuta is brown in colour, with a considerable quantity of broken-down mica in it. The other clay is sloty and lighter coloured, but it is not common and specially in demand, and is in fact usually mixed with the clay first-mentioned.

THE STORING OF POTTER'S CLAY

The dug plastic clay is put out to dry in the sun before being mixed. After thorough drying it is broken into convenient size and mixed with water to ensure complete slaking. Then it is mixed with admixtures until the consistency is right for building (Cardew 1970, 10).

The clay obtained is stored near the work-place — both the unworked clay and that which has undergone preliminary processing. The Adarawa potters from Sokoto (Hausa people) (Nicholson 1929, 46) store clay in huts, to be used as required. At Anka — Hausa people (Krieger 1961, 364) the clay is put in pits and covered by a basket, mat or network.

ADMIXTURES

The potter's clay is mixed with inorganic or organic admixtures before it is shaped. Only in the case of a few tribes do we have information that other admixtures are not added to the clay — e. g. the Rukuba (Leith-Ross 1970, 84), Kofyar (Netting 1970, 194), Bassa Nge (Hawkes 1970a, 195), Gbari — loc. Abuja and Kuta (Nicholson 1929, 188), Ekoi (Mansfeld 1908, 107) and potters from the banks of Cross-River do not use admixtures. Drost (1967, 29) in his work based on the Frobenius' report, adds potters from Mundang tribe. Also Inyi's best potter Nwayieme (Ibo people) (Leith-Ross 1970, 161) used unmixed clay.

A number of other tribes mix the clay with admixtures of inorganic origin. First of all, it is possible to mix two kinds of clay — this method is reported from the Hausa — loc. Jemaan Daroro (Tremearne 1910, 102—103), Adarawa potters from Sokoto (Nicholson 1929, 46), Bombadawa potters from Kano (Meek 1925, I 163), and from the Yoruba — loc. Abeokuta (Ling Roth 1931, 248). Further, sand may be added to clay — as it is done by

Adarawa potters from Sokoto (Hausa people) (Nicholson 1929, 46), potters from Bida — Nupe people (Meek 1925, I 163) or by women-potters from Southern Nigeria — probably Ibo people (Talbot 1926, III 933). The potters from Ilorin — Yoruba people (Bechstein 1914, 453) add ground feldspar to clay. Crushed potsherds are also mixed with clay — by the Hausa — loc. Sokoto and Anka (Nicholson 1929, 46; Nicholson 1931, 187; Krieger 1961, 364), Nupe — Bida (Nicholson 1934b, 71), Bachama (Leith-Ross 1970, 121), Bassa Nkwomo (Hawkes 1970c, 197), Jukun (Meek 1931b, 434), Bura and Pabir (Meek 1931a, I 146), Yoruba — Abeokuta (Ling Roth 1931, 248), Ibo-Ogoni (Jeffreys 1947, 82), Ibo-Anambra and Ibo-Awka women potters (Leith-Ross 1970, 153, 155) and the potters from Southern Nigeria in general (probably Ibo people) (Talbot 1926, III 933); Drost (1967, 31) quotes Frobenius and mentions the Kamberi, west Kontagora, Kanuri and Mulgoi tribes. Sometimes native bricks of sun-dried mud are burned and powdered and used instead of potsherds. It is reported from Edo (Leith-Ross 1970, 178) that potters mix the ground charcoal with clay to make crucibles for bronze casting.

In some cases organic admixtures like rice or millet chaff are added to clay — e. g. among the Hausa — Sokoto and Anka (Nicholson 1929, 46, 48; Nicholson 1931, 187; Krieger 1961, 364) and Fulani — loc. Medowa (Hambly 1935, 426). Drost (1967, 34—35) quotes Preil's and v. Duisburg's reports and notes that among the Chamba straw is added to clay, and among the Kanuri a dry grass is used as admixture. Besides this, the animal dung is added to clay — donkey-dung by the Hausa potters — loc. Anka (Krieger 1961, 364); Drost (1967, 34—35) quotes v. Duisburg's and Frobenius' reports and mentions that Kanuri potters also add donkey-dung to clay. In some cases, the Kanuri potters add horse-dung to clay; the cow- and horse-dung are mixed with clay by women potters of the Daka tribe and goat-dung by women potters from the Vere tribe.

It seems that the sort of admixture used depends on the type of pottery. The Hausa potters — Sokoto (Nicholson 1929, 46) use the clay mixed with millet chaff to make types of vessels called "tulu, kwatarni, tukunya, kaskon masa, kaskon sinasar" and drain pipes. From the clay mixed with softened earth or sand they make "shantali, kaskon gidauniya" vessels, candle-sticks and ink-bottles. Finally, to the clay from which large pots of the

"randa" type are made, they add old potsherds. Similarly, among the Hausa — loc. Anka (Krieger 1967, 367) the clay is mixed with horse- or donkey-dung before the making of pipes; the clay used for making spindles is also mixed with donkey-dung.

The mixture is then wetted and kneaded in the hands or beaten with a wooden pestle — in this way clay is made by Hausa — Sokoto and Anka (Meek 1925, I 163; Nicholson 1931, 187; Krieger 1961, 364), Nupe — Bida (Meek 1925, I 163), Edo (Thomas 1910b, 22) and Yoruba — Ilorin (Bechstein 1914, 453—454) potters; Drost (1967, 40—41) quotes Frobenius's and v. Duisburg's reports and adds the Kanuri potters.

THE PROCESS OF PRODUCTION

During the pottery-making two fundamental technics are used, often in combination: 1. the vessel is shaped by beating or forming a lump of clay over a mould or, the potter makes a hollow in the middle of the lump of clay and form it into shape; 2. the bottom and the walls of the vessel are made by the coiling process, or in ribbons which are joined firmly by beating and smoothing as is the case of some Ankwe (Leith-Ross 1970, 58) and Edo (Leith-Ross 1970, 176) pots. While the smaller vessels are made in one piece, the larger ones are made in two or more phases — the parts of the vessel are modelled separately — for example, the lower and upper parts — and then are fitted together. We have a report from Hausa that the large water jars made at Kano (Hambly 1935, 425) are built up in three sections. The two methods are combined — the lower part is moulded over an inverted pot by pressing and beating a pancake of clay; the upper part is then built up in rings by squeezing short thick rolls of clay into the rim. For example, among the Yoruba (Forde 1951, 10; Braunholtz 1960, 25) these two techniques are combined during the making of dye vats. The same method is also used by the Hausa-Kebbawa (Leith-Ross 1970, 35), Kanuri (Leith-Ross 1970, 51), Barawa (Leith-Ross 1970, 62), Rindre (Leith-Ross 1970, 84) and Ibo (Leith-Ross 1970, 153, 154) potters. The spouts, necks, handles, and various plastic decorations are added to the vessel later. The same method of gradual making the parts of the vessel and then joining them to the body is used not only in pottery-making but also in the making of terracotta sculpture — as is demonstrated by the excavations at Ife (Willet 1967, 71).

Some smaller components of pots — e. g. the clay stoppers of jars — are possibly shaped in a mould, as it is demonstrated by products from Yoruba — Ilorin (cat. no. 56) and from Hausa — Zaria (cat. no. 21).

During pottery-making the potter sits on the ground or moves around the pot which lies on the ground (Drost 1967, 117); in some cases — e. g. among the Yoruba — the pots are put on stands and the potter walks around them (Braunholtz 1960, 25).

THE SHAPPING OF VESSELS

The vessels are shaped by hand, with or without the aid of a stone or shaping wood, on the ground and without a wheel. The potters use the baskets, mats, old pots or only pits hollowed in earth as supports or moulds. Most potters from various tribes work in this way (Braunholtz 1960, 24; Bechstein 1914, 453).

The Ibibio women potters (Jeffreys 1947, 82) use potsherds as supports in shaping vessels; they turn them by hand continuously. This method is used commonly throughout Southern Nigeria. The Nupe potters (Cardew 1970, 10) use two calabashes at the shaping "... one in which the pot stands, and a second in which the first is rotated".

The exception to this way of shaping is represented by Ibo-Ogoni women-potters (Jeffreys 1947, 82), who use an earthen tournette called "ladun" in the shaping of vessels. Finally, we also have earlier reports from two places in Nigeria about the use of a potter's wheel — Nadel (1965, 296—297) found several families using the potter's wheel among the Nupe — Bida. This technique was kept secret by potters. Besides this, Jeffreys (1947, 83) reports, quoting a note by J. G. Jackson dated 1820, that the potter's wheel was used by the Hausa. Unfortunately, none of the later authors report this phenomenon (see Staudinger 1889, 591). The question is, whether in the case of Nupe women potters there had not been European influence, and in the case of the more than one hundred-year-old report from the Hausa it was not a mistake or an incorrectly located place of production. Nevertheless, we have modern reports that the potters in Northern Nigeria use the potter's wheel — probably under the influence of the state workshops.

DRYING AND FIRING OF THE POTTERY

The finished vessels are dried in the sun; in some cases they are dried in stages or pre-heated under a low fire — see the Yoruba — Ilorin (Cardew 1970, 11) and Gbari — loc. Kwali (Cardew 1961, 200). Among the Rindre (Leith-Ross 1970, 84), the pots were placed to dry on low "pedestals" with flat bases and concave surface filled with fine sand. The vessels are fired only when they are thoroughly dry. The length of the drying process ranges from several hours to 2 — 3 days. Among the Hausa — loc. Jemaan Daroro (Tremearne 1910, 103), the vessels are dried 16 hours, by the Jukun (Meek 1931b, 434) they are dried for several days, as is also the case of the Kofyar (Netting 1970, 194), and among the Nupe — Bida (Nicholson 1934b, 73) the women potters dry the pots for two nights and one day. The Bassa Nge potters (Hawkes 1970b, 196) dry the pots in course of the four-day drying period. From the Edo — loc. Utekom (Thomas 1910a, 97) it is reported that "... the pot was ... put aside to dry, a process which might last five days".

The vessels are fired either in an open space — the larger vessels are fired separately — among the Gbari (Cardew 1961, 201), the smaller ones are fired in a large pile, where the pots lie in several layers — among the Ibo-Ogoni (Jeffreys 1947, 82), Hausa — Sokoto (Nicholson 1931, 189), Jukun (Meek 1931b, 435), Ibo (Basden 1938, 177), Barawa (Leith-Ross 1970, 62), and Bassa Nge (Hawkes 1970b, 196) — or in pits, where the pots are put on layers of wood and covered with straw, as do the Tangale (Leith-Ross 1970, 127), Aten (Berthoud 1969, 28), Irigwe (Leith-Ross 1970, 74) and Guddiri (Leith-Ross 1970, 74) potters. Among the Kofyar (Netting 1970, 194) "... firing is usually done in the rectangular depression left between the ridges where millet or guinea corn has been grown". Among the Yoruba — loc. Ogbomosho (Hambly 1935, 424) the pots are fired in two phases — first by hardening the pots by lighting fires inside them and later by baking them in a large kiln made of grass. Among the Hausa — Sokoto (Nicholson 1929, 48) the pottery is also fired in kilns, which are used by the Adarawa potters. Similar ones are used by the Mundang potters; according to Drost (1967, 236—237 quoting Frobenius) kilns are open and cylindrical. Open cylindrical kilns divided into two sections used the Nupe women potters — loc. Bida and Mokwa. Cardew (1970, 11) reports the use of a rudi-

mentary kind of kiln, probably of the same type, from loc. Dawiaki-ta-Tofa near Kano (Hausa people) and from Ipetumodu near Ife (Yoruba people).

The methods of firing ceramics depend on the knowledge of the potters, so it happens that vessels are fired in two ways in the same locality. Among the Hausa — Sokoto the Adarawa potters (Nicholson 1929, 48) fired pots in kilns, while the Zorumawa women potters (Nicholson 1931, 189) fired their pots in piles in open spaces.

The length of the firing process varies from tribe to tribe, although Cardew (1970, 11) notes that "... the firing itself never takes longer then two hours, often considerably less". It is reported from the Bassa Nge (Hawkes 1970b, 196) that "... When the woman in charge thought that the heat had been enough (after not more than 20 minutes) she cautiously tested the outermost pots for hardness". If satisfied she hoicked the pots out. Among the Hausa — Sokoto (Nicholson 1929, 48) it takes about fifty minutes, among the Gbari — loc. Kwali (Cardew 1961, 191) the big pots are fired for about two hours, the Nupe — Bida (Nicholson 1934b, 73) fire vessels at full heat for about twelve hours. It is reported from the Hausa-Kebbawa (Leith-Ross 1970, 35) that "... Firing is done with grass, not wood. Starting about 4. p.m., the fire dies down about 7. p.m. and the pots are left to cool till the morning". The Kofyar (Netting 1970, 194) begin to fire pottery in the late afternoon and the pots are not removed till morning, as is also the case of the Hausa — loc. Anka (Krieger 1961, 365). Finally, we also have a report from the Hausa — loc. Jemaan Daroro (Tremearne 1910, 103) that pottery was baked for two days in a fire, and among the Irigwe (Leith-Ross 1970, 74) pottery is fired in a pit for three days. Among the Aten (Berthoud 1969, 28) ceramics are placed in a pit with the ignited fuel for 4 days. In some cases — the report comes from the Jukun (Meek 1925, I 165) — the process of firing is gradual, a little firing being done one day, some more the next, and so on until the pot is thoroughly baked. The length of the firing process depends probably also on the quantity and the sizes of the fired objects.

The pottery is usually fired only once, but Thomas (1913, 133) notes from the Ibos — loc. Osun Agidi that potters paint the fired pots with a plant solution and then fire them again,

so that the painted places become black. We also have reports about firing being repeated once or twice in the case of the black pottery from the Hausa — Sokoto (Nicholson 1931, 189) and Nupe — Bida (Nicholson 1934b, 73). Apparently the same technique has been used on several pieces of ceramics in the collection of the Náprstek Museum which originated with the Ibo (cat. no. 165, 173, 174). On their walls the painting with the plant solution is perceptible in two layers, the first layer covers the whole surface and the second one is painted in strips.

Firing is done with different fuel which varies from tribe to tribe. At first the dried grass is used, as is the case of the Hausa — Sokoto (the Adarawa potters) (Nicholson 1929, 48) and Kano (the Bombadawa potters) (Meek 1925, I 164—165), Hausa-Kebbawa (Leith-Ross 1970, 35), Gbari — loc. Abuja (Nicholson 1934a, 70), Bassa Nge (Hawkes 1970b, 196), Jukun (Meek 1931b, 435) and Yoruba — Ilorin (Bechstein 1914, 453) and Ogbomosho (Hambly 1935, 424). Besides the dried grass also the brushwood, palm fronds, cow-dung, bark, straw, corn or rice stalks, etc. are added in the fire. The Zorumawa potters, Hausa people — Sokoto (Nicholson 1931, 189), burnt the pots in a heap of grass and corn stalks. Anka potters, Hausa people, use rice straw, grass and chaff (Krieger 1961, 365). Among the Bura (Meek 1931a, I 146) "... the fire consists of dry cow-dung and grass". Among the Kofyar (Netting 1970, 194) and Ibo-Ogoni (Jeffreys 1947, 82) ribs of oil-palm fronds and grass are used. The Aten (Berthoud 1969, 28) put pots on layers of wood and cover them with straw. It is reported from the Edo (Thomas 1910b, I 22) that the pottery "... is baked in the fire, which is usually made of bark, plantain stalks, or like material". According to Leith-Ross (1970, 176) the Edo potters also use brushwood. The Barawa (Leith-Ross 170, 62), Rukuba (Leith-Ross 1970, 84) and Ibo potters (Basden 1938, 178) use the twigs and grass. Finally, some potters use wood as the only fuel. From the Gbari — loc. Kwali (Cardew 1961, 201—202) and Yoruba — loc. Ipetumodu (Cardew 1970, 11) the use of fire-wood is reported.

We have relatively little knowledge about the temperatures reached during the firing of pottery. The temperature apparently does not exceed 1000 °C and varies between 600 °C — 700 °C. According to Cardew (1952, 189) there is a limit between 500 °C to 600 °C when the fired clay undergoes qualitative change and

then is not decomposed by water. Cardew notes in the case of the Gbari — loc. Kwali (Cardew 1961, 205) that "... the temperature is very low, the average is probably about 650 °C". It is reported from the Hausa — Sokoto (Cardew 1950, 11) that a test with Pyrometric Cones gave a range from about 600 °C to 855 °C.

STRENGTHENING AND DECORATION OF THE SURFACE

The baked pottery is never glazed; its surface, however, is finished in different ways — e. g., the porosity of the surface is reduced by filling the pores. One method is to cover the surface of the pot before firing with a thin coat of fine clay and polish it before firing. Another variant of the same method is the use of laterite clay with a high proportion of mica which gives a very bright polish and changes colour after firing. This method is used primarily in northern regions of Nigeria — among the Hausa (Meek 1925, I 164) and Jukun (Meek 1931b, 434) people, in the Bauchi Plateau; certainly it is also used in southern regions — for example, the Ibo potters cover the inner walls of some water pots with a layer of clay called "nzu". According to the sources, this clay has a pleasant aroma and gives the water a good taste. The Hausa-Kebbawa (Leith-Ross 1970, 35) colour pots with a special red earth diluted in water. It is reported from the Bachama (Leith-Ross 1970, 121) that "... Before firing, the pots are rubbed over with two kinds of clay which turn red and brown in the firing". To give the pots colour, the Tiv (Leith-Ross 1970, 133) use a very fine solt reddish clay called "dev". Another way of finishing the surface is burnishing it with extract of wood bark or varnish or gum added to the pot after firing; this is used by the Nupe (Vernon-Jackson 1960, 58), Gbari — loc. Kwali (Cardew 1961, 204), Jukun, Ibo — loc. Onitsha (cat. no. 130) and Inyi (cat. no. 143), among the Edo — Benin (cat. no. 96, 97), etc. Finally, the last way is blackening the pot, which consists of putting the pot under damp leaves while it is still red-hot so that the pores become filled with carbon-particles, which adds a bright black polish (Cardew 1952, 189), as it is reported from the Yoruba (Leith-Ross 1970, 184).

The above-mentioned methods are not used only to finish the surface of the pot but for decorative purposes. In this way a bright surface is achieved owing to a high proportion of mica,

the application of a vegetable-water solution, etc. The blackening of pots and the application of a vegetable-water solution on the surface of the pot make it possible to change the colour of a pot and even to shade the colour. It is possible to obtain black colour of a pot by blackening it in a damped-down smoky fire — the decoration of the pot is further increased by polishing. Black and deep brown hues of the surface of the pot may be obtained by the application of vegetable-water solution. The repeated saturation of the surface of the pot by organic solutions makes it possible to shade the colour of the surface.

Various methods of decoration will now be dealt with in detail. These are also exemplified by a number of pots in the collection of Náprstek Museum. In view of the fact techniques are combined in many cases, some pottery objects are mentioned several times; in the other cases the method of decoration described represents the only or dominating type of vessel decoration used.

One of the simplest methods of decoration is pressing a geometric pattern into the wet clay — to obtain it woven mats, cords, shells, bones, horns and produce (e. g. maize cobs), and roulettes are used. A similar technique is used throughout Nigeria. The woven mats are used by the Hausa (Nicholson 1931, 189), Idoma (Leith-Ross 1970, 113), Igala (Leith-Ross 1970, 115), Agatu (Leith-Ross 1970, 121), Jukun (Leith-Ross 1970, 122—123), Tiv (Leith-Ross 1970, 130, 133), Ndoro (Leith-Ross 1970, 141), Obudu (Leith-Ross 1970, 141, 143), and Yoruba (Leith-Ross 1970, 183) potters. The use of the cord is reported from the Edo (Thomas 1910a, 97), Igala (Leith-Ross 1970, 118), Kofyar (Netting 1970, 194), Bassa Nge (Hawkes 1970a, 195). From the Chip (Leith-Ross 1970, 68), Gbari (Leith-Ross 1970, 97) and Ibo (Leith-Ross 1970, 159) people it is reported that potters impress their fingers into the clay to make the decoration. Among the Chibuk (Leith-Ross 1970, 43), Idoma (Leith-Ross 1970, 113), Jukun (Leith-Ross 1970, 122, 125), Ibo (Leith-Ross 1970, 159), Ibibio (Leith-Ross 1970, 172), Edo (Leith-Ross 1970, 176) and Yoruba (Leith-Ross 1970, 184) tribes potters use the corn cobs for impressing decorations. The use of maize cobs for impressing decorations is exemplified also by archeological discoveries in the locality Old Oyo (post 16th century) (Willet 1959, 99; Jeffreys 1960, 77). The roulette pattern is also widely used. We have reports about the use of the

wooden rouletts from the Gbari (Nicholson 1934a, 70), Nupe and Bassa Nge (Leith-Ross 1970, 110), Bassa Nkwomo (Leith-Ross 1970, 111), Edo (Leith-Ross 1970, 176) and Yoruba (Leith-Ross 1970, 184). Besides this the potters use a roulette of loosely woven string or palm frond twisted round a piece of straw or stick as is the case of the Hausa-Kebbawa (Leith-Ross 1970, 35), Ankwe (Leith-Ross 1970, 58), Atakat (Leith-Ross 1970, 60), Birom (Leith-Ross 1970, 65), Gbari (Leith-Ross 1970, 95), Nupe and Bassa Nge (Leith-Ross 1970, 110), Bassa Nkwomo (Leith-Ross 1970, 111), Igala (Leith-Ross 1970, 115), Vere (Leith-Ross 1970, 143), Ibo (Leith-Ross 1970, 153, 155) and Jukun potters (Meek 1931b, 434). The use of bones, horns and shells of animals for impressing decorations is reported from the Yoruba (Afolabi Ojo 1966, 251). Among Atakat (Leith-Ross 1970, 60) the decoration is also made by impressing a long grass.

The second basic method of decoration of the pot is incising the surface — with a knife, piece of wood or bamboo, with a grass stalk or cornstalk. Simple and more complicated patterns are incised in this way, primarily of geometric character. This method is used throughout northern Nigeria (Meek 1925, I 164), among the Jukun (Meek 1934b, 434), Hausa — loc. Funtua and Kaduna (cat. no. 22, 26), Kanuri — loc. Maiduguri (cat. no. 27, 28), Nupe — loc. Bida and Jebba (cat. no. 42, 43, 47, 48), Yoruba — loc. Ado Ekiti, Abeokuta and Ibadan (cat. no. 60, 68, 81), Edo — Benin, Utekon (Thomas 1910a, 97; cat. no. 90, 91, 93), Itsekiri — loc. Warri (cat. no. 114), Ibo — loc. Ishiagu, Umuahia, Nrobu or Aguleri (cat. no. 168, 169, 136, 141, 147, 148, 123) and among Ibibio — loc. Oron (cat. no. 179). Especially the use of grass stalk or cornstalk for incising decorations is reported from the Hausa-Kebbawa (Leith-Ross 1970, 35), Angas (Leith-Ross 1970, 55), Barawa (Leith-Ross 1970, 62), Eggon (Leith-Ross 1970, 72), Irigwe (Leith-Ross 1970, 74), Jarawa (Leith-Ross 1970, 76), Gbari (Leith-Ross 1970, 97), Koro (Leith-Ross 1970, 100), Nupe (Leith-Ross 1970, 102), Igala (Leith-Ross 1970, 115), Tiv (Leith-Ross 1970, 130) and Yoruba people (Leith-Ross 1970, 183, 187). From the Rukuba (Leith-Ross 1970, 84—85), Teria (Leith-Ross 1970, 91), Tangale (Leith-Ross 1970, 127) and Ibo (Leith-Ross 1970, 150) it is reported that potters use wooden "combs" or sharp sticks to incise patterns; the Itsekiri (Leith-Ross 1970, 178) and Yoruba potters (Leith-Ross 1970, 187) use a stick of bamboo. Finally,

we have reports from the Tangale (Leith-Ross 1970, 125) about the use of an iron stiletto.

Smoothing and polishing of the surface of the vessel is another method of decoration. Polishing tools are used for this purpose — most frequently of stone as is the case of the Barawa (Leith-Ross 1970, 62), Jarawa (Leith-Ross 1970, 76), Bachama (Leith-Ross 1970, 121), Ibo (Leith-Ross 1970, 150—151), etc. Besides the entire polished surfaces, common in all of Nigeria, it is possible also to find polished geometric and floral decorations — these are used above all on the surface of black or dark pottery but may also be found on surfaces of light ceramics. Vessels from the Yoruba — loc. Ilorin, Abeokuta and Ibadan (cat. no. 50, 67, 77), Edo — loc. Uduhaha (cat. no. 101, 102, 104), Nupe — loc. Badeggi (cat. no. 45), Urhobo-Itsekiri — loc. Kokori or Sapele (cat. no. 116, 117, 120), Ibo — loc. Enugu, Inyi and Okigwi (cat. no. 126, 142, 143, 145, 166, 171, 172) are decorated with these geometric and floral polished patterns. The use of the same decoration method is also reported from the Eggon (Leith-Ross 1970, 72), Gezawa (Leith-Ross 1970, 73), Gbari (Leith-Ross 1970, 97), Bassa Nkwomo (Leith-Ross 1970, 112), Idoma (Leith-Ross 1970, 113), Tangale (Leith-Ross 1970, 125), Tiv (Leith-Ross 1970, 130), Obudu and Ndoro people (Leith-Ross 1970, 141).

The colouring and hand-painting of vessels represent the fourth method of surface decoration. The colouring of vessels was mentioned above — pots are saturated with a solution of various plants or they are blackened. The Yoruba potters — loc. Abeokuta (Ling Roth 1931, 248) obtain the black colour from an infusion of a common shrub named Ira (Bridelia microntha) and, further, the black colour is probably obtained by rubbing the pot with the leaves of the M'Oringa pterygosperma. The Rindre potters (Leith-Ross 1970, 84) obtain red-brown colour by washing the bark of the dorowa tree in water and rubbing it over pot after firing. We have a report, also from the Yoruba — loc. Ilorin (Bechstein 1914, 454), that red-hot pots are painted after firing with a solution from the carob-tree; among the Egbado-Yoruba (Thompson 1970, 134) the ceremonial vessels used in worshipping the Eyinle deity are polished with a cloth dipped in indigo dye. We have similar reports from the Hausa — Sokoto (Nicholson 1931, 189) — the vessel is twice painted with an

infusion, Hausa-Kebbawa (Leith-Ross 1970, 35) — the baked pot is polished with liquid gum "jirai", the Nupe — Bida (Nicholson 1934b, 73) repeat the process of saturation three-times, the Idoma (Leith-Ross 1970, 113) sprinkle the pots with the brown "makuba" juice, the Tiv (Leith-Ross 1970, 133) use a juice of the "ikpine" tree, Ibo (Leith-Ross 1970, 153) painted vessels with the brown "agi" juice. Vegetable-water-solution is widely used — we also have reports from the Ankwe (Leith-Ross 1970, 58), Atakat (Leith-Ross 1970, 60), Gbari (Leith-Ross 1970, 97) and Obudu (Leith-Ross 1970, 143) people about its use.

In addition to this, the vessels are painted with clay and at present synthetic dyes and other imported dyes are also used. The surface of pot is painted with engobes, which are applied to the vessel before its firing — engobes are used among the Hausa — loc. Kano and Sokoto (Hambly 1935, 425; cat. no. 7, 17, 18), Nupe — loc. Jebba (cat. no. 46), Tangale (Leith-Ross 1970, 125, 127), Yoruba — Ilorin and Ijebu Ode (Bechstein 1914, 453; Hambly 1935, 424; cat. no. 56, 63, 64), Ibo — Umuahia (cat. no. 147, 153—155). Besides these, the so called "false engobes" are used — e. g. patterns are painted with clay on the surface after firing, as can be seen in pots from the Kanuri — loc. Maiduguri (Leith-Ross 1970, 51; cat. no. 29), Hausa — loc. Zaria and Anka (Leith-Ross 1970, 35; cat. no. 21), Nupe — loc. Badeggi (cat. no. 44), Afusare-Anaguta — loc. Jos At present synthetic dyes — probably aniline — are used for painting surface patterns. Some vessels from the Hausa and Gbari — loc. Sokoto and Kaduna (cat. no. 13—16), are painted with aniline dyes, which are applied only on the surface of the fired pot. We also have reports about the painting of vessels by the Hausa — loc. Kura (Staudinger 1914, 178), Jukun (Meek 1931b, 435), Margi and Jera (Meek 1925, I 165), Barebare (Leith-Ross 1970, 64), Tera (Leith-Ross 1970, 130), Bolewa (Leith-Ross 1970, 40), Bura (Leith-Ross 1970, 41), Dera (Leith-Ross 1970, 46), Yungur (Leith-Ross 1970, 52), Kambari (Leith-Ross 1970, 100), Igala (Leith-Ross 1970, 115, 118), Tula (Leith-Ross 1970, 133), Waja (Leith-Ross 1970, 136), Vere (Leith-Ross 1970, 143), Laka (Tessmann 1928, 343); however, it is not clear whether the pottery is painted before firing or after. The techniques of colouring and painting are combined — e. g. the fired pot with engobe painting is saturated with a plant solution to achieve the dark and shiny surface, in some cases it is painted

with clay. Vessels from the Nupe represent an example of this decoration — the basic pattern was painted in two colours of engobes, the fired pot was saturated with a plant solution, and then the edges of the pattern were painted with clay.

Potters use both the dyes made locally (engobes, whitewash, charcoal, soot) and the imported ones. The Hausa-Kebbawa potters — loc. Wurno (Leith-Ross 1970, 35) paint the pots, probably after firing, with the local whitewash "karmatako". It is reported from the Hausa — loc. Anka (Leith-Ross 1970, 35) that "... The black only is made locally from burnt rice husks and water" and the other dyes are imported. The toys originating with the Kebbawa (Leith-Ross 1970, 35) are painted with European dyes; the black paint used on the pot-stands is made locally. The Angas potters (Leith-Ross 1970, 55) colour pots with a mixture of lime or chalk and charcoal or soot. The chalk and European "blue" are used among the Jukun (Meek 1931b, 435) to paint pots. We have reports that potters paint the pots by means of a stick wrapped in a bit of cloth — the Hausa, loc. Anka (Leith-Ross 1970, 35) — or with a chicken quill — the Tangale (Leith-Ross 1970, 125).

Another decorative technique comprises the use of geometric and figural patterns in low or high relief. As has been said, the high relief patterns were often joined to the finished pot later. This decorative technique is widely used throughout Nigeria. The vessels from East Nigeria — originating with the Ibo and Ekoi tribes — are rich in reliefs with geometric patterns; especially some Ibo pottery has the "carved" appearance. The tribes of central Nigeria — the Angas (Meek 1925, I 165; Leith-Ross 1970, 55), Chip (Leith-Ross 1970, 68), Aten (Berthoud 1969, 31), Jaba (Leith-Ross 1970, 75), Jarawa (Leith-Ross 1970, 76, 78), Teria (Leith-Ross 1970, 91), and some others as the Tangale (Leith-Ross 1970, 127), Tula (Leith-Ross 1970, 136), Mambila (Leith-Ross 1970, 140), Ibo-Afikpo (Leith-Ross 1970, 147) — decorate the surface of their pots with little knobs or bosses of clay. As it was mentioned above this decorative technique is widely used and there are only a few evident examples noted.

The vessels with figural patterns represent a relatively independent group — the patterns are often in high relief or in the form of joined sculpture. They exist in two main regions which differ as to decoration. The first one covers the regions

inhabited by the Hausa (cat. no. 24) and Jukun people and the northern Ibo groups; the ceramics is decorated with plant motifs and bird figures in high relief or in the form of joined sculpture. The motif of snake about to swallow some small animal is reported from the Hausa (Leith-Ross 1970, 19) and Ankwe (Leith-Ross 1970, 60). The second group includes the regions inhabited by the Yoruba (cat. no. 69, 70), Edo (cat. no. 92—94), Ijaw (Anonym 1964, 1375), Ibibio, Ekoi (Talbot 1912, 288—289), Mambila (Leith-Ross 1970, 140) people and southern Ibo groups (Fagg-Plass 1964, 139; cat. no. 135); the vessels are decorated by motifs such as human and animal figures and plant patterns. Other figure-decorated pottery is exemplified by the work of potters from the Jen (Krieger 1969, cat. no. 225—227), Piri (Leuzinger 1962, 53, fig. 3), Margi, Jera, Basa (Baumann 1929, 128), Dakakari (Fitzgerald 1944, 43—57), Gbari (Shuaibu Na'Ibi, 23), Mambila (Leith-Ross 1970, 140), etc. tribes.

All these techniques of decoration are combined; the patterns in relief are painted, blackened pots are polished, walls of vessels painted with engobes are saturated with plant solutions, incisions are filled with coloured clay, etc. (Hambly 1935, 426).

POTTERS' MARKS

Potters' marks or other signs indicating a particular maker are noted in literature only sporadically. Jeffreys (1947, 82—83) refer to a number of potters' marks from the town of Bewa where Ibo-Ogoni women potters use them. From the Itsekiri — loc. Ubuwangue (Leith-Ross 1970, 178) it is reported that woman potter used two forms of trade marks on her ware. Among the Yoruba — loc. Mushin Ijebu (Leith-Ross 1970, 183) the potters use trade marks of geometric character, too. Willet (1960, 76) also notes that potters' marks discovered during archeological excavations on pottery from locality of Old Oyo correspond to the present marks used by Yoruba potters from Ilorin. Finally, from the Barawa (Leith-Ross 1970, 62) the potters' trade marks are reported. Thus it is possible to document the existence of potters' marks from at least five regions.

The marks, mostly of geometric character, are incised or impressed. In the pottery collection of the Náprstek Museum no vessel has potters' marks — with the small exception of two Yoruba pots. The pots — from Abeokuta and Lagos (cat. no. 58,

85) — have incised patterns on the bottom of the cover or on the bottom of the pot. Probably these patterns are potters' marks. Ikeh (1955, 632) states that Ibo women potters (from Ishiagu) are able to identify their products without any mark. Finally it is possible that products are identified by decorative patterns. We have a report from the Nupe — Bida (Vernon-Jackson 1960, 58) that it is possible to identify potters on the basis of the different patterns used. Among the Ibo — loc. Osun Agidi (Thomas 1913, I 133) the decorative knobs are also served for property marks. It is possible that potters mark their products when they make pottery in larger towns or pottery centres. In localities where one or only a few potters work there is no need to mark pottery and makers of pots are identified by the shape, decoration of the vessel, etc. Netting (1970, 194) stated from the Kofyar "... There is a certain amount of variation within a standard pot type though differing shapes, such as those of flat, or oval-shaped beer jars, are explained by saying merely that a 'different hand' made them". Another possibility is that in some cases the marks of individual potters are not important for buyers, any more than are the potters themselves.

THE FUNCTION OF DECORATIVE MOTIFS

As has been mentioned above, numerous pieces of pottery are decorated by figural motifs; occasionally these motifs are painted. This decoration may be divided into two main groups: 1. decorative motifs of cult vessels; 2. decorative motifs of vessels which are used during festive occasions.

The decorative motifs of the first group are mostly related to cults and ceremonies in which the particular pot is used. On ceremonial vessels made by Yoruba potters — Ibadan and Abeokuta — may be distinguished motifs which indicate that the vessels is used

a) to worship the god Shango; the vessels are decorated by two-headed axe shapes. Some vessels are decorated by human figures sometimes holding the two-headed axe (Krieger 1969, cat. no. 161, 162; coll. NM cat. no. 73, 86).

b) to worship Orisha Oko, or god of agriculture and fertility. Two vessels are decorated by breasts; in one case the breasts are held by hands (cat. no. 78, 84). According to the collector, both vessels are called "Yemoja pot" — this fact may be explain-

ed roughly in this way: Dennet (1910, 113—114) states that it was offered to the goddess Yemoja, the mother of a number of gods (among them Orisha Oko). It was believed that Yemoja passed the offering to her appropriate child to obtain his help. c) to worship Eyinle, the river deity. The covers of vessels are decorated either by a high super-structure with a little dish or a high super-structure with a human image holding a little dish. The high super-structure represents a special form of headgear, believed to be worn by the god Eyinle on his travels. The human images represent members of the family; the little dish is used to hold river stones during the offer of the sacrifice (Thompson 1969, 142, 148).

The vessels originating with the Edo — Benin and belonging to the Náprstek Museum are decorated by one design in high relief only. It seems that the vessels (cat. no. 92—94, 97—98) are used to worship Olokun — the deity of water and sea. Their decoration resembles the decoration of the "ikegobo" — the altars of the left hand. According to Ulli Beier (1963, 9), not only the decorative motifs but also the material used vary in accordance with the deity worshiped. Thus objects dedicated to the worship of the Olokun deity are made from clay. Figures in high relief probably represent followers of Olokun or the family of the owner with attendants; besides that the snakes (in one case also man keeping two snakes) are represented on the surfaces of four vessels. Snakes (Segy 1954, 104) stand for the ruler Oba who is also identified with the god Olokun (see also man keeping two snakes). The strips of cowries and female genitals are also represented there — e. g. the marks of rank and wealth (Bradbury 1961, 136). The fishes, crocodiles (?) and animals — e. g. sacrificial offerings — and women carrying pots (of offerings ?) are figured on the walls, too.

The Ibo-Kwale (Fagg-Plass 1964, 139) use sacrificial vessels or altars decorated either with figural motifs in high relief on the walls of vessels or with several sculptures on the altar. These figures represent always the family of the owner of the vessel or altar at sacrifices to the Ifijioku deity.

The heads, formed on the vessels originated from Ibo-Abaw (Talbot 1926, II 315, fig. 77; Talbot 1932, opp. 244), represented the ancestors, the vessels were also used at cult of ancestors.

Among the Yungur and Longuda (Meek 1931a, II 351—352) the pots and pottery figures are made representing the ancestors and spirits of diseases. So, among the Longuda the spirit which causes headaches has his own particular pottery emblem, the spirit which causes chest troubles is symbolized by a pot with two necks which meet in the centre (the two necks representing the lungs). The spirits are also of human forms, but each spirit has differentiating features. The Yungur (Meek 1931a, II 460—461) made pottery figures (a man, birds, etc.) which represents the ancestors of the ill men or the spirits of disease.

