away from known mines has commenced only in the very recent past, and the possibility of the extension of known mineralized structures below thin non-mineralized rock cover is only now being considered.

In the course of the discussion that followed the presentation of these papers, accounts were given of the application of modern methods of mineral prospecting in the British Colonies and in India, and several speakers emphasized that, although applied geophysics is an instrument of great value, a very close collaboration between the geologist and the geophysicist is essential in order to obtain the best results.

F. DIXEY

[1] *C.2.* "Modern Methods of Mineral Exploration in South Africa." By Louis T. Nel, D. J. Simpson and John De Villiers. *C.3.* "Mineral Exploration in Australia." By C. J. Sullivan. *C.4.* "Modern Methods of Mineral Exploration in Canada." By Franc. R. Joubin.

[2] *C.1.* "Aerial Photography in Petroleum and Mineral Prospecting." By A. A. Fitch, D. F. Christie, W. E. Johnstone and G. Whittle.

ANTHROPOLOGY AND ART

By WILLIAM FAGG

THE exhibition of "Traditional Art of the British Colonies" at the Royal Anthropological Institute, 21 Bedford Square, London, W.C.1, which I have had the privilege of arranging, has now been extended until August 6 and is open during 10 a.m.–7 p.m. every day except Sunday. It is perhaps one of the few serious attempts so far made in Great Britain to reconcile in an exhibition the supposedly conflicting disciplines of art and anthropology, and provides a useful occasion to consider whether they are not fundamentally compatible and complementary in much the same way as, for example, religion and science. The great Wilberforce–Huxley controversy of the nineteenth century has long ceased to excite much heat, as divines and savants have equally learned to respect each other's fields; and it is time that artists and anthropologists made the concessions which would enable them to work together for fuller understanding of the highest manifestations of man's genius.

The present exhibition is not a general survey of primitive art, but is confined in the first place to the colonies administered by the British Colonial Office (Australian and New Zealand Colonies being thereby excluded, and with them the magnificent arts of New Guinea and New Ireland); and secondly, with a very few exceptions, to representational as distinct from decorative art, that is, to figures and masks rather than to 'applied' and geometrical carving. The areas represented are therefore the Solomon and Santa Cruz Islands, the New Hebrides in Melanesia, Fiji and, in Polynesia, the Tonga Group; Sarawak, Brunei and Malaya; of the New World Colonies, British Guiana; and, pre-eminently, Nigeria, by far the most fertile in art of all the British Colonies, while the Gold Coast, Sierra Leone and Tanganyika are also represented. An equally good selection might perhaps have been made of works from the French or the Belgian Colonies; but it would have been difficult indeed to raise the standard of quality, however widely the scope of the exhibition had been extended. Apart from a number of pieces lent by the Government of Nigeria, the assemblage is drawn from British private collections, and none of the pieces is therefore accessible in the ordinary way to the British public, though comparable examples of some of the styles might be found in the British Museum.

The purpose of the exhibition is twofold: first, as a contribution to the "Colonial Month", to demonstrate that, in the field of art at least, many of the Colonial peoples have quite as much to teach us as to learn from us, that though they are behind us in material progress, their greater bent for the things of the spirit has enabled them to produce many sculptural masterpieces which equal or eclipse much of the best work of ancient and modern Europe; and secondly, to interest both artists and anthropologists (as well as the art-loving public) in the common ground between them and encourage that collaboration which is essential if some of the most difficult problems are to be resolved.

The problem with which the inquiring viewer of the exhibition will find himself most squarely faced is that presented by the ancient bronzes and terra-cottas of Ife, the religious centre of the Yoruba tribe of south-west Nigeria. He will see, side by side, first, the five terra-cottas (the heads of four men and a ram) recently discovered near Ife, more perfect in their idealized naturalism than almost anything in classical Greece or the Renaissance, and dating probably from the twelfth to fourteenth centuries A.D.; and secondly, a series of wooden masks, still carved and used by the Kalabari Ijo of the Niger Delta, and conveying the idea of the power of the water spirits through a stark and uncompromising stylization. Two styles could scarcely be more diametrically opposed, formally and fundamentally, than these; and it must be said that the Ife style appears distinctly intrusive in the African conception of art. The Ife sculptors sought to present the whole man, perfect by the standards of anatomical mensuration, whereas their successors at Benin and all other Negro tribes (with a few partial exceptions) selected certain qualities and aspects for special emphasis at the expense of the others, and would have thought it inartistic to include matter irrelevant to the idea of a man, or of a spirit, which they wished to present. Thus the Ibo sculptor at Aba who set out to carve the head of an 'elephant spirit' (No. 47 in this exhibition) to symbolize masculine violence and the ugliness of unrestrained power (contrasted with the 'maiden spirit' of gentleness and beauty, in a play on the theme of "Beauty and the Beast") mixed spaces with projecting masses in depth in order to portray that unrelieved ferocity which does not occur in Nature, because every man is a compound of many qualities—good as well as bad—and only art can liberate one from the others. It seems clear that the African artist in general does not entertain the conception of the whole man (as seen at Ife) as an initial stage in working towards his ultimate selective idea of a man; on the contrary, this idea is the very germ and starting point of his creation, with which life-like naturalism has nothing to do.

