FORMS AND CONTENTS OF PUBLIC MONUMENTAL SCULPTURES IN BAUCHI, BENUE, KADUNA AND PLATEAU STATES OF NIGERIA

By

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THIS THESIS IS SUBMITTED TO THE POSTGRADUATE SCHOOL AHMADU BELLO UNIVERSITY ZARIA IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF DOCTOR OF PHILOSOPHY (Ph.D) IN ART HISTORY.

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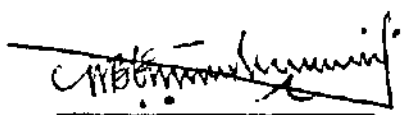
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SEPTEMBER, 1995

DECLARATION

I hereby declare that this thesis is an original composition of my research work. It has not been presented or accepted in any previous application for a higher degree.

All quotations are distinguished by quotation marks and sources of information are specifically acknowledged by means of references.



M.B. GUTIP

1995

CERTIFICATION

This thesis entitled Forms and Contents of Public Monumental Sculptures in Bauchi, Benue, Kaduna and Plateau States of Nigeria by Mikailu Baki Gutip, meets the regulations governing the award of the degree of Doctor of Philosophy of Ahmadu Bello University. It is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This work is dedicated to all those who cherish to see others progress.

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ABSTRACT

Despite the establishment of modern sculptures in most of Nigerian urban centres and the purported commitment of government to the promotion and preservation of all art forms in the country, there are no inspiring literature on these sculptures to enlighten viewers on their purports. Mostly affected are public sculptures in the northern states whose meanings are generally obscure and their features manifestly besieged by elements that strongly indicate degradation and neglect. The objectives of this study are to document modern public sculptures in Bauchi, Benue, Kaduna and Plateau states and to compile historical and humanistic literature that explain their meanings and underlying principles.

In carrying out this investigation, the author relied heavily on primary sources and the anthropological or direct field research methodologies. The sculptures constituted the main data and were closely studied on location in the contexts of the experiences and aspirations of the various owner states and the Nigerian nation. Photographs of the sculptures are also presented as documentary evidences. In addition, discussions and interviews on the sculptures were held with their custodians, and authors in some instances. These sources yielded first hand historical data concerning the sculptures, their artistic and formal characteristics and the principles behind them. Secondary sources such as books and journals were also consulted. These provided frameworks for articulating the research methodologies adopted for the study, documenting the sculptures and analysing all acquired data.

In analysing these data, the distribution and custodians of the sculptures as veil as their states of repair, media and production techniques were fully discussed. Next, the sculptures were assessed and classified using the following criteria: Stylistic modes; images and motifs; free-standing and reliefs; colour and patina; and intrinsic contents.

Discoveries in the study included seeming preferences for certain sculpture types and motifs in some communities and the recurrence of some media, motifs, sculpture practices and themes in all the states, Furthermore, intrinsic contents were found to differ significantly from the sculptures' expressed forms. Also noteworthy was the realisation that the sculptures were fundamentally allegorical, iconic or symbolic and are all community oriented.

Recommendation and suggestions were made which if conscientiously implemented could promote better appreciation and preservation of public monumental sculptures.

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MAP OF NIGERIA INDICATING BAUCHI, BENUE, KADUNA AND PLATEAU STATES



MAP OF BAUCHI, BENUE, KADUNA AND PLATEAU STATES INDICATING TOWNS WITH PUBLIC SCULPTURES



CHAPTER ONE

Introduction

Monumental sculptures, according to Osborne (1977:737) are works of art intended to celebrate and perpetuate memories of persons, events or ideas. He includes "all forms of surviving relic which bear witness to things of the past" as monumental art. However, this study only concerns modern sculptures in Nigeria designed by governments or their agencies and sociocultural organisations as memorials to history and celebrations of programmes and policies. They are therefore visual historical records of heroes or champions, group experiences, philosophies and aspirations.

Formally, monumental sculptures could be naturalistic, stylised or completely abstracted. They could also be representational or non-objective and are either free-standing (in the round) or in relief on plane surfaces. Sculptures are mostly carved in stone, ivory and wood. Others are cast in bronze, cement concrete and plaster. More still are in welded metal, fibre glass, porcelain, terracotta and other suitable materials. Monumental sculptures from all indications are designed to last indefinitely. To outlast at least the generations that produced them. Else, how can one explain the seemingly imperishable nature and enduring quality of their media? Or, their location mostly in fortified and well guarded places?