Many pots originating with the Ibo, Ibibio, Yoruba, Urhobo, Ekoi, Jen and other tribes are decorated with figural motifs as well; unfortunately, it is not clear what they stand for, and therefore it is not possible to deal with them in this part referring to the function of decorative motifs.

The second group of decorative motifs of ceremonial vessels includes the decorative motifs used above all on bride pottery originating in regions where the Hausa und Jukun people and northern Ibo groups live. Birds are predominant in the decoration, e. g., guinea-fowls on vessels originating in localities of the Ibi — Jukun people — and Keffi — Gbari and Gwandara (Baumann 1929, 128). There is no adequate explanation in the literature concerning the use of these bird motifs. But in folk-lore (Tremearne 1913, 39) birds often play an important role in relation to men. They are almost always on the side of man, even at the expense of another human being; eagles, pigeons, doves, and other birds backing him up whether he deserves it or not. Usually they protect a victim against his oppressor, or at any rate help those in need of aid. According to Leith-Ross (1970, 26) "... The significance, if any, of patterns and figures varies with each informant though there is general agreement that birds bring luck to a bride". In the collection of the Náprstek Museum there is one richly decorated vessel (cat. no. 24); Mr. Sharfadi gives the following explanation of its decoration. The pot is called "randa" and is used as a water pot on ceremonial occasions, e. g. at weddings. Because of its rich decoration the pot is placed only indoors, but usually the "randa" is placed outdoors. According to the informant the bird figures imitate the usual setting of the pot.

POTTERY PRODUCTION AND ITS SORTS

The preceeding chapters were concerned with the makers of pottery — potters, and further with describing the individual phases of the pottery-making process. This section will be devoted to the results of this process. Products of fired clay will be considered from the point of view of their function and, secondarily, from the point of view of their form. Ceramics will be divided into groups in accordance with their function and further subdivided according to their forms.

VESSELS FOR LIQUIDS

Vessels for liquids seem to be the most numerous and frequently used pottery. They are also represented by a number of types, beginning with simple spherical pots with a narrow neck and ending with painted amphorae or vessels richly decorated in relief. Vessels for palm wine, milk, oil, and, the most numerous, the water-pots belong to this group. In view of the fact that there is no precise delimitation of function — the use depends, among other things, on the size of each specimen — in some regions the same types of vessels are used for different kinds of liquids. Water-pots themselves may be divided according to their use into roughly two large groups. The first group consists of pots in which water is carried from a water-source (river, well etc.) to the household and, in some cases, in which water is also kept in the household. The second group consists of vessels in which water is preserved in the household — some of them are richly decorated and have the character of luxury ware.

It is possible to divide vessels for liquids into several groups on the basis of the character of the vessels. The first type is

Fig. 1 — Cat. No. 47

Fig. 1

Fig. 2

represented by spherical vessels with a wide mouth, having a short upright rim or being rimless, with a curved or flat bottom, sometimes standing on a low base (fig. 1; Individual types of pottery are exemplified by the drawings which represent types not concrete objects). They appear among the Nupe — loc. Bida, Jebba, Pategi (King 1962, 24; Leith-Ross 1970, nos. 109, 104, 371, 553, 884; cat. no. 47), Ron — loc. Mushere (Leith-Ross 1970, no. 743) called "angmor", Bassa Nkwomo (Leith-Ross 1970, no. 809), Bassa Nge (Leith-Ross 1970, no. 828) called "ashaku", Kambari — loc. Sabon Beri (Leith-Ross 1970, no. 29) called "mopanda", Bolewa — loc. Bojude (Leith-Ross 1970, no. 395) called "almari", Gabin (Meek 1931a, II 388) and the Ibo — loc. Onitsha and Asaba (cat. no. 132).

A variant of this type consists of pots with spherical body, a wide mouth and a short funnel-shaped or turned outwards rim, sometimes having a low neck (fig. 2). Being smaller they are used for holding different liquids. To this subtype the Hausa pots called "tukunya" belong, which are also used for carrying water. It is also exemplified by pots originating with the Kanuri — loc. Maiduguri (cat. no. 28), Bolewa — loc. Potiskum (Hambly 1935, tab. XCV, fig. 3) where such a pot is known to be used for beer, the Bura (Leith-Ross 1970, nos. 223, 868), Dakakari (Leith-Ross 1970, no. 294), Gbari — loc. Abuja and Ashafu (Cardew 1952, 188; Leith-Ross 1970, nos. 31, 677, 983, 984) and the Nupe — loc. Bida and Pategi (Leith-Ross 1970, no. 111) — Nicholson (1931, 189) stated that there larger water-containers called "duku-nyeta" are made, equivalent to the Hausa "tukunya". Identical vessels are also used among the Bachama (Meek 1931a, 24), Vere (Leith-Ross 1970, no. 909), Atakat (Leith-Ross 1970, no. 933), Mada (Leith-Ross 1970, no. 667), Kofyar (Leith-Ross 1970, no. 84), Tiv — group Batsesi (Murray 1943b, 147, fig. 18), Egede — loc. Ogoja (Anonym 1948, 144), Obudu (Leith-Ross 1970, nos. 81—82),

Gbari — loc. Kwali (Cardew 1961, 200, fig. 3), Igala (Leith-Ross 1970, no. 740), Ibo and Ibibio (Talbot 1932, opp. 276, opp. 278), Ekoi (Talbot 1912, 289) and the Yoruba — loc. Ado Ekiti, Ilorin, Ibadan (Anonym 1956b, 149; cat. no. 59, 68) called "ikoko omi".

The spherical pots with a wide mouth, mostly with low/taller neck and with two horizontal handles belong to another variant (fig. 3). It is exemplified by pots originating with the Jukun (Leith-Ross 1970, no. 971), Afusare-Anaguta — loc. Naraguta (cat. no. 35), Gezawa (Leith-Ross 1970, no. 1), Sayawa — loc. Tafawa Balewa (Leith-Ross 1970, no. 98), Guddiri — loc. Toro (Leith-Ross 1970, no. 45) and the Tangale (Leith-Ross 1970, no. 179).

The pot originating with the Irigwe — loc. Miango (Leith-Ross 1970, no. 50) with a wide mouth, low neck and four vertical handles represents a further variant (fig. 4).

Another type consists of spherical pots with a rather high funnel-shaped rim and a curved or flat base (fig. 5, 146). These exist among the Hausa — Kano (cat. no. 7, 23) as water-containers for drinking, called "randa". While the larger pieces of "randa" are used for drinking water at public places — at markets, in mosques, etc., the smaller ones are used in households; finally richly decorated pieces — painted or with sculptures — are used on festive occasions — above all at weddings. Identical types of pots are also used among the Hausa-Gbari — loc. Kaduna (cat. no. 24, 26), Gbari — emirate Abuja (Anonym 1967, 127), in the Plateau Bauchi region (cat. no. 37), among the Tiv — loc. Gboko, group Utor (cat. no. 40), Jukun-Wase, Jukun-Dampar (Meek 1931b, tab. XXVII, XXVIII), Vere (Leith-Ross 1970, no. 300), Eggon (Leith-Ross 1970, no. 53) called "egbo", Afo (Leith-Ross 1970, no. 989), Agatu (Leith-Ross, no. 562), Miriam (Leith-Ross 1970, nos. 783—784), Ibo — loc. Onitsha (cat. no. 131), and also among the Yoruba — loc. Ijero-Ara, Ilorin,

Fig. 3

Fig. 4

Fig. 5 — Cat. No. 40

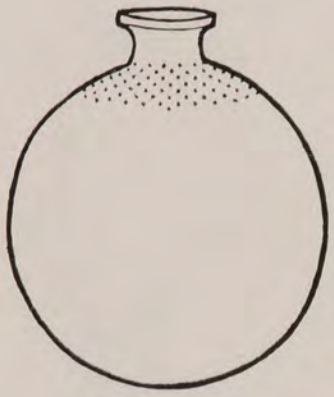

Fig. 6 — Cat. No. 11

Fig. 7

Fig. 7 — Cat. No. 57

Ibadan (Leith-Ross 1970, no. 226; cat. no. 50, 67) where they are called "ikoko omi" or "amu" or "oru" as a children's pitcher from Oshogbo (Leith-Ross 1970, no. 229).

The spherical vessels with a narrow neck and turned-out rim represent a third type (fig. 6). Pots of this type are used throughout Nigeria. Among the Hausa the pots called "tulu" (Krieger 1961, I 365), belong to this group, they are used for the transport and preservation of water. At Sokoto (Cardew 1952, 192, 193), and apparently also in other Hausa towns, water was transported in "tulu" pots, formerly carried by donkeys. Tremearne (1913, 173, 476) is the only author to ascribe a different function to "tulu" pots. According to him, "tulu" pots are large and long earthern vessels kept in the hut; pots taken to the river are much smaller and rounder. This note refers only to the storage function of "tulu" pots. Among the Hausa they are also found in Sokoto, Katsina, Anka and among the Kebbawa group (Krieger 1961, II tab. 73 fig. 3, tab. 75 fig. 7—9; Nicholson 1929, 45; cat. no. 11; Leith-Ross 1970, nos. 271—272); further they are used among the Yoruba — loc. Ado Ekiti (cat. no. 60), Edo — Benin and Use (cat. no. 90, 103), Kukuruku — loc. Agenebode (cat. no. 113), Urhobo-Itsekiri — loc. Warri (cat. no. 114), Ibo — loc. Umuahia, Onitsha, Nsukka or Nrobu, Enugu, Asaba, Ilaro, Ishiagu and Omuna (Leith-Ross 1970, nos. 399, 233, 766; cat. no. 121, 122, 128, 130, 147), Ibibio (Leith-Ross 1970, nos. 353, 356), Egede — loc. Ogoja (Anonym 1948, 144), Idoma (Leith-Ross 1970, nos. 609—610, 739) called "eto", Jukun (Leith-Ross 1970, no. 592), Jarawa (Leith-Ross 1970, no. 637), Chip — loc. Jibam (Leith-Ross 1970, 514) and Bolewa (Leith-Ross 1970, no. 570).

Spherical vessels with a tall funnel-shaped or upright neck, sometimes with a flat base, are also amply represented (fig. 7). They are often rich in decoration and their group includes several variants. The first one consists of vessels with a tall neck

and thickened edge. In this sub-group it is possible to classify pots originating among the Yoruba — Ilorin and Abeokuta (Ling Roth 1931, 249; cat. no. 57), Jarawa (Leith-Ross 1970, no. 691a), Bura (Meek 1931a, I tab. 16), Dakakari (Fitzgerald 1944, 53, 56, fig. 17 F—G—K), Barawa (Leith-Ross 1970, no. 92a), Hausa — loc. Zaria (Leith-Ross 1970, no. 362) called "randa", and Kanuri — loc. Maiduguri (Hambly 1935, tab. XCVI fig. 3; cat. no. 27). Among the Kanuri they are also used by the water-sellers and called "sental" (Leith-Ross 1970, nos. 191, 853). An equivalent to the Kanuri vessel, called "kula", is used among the Hausa — Sokoto for holding water or milk. Among the Jarawa they are used for storing drinking water, beer, gruel, or even honey.

Another sub-group consists of vessels with tall neck ending in a wide, even collar-shaped rim (fig. 8). The pots of this type, which are regularly used for the preservation of water in households, exist among the Gbari — loc. Abuja (Cardew 1952, 190), Bassa Nkwomo (Leith-Ross 1970, no. 627, 629), Jukun — Gwana (Meek 1931b, tab. XXVI; cat. no. 38), Mambila — loc. Dembe (Leith-Ross 1970, no. 977), Ibo (cat. no. 175, 169) — loc. Anambra (Leith-Ross 1970, no. 709) where they are called "itemiri" or "iteomo". As was mentioned above, the vessels are often rich in ornaments, painted or decorated in relief (with geometric or zoomorphic patterns). The Hausa pot called "randa" (Leith-Ross 1970, no. 363) and the Edo pots — loc. Isokwi (Leith-Ross 1970, no. 302, 308), with tall neck and funnel-shaped rim probably also belong to this sub-group.

Another variant consists of spherical pots, with a narrow tall neck and funnel-shaped or collar rim (fig. 9). They exist among the Ibo (Leith-Ross 1970, no. 765), Igala (Leith-Ross 1970, no. 746), Ndoro (Leith-Ross 1970, no. 668), Vere (Leith-Ross 1970, no. 1067), Bura (Leith-Ross 1970, no. 220, 565), and Yoruba — loc. Mushin-Ijebu (Leith-Ross 1970, no. 525), called "ude".

Fig. 8 — Cat. No. 175

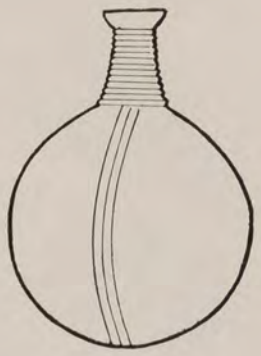

Fig. 9

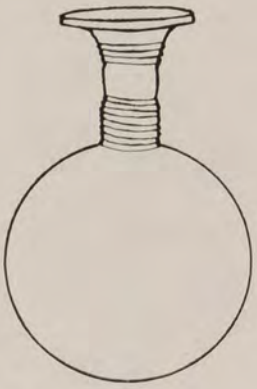

Fig. 9

Fig. 10

Fig. 10 — Cat. No. 136

Fig. 11 — Cat. No. 43

Richly decorated vessels with a tall neck finished with a wide or collar-shaped rim, usually with a flat base or on a short leg, with several vertical handles, make up another sub-group (fig. 10). All the known examples originated in eastern Nigeria, among the Ibo tribes — especially loc. Ishiagu (Talbot 1926, III fig. 239, 934 fig. 241b; Saville 1951, 144; cat. no. 136, 141), where they are called "kula" (the name "kula" is derived from English "cooler") and from the Ekoi (Talbot 1912, 288).

A specimen originating among the Nupe (Duckworth 1950, 110; cat. no. 43) represents an independent variant; owing to its individuality, it defies classification (fig. 11). The lower part of the pot is hemispherical, on a low leg; the upper part is conical and narrows up to a funnel-shaped rim. The pot originated in Bida and is also used as a potstand.

Water-pots which are more or less amphora-shaped belong to the fifth type (fig. 12). They exist among the Angas (Berchem, 22—23), Bachama (Meek 1931a, I 24), Chip — loc. Jing (Leith-Ross 1970, no. 515) called "wan nen", Ankwe (Leith-Ross 1970, no. 778), Tula (Leith-Ross 1970, no. 642, 643, 645), Sura — loc. Pankshin (Leith-Ross 1970, no. 219), Jera and Jen (Meek 1925, I fig. 55, 56; Bossert 1955, tab. 12 fig. 8), Longuda (Meek 1931a, II tab. 45, 359). Of these only vessels originating with the Jera and Bachama are often painted.

A sixth type consists of vessels which, in their form, imitate flasks or vessels made from the calabash (fig. 13). Besides the variants with a narrow neck there are also specimens with a concave neck, sometimes with a bowl-shaped one. It is possible to identify them, on the basis of not very good drawings, especially in the region of the upper Benue river — used by the Vere, Dera, Mumuye, Bachama, Yendang and Gabin tribes — and also the Birom (Meek 1931a, I 24, I 438, I 471, I 489, II 324, II 387). From Gurka — loc. Shendam (Duerden 1960, 29) a pot for corn-beer comes, belonging also to this

group. Further examples originated with the Ibo-Ogoni (Jeffreys 1947, no. 84), the Nupe (Leith-Ross 1970, no. 144; cat. no. 48) and the Bassa Nkwomo — loc. Abuja (Leith-Ross 1970, no. 628).

Finally, the last group consists of spherical vessels, with a taller, often funnel-shaped neck and with one or two handles on the upper part of the pot or on the body below the neck (fig. 14). They are used for the transport of water and also for keeping water in households. They represent a certain intermediary stage among water-jugs. The pots of this type exist among the Hausa — Kano, where they are called by the composite term "kula-tulu". Further, it is possible to document the existence of these pots among the Rukuba (Leith-Ross 1970, no. 284, 286) called "iyin-udu", Chip (Leith-Ross 1970, no. 512) called "dhiban", Edo — Benin (cat. no. 96), Tiv — loc. Gboko (cat. no. 39) and Ibo — loc. Enugu, Ekegbe or Nsukka, Okigwi, Inyi, Nrobu or Aguleri, Ishiagu (Leith-Ross 1970, no. 453, 711; cat. no. 123—125, 129, 146, 170—171), where they are called "udumiri" or "kula". In some areas of Iboland they are also used for holding palm wine.

It is not possible to classify some specimens of vessels for liquids as we have only short notes about them, sometimes without drawings or photographs. Thus the Hausa — loc. Jemaan Daroro (Tremearne 1910, 103) made pots which were to be used for oil, called "talle" (see also cooking vessels). There are also reports from Hausa — Sokoto (Nicholson 1931, 189) about the making of round water-pots on clay pedestals and about a basin which is used for washing called "kaskon wanka". From the locality Medowa (Hambly 1935, 425—426) there are reports of the existence of large jars for water. Similarly, reports about the existence of large water-pots among the Kanuri (Lukas 1938, 182) and the Aten (Berthoud 1969, 31) (here called "ron nen") are noted. Among the Tiv (Abraham 1940, 132) water was kept in the "ityu mger" or the similar "agundu"

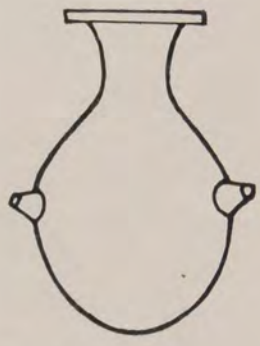

Fig. 12

Fig. 12

Fig. 13

Fig. 13

Fig. 13

Fig. 14 — Cat. No. 39

Fig. 14 — Cat. No. 146

pot. Harris (1943, 13—14) describes in her article pots which are used for carrying water from river by children. Further, we have a report from Ibo (Basden 1938, 177) about the existence of vessels for the collection and storing palm wine, some specimens of these are decorated. Also among the Nupe — loc. Bida (Vernon-Jackson 1960, 58) storage jugs for shea-nut oil are used. Finally, the discoveries of water-pots are also reported from archeological excavations at Benin (Connah 1963, 472) and Old Oyo (Willet 1960, 76).

In conclusion it is necessary to observe that some of the specimens mentioned above have more than one function, e. g., Dakakari pots are also used as grave pottery, Nupe pots are used as pot-stands, a number of the more decorated vessels are used for trimming in households, sometimes the vessels for liquids are also used for preserving crops, etc.

JUGS

There are few differences in the jugs used throughout Nigeria. They are used above all for drinking water — for preserving water in households and also for cooking it; all types of jugs (even where special ones exist) are used as water-coolers.

The first type is represented by jugs with a spherical body, sometimes on a short leg, with a tall, funnel-shaped rim or with a narrow, tall neck and a widening edge; the jug has one handle which runs from rim or neck to the upper part of the body (fig. 15). It is possible to divide them into two subgroups according to their use.

The first sub-group consists of jugs exemplified by those from Hausa — loc. Kano, Sokoto, Anka, Funtua, Zaria (Leith-Ross 1970, no. 19; Krieger 1961, I 366, II tab. 77 fig. 26—29, cat. no. 12, 17, 22, 5, 9) and from Afusare-Anaguta — loc. Naraguta (cat. no. 34); the jugs are called "buta" (in Hausa), and they are used to hold water for the Moslem ceremonial ablutions before prayer. Some specimens — from

Sokoto — are decorated with paint. According to Nicholson (1929, 45) they are called "shantali" at Sokoto, which is a dialect deviation corresponding to the term "buta" in other regions. Among the Gbari — loc. Abuja (Nicholson 1934a, 70) the jugs are also called "shantali" or "buta", and among the Nupe — Bida (Nicholson 1934b, 71; Vernon-Jackson 1960, 58) they are called "mazuge". The identical jug has been found among the Rindre (Leith-Ross 1970, no. 84), Yoruba — Abeokuta (cat. no. 76), called "age" and used for the same purpose. These jugs are also used for drinking water to be taken on journey. There are reports about the smaller jugs, used only in this manner, from the Jarawa (Leith-Ross 1970, no. 436, 632) called "isung" or "kuwang" (this one used for giving babies water), the Igala — group Akpoto (Leith-Ross 1970, no. 844) called "gege", Eggon (Leith-Ross 1970, no. 142), Bura — loc. Gula (Leith-Ross 1970, no. 480) called "sental" or "samtal", and Edo (Leith-Ross 1970, no. 304).

A second-group consists of jugs which are used for holding drinking water, sometimes palm wine or beer. Although they are identical in form with the jugs of the first sub-group, they are bigger. It is possible to document their existence among the Bolewa — loc. Potiskum (Hambly 1935, XCV fig. 1), Hausa — loc. Kano and Sokoto (Hambly 1935, XCV fig. 2; cat. no. 1, 8) there are called "kula" there, Rindre — loc. Wamba (Leith-Ross 1970, no. 664), Birom — loc. Top (Leith-Ross 1970, no. 578) called "sun" or "sung", Gbari — loc. Abuja (Cardew 1952, 190), Nupe — Bida (Nicholson 1934b, 71—72) — called "duku-nyeta", Yoruba — Ilorin and hinterland of Lagos (Haberlandt 1922, 508 fig. 215/2—3; Hambly 1935, XCVI fig. 1, 5). Identical jugs exist also among the Ibo — loc. Ishiagu (cat. no. 140), called "ketl" or "oba" and used for holding water or palm wine.

Another variant consists of tall and narrow jars with a cylindrical body and funnel-shaped neck

Fig. 15

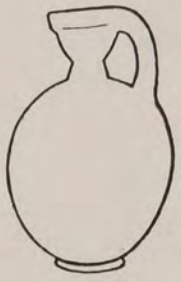

Fig. 15 — Cat. No. 8

Fig. 15

Fig. 15 — Cat. No. 12

Fig. 15 — Cat. No. 22

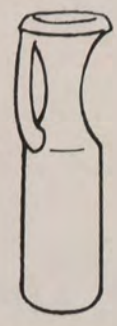

Fig. 16

Fig. 17

Fig. 18 — Cat. No. 134

Fig. 18a

(fig. 16). They are made and used among the Afusare-Anaguta.

Further, a variant of this type consists of a jar with a spherical body, a wide mouth and a funnel-shaped rim, having a handle which runs from the rim to the shoulder (fig. 17). They exist among the Margi (Leith-Ross 1970, no. 892) where they are used as a child's pitcher and, among the Atakat (Leith-Ross 1970, no. 8) they are called "ramola".

The second type is represented by jugs with a tall neck rising to a widening edge; jugs have one or more handles and one or more spouts placed below the neck (fig. 18). They are used among the Hausa — Kano and Waram (Leith-Ross 1970, no. 12—13; cat. no. 10) called "kula" — according to Baumann (1929, 128) some specimens are rich in decoration; they also appear among the Gbari-Gwandara — loc. Keffi, Jukun — loc. Ibi (Haberlandt 1922, tab. XVI fig. 11) and Ibo — loc. Okigwi, Inyi or Ishiagu (Leith-Ross 1970, no. 406, 454; cat. no. 133, 134), called "kula".

The vessel originating with the Ibo (Talbot 1926, III 934 fig. 241c) represents a variant of this type. It has a spherical body on a short leg, with funnel-shaped rim and with handle and spout (fig. 18a).

The jars with a spherical body, flat base or short leg, with a handle rising upwards and running straight over the top of jar, and with spout and narrow neck placed in the upper third of the body, represent the fourth type of jar (fig. 19). They are used above all as water-coolers and exist among the Yoruba — Ilorin (Hambly 1935, tab. XCVI fig. 2; King 1962, 16; cat. no. 56), called "kula", Hausa — loc. Zaria, Naraguta, Damagun (Leith-Ross 1970, no. 194, 244, 634; cat. no. 21), also called "kula" and among the Ibo (Talbot 1926, III fig. 240) and Ekoi (Talbot 1912, 288—289) — there are some examples rich in forms there.

Another type consists of vessels imitating modern aluminium and enamelware, etc. It is re-

presented by a jar with a small cover, imitating the enamel vessels in form and also in polished vegetable decoration (fig. 20). The jar is called "oba" or "obauruo" or "ketl" by the Ibo — loc. Enugu (cat. no. 126), and is used for holding palm wine or water.

We also have reports about the existence of particular types of jugs from some regions, unfortunately without any drawings. For example, from Ibibio — district Eket (Talbot 1915, 115) a report of giant jars comes, from Ekoi — loc. Abijang and Nekopan, reports on the making of jars. From the Nupe — Bida (Vernon-Jackson 1960, 58) about the making of egg-shaped water-carrying and storage jars, widemouthed water jars, etc., is reported. From Tiv — the use of the large jar called "dzwar" for keeping beer, the gigantic jar called "aba" and the smaller jar "ityu kwa" used for beer (Abraham 1940, 131) are mentioned.

CUPS

In so far as it is possible to classify any specimen as a cup, this type is represented by only a few examples.

Meek (1931a, I fig. 30, 31) notes two cups excavated at terraces of the river Ganawuri; one cup is rather like a bowl on a long leg. A second cup has a narrow centre with a ring placed on it (fig. 21).

There is documentary evidence of cups on a long leg from the Hausa — loc. Zaria as well (fig. 22).

Two more cups are described coming from the locality Bisu (Anonym 1948, 152) — probably inhabited by Boki people; one cup has a cylindrical body, a handle and a flat base, the second has a conical body with a short leg and with a joined handle (fig. 23). Three spherical, rimless cups, having a wide mouth and a handle on the shoulder, represent another type (fig. 24). They are originating

Fig. 19

Fig. 19 — Cat. No. 56

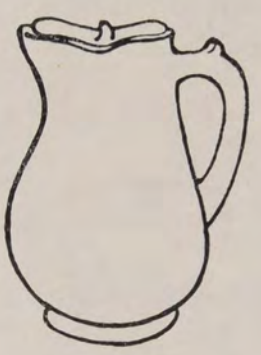

Fig. 20 — Cat. No. 126

Fig. 21

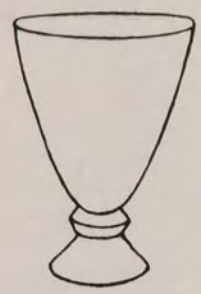

Fig. 22

Fig. 23

Fig. 23

with the Ibo — loc. Owerri Nkrewi (Leith-Ross 1970, no. 727—728, 731).

Finally, in the collection of the Náprstek Museum there is a cup with two handles, originating with the Hausa — loc. Zaria (cat. no. 19) (fig. 25). This one is used as an incense burner or for storage of meals.

VESSELS FOR COOKING AND STORAGE OF FOOD

Many different types of pottery are used for cooking meals and for the storage of food in households. In view of their very functional purpose, the vessels assigned to cooking are sparsely decorated; the specimens used for storage of food are richer in decoration. All types of vessels used in cooking will not be described in this section — tripods, perforated vessels, bowls, etc., will be dealt with in the next sections. Among some groups (e. g. the Ibo, Yoruba) the same vessels are used for cooking meals and for preparing medicines.

The first group consists of hemispherical vessels with a rimless mouth; sometimes the vessels narrow below the mouth and have a thickened edge (fig. 26). They are used by the Yoruba — Abeokuta and Iseyin (Ling Roth 1931, 249; Leith-Ross 1970, no. 940; cat. no. 87), Nupe — loc. Jebba (cat. no. 46), Bassa Nkwomo (Leith-Ross 1970, no. 819), Gbari (Leith-Ross 1970, no. 115), Atakat (Leith-Ross 1970, no. 20), Dakakari (Fitzgerald 1944, 56 fig. 7—J), Pyem (Leith-Ross 1970, no. 484), Ibo — loc. Ishiagu (Leith-Ross 1970, no. 799; cat. no. 156).

The hemispherical pots with a turned-out rim represent a variant of this type; sometimes they narrow below the turned-out rim (fig. 27). These vessels are called "kwatarni", among the Hausa — Sokoto and Anka (Nicholson 1929, 45; Krieger 1961, I 365, II tab. 76/17) they are used, in addition to others, for kneading dough. Dakakari (Fitzgerald 1944, 56 fig. 17—I) used these vessels generally for cooking, some specimens are assigned only to the

cooking of soup. The same are used among the Fulani — loc. Kukuiri (Leith-Ross 1970, no. 635—636) — one pot having two small handles; further they exist among the Afusare-Anaguta — loc. Naraguta, Pyem (Leith-Ross 1970, no. 419), Jaba — loc. Nok (Leith-Ross 1970, no. 671), Igbira — loc. Ihima (Leith-Ross 1970, no. 257), Igala (Leith-Ross 1970, no. 745), Bassa Nge (Leith-Ross 1970, no. 838), Bassa Nkwomo (Leith-Ross 1970, no. 824), Nupe (Leith-Ross 1970, no. 108), Tiv — loc. Adikpo (Leith-Ross 1970, no. 60) called "tsua", Yoruba — loc. Igbara-Ode, Ilorin and Iseyin (Anonym 1956b, 150; Leith-Ross 1970, no. 234, 939) called "ikoko", Edo (cat. no. 107), Ibibio — loc. Oron (cat. no. 179) and also among Ibo — loc. Umuahia, Ishiagu, Mbaise (Leith-Ross 1970, no. 442, 762; cat. no. 148), called "iteogwu" and used for cooking meals and medicine.

Another variant consists of a hemispherical pot, with a wide mouth and a funnel-shaped rim (fig. 28). Sometimes pots have a cover. There are reports about their use by the Hausa — loc. Zaria (Leith-Ross 1970, no. 684), called "talle"; according to Tremearne (1913, 103, 510) they are used for oil — according to Krieger (1961, 366) the pots called "talle" are used for the storage of soup. Further, they are exemplified by pots from the Fali — loc. Lamurde (Leith-Ross 1970, no. 894), Birom (Leith-Ross 1970, no. 68) called "rwei", Guddiri — loc. Toro (Leith-Ross 1970, no. 41) used for preparing sauces and by the Edo (Leith-Ross 1970, no. 303).

Spherical vessels with a low narrowed neck, a wide mouth and a turned-out rim represent the second type (fig. 29). They are amply represented, especially among the Hausa — loc. Anka and Katsina (Krieger 1961, I 365, 366, II 75/10, 75/12—15, 77/24—25; Leith-Ross 1970, no. 132), where the type called "tukunya" is used for cooking and also for the storage of food, and the type called "talle" is used for the storage of soup — this one is also often used on festive occasions and some examples are

Fig. 24

Fig. 25 — Cat. No. 19

Fig. 26 — Cat. No. 87

Fig. 27

Fig. 28

Fig. 29

Fig. 29

richly decorated. There is evidence of identical vessels among the Kanuri — loc. Maiduguri (Leith-Ross 1970, no. 855—856) called "nje beri", Dakakari — loc. Wupsi (Leith-Ross 1970, no. 293), called "idoro", Tera (Leith-Ross 1970, no. 510), Eggon (Leith-Ross 1970, no. 52), Chip — loc. Jibam (Leith-Ross 1970, no. 513) called "wan gwom", Igala (Leith-Ross 1970, no. 847), Baza (Leith-Ross 1970, no. 969) called "ndugal", Kambari (Leith-Ross 1970, no. 30), Atakat (Leith-Ross 1970, no. 935), Tangale (Leith-Ross 1970, no. 916), Ankwe (Leith-Ross 1970, no. 40, 782), Barebare (Leith-Ross 1970, no. 653), called "kulo", Dugaza — loc. Dogon Kurma (Leith-Ross 1970, no. 44), Gbari — loc. Abuja (Heath 1950, 138; Leith-Ross 1970, no. 507), Aten (Berthoud 1969, 30 fig. 13, 17), Jukun (Meek 1931b, tab. XXXVII), Tiv (Leith-Ross 1970, no. 78), where a pot is used for brewing and called "itiegh", Bachama (Leith-Ross 1970, no. 973, 975) and also the Yoruba — Abeokuta (Ling Roth 1931, 249), where similar pots with lids are used for the preparation of palm oil.

Pots with a spherical body, a wide mouth and a taller neck represent another variant (fig. 30). They are exemplified from the Tera — loc. Kumu (Leith-Ross 1970, no. 644a), from Chibuk (Leith-Ross 1970, no. 581) who used them for storing beer or honey, and from Margi — loc. Gulak (Leith-Ross 1970, no. 670), who called them "intim".

Variants of this type consist of vessels on a low circular base (fig. 31). They exist among the Bolewa (Leith-Ross 1970, no. 857), the Hausa — loc. Kano and Sokoto (Leith-Ross 1970, no. 381; cat. no. 6), called "tukunya" and used for the storage of food. Nicholson (1925, 45) found among the Hausa — Sokoto that vessels called "kaskon gidauniya" were also used for storage of food (kola nuts), according to Krieger (1961, I 366) — the Hausa loc. Anka — they were used only as pedestals under pots. Finally a pot of identical type exists among the Yoruba — Abeokuta (Ling Roth 1931, 249).

A third type is represented by vessels with a curved bottom and a marked edge or ring in the centre of the convexity, their upper part is narrower that the bottom, the neck is low with turned-out or collar-shaped rim (fig. 32). They are used by the Yoruba — Lagos, Abeokuta, Ilorin, Igbo Ora (Hambly 1935, tab. XCVI fig. 7; Ling Roth 1931, 249; Leith-Ross 1970, no. 153, 945; cat. no. 49. 58) for boiling and storing herbal medicines, the Edo (cat. no. 105, 106) and Gbari — loc. Ashafu (Leith-Ross 1970, no. 986).

Similar vessels with several handles represent a variant of this type (fig. 33). They are made and used by the Ibo people (Talbot 1926, III fig. 240).

Oval or amphora-shaped vessels with a taller narrowing neck and turned-out rim, sometimes with joined handles, represent the fourth type (fig. 34). They are used for cooking meals among the inhabitants of the Bauchi Plateau (cat. no. 36), the Kofyar (Leith-Ross 1970, no. 85), used for boiling palm oil, among the Kona-Jukun (Meek 1931b, tab. IX) and Tangale (Leith-Ross 1970, no. 408), used to store water or grain. Among the Hausa — loc. Kano these pots are used for cooking meals called "koko" or "kunu"; thus they are called "tukunyar-koko" or "tukunyar-kunu".

The fifth type is represented by pots with a spherical body, a tall, wide neck and a turned-out rim (fig. 35). They are used to store water or grain and originated with Tangale (Leith-Ross 1970, no. 392, 396, 410) and Kofyar (Leith-Ross 1970, no. 891), where they have been used for cooking sauces.

The spherical vessel, with a taller neck, a turned-out rim, and a vertical handle represents the sixth type (fig. 36). This cooking pot is originated with the Miriam (Leith-Ross 1970, no. 625).

The last type is represented by a pot from the Ibo — Umuahia (cat. no. 149) (fig. 37). It has a spherical body, a narrow neck and a turned-out rim.

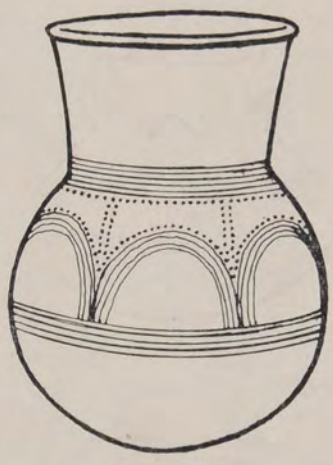

Fig. 30

Fig. 31

Fig. 32 — Cat. No. 58

Fig. 33

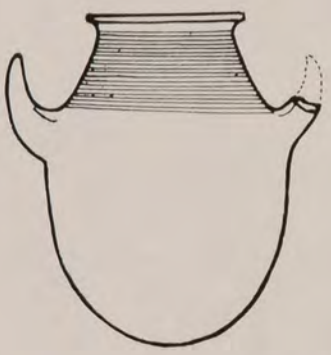

Fig. 34 — Cat. No. 36

Fig. 35

This is called "udumirinta", and is used for boiling water or making medicine.

Finally, it is necessary to list pottery about which there are reports in the literature but no drawings. Among the Hausa (Tremearne 1913, 510) larger vessels for the storage of grain are placed in the dwelling huts. From the Nupe — Bida (Vernon-Jackson 1960, 58; Nadel 1965, 296) there is a report on the making of cooking jars with a pointed base, and on large, wide pots used for cooking. The Yoruba — Ilorin (Hambly 1935, 424) also use large rough pots for storing grain; from the Egbado-Yoruba (Thompson 1969, 157) there is a report about the making of basins, used as food containers, called "awo kékeké", small pots for the preparation of the food "amala", called "ikoko kéké", also food pots called "ikoko eba", and pots called "ipo" in which herbs are mixed with water when a child is sick. More detailed reports are also available from the Edo — at locality Apasin (region Uzatai) (Thomas 1910a, 98) the pots are found fixed in the walls of a house as reservoirs for grain or beans. From Benin there is a report about the making of large round pots called "ukodo", also yam pots, "axe" and soup pots called "uuaua". Basden (1938, 177) states that the Ibo living on the eastern side of the Niger also use water pots for steeping raw cassawa roots. Finally, from the banks of Cross River a report comes about the making of basins and cups for cooking and eating purposes (Partridge 1905, 186). For storage of oil the Tiv use a small pot called "tumugh", which according to Abraham (1940, 131) resembles to Aladin's lamp in shape. There is a report from the Ngamo (Meek 1931a, II 278) about the use of large pottery receptacles, etc., in the women's huts for the storing of beer, cotton, etc.

Among the Hausa — loc. Anka (Krieger 1961, I 366, II tab. 77/30) there have been found examples of a type of vessel with a special purpose (fig. 38). This one is used for the preservation of butter.