Here then is the mystery of Ife: Are we to conclude that distortion of Nature not merely is the norm, but is of the invariable essence of 'Africanism' in art—in which case we shall have to regard the Ife sculptures as the products of aliens? Or can we set a limit to racial determinism and admit the possibility that the naturalistic approach and 'intellectual vision' might arise—or be maintained through several centuries after introduction from outside—among Africans if the circumstances were favourable enough? This is a question to which the objective man of science must offer no dogmatic answer; the evidence is inconclusive enough to require him to keep his mind open. Where he fears to tread, the subjective artist may,

however, step in; and my friend Leon Underwood, the sculptor, has propounded the first of the two views in his recently published "Bronzes of West Africa". But the archæologist will have the last word; and my own expectation, on the basis of such evidence as exists, is that, while the initial impulses of the Ife style will prove to have been carried, probably by the Yoruba themselves, from Nubia or thereabouts, excavation will establish that it was developed, and long flourished, in what is now south-western Nigeria.

Mr. Underwood has taken me mildly to task, in a review of this exhibition in *Art News and Review* (July 2), for suggesting in the catalogue of the exhibition that anthropology might help to import some valid objective standards into art criticism. But the art critic does not spurn the help of the laboratory expert who demonstrates that one painting is a forgery and another has been partly overpainted by a later hand, thus saving him from ridiculous discomfiture; he is in equal danger if, in considering primitive art, he ignores the guidance which anthropology can now, and will increasingly, give him. Facts, if properly established, are incontrovertible even by the most gifted of intuitive thinkers. Just as theologists have ceased to maintain, in the face of geology and archæology, that the world was created in 4004 B.C. (in return for the realization by men of science that they can neither prove nor disprove the existence of God), so artists and students of art should acknowledge that they cannot understand, or successfully learn from, primitive art without taking account of its ethnological aspects, and that the same may hold for civilized art at some time in the future, when the necessary techniques have been developed; but anthropologists and allied scientific workers must for their part realize that they cannot contract out of some of the most important and fruitful parts of their field, with the plea that they know nothing about art or have no ear for music, and still claim to be fully trained either in social anthropology or in material culture studies.

NEWS and VIEWS

Biochemistry at Guy's Hospital Medical School: Prof. G. A. D. Haslewood

THE appointment of Dr. G. A. D. Haslewood to the newly established chair of biochemistry at Guy's Hospital Medical School marks a change in the organisation of the teaching of this subject at this Medical School. The new Department of Biochemistry and Chemistry will combine the work formerly carried out in the Department of Chemistry, under the direction of Prof. C. S. Gibson, with the teaching and research in biochemistry, which until now has been a part of the work of the Department of Physiology. Dr. Haslewood received his early training at University College, London. After graduating, he worked with Prof. G. F. Marrian and others at University College during 1931–32 on the constitution of œstriol, as a result of which work they were able to propose a formula for this compound. During this time Dr. Haslewood also isolated a new steroid triol from pregnant mare's urine, and began his career as a teacher. In 1933 he joined the staff of the Research Institute of the Cancer Hospital, London. The preparation of methylcholanthrene from deoxycholic acid was there carried out by Prof. J. W. Cook and Dr. Haslewood. During 1935–39 he was on the staff of the Department of Pathological Chemistry at the British Postgraduate Medical School, where, with Prof. E. J. King and his staff, he worked out a number of microchemical methods for the analysis of blood samples. Throughout this time, he also carried on his work on the chemistry of the steroids, and succeeded in the partial synthesis of 3-β-hydroxy-Δ^5-cholenic acid. In addition, his isolation of 7-hydroxycholesterol from an ox liver extract re-opened the question of the oxidation of cholesterol under biological conditions, afterwards elaborated by Wintersteiner and others. In 1939 he was appointed reader in biochemistry at Guy's Hospital Medical School, since when, in addition to taking over the teaching of biochemistry at this Medical School, he has published papers on the metabolism of cholesterol and the bile acids, and on the excretion of "pregnanediol-like glucuronide" in human urine.

Preventive Medicine at Cardiff: Prof. F. Grundy

DR. F. GRUNDY, medical officer of health to the Borough of Luton, has been appointed professor of preventive medicine in the Welsh National School of Medicine, Cardiff. Dr. Grundy, who is forty-three years of age, held a number of posts as medical officer and medical officer of health, until his appointment to Luton in 1937. All this time, he has shown a keen interest in social and preventive medicine, holding a number of public appointments in this connexion, such as the chairmanship of the British Social Hygiene Council—a position which he still holds. He has carried out important researches in social medicine and published a number of papers on certain aspects of it. Among his books may be mentioned his well-known "Handbook of Social Medicine" which is now recognized as a standard text. He has also travelled to various parts of the world, including the Channel Islands, Sweden, Greece and the United States, for the purpose of studying and advising on health and hospital, maternity and other social services. In expanding its work in connexion with social and preventive medicine, it is doubtful if the Welsh National School could have made a better choice than Dr. Grundy to fill this new chair.

Forestry and Forest Products in South-East Asia: Dr. M. A. Huberman

DR. M. A. HUBERMAN, technical officer in the Forestry Branch, Forestry and Forest Products Division, Food and Agriculture Organisation of the United Nations, has gone to Bangkok, Thailand, headquarters of the Regional Office of the Organisation for Asia and the Far East, where he will act as chief of forestry and forest products. This post will be of great importance in that region in putting into effect recommendations of the forestry and timber utilization conference for Asia and the Pacific held by the Food and Agriculture Organisation in Mysore, India, during March 28–April 8. The importance of forestry is recognized as a prime factor in the raising of living standards throughout the world, and the Mysore conference, at which Dr. Huberman was