

'Neologisms in Hausa'

THE following examples of 'French-influenced Hausa' (see p. 41 of Mr. Kirk-Greene's article in *Africa*, January 1963) have been provided by Mr. T. G. Brierly. He states that they are in common use in former French territories—especially Niger and north Dahomey—where Hausa are to be found:

<i>alumeti</i>	matches	<i>lokatori</i>	doctor
<i>amwari</i>	cupboard (armoire)	<i>luneti</i>	dark glasses
<i>best</i>	jacket (veste)	<i>mada(n)</i>	educated female
<i>bisikletti</i>	bicycle	<i>malati</i>	ill
<i>bobo</i>	sweets	<i>mekanisia</i>	mechanic
<i>buro</i>	office	<i>montra</i>	watch
<i>buteli</i>	large bottle	<i>mushe</i>	educated male (monsieur)
<i>butiki</i>	shop	<i>mushenlekol</i>	school teacher
<i>daputi</i>	member of Leg. Co.	<i>obaji</i>	hotel (auberge)
<i>duwa</i>	wine (du vin)	<i>panci</i>	breakdown (en panne)
<i>invitasio</i>	invitation	<i>piki</i>	injection
<i>istwari</i>	create difficulties (faire des histoires)	<i>posta</i>	post office
<i>jarda</i>	garden	<i>radio</i>	wireless
<i>jondama</i>	policeman	<i>reparisanta</i>	representative
<i>kabiran</i>	corporal	<i>roti</i>	roast joint
<i>kafi</i>	coffee	<i>sabuli</i>	soap (Hausa: sabulu)
<i>kado</i>	'dash' (cadeau)	<i>shopola</i>	chocolate
<i>kapsu</i>	elastic (caoutchouc)	<i>soseti</i>	socks (chaussette)
<i>karevi</i>	puncture (crevé)	<i>tabali</i>	table
<i>kliluluma</i>	keys (clefs)	<i>tangaraho</i>	telegram
<i>komondoro</i>	D.O. (commandant)	<i>torci</i>	flashlight
<i>kulotti</i>	shorts	<i>velo</i>	bike
<i>kuriye</i>	mail; bus (courrier)	<i>veri</i>	glass
<i>lahinga</i>	needle (épingle)	<i>voti</i>	election

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FATHER ESTERMANN, the author of this book which was reviewed in *Africa*, January 1963, p. 80, wishes to make clear that while he has not himself obtained evidence of the existence of double-descent groups among the Angolan Herero, he believes that they probably are to be found among the Tjimba Herero, with whom, however, his contacts have been very limited. The statement that the Kuvale Herero came under Portuguese administration only in 1940-1 is incorrect; in fact, administrative posts had been established in their area before the end of the nineteenth century. Any implied criticism of the Portuguese administration is the sole responsibility of the reviewer and should not be attributed to Father Estermann.

International Library of African Music: 'The Sound of Africa' Series

THE International Library of African Music,¹ whose Director is Mr. Hugh Tracey, has recently published its latest catalogue of 'AMA' long-playing records, consisting of nearly 200 records in over 70 African languages recorded in the Districts of Origin. A generous grant from the Ford Foundation made possible the pressing and publication of some 80 of

¹ See also *Africa*, 1959, 4, p. 421.

these. Territories covered by the series include Basutoland, Bechuanaland, Congo-Leo, Kenya, Mozambique, Nyasaland, Northern and Southern Rhodesia, Ruanda/Burundi, South Africa, Swaziland, Tanganyika, and Uganda. Further information and catalogues of these records may be obtained from The Director, International Library of African Music, P.O. Box 138, Roodepoort, Transvaal, South Africa.

Margaret Wrong Memorial Fund: Award for 1962

At a meeting held in Edinburgh House, London, on 10 January 1963, the Administrative Committee agreed that an award should be made to Mallam Abubakar Imam, O.B.E., for his distinguished services as Hausa editor of *Gaskiya Ta Fi Kwabo*, as Editorial Superintendent with the Northern Region Literature Agency, and for his authorship of fiction, history, and miscellaneous writings. An award was also made to Wole Soyinka, lecturer in the Department of English in the University of Ife, for the originality of his literary contributions as a playwright.

East African Art

In a paper given to the Commonwealth Section of the Royal Society of Arts, London, on 12 February 1963, Mr. Sam Ntiro, the artist, began with an account of rock and cave paintings in Tanganyika. He then went on to discuss 'tourist sculpture' in East Africa and the concern felt by artists and others at the low standards for which the commercialization of this sculpture must be held responsible. The problem was a difficult one, since no modern country could afford to shut its doors on tourists and the civilizations of other nations. Mr. Ntiro felt that East Africans should first of all cherish and care for their own culture, for it was only after they had experienced this concern that they would be in a position to appreciate and benefit from other forms of culture and so in time raise the general standard of their work. Finally Mr. Ntiro paid tribute to the work of Mrs. Margaret Trowell, the founder of the School of Fine Art at Makerere College, and described the works of some of its students who have since become well-known artists.