The pot imitates in form the leather boxes used for identical purpose, also its term — "tendu" — is as common for leather as for eathern vessels. From the Yoruba — Abeokuta (Ling Roth 1931, 249) there is also a report of pottery with a special purpose; the same pots are used for the storage of spices.

A number of the pots mentioned above are not used for one purpose only; for example, pots originating with the Dakakari are also used as grave pottery; some specimens of "tukunya" pots from the Hausa are used as incense burners; others are used as decoration in households, etc.

TRIPODS

Tripods could be used for two or three purposes — 1. it was possible to make fire under vessels or bowls standing on tall legs, or vessels might be stood in the fire-place without the use of supporting stones or pedestals. 2. Vessels with a curved bottom, provided with three legs were stable on the ground. 3. In the preparation of some magical or medicinal mixtures the vessel in which the mixture was boiled was not permitted to touch earth as it might lose some of its power. According to the Ibo explanation, a vessel which has three legs cannot touch earth, and so it is possible to stand it on the ground.

The first group consists of tripods with long legs, sometimes with one or two small handles (fig. 39). Evndence is available from the Hausa — loc. Anka (Krieger 1961, I 365, II tab. 75/11); they are not called by a special term but are included in the term "tukunya" and used for the preparation of medicines or the storage of salt or spices. At Kano identical ones are called "tukunyar-miya" and are used for cooking soup or for frying eggs or meat. Further, they exist among the Jarawa (cat. no. 33), Chip — loc. Jibam (Leith-Ross 1970, no. 517), Vere (Leith-Ross 1970, no. 1065), used for the cooking, the Zaranda (Leith-Ross 1970, no. 57), used for cooking or keeping food warm; among the Yendang (Meek

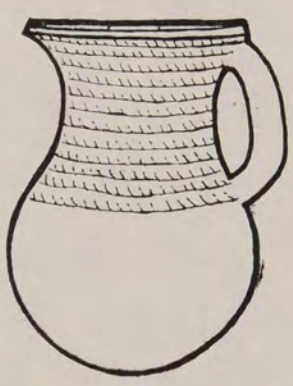

Fig. 36

Fig. 37 — Cat. No. 149

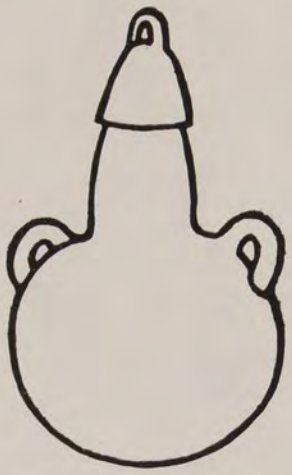

Fig. 38

Fig. 39

Fig. 39 — Cat. No. 33

Fig. 40

1931a, I 489), Mumuye and Jukun (Leith-Ross 1970, no. 945) vessels with pointed legs are described.

The four-legged pot, with a lid and a tiny platform between the legs on which hot ash or embers were placed, represents a variant of this type (fig. 40). The pot originated with the Irigwe — loc. Miango (Leith-Ross 1970, 29). It was used to keep food warm.

Another variant is represented by the Bachama pots (Leith-Ross 1970, no. 973—975) (fig. 41). The three-legged pots have a circular body with a funnel-shaped neck and a turned-out rim.

Vessels on short legs represent a second group. They have a ball-shaped, deep body with a turned out rim (fig. 42). Depending on their size they are used for cooking meals or medicines or, for example, for collecting the sap of the raphia tree. These tripods were used among the Ibo — loc. Enugu and Umuahia (Leith-Ross 1970, no. 445; cat. no. 127, 151), called "iteuruo"; other specimens from Ibo are called "iteogwungwo". Further evidence comes from the Urhobo-Itsekiri — loc. Sapele (cat. no. 115), Edo (cat. no. 104) and from Hausa — loc. Zaria.

A variant of this type is represented by vessel originating with the Ibo — its upper conical part is narrower than the bottom, with a taller cylindrical neck, standing on three bow-shaped legs (Talbot 1926, III fig. 240) (fig. 43). Another variant is represented by a three-legged pot being a copy of the iron cooking pot (fig. 44). It originated with the Edo — loc. Isokwi (Leith-Ross 1970, 176).

The third group consists of bowls on three short legs. From the Hausa — Sokoto (Nicholson 1929, 45) comes evidence of the hemispherical bowl, called "murufu" and used for cooking (fig. 45). Among the Hausa also little shallow bowls on three short legs, and wide tripod-bowl with low upright sides are made (fig. 46).

Tripods are also noted, unfortunately without drawings, among the Galembe and other Bauchi tribes (Meek 1925, I 165); they are used also by the

Jukun-Kona, Jukun-Wase, Gengle, Kugama, Chamba of Donga and Takum (Meek 1931a, 24, 471, 504; Meek 1931b, 435) and Laka (Tessmann 1928, 343) — all groups are located on the bank of the Benue river.

PANS

Pottery pans are reported only sporadically in the literature. Some tribes used the deep vessels for frying — e. g., tripods, bowls and dishes, etc., so that it was not necessary to use the pans. It is possible to divide the pans themselves in two groups. The first group consists of pans called "kaskon sinasar", which are identical in form with a dish having a flat base and vertical sides (fig. 47). Among the Hausa — Sokoto (Nicholson 1929, 45, 49) they are used in wealthy establishments for frying eggs.

A second group is represented by pans with several little hollowed out circles (fig. 48). Among the Hausa — loc. Anka (Krieger 1961, I 366, II tab. 77/23) pans with seven hollows are used for frying pancakes, "masa" — in accord with their purpose they are called "kaskon masa". Another one from locality Dass (Leith-Ross 1970, no. 96) is reported, to be used for baking flour or bean cakes and called "kaskon suya". A pan with three hollows and standing on a short leg is reported from Sokoto town (Nicholson 1929, 45, 49). Finally from Naraguta and Chafe (Leith-Ross 1970, no. 337, 479) the existence of a tin moulded on to a brazier is reported. From the Nupe — Bida (Vernon-Jackson 1960, 58) comes a report of the making of large baking dishes with up to nineteen rounded individual sections for small cakes.

THE PERFORATED VESSELS

The perforated vessels are mostly simple in the form. They have a spherical body with a narrowed turned-out neck; sometimes the upper part of the body is topped with a higher, straight neck. The pots are neither decorated nor glazed. They are used

Fig. 41

Fig. 42 — Cat. No. 115

Fig. 43

Fig. 44

Fig. 45

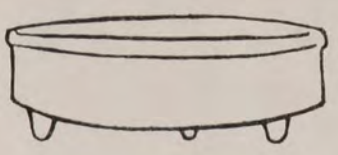

Fig. 46

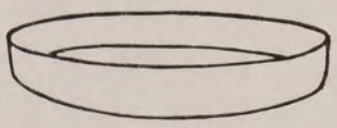

Fig. 47

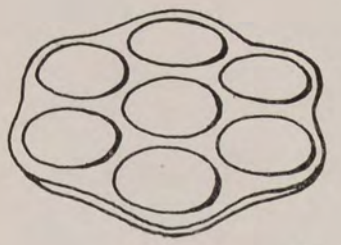

Fig. 48

in cooking and roasting meat; they are also often described as pots cooking and smoking fish. The smaller ones of an identical type are used as children's toys or are put before shrines; sometimes they are used as incense burners.

Examples of these pots have been found among the Yoruba — loc. Abeokuta and Ilorin (Ling Roth 1931, 249; Hambly 1935, 424) (fig. 49). There is reported the small red bowl with lid from Shaki (Leith-Ross 1970, no. 527), called "ajire"; being hung up it is used to keep food out of the reach of ants, rats, etc. Another one originating with Abeokuta (Leith-Ross 1970, no. 951) is used for drying meat and called "agere". They are also reported from the Ibo (Leith-Ross 1970, no. 444, 775), Ibo-Ogoni (Jeffreys 1947, no. 84), Edo (Leith-Ross 1970, no. 310), Vere (Meek 1931a, 438), Tiv (Leith-Ross 1970, no. 28, 65), called "buufu", and the Igala (Leith-Ross 1970, no. 843a) tribe. The pot reported from the Gbari (Leith-Ross 1970, no. 211) was used for cleaning and straining locust beans. Their existence has also been documented at Old Oyo by archeological excavations.

The pot originating with the Hausa — loc. Anka (Leith-Ross 1970, no. 907) represents a variant of this type (fig. 50). Having a handle it was used to carry the fire in it. As was mentioned above, some perforated vessels were also used at rituals, as has been reported from the Yoruba (Willet 1960, 76) and Ibo (cat. no. 157).

DISHES AND BOWLS

Dishes and bowls are used primarily for cooked food and meals. They are also used for the storage of food in general — whether in households or to transport food to other settlements; in some places they are also used for cooking. Further they are used for the preparation of food and mixtures during ceremonies, a number of dishes, especially the small ones, are often part of shrines; small dishes can be used also as toys. It is possible to divide them into

two main groups, each consisting of a number of types: 1. dishes and bowls, 2. dishes and bowls standing on legs.

1. *Dishes and bowls:* The simplest type represents dishes with a curved bottom, sometimes hemispherical, with an unnarrowed and minimally thickened edge (fig. 51). They are used for cooked food. They often differ in size — the diameter of a specimen is between 5 to 50 cm. A number of dishes are decorated by polished or raised decoration. Among dishes produced by the Hausa — Sokoto (Nicholson 1931, 187—188) the dish called "kaskon wanka" can be classified in this group; further it is exemplified by dishes from Yoruba — loc. Ibadan (cat. no. 72) called "kolobo". Identical ones are also used among the Angas (Leith-Ross 1970, no. 102), Ibo — loc. Inyi (cat. no. 143, 166), called "okuri" sometimes "okuofe" (in the dialect of the Enugu area). Talbot (1912, 289) and Meek (1931b, tab. XXVII) have reported the same type of dishes used by the Ekoi and Jukun. Among the Bachama (Leith-Ross 1970, no. 974), having a cover, they were used to hold ingredients for making "sauces" — e. g., aromatic herbs, peppers, beans. Among the Yoruba — loc. Ilorin, Ijebu Ode, Ado Ekiti, Shaki (Anonym 1956b, 107; Leith-Ross 1970, no. 467, 550, 552; cat. no. 51, 52, 55, 61, 62, 66), the dishes of this type are used also for frying cassava, cooking beans, etc. They are called "agbádá" in the Ijebu Ode dialect; some specimens have two small handles for hanging placed at opposite sides of the dish. There is a report from the Ankwe (Leith-Ross 1970, no. 39) about the use of identical bowl for washing.

A variant of this type is represented by dishes originated with the Ekoi (Talbot 1912, 288), both have a curved base with narrowed turned-in rim (fig. 52). A bowl originating with the Gbari (Leith-Ross 1970, no. 213) and used for washing hands is documented; a small bowl with two lungs used among the Birom (Leith-Ross 1970, no. 161) as a measure for a portion of "tuwo". It narrows below

Fig. 49

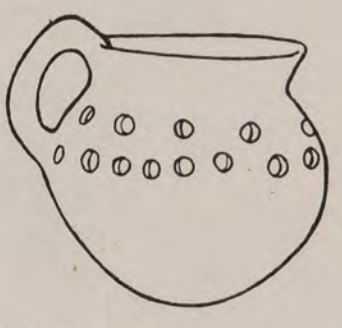

Fig. 50

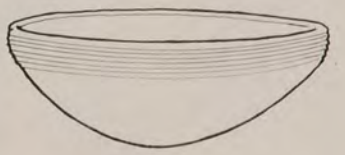

Fig. 51 — Cat. No. 61

Fig. 52

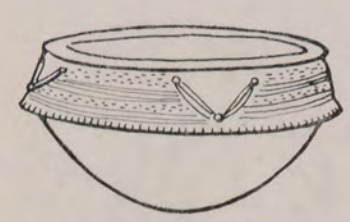

Fig. 53 — Cat. No. 42

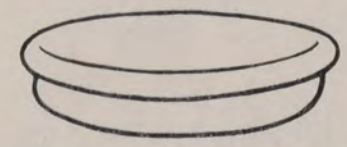

Fig. 54

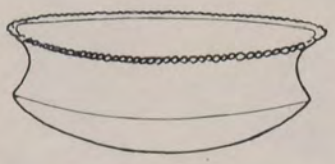

Fig. 55 — Cat. No. 119

Fig. 56 — Cat. No. 101

the mouth. Another washing bowl is reported from the Ibo (Leith-Ross 1970, no. 492).

Another variant is represented by a dish from the Nupe — Bida (Leith-Ross 1970, no. 117; cat. no. 42); it has a curved base, the upper part of the body narrowing to the rim, with an edge indicated at the top of the convexity (fig. 53). It is used to store food.

Further variant is represented by a bowl with curved bottom and a thickened or turned-out rim (fig. 54). It originated with the Urhobo (Leith-Ross 1970, no. 962) and was used for serving a portion of food.

The second type is represented by bowls with a curved base, narrowing to a collar-shaped rim; sometimes they have an edge marked at the top of the convexity (fig. 55). All the examples are rich in decoration. Pottery of this type originated with the Edo — loc. Benin and Uduhaha (Robbins 1966, 154, fig. 187; cat. no. 100, 102), Idoma (Leith-Ross 1970, no. 1050) called "esi", Urhobo-Itsekiri — loc. Kokori or Sapele (cat. no. 118, 119), the Nupe — loc. Badeggi (cat. no. 45) and the Ibo (cat. no. 172), where it is called "ite ugbugba".

A special type of bowls is represented by hemispherical vessels, narrowing to a funnel-shaped rim; as a rule they have tall lids and are blackened and decorated by polishing (fig. 56). They are used as soup bowls. There are examples from the Yoruba — Ibadan and Oyo (cat. no. 71) called "ishasun"; in some regions, e. g., at Ijebu Ode, they are used for the cooking of special soup on the fire. Bowls are also used among the Bini — loc. Uduhaha (cat. no. 101) and Ibo — loc. Okigwi, Onitsha (Talbot 1926, III fig. 238; cat. no. 145).

A variant of this type, having a hemispherical body and a funnel-shaped neck, is represented by a bowl originated with the Ijaw (Olderogge 1969, fig. 29), Tiv (Leith-Ross 1970, no. 675) and Hausa — loc. Miango (Leith-Ross 1970, no. 166), called "tukunya wanka" and used as a washbowl (fig. 57).

A special food bowl for a chief is documented from the Idoma (Leith-Ross 1970, no. 1059) (fig. 58). It consists of three plain rimless bowls joined together to make a clover-leaf pattern.

Finally it is necessary to note the absence of drawings. From the Nupe — loc. Bida (Vernon-Jackson 1960, 58) there are reports of the making of soup-cooking bowls with covers and handles burned black. Basden (1938, 177) reports decorated dishes made by the Ibo, with black polish and beautifully rubbed terracotta inside. The Gengle and Kugama (Meek 1931a, I 504) potters make a peculiar type of pottery dish, a soup dish with two horns or handles attached to the rim. At Old Oyo (Willet 1960, 76) two sorts of bowls have been found during archeological excavations.

2. *Dishes and bowls standing on legs:* Specimens of this group are used primarily for cooked food, often for soup. Some types are used as washing bowls.

The first type consists of a hemispherical bowl on a low round base, with a turned out rim (fig. 59). They are represented by a dish which originated with the Ibo — loc. Obune, Amaraku, Inyi (Leith-Ross 1970, no. 705, 708, 443; cat. no. 142), and Gbari (Leith-Ross 1970, no. 116) to be used for washing hands.

A variant of this type is represented by bowls with a wider collar-shaped rim, used as washing bowls. Examples have been found among the Nupe — loc. Badeggi (cat. no. 44) and the Yoruba (King 1962, 21), where they are also used as soup-bowl, called "isasun obe" or "ikoko obe" (fig. 59a).

A special type is represented by a double bowl standing on a low flat pedestal; both have covers (fig. 60). This piece originated in the locality of Bisu (Anonym 1948, 152) — inhabited probably by the Boki people.

The third type consists of a hemispherical bowl standing on a taller cylindrical or conical leg (fig. 61). They exist among the Jukun (Meek 1931b, tab.

Fig. 57

Fig. 58

Fig. 59

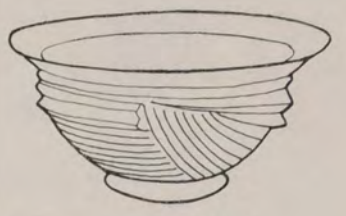

Fig. 59a — Cat. No. 44

Fig. 60

Fig. 61

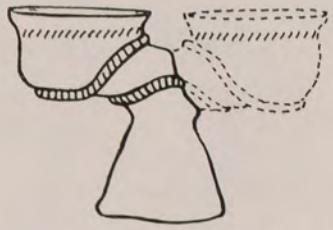

Fig. 62

XXVII), Ekoi (Mansfeld 1908, 43 fig. 33; Talbot 1912, 288), Ibo (Leith-Ross 1970, no. 491) — e. g., group Ogoni (Jeffreys 1947, no. 84; Leith-Ross 1970, no. 571), Afo (Leith-Ross 1970, no. 993) and also among the Dakakari (Fitzgerald 1944, 52—53, 56 fig. 17/A-C, E), where they are used as soup bowls and called "kasko" (in the Hausa language). Meek (1931a, I fig. 30) states that an ancient drinking cup was excavated in Bauchi province; however, the piece found is more like the above mentioned bowls on a leg.

A variant of this type is represented by a double-bowl standing on one leg, used as a soup bowl called "kasko" in the Hausa language and originating in Dakakari (Fitzgerald 1944, 52—53, 56 fig. 17/5) (fig. 62).

A fourth type is represented by dishes standing on a tall thin leg ending in a foot (fig. 63). The dishes are often rich in decoration. Examples come from the Ekoi (Talbot 1912, 288—289) and from Ibo — loc. Ishiagu and Afikpo (Leith-Ross 1970, no. 599; cat. no. 138), where they are called "iteri" or "oku" and used for storage of sauce. According to Leith-Ross (1970, 162) the bowls on pedestal from Afikpo are unusual. They may represent an influence of the Ekoi people on their Ibo neighbours.

PLATTERS

The platters are made especially for serving single portions of food, but also for another domestic use. Leith-Ross (1970, 178) states, that for example among the Itsekiri "... They were in use before the coming of Europeans and are still being made".

The first type consists of platters with a slightly curved base and walls bent outwards (fig. 64). The dishes are decorated with polished or relief designs and originated with the Yoruba — loc. Ilorin (cat. no. 53, 54), Urhobo and Itsekiri (Leith-Ross 1970, no. 878; cat. no. 116, 117, 120).

Another type consists of unglazed platters with a flat base and with slightly conical walls (fig. 65). They originated with the Yoruba — loc. Abeokuta (Ling Roth 1931, 249). The use of the platters with the flat base is also reported from the Gbari (Leith-Ross 1970, no. 214) and Yoruba (Leith-Ross 1970, no. 239, 470, 931). Among the Tiv (Abraham 1940, 132) the soup is served in a flat plate called "gbande".

TRAYS

From the Itsekiri (Leith-Ross 1970, no. 879) the existence of a snuff tray is reported (fig. 66). It has a shape of the platters and has a horizontal lug formed by a rounded projection of the rim. It is used "... To prepare the snuff ..., the locally grown tobacco leaves are cut into strips, heated over a fire, then ground on the tray with a small smooth stone". There is a report about oval tray for "kola and pepper" called "oku ose". It originated with the Ibo (Leith-Ross 1970, no. 607).

BRAZIERS

The portable braziers assigned to cooking are related in type to the simple hemispherical pot with flat base. They are hemispherical with supporting surface running from the rim to the inner space of the stove (the supporting protuberances are sometimes made by joined rollers). It is possible to put cooking-vessel on these supporting surfaces.

Stoves with an opening in the wall for putting in the fuel are exemplified by specimens from the Yoruba — Abeokuta and Iseyin (Ling Roth 1931, 249; King 1962, 21; Leith-Ross 1970, no. 938) (fig. 67). Stoves are unglazed, dark-brown in colour, and are used for cooking in canoes and houses. Willet (1960, 76) states that during excavations at Old Oyo fire pots called "adogan" were found. Objects of the same type are also reported from the Hausa — loc. Katsina, Zaria, Sokoto, Malumfashi (Leith-Ross 1970, no. 199, 131, 373) and the Hausa-Kebbawa — loc. Argungu (Leith-Ross 1970, no. 264). Another type

Fig. 63

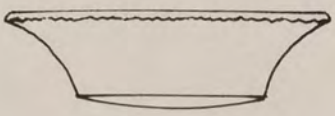

Fig. 64 — Cat. No. 117

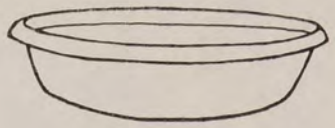

Fig. 65

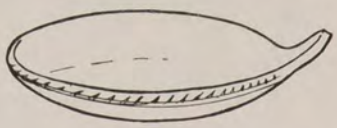

Fig. 66

Fig. 67

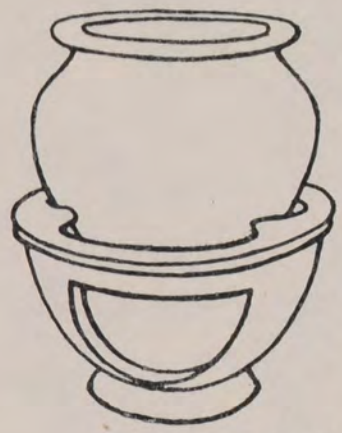

Fig. 67

Fig. 68

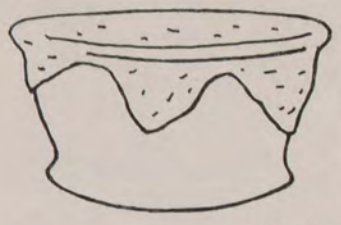

Fig. 69

of stove — without the opening in the wall — is used for cooking by the Jukun (Meek 1931b, tab. XXVIII).

From the Hausa people — loc. Naraguta (Leith-Ross 1970, no. 337) an object is reported combining a brazier having an opening in the wall with a pan which is moulded on to it (fig. 68).

MUSICAL INSTRUMENTS

Among musical instruments first the drums deserve mention, as they are the most widely used of all instruments made of pottery. In addition to wooden drums, earthern drums are used in northern and southern Nigeria.

In northern Nigeria the drums have a hemispherical or conical body widening upwards, the membrane is stretched over the rim (a similar type of drum exists in the eastern Sudan) (fig. 69). These drums are used mostly by men. Examples are to be found among the Hausa — loc. Anka (Krieger 1961, II tab. 79/37), where they are called "turu", and also among the Kanuri (Hambly 1935, tab. XCVII fig. 5).

From northern regions of Nigeria the use of other pottery drums is reported, but drawings of them do not exist. Among the Katab (Meek 1931a, II 58) drums in the shape of an hour-glass with double or single membrane are used. These drums are used by men. Another type of drum is used by children — "... A common type of drum used by children is a pot with the bottom knocked out and covered with a goatskin".

Among the Gbari-Genge (Shuaibu Na'Ibi, 29) large drums are used as village drums. Use of a pot drum is also reported from the Bassa, Afo and Kwoto (Fagg & Picton 1970, 40). The simple-membrane drums with bodies of the earthen ware pots are also noted from the Igbira, Kupa, Dibo, Nupe, Gbari (Meek 1925, II 156) and Bachama (Meek 1931a, I 38). Among the Jukun (Meek 1931b, 438) pottery

drums covered with a single membrane are used by children. The pot drum resembling the following Ibo drums is reported from the Kambari (Harris 1932, 116 fig. 20). It is called "dikki". The drum differs from Ibo drums having a small mouth covered with skin. So, it belongs into a group of the single-membrane drums.

Drums used in southern Nigeria are of a different character, especially those used by the Ibo, which resemble water jars (fig. 70). We have reports about their use from localities Ishiagu, Inyi, Owerri Nkrewi and Ukpo (Leith-Ross 1970, no. 457, 726, 767). They are called "udu" according to Okosa (1962, 614), "idudu egu" according to Talbot, or "udunkwa" according to Ekecukwu. The "udu" differs from the ordinary water pot by having an additional circular hole about an inch or two in diameter on the upper side of the body of the jar. It is played with the palms of the hand and sometimes with a leather pad, the left and right hands controlling the holes at the side and top of the "udu" respectively. Drums (cat. no. 168, 173, 174) are often decorated with paintings on the sides or incised designs, sometimes with a combination of both. According to Talbot (1926, III 815, 819; 1932 opp. 318, 319), in most places drums may be played only by women, but at present they are used by men too. These drums are an important accompaniment to music for gymnastic dances like the "mgbaga" and "atilogwu". In all these dances the "udu" dictates the sequence to be danced next and controls the dancers' footwork and body movements. The same type of drum is used also by the inhabitants of Calabar where basket-work drums, called "kuku", are reported. Some Yoruba groups — Ukunzu group (Beier 1958, 248, 251), living in enclaves among the Ibo population, took over this type of drum from neighbouring Ibo. Identical ones are also used by the Ibibio. The use of pottery drums has also been reported from the Ijaw, but no drawings exist. It is reported (Leith-Ross 1970, 168) that these

Fig. 70 — Cat. No. 174

Fig. 71

Fig. 72

Fig. 73

Fig. 73

Fig. 73

pots are very popular, being found northwards as far away as Makurdi.

The type of drums mentioned above, called "udunkwa" by the Ibo, probably originated from the pottery water-jars (Nzekwu 1959, 313). These water-jars, half or partly filled with water, are used for drumming among the Ibo and Ibibio on various festive occasions.

Another musical instrument which may be mentioned is the simple xylophone used by the Ibo (Okosa 1962, 7, 14) and called by them "ngedegwu" — "... the ngedegwu makes use of a clay bowl resting on a thick pad from which about six ropes reach upwards at regular intervals all round the pot, twining it for strength and protection and to facilitate carriage. Another pad lines the lip of the bowl. It is on this pad that the two soft-wood keys which are laid across the mouth of the bowl rest". This xylophone is used only as a supplementary musical instrument in an orchestra (fig. 71).

Wind instruments, made of fired clay, are represented only by flutes (fig. 72). One of them, called "kwabira" is made and used by the Hausa — loc. Anka (Krieger 1961, I 367, II tab. 79/34). The flute has a roughly spherical body, narrowing to a larger mouthpiece, with one hole on each side of the mouthpiece. Another pottery whistle is reported from the Ibo-Awka (Thomas 1913, I 136). There is no mention in the literature of pottery musical instruments from other regions of Nigeria.

LAMPS

Earthenware oil lamps are used for domestic as well as public purposes. So, from the Nupe — loc. Bida (Frobenius 1913, 413) there is a report that the oil lamps were used for the lightening of the night market. They can be divided, according to available information, into two type groups.

The first type is represented primarily by lamps which are found among the Hausa people and are called "fitila" (fig. 73, 147). The basic type looks like a hemispherical cup on a tall cylindrical leg, rising upwards from a widening base. However, in many cases the saucers are doubled, sometimes lamps consist of five or more cups. Sometimes they have handles, the tall leg is animal-shaped (a horse), etc. These lamps are often decorated with paint (black, red, white, yellow and brown in colour); sometimes they are decorated with birds' figures. The complicated and richly decorated lamps are made for festive occasions and called "fitila mai baki" — e. g., for weddings. Among the Hausa they have been found in Anka, Sokoto and Kano (Nicholson 1929, 45; Staudinger 1914, 178; Krieger 1961, I 366, II tab. 77/31, tab. 78/32; Leith-Ross 1970, no. 896, 901). An identical type of lamps is also used by other tribes — the Gwandara-Fulbe — loc. Keffi (Bossert 1955, tab. 12/11—14), Dakakari (Leith-Ross 1970, no. 289), Jukun — loc. Ibi (Krieger 1969, cat. no. 220—221), Ibo — loc. Ishiagu (cat. no. 139), and Yoruba — loc. Iseyin (Hambly 1935, tab. XCVI fig. 4). A variant of this type is represented by triple-lamp richly decorated, originating with the Nupe (Fagg & Picton 1970, 23, 40) (fig. 74).

Lamps of the second type are found among the Yoruba (fig. 75). They are shaped like a round or oval saucer with one or several (three or five) spouts, standing on a short leg. Lamps are unglazed, some examples are painted red. As has been said, they have been found among the Yoruba — loc. Abeokuta, Ilorin, Fiditi, Ijebu Ode and Ike Iho (Ling Roth 1931, 249; Hambly 1935, tab. XCVI fig. 6; King 1962, 21; cat. no. 63, 64) and are called "atupa epupu" or by the Hausa term "fitila" (Leith-Ross 1970, 188). There are also more decorated ones on a taller ornamented leg, with handle and decorative knobs.

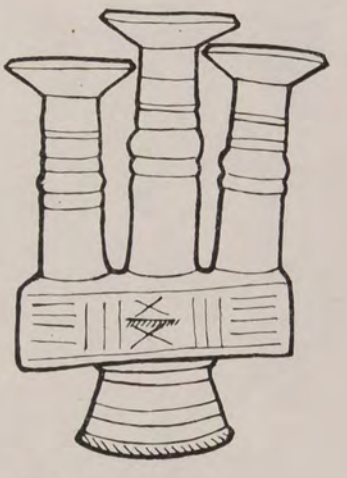

Fig. 74

Fig. 75 — Cat. No. 63

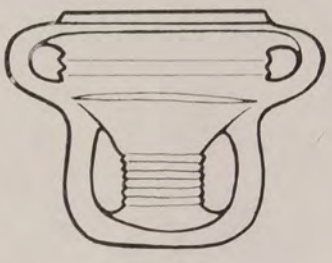

Fig. 76

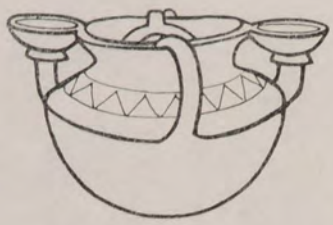

Fig. 77

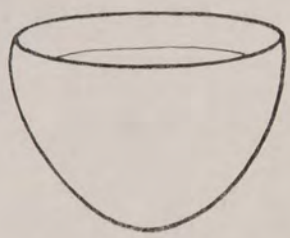

Fig. 78

Fig. 78

Fig. 78

The lamp from the Ibo — loc. Inyi (Leith-Ross 1970, no. 785) represents a variant of this type (fig. 76). It is reported to be a traditional pattern, but none were seen in the houses or market at Inyi.

The existence of vessels combined with lamps is documented among the Hausa — loc. Anka (Leith-Ross 1970, no. 476) where they are called "kaskon fitila" (fig. 77). They have two handles and two cups, which might serve as oil lamps. A similar one is reported from the Wase (Leith-Ross 1970, no. 125). They both may be cooking pots for a bride.

Hambly (1935, 424) notes three forms of lamp made at Ilorin which are produced in both red and black ware, but he does not describe them, so it is not possible to classify them. From the Nupe — loc. Bida (Heath 1950, 142; Vernon-Jackson 1960, 58; Nadel 1965, 296) it bas been reported that oil lamps are made, which are exported to the Gbari, and the existence of oil lamps with an open top have been noted. On Jebba Island, also the Nupe tribe (E. H. D. 1938, 114), tiny pots are made as oil lamps. Meek (1931b, 435) reports from the Jukun on the making of four-cornered pottery lamps of the type which is common in West Africa. From archeological excavations at Old Oyo (Willet 1960, 76) reports of the finding of lamps on pedestals come.

Finally there is a note of the existence and use of the so-called lamp-guards from the Hausa — loc. Sokoto (Nicholson 1929, 48, 49). The water-pots caller "tulu" are specially adapted before firing so that they can be used as lamp-guards.

VESSELS FOR FEEDING

From the Hausa — loc. Anka (Krieger 1961, I 366) there are reports of the making of special vessels called "kaskon kaji", which have four holes in the upper part of the body and are sunk in the ground. They are used for watering fowls.

From the Chamba — loc. Mumbake it is reported about pots for the housing chickens at night

(Meek 1931a, I 392). This pot has a hole pierced in the side to serve as an entrance.

VESSELS FOR STORAGE OF CLOTHES

Nadel (1965, 296) reports from the Nupe — loc. Bida that tall pots shaped somewhat like a column, which are called "etso", are made there. Nupe men and women store their clothes in these pots. From the Fali and probably also the Fulani (Leith-Ross 1970, 44) use of vessels for storing women's clothes or trinkets is reported.

FILTER POTS

Vessels used for obtaining salt — especially those used to filter a salt solution — are noted only sporadically. They exist in four types — 1. hemisperical pots, 2. spherical pots with a narrow neck and a turned-out rim, 3. pots with a conically narrowing upper part and a curved base (fig. 78). Examples of filter pots have been found among the Jukun (Meek 1931b, tab. XLVI), where they were placed in slopes above a stream (type 1.), from the Tiv — loc. Keana (Nzekwu 1964, 262—278) where pots of the first and third type were placed on flat ground or sunk in the ground. They were also used among the Ibo-Afikpo — clan Uburu (Anonym 1958b, 86, 90) where the pots of the first and second type stood arranged in rows on flat ground.

While these types of pots represent vessels for obtaining salt by a wholesale, the fourth type consists of vessels for domestic use (fig. 79). They are represented by a double vessel originating with the Bura (Leith-Ross 1970, no. 567), called "kuti" and with the Tangale — loc. Cham (Leith-Ross 1970, no. 917). "... Plant ash is put in the upper pot, and water poured on. This drips through a hole into the lower pot and is then allowed to evaporate, forming crystals of «salt»" (Leith-Ross 1970, 127).

From the Edo, Ijaw and Itsekiri (or Jekri) (Ling Roth 1903, 142—143) there are also some historical

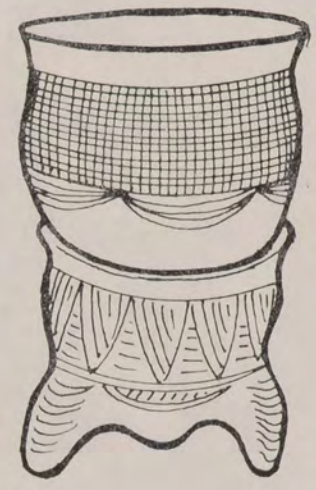

Fig. 79

Fig. 79

Fig. 80 — Cat. No. 20

Fig. 81

Fig. 82 — Cat. No. 16

Fig. 83

reports about the use of earthen pots for obtaining salt by evaporation. From the Afo (Leith-Ross 1970, 120) a perforated bowl with an almost pointed base is reported. It might be used for making salt from ashes.

DYE VATS

It is reported that big spherical vessels are used by the Yoruba (Forde 1951, 10; Anonym 1956b, 148) for dyeing cloth and are called "ikoko aro". Centres for the production of dye vats are the towns Abeokuta, Ilorin and Ibadan, but according to Braunholtz (1960, 25), dye vats are used in the whole Western province — examples are from a coastal village, Aiyetoro (Duckworth 1951, 438). The rests were excavated at Old Oyo. It can be shown that they were also used by the Afusare-Anaguta — loc. Naraguta.

MONEY BOXES

Clay boxes as pottery products may be considered to have originated in recent times. The undecorated example with egg-shaped body, on a round leg and with a handle rising upwards and running straight over the top of the box comes from the Hausa — loc. Zaria (cat. no. 20) (fig. 80). It is called "banki" or "asusu" or "safe" (Leith-Ross 1970, 34).

From the Nupe — loc. Bida there are reports (Vernon-Jackson 1960, 58) of the making of twin round bowls, joined together to form a clay ball with a slit cut on one side for inserting coins for saving, as recent product. The money boxes, nearly ball shaped, called "bank" or "banki" are also reported from the Yoruba (Leith-Ross 1970, no. 524, 930).

SEATS

With one exception, there are no reports of the existence of clay seats. The only example is the pottery found at Dakakari graves (Fitzgerald 1944, 5 fig. 17/H) (fig. 81). One of the pieces found may be considered either a seat or a water-pot stand.

This one has a cylindrical body with a flat top. It was also used as grave pottery.

POT-STANDS

Ceramics used in households as pot-stands under various vessels, were probably distributed all over Nigeria. The pot-stands may be divided into two kinds: 1. genuine pot-stands with a flat top, 2. clay vessels used in households as pot-stands.

The first group may be illustrated only by the examples of grave pottery from the Dakakari (Fitzgerald 1944, 56 fig. 11/H) mentioned above. Unfortunately their function has not been fully clarified.

The second group is documented both by literature and by pieces in the collection of the Náprstek Museum (fig. 82). Its first variant consists of bowl-shaped vessels mounted on pedestals, most of them are brightly coloured. Among the Hausa — loc. Sokoto, Anka (Nicholson 1929, 45, 49; Krieger 1961, I 366, II tab. 76/21; cat. no. 16) these vessels are used as pot-stands under calabashes and called "kaskon gidauniya" or "kasko jere" (Leith-Ross 1970, no. 696). The bowl-shaped stand on tall foot represents a variant of this type; it originated with the Hausa — loc. Anka (Leith-Ross 1970, no. 833) (fig. 83).

The third type consists of spherical pots, with turned-out rim, having no pedestal (fig. 84). They are often richly decorated with paint. There are reports of their use from the Hausa — loc. Anka (Leith-Ross 1970, no. 679) and Hausa-Kebbawa (Leith-Ross 1970, no. 273). A variant of the previous type is represented by a painted spherical vessel standing on a low foot originating with the Barebare (Leith-Ross 1970, no. 648) (fig. 85).

A pot stand with a tall foot and a wide mouth represents a fourth group (fig. 86). It is reported from the Bolewa (Leith-Ross 1970, no. 889).

Different kinds of pottery vessels are also used as pot-stands among the Yoruba. The making of pot-stands, with a flat base, by the Nupe — loc. Bida

Fig. 84

Fig. 85

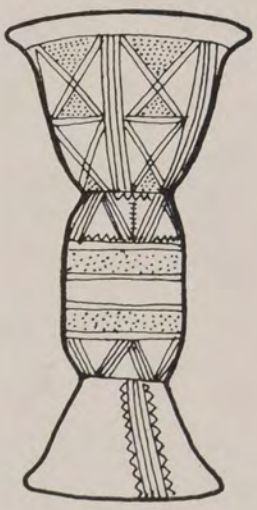

Fig. 86

Fig. 87 — Cat. No. 29

Fig. 88

Fig. 88

(Vernon-Jackson 1960, 58; Leith-Ross 1970, 104) is also reported. The conical pottery stands cemented into the floor are documented from the Fali (Leith-Ross 1970, 44). Leith-Ross (1970, 44 quoting J. P. Lebaeuf) reports that among the Fali "various kinds of pottery vessels are placed one above the other and kept in the women's own rooms . . ." The same manner is reported also from the Bolewa, Fulani (Leith-Ross 1970, 38, 44) and among several northern Nigerian people.

INCENSE BURNERS

According to available reports, it is possible to classify incense burners in three basic type groups.

The first group is represented by the incense burner originating in northern Nigeria among the Kanuri — loc. Maiduguri (cat. no. 29) (fig. 87). It consists of a hemispherical bowl which stands on three legs running from the base; the lid is perforated. The whole incense burner is decorated by paint — white and blue on a brown background are used.

Little pots with spherical or hemispherical body, on a low leg, with a handle, mostly brightly coloured, sometimes with a turned-out rim, represent the second group (fig. 88). The examples of this type are not only used as incense burners but are also for the storage of food or as lamps — among the Kanuri (Leith-Ross 1970, 51). Among the Hausa — loc. Zaria, Kano (cat. no. 6, 19) they are used burning different herbs like "turaren-wuta" or "tazargada", and are called "kuttu". Another one is reported from the Plateau region — loc. Waram (Leith-Ross 1970, no. 11), made by Hausa seasonal potter. Identical incense burners come from the Kanuri — loc. Maiduguri (cat. no. 30), called "kagajiram" or "ngajia".

It is possible to classify the spherical perforated vessels, which are also used in cooking, into the

third group (fig. 89). As a rule the vessels are not decorated and have a turned-out rim. They are not limited to one function; on the contrary they are used as incense burners secondarily. In this secondary function they are illustrated by specimens from the Ibo (cat. no. 157) and Yoruba — loc. Ijebu Ode (cat. no. 65); the example from the latter location is called "isasun egbaji" (in local dialect), and aromatic herbs are burned in it.

INK BOTTLES

Ink bottles, called "gidan tadawa", made from baked clay, have been found among the Hausa — loc. Kano, Sokoto and Anka (Nicholson 1929, 45, 49; Hambly 1935, tab. XCV fig. 4; Krieger 1961, I 367, II tab. 79/33; cat. no. 2) (fig. 90). All the ink bottles mentioned are of the identical type — with one, two or more side-bowles for different coloured ink. The body of the ink bottle is often decorated by incised geometric patterns, in some cases the surface is polished black.

Among the Igala (Leith-Ross 1970, no. 852) flask called "oma gege" is used as ink pot (fig. 91). The flask has a spherical body, a narrow neck and a handle from rim to shoulder.

Hambly (1935, 424) states that the Yoruba "mallams" at Ilorin also use little pottery bowls with ink for writing the texts of the Koran. The ink bottles displayed at the Ilorin market belong to the group of the so called black pottery.

WHORLS

The production of clay whorls is reported from the Hausa — loc. Anka and Kano (Krieger 1961, 367, 368; cat. no. 3, 4) (fig. 92). They are often decorated with paint — red, black, white, green and blue in colour. The whorls are called "mazari". It is possible to divide them in two types — whorls of spindle-shaped form and those of a thicker disk shape. The production of spindles is also reported from the Barebare — loc. Alkalere (Leith-Ross 1970, no. 656).

Fig. 89 — Cat. No. 65

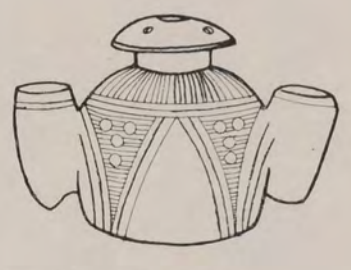

Fig. 90 — Cat. No. 2

Fig. 91

Fig. 92 — Cat. No. 3

Fig. 92 — Cat. No. 4

PIPES

Although pipes are apparently used in all regions of Nigeria, reports about their production are very sporadic.

Hambly (1935, 425) reports about pipes among other pottery products from the Hausa — Sokoto; also from the locality Anka (Krieger 1961, 367), Keffi and Zaria (Staudinger 1889, 591) there are reports of their production — they are called "tukunyar taba" or "lofe" there. The making of pipes is also reported from the Jukun (Meek 1931b, 425).

The making of clay bowls also exists among the Tiv — some of them are shaped like human heads (Anonym 1966, cat. no. 197). The Tiv also make pipes in the form of animals (crocodiles, horses, etc.), horsemen etc. In the collection of the Náprstek Museum there is a pipe representing an aeroplane with a pilot (cat. no. 41) (fig. 93).

The making of pipes by the Gbari — loc. Diko, Abuja emirate (Heath 1950, 123) is also exemplified (fig. 94). These are relatively massive and undecorated.

The use and existence of pipes is illustrated by archeological excavations at Old Oyo (Willet 1960, 76) in the Yoruba region and from the very distant past. Pipes of African and European origin have also been discovered during archeological excavations at Benin — the Edo people (Connah 1963, 468). There are reports of the making of copper and clay pipes by the Igbira-Toto (Brown 1955, 60). A report of the making of pipes among the Igala (Armstrong 1955, 84) dates from the middle of the 19th century. The Hill Angas (Meek 1925, fig. 100; Leith-Ross 1970, 54) (fig. 94a) are reported to be makers of excellent clay pipes, as is also the case of the Mambila.

BRACELETS

Clay bracelets are found among the Hausa — Sokoto (Nicholson 1929, 45, 49). They were made

by potters and shaped by hand. According to reports they were washed and polished.

TOYS

Clay toys resembling camels, horses, horsemen, dolls or miniature vessels are made not only by professional potters. A number of them are made by children themselves.

Reports of the professional making of toys by the Hausa (Staudinger 1889, 591; Nicholson 1929, 49; Hambly 1935, 425), at Sokoto and Kano have been preserved where clay camels were conventionally made with three legs and small dolls were produced (fig. 95). Horses were also made there with three legs and miniature bowls and stools were produced. In the collection of Náprstek Museum is a miniature model of a stand painted in white, green, yellow and purple; also two miniature vessels originating in Sokoto — they are richly painted, used as toys, and called "tukunya" (cat. no. 13—15, 18) (fig. 110).

Besides this, among the Hausa — loc. Anka (Krieger 1961, I 367, II tab. 79/36) the children made dolls, called "diya", of unfired clay (fig. 96). In the collection of the Museum of Ethnology in Berlin there are several such types — from the Hausa — Sokoto (Krieger 1969, cat. no. 215), which were made by children themselves according to reports. Staudinger (1889, 591) reports the clay horses and camels made by children from Kano and Sokoto. From the Hausa-Kebbawa — loc. Argungu (Leith-Ross 1970, no. 267, 274) dolls, miniature pots called "tukunya na yara" and stools are reported. Similar toys have also been found among the Kanuri — loc. Dikwa (Krieger 1969, cat. no. 211—212) and Fika (Fagg & Picton 1970, 44). The miniature bowl is documented from the Fulani (Leith-Ross 1970, no. 806); from the Bolewa (Leith-Ross 1970, 38) there is reported that "... the boys make clay animals with which they play, the girls dolls ..." The tiny red toy

Fig. 93 — Cat. No. 41

Fig. 94

Fig. 94a

Fig. 95

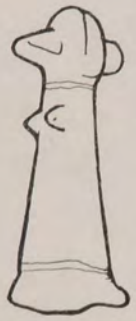

Fig. 96

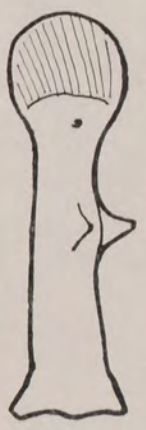

Fig. 96

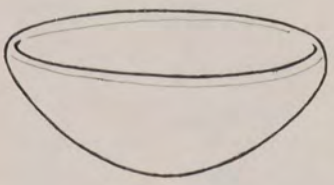

Fig. 97 — Cat. No. 155

Fig. 98

cooking pot for a girl is also reported from the Birom — loc. Naraguta (Leith-Ross 1970, no. 165).

It is reported that the miniature models of vessels are used as toys by the Ibo (cat. no. 155, 162) (fig. 97). As a rule they are simple in form, sparsely decorated by engraving or painting in the colour. These are called "ite agbara" and sometimes are also used as part of the furnishing of shrines.

TILES

The special production of clay tiles is reported only from the Nupe (Vernon-Jackson 1960, 58; King 1962, 23) (fig. 98). The centre of production was the town of Badeggi, but tiles were also made at Bida. Tiles were circular or shaped in the form of quarter circles, they were slightly saddlebacked and grooved on the outer side (Leith-Ross 1970, 107).

DRAIN PIPES

The presence of drain pipes can obviously be joined only with a certain type of architecture, that is, with houses having a flat roof. The existence and use of drain pipes is documented only in northern Nigeria.

Among the Hausa — loc. Anka (Krieger 1961, 367) these pipes are called "indararo" or "mazurari" (fig. 99). According to Nicholson (1929, 45, 48—49), they were termed "indororo" at Sokoto. Similar ones have been found among the Bolewa — in the thirties the production centre was the town of Potiskum (Hambly 1935, 426). The drain pipes which were made there were decorated in white.

LIDS SEALING GRANARIES

The only report exists about the use of a round concave lid with a knob in the centre (fig. 100). It originated with the Jarawa (Leith-Ross 1970, no. 434), and is called "kutsi inwe" there. The lid is used to seal the clay granaries in local use.

ROOF FINIALS

Special roof finials whose purpose is to protect the peak of a conical roof against rain are found in the territory of Nigeria, coming primarily from the region of Adamawa (Baumann 1929, 129) (fig. 101).

The Jaba (Willet 1967, 115) also used round globular pots with an open base as finials on the peak of a thatched roof. This piece of ceramics is decorated with human figures. Among the Jarawa (Leith-Ross 1970, no. 997) (fig. 102) the pots decorated with bosses and open at both ends are placed over the roof belonging to an important man. Some of them are also painted by dyes. Among the Gbari-Genge (Shuaibu Na'Ibi, 23), terracotta figures on a globular base are sometimes placed on a burial hut (fig. 103).

Large earthenware pots are also used for the same purpose. It is reported from tribe of Boki — loc. Boshi (Anonym 1948, 151) that the huts have well-thatched roofs, finished off and protected from rain by a large earthenware pot placed on the top. Among the Vere (Meek 1931a, I 438) and Gabin (Meek 1931a, II 386) the peak of roof is commonly crowned with a pot.

CRUCIBLES

The existence of crucibles for bronze casting, called "axona" is reported from the Edo (Leith-Ross 1970, 178).

SMELTING POTS

There are reports about the use of pottery during the smelting process.

So, the Angas (Meek 1925, II 150), to produce iron, make alternate layers of the charcoal and ore and cover the whole with a large-sized pot, to prevent the escape of heat. The pot has an air-hole at the top. Probably, this smelting pot replaces an oven.

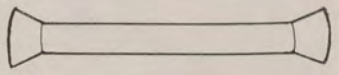

Fig. 99

Fig. 100

Fig. 101

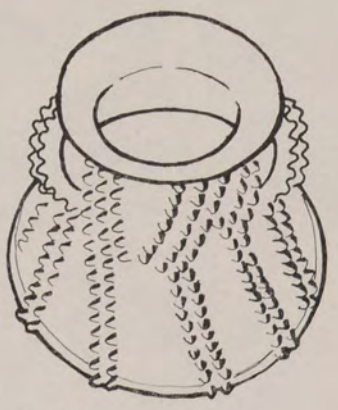

Fig. 102

Fig. 103

Fig. 104

Fig. 105 — Cat. No. 77

From the Hausa — environs of Riruwei (Vischer 1911, 150) it is reported, that in the tin smelting pots called "kasko" were used (fig. 104).

From the Nupe — loc. Bida (Frobenius 1913, 431—432) the smelting bowls and "fire-pots" (Feuertöpfe) are reported to be used by glassmakers from Masaga quarter. There is a report that among the Sukur (Sassonn 1964, 177) blacksmiths' women made the pottery bellows and pipes for the smelters.

ORACLE AND WITCHCRAFT POTTERY

The collection of Náprstek Museum also includes a bowl originating with the Yoruba — Abeokuta (cat. no. 77), which was used at Ifa oracle (fig. 105). It is hemispherical with a turned-out rim. The rounded bottom is divided into four sections (three triangles with a circular declivity in the middle) by ribs. The bowl also has a cover. Identical object is also deposited in Jos Museum (Leith-Ross 1970, no. 522). It is called "amo Ife" and used for storing the palm nuts "opele" used in Ifa divination.

Similar vessels are also part of the furnishing of shrines, and are used as oracles (fig. 106). Talbot (1932, 79) mentions a place sanctified to the Sangama Ba deity, where jars of beautiful shape and old workmanship were placed. Some of them were three-handled, some three-spouted, but all bore representations of serpent, crocodile or frog in high relief. Men suspected of various crimes were taken to this shrine to determine their guilt or innocence. Among the Higi (Meek 1931a, I 261) — loc. Kamall some matters are referred to the ordeal of "khumhla", which is symbolized by a pot. This oracle through the acting of the pullets judges accusations of witchcraft. Among the Yungur (Meek 1931a, II 442) the pottery figurines representing the chief's successors are used in the election of the chief. The new chief is chosen by a divination — the occult power has to indicate particular pottery figure as the future chief.

Ceramics were used also for witchcraft, although the vessels used in this way originally had been assigned to different other purposes. Talbot (1932, 115) reports a similar case from the Ibibio. Chief Peter John West India was accused of witchcraft in 1914 — because he was seen at night dressed in forbidden clothes and dancing round the pot called "oku". This pot was used only by women after giving birth and otherwise it was carefully hidden by them.

There are reports from the Tiv (Abraham 1940, 49, pl. 11a) about the night horse — a model of a horse sometimes made of clay. It was used by members of the Mba Tsaw society, who declared that they were able to ride it.

GRAVE POTTERY AND POTTERY FOR WORSHIPPING ANCESTORS

It is possible to divide the pottery relating to burial and worship of the dead into roughly three groups: 1. Burial pottery vessels into which the dead are put and also vessels which are placed in the graves together with the dead body; 2. Grave pottery vessels which are put on the graves, sometimes on the place where the dead are buried; 3. Shrine pottery vessels placed in shrines or on places dedicated to ancestors and used for ancestors' worship.

1. *Burial pottery:* The burial of the dead in large clay pots was common primarily in the northern regions of Nigeria (fig. 107). There are examples from the Hausa (Meek 1925, II fig. 110), Gbari (Tremearne 1913, 106), Edo (Frobenius 1923, 122); members of one ruling dynasty among the northern Yoruba were also buried in this manner — i. e., Frobenius (1913, 184) reports a burial of the Alafin of Oyo, whose body was placed into a big urn. Among the Yungur — loc. Gurenshi (Meek 1931a, II 439) body of a dead chief is kept in a pot covered by another pot and first on the death of his successor the bones are removed and buried separately. The dead were similarly buried in burial pots by members of a

Fig. 106

Fig. 107

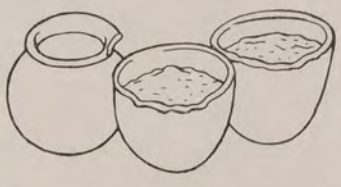

Fig. 108

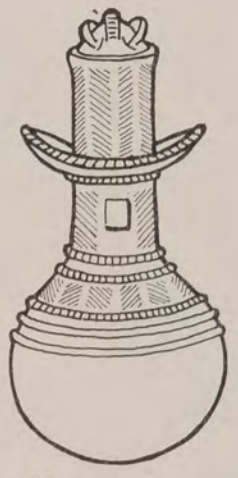

Fig. 109

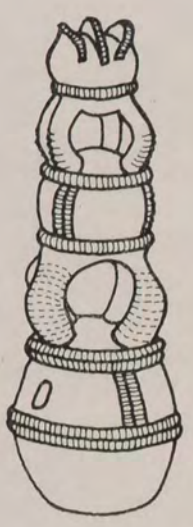

Fig. 109

Fig. 109

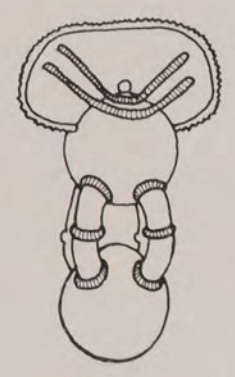

Fig. 109

number of smaller tribes — the Tengelin, Manga, Kamuku, Namdji, Bariba, Hombari, Kamberi, Achifawa, Makangara and Ngwoi (Frobenius 1913, opp. 136; Meek 1925, II 123; Monod 1955, 33—34). Among the Kahugu (Meek 1931a, II 211) only babies are buried in pots the mouth of which is covered with mating. There are reports from the past from Edo — Arebo, Gatto, Ondo (Ling Roth 1903, 36) and Ibo of earthen pots in which new-born twins were carried to a tabued or sacred places in the bush and left there. From the Aliyaru district of Borgu (Meek 1925, II 111) there is a report that the body of new-born hunchback was sealed in a pot, which was thrown into the river or placed in the bush.

Besides, the smaller pots for secondary burials were used (fig. 108). The skulls or all bones were removed and placed in pots by a number of tribes. This custom is reported from the Sura, Ankwe, Berom, Chamba — Lekon and Donga (Meek 1931a, I 364, 370, 382), Jarawa, Aten, Seiyawa, Yergum, Vere, Gabin (Meek 1931a, II 377) and Gola (Meek 1931a, 477). The Tangale placed only the heads of females in pots. The Anaguta placed their skulls in pots with perforated bottom to allow the passage of rain and libations of beer. The Angas deposit removed skulls in a pot which is covered with a second pot (Meek 1925, II 129).

A few reports have been preserved of placing pottery in the grave together with the dead. It is reported from the Hausa (Tremearne 1913, 106) that the corpse was placed in the grave together with a small branch and perhaps some pots and treasures. The Bura (Meek 1931a, I 165) place the personal sacred pot "Hyel Kir" into the grave together with his owner. From the Ekoi (Talbot 1912, 221) there is a report according to which at burial ceremonies of a chief two dishes and a cup and spoon were placed into the grave by the dead man's head.

2. *Grave pottery:* The second group consists of pottery placed on the grave or on the spot where the

dead are buried; these vessels are often used for sacrifices to ancestors. The number of types of this pottery and the decoration of individual types, if any, are different in various regions and among different tribes.

Fitzgerald (1944, 43—57) classified six basic groups of grave pottery among the Dakakari — 1. pagodas, 2. elephants, 3. small pots, 4. human and animal figures not on spherical pottery, 5. animal figures mounted on spherical bases, 6. household pottery (fig. 109). He further divided each basic group into a number of sub-groups and types. Vessels belonging to different types and groups ware combined on the grave. It seems that the choice of vessels put on the graves was influenced by the sex or social status of the deceased individual. For example, the vessels belonging to the group "elephants" were placed on the graves of important people or hunters. One special type from the "elephant" group was put only on the graves of blacksmiths; vessels of the "pagoda" type were the sign of a great wrestler. In the case of women the tomb decorations consist in ordinary pots of the cooking or water variety, in the case of men the vessels are more decorated (Harris 1938, 146—147); however, the graves of unimportant men and women have no ornamental pots, but merely common cooking pots or broken potsherds.

The burial pottery with figures standing on the hemispherical bases is reported from the Gbari — group Genge — loc. Kwala, Diko, Bwari and Mandalla (Shuaibu Na'Ibi, 23) (fig. 103). It was kept in the burial hut of a chief or sometimes on the roof of it. The pottery is used at the time of interregnum — "... if the chief dies men wrap the figure in a white cloth and take it from the hut until a new chief is appointed and ram sacrificed."

Tremearne (1913, 106) reports from Hausa that a large water-pot was placed on a chief's grave. Among the Aten (Berthoud 1965, 21; Berthoud 1969, 31) there are also special types of pots placed on the

Fig. 110 — Cat. No. 13

Fig. 111

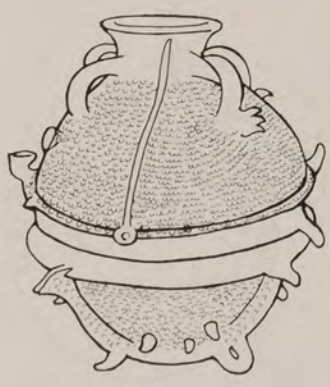

Fig. 112

Fig. 113

Fig. 114

Fig. 115

graves — vessels called "gabaran" and "bion" were put on the graves of tribal heroes or important individuals (fig. 111). Probably they were also used for the placing of the skulls at the secondary burial (see Meek 1925, II 129). Among the Anaguta and Afusare (Gunn 1953, 63) large pots of handsome proportions for receiving libations and large bowls used in rites are placed on ancestral graves (fig. 112). The vessel reported (Leith-Ross 1970, no. 258) was placed on a blacksmith's grave, above the spot where his head would lie. Also among the Yungur, Gabin and Longuda (Meek 1931a, II 462) special pots are put on graves. The Edo from the locality Somorika (Bradbury 1957, 122) put pots or enamelware on the graves in which small offerings were regularly made. It is reported — from the Cross-River, Ebega country (Partridge 1905, 186) — that on the graves earthen pots are buried up to the neck in the ground, and palm wine or gin is from time to time poured down to quench thirst of the disembodied spirit, and above the ground a number of clay vessels containing little offerings is generally set. Among the Yendang (Meek 1931a, I 486) pots, cooking utensils, etc., are placed on the grave of the deceased female.

The vases and bowls are placed upon burial mounds or within the erections built as memorials to dead chiefs among the Ibibio — district Eket (Talbot 1915, 115). It is reported that among Ekoi (Talbot 1912, 215) the walls above the graves, placed in houses of Etara, are decorated with broken earthenware pressed into the mud when soft.

3. *Pottery from the ancestors' shrines:* A number of these vessels, placed in shrines or at places dedicated to ancestors, ir richly decorated. There is evidence of the use of this pottery throughout Nigeria with the exception of the northern areas — if account is not taken of archeological discoveries in neighbouring regions attributed to Sao culture.

Among the Waja and Longuda (Meek 1925, II 16) there are sacred pots crowned with representations

of human heads. These people believe that the ancestral spirits dwell in a sacred pot. From the neighbouring Jen (Krieger 1969, cat. no. 222—223, 225—229) a number of clay jars called "kusson", dedicated to ancestors has been preserved (fig. 113). The jars are richly painted (in red, black and blue) and decorated by sculpted heads on top. Although is is not clear whether this pottery was placed on the graves or in the shrines, for the present the jars are classified as pottery from ancestral shrines. Baumann (1929, 128) describes similar amphora-shaped jars from the Margi, Jera and Bassa, unfortunately without stating their function. The Ibo-Abaw — loc. Ase (Talbot 1926, II 310—315; Talbot 1932, 256) make vessels in the shape of human figures which may represent the features of their forefathers (fig. 114). The Ibo-Okrika (Talbot 1932, 238, opp. 244, 245) also made vessels with human faces which were called "oko" or "nduen toro", and sacrifices were put in them; fine specimens were discovered at the Okrikan settlement of Amisaka near Bohana (fig. 115).

Undecorated or little decorated vessels were used by a number of tribes. The vessels dedicated to ancestors are worshipped among the Gabin and Yungur on the upper Benue to cure the diseases (Meek 1931a, II 376, 460—461) and likewise among the Jibu. Similarly among the Awok, Chum and Tula (Meek 1925, II 16) sacred pots or stones are worshipped as a seat of ancestral spirits. Among some Ibo subtribes — like the Abam, Elei Edda, eastern Ngwa and Ndichie (Talbot 1926, II 319) — the dead are represented by small narrow-necked pots around which a currency rod is twisted, placed in the living room (fig. 116). From the locality Anasere or Awasere (Leith-Ross 1970, no. 494) there is a report of a pot for sacrifices to dead men. The pot has a rounded base and two tiny lugs between two small handles. Besides, two small bowls for sacrifices to dead women are reported. One bowl has three small lugs

Fig. 116

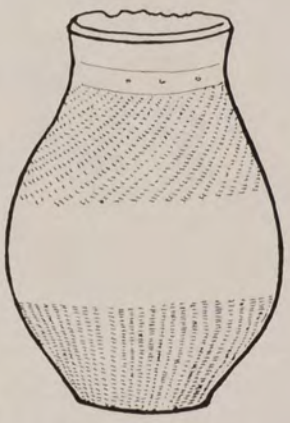

Fig. 117 — Cat. No. 75

Fig. 117 — Cat. No. 153

Fig. 118

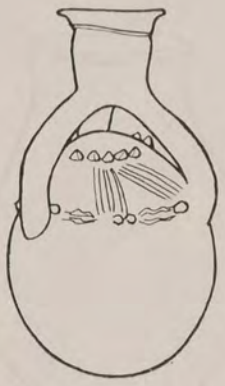

Fig. 119

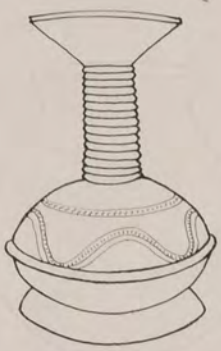

Fig. 120

and another one has a tiny vertical handle. Among the Lower and Western Ijaw (Talbot 1926, II 312) there are ancestral memorials — mostly they are used for worshipping chiefs or great elders — in the form of a clay altar somewhat resembling a seat and sometimes holding a pot. Among the central Ibibio the shrines of less important men contain common pots. Talbot (1915, 216; Talbot 1923, 143) presents a photograph of a woman's memorial, which contains several water-pots, some of them are painted. Among the Mbembe — loc. Igbo Ekureku (Talbot 1926, 325) the deceased individual is represented by a tiny, narrow-necked pot in the house, flanked on each side by a small stick and placed on a little clay mound. Among the Enna (Talbot 1926, 326) the small narrow-necked clay pot represents father and the other one mother. It is reported from the Jukun (Meek 1931b, 250—251) of the use of pots representing the ancestors. Among the Dera (Meek 1931a, II 313) small pottery representations of ancestors are made and sacrified at feasts.

CEREMONIAL AND SACRED POTS

All types of vessels which are used on various ceremonial occasions or which, as the seat of supernatural beings are the object of the cult, will be dealt with here. It is possible to divide them into two main groups according to their use: 1. Vessels and jars used as ceremonial pottery on some festive occasions to hold drinking water or beer, to serve as a gift, etc. 2. Vessels used at cults — these ones are often placed in shrines to store offerings for spirits and deities. There is a great number of reports about this pottery owing to its frequent use in nearly all regions of southern and central Nigeria. Many different types of vessels are represented in this part, although the individual pieces often differ rather in the decoration of the walls than in the type of shape.

First type is represented by vessels with an egg-shaped body and a turned-out rim, the vessel is sometimes prolonged in a narrow, low neck (fig. 117). The walls of these vessels have a minimum of decoration made by pressing geometrical shapes into them or by simple painting. Similar vessels are used to hold the sacrifices to individual gods; sometimes they are used for storing magical mixtures or medicines. Examples are available from the Ibo (cat. no. 153—154, 160—161, 163, 167, 176), called "ite agbara", and from the Ibo-Ogoni (Jeffreys 1947, no. 84), Jukun-Kona (Meek 1931b, tab. LV), Yoruba — loc. Ogbomosho (cat. no. 74, 75) — the examples are from the shrine of the Sohun of Ogbomosho.

A variant of this type is represented by two vessels which are richly decorated in relief; one of them comes from the Ndarsi shrine of Ibo-Etche and the other one from Kalabari-Ijaw (Talbot 1926, II 21 fig. 2/2—3) (fig. 118).

Ceremonial jars for beer or gruel represent another variant (fig. 119). They have an egg-shaped body with three or four spouts rising from the body and joining to form a single mouth. Some of them are decorated with bosses and paint. Jars originated with the Tangale — loc. Awok (Leith-Ross 1970, no. 411), Tula (Leith-Ross 1970, no. 640), and are called "kukwe" there and with the Anaguta (Leith-Ross 1970, no. 259), where they are called "tulungbari". Probably a pot from the shrine of Ife Ja-Okko deity — Ibo-Onitsha, loc. Ogu (Talbot 1927, fig. 43) belongs to this group.

Another type consists of spherical vessels with a tall, narrow, ornamental neck and a widening rim (fig. 120). Among the Yoruba — Ekiti (Duerden 1960, 28) this vessel was used as a ceremonial water pot for the god Obanifun from Ekiti. From Edo — Benin (Ling Roth 1903, 75—76, fig. 79, 80) there exists a 19th century report about the use of similar pots at a ceremony called "making one's head", supposed to ensure a successful year.

Fig. 121

Fig. 122

Fig. 123

Fig. 123

Fig. 123

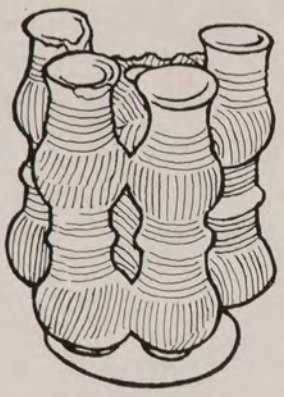

Fig. 123

There is only one example, from the Ibo — Udi area (Duerden 1960, 29) and Onitsha region, loc. Ogu (Talbot 1927, fig. 43), of flaks from a shrine. This represents the third type of vessels (fig. 121).

A variant of this type is represented by the vessels originating with the Dera (Leith-Ross 1970, no. 224—225, 831) (fig. 122). Pots have a spherical body with a tall, narrow neck and they are richly decorated by paint; one of them (no. 831) has an elaborate openwork frame. They are described as pitchers for drinking water or beer on ceremonial occasions (no. 224—225) and as a cult pot (no. 831) to be carried on the head at girl's dances. A ceremonial beer jar originating with the Chip — loc. Jing (Leith-Ross 1970, no. 516) also belongs to this group.

The type of double-mouthed and multi-mouthed pot is documented only from a few localities in Nigeria — from the Ibo, areas of Udi and Abak (Talbot 1932, opp. 278; Hartle 1967, 138, 142; Leiris & Delange 1968, fig. 233), loc. Eke Iho (Leith-Ross 1970, no. 402), called "udu anya" and used to hold the blood of goat or chicken, from the Ibibio — loc. Ikot Ibio Owo (cat. no. 178), Ekoi (Talbot 1912, 289) and from the Aten (Berthoud 1969, 31), who use double-mouthed ceremonial pots called "hiong" (fig. 123). There is a report from the Jarawa (Leith-Ross 1970, no. 100, 585—586) that "... if a woman desired twins, 'medicine' kept in the three-mouthed pot would be poured in to the two-mouthed one and drunk by two Tsafi priests". From the Bura — loc. Garkida (Leith-Ross 1970, no. 568) two-mouthed cult pot is documented. The pots with small central mouth surrounded by four or five other closed mouths are reported from the Hausa — loc. Anka and Wurno (Leith-Ross 1970, no. 680, 905). According to Leith-Ross (1970, 29) they are made for ceremonial beer drinking the non-Moslem Plateau and Bauchi people; among the Moslem Hausa, they are probably survivals used as decorative storage

vessels. The pot from the shrine of Sangama Ba deity, mentioned above, is also multi-mouthed (Talbot 1932, 91 fig. 6). The double-mouthed pots are also reported from the Chamba (Meek 1925, II 78) and Bura (Meek 1931a, I 165). Drost (1953, 65) quoting Frobenius notes also the Komai, Vere and Tiv. The double or multi-mouthed pots are generally used as ceremonial wine pots, sometimes for other liquids.

The spherical vessels with a turned-out rim, sometimes with a short, narrow neck and a collar-shaped rim, are more numerous (fig. 124). A number of these vessels may be illustrated from the Ikweri, Abadja and the Onitsha Ibo (Talbot 1926, fig. 2, 21, 33; Talbot 1927, fig. 30; Talbot 1932, 91 fig. 6) — originating from the shrine of the Earth gods, the god Ife Ja-Okko; in the case of some ceremonial vessels there is no report about the shrines from which they originated. Vessels of an identical type were used as by the Ibo people and the Kalabari people (Talbot 1927, fig. 29). There are examples from the Daka (Frobenius 1913, 268), Vere (Meek 1931a, 438), Barawa (Leith-Ross 1970, no. 98a), serving to store beer required at ritual ceremonies, the Ekoi (Talbot 1912, 289; Talbot 1926, fig. 39), Yakö (Forde 1964, tab. XIXb, XXIIIb, XXVI), Ibibio (Talbot 1915, 162), Edo (Leith-Ross 1970, no. 787), Yoruba — loc. Ishan (Leith-Ross 1970, no. 370) and also from the Igbira — loc. Lokoja. The water pot from Ishan is decorated with a necklace of bosses and two projecting animal figures.

To the same group the richly decorated vessels from Edo — Benin belong (Thomas 1910a, 98; Talbot 1926, II 55; cat. no. 92—94, 97—98) (fig. 148—151). The vessels decorated by figure motifs in high relief probably constituted part of the shrines consecrated to the god Olokun, and they were called "akh olokun" (see p. 53). Their decoration resembles the figure motifs of a terracotta "ikegobo" from Benin (Bradbury 1961, 135—136). Others (Leith-Ross 1970,

Fig. 124

Fig. 125

Fig. 126

Fig. 127

Fig. 128 — Cat. No. 79

no. 788; cat. no. 91, 95, 99), decorated by plastic ridges or knobs belong to the shrines of the gods Olokun or Ogbora. The pot with a decoration resembling the Benin cult pots is documented from the Ibo-Kwale — loc. Osisa (Fagg & Plass 1964, 139) (fig. 125). It is decorated with figural motifs in high relief — representing a family bringing offerings to the spirit — and it is dedicated to the cult of the yam deity, Ifijioku.

A variant of the same type is represented by two pots originating with the Yoruba — Abeokuta (cat. no. 78, 84) and constituting part of the shrine of Orisa Oko (fig. 152). According to a collector's report they are called "Yemoja pots" and are used at ceremonies to ensure the fertility of women.

The sixth type consists of hemispherical vessels with a flat bottom, sometimes standing on a short round leg (fig. 126). It is possible to illustrate them from two tribal areas — from the Aten (Berthoud 1965, 38, tab. IV-11), where the ceremonial beer-pots called "fai" originated, and from Jarawa (Leith-Ross 1970, no. 254). The latter is decorated with a circlet of bosses and it has a small pedestal base.

Another type, exemplified by specimens from the Yoruba — mostly from Abeokuta, is represented by bowls with a wide funnel-shaped rim (fig. 153). They are mostly painted in dark colours and are equipped with a lid with a high extension. Two of these bowls, part of the collection of the Náprstek Museum (cat. no. 81, 85), which have an extension in the form of four legs joined together at the top on the cover (stylized ceremonial cap?), are used for some un-specified cults. Frobenius (1923, 150) describes a cover with an identical extension from the Yoruba; according to him it was part of the shrine of the god Shango. From the Yoruba — Abeokuta, group Egbado (Herskovitz 1934, 131; Robbins 1966, 131 fig. 160; Boser & Jeanneret 1969, cat. no. 20; Thompson 1969, 120—182) come bowls with figural extensions (woman holding the dish in her hands)

or a variant with a non-figural extension (cat. no. 83), also with the attached dish (fig. 127, 154). They are called "awo ota eyinle" and are used to worship the river deity, Eyinle (also see p. 53).

The vessels of the eighth type consist of spherical pots with a broad mouth, rimless or with a short rim, sometimes standing on a short leg (fig. 128). They are exemplified by specimens from the Yakö (Forde 1964, tab. XVIb), where the spherical vessel of this type, decorated by joined horns, is used at ceremonies by the members of one of the younger age-sets. Pot with designs painted is reported from the Tangale (Leith-Ross 1970, no. 172). It is called "shallin" and used by the Chief Priest of the Sacred Grove. They are also used among the Yoruba — Abeokuta, Ibadan, Iseyin (cat. no. 69—70, 79—80; Leith-Ross 1970, no. 937), decorated in low relief below the rim (fig. 155—156). Their use is not clear; Frobenius (1923, 150, 151) states of two identical ones that they constitute part of some shrine. From Yoruba-Egbado (Thompson 1969, 157) it is reported that broad-mouthed vessels with the motifs in relief under the lip were used for the cult of the smallpox deity.

A variant of this type is represented by vessels with a wide funnel-shaped rim (fig. 129, 157—158). Individual vessels are richly decorated with sculptural designs. This type includes primarily pots called "koko osha", originating with the Yoruba — northern Yoruba, also Ibadan (Frobenius 1923, 151; Krieger 1969, cat. no. 161—162; Leith-Ross 1970, 963; cat. no. 73, 86). They are probably used to worship the god Shango — some of them are decorated with double-headed axes, the sign of the god. There are reports of two Yoruba cult pots with an unknown use (King 1962, 20; cat. no. 70). They both are decorated with figural motifs in high relief. Finally, from the Urhobo tribe (Anonym 1964, 1375), there is an example of a vessel of the identical type; the figure of a standing woman is joined to its front wall.

Fig. 129

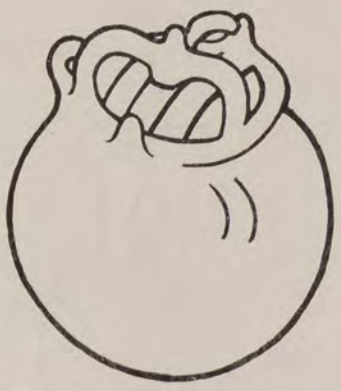

Fig. 130

Fig. 131

Fig. 132

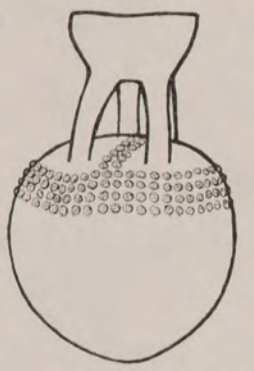

Fig. 132

Fig. 133 — Cat. No. 32

The vessel, described as a "juju pot", is exemplified by one from the Ibo — Nsukka area (Hartle 1967, 142) (fig. 130). It has a spherical body and a wide neck, divided crosswise inside, with handles running from the neck to the body below the neck. It also has an extension under the mouth in the form of crossed bows.

Another variant consists of spherical vessels with a wide mouth and a taller straight or funnel-shaped neck, sometimes with two or more handles (fig. 131). They are used to store water or beer required at ceremonies. They exist among the Hausa — loc. Katsina, Waram (Leith-Ross 1970, no. 10, 137, 686a) where they are used as gifts to the bride, and among the Barawa (Leith-Ross 1970, no. 95) and Teria (Leith-Ross, no. 890) — "...This type of pot is used by important men and hunters for cooking meat after a hunt. When such men die, their bodies are washed with water from the same pot, while it will be handed down to the eldest son". From the Yungur — environs of Dumne (Leith-Ross 1970, 489, 1074) a fancy pot carried at dances and another one decorated with bosses are reported; from the Igbira — loc. Lokoja a pot being a part of the furnishings of sacrificial places is documented.

A special type is represented by vessels originating with the Angas people (Meek 1931a, fig. 93; Gessain 1967, 16; Leith-Ross 1970, no. 146, 622, 793), called "tulsun" or "dalingsun" (fig. 132). It has a spherical body and a decoratively made neck. The neck of vessels is concave or bowl-shaped or is shaped in the form of dish on three legs, fitting to the body, etc. All vessels are decorated by knobs. According to reports, the vessels were used to contain beer kept for sacrificial purposes. The ceremonial beer jar with three channels leading to the single mouth resembles these Angas jars. It originated with the Rukuba (Leith-Ross 1970, no. 994) and is decorated with seven bosses.

Another type is represented by a jar with a spherical body, funnel-shaped neck and handle rising from the neck to the shoulder (fig. 133). It has bosses on the handle and round the base of the neck. Jar originated with the Jarawa — loc. Fobur (Leith-Ross 1970, no. 691).

Ritual bowls represent a further type of ceremonial or cult vessels (fig. 134). From the Ibo-Afikpo (Leith-Ross 1970, no. 572) a low bowl with horizontal handle and three lungs is reported. It serves presumably to contain the yellow "paint" used on these cult pots. Another bowl is documented from the Gbari (Leith-Ross 1970, no. 215) used to catch chicken blood at the sacrifice. Finally, from the Anaguta (Leith-Ross 1970, no. 260) a bowl in form of a small oval European basket is documented.

From the Birom — loc. Top (Leith-Ross 1970, no. 574a) a report of ceremonial beer jar representing the eleventh type comes (fig. 135). The globular vessel has a circular hole in lieu of mouth appearing below the round pitted "head" and two cones or nipples below the mouth. The jar is used on ceremonial occasions, such as the choosing of a new chief.

A double bowl with a wide deep groove between the upper and lower bowls is documented from the Mambila (Leith-Ross 1970, no. 978) (fig. 136). The body is decorated with bosses and embossed human figures. Also a double bowl-shaped jar decorated with two joined human figures belongs to this group. It comes from the Ibo — loc. Ishiagu or Inyi (cat. no. 135) (fig. 159). Similar jar originated with the Birom — loc. Miango (Leith-Ross 1970, no. 120). It has the appearance of two superimposed bowls, each having two small handles and the top bowl having a lid. The jar serves as a kind of "loving cup" between two friends.

Another type consists of a terra-cotta "ikegobo" or an Altar of Hand. In the British Museum fragments of the altar used probably by a smith at the Cult

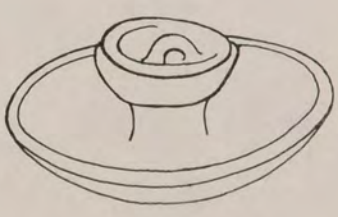

Fig. 134

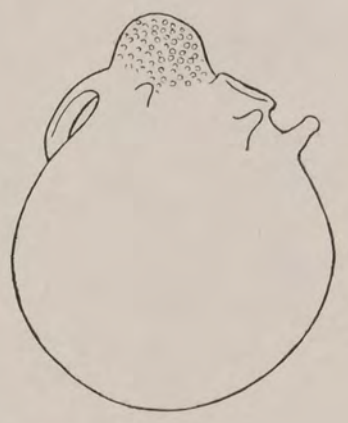

Fig. 135

Fig. 136

Fig. 137

Fig. 138

of the Hand are deposited (fig. 137). They are decorated with figural and tool motifs in a high relief. Altar originated with the Edo — Benin (Bradbury 1961, 135, 136 fig. 5).

Finally it is necessary to mention a number of vessels reported in the literature. It is not possible to classify them, as no drawings exist. Most of them constitute furnishing of shrines of gods or spirits.

Jukun — (Meek 1931b, 227) among some groups the cult of Akwa is symbolized by a circular piece of pottery about the size of the lid of cigarette tin. The female deity *asoki,* the cult of which is possessed by a few Jukun families (Meek 1931b, 284) is represented by a pot. There is a report from Ibi (Frobenius 1913, 557—558) that at the "girrika" ceremony the painted pot is used.

Bachama — (Meek 1931a, 41—42) in connection with the cult of Nzeanzo (i. e. god of corn) there is a sacred pot which is kept at Fare. The pot is used for making first-fruit offerings of beer to the god. It is also a royal talisman.

Bata speaking people — (Meek 1931a, 72, 90, 118, 120) among several groups — Bulai, Bolki, Zumu and Holma — the pots were used as symbols of different cults.

Chamba — (Meek 1931a, I 349) the lightning cult "mwa lebsa" is symbolized by a pot.

Kilba — (Meek 1931a, I 191) the cult of Ngau is represented by a pot containing three pebbles.

Margi — (Meek 1931a, I 191) the cult of a spirit or godling "iyal diri" is symbolized by a pot.

Bura — (Meek 1931a, I 146) each woman has a "habtu" in her hut — a sacred pot set within another pot. This receives the blood of the sacrifice.

Gabin — (Meek 1931a, II 371) a shrine of rain cult contains a number of pots, which symbolize this cult. One of them is regarded as a

special abode of the rain-spirit. This pot has a long neck.

Hona — (Meek 1931a, II 403—404) a pot with a long narrow neck is the symbol of the "Tee" cult which procure rain, childbirth and success in hunting. Also the "Kakara" cult is symbolized by a pot.

Longuda — (Meek 1931a, 351—352, 375—376, 402—403) among the Longuda, Hona and Gabin sacred pots as a charm against disease are used. Some of pots have human features; among the Longuda every personified disease has its own particular pottery emblem.

Yungur — (Meek 1931a, II 456—457) a number of pots represents symbols of the Wiza cult which is used for swearing of oaths. Pots are also symbol of the rain cult. The rainmaker has eight shrines in his compound. One of them contains sacred pot "gwopter" and four other shrines contain pottery symbols of dead priests of the cult and symbols representing the priestly family which cannot attain the office.

Handa — (Meek 1931a, II 483) a pot symbolizes the rain cult.

Ndoro — (Meek 1931a, II 591) the cult known as "jukwai" is also represented by a pot.

Edo — in the region of Badagri (Hambly 1931, 16), the so called "juju pots" during worship of the Idagbe deity are used. At Benin (Thomas 1910a, 98) pots were made which represent an *ebo* (juju), which are called "oviaxe" or "uluebo", and toy pots of the same shape which were offered to Osun or Obiame.

Igara — (Dennet 1910, 218—219) vessels filled with magical mixtures constitute part of shrines consecrated to the deity Akangi.

Yoruba — in many villages the deity Eshu (Dennet 1910, 94) is represented by a clay pot. The

Fig. 139

Fig. 139

Fig. 140

Fig. 141

Fig. 141

Fig. 142

Egbado group (Thompson 1969, 130—131) uses effigy jars for water called "otun eyinle". They are round with the neck transformed into a human head; they are used to worship the deity Eyinle. The manufacture of ritual vessels with faces on them is reported from the Ife area (Willet 1967, 78). Frobenius (1913, 296—298) reports that at the sacred places at Ife small pots, lamps and bowls were placed. As the pots were of small size, they were covered by a bigger one.

Ibo — (Talbot 1926, II 56—60) among many Ibo tribes clay vessels constitute part of the shrines consecrated to the highest deity (Obassi or Chineke) or to the Earth deity (usually called Ale or Ala), sometimes to other deities — sun, sky, light, sea, etc. This is true of shrines among the Abaja, Abam, Akensaw, Asia, Awhafia, Awtanzu, Edda, Ekhapia, Etche, Eziama, Ezza, Iji, Ika, Ikwerri, Ikwo, Isu Ochi, Ndokki, Ngbo, Ngwa, Nkalu, Okoba, Oratta and Oru.

Ijaw — (Talbot 1926, II 60) vessels constitute the part of shrines consecrated to the highest deity (called Obassi or Tamuno or Aiyiba) and also to the Earth deity (Ala).

Ibibio — (Talbot 1926, II 73—74) among individual groups of Ibibio people the deities were also represented by pottery placed in shrines — primarily the highest deity and the Earth deity were represented in this manner. A similar use of pottery may be illustrated among the Ibibio groups: Ekkett, Annang, Efik, Ibionnaw, Itam, Enyong, Ididepr, Kwa, Oron.

Partridge (1905, 186) states, referring to the region of Cross-River, that in the Ebega area earthen juju vessels ornamented with figures of men and animals appear; one basin had round its rim a series

of half-length human figures facing one another across the bowl. Clay vessels are considered the symbol of the highest deity among the Iyala, Mbembe-Oshopong, Ododop, Okelle, Abaw and Ekoi (Talbot 1926, II 71—72, 74). Among the Ekuti-Akunakuna clay vessels are considered the symbol of the Earth deity. It is reported from Yakö (Forde 1964, 68) that pottery constitutes part of shrines to the individual kinship groups.

SCULPTURES

The terracotta heads attributed to the old cultures of Nok and Ife belong to the best-known artistic works originating in what is now Nigerian territory. Their function is not exactly clear and is the object of investigation by many scholars (the original function is not referred here too; a secondary use of a number of these sculptural works was their location in shrines consecrated to various deities).

In the shadow of these works are reports relating to the existence of heads or whole pieces of sculptures now made and used by contemporary ethnic groups. Sculptured human heads are found on vessels from the Basa, Jen, Waja and other tribes living on the upper Benue banks. One of the subtype of Dakakari grave pottery (the "small pots" group) is decorated by a stylized human head. Finally the human faces, heads or whole figures are found on various ceremonial or burial vessels originating with the Yoruba, Edo, Urhobo, Ibo, Ibibio, Ekoi and Ebega. This is a widely used motif, and although it constitutes only part of a vessel, it sometimes emphasizes its function. We are concerned here, however, with independent sculptural representations of a whole figure or its parts.

There are reports from the region of the Benue banks, from the Waja (Fagg 1963, fig. 132), about figures, one of which — head, perhaps part of a whole figure — is in the British museum (fig. 138). It was probably used as a charm against sickness.

Fig. 143

Fig. 143a

Fig. 144

Fig. 145

Fig. 145a

Fagg states that the similar charms are made by the Longuda and others near by. There is a report (Meek 1931a, II 461—462 fig. 1—5) that the Yungur made pottery figurines representing ancestors and spirits of disease (fig. 139). They are used in magico-religious practices which are believed to cure illness. Different types of the figurines represent different diseases. As it was mentioned above also pots are used to the same purpose. Among the Yungur (Meek 1931a, II 442) as it was mentioned above, the figurines representing the chief's successors are made. They are used in a ceremony of the selection of chief. From the Tiv (Abraham 1940, 35, 86—87, fig. 7, 13, 24, 30; Anonym 1966, cat. no. 196) there are examples of clay heads which are supposed to represent the tribal ancestor Poor. They are probably called "atsuku" and the spirit of Poor may dwell in them (fig. 140). The Gambe branch of the Shitire sub-clan (also Tiv people) used clay sculptures which, as "women's akombo", protected women. A figure with child is also documented from Tiv (fig. 141). From the Jukun — environs of Wukari (Willet 1967, pl. 87) we have a report of the discovery of a terracotta head, apperently from a figure, but with no reference to its purpose. From the Jukun people there is also an example of a terracotta figure (Anonym 1971, no. 244) (fig. 142).

From the region of central Nigeria the sculpture of a sitting woman and a terracotta head have been preserved, certainly the work of Azume, a woman potter of the Goemai tribe (Fagg 1963, fig. 133; Sieber 1969, 200) (fig. 143). In this case too the purpose is not known. A piece of sculpture from the Chamba (Anonym 1971, cat. no. 257) people represents a bull with bird; unfortunately there is no report of its function.

Relatively more reports exist about the sculpture of the Edo, although they concern a somewhat coarser type of work. In the collection of the Náprstek museum there are two figures made of

white clay (cat. no. 108, 109) — one represents a woman, the other is of uncertain sex — which are products of a woman potter from Benin (fig. 160—161). They were sold on the market as sacrificial sculpture. The figure in the Museum Ethnol. in Berlin which comes from the Eire (or Aire) (fig. 161a), the Nupe sub-tribe, resembles them (Krieger 1969, cat. no. 184). Its function is not known. Finally, from Benin (cat. no. 110—112), there are three more pieces of sculpture — a woman holding a child, a woman carrying a pot on her head, and a horseman (fig. 162—164). They resemble the figures decorating the ceremonial pots of Olokun deity in their style and appearance. The function of these pieces of sculpture is not known. There are reports from Benin (Thomas 1910a, 98) about the making of heads of ancestors called "uhumilare", which are frequently made in bronze but are also made in pottery. This report corresponds to Fagg's note (1963, 32, 38) that Benin bronzesmiths also made heads of baked clay identical with bronze heads. They used the clay ones for their own cult of Iguegha, the founder of their guild.

The sculpture placed on altars used by the Ibo-Kwale should also be noted (Anonym 1962, cat. no. 226; Leuzinger 1962, 136 fig. 75; Fagg 1963, fig. 112; Robbins 1966, fig. 193; Zanolli 1969, 18 fig. 7; Leuzinger 1970, cat. no. M 18; Willet 1971, 93 fig. 71) (fig. 143a). Altars are consecrated to the yam deity, Ifijioku, and the sculptures on them represent the families of the owners of altars offering sacrifices to the deity (in some cases vessels with the same decoration are used — see above fig. 125) (fig. 144).

Finally there are three pieces of statuary from the Mambila tribe (Anonym 1971, cat. no. 258—260): a painted sacrificial figure, another painted figure and a female sitting figure (fig. 145). With the exception of the first sacrificial figure, their function is not known. Gebauer (1971, fig. 20) reports a

Fig. 146 — Cat. No. 24

Fig. 147 — Cat. No. 139

Fig. 148 — Cat. No. 98

Fig. 149 — Cat. No. 97

Fig. 150 — Cat. No. 92

guardian figure used in fertility or circumcision rites.

There is a report from the Yergum (Meek 1925, 27) about the family shrines where two earthenware figures, male and female, are kept. They represent fertility gods. There are no other reports about figures of baked clay at our disposal. In addition, mention may be made of the wide-spread practice of making sculpture of dried clay; these figures are found mainly among the Ibo and Edo. They are placed on the tombs, but also in niches in homes or at shrines. Thus they have two functions — in one case they are used as the tomb sculpture (especially of chiefs and important individuals), in the other they represent various deities. There are also reports from the Yoruba (Afolabi Ojo 1966, 252) about "sigidi" sculptures made of dried clay (fig. 145a).

POTTERY AND SOCIAL SITUATIONS

Many pottery products are used for more than one purpose. The individual articles are often used for several functions in different situations, so that identical pieces may be serving different functions in different situations.

Pottery products which have only one function will be dealt with first. In the majority of cases the shape or decoration indicates the purpose, often a very specialised one. Butter pots from the Hausa, filtering vessels, money-boxes, some incense burners, ink bottles, whorls, some musical instruments, lamps, pipes, bracelets, some toys, tiles, drain pipes, special roof finials, etc. belong to this group. Among the one-purpose vessels may also be classified ceremonial vessels decorations which refer to the deity to whom the vessel is consecrated. Owing to this specialised decoration the vessels cannot be used for the worship of other deities — see Yoruba pots offered to Shango, Oko, and Eyinle deities, Benin pots assigned to the cult of Olokun, Ibo pots offered to the Ife Ja-Okko deity, etc. To these may be added

multi-mouthed pots used only on ceremonial occasions (except Hausa pots), and special grave pottery from the Dakakari, Aten, Gbari, Jen, Piri as well as special Yoruba vessels used for divination.

In some cases not only the form of vessel but also its name indicate its single and special purpose. So, for example, among the Hausa the special vessels for feeding are called by the special term "kaskon kaji", a pan is called "kaskon sinasar", a pan used for frying meal named "masa" is termed "kaskon masa", etc., (see pp. 73, 84).

A number of pottery products of identical type may be multiple-purpose. In the case of a given type of vessels various factors determine the function of individual pieces, which will be dealt with in the following paragraphs; these are:
1. size, 2. decoration, 3. locality, 4. universality, 5. subjective conception, 6. foreign influences.
The factor of size: Various sizes of vessels, though of identical type, are used for different purposes which are sometimes considerably diverse. So, for example, the Hausa people use a storage pots for water, "randa", which come in two sizes. The larger ones are used as water-containers in public places, e. g., markets, mosques, etc.; the smaller vessels are used in households. In this case the actual function of the vessels (storage of water) does not differ, but the groups of users are different and therefore the secondary functions of the vessels differ — in the first case the vessels are used in public, in the second case in private. The perforated vessels are used among the Yoruba and Ibo for roasting and smoking meat. The smaller models of the same type have a completely different function — they are used as incense burners, or toys, or are part of a shrine.
The factor of decoration: While the undecorated or sparsely decorated products are used in everyday life, the richly decorated vessels are used chiefly on festive occasions, primarily weddings.

Fig. 151 — Cat. No. 95

Fig. 152 — Cat. No. 84

Fig. 153 — Cat. No. 85

Fig. 154 — Cat. No. 83

Fig. 155 — Cat. No. 70

Fig. 156 — Cat. No. 80

Among the Hausa — loc. Anka, Kano (Krieger 1961, I 365—366; Krieger 1969, cat. no. 208—209) and Hausa-Gbari — loc. Kaduna (cat. no. 24) vessels decorated with painting and sculpture, "randa", "tulu" and "tale", as well as richly decorated lamps are used at weddings. The identical lamp is found among the Jukun — loc. Ibi (Krieger 1969, cat. no. 220—221) but without an exact statement of its function; probably it is used on similar festive occasions. The richly decorated vessels are also used on other occasions, for example, at feasts — e. g., an Ibo bowl was used only for distributing meals to relatives at Catholic feast days (cat. no. 172).

The examples of pottery with rich decoration are not used for the original purpose among many tribes, but are used as decorative objects. Among the Kanuri (Lukas 1938—39, 183) vessels and water-flasks are hung on low walls in households for decoration. Among the Hausa — loc. Kano and Sokoto (Staudinger 1914, 178; cat. no. 12, 17) the painted jugs called "buta" (intended as water-jugs for ceremonial ablutions) are also used as decoration in the interiors of houses. Among the Afusare-Anaguta — loc. Naraguta (cat. no. 34) and Edo — Benin (cat. no. 100) they are used in the same manner. Among the Ibo (cat. no. 125, 136, 141, 169, 175, 148) the more decorated vessels are used not only as decorative objects but also as signs of the social position of their owner. The status of the important man is demonstrated among the Jarawa (Leith-Ross 1970, 78) by placing highly ornamented finial over the top of the roof. Among the Yoruba (Afolabi Ojo 1966, 250) the richly decorated vessels were made at first for elders, chiefs, rulers and deities, in whose service they were primarily used.

The factor of locality: In different localities of the territory over which a single type of vessel is distributed, the individual examples may have different purpose.

Among the Ibo — Ikwerri Ibọ area — the vessel called "kula-tulu" is used only for storage of water, while in other areas (environs of Enugu) it is also used for the storage of palm wine. Among the Hausa such an example is the pot called "kaskon gidauniya" — at Sokoto it was used for the storage of food, while the one at Anka was used as a pot-stand.

The factor of universality: Many vessels, owing to their simple unspecialised form and not very rich decoration, are used for many purposes.

For example, a number of the vessels used by housekeepers have multiple uses. Among the Dakakari soup bowls were also used as grave pottery; among the Hausa the identical type of tripod was used for making medicine, for storage of salt and spices, for cooking soup or frying eggs; among the Ibo, the spherical water-pots are also used for boiling water, for making medicine and sometimes for drumming (filled partly with water). Among the Yoruba — loc. Ilorin (E. H. D. 1938, 116) the bowls intended for cooking are also used as flower bowls. A number of common water and cooking pots are used in shrines all over southern Nigeria.

The multiple use of the vessel may already be expressed in its term — among the Hausa there are spherical jars called "kula-tulu" ("kula" = jar for storage of water; "tulu" = water pot) and they are used for carrying water and for storage of water in households. If vessels identical in type are used for multiple purposes they may be called by several terms. For example, among the Hausa — loc. Kano (cat. no. 6) a vessel is called "tukunya", when it is used for storage of kola nuts for eating; when it is used as an incense burner, it is called "kuttu".

The factor of subjective conception: There is a large group of pots whose functions in a particular situation are not the result either of the original function of the vessel or the influence of any of the factors mentioned above. The modification of func-

Fig. 157 — Cat. No. 86

Fig. 158 — Cat. No. 73

Fig. 159 — Cat. No. 135

Fig. 160 — Cat. No. 108

Fig. 161 — Cat. No. 109

Fig. 161a

tion is the result either of personal motives of the user or of specific historical (and often unique) traditions of the particular group of users. In cases of the subjective assigning of pottery function, the original purpose ceases to be important and the number of new applied functions apparently may be unlimited.

Pottery appears in situations where its use has some symbolical meaning. This report relating to weddings originated with the Hausa (Tremearne 1913, 83): if the bridegroom finds during wedding night that bride is not a virgin, he will break the big water-pot, and the sleeping-mat, and the drinking-bowl, and cut off some of the strings of the blind to shame her, and he will place a pot on a long pole, and set it up so as to give the news to the whole town.

From the Dakakari (Harris 1938, 131) the use of pottery at child-birth is reported. The knife used for cutting the umbilical cord is placed, together with the placenta and the blood, in a pot and buried on one side of the door of the hut. Similar custom is also reported from the Kurama (Meek 1931a, II 176). There are reports from the Yoruba-Ekiti (Leith-Ross 1970, no. 228) that vessels are used to bury the placenta in some damp place, especially under the "bath floor", after child birth. In this case the symbolical burial of these objects is involved.

Similarly there are cases where the pottery together with other sacred objects appears as a political symbol. Among the Vere and Daka people (Frobenius 1913, 245), for example, earthen vessels constitute part of ruler's regalia; also the Bachama (Meek 1931a, I 41) the sacred pot used for offerings to the god is kept as a royal talisman. Among the Yoruba (Dennet 1910, 14) pottery is used for an identical function. Among the Yakö (Forde 1964, 60) pottery is part of the furnishing of shrines; the obtaining and the making of a shrine is related to the independence of the group which worships

at the shrine. For example, the kinship group Unebu obtained pottery from the Ibo-Afikpo in the process of splitting off from another kinship group. It then made a shrine of its own and in this way it definitely sealed its division from the "maternal" group.

Finally, in many cases the pottery is used for purposes different from the original for peculiar reasons or motives of certain users. In the part dealing with vessels used during witchcraft the case of the Ibo was mentioned (Talbot 1932, 115), when the chief Peter John West India practised sorcery with a vessel which was used only after child-birth. Various bowls and dishes for cooking and eating are used by Ibo medicine-men and priests for the preparation and storage of medicines and magical mixtures. From the Ibo it is reported that in front of houses or at the entrance to individual households bowls filled with magic mixtures were put — according to local tradition these bowls defended the whole property; anyone who passed around such a bowl was powerless to injure the inhabitants. From the Katab (Meek 1931a, II 53) there is a report of the use of pots in a similar way. The pot with medicine is buried in the middle of a compound to protect it.

The factor of foreign influence: The modified function of pottery may also be the result of a foreign influence. In the concrete case of Nigerian pottery this is true of vessels intended for the tourist market. Although they preserve the traditional form, they are used as souvenirs. These vessels differ from the traditional products by their decoration for example. This may be illustrated by the vessel called "randa", originating with the Hausa — loc. Kano (cat. no. 23), originally intended for storage of water. The tourist version is decorated with a painting of a stylized building and the inscription "Kano". The walls of the vessel are thus decorated in a manner unusual for this type of pots. It is also

Fig. 162 — Cat. No. 110

Fig. 163 — Cat. No. 111

Fig. 164 — Cat. No. 112

a case of multi-mouthed vessels originating with the Hausa (Leith-Ross 1970, no. 680, 905). Among the non-Moslem people they are used for ceremonial beer drinking. Among the Moslem Hausa — under the influence of Islam — they are used as decorative storage vessels. Leith-Ross (1970, 29) reports from the Hausa "... a handsome handled and lidded pot, has traditional Hausa designs but under the name of "tukunya brodi" (bread pot) it is becoming a tourist attraction".

Pottery constitutes part of the living environment of its users and from that reason it appears not only in the real environment of people but also in metaphorical situations — in folklore, for example, in tales or in proverbs. One such sporadically reported case is represented by the tale, originating with the Hausa (Tremearne 1913, 96—97), concerning the jilted lovers who used the large water-pot as a hiding-place. Also the Jukun myth (Meek 1931b, 189—190) about the creating of men and things by the god Ama describes and symbolically compares this act to the potter's work "... so Ama sits before Chido creating men and things, just as a wife sits making pots while her husband looks on seated in his chair. She fashions the human body bone by bone just as a potter builds up her pot strip by strip". Another tale comes from the Ibo (Thomas 1913—14, VI 91—93) dealing with a story of five brothers. In the story a pot of medicine plays an important role — it acts as an oracle and as a good counsellor. There are also several proverbs from the Ibo — Awka and Onitsha regions (Thomas 1913—14, III, 23, 31, 32, 34) in which the pottery is used to express the sense of the proverb.

CULTURAL AREAS

Pottery represents only one of a number of sets of objects which make up the whole of the material culture of a particular ethnic group. What conclusions is it possible to draw on the basis of the study of the occurence and typology of the pottery? Besides a determination of individual pottery types and a typological classification of ceramics there is a possibility to determine or to indicate particular cultural or tribal areas in which a certain type of pottery was made and distributed. The ethnic groups may be differentiated or determined by the study of a distinct character of their pottery or of a distinct use of pottery types or of the non-existence of the same types of pottery. On the other hand the study of the similarities in the character of ceramics, of the use of the pottery etc., enables to indicate certain geographical or cultural areas. The existence and use of a particular pottery type may be an outer manifestation of a certain cultural unity of the area or it manifests a — even limited — cultural influence. On the other hand, many pottery types are spread throughout the whole Nigeria, e. g., some water pots, jugs etc. On the basis of the study of pottery types it is possible to discern three types of areas: 1. tribal areas; 2. geographical areas; 3. cultural areas.

1. *Tribal areas:* Tribal area is a region which represents a certain cultural unity. This region is inhabited by people, who are held for members of one tribe.

It is possible to determine a number of distinct tribal styles — the style of the Kwale Ibo represented by altars for the Ifijioku god, Abaw Ibo style with vessels in the shape of human figures, Okrika Ibo (or Ibibio) style with ancestral decorated by human

faces, Ilorin Yoruba style with a special sort of painted pottery, Egbado Yoruba style with the effigy ceremonial bowls, Dera style represented by flask-shaped and painted vessels, Dakakari style with decorated grave pottery, Ibo — loc. Inyi and Ishiagu — pottery with a special "carved" appearance, and the Edo style — loc. Benin — represented by ceremonial vessels decorated by figures.

In some cases it is possible to divide one tribal area into several smaller ones on the basis of the study of the existence or non-existence of a particular type of pottery, i. e. the Kona Jukun and Wase Jukun may be differentiated from the Wukari Jukun because the Wukari Jukun (Meek 1931a, 24; Meek 1931b, 435) neither make nor use the tripods. Similarly, Fitzgerald (1944, 57) divides the Dakakari area into two regions — the northern and southern, on the basis of the occurence of pottery. Among the Gbari there is also possible to differentiate groups of the Genge and Yamma, on the basis of the burial terracottas occurence. Gbari Yamma (Shuaibu Na'Ibi, 23) do not have terracottas similar to the pottery of the Gbari Genge.

It is necessary to note that the form differences of pottery from the same locality may be caused by various potters of different periods in which they were made. So, e. g., Talbot (1927, 100—101) reports from the Ibo — loc. Ogu, nine small pots, called Ife Ja-Okko, of different shape. According to the explanation of natives, each chief, succeeded to the headship of the house, made a new Ife Ja-Okko; apparently the vessels originated successively.

2. *Geographical areas:* As a geographical area a region inhabited by people of several neighbouring tribes is designated. Their cultural unity may be caused by different factors, e. g. the same pottery centre, the mutual pottery trade, the isolation of the area, the reasons of tradition: the political dependence on the ancient states, a particular language and ethnic unity etc.

The area of Central Nigeria — the people living between the Hausa in the north and the Yoruba, Edo, Nupe and Ibo in the south — represents such a geographical region. Among many tribes of this area the pottery is decorated with bosses — among the Angas, Aten, Anaguta, Jarawa, Rukuba, Barawa, Chip, Jaba and Teria. The bigger pots with a prolonged wide neck, oval body and often with cuspidated handles are used there. Among the Dakakari, Gbari Genge and Jaba there also exist figurines stand-

ing on hemispherical or spherical bases. Willet (1967, 115—117) notes that probably this region is related to the tradition of the Nok culture, the finds of which are roughly located in the same area — i. e., the Dakakari and Gbari Genge sculptures standing on the globular bases resemble a fragment of the Nok sculpture (Willet 1967, 187, pl. XII). It is a question whether the cultural similarity is not caused by the same tradition of a former culture. It is necessary to note that the population of this area differs linguistically and ethnically from the people of the southern Yoruba-Edo-Ibo block and also from the people of the northern Hausa block.

Another geographical region is represented by the tribes living in the Benue basin. This region has many similarities with a preceding area of the Central Nigeria, for example among some tribes (the Mambila, Tangale and Tula) the pots are decorated with bosses, while among the Yergum, Sura, Chip and Kofyar (belonging to preceding area) the amphora-shaped vessels are used. In the Benue basin there is a number of tribes which use the amphora-shaped vessels — the Bachama, Jen, Margi, Jera, Longuda, Tula and Tangale. There exist vessels decorated by human heads — the Longuda, Jen, Piri. Among the Waja, Goemai, Yungur, Tiv, Jukun, Chamba, Mambila etc., different pottery figures are used. In the whole area there exists widespread trade in pottery, for example the Ngamo, Vere, Gongla, some Chamba, Igbira, Owe, Dibo, Kamuku, Pongo, Reshe, Lopawa, Shangawa, Piri and Kurama tribes were supplied by pottery from the Piti and Dera tribes (Meek 1925, I 163; Meek 1931a, 25, 324).

Further area is inhabited by the Yoruba-speaking peoples. The former political dependence of individual groups, and the same language probably made the mutual exchange of culture goods possible; also the migrations of groups of inhabitants and the colonization from certain centres causes the cultural exchange mentioned above. Among different Yoruba groups it is possible to find the use of the identical bowls for cooking, a widespread use of the Ilorin pottery etc. The mutual connections existing in this area may be documented by archeological finds. Willet (1959, 99; 1960, 76—77) reports that the pottery found at Old Oyo "is clearly ancestral to the present-day Ilorin pottery". According to the native tradition, the women-potters from Old Oyo came to Ilorin with a stop at Shao village (Anonym 1956b, 148). The

pottery identical with the Old Oyo type was also found in the Esie locality, it is possible, however, that this pottery was imported there. In Modakeke, the section of Ife which was settled by inhabitants of Oyo after the collapse of Old Oyo, the pottery identical with Old Oyo was also found. On the other hand, a number of these connections exists only since the 19th century; till the 19th century certain differences between Ife and Old Oyo pottery can be found. In Ife in the 19th century strata these differences disappear.

Existence of a certain type of a town type of architecture — a flat-roofed house — delimitates another area inhabited by the Hausa and Bolewa people. The drain pipes were used there.

Further great geographical area includes all people of the southern Nigeria — the Yoruba, Edo, Ibo, Urhobo, Ijaw and Ekoi. There are many cultural similarities caused probably by the same ethnic and linguistic origin. Throughout the whole area the pottery decorated with human, animal or vegetable motives (in high relief or in form of round sculptures applied to the body of the vessel) is made. A type of black pottery can be found here, too. The pottery is placed in the shrines of gods, who have different names in different regions. It seems that the present-day pottery follows an ancient tradition. For example, the pot excavated at the Igbo Ukwu locality (Shaw 1965, 182—183), decorated with figures of snakes, a chameleon (?), a ram's head, etc. resembles the decorative motives used on the pot from the shrine of Sangama Ba god, i. e. Ibo people (Talbot 1932, 79) and the decorative motives of the present-day Ibo pottery (King 1962, 22). During the excavations at Benin pottery sherds identical with the sherds found in Ife (Connah 1963, 468) were found — it probably proves certain connections there. The crude terracotta found near Ife (Willet 1967, 67 fig. 9) resembles the present-day terracottas used by Edo — loc. Benin, Eire group of the Nupe and the "shigidi" figures of the Yoruba people.

3. *Culture areas:* A culture area is a region which is exposed to a certain cultural influence.

The Ibo-speaking people use earthenware drums resembling the water pots. The similar drums are also used by neighbouring Ibibio, Ijaw and the Yoruba groups living in enclaves among the Ibo population and northwards to Makurdi. The use and existence

of these drums enables to delimitate the area of Ibo cultural influence.

The Kwale Ibo living on the west bank of the Niger make terracotta altars the composition of which resembles the Edo — loc. Benin earthen shrines. It shows a certain cultural influence of the Edo.

Among the Hausa the festive pots are decorated by the figures of birds and vegetable motives; the pottery is also richly painted. The same decorative motives are also found among the Jukun and the northern Ibo — loc. Ishiagu. It is possible, therefore, to presuppose the Hausa cultural influence.

Another cultural area which covers the greater part of the northern Nigeria and southwards extends to the northern Yoruba represents a region influenced by the Islam. It is possible to document this influence by the use of ink bottles; their occurence is connected with the use of the arabic writing. Small jugs, used for ceremonial ablution before the prayer, exist there. The spread of the Islamic influence can be followed in the decorations used. In the islamized regions the vessels decorated by human figures do not exist at all. A greater part of the so called "pagan" tribes uses the motives of human figures (more or less stylized) on the pottery. Among the Moslem people the multi-mouthed vessels change their function — from the ceremonial function to the decorative one.

Further cultural area also covers the northern Nigeria and southwards extends to the northern Yoruba and the tribes of the Benue basin. The great funeral pots are used there i. e., among the Hausa, Gbari, Edo, northern Yoruba, Tengelin, Manga, Kamuku, Vere and others. This type of funerals probably is connected with the identical funeral type widespreading in the whole Sudan area (Monod 1955, 34; Schweger-Hefel 1965, 60—64). Funerals in pots exist also in Niger, Tchad and Haut Volta republic, etc.

Finally, it is necessary to state the influence of regions located in the neighbourhood of Nigeria. It is possible to indicate some connections between particular areas in Nigeria and the areas in other West African countries.

The first case is represented by the local (and probably historical) connections. So, the amphora-shaped vessels used by the people of the Benue basin and the Bauchi Plateau resemble the vases (the archeological finds) which are attributed to the

Sao culture (Pales 1937, fig. 23, 25, 27—28; Griaule & Lebeuf 1951, fig. 186, 204) — i. e. the forefathers of the present-day Kotoko people. These amphora-shaped vessels are reported only from the areas neighbouring with former areas of the Sao culture.

The ceremonial figures originating with the Nupe — group Eire, and the Edo — loc. Benin present some similarities with ceremonial figures used by the Ewe (Krieger 1969, cat. no. 62—73) and by the north Togo people (Krieger 1969, cat. no. 60—61).

The motif of a high superstructure, consisting of the four legs, commonly decorated with bosses, joined together at the top, is used by the Yoruba on the covers of the ceremonial vessels or bowls. It is possible to find the similar motif of the superstructure among the Tem (or Kotokoli) living in Togo (Krieger 1969, cat. no. 89—94) on the roof finials and among the Gun — Dahomey rep. (Savary 1970, 51, photo no. 11, 14; Griaule 1947, fig. 79) on the ceremonial vessels and bowls.

The second case is represented by ethnic and language affinity of groups. It is possible to find many similarities of the Ekoi pottery with a pottery of the neighbouring tribes in Cameroun — also the Ekoi (Mansfeld 1908, 43 fig. 33, 108 fig. 87). Painted pottery from the northern Nigeria — originating with the Hausa and Kanuri (Hambly 1935, 426; Korabiewicz 1966, fig. 125) — has similar features with pottery made by the potters in Niger and Tchad. It is caused by the existence of the Hausa and Kanuri people there.

The trade connections influencing the pottery production represent the third case. It is necessary to state mutual influences of the Nigerian tribes and also the European influence shown in the imitations of the European ironware and enamelware. At the coastal regions the mutual connections are documented deep in the past — for example according to a report from 1646 (Ryder 1969, 97—98) among other goods the Dutch were sending to Benin a sort of coarse brown earthenware was found. From the Ibo — loc. Inyi (Leith-Ross 1970, no. 711) there is a report about the coloured coolers showing definite Hausa influence. Among the Edo (Leith-Ross, no. 302, 308) the vessels having an almost bronze-like appearance were made. The vessels imitating the iron cooking pots are reported from the Edo — loc. Isokwi (Leith-Ross 1970, no. 305), Ibo (cat. no. 126, 151) and Urhobo-Itsekiri (cat. no. 115).

As it was mentioned above, the pottery represents only a part of the material culture. It gives therefore a possibility to determine or indicate the mutual connections of groups in a narrow area of human activities, i. e. on the field of the products made from the baked clay. That is why the determinated cultural, geographical and tribal areas have to be verified by the studies in other areas of the material culture — in the field of wood-carvings, metal objects, textiles, etc.

CATALOGUE OF THE COLLECTION OF NIGERIAN POTTERY

HAUSA

1. Jug, Kano, no. A 3.121, "kula".

Baked clay, red-brown surface, light brown break; body almost spherical on short foot, with neck conically widening to the edge; the handle joins the rim to the curved body.
Ht. = 35 cm; diam. (neck rim) = 9 cm.
Used for the storage and cooling of drinking water.

2. Ink bottle, Kano, no. A 3.124, "gidan tadawa", (fig. 90)

Baked clay, with polished black surface and red-brown break; spherical body with the flat bottom, the short neck has a thickened collar-shaped rim with four small holes. Two cylindrical pots for ink of different colours are joined to the body. Surface of the body decorated by simple incised geometrical pattern.
Ht. = 10.3 cm; max. w. = 15 cm.

3. Spindle with earthen whorl, Kano, no. A 3.820, (fig. 92)

Spindle made from light-brown wooden skewer. The whorl, called "mazari", of baked clay, disk-shaped. The lower part painted white, the upper part decorated by painted circles (red, white and blue).
L. (spindle) = 25 cm; diam. (whorl) = 2.8 cm.

4. Spindle with earthen whorl, Kano, no. A 6.411, (fig. 92)

Spindle made from light-brown wooden skewer. The whorl, called "mazari", of baked clay, spindle-shaped, the red-brown surface decorated by blue geometrical painting.
L. (spindle) = 18 cm; ht. (whorl) = 4.6 cm; diam. (whorl) = 2 cm.

5. Small jug, Kano, no. A 4.471, "buta".

Baked clay, with light red-brown surface and red-brown break; egg-shaped body on short foot, upper part decorated by ring in low relief, with conically upward-widening neck. The massive handle runs from the rim to the centre of the convexity of the body.
Ht. = 20 cm; diam. (neck rim) = 8 cm.
Used to hold water for the Moslem ceremonial ablution before prayer.

6. Vessel with cover, Kano, no. A 4.844 a, b, "tukunya" or "kuttu".

Baked clay, with slipped surface and ochre-pink break; spherical body on short round foot, decorated in the centre of the convexity by rings and small red-brown painted bows in low relief. In the centre of the hemispherical cover is a knob-shaped handle.
Ht. = 14 cm; diam. (neck) = 13 cm.
May be used: 1) for storage of kola nuts ("tukunya");
2) as incense burner ("kuttu").

7. Pot with lid, Kano, no. A 4.867 a, b, "randa".

Baked clay, red-brown surface with small pieces of pyrite; the body with curved base and neck widening to the rim. The upper part of body is decorated with impressed square pattern and painted lines (red-brown and white). In the centre of the hemispherical cover is a knob-shaped handle.
Ht. = 20 cm; diam. (neck) = 18 cm.
Used for the storage of drinking water.

8. Jug, Kano, no. A 5.325, "kula", (fig. 15)

Baked clay, with surface and break red-brown; the spherical body standing on short foot, neck widening upwards; the handle runs from the rim to the upper part of body.
Ht. = 36.6 cm; diam. (neck) = 10 cm.
Used to hold and cool drinking water.

9. Small jug, Kano, no. A 5.326, "buta".

Baked clay, with the surface and break red-brown; spherical body on short foot with the neck widening upwards; the handle runs from the rim to the upper part of body.
Ht. = 21 cm; diam. (neck) = 9.5 cm.

Used to hold water for the Moslem ceremonial ablution before prayer.

10. Jug, Kano, no. A 5.327, "kula".

Baked clay, with the surface and break red-brown; the spherical body, standing on short foot, is decorated in the upper part by two rings in low relief; the spout is cylindrical-shaped, the neck is widening in funnel shape; the handle runs from the centre of the neck to the upper part of jug.
Ht. = 40 cm; diam. (neck) = 11 cm.
Used to hold and cool drinking water.

11. Pot, Katsina, no. A 4.880, "tulu", (fig. 6)

Baked clay with red-brown surface; the pot is spherical, the low cylindrical-shaped neck has a widened rim; the pot is decorated by a belt of cuts.
Ht. = 30 cm; diam. (neck) = 8.5 cm.
Used for carrying and storage of water.

12. Small jug, Sokoto, no. A 4.864, "buta" or "shantali", (fig. 15)

Baked clay with ochre break; the spherical body on a round foot is decorated by painting (engobes) — red-brown lines on the dirty-yellow background; the tall neck is funnel-shaped, the handle runs from the rim to the upper part of body.
Ht. = 24 cm; diam. (neck) = 8.5 cm.
Formerly used for holding water for the Moslem ceremonial ablution before prayer, but its contemporary use is primarily decorative.

13. Small vessel with cover, Sokoto, no. A 4.872, "tukunya", (fig. 110)

Baked clay with the creamy break; the spherical body with a low neck is decorated by paint in belts — the central belt is divided into triangle. Probably aniline colours (purple, yellow, green, white) were used for painting. The flat cover has a thorn-shaped handle in the centre.
Ht. = 7 cm; diam. (neck) = 6 cm.
Used as a toy.

14. Small vessel with cover, Sokoto, no. A 4.873, "tukunya".

Baked clay with creamy break; the spherical body with short neck is painted in belts — the central belt consists of crossed lines. Probably aniline colours (purple, yellow, green, white) were used.

for painting. The flat cover has a thorn-shaped handle in the centre.
Ht = 7.8 cm; diam. (neck) = 6.2 cm.
Used as a toy.

15. Stand, Sokoto, no. A 4.874.

Dried clay, round body on three small legs, probably painted with aniline colours (white, green, yellow and purple).
Ht. = 4 cm; diam. = 6.5 cm.
Used as a toy.

16. Vessel, Sokoto, no. A 4.884, "kaskon gidauniya", (fig. 82)

Baked clay; the spherical body stands on a taller foot, the surface is probably decorated with aniline colours — a belt of geometrical patterns (green, yellow, red and black) is painted on the white surface in the upper part of vessel.
Ht. = 20 cm; diam. (neck rim) = 24.8 cm.
It is used to store food or as a calabash stand.

17. Small jug, Sokoto, no. A 9.117, "buta" or "shantali".

Baked clay with a light break; spherical body on round foot with tall funnel-shaped neck; the handle runs from the rim on the neck to the upper part of the body. The surface is painted with engobes — red-brown lines on dirty-yellow background.
Ht. = 23.5 cm; diam. (neck) = 5 cm.
Formerly used to hold water for the Moslem ceremonial ablution before prayer, but now its purpose is primarily decorative.

18. Small vessel, Sokoto, no. A 9.104, "tukunya".

Baked clay; the surface of vessel is painted with engobes — brown geometrical pattern on white-yellow background.
Ht. = 6.6 cm; diam. (neck) = 5 cm.
Used as a toy.

19. Small vessel, Zaria, no. A 4.843, "tukunya" or "kuttu", (fig. 25)

Baked clay with slipped ochre surface; the egg-shaped body stands on a short funnel-shaped leg; the two handles on the upper part of body are situated opposite each other.
Ht. = 13.8 cm; diam. (neck) = 8.5 cm.
May be used 1) for storage of food ("tukunya");
2) as an incense burner ("kuttu").

20. Money box, Zaria, no. A 4.846, "banki" or "asusu", (fig. 80)

Baked clay with red-brown surface; egg-shaped body on a round foot with slot at the top. There is also a massive handle on the top of box. Ht. = 14 cm.

21. Jug, Zaria, no. A 6.224, "kula".

Baked clay with the polished light brown surface; egg-shaped body on a short foot; the handle is at the top of body; the cylindrical spout and low neck are placed in the upper third of body. The lower two-thirds are decorated with stylized painted lizards and ostriches (black and white); the upper third of the jug is decorated with painted black belts on the white surface. There is a clay stopper in the neck.
Ht. = 32.5 cm.
Used to hold and cool drinking water.

22. Small jug, Funtua, no. A 4.863, "buta", (fig. 15)

Baked clay with red-brown surface; the body is spherical with a flat base and a funnel-shaped neck, the handle runs from the rim of neck to the upper part of body. Jug is decorated in the centre of convexity by incised pattern of lines and bows.
Ht. = 21 cm; diam. (neck) = 9 cm.
Used to hold water for the Moslem ceremonial ablution before prayer.

23. Vessel, Kano (bought at Kaduna), no. A 4.837, "randa".

Baked clay with the red-brown surface; egg-shaped body with wide open neck. At the top of the convexity the vessel is decorated by three rings in low relief; the upper part of the body is decorated by incised and impressed wavy lines, by a belt of cuts and painted triangles (black and purple). The neck and the belt above the rings are slipped with clay with pieces of pyrite. The lower part of vessel is decorated with black paintings of stylized buildings and the inscription "KANO".
Ht. = 37 cm; diam. (neck) = 22 cm.
Designated as a souvenir for tourists; formerly used as water container.

HAUSA — GBARI

24. Vessel with cover, Kaduna, no. A 6.227 a, b, "randa" (fig. 146).

Baked clay with light brown surface; spherical body on a round foot with neck widening upwards. In the centre of the convexity are three rings in high relief — the upper ring has figures of birds. The high cover is decorated with figures of birds. The upper part of the vessel and the cover are decorated with a painted geometrical and vegetable pattern (yellow, white, black and green); the birds' figures are painted in the same way. The painting is probably done in aniline colours.
Ht. = 53 cm; diam. (neck rim) = 26.5 cm.
Used as a water container for drinking water, primarily at festive occasions such as weddings.

25. Vessel with cover, Kaduna, no. A 4.841 a, b, "tukunya" or "tale".

Baked clay with the red-brown break; spherical body with a rim turned outwards; the upper part of the vessel is decorated with painted lines (red and brown). The lid is hemispherical in shape.
Ht. = 14.5 cm; diam. (neck) = 15 cm.
Used for cooking and storing soup.

26. Vessel, Kaduna, no. A 4.878, "randa".

Baked clay with red-brown surface; egg-shaped body with a funnel-shaped neck. The upper third of vessel is decorated with rings in low relief, incised lines and cuts.
Ht. = 37.5 cm; diam. (neck) = 29 cm.
Used as a water-container.

KANURI

27. Ewer with lid, Maiduguri, no. A 4.842 a—c, "sental".

Baked clay with the red-brown surface; spherical body with tall, funnel-shaped widening neck; the upper part of the body is decorated with an incised geometrical pattern. The hemispherical lid has a knob-like handle in the centre.
Ht. = 21 cm; diam. (neck) = 8.5 cm.
Used by water-sellers or in households to hold water or milk.

28. Vessel, Maiduguri, no. A 4.862, "soaram" or "nje beri".

Baked clay. The surface and the break are red-brown. Egg-shaped body with tall, funnel-shaped rim. The body is decorated by a coarse incised pattern of lines and wavy lines.
Ht. = 24 cm; diam. (outer rim) = 19 cm.
Used as a container to hold water or other liquids or crops.

29. Incense burner with lid, Maiduguri, no. A 6.223 a, b, "kagajiram" or "ngajia", (fig. 87)

Baked clay; the hemispherical body stands on three arched legs running up the base. It is decorated with a geometrical pattern of lines (brown, light brown), the inside of the incense burner is graphited. The round lid has three circular openings and a small flat handle. The handle and the edge of the lid, like the rim of the incense burner, are painted blue.
Ht. = 17 cm; diam. = 11 cm.

30. Incense burner, no. A 9.109, "kagajiram" or "ngajia".

Baked clay, the polished surface and the break are red-brown; the bowl-shaped body stands on a taller conical hollow leg; the handle runs to the leg from the upper part of the body. The incense burner is decorated with painted yellow and black belts.
Ht. = 11.5 cm; diam. (neck) = 12.3 cm.

JARAWA

31. Jug, Jarawan Dutse group (bought in Jos), no. A 4.467, "kula-tulu" (in hausa).

Baked clay with red-brown, partly blackened surface; spherical body with a tall, widening, funnel-shaped neck, the massive handle runs from the middle of the neck to the upper part of the body. The handle and the belt under the neck are decorated with belts of small bosses; above the middle of the convexity there is a decoration of painted lines.
Ht. = 33 cm; diam. (neck) = 12.5 cm.
Used for holding water on ceremonial occasions.

32. Jug, Jarawan Dutse group (bought in Jos), no. A 4.835, "kula-tulu" (in hausa), (fig. 133)

Baked clay with red-brown, partly blackened surface; spherical body with funnel-shaped neck which is partly closed from above by a flat with small bosses. The handle, decorated with a jagged pattern in relief, runs from the middle of the neck to the upper part of the body. The upper part of the jug is decorated by belts of small bosses and by an incised pattern.
Ht. = 38.5 cm; diam. (neck) = 13 cm.
Used for holding water on ceremonial occasions.

33. Vessel — tripod, Jarawan Dutse group (bought in Jos), no. A 4.838, "tukunyar-miya" (in hausa), (fig. 39)

Baked clay with red-brown, partly blackened surface; the hemispherical body stands on three tall legs; two small handles run from opposite points on the turned-out rim.
Ht. = 26 cm; diam. = 20.5 cm.
The tripod is used for cooking soup or for frying eggs or meat.

AFUSARE — ANAGUTA

34. Small jug, Naraguta, no. A 3.946, "buta" (in hausa).

Baked clay with a slipped, light-red surface; the cylindrical body with a flat bottom ends in a narrow neck, widening in its upper part. The handle, decorated by intertwined strips, runs from the rim to the upper part of the body. The body of the small jug is decorated by a wavy-line pattern in low relief.
Ht. = 15 cm; diam. (neck) = 6 cm.
Formerly used to hold water for the Moslem ceremonial ablution before prayer, now its purpose is primarily decorative.

35. Vessel, Naraguta, no. A 5.320, "tukunya" (in hausa).

Baked clay with a red-brown, partly blackened surface and red-brown break; irregularly spherical body with a short neck, two small handles are placed on opposite sides of the upper third of the body. The vessel is decorated in a scratched pattern.
Ht. = 31.5 cm; diam. (neck) = 22.5 cm.
Used for carrying water or storing rice.

BAUCHI PLATEAU (GERAWA, FULANI ?)

36. Vessel, Bauchi, no. A 4.858, "tukunya" (in hausa), (fig. 34)

Baked clay with red-brown surface; oval ball-shaped body with taller narrowed neck and turned-out rim. Two cuspidated handles are placed on opposite sides of the upper part of the body. The neck is decorated with scratched lines.
Ht. = 40 cm; diam. (neck) = 28 cm.
Used for cooking.

37. Vessel, Bauchi, no. A 4.876, "randa" (in hausa).

Baked clay with red-brown break; oval convex body with taller, funnel-shaped widened neck. The upper third of body is decorated by a ring in relief with a pair of joined handles, knobs and a belt of an incised pattern of arcs.
Ht. = 50 cm; diam. (neck) = 28 cm.
Used as a water-container.

JUKUN

38. Vessel (bought at Enugu), no. A 4.856.

Baked clay with red-brown break; spherical body with a taller funnel-shaped, widened neck. The surface of the vessel is decorated by an impressed, scale-shaped pattern.
Ht. = 59 cm; diam. (neck) = 29 cm.
Used as a water-container.

TIV

39. Pot, Utor group — loc. Gboko, no. A 4.887, (fig. 14)

Baked clay, the inside surface and the upper half of the convexity are red-brown, the lower half of the convexity and the decoration are painted brown; spherical body with a tall, funnel-shaped neck. At the top of the convexity is a ring in relief; above it there is a belt of the scratched pattern and two handles placed on opposite sides. The lower part of the body is decorated with the impression of a fabric.
Ht. = 32 cm; diam. (neck) = 18 cm.
Used to hold water.

40. Pot, Utor group — loc. Gboko, no. A 4.853, (fig. 5)

Baked clay with red-brown slipped surface; spherical body with funnel-shaped widened neck; the lower part of the body is decorated with impressions of textiles and dark-brown paint.
Ht. = 29 cm; diam. (neck) = 21.5 cm.
Used to hold water or other liquids (e. g. palm wine).

41. Pipe (bought at Jalingo), no. A 9.118, (fig. 93).

Bowl of baked clay, blackened, polished surface; shaped in the form of a pilot sitting in an airplane. In the front part of the bowl is a horse's head forming the lid. The bowl is fastened to a wooden stem.
Ht. = 10 cm; w. = 13 cm.
Probably produced as a souvenir for tourists.

NUPE

42. Bowl, Bida, no. A 6.221, (fig. 53)

Baked clay with dark-brown surface and red-brown break; bowl has a curved base; the upper conical part is shaped in the form of the wide belt decorated by an incised geometrical pattern.

Ht. = 12 cm; diam. (bowl rim) = 22 cm.
Used to store food.

43. Vessel, Bida, no. A 6.225, (fig. 11)

Baked clay with red-brown surface; egg-shaped body on short foot with a widening, funnel-shaped neck. The upper part of the vessel is decorated by four rings in higher relief; between the rings there are belts of circles and notches. The neck is decorated by an incised wavy-line.
Used to hold some liquids or as a pottery stand.

44. Small bowl, Badeggi, no. A 4.470, (fig. 59a)

Baked clay, inner surface and bottom is red-brown, the outer surface is painted brown; the break is red-brown. The hemispherical body stands a low round foot with an outwards turned rim. The outside walls are decorated by a ribbed pattern.
Ht. = 11.5 cm; diam. = 23.7 cm.
Used to store food.

45. Small bowl, Badeggi, no. A 4.476.

Baked clay, the surface is rye coloured, the break is red-brown; from the hemispherical base a short neck decorated with canaliculation runs. The part below the neck is decorated with two scratched wavy-lines.
Ht. = 9.5 cm; diam. = 16.5 cm.
Used to store food.

46. Vessel, Jebba, no. A 4.823.

Baked clay with red-brown break; the hemispherical body with a straight turned-in rim is decorated by a wavy line pattern in red-brown and white.
Ht. = 15 cm; diam. (rim) = 18 cm.
Used for holding water.

47. Vessel, Jebba, no. A 4.833, (fig. 1)

Baked clay with red-brown break; egg-shaped body has a flat base and a straight out rim. It is decorated with a thin scratched transverse belt and wavy lines which are accentuated with brown and white paint; the inside surface is painted with a white wavy line.
Ht. = 36 cm; diam. (neck) = 17 cm.
Used for holding water.

48. Vessel, no. A 4.836.

Baked clay with ochre-grey surface and red-brown break; the spherical body has a wide open bowl-shaped neck. The whole surface is decorated by a belt with incised pattern. There is a scratched broken line on the inside surface of the neck.
Ht. = 39 cm; diam. (neck) = 19 cm.
Used for holding drinking water.

YORUBA

49. Vessel with cover, Ilorin, no. A 3.947 a, b, "kolobo ororo".

Baked clay with polished black surface and grey break; hemispherical body with a flattened base; the convexity has an accentuated edge and a ring in relief. The short neck is collar-shaped. The round cover has a conical handle in the centre.
Ht. = 11 cm; diam. (neck) = 8.4 cm.
Used for storage of oil mixtures.

50. Vessel, Ilorin, no. A 4.464, "ikoko omi".

Baked clay with polished dark-brown surface, the spherical body has a low funnel-shaped widened neck. The convexity is decorated with a dull belt with a simple pattern of arcs.
Ht. = 19.2 cm; diam. (neck) = 14 cm.
Used for carrying water by children or for storage of some liquids (palm wine).

51. Bowl, Ilorin, no. A 4.468, "agbádá" (dialect of Ijebu Ode).

Baked clay with a black graphited surface and black break; hemispherical body with a turned-in rim, at two opposite points of which two small handles are placed. Inside it is decorated with the painting of a polished flower with a great perianth.
Ht. = 15 cm; diam. = 38 cm.
Used for frying food (cassawa, beans, etc.).

52. Bowl, Ilorin, no. A 4.468, "ágbádá".

Baked clay with a black graphited surface; the hemispherical body has a thickened rim. Inside it is decorated with a painted polished design — geometrical pattern of circle, arcs and wavy lines.
Ht. = 16.5 cm; diam. = 43.5 cm.
Used for frying food (cassawa, beans, etc.).

53. Platter, Ilorin, no. A 4.477, "kolobo".

Baked clay with a black graphited surface; hemispherical body

with a turned-out rim. Inside it is decorated with a polished painted star pattern.
Used for serving sauces or single portions of food.

54. Platter, Ilorin, no. A 4.478, "kolobo".

Baked clay with a black graphited surface; hemispherical body with turned-out rim. Inside it is decorated by a polished painted pattern of circles and lines.
Ht. = 5 cm; diam. = 19 cm.
Used for serving sauces or single portions of food.

55. Bowl, Ilorin, no. A 4.479, "ágbádá".

Baked clay with black graphited surface; hemispherical body with a turned-out rim, on opposite sides of which two small handles are placed. Inside it is decorated by a polished painted pattern of circles and lines; the other surface is decorated by a simple scratched pattern.
Ht. = 6.5 cm; diam. = 27 cm.
Used for frying food (cassawa, beans, etc.).

56. Jug, Ilorin, no. A 5.324, "kula", (fig. 19)

Baked clay. The yellow-white surface is painted red-brown; spherical body on a short foot, handle on top of body; the spout and neck with widened rim are placed at two opposite points in the upper third of body. Around the middle of the convexity is a ring in relief; the upper part of the body is decorated with a painted vegetable pattern, the lower part is decorated with painted transverse lines.
Used for holding and cooling drinking water.

57. Vessel, Ilorin, no. A 5.335, (fig. 7)

Baked clay with a rye-coloured surface; the upper half of the body and the neck are painted brown. The spherical body has a tall funnel-shaped widened neck. The neck and the body below it are decorated by ribbed pattern; on the convexity there is an incised geometrical pattern.
Ht. = 43 cm; diam. (neck) = 24.5 cm.
Used for cooking.

58. Small pot, Lagos, no. A 3.948, (fig. 32)

Baked clay with a dark-brown surface and red-brown break; the spherical body has a curved base, around the middle of the con-

vexity a rounded edge runs; the narrow neck is collar-shaped.
Ht. = 9 cm; diam. (neck) = 8.2 cm.
Used for storing and boiling mixtures.

59. Pot, Ado Ekiti, no. A 4.840, "ikoko omi".

Baked clay with a red-brown partly blackened surface; spherical body with a short neck and a turned-out rim. The upper half of the convexity is decorated by an incised pattern of lines, brown paint and an impressed fabric design.
Ht. = 19 cm; diam. (neck) = 15.4 cm.
Used for carrying water.

60. Pot, Ado Ekiti, no. A 4.850, "ikoko omi".

Baked clay with a dark-brown surface; spherical body with a short neck and a turned-out rim. In the upper half of the convexity the surface is decorated by a simple incised pattern in belts, and the lower half is decorated by impressions of fabric.
Ht. = 31 cm; diam. (neck) = 16.5 cm.
Used for carrying and holding water.

61. Bowl, Ado Ekiti, no. A 6.216, "ágbádá", (fig. 51)

Baked clay with dark-brown surface and red-brown break; hemispherical body has a rough bottom, below the rim it is decorated by incised lines.
Ht. = 21 cm; diam. = 64 cm.
Used for frying food (cassawa, beans, etc.).

62. Bowl, Ado Ekiti, no. A 6.217, "ágbádá".

Baked clay with dark-brown surface and red-brown break; the hemispherical body has a rough bottom, below the rim it is decorated with incised lines.
Ht. = 19 cm; diam. = 64 cm.
Used for frying meals (cassawa, beans, etc.).

63. Lamp, Ijebu Ode, no. A 4.831, "atupa epupu", (fig. 75)

Baked clay with an ochre-rye-coloured surface; the hemispherical bowl-shaped body stands on a short round foot, has a turned-in rim and one spout. The rim is decorated by a red-brown line and the inside bottom by an arc.
Ht. = 5 cm; diam. = 11.7 cm.

64. Lamp, Ijebu Ode, no. A 4.832, "atupa epupu".

Baked clay with a rye-coloured surface; the hemispherical bowl-

shaped body stands on a short foot and has five spouts on the rim. The rim is decorated by a red-brown line and the inside bottom by arcs.
Ht. = 7 cm; diam. = 16.3 cm.

65. Perforated vessel with lid, Ijebu Ode, no. A 4.869, "isasunegbaji" (Ijebu Ode dialect) or "ikoko" (in Yoruba), (fig. 89)

Baked clay with the red-brown rye-coloured surface; spherical body with round openings, low slightly widened neck. The lid has a conical handle in its centre.
Ht. = 12.5 cm; diam. (neck) = 9.7 cm.
Probably used as incense burner.

66. Bowl, Ijebu Ode, no. A 4.877, "ágbádá".

Baked clay, the surface and the break are red-brown; the hemispherical body has a turned-in rim from which two handles placed on opposite sides run.
Ht. = 14.5 cm; diam. = 44.5 cm.
Used for frying food (cassawa, beans, etc.).

67. Vessel with lid, Ibadan, no. A 5.334 a, b, "ikoko omi".

Baked clay; red-brown surface with pieces of pyrite; the oval body with curved base has a short funnel-shaped neck. It is decorated by polished belts. The slightly saddlebacked lid has a handle in the centre.
Ht. = 23.5 cm; diam. (neck) = 13.8 cm.
Used for holding water or other liquids.

68. Vessel, Ibadan, no. A 5.339, "ikoko omi".

Baked clay with brownish surface; egg-shaped with a flat bottom and a low turned-out neck. The upper half of the convexity is decorated by an incised geometrical pattern in belts and by polishing.
Ht. = 31 cm; diam. (neck) = 15.5 cm.
Used for holding water and for cooking.

69. Ceremonial vessel, Ibadan, no. A 5.340.

Baked clay, with a rye-greyish-brown surface; body with convex sides, flat base and narrowed rim. The lower part of the convexity has a ribbed decoration, in the upper part there is a pattern of arcs and circles in low relief.
Ht. = 24.6 cm; diam. (rim) = 23.5 cm.
Used for offerings at a shrine.

70. Ceremonial vessel, Ibadan, no. A 6.214, (fig. 155).

Baked clay, the surface is painted blue; the break is grey-brown; the convex body stands on a taller ridged leg; below the neck there is a ring in relief. The vessel's body is decorated with several figures in high relief, which are framed in six squares. These are — an individual with back to the spectator and head slightly turned, two fish- or ear-like objects and three serpents.
Ht. = 28 cm; diam. (rim) = 25.5 cm.
Used for worship and placed in the shrine.

71. Small bowl with cover, Ibadan, no. A 6.220, "ishasun".

Baked clay with black graphited surface; hemispherical body with turned-out rim; the round cover has a conical handle in the centre. The bowl and the cover are decorated on the outer and inner surfaces by a pattern of polished, intertwined lines.
Ht. = 7 cm; diam. = 16 cm.
Used to store food; in the Ijebu Ode region the same bowl is used for cooking a special soup.

72. Bowl, Ibadan, no. A 6.222, "kolobo".

Baked clay with a black graphited surface; the hemispherical body with a low rim is decorated by polished decoration; on the outer surface a pattern of intertwined lines, inside a vegetable pattern.
Ht. = 9 cm; diam. = 21 cm.
Used for the storage of meal.

73. Ceremonial vessel, Ibadan, no. A 6.226 "koko osha", (fig. 158).

Baked clay. The upper half of the body is covered with dark-brown engobes, the surface of the lower part is red-brown, the break is also red-brown. Convex vessel with a funnel-shaped widened neck; in the lower third of the body there is a ring in relief, from which the walls narrow to the base. The upper part of the convexity is decorated by figural motifs in high relief.
Ht. = 30 cm; diam. (rim) = 29.5 cm.
Used for worship of the god Shango.

74. Ceremonial vessel, Ogbomosho, no. A 4.848.

Baked clay with a rye-coloured surface and red-brown break; the prolongated and convex body with a flat base ends in a short

neck, decorated by incised lines. The body is decorated with a fabric impression.
Ht. = 20 cm; diam. (neck) = 10.3 cm.
From the shrine of the Sohun of Ogbomosho.

75. Ceremonial vessel, Ogbomosho, no. A 4.849, (fig. 117)

Baked clay; the surface and the break are red-brown; the prolonged and convex body with a flat base ends in a short neck, decorated with incised lines. The body is decorated with fabric impressions.
Ht. = 23.5 cm; diam. (neck) = 10.8 cm.
From the shrine of the Sohun of Ogbomosho.

76. Jug, Abeokuta, no. A 3.940, "age".

Baked clay; the surface and break are red-brown; the spherical body with a flat base has an accentuated ring in relief at the top of the convexity. The neck is narrow with a funnel-shaped, widened rim; the handle runs from the rim to the upper part of the convexity.
Ht. = 15.9 cm; diam. (neck rim) = 5.5 cm.
Used to hold water for the Moslem ceremonial ablutions before prayer.

77. Small bowl with cover, Abeokuta, no. A 3.949, "amo Ifa", (fig. 105)

Baked clay with black graphited surface and grey break; hemispherical body with curved base and turned-out rim. Inside the bowl is divided by ribs into four sections (three of them are triangular, one is circular). The hemispherical cover is decorated by arcs and rings in relief.
Ht. (bowl) = 8 cm; diam. (bowl) = 19.8 cm; ht. (cover) = 7.3 cm.
Used at the Ifa oracle to store the palm nuts used in divination.

78. Ceremonial pot, Abeokuta, no. A 4.463.

Baked clay; red-brown surface with elements of pyrite; spherical body with a funnel-shaped neck. On the convexity there are stylized breasts, and at two opposite points there are arcs and projections in relief. The lower part of the pot is decorated by polished lines.
Ht. = 17 cm; diam. (neck rim) = 5.8 cm.
The so-called "Yemoja pot" used in fertility rites. When a woman wishes to become pregnant she puts this pot, filled with water,

in the shrine of Orisha Oko. She must drink water from this pot every morning. When a child is born, the mother must name it in honour of the deity — Orisabunmi, Orisaseyi, Orisadere, etc. (according to the collector).

79. Ceremonial vessel, Abeokuta, no. A 5.332, (fig. 128)
Baked clay with red-brown, partly blackened surface; spherical body with a low turned-out neck; in the middle of the convexity there is a ring in relief. The upper third of body is decorated with stylized figural motifs in low relief.
Ht. = 27.2 cm; diam. (neck) = 17 cm.
Placed in a shrine and used for worship.

80. Ceremonial vessel, Abeokuta, no. A 5.333 (fig. 156).
Baked clay, with a rye-coloured red-brown surface; spherical body with a short, turned-out neck; in the middle of the convexity there is a ring in relief. The upper third of body is decorated with stylized figural motifs in low relief.
Ht. = 25 cm; diam. (neck) = 15 cm.
Placed in a shrine and used for worship.

81. Vessel with cover, Abeokuta, no. A 6.213 a, b.
Baked clay with a grey-black polished surface and red-brown break; the spherical body stands on a short foot, and widens like a funnel to the rim. The upper part of the body is decorated with a belt of engraved cuts. The cover has a pit in its centre, from the rim of which a superstructure consisting of four legs runs, decorated with bosses, joined together at the top (shaped like ceremonial headgear ?). The cover of the surface is decorated by belts of incised lines; the inside of the cover is decorated with engraved cuts in concentric circles.
Ht. = 28 cm; diam. = 29 cm.
Used for worship and placed in a shrine.

82. Vessel, Abeokuta, no. A 6.215.
Baked clay, surface and break are red-brown; the elongated body has a curved base and a slightly ribbed rim. The surface is artifically roughened.
Ht. = 40 cm; diam. (rim) = 36 cm.
Used for cooking.

83. Bowl with cover, Abeokuta, no. A 6.266 a, b, "awo ota eyinle" (fig. 154).

Baked clay with black graphited and polished surface; the ball-shaped body with a flat base widens like a funnel to the rim. The super-structure (the shape of ceremonial headgear ?), consisting of four legs joined together with bosses and a small bowl (for river stones) is attached to the cover. On the leg under the small bowl there is a somewhat stylized representation of a figure. The body and the cover are decorated by columns of cuts.
Ht. (total) = 34.5 cm; ht. (cove) = 26 cm; diam. (bowl) = 27 cm.
Used to worship the deity Eyinle.

84. Ceremonial vessel with cover, Abeokuta, no. A 9.107, (fig. 152).

Baked clay; the surface is covered by brown clay with pieces of pyrite; the break is red-brown. The spherical body with a flat base has a funnel-shaped neck. The upper part of the body is decorated with a higher relief representing two hands touching breasts. To the hemispherical cover is attached a super-structure (in shape of ceremonial headgear ?) consisting of four legs joined together at the top.
Ht. (total) = 26.1 cm; ht. (cover) = 9.2 cm.
The so-called "Yemoja pot" is used in fertility rites — see cat. no. 78.

85. Ceremonial vessel with cover, Abeokuta, no. A 9.108, (fig. 153).

Baked clay; the polished surface is painted with brown clay; from the middle of the convexity to the neck the body with a curved base is decorated by incised dots and cuts. The cover has a pit in its centre in which there is a tetragonal projection. From the rim of the pit a super-structure consisting of four legs with projections joined together (in shape of ceremonial head-gear ?) rises. The surface of the cover is decorated by incised dots and cuts, the underside of the cover with a trapezial pattern of cuts (potter's mark ?).
Ht. = 28.3 cm (total); ht. (cover) = 16.4 cm; diam. = 23.8 cm.
Used for worship and placed in a shrine.

86. Ceremonial vessel, no. A 6.274, "koko osha", (fig. 157).

Baked clay with the surface and the break of brownish colour; the bell-shaped body stands on a round foot, widens like a tall funnel to the rim. The vessel's body is decorated by incised lines

and motifs in relief — double-headed axes between two pairs of raised arms.
Ht. = 32.5 cm; diam. (ric) = 30.8 cm.
Used to worship the god Shango and placed in a shrine.

87. Vessel, Abeokuta, no. A 4.487, (fig. 26)
Baked clay. The surface and the break are red-brown; hemispherical body with a rim; below the rim there is a ring in relief. The outer surface is decorated with cuts composing flowers, the inner sides are decorated by polished scribbles.
Ht. = 22.8 cm; diam. = 27.8 cm.
Used for cooking.

88. Smal bowl, no. A 9.105.
Baked clay; the outer walls are painted by brown, the rim and inner walls are dark-brown. The hemispherical body (outside and inside) is decorated with a polished pattern, below the rim there are two belts of wavy lines in low relief.
Ht. = 4.2 cm; diam. = 11 cm.

89. Copy of jug with a lid, no. A 6.268.
In the museum catalogue this number was described as a copy of a jug made of dried clay (see also W. & B. Forman 1956, no. 92—93). It seems, however, to be only a copy of an Afro-Portuguese (?) ivory jug which is in the collection of the Basel Museum (von Luschan 1919, I 483, abb. X 830a, b; III tab. 177/6). For that reason this item has been omitted in text and in the drawings.

EDO

90. Vessel, Benin, no. A 3.939, "axe".
Baked clay with the rye-coloured surface and red-brown break; spherical body with a narrow, short neck and a turned-out rim. The upper part of the body is decorated with an engraved relief pattern of belts of lines and wavy lines; the lower part is decorated with a fabric impression.
Ht. = 19.5 cm; diam. (neck rim) = 11.8 cm.
Used to hold water.

91. Vessel, Benin, no. A 3.950.
Baked clay with a rye-coloured surface and red-brown break; pear-shaped body with a curved base, neck widening like a funnel and turned-out rim. In the upper half of the convexity are four relief projections — fruit ? — and from them engraved lines run

upward. Between the individual projections four small fillet-like incised handles are attached to the walls.
Ht. = 18.5 cm; diam. (neck rim) = 12 cm.
Used for worship and placed in a shrine.

92. Ceremonial vessel, Benin, no. A 4.806, "akh olokun" (fig. 150).

Baked clay, with rye-coloured surface and red-brown break; spherical body with a short neck and turned-out rim. On the convexity there are figures in high relief: a woman carrying a pot on her head, a vertical line of fruits or shells, a man with hands on his abdomen, a handle, a native doctor's horn, a vertical line of fruits or shells, a woman carrying a pot on her head (each figure on the opposite side from its counterpart), a handle, a man with conical headgear and hands on his abdomen, a vertical line of fruits or shells, a woman carrying a child, the handle (turned from left to right). Between the individual figures strips and fillet-like handles are alternately placed.
Ht. = 17 cm; diam. (neck rim) = 11.7 cm.
Used to worship the god Olokun and placed in his shrine.

93. Ceremonial vessel, Benin, no. A 4.807, "akh olokun".

Baked clay, with rye-coloured surface and red-brown break; the spherical body has a short neck and a turned-out rim. The convexity is decorated by figural motifs and high relief — a serpent, the handle, a woman carrying a child, a serpent, the broken handle, a woman carrying a pot on her head, a serpent, the handle, a woman carrying a pot on her head, a serpent, the handle, a drummer (turned from left to right). Below the individual figures scratched protuberances are placed.
Ht. = 16 cm; diam. (rim) = 13.2 cm.
Used to worship the god Olokun and placed in his shrine.

94. Ceremonial vessel, Benin, no. A 4.809, "akh olokun".

Baked clay, with a rye-coloured surface and red-brown break; spherical body with a short neck and a turned-out rim. Figure motifs in high relief have been placed on the convexity: a serpent, a woman with a pot on her head, the symbol of the female genitals, a woman carrying a pot on her head, the symbol of the female genitals, a woman holding something in her hands, a serpent, a female statue (partly damaged), a native doctor's horn, a broken

piece, a serpent, a drummer, two fish, a woman carrying a child. The serpents' heads are inside the pot.
Ht. = 20 cm; diam. (rim) = 16.5 cm.
Used for the worship of the god Olokun and placed in his shrine.

95. Small vessel, Benin, no. A 4.871, (fig. 151).

Baked clay, with rye-coloured surface and red-brown break; spherical body with a short cylindrical neck. The upper part of the convexity is decorated by small combs and projections (fruits) in relief and by incised lines.
Ht. = 12.5 cm; diam. (rim) = 8.5 cm.
Used for worship and placed in a shrine.

96. Jug, Benin, no. A 6.236.

Baked clay, with polished surface in brown and red-brown break; spherical body with a long neck and a widened rim. Two handles are attached on opposite sides of the convexity. In the upper third of the body is a relief ring; the surface is decorated by belts, arcs and notched belts in low relief.
Ht. = 31 cm.
Used to hold water.

97. Ceremonial vessel, Benin, no. A 6.265, "akh olokun" (fig. 149).

Baked clay, with brown surface; spherical body has a short neck, a turned-out rim and two handles placed side by side. The surface is decorated by incised lines, cuts and figures in high relief: a serpent, a woman carrying a pot on her head, a native doctor's horn, man holding something in his hands and below him a scratched protuberance, the handle, a man holding something in his hands, the handle, a drummer and below him a symbol of the female genitals, a serpent (on the opposite side from the corresponding figure), a drummer, a fish, a woman carrying a child and below her a scratched protuberance, a small statue standing in an arc, a woman with a pot on her head.
Ht. = 18.5 cm; diam. (neck rim) = 16.5 cm.
Used to worship the god Olokun and placed in his shrine.

98. Ceremonial vessel, Benin, no. A 9.111, "akh olokun" (fig. 148).

Baked clay, with brown surface and greyish break; the spherical body has a slightly turned-in low rim. The upper part of the vessel

is decorated by figures in high relief: a man standing in an arc and holding a serpent in each hand, a fish, two quadrupeds and below them the symbol of the female genitals, a drummer, a woman carrying a child and standing on two arcs (on the opposite side from the man with serpent), a woman carrying a pot on her head, a serpent, a woman with a pot on her head, a serpent, a drummer standing in an arc, an animal — crocodile (?).
Ht. = 17.7 cm; diam. (rim) = 14.4 cm; ht. (figures) = cca 9 cm.
Used to worship the god Olokun and placed in his shrine.

99. Small ceremonial vessel, Benin, no. A 9.106.

Baked clay, with brown surface (remains of colour found also on inside walls) and red-brown break. The vessel is decorated by motifs in high relief — four notched strips and between them projections (in the shape of fruits).
Ht. = 8 cm; diam. (neck) = 6.5 cm.
Used for worship and placed in a shrine.

100. Bowl with cover, Benin, no. A 9.112 a, b.

Baked clay, with dark-brown painted surface and red-brown break; the convex body stands on a short round foot, with neck widening like a funnel and two handles placed on opposite sides. The body is decorated by five belts of incised dots, the belts being separated by relief rings; the lower part of body is decorated by perpendicular lines of dots. The neck is decorated on the inner side by incised lines and a line of dots. The cover has a pit in its centre, from which the handle rises.
Ht. = 18.2 cm (total); diam. = 26.9 cm.
Used for cooking and storing sauces.

101. Bowl with cover, Uduhaha, no. A 4.824 a, b, (fig. 56)

Baked clay, with black graphited surface; the hemispherical body widening like a funnel to the rim, is decorated on the inside bottom with a polished pattern of a cross and on the rim by a wavy line. The hemispherical cover has a pit in its centre from which the handle rises; the surface is decorated in herring bone pattern.
Ht. = 10.5 cm; diam. (rim) = 25.2 cm.
Used to store food.

102. Bowl with cover, Uduhaha, no. A 4.825 a, b.

Baked clay, with black surface and grey-black break; the spher-

ical flattened body, widening like a funnel to the rim, is decorated with incised (relief) arcs. The plate-like cover has a pit in its centre from which the handle rises. On the inner side the cover is decorated by polished lines.
Ht. (bowl) = 17 cm; diam. = 27.5 cm.
Used for cooking or storing food.

103. Vessel, Use, no. A 4.879.

Baked clay; the surface and the break are of brownish colour; the spherical body has a low neck with a turned-out rim. The whole surface is decorated by jagged cuts.
Ht. = 47.5 cm; diam. (neck rim) = 18 cm.
Used to hold water.

104. Small vessel — tripod, no. A 4.815.

Baked clay, with rye-coloured surface and red-brown break; the hemispherical body has a turned-out rim and stands on three short legs. Below the rim the body is decorated by canaliculation.
Ht. = 12 cm; diam. (rim) = 15 cm.
Used for cooking or storing some mixtures.

105. Vessel, no. A 4.816.

Baked clay with black surface; the body with curved base has an accented edge on the top of the convexity and the narrowed upper part. The rim widens like a funnel.
Ht. = 11 cm; diam. (rim) = 8 cm.
Used for cooking or storing some mixtures.

106. Small bowl with lid, no. A 4.870 a, b.

Baked clay; the lid and rim are painted brown, the remaining surface is rye-coloured. The hemispherical body has a turned-in rim which is decorated with ribbed pattern. The hemispherical lid has a pit in its centre in which the knob-shaped handle is located.
Ht. = 6.5 cm; diam. = 9.4 cm.

107. Vessel, no. A 4.822.

Baked clay, with red-brown, partly blackened surface and red-brown break; below the narrowed turned-out rim the spherical body is decorated with a ribbed pattern.
Ht. = 19 cm; diam. (rim) = 27 cm.
Used to cook food.

108. Figure, Benin, no. A 4.646, (fig. 160).

Baked white clay, representing a sitting woman with a helmet-shaped headdress. The features of the face and the other details of the figure are roughly delineated by deep cuts.
Ht. = 14 cm.
The figure was bought at the market as a sacrificial object.

109. Figure, Benin, no. A 4.647, (fig. 161).

Baked white clay, representing an asexual sitting individual. The headdress and the features of the face are roughly delineated by cuts.
Ht. = 11 cm.
Bought at the market as a sacrificial object.

110. Figure, Benin, no. A 9.114, (fig. 162).

Baked clay; the break and part of the surface are red-brown. Roughly made figure represents a woman carrying a child on her back and holding a vessel on her head. The body of the figure is dark-brown, the surface is decorated by cuts.
Ht. = 19 cm.

111. Figure, Benin, no. A 9.115, (fig. 163).

Baked clay, the break red-brown and the surface dark-brown, partly blackened. Roughly made figure represents a woman carrying a child in her arms. The features are roughly delineated by cuts.
Ht. = 16.3 cm.

112. Figure, Benin, no. A 9.116, (fig. 164).

Baked clay, with red-brown, partly blackened surface and red-brown break; it represents a horseman. The features of both statues (a horseman, a horse) are only roughly delineated.
Ht. = 18.7 cm; l. = 16 cm.

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113. Pot, Agenebode, no. A 4.852.

Baked clay, with red-brown, partly blackened surface; spherical body with a short neck and a turned-out rim. On the top of the convexity is a ring with bosses; the upper part of the convexity is transversely etched, the lower part is decorated by impressed fabric.
Ht. = 31 cm; diam. (neck rim) = 16.5 cm. Used to hold water.

114. Pot, Warri, no. A 6.219.

Baked clay, with red-brown, partly blackened surface and red-brown break; spherical body with a short neck and a turned-out rim. The upper part of the rough surface is decorated by incised wavy lines.
Ht. = 35.5 cm.
Used for holding water.

115. Vessel — tripod, Sapele, no. A 5.323, (fig. 42)

Baked clay, with varicoloured surface (ochre, pink and rye-like); the hemispherical body with a turned-out rim stands on three legs. There are two rings in relief on the convexity. The vessel is made to look like iron-ware.
Ht. = 26.5 cm; diam. = 21.9 cm.
Used for cooking.

116. Plate, Kokori/Sapele, no. A 4.812, "ewo" (?).

Baked clay, the surface is red-brown (inside) and rye-coloured (outside). Plate has flat bottom with oblique sides widening upwards and a turned-out rim. The inner bottom is decorated with a polished star-like pattern, the rim is decorated with oblique cuts.
Ht. = 5 cm; diam. = 18.5 cm.
Used to serve single portions of food.

117. Plate, Kokori/Sapele, no. A 4.813, "ewo" (?), (fig. 64)

Baked clay, with ochre-red surface; it has a flat bottom with the oblique sides widening upwards. The rim pressed into a wavy line, is turned outwards. The bottom of the inside is decorated with a pattern in the shape of a cross.
Ht. = 5 cm; diam. = 20.5 cm.
Used to serve single portions of food.

118. Small bowl, Kokori/Sapele, no. A 4.814.

Baked clay, with rye-coloured surface and red-brown, partly blackened break; the bowl has a curved base and ornamentally structured sides, the rim is collar-shaped. The bowl is decorated by incised wavy lines on the walls, an etched line on the rim and a polished pattern of convergent rays on the bottom.
Ht. = 7.5 cm; diam. = 19.5 cm.
Used to store food.

119. Plate, Kokori/Sapele, no. A 4.859, "ewo" (?), (fig. 55)

Baked clay, with ochre, partly blackened surface; the bowl has a curved base with vertical sides, the rim is turned-out and decorated by a wavy line in relief. The inside bottom is decorated with a polished pattern of convergent rays.
Ht. = 12.5 cm; diam. = 34 cm.
Used for serving portions of food.

120. Plate, Kokori/Sapele, no. A 4.865, "ewo" (?).

Baked clay, with rye-coloured surface and ochre-pink break; the bowl has a curved base and oblique sides widening upwards; the jagged rim is decorated by etching.
Ht. = 7.5 cm; diam. = 31.5 cm.
Used for serving portions of food.

IBO

121. Pot, Nsukka, no. A 4.808, "udu".

Baked clay, with rye-coloured surface and red-brown break; the spherical body has a short cylindrical neck and a turned-out rim. The surface is roughened by etching.
Ht. = 18 cm; diam. (neck) = 6.3 cm.
Used for carrying and storing water; in some regions (e. g. in the Udi-area) it is used for storing palm wine.

122. Pot, Nrobu/Nsukka, no. A 5.336, "udu" or "udumgbavu".

Baked clay, with rye-coloured ochre surface; spherical body with a short neck widening like a funnel and a turned-out rim. The surface is artificially roughened.
Ht. = 41 cm; diam. (neck rim) = 16.8 cm.
Used for carrying and storing water.

123. Jug, Nrobu/Aguleri, no. A 4.839, "udu" or "udumiri".

Baked clay; the surface is painted brown; the spherical body has a taller ridged funnel-shaped neck. The ribbon-like handle is placed in the upper half of the convexity. It is decorated with an etched pattern.
Ht. = 28 cm; diam. (neck rim) = 10.8 cm.
Used for storing liquids (mainly water, palm wine, etc.) and for carrying liquids (e. g. on trips).

124. Jug, Ekegbe/Nsukka, no. A 4.857, "udu" or "udumiri".

Baked clay, with rye-coloured and ochre surface; the convexity

of the spherical body curves to the edge above the base. The neck is funnel-shaped and decorated by a ring in relief; in its lower half two handles are placed on opposite sides. The body is decorated with an impressed scale-like pattern.
Ht. = 50 cm.
Used for storing and carrying water.

125. Jug, Enugu, no. A 4.834, "kula".

Baked clay, with red-brown surface; the spherical body stands on a short round foot, and has a cylindrical ornamentally structured neck and two vertical handles placed on opposite sides. It is decorated with lines and ovals in relief and with a polished plant pattern.
Ht. = 39 cm; diam. (neck) = 6 cm.
Used for storing and cooling liquids (palm wine or water).

126. Jug with lid, Enugu, no. A 4.845 a, b, "obo" or "obauruo" or "ketl", (fig. 20)

Baked clay, with red-brown surface; elongated body standing on a low foot with the neck drawn out into a spout. The handle runs from the neck bellow the rim to the lower third of the convexity. It is decorated with a polished plant pattern, imitating the paint of enamelware. The oval lid has a knob-like handle in its centre.
Ht. = 27.5 cm; diam. (neck) = 15.8 cm.
Used for pouring liquids (mainly palm wine; also water) into smaller vessels.

127. Vessel — tripod with cover, Enugu, no. A 4.861 a, b, "iteuruo".

Baked clay, with dark-brown surface; the hemispherical body stands on three legs, a slightly turned-out rim, two small handles on opposite sides of the upper third of the convexity. Vessel made to imitate iron-ware, which is too expensive.
Ht. = 19.5 cm; diam. = 21.7 cm.
Used for cooking (preparation of palm oil, or cooking meals).

128. Pot, Enugu, no. A 6.229, "udu".

Baked clay, with the surface painted dark-brown and red-brown break. The spherical body has a funnel-shaped neck; the neck and the part of the body below it are polished. The entire surface is decorated by a relief of jagged stripes.
Ht. = 56 cm. Used for holding water.

129. Jug, Inyi (bought at Maku), no. A 5.319, "kula".

Baked clay, with red-brown surface, the surface of the upper half of the convexity is painted white and the relief rings are black. The spherical body has a taller cylindrical neck and a widened rim; the handle is at the upper part of the convexity. The middle of the convexity and the part below the neck are decorated with relief rings.
Ht. = 31.8 cm; diam. (neck rim) = 9 cm.
Used for storing and cooling water.

130. Pot, Onitsha, no. A 4.860, "udu" or "ite".

Baked clay, with rye-coloured surface; the neck and the vertical line on the body are painted red-brown. The egg-shaped body has a short neck and a turned-out rim. It is decorated with an incised pattern of lines in vertical stripes and with painted vertical stripes.
Ht. = 30 cm; diam. (rim) = 12 cm.
Used for carrying water by children.

131. Vessel, Onitsha, no. A 5.337, "udu".

Baked clay, with red-brown surface; the spherical body has a funnel-shaped neck; the surface is rough in imitation of snake skin.
Ht. = 30 cm; diam. (neck rim) = 20 cm.
Used for storing water or for fermentation of food; the same pots are also placed in shrines.

132. Vessel, Onitsha, no. A 6.228, "udu".

Baked clay, with red-brown surface; the spherical body stands on a short foot and has a low turned-out rim. The upper half of the convexity is decorated by incised, white painted lines in geometrical pattern and incised circles and lines; also two pairs of relief rings. The upper pair is decorated by cuts and three nipples.
Ht. = 53.5 cm; diam. (rim) = 47.5 cm.
Used to store water.

133. Jug, Inyi/Ishiagu, no. A 5.328, "kula".

Baked clay, with red-brown surface; the egg-shaped body stands on a short foot, and has a small cylindrical spout and a neck with a turned-out rim. The handle is in the upper third of the convexity. It is decorated by a polished pattern of crossed lines in belts and vertical lines.
Ht. = 41 cm; diam. (neck rim) = 14 cm.
Used for storing and cooling water.

134. Jug, Inyi/Ishiagu, no. A 5.329, "kula", (fig. 18)

Baked clay, with red-brown, partly blackened surface; the egg-shaped body stands on a short foot, and has a small cylindrical spout and a neck with a turned-out rim. The handle is in the upper third of the convexity. It is decorated by a polished pattern of crossed lines in belts and vertical lines.
Ht. = 41 cm; diam. (neck rim) = 11.8 cm.
Used for storing and cooling water.

135. Small jug, Inyi/Ishiagu, no. A 9.113, (fig. 159).

Baked clay, with dark-brown polished surface and red-brown break; the body, consisting of two ball-shaped halves, has a tall ridged neck with a collar-shaped rim; it stands on a short foot. At the top of the convexity of each half are two handles, and two figures (male and female) are joined on opposite sides. The surface of the jug is decorated by etched cross-hatching and by a geometrical pattern of polished lines on the bottom.
Ht. = 28.2 cm; diam. (rim) = 8.2 cm.
Used probable on ceremonial occasions.

136. Jug, Ishiagu, no. A 4.833, "kula", (fig. 10)

Baked clay, with dark-brown painted surface; the spherical body, standing on a round foot, has a tall cylindrical neck with a collar-shaped rim. In the middle of the convexity and in the part below the neck are two relief rings. Three handles run from the upper ring to the lower one. The upper of the convexity is decorated by an incised geometrical pattern; the neck is decorated with a ribbed pattern.
Used for storing and cooling water, in some regions also for other liquids (palm wine).

137. Bottle, Ishiagu, no. A 4.866, "kula".

Baked clay, with black surface; spherical body with a tall cylindrical neck and a turned-out rim. The surface is decorated with fabric impressions, the neck in canaliculated.
Ht. = 30 cm; diam. (neck rim) = 5 cm.
Used for storage of medicine and drugs; also used to carry water or palm wine on trips.

138. Small bowl, Ishiagu, no. A 4.868, "iteri" or "oku".

Baked clay, with dark-brown surface; the hemispherical bowl

standing on a tall leg with a round foot has a collar-shaped rim. The sides are decorated with etched geometrical pattern.
Ht. = 14 cm; diam. = 17.8 cm.
Used at sacrifices or to serve food.

139. Lamp, Ishiagu, no. A 4.875, (fig. 147).
Baked clay with red painted and polished surface; the lamp has the shape of a round plate on a taller cylindrical leg. From the plate four vertical arms with figures of birds on the top rise.
Ht. = 22.5 cm.

140. Jug, Ishiagu, no. A 5.321, "oba" or "obauruo" or "ketl".
Baked clay, with red-brown surface; the egg-shaped body has a flat base and is decorated with two relief rings. The funnel-shaped neck is prolonged into a spout; the handle runs from the part below the neck to the place below the upper relief ring. The rim and the upper ring are painted with a black line.
Ht. = 30 cm; diam. (neck rim) = 9.4 cm.
Used to store and cool water or palm wine.

141. Jug, Ishiagu, no. A 9.110, "kula".
Baked clay, with dark-brown painted and polished surface; the spherical body standing on a round foot has a long neck with a collar-shaped rim. Around the middle of the convexity and in the part below the neck are two relief rings. Three handles run from the upper ring to the lower one. The upper part of the convexity is decorated with an incised geometrical pattern and by a relief wavy line; the neck is canaliculated.
Ht. = 49.6 cm; diam. (neck rim) = 14 cm.
Used for storing and cooling water; in some regions also for other liquids (palm wine).

142. Bowl with cover, Obune/Inyi, no. A 4.822 a, b.
Baked clay; the surface is red-brown with two black strips. The hemispherical transverse ridged body standing on a short foot has a turned-out rim. The cover is bent inwards; the cylindrical handle runs upwards from its centre.
Ht. = 11.5 cm; diam. = 20 cm.
Used for storage of cooked food.

143. Bowl, Inyi, no. A 4.886, "okuri".

Baked clay, the surface is brown (outside) and red-brown (inside); the hemispherical body has a relief below the rim. The whole outer surface is decorated with transverse grooves and relief circles with relief projections in the centre.
Ht. = 17 cm; diam. = 30 cm.
Used to store soup or a festive food called "oba"; also used at sacrifices and worship.

144. Small vessel, Inyi, no. A 9.102.

Baked clay with dark-brown painted surface; the spherical body has a narrowed neck and turned-out rim. Below the neck there is a belt of an impressed geometrical pattern of crossed lines.
Ht. = 7 cm; diam. (rim) = 9.5 cm.
Used to store some mixtures.

145. Bowl with cover, Okigwi, no. A 4.827 a, b.

Baked clay with black surface; hemispherical body with an upwards-widening rim, the outer as well as inner walls are decorated with a polished plant pattern. The cover has a pit on top, from which a knob-shaped handle rises; the surface is decorated with a polished plant pattern.
Ht. (bowl) = 11.5 cm; diam. = 27 cm.
Used to hold cooked food.

146. Jug, Okigwi, no. A 5.322, (fig. 14)

Baked clay with red-brown surface; the spherical body has a funnel-shaped neck, two relief rings are located below the neck and around the middle of the convexity. The handle is placed in the upper half of the convexity, which is also decorated with etched lines. The rim of the neck and the lower ring are painted black.
Ht. = 36 cm; diam. (neck rim) = 10.4 cm.
Used for storing and cooling water.

147. Pot, Umuahia, no. A 3.941, "udu".

Baked clay, with rye-coloured surface and red-brown break; the spherical body has a short neck and a turned-out rim. It is heavily decorated with incised lines below the neck and with red-brown painted lines on the convexity.
Ht. = 19 cm; diam. = 7.8 cm (neck rim).
Used for carrying and storing water.

148. Vessel, Umuahia, no. A 4.466, "iteogwu".

Baked clay, with rye-coloured surface and red-brown, partly blackened rim; the hemispherical body has a straight, turned-out rim. Below the rim it is decorated by a belt of incised lines and relief circles; between the circles five small conical handles are placed.

Ht. = 18 cm; diam. = 23.4 cm.

Used for cooking food and medicines, or for storage of food; it also serves for a decorative purpose.

149. Pot, Umuahia, no. A 4.480, "udumirinta", (fig. 37)

Baked clay, with red-brown partly blackened surface; spherical body with a short neck and a turned-out rim. It is decorated by relief ring on the convexity and by an incised geometrical pattern below the neck.

Ht. = 20.5 cm; diam. (neck rim) = 9.5 cm.

Used for carrying water by children or for boiling water and medicine.

150. Small bowl, Annang area, no. A 6.212, "obara".

Baked clay, with a light-red surface; hemispherical body with a relief ring below the rim. The rim is painted with a red stripe.

Ht. = 5.5 cm; diam. = 11 cm.

Used for worship and ceremonies or for storage of powder, etc.

151. Small vessel — tripod, no. A 3.938, "iteogwungwo".

Baked clay, the surface is rye-coloured, partly blackened (outside) and red-brown (inside). The hemispherical body stands on three low legs, and has a narrowed and turned-out rim. The surface is decorated with incised lines; below the rim there is a relief ring. In shape it imitates European ware.

Ht. = 11 cm; diam. = 13 cm.

Used to obtain of raphia-tree sap, sometimes for cooking medicine.

152. Small pot, no. A 3.942, "oku" (?).

Baked clay, with a red-brown partly blackened surface; pear-shaped body with a narrow turned-out neck. It is decorated with brown painted circles on the convexity and a painted belt on the neck.

Ht. = 12 cm; diam. (neck rim) = 7.2 cm.

Used for storage of medicine or placed in shrines, or for carrying water by small children.

153. Small vessel, no. A 3.943, "ite agbara", (fig. 117)

Baked clay, with rye-coloured surface and ochre, partly red-brown break; spherical body with a turned-out rim. It is decorated with a red-brown painted line.
Ht. = 6.6 cm; diam. (rim) = 4.1 cm.
Used as toy by children or placed in shrines.

154. Small vessel, no. A 3.944, "ite agbara".

Baked clay, with red-brown surface; the neck in dark red-brown; the spherical body is topped by a tall cylindrical neck with a collar-shaped rim. The neck is decorated with incised transverse lines.
Ht. = 11 cm; diam. (neck) = 4 cm.
Used as toy by children or placed in shrines.

155. Small bowl, no. A 3.945, "ite agbara", (fig. 97)

Baked clay, with ochre surface; hemispherical body with slightly turned-in rim. It is decorated by a painted red-brown line.
Ht. = 3.8 cm; diam. = 7.3 cm.
Used as a toy for children or placed in shrines; sometimes serves for storage of powder.

156. Bowl, no. A 4.465, "ite ogwu".

Baked clay, the surface is red-brown (outside) and whitish (inside). The hemispherical body has a turned-in rim, below which a relief ring is placed. It is decorated with an etched pattern of triple lines and an artificially roughened surface on the lower part of the bowl.
Ht. = 15.6 cm; diam. = 21.5 cm.
Used for storage of cooked food or for cooking medicines or at ceremonies.

157. Small perforated vessel, no. A 4.810, "ite agbara".

Baked clay, with rye-coloured and red surface; the spherical body has a turned-out rim, below which there are two miniature handles; the whole surface is perforated.
Ht. = 8.5 cm; diam. (rim) = 6 cm.
Used as toy by children or placed in shrines; probably also serves as incense burner.

158. Small bowl, no. A 4.811, "oku".

Baked clay, outer surface dark red-brown, the break red-brown; below the rim the hemispherical body is decorated by a jagged

ring in relief. The rim and the jagged ring are painted black, inside the body is painted with a black wavy line and oblique stripes.
Ht. = 6 cm; diam. = 12.5 cm.
Used for storage of soup/sauce for children or at ceremonies.

159. Small bowl, no. A 4.817, "itemiriri" (south Ibo dialect) or "iteofe" (Enugu Ibo dialect).

Baked clay, the surface and the break are red-brown and rye-coloured; hemispherical body on a short round foot with a collar-shaped rim. Below the rim five small handles are joined. The bowl is decorated by incised transverse lines.
Ht. = 9.5 cm; diam. = 13.5 cm.
Used for storage of soup or sauce for children or is placed in shrines.

160. Pot, no. A 4.818, "ite agbara".

Baked clay, surface and break are red-brown and rye-coloured; the spherical body has a funnel-shaped neck. The pot is irregularly shaped.
Ht. = 7.5 cm; diam. (neck rim) = 5 cm.
Used as toy by children or placed in shrines.

161. Small vessel, no. A 4.819, "ite agbara".

Baked clay, with red-brown and rye-coloured surface; spherical body with a short neck and a level rim. The vessel is irregularly shaped.
Ht. = 6 cm; diam. (rim) = 5 cm.
Used as toy for children or placed in shrines.

162. Small bowl, no. A 4.820, "ite agbara".

Baked clay, with rye-coloured and red-brown surface; the hemispherical body is irregularly shaped.
Ht. = 3 cm; diam. = 6 cm.
Used as children's toy or placed in shrines.

163. Small vessel with lid, no. A 4.821 a, b, "ite agbara".

Baked clay, with rye-coloured and black surface; the pear-shaped body with a short widening neck is decorated with six vertical grooves. The round lid has a conical cuspidated handle in the centre.
Ht. = 6.5 cm; diam. (neck rim) = 4.5 cm.
Used as children's toy or placed in shrines.

164. Vessel, no. A 4.826, "oku".

Baked clay, with red-brown partly blackened surface; spherical body with a level rim. It is decorated with an etched pattern below the rim, and also has two small handles there.
Ht. = 15 cm; diam. = 15 cm.
Of general use.

165. Vessel, no. A 4.828, "ite".

Baked clay, with red-brown surface, the outer walls are of darker colours, inside it is painted with black stripes and arcs. The bell-shaped body is decorated with a canaliculated belt below the rim; in the sides there are two openings for hanging.
Ht. = 12.6 cm; diam. (rim) = 21 cm.
Used for storage of cooked food, also serves at ceremonies.

166. Small bowl, no. A 4.829, "okuri" (south Ibo dialect) or "oku ofe" (Enugu Ibo dialect).

Baked clay, with red-brown rye-coloured surface; the hemispherical body has a level rim turned inwards and decorated on the outer side by jagged relief. Inside a polished decoration.
Ht. = 7.5 cm; diam. = 25.5 cm.
Used to store soup/sauce or other foods.

167. Small vessel, no. A 4.847, "ite agbara".

Baked clay; the surface and the break are red-brown and rye-coloured; the spherical body has a short narrow neck and turned-out rim. The convexity is decorated with four relief projections and an etched pattern.
Ht. = 11 cm; diam. (neck rim) = 5.6 cm.
Used as children's toy or is placed in shrines.

168. Drum, no. A 4.851, "udu" or "udunkwa".

Baked clay, with brown painted surface; spherical body with a short neck and a turned-out rim. In the upper half of the convexity is a round opening. It is decorated with incised lines making triangular and trapezial surfaces.
Ht. = 30 cm; diam. (neck rim) = 11 cm.

169. Pot, no. A 4.854, "itemiri" (south Ibo dialect) or "iteomo" (Enugu Ibo dialect).

Baked clay, with red-brown surface; the spherical body has a cylindrical neck decorated by transverse canaliculation, the rim

of the neck is turned outwards. The convexity is decorated with an incised pattern of lines and wavy lines.
Ht. = 39 cm; diam. (rim) = 23 cm.
Used to hold water, sometimes serves as a decorative object.

170. Jug, no. A 4.855, "udu" or "udumiri".

Baked clay, the surface and break are red-brown; the egg-shaped body with a taller funnel-shaped neck has a fillet-like handle placed in the upper half of the convexity. There is a dark-brown painted ring in relief at the top of the convexity. The upper half of the convexity is articulated by vertical incised and painted stripes; the neck and the rim are dark-brown.
Ht. = 38 cm; diam. (neck rim) = 11 cm.
Used for carrying and storing water.

171. Jug, no. A 4.881, "kula".

Baked clay with red-brown surface; the spherical body with a flat base has a cylindrical neck with a turned-in rim. In the upper part of the convexity two ribbon-like handles are placed on opposite sides. The upper half of the convexity is decorated by an incised pattern of intertwined belts and in the lower half by polished crossed lines.
Ht. = 34.5 cm.
Used for storing and cooling water, and also for carrying it.

172. Bowl, Okigwi (?), no. A 4.885, "ite ugbugba".

Baked clay with brown surface; spherical body with a turned-out rim. Below the rim it is decorated by a belt of oblique pin-pricks and by a ribbed pattern; the inside of the rim is decorated by an etched wavy line.
Ht. = 14 cm; diam. = 32 cm.
Used for storage of soup or sauce on festive occasions.

173. Drum, no. A 5.330, "udu" or "udunkwa".

Baked clay with dark red-brown surface; the spherical body has a cylindrical neck widening like a funnel to the rim. In the upper third of the convexity is a round opening; it is decorated by an incised pattern black painted.
Ht. = 32 cm; diam. (neck rim) = 9.2 cm.

174. Drum, no. A 5.331, "udu" or "udunkwa", (fig. 70)

Baked clay with dark red-brown surface; the spherical body has

a cylindrical neck widening like a funnel to the rim. In the upper third of the convexity is a round opening. The drum is decorated with an incised pattern painted black.
Ht. = 30.5 cm; diam. (neck rim) = 9.9 cm.

175. Pot, no. A 6.218, "itemiri" (south Ibo dialect) or "iteomo" (Enugu Ibo dialect), (fig. 8)

Baked clay with brown painted surface and red break; the spherical body has a tall canaliculated neck with a turned-out rim. The whole surface is ornamented with incised lines, arcs and cuts in oblique rows.
Ht. = 35.5 cm; diam. (neck rim) = 21 cm.
Used for storing water; because of its elaborate decoration it is used mainly on festive occasions.

176. Small vessel, no. A 9.101.

Baked clay with light red-brown, partly blackened surface; spherical body with neck. It is decorated with an impressed geometrical pattern; the neck is polished and undecorated.
Ht. = 10.5 cm; diam (neck) = 4.1 cm.
Used to store medicine.

177. Small jug, no. A 9.103.

Baked clay, the surface and the break are light red-brown; spherical body with a wide neck and one handle. It is decorated by incised transverse lines and by a belt of wavy lines. Two belts on the convexity are painted brown; the handle is decorated with cuts.
Ht. = 15 cm; diam. (neck rim) = 10.5 cm.
Used to store liquids.

IBIBIO

178. Multiple-mouthed pot, Ikot Ibio Owo (bought at Port Harcourt), no. A 4.830, "udu anya ono" (in Ibo).

Baked clay with brown painted surface and red-brown break; the spherical body has four low cylindrical mouths.
Ht. = 11.5 cm.
Used to hold and pour liquids (palm wine, water, or blood) at sacrifices.

179. Vessel with cover, Oron, no. A 5.338 a, b, "iteri" (in Ibo).

Baked clay with the grey-brown surface; the spherical body with

a somewhat flat base has a turned-out rim. Below the rim it is decorated with an incised geometrical ornament. The convex cover has a cylindrical knob-shaped handle in its centre; it is decorated with etched lines.
Ht. = 31.5 cm; diam. = 25 cm.
Used for cooking food and for storing water.

LIST OF PUBLISHED SPECIMENS OF POTTERY

Hausa

— Vessel (Tremearne 1913, 173)
— Jug, used to hold water for ceremonial ablutions, ht=15.9 cm (ibid. 165)
— Photograph of an old Hausa grave (Meek 1925, fig. 110)
— Vessel, loc. Kano, coll. Mus. Ethnol. Berlin (Baumann 1929, tab. IX, abb. 11)
— Pot, "tulu", loc. Sokoto-Adarawa potters, used for carrying water (Nicholson 1929, 45)
— Bowl, "kwatarni", loc. Sokoto-Adarawa potters (ibid.)
— Jug, "shantali", loc. Sokoto-Adarawa potters, used to hold drinking water (ibid.)
— Vessel — tripod, "murufu", loc. Sokoto-Adarawa potters (ibid.)
— Pan, "kaskon sinasar", loc. Sokoto-Adarawa potters (ibid.)
— Vessel, "kaskon gidauniya", loc. Sokoto-Adarawa potters, used for storing food (ibid.)
— Vessel, "randa", loc. Sokoto-Adarawa potters, used to hold water (ibid.)
— Ink bottle, "gidan tadawa", loc. Sokoto-Adarawa potters (ibid.)
— Lamp, "fitila", loc. Sokoto-Adarawa potters (ibid.)
— Drain pipe, "indororo", loc. Sokoto-Adarawa potters, used as gutter spout (ibid.)
— Pot, "kaskon masa", loc. Sokoto-Adarawa potters, used to cook ground-nut cakes (ibid.)
— Smelting pot, Riruwei area, "kasko", used for smelting tin (Vischer 1911, 150)
— Basin, "kaskon wanka", loc. Sokoto-Zorumawa potters, used for ablutionary purposes (Nicholson 1931, 187)

— Pot, "tukunya", loc. Sokoto-Zorumawa potters, used for cooking (ibid.)
— Jug, loc. Sokoto, coll. Field Mus. of Nat. Hist. 209298, used to hold water, 23×17 cm (Hambly 1935, tab. XCV fig. 2)
— Ink bottle, loc. Kano, coll. Field Mus. of Nat. Hist. 209425 (ibid., tab. XCV fig. 4)
— Photograph of water pots, loc. Sokoto (Cardew 1952, 192)
— Photograph of pots made, environs of Sokoto (ibid.)
— Photograph of water pots transported, loc. Sokoto (ibid., 193)
— Vessel, purpose unknown (lamp ?, K.), encrusted with hens and mugshaped bowls, painted, coll. Mus. Ethnol. Berlin (Bossert 1955, tab. 12, fig. 11)
— Vessel, purpose unknown (lamp ?, K.), encrusted with hens and mugshaped bowls, painted, coll. Mus. Ethnol. Berlin (ibid., fig. 12)
— Lamp, decorated with three figures of guinea hens, coll. Mus. Ethnol. Berlin (ibid., fig. 13)
— Lamp, decorated by a paint, coll. Mus. Ethnol. Berlin (ibid., fig. 14)
— Photograph of a local pottery, loc. Sokoto (Anonym 1958a, 122)
— Photograph of a local pottery, loc. Jibiya (D. W. M. 1960, 83)
— Pot, "tulu", loc. Anka, ht.=49 cm (Krieger 1961, II tab. 75/8)
— Pot, "tulu", loc. Anka (ibid., tab. 75/7)
— Pot, "tulu", loc. Anka, with central mouth surrounded by five other closed "mouths", ht.=50 cm (ibid., tab. 75/9)
— Pot, "tulu", loc. Anka, ht.=50 cm (ibid., tab. 73/3)
— Vessel, "tukunya", loc. Anka, ht.=15 cm (ibid., tab. 76/15)
— Vessel, "tukunya", loc. Anka, ht.=28 cm (ibid., tab. 75/12)
— Vessel, "tukunya", loc. Anka, ht.=28 cm (ibid., tab. 75/13)
— Vessel, "tukunya", loc. Anka, ht.=27 cm (ibid., tab. 75/10)
— Vessel, "tukunya", loc. Anka, ht.=20 cm (ibid., tab. 75/14)
— Vessel — tripod, "tukunya", loc. Anka, ht.=31 cm (ibid., tab. 75/11)
— Vessel — tripod, "tukunya", loc. Anka, ht.=31 cm (ibid., tab. 75/11)
— Jug, "buta", loc. Anka, ht.=24 cm (ibid., tab. 77/29)
— Jug, "buta", loc. Anka, ht.=25 cm (ibid., tab. 77/27)
— Jug, "buta", loc. Anka, ht.=30 cm (ibid., tab. 77/28)
— Jug, "buta", loc. Anka, ht.=25 cm (ibid., tab. 77/26)
— Vessel, "talle", loc. Anka, diam.=38 cm (ibid., tab. 77/25)

— Vessel, "talle", loc. Anka, diam.=29 cm (ibid., tab. 77/24)
— Vessel, "kaskon gidauniya", loc. Anka, ht=25 cm (ibid., tab. 76/21)
— Vessel, "kaskon gidauniya", loc. Anka, ht=25 cm (ibid., tab. 76/20)
— Pan, "kaskon masa", loc. Anka, diam.=60 cm (ibid., tab. 77/23)
— Vessel, "kasko", loc. Anka, diam.=15 cm (ibid., tab. 76/19)
— Vessel, "kaskon tattabara", loc. Anka, w.=30 cm (ibid., tab. 76/18)
— Vessel, "kwatarni", loc. Anka, ht.=49 cm (ibid., tab. 76/17)
— Vessel, "tandu", loc. Anka, ht.=58 cm (ibid., tab. 77/30)
— Ink bottle, "gidan tadawa", loc. Anka, ht.=10 cm (ibid., tab. 79/33)
— Lamp, "fitila", loc. Anka, ht.=15 cm (ibid., tab. 77/31)
— Lamp, "fitila", loc. Anka, multi-cupped, ht.=32 cm (ibid., tab. 78/32)
— Drum, "turu", loc. Anka, diam.=9 cm (ibid., tab. 79/37)
— Whistle, "kwabira", loc. Anka, ht.=6 cm (ibid., tab. 79/34)
— Doll, "diya", loc. Anka, ht.=20 cm (ibid., tab. 79/3)
— Photograph of a pottery transported, loc. Sokoto (King 1962, 23)
— Vessel, loc. Kura near Kano, purpose unknown (lamp ? K.), painted, ht. = 26 cm, coll. Mus. Ethnol. Berlin III C 29874 (Krieger 1969, cat. no. 208)
— Vessel, loc. Kura near Kano, purpose unknown (lamp ? K.), painted, ht. = 20,5 cm, coll. Mus. Ethnol. Berlin III C 29873 (ibid., cat. no. 209)
— Vessel with cover, loc. Kura near Kano, painted, ht.=48,2 cm, coll. Mus. Ethnol. Berlin III C 29869a (ibid., cat. no. 210)
— Toy — horseman, loc. Sokoto, ht.=20.6 cm, coll. Mus. Ethnol. Berlin III C 16798a—c (ibid., cat. no. 215)

Bolewa

— Jug, loc. Potiskum, used to hold beer, 49×30 cm, coll. Field Mus. of Nat. Hist. 209738 (Hambly 1935, tab. XCV fig. 1)
— Vessel, loc. Potiskum, used to hold beer, 20×16 cm, coll. Field Mus. of Nat. Hist. 209740 (ibid., fig. 3)

Kanuri

— Drum, loc. Maiduguri, 22×16 cm, coll. Field Mus. of Nat. Hist. 209125 (Hambly 1935, tab. XCVII fig. 5)

— Toy — a horse, loc. Dikoa, ht. = 20 cm, coll. Mus. Ethnol. Berlin III C 19187a, b (Krieger 1969, cat. no. 221)
— Toy — a horseman, market in Dikoa, ht. = 22 cm, coll. Mus. Ethnol. Berlin III C 18336a, b (ibid., cat. no. 212)

Kambari

— Drum, "dikki", ht. = cca 56.7 cm (Harris 1932, fig. 20)

Dera

— Vessel (Meek 1931a, II 324)
— Vessel (ibid.)
— Vessel, its form imitates the calabash (ibid.)
— Vessel, used to seed storage (Jungraithmayer 1963, 375)

Bura

— Pot (Meek 1931a, I 1)

Longuda

— Vessel, with thickened walls (Meek 1931a, II 359)

Yungur

— Figure, loc. Roba, it represents Longude — the spirit which causes lumbago (Meek 1931a, II 461—462, fig. 1)
— Figure, loc. Roba, it represents Tambal — the spirit which causes eczema and head sores (ibid., fig. 2)
— Two figures, loc. Roba, they represent Kimara and his wife — spirits which cause dysentery and bronchitis (ibid., fig. 3, 4)
— Figure, loc. Roba, it represents the spirit which causes pneumonia (ibid., fig. 5)

Gabin

— Vessel (Meek 1931a, II 387—388)
— Cover (ibid.)
— Vessel (ibid.)

Yendang

— Vessel (Meek 1931a, I 489)
— Vessel — tripod (ibid.)

Mumuye

— Vessel (Meek 1931a, I 471)

Aten

— Vessel, found near the river Ganawuri (Meek 1925, I 54—55, fig. 30)
— Cup, found near the river Ganawuri (ibid., fig. 31)
— Vessel, "fai", used to store beer at ceremonies, ht. = 34 cm, diam. = 34 cm (Berthoud 1965, 38 fig. 11; Berthoud 1969, 30 fig. 1)
— Vessel, "hiong", used as a funeral pot, ht. = 52.5 cm, diam. = 43.5 cm (Berthoud 1965, 38 fig. 13)
— Vessel, "gabarang", used as a funeral pot (Berthoud 1965, 36 fig. 7; Berthoud 1969, 23 fig. 4, 31)
— Photograph of cooking pots (Berthoud 1969, 30 fig. 13)
— Vessel, "pwirik", used for personal purposes, ht. = 14 cm, diam. = 17 cm (ibid., fig. 14)
— Vessel, "hiong", used as a funeral pot, ht. = 53.5 cm, diam. = 38 cm (ibid., fig. 15)
— Vessel, "ron nduruk", used for cooking, made by Ataka potters and used by Aten, ht. = 25 cm, diam. = 21 cm (ibid., fig. 17)

Angas

— Vessel, used as a sacrificial pot (Meek 1925, II fig. 93)
— Photograph of a priest with pipe, Hill Angas (ibid., fig. 100)
— Pot, used to hold beer at ceremonies, ht. = 60 cm, coll. Jos Museum (Gessain 1967, 76)
— Photograph — woman carrying a water pot (Berchem, 22)
— Water pot, coll. Mus. d'ethn. Genève 32734 (Berchem, 23)

Goemai

— Terracotta figure of a woman, made by a woman-potter Azume, ht. = 29 cm, coll. British Museum (Fagg 1963, fig. 133; probably also Fagg-Picton 1970, 37, 44)
— Terracotta figure of a woman, made by a woman-potter Azume, ht. = 45.7 cm, coll. British Museum (Fagg-Plass 1964, 74)
— Terracotta figure of a woman, probably made by a woman-potter Azume, ht. = 43.8 cm, coll. Newbury Museum (Peake-Braunholtz 1929, 117 fig. 1—2)
— Terracotta head, made by a woman-potter Azume, ht. = cca 7 cm (Sieber 1969, pl. 96)

Dakakari

— Grave pottery, "ibada" or "ibi ibada" (Harris 1938, 146)

— Grave pottery, sub-type "pagodas" (A-L), loc. Old Site, Isgogo, Tadurga, Peni, Kebu, Keli, Dombo, Kainya, Daura, Zuru, ht. = 40.6 cm — 91.8 cm (Fitzgerald 1944, fig. 3, 4, 5)
— Grave pottery, sub-type "elephants" (A-Q), loc. Zuru, Kebu, Dabai, Keli, Isgogo, Peni, Manga, Ribah, ht. = 38.1 — cca 130 cm (ibid., fig. 6, 7, 8, 9, 10)
— Grave pottery, sub-type "small pots" (A-Z, a-g), loc. Old Site, Zuru, Manga, Dabai, Isgogo, Kebu, Keli, Tadurga, ht. = 15.2 — 66 cm (ibid., fig. 11, 12, 13)
— Grave pottery, sub-type "Human and Animal Figures not on spherical Bases" (A-K), loc. Dabai, Keli, Tadurga, Peni, Isgogo, Kebu, Zuru, Old Site, Dombo, ht. =30.4 — 50.8 cm (ibid., fig. 14, 15)
— Grave pottery, sub-type "Animal Figures mounted on spherical Bases" (A-D), loc. Dombo, Old Site, ht. = 60.9 — 76.2 cm (ibid., fig. 16)
— Vessel, "kasko" (in Hausa), loc. Kali, used as a soup bowl or grave pottery, ht. = 22 cm (ibid., fig. 17 — A)
— Vessel, "kasko" (in Hausa), loc. Dabai, Zuru, Manga, Ribah, Tadurga, Diri, used as a soup bowl or for ordinary domestic purposes or as grave pottery, ht. = 22.8 cm (ibid., fig. 17 — B)
— Vessel, "kasko" (in Hausa), loc. Isgogo, Keli, Kebu, used as a soup bowl or for ordinary domestic purposes or as a grave pottery, ht. = 22.8 cm (ibid., fig. 17 — C)
— Vessel, "kasko" (in Hausa), loc. Zuru, used as a soup bowl or grave pottery, ht. = 22.8 cm (ibid., fig. 17 — D)
— Vessel, "kasko" (in Hausa), loc. Old Site, used as a soup bowl or grave pottery, ht. = 30.4 cm (ibid., fig. 17 — E)
— Pot, loc. Zuru, used as a water pot or grave pottery, ht. = 60.9 cm (ibid., fig. 17 — F)
— Pot, loc. Zuru, used as a water pot or grave pottery, ht. = 60.9 cm (ibid., fig. 17 — G)
— Seat, used as a seat or water-pot stand or grave pottery, ht. = 55.8 — 60.9 cm (ibid., fig. 17 — H)
— Vessel, used for cooking, w.=12.7—16.4 cm (ibid., fig. 17 — I)
— Photographs of two graves and nine grave monuments (elephants, equestrian figure, antelope, warrior, camel, human figures) (Bassing 1973, 36—39)
— Vessel, used for cooking or as a grave pottery, w. = 20.3 cm (ibid., fig. 17 — J)

— Vessel, used as a water pot or grave pottery, ht. = 55.8 — 60.9 cm (ibid., fig. 17 — K)
— Four photographs of the graves, loc. Zuru, Isgogo (ibid., tab. III A — D)
— Painting of a grave, loc. Dabai (Hollis 1958, 24—25)
— Grave vessel, sub-type "pagoda" (Fitzgerald 1958, 77 fig. 1)
— Grave vessel, sub-type "elephant" (ibid., 78 fig. 2)
— Grave vessel, sub-type "small-pot" (ibid., 79 fig. 3)
— Grave vessel, sub-type "human figurines" (ibid., 79, fig. 4)
— Grave vessel, sub-type "animal figurine" (ibid., 80 fig. 5)
— Double bowl (ibid., 80 fig. 6a)
— Head — a fragment of the pot (ibid., 80 fig. 6b)
— Fragment (ibid., 80 fig. 6c)
— Photograph of a grave (ibid., 81 pl. 1)
— Photograph of a grave (ibid., 82 pl. 2)
— Photograph of a grave (ibid., 83 pl. 3)

Gurka

— Pot, loc. Shendam, coll. Nigerian Mus. Lagos, used to store corn beer (Duerden 1960, 29)

Kakanda

— Pot, loc. Budon, coll. British Mus. 1951 Af 23 1249, ht. = 44 cm (Fagg & Picton 1970, 36, 44)

Nupe

— Jug, "duku-nyetā, loc. Bida, used to hold water (Nicholson 1934b, 71—72)
— Photograph of local pottery, loc. Jebba Island (E. H. D. 1938, 11)
— Photograph of pots, loc. Bida (Duckworth 1950, 110)
— Clay floor tiles, loc. Badeggi (King 1962, 23)
— Vessels, loc. Bida (ibid., 23)
— Figure, Eire or Aire group, ht. = 19.5 cm, coll. Mus. Ethnol. Berlin III C 15480 (Krieger 1969, cat. no. 184)
— Triple lamp, loc. Bida, ht. = 39 cm, coll. British Mus. 5085 (Fagg & Picton 1970, 40, 23)

Gbari

— Jug, "shantali", loc. Abuja, used to hold water, ht. = 17.7 cm (Nicholson 1934a, 70)

— Photograph of a man with pipe, loc. Diko, ht. (bowl) = cca 13 cm (Heath 1950, 123)
— Photograph of pottery in a market, loc. Abuja (ibid., 138)
— Five vessels, loc. Abuja, made by a woman-potter Ladi Kwali, ht. = cca 25.4 cm (Cardew 1952, 188)
— Vessel, loc. Abuja, made by a woman-potter Ladi Kwali, ht. = cca 25.4 cm (ibid.)
— Jug, loc. Abuja (ibid.)
— Vessel, loc. Abuja (ibid.)
— Vessel, loc. Abuja, it is of considerable age and of shape now seldom made, ht. = 45.7 cm (Cardew 1952, 196)
— Two photographs of a woman-potter Ladi Kwali (Cardew 1956, 44, 50)
— Pot, loc. Abuja, coll. Nigerian Mus. Lagos, made by a woman-potter Ladi Kwali (Duerden 1960, 30)
— Photograph of a big pot dried, loc. Kwali (Cardew 1961, 200 fig. 3)
— Pot, Abuja emirate (King 1962, 19; Shuaibu Na'Ibi, opp. 15)
— Water pot, loc. Abuja (Anonym 1967, 127)
— Village drum (Shuaibu Na'Ibi, opp. 27)
— Bowl, loc. Abuja, made by Ladi Kwali (African Arts, Summer 1973, cover)
— Two terracotta figures, loc. Kwaka, used as a funeral pottery (Shuaibu Na'Ibi, after p. 18)
— Seven wood roulettes, loc. Kuta, coll. British Mus. 1932-12-12 (Braunholtz 1934, no. 107)
— Photograph of a new pottery, loc. Abuja, Ikorodu, Ekwulu (King 1962, 17)

Egede (?)

— Photograph of a local pottery in market, loc. Ogoja (Anonym 1948, 144)
— Vessels, used to store water, loc. Ogoja (ibid.)

Boki (?)

— Cup, loc. Boshi — Sonkwala Mount. (Anonym 1948, 152)
— Cup, loc. Boshi — Sonkwala Mount. (ibid.)
— Double-bowl with two covers, loc. Boshi — Sonkwala Mount. (ibid.)

Yoruba

— Vessel, loc. Ife, archeological find, ht. = 9.5 cm (Frobenius 1913, 297 fig. 1)
— Vessel, loc. Ife, archeological find, ht. = 8.5 cm (ibid., fig. 2)
— Vessel, amphora-shaped, loc. Ife, archeological find, ht. = 17 cm (ibid., fig. 3)
— Vessel, loc. Ife, archeological find, ht. = 9.5 cm (ibid., fig. 4)
— Bowl, loc. Ife, archeological find, ht. = 4.5 cm (ibid., fig. 5)
— Vessel, loc. Ife, archeological find, ht. = 9 cm (ibid., fig. 6)
— Vessel, loc. Ife, archeological find, ht. = 11 cm (ibid., fig. 7)
— Vessel, loc. Ife, archeological find, ht. = 10 cm (ibid., fig. 8)
— Vessel, loc. Ife, archeological find, ht. = 18 cm (ibid., fig. 9)
— Bowl, loc. Ife, archeological find, ht. = 4 cm (ibid., fig. 10)
— Vessel, loc. Ife, archeological find, ht. = 11 cm (ibid., fig. 11)
— Jug, used to hold water, ht. = cca 15.5 cm (Haberlandt 1922, abb. 215/2)
— Jug, environs of Lagos, used to hold water, ht. = cca 16 cm (ibid., abb. 215/3)
— Cult vessel, from the shrine of Shango (Frobenius 1923, 150)
— Cover, from the shrine of Shango (ibid.)
— Cult pot, from the shrine of Shango (ibid., 151; also Baumann 1940, 308)
— Cult vessel, from the shrine of Shango (Frobenius 1923, 151)
— Cult vessel, from the shrine of Shango (ibid.)
— Photograph of pottery in market, loc. Oyo (Talbot 1926, III fig. 238)
— Vessel with cover, loc. Abeokuta, used in preparation of palm oil, l. = 16.5 — 21 cm, ht. = 12.5 cm (Ling Roth 1931, 249)
— Vessel, loc. Abeokuta, used for cooking, ht. = 14 cm, diam. = 19.5 cm (ibid.)
— Vessel, loc. Abeokuta, ht. = 17.5 cm, diam. = 19 cm (ibid.)
— Vessel, loc. Abeokuta, ht. =16.5 cm, diam. = 20.5 cm (ibid.)
— Pot with cover, loc. Abeokuta, ht. = 8 cm, diam. = 9 cm (ibid.)
— Pot, loc. Abeokuta, ht. = 5 cm, diam. = 4.5 cm (ibid.)
— Bowl, loc. Abeokuta, ht. = 4 cm, diam. = 9.5 cm (ibid.)
— Bowl, loc. Abeokuta, diam. = 23.5 cm (ibid.)
— Pot, loc. Abeokuta, perforated, used to roast fish meat, ht. = 18 cm, diam. = 19 cm (ibid.)
— Lamp, loc. Abeokuta, ht. = 4 — 7 cm, l. = 8 — 11.5 cm (ibid.)
— Pot, loc. Abeokuta, used to store water, ht. = 17 cm (ibid.)

— Pot, loc. Abeokuta, used to store water, ht. = 14 cm (ibid.)
— Brazier, loc. Abeokuta, used for cooking in canoes and houses, ht. = 14.5 cm, diam. = 24 cm (ibid.)
— Cover for a pot to hold offerings, loc. Abeokuta (Herskovitz & Herskovitz 1934, 131)
— Jug, loc. Ilorin, used as a water cooler, 35×30 cm, coll. Field Mus. of Nat. Hist. 209293 (Hambly 1935, tab. XCVI fig. 1)
— Jug, loc. Ilorin, used as a water cooler, 23×21 cm, coll. Field Mus. of Nat. Hist. 209294 (ibid., fig. 2)
— Jug, loc. Ilorin, used to hold water, 16×14 cm, coll. Field Mus. of Nat. Hist. 209330 (ibid., fig. 3)
— Jug, loc. Ilorin, used to hold water, 16×15 cm, coll. Field Mus. of Nat. Hist. 209323 (ibid., fig. 5)
— Vessel, loc. Ilorin, used for storage of food, 15×10 cm, coll. Field Mus. of Nat. Hist. 209326 (ibid., fig. 7)
— Perforated pot, loc. Ilorin, used to smoke meat, 24×20 cm, coll. Field Mus. of Nat. Hist. 209318 (ibid., tab. XCV fig. 6)
— Lamp, loc. Ilorin, 10×6 cm, coll. Field Mus. of Nat. Hist. 209336 (ibid., tab. XCVI fig. 6)
— Lamp, loc. Iseyin, 16 × 8 cm, coll. Field Mus. of Nat. Hist. 209338 (ibid., fig. 4)
— Lamp, loc. Iseyin, 19 × 8 cm, coll. Field Mus. of Nat. Hist. 209340 (ibid.)
— Bowl, loc. Ilorin, used for cooking food (E. H. D. 1938, 116)
— Vessel, loc. Oyo — archeological find, decorating with a face carved on the pot, coll. Pit-Rivers Museum (Jeffreys 1948, 24)
— Vessel, loc. Lagos (?) (Duckworth 1949, 58)
— Perforated vessel, Lagos (?), originaly used to hold charcoal fire (Duckworth 1949, 50)
— Photograph of pottery transported (Duckworth 1951, 388)
— Photograph of a dye vat, loc. Aiyetoro (ibid., 438)
— Vessel, loc. Ilorin (Anonym 1956b, 149)
— Photograph of women carrying pottery, loc. Ilorin (ibid., 150)
— Photograph — a drummer with an earthenware pot, Ukunzu group (Beier 1958, 248, 251)
— Photograph — a woman cooking food in a bowl (Anonym 1958c, no. 57, 107)
— Pot, loc. Ekiti, used as ceremonial water pot for the god Obanifun, coll. Nigerian Mus. Lagos (Duerden 1960, 28)
— Vessel, Yoruba (?), used for religious rites (King 1962, 20)

— Cooking stove, Yoruba (?) (ibid., 21)
— Water cooler, loc. Ilorin (?) (ibid., 16)
— Bowl, Yoruba (?), used as a washing bowl (ibid., 21)
— Bowl, Yoruba (?), used as a soup bowl (ibid.)
— Lamp, Yoruba (?) (ibid.)
— Bowl with effigy cover, loc. Abeokuta, from the shrine of Eyinle god, ht. = 34 cm, coll. Mus. Ethnol. Basel III 3825 a, b (Boser-Jeanneret 1969, cat. no. 20)
— Vessel, "koko osha", Northern Yoruba, used as a cult vessel, according to Frobenius from the shrine of Shango, ht. = 33.8 cm, coll. Mus. Ethnol. Berlin III C 27481 (Krieger 1969, cat. no. 161; Frobenius 1923, 150)
— Vessel, "koko osha", Northern Yoruba, used as a cult pot, according to Frobenius from the shrine of Shango, ht. = 37.5 cm, coll. Mus. Ethnol. Berlin III C 27480 (Krieger 1969, cat. no. 162; Frobenius 1923, 153)
— Figure, "shigidi", Northern Yoruba, ht. = 16.5 cm, coll. Mus. Ethnol. Berlin III C 27382 (Krieger 1969, cat. no. 185)
— Ceremonial vessel, "awo ota eyinle", Aworri-Yoruba, made by Agbedeyi Ija of Oke-Odan (1900 — 1918 ?), ht. = 60.9 cm (Thompson 1969, pl. 81 — 82)
— Ceremonial vessel, "awo ota eyinle", Aworri-Yoruba, made by Abatan — Period I (1916—1921), ht. = 40.8 cm (ibid., pl. 83—84)
— Ceremonial vessel, "awo ota eyinle", Aworri-Yoruba, made by Abatan — Period I (ibid., pl. 85)
— Ceremonial vessel, "awo ota eyinle", Egbado-Yoruba, coll. Smithson. Inst. Wash., made by Abatan — Period I, ht. = 48.3 cm (Robbins 1966, 131 abb. 160; Thompson 1969, pl. 86)
— Ceremonial vessel, "awo ota eyinle", Egbado-Yoruba, made by Abatan — Period II (late 1920'— early 1930'), ht. (lid) = cca 30.4 cm, coll. Nigerian Mus. Lagos (Thompson 1969, pl. 87)
— Ceremonial vessel, "awo ota eyinle", Aworri-Yoruba, made by Abatan — Period II (1926—1936), ht. = cca 40.6 cm (ibid., pl. 88)
— Ceremonial vessel, "awo ota eyinle", Aworri-Yoruba, made by Abatan — Period II, ht. = cca 40.6 cm (ibid., pl. 89)
— Ceremonial vessel, "awo ota eyinle", Egbado-Yoruba, made by Abatan — Period II, ht. = cca 40.6 cm (ibid., pl. 93)

— Ceremonial vessel, "awo ota eyinle", Egbado-Yoruba, made by Abatan — Period III (1951), ht. = cca 35.6 cm (ibid., pl. 90)
— Ceremonial vessel, "awo ota eyinle", Aworri-Yoruba, made by Abatan — Period III (cca 1957), ht.=33 cm (lid) (ibid., pl. 91)
— Ceremonial vessel, "awo ota eyinle", Anago-Yoruba, made by Abatan — Period IV (1962), ht. = 48.2 cm (ibid., pl. 92)
— Photograph of an altar for Eyinle, made by Abatan (about 1958), Egbado-Yoruba (ibid., pl. 94)
— Cover with a figure superstructure, coll. British Mus. 1954 Af 23 263, ht. = 27 cm (Fagg & Picton 1970, 37, 44)

Edo

— Vessel, loc. Benin, used in the rite "making his head", ht. = 24 cm, coll. British Mus. (Ling Roth 1903, 75 fig. 79)
— Vessel, loc. Benin, used in the rite "making his head", ht. = 30.5 cm, coll. British Mus. (ibid., fig. 80)
— Altar of the Hand, loc. Benin, "ikegobo", used at the Cult of the Hand, coll. British Mus. (Bradbury 1961, 135—136, fig. 5)
— Bowl, loc. Benin, diam. = 12.8 cm, coll. Schomburg N. Y. (Robbins 1966, 154, fig. 187)
— Pot, "akh olokun", loc. Benin, used for Olokun worship, made by Omori Yekemwen Edibo (Ben-Amos 1973, 28, fig. 1)
— Pot, "akh olokun", loc. Benin, used for Olokun worship, made by Eghianruwa Ogbomo (ibid., fig. 2)
— Pot, "akh olokun", loc. Benin, used for Olokun worship, made by Eghianruwa Ogbomo (ibid., fig. 3)
— Pot, "akh olokun", loc. Benin, used for Olokun worship, made by Eghianruwa Ogbomo (ibid., fig. 4)

Ijaw

— Vessel, used as a sacred pot (Talbot 1926, 21, fig. 2)
— Bowl, ht. = 9 cm, coll. Mus. Ethnol. Leningrad MAG 2.026-458 (Olderogge 1969, fig. 29)
— Multi-mouthed vessel, Okrika Ijaw, used for the ancestral cult, ht. = 48 cm, coll. British Mus. (Fagg & Picton 1970, 43, 4)

Urhobo

— Vessel, decorated with a joined female figure, coll. British Mus. (Anonym 1964, 1375)

Ibibio

— Photograph of a woman's memorial (Talbot 1915, opp. 216)
— Photograph of a family shrine (Talbot 1915, opp. 162)
— Ceremonial pot, Okrika-Ibibio (?) — Calabar used as an ancestral pot (Talbot 1926, II fig. 73)
— Shrine of the Earth Goddess, Calabar (Talbot 1927, fig. 29)
— Shrine of the Eearth Goddess, Calabar — loc. Ale-Barada (ibid., fig. 30)
— Photograph of musicians with earthenware drums, loc. Opobo (Nzekwu 1959, 313)

Ibo

— Ceremonial pot, Ikwerri Ibo (Talbot 1926, II fig. 2)
— Multi-mouthed pot, Etche Ibo, used as a sacred pot in a Ndarsi juju shrine (ibid.)
— Vessel, Ikwerri Ibo, used as a sacred pot in a shrine of the Earth Goddess (ibid.)
— Ceremonial pot, Ikwerri Ibo (ibid., II fig. 21)
— Ancestral pot, Calabar — Okrika (ibid., fig. 73)
— Ancestral pots, Abaw Ibo (ibid., fig. 77)
— Photograph of three jugs (ibid., III fig. 239)
— Vessel (ibid., fig. 241)
— Jug (ibid.)
— Vessel (ibid.)
— Photograph of four pieces of pottery (ibid., fig. 240)
— Ceremonial vessel, "ife ja-okko", Onitsha Ibo — loc. Ogu (Talbot 1927, fig. 43)
— Ceremonial vessel, "ife ja-okko", Onitsha Ibo — loc. Ogu (ibid.)
— Ceremonial vessel, "ife ja-okko", Onitsha Ibo — loc. Ogu (ibid.)
— Ceremonial vessel, "ife ja-okko", Onitsha Ibo — loc. Ogu (ibid.)
— Ceremonial vessel, "ife ja-okko", Onitsha Ibo — loc. Ogu (ibid.)
— Ceremonial vessel, "ife ja-okko", Onitsha Ibo — loc. Ogu (ibid.)
— Shrine of the Earth Goddess, loc. Akpani (ibid., fig. 76)
— Ceremonial vessel from a shrine of the Sangama Ba god (Talbot 1932, 96 fig. 6)
— Ceremonial vessel, "nduen fobara", Okrika Ibo, used for the ancestral cult (ibid., opp. 244)
— Ceremonial vessel, Abaw Ibo, used for the ancestral cult (ibid.)
— Ceremonial vessel, Abaw Ibo, used for the ancestral cult (ibid.)
— Ceremonial vessel, Abaw Ibo, used for the ancestral cult (ibid.)

— Pot, Okrika Ibo, used to store water (ibid., opp. 276)
— Vessel (ibid., opp. 278)
— Vessel (ibid.)
— Vessel (ibid.)
— Vessel, Calabar (ibid.)
— Vessel, Calabar (ibid.)
— Vessel, Calabar (ibid.)
— Vessel, Calabar (ibid.)
— Drum, Calabar (ibid., opp. 318)
— Small vessel, Ogoni-Ibo, coll. Hist. Medical Mus. 120851 (Jeffreys 1947, No. 84)
— Vessel, Ogoni-Ibo, coll. Hist. Medical Mus. 120848 (ibid.)
— Pot, Ogoni-Ibo, coll. Hist Medical Mus. 120853 (ibid.)
— Vessel, Ogoni-Ibo, coll. Hist. Medical Mus. 120850 (ibid.)
— Perforated vessel, Ogoni-Ibo, coll. Hist. Medical Mus. 120854 (ibid.)
— Vessel, Ogoni-Ibo, coll. Hist. Medical Mus. 120818 (ibid.)
— Vessel, Ogoni-Ibo, coll. Hist. Medical Mus. 120849 (ibid.)
— Vessel, Ogoni-Ibo, coll. Hist. Medical Mus. 120852 (ibid.)
— Tournette, "ladun", Ogoni-Ibo, coll. Hist. Medical Mus. 120809 (ibid.)
— Tournette, "ladun", Ogoni-Ibo, coll. Hist. Medical Mus. 120811 (ibid.)
— List of potter's marks, Ogoni-Ibo — loc. Bewa (ibid.)
— Pot, loc. Ishiagu (Saville 1951, 444)
— Photograph of the pots transported, Ogoja prov. — loc. Ikom (Cardew 1952, 194)
— Photograph of an Urai shrine, Onitsha Ibo (Anonym 1956a, no. 50)
— Pot, loc. Uburu, used in the salt preparation (Anonym 1958, 86)
— Pot, loc. Uburu, used in the salt preparation (ibid., 90)
— Flask, loc. Udi, from the shrine, coll. Nigerian Mus. Lagos (Duerden 1960, 29)
— Water pot (King 1962, 22)
— Photograph of a musician with an earthenware drum (ibid., 23)
— Xylophone, "ngedegwu" (Okosa 1962, 7)
— Drum, "udu" (ibid.)
— Altar, used in the cult of Ifijioku god, Kwale Ibo — loc. Osisa, ht. = 32.5 cm, private coll. (Anonym 1962, cat. no. 226)

— Altar, Kwale Ibo, figure group placed in the Yam shrine (Leuzinger 1962, 136 fig. 75)
— Altarpiece for the yam spirit, Ifijioku, loc. Osisa, ht. = 47 cm, coll. British Mus. (Fagg 1963, fig. 122)
— Vessel, loc. Igbo Ukwu, archeological find (Shaw 1965, 182—183)
— Vessel, Kwale Ibo — loc. Osisa, used for the cult of the Yam spirit Ifijioku, ht. = 48 cm (Fagg & Plass 1964, 139; Fagg & Picton 1970, 41, 46)
— Altar group for Shrine of Ifijioku, Kwale Ibo, ht. = 25.4 cm, coll. American Mus. of Nat. Hist. N. Y. (Robbins 1966, fig. 193)
— Vessel, Nsukka area, the so called "juju pot" (Hartle 1967, 142)
— Vessel, Udi area, used as a ceremonial wine vessel (ibid., 138)
— Ceremonial pot, Abak area, multi-mouthed pot used to store wine (ibid., 142)
— Multi-mouthed vessel, used as a cult pot, ht. = 35 cm, coll. British Mus. (Leiris & Delange 1968, fig. 233)
— Figure, from the shrine of the Ifijioku god, Kwale Ibo — loc. Osisa, ht. = 29 cm, coll. Univ. Zürich (Zanolli 1969, 18 abb. 7)
— Altar, used in the cult of Ifijioku, the Yam Spirit, Kwale Ibo — loc. Osisa, ht. = 47 cm, coll. British Mus. (Fagg & Picton 1970, front cover, 46)
— Pot, loc. Inyenye, ht. = 44 cm, coll. British Mus. 1924 12-17 62 (Fagg & Picton 1970, 26, 44)
— Altar, Pottery sculpture for the altar of Ifijioku, Kwale Ibo — loc. Osisa, ht. = 48.2 cm (Willet 1971, ill. 71)
— Jug, Ibo, coll. Mus. Ethnol. Berlin (Baumann 1940, 303)
— Water cooler, modern production, loc. Okigwi (?) (Saville 1951, 455)
— Pottery, modern production, loc. Okigwi (?) (Saville 1951, 455)

Ekoi

— Bowl (Talbot 1912, 288)
— Bowl (ibid.)
— Vessel (ibid.)
— Vessel (ibid.)
— Jug (ibid.)
— Jug (ibid.)
— Vessel (ibid.)
— Vessel (ibid.)

— Bowl (ibid.)
— Bowl (ibid.)
— Vessel (Talbot 1912, 289)
— Double-mouthed vessel (ibid.)
— Bowl (ibid.)
— Bowl (ibid.)
— Bowl (ibid.)
— Bowl (ibid.)
— Jug (ibid.)
— Vessel (ibid.)
— Photograph of a Nimm shrine, loc. Mfamosing (Talbot 1926, II fig. 39)
— Ceremonial vessel, ht. = 36 cm, coll. British Mus. (Fagg & Picton 1970, 42, 46)

Jukun

— Jug, loc. Ibi, ht.=17 cm, coll. Lindenmuseum Stuttgart (Haberlandt 1922, tab. XVI fig. 11)
— Photograph of a fireplace with a big cooking pot, Kona Jukun (Meek 1931b, pl. IX)
— Vessel, Gwana Jukun (ibid., pl. XXVI)
— Vessel, used as bride's wedding gift (ibid., pl. XXVI)
— Vessel, Dampar Jukun (ibid., pl. XXVII)
— Bowl (ibid.)
— Bowl (ibid.)
— Cooking stove (ibid., pl. XXVIII)
— Vessel, Wase Jukun (ibid.)
— Photograph of an open-air kitchen (ibid., pl. XXXVII)
— Photograph of filter pots (ibid., pl. XLVI)
— Vessel, used in the preparation of salt (ibid.)
— Pot (ibid., pl. XLIX)
— Pot (ibid.)
— Pot (ibid., pl. L)
— Pot (ibid.)
— Photograph of a shrine, Kona Jukun (ibid., pl. LV)
— Head apparently from a figure, environs of Wukari (Willet 1967, pl. 88)
— Vessel, loc. Ibi, used as an incense burner or as a witchcraft pot, ht. = 32 cm, coll. Mus. Ethnol. Berlin III C 1845 a, b

(Krieger 1969, cat. no. 220; probably also Bossert 1955, tab. 12 fig. 15)
— Lamp, ht. = 26 cm, coll. Mus. Ethnol. Berlin III C 23292 (Krieger 1969, cat. no. 221)
— Figure — a woman, ht. = 29 cm, private coll. (Anonym 1971, cat. no. 244)

Bachama

— Jug (Meek 1931a, I 24)
— Amphora-shaped pot (ibid.)
— Vessel (ibid.)

Tiv

— Terracotta head, — i. e., "Poor head" (Abraham 1940, fig. 7)
— Terracotta head, — i. e., "Poor head" (ibid., fig. 13)
— Terracotta head, — i. e., "Poor head" (ibid., fig. 24)
— Terracotta head, — i. e., "Poor head" (ibid., fig. 30)
— Pot, "itiegh tikiriki", Batsesi group — Ipaw clan (Murray 1943, 147)
— Salt pot, loc. Keana (Tiv or Jukun) (Nzekwu 1964, 262—278)
— Terracotta head, "atsuku" (Willet 1967, pl. 87)
— Figure — a woman keeping a child, ht. = 42 cm, private coll. (Anonym 1971, cat. no. 239)

Daka

— Vessel, used to store ruler's "regalia" (called Dosi and Lange) (Frobenius 1913, 268)

Namdji

— Vessel, used as a funerary pot (Frobenius 1913, opp. 136)

Vere

— Vessel (Meek 1931a, 438)
— Vessel, used to store water (ibid.)
— Vessel, used as a ceremonial vessel for drinking beer (ibid.)

Bata

— Jug, "putiye", loc. Rugange, made at Geren, used in ancestral cult, ht. = 45 cm (Chapel 1973, 70)
— Jug, "putiye", loc. Rugange, made at Geren, used in ancestral cult, ht. = 30 cm (ibid.)

Jen

— Vessel, used for carrying water (Meek 1925, I fig. 55)
— Vessel (Meek 1931a, II pl. 45)
— Vessel, used to store water, decorated by a paint (Bossert 1955, tab. 12 fig. 8)
— Jug, "kusson", used for the ancestral cult, ht. = 40 cm, coll. Mus. Ethnol. Berlin III C 29320 (Krieger 1969, cat. no. 222; probably also Baumann 1940, 59 abb. 18-9)
— Jug, "kusson", used for the ancestral cult, ht. = 45 cm, coll. Mus. Ethnol. Berlin III C 30131 (Krieger 1969, cat. no. 223)
— Vessel, used to store water, ht. = 50 cm, coll. Mus. Ethnol. Berlin III C 16939 (ibid., cat. no. 224)
— Jug, "kusson", used for the ancestral cult, ht. = 44 cm, coll. Mus. Ethnol. Berlin III C 29319 (ibid., cat. no. 225)
— Jug, "kusson", used for the ancestral cult, ht. = 48.5 cm, coll. Mus. Ethnol. Berlin III C 29321 (ibid., cat. no. 22)
— Jug, "kusson", used for the ancestral cult, ht. = 49 cm, coll. Mus. Ethnol. Berlin III C 29322 (ibid., cat. no. 227)
— Head — fragment of the jug called "kusson", coll. Mus. Ethnol. Berlin III C 29323, used for the ancestral cult, ht. = 14 cm (ibid., cat. no. 228)
— Head — fragment of the jug called "kusson", used for the ancestral cult, ht. = 13.3 cm, coll. Mus. Ethnol. Berlin III C 29324 (ibid., cat. no. 229)

Piri

— Jug (Leuzinger 1962, 53 fig. 3)

Jera

— Vessel (Meek 1925, I fig. 5)

Yakö

— Photograph of a decorated ceremonial palm-wine jar (Forde 1964, pl. XVIb)
— Photograph of a shrine Iso Obasi (ibid., pl. XXVI)

Mambila

— Figure — a woman, decorated by paint, private coll. (Anonym 1971, cat. no. 259)
— Guardian figure, baked clay, used in fertility or circumcision rites, ht. = cca 24 cm (Gebauer 1971, fig. 20)

— Jug, terracotta, used to store palm-wine, originated from western Grassland, ht. = 42 cm (Gebauer 1971, fig. 19). This one resembles the Mambila jug from the Jos Museum (see Leith-Ross 1970, no. 978)

Waja

— Terracotta bust, from a figure, probably a charm against sickness, ht. = cca 11.8 cm, coll. British Museum (Fagg 1963, fig. 132)

Northern Adamawa

— Roof finial (Baumann 1929, 129)

Berom

— Photograph of a woman with flask (Meek 1925, II fig. 10)

Tula

— Photograph of Tula women with water pots, loc. Tula Wange (Flagg & Picton 1970, cover)

Nok, Ife

The specimens of these two cultures are beyond the framework of this work and therefore they are not included in this list. There is no information about their original functions and objects of the Nok or Ife cultures have been studied more from the artistic and archeologic point of view than from the ethnological one.

For technical reasons it was not possible to include the Jos Museum collection (more than 400 pieces published in: Leith-Ross, S.: Nigerian Pottery. Ibadan 1970) in this list.

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