Monumental sculptures are often ornamental, meant to adorn indoors and outdoors settings. Indoors monumental

sculptures are mostly miniaturistic. Designed to be seen and enjoyed at close range as part of household furniture or personal costumes and utensils. Others are designed specially for outdoors settings. These are located in the open, in streets, at roundabouts or parks, on tombs, fountains, and other infrastructures like churches, stadia, theatres and townhalls. In fact some sculptures are incorporated into vital architectural structures as doors or gates, house posts or pillars, pediments, spouts and even walls. This study however, only concerns the latter. Namely outdoors public monumental sculptures.

Some characteristics of these sculptures include imposingly impressive sizes which range from life-sizes through heroic sizes to Colossals. According to Osborne (1975) and Mendelowitz (1970), some monumental sculptures are fashioned out of hills and mountains. The entire hill or parts of it are carved out to form sculptural monuments. This association of monumental sculptures with imposing sizes is widespread. In some instances this consideration dominates and constitutes the yardstick for defining or identifying monumental sculptures. Although size could contribute to a work of art being considered monumental, the sense in which the word is used in this study includes other factors and considerations as contained in the working definition. Monumental sculptures could therefore be of any size and in any medium. Another interesting factor associated with monumental sculptures is the great relish and commitment to maintenance work undertaken to sustain them. This is necessary if they must last long.

Monumental sculptures can be understood on three levels as follows: The primary or natural level. This is apprehended by identifying pure artistic forms and motifs that represent natural objects like animals, human beings and plants; or man-made objects such as tools, houses and automobiles. Two, secondary or conventional meanings. These are realised by connecting artistic motifs with combinations of other artistic images with themes or concepts to allegorize or tell stories. The third level refers to intrinsic contents. According to Panofsky (1955), this involves understanding the underlying principles, philosophies or the basic ideals and attitude of the community that produced the sculptures. In other words, while primary and secondary meanings in art derive from formal, organisational and iconographical features and are descriptive, intrinsic meanings refer to the symbolic values of art. That is, iconology in which art is considered a document, a symptom of something requiring conceptual interpetation. Similarly, primary and secondary meanings in art tend to be more easily understood, due mainly to their literal nature. Intrinsic contents on the other hand which are inductive and crucial in establishing humanistic and historical perspectives, are more difficult to appreciate. They require some knowledge of the history, social and cultural experiences of the communities that produced the works. This means that intrinsic meanings in art remain hidden to a majority of

Nigerians. A lapse which is further aggravated by the dearth of inscriptions on monumental sculptures in Nigeria. Consequently, viewers content themselves with literal or primary and secondary meanings of these vital cultural and historical sources.

In view of the general inability to relate monumental sculptures to prevailing humanistic considerations, this study focuses attention on the forms and intrinsic contents of public monumental sculptures in Bauchi, Benue, Kaduna and Plateau States. The study also addresses how to preserve monumental sculptures, given their invaluable functions and potentials as cultural catalysts. It is hoped that the study would document and compile literature that could further explain these sculptures.

1.1 Background of the Study

Public monumental sculptures in their present form are recent phenomena in Nigeria, especially in the northern states where they are mostly in their second decades of coming into existence. They are part of Nigeria's modern art which was officially born in 1960 through the tireless efforts of Chief Aina Anabolu its founding father (Nigeria Magazine No. 68, 1961, Beier 1968, Oloidi 1981). Other principal actors that made possible the realisation of this modern art are Kenneth Crossthwaite Murray, Ben Enwonwu, John Danford, Father Kevin Carroll under the Catholic Mission and members of the Zaria Art Society (Beier 1960, Okeke 1979, Mount 1973, Olasebikan 1982).

One of the aftermaths in Nigeria of contact between traditional Nigerian cultures and non-African ones in the thirteenth century A.D., is increased cultural change (Bravmann 1980, Oloidi 1981).

This new state of flux is mostly attributable to amongst other factors, christianity and Islam, both of non-African origin, which tended to frown at certain indigenous practices.

The British colonial government using christianity as absolute weapon colonised Nigeria. They suppressed indigenous values and saturated Nigerians with western ones which were projected as superior to Nigerian cultures. For instance, Nigerian traditional arts which were mostly sculptural were disallowed and often destroyed publicly. Beier (1960:14) acknowledges this unfortunate iconoclastic posture when he says that "the first impact of christianity on Nigerian art was destructive". This is attributed to the fact the early missionaries associated the sculptures with idol worship and 'fetishes'. Consequently "there were times when the massionaries publicly burnt them". Oloidi (1981) observes in this regard that christianity had little sympathy and respect for the people's values. Nduka (1975:12) in like manner observes that virtually everything in the native culture was regarded as bad by christianity. Adding that "native names and customs... songs and dances, folk-tales, art, system of marriage" and so on, were consigned to the scrap heap. Ayandele (1966:4) summarizes the condition as follows: "Christian Missionaries fired by the idealism of a faith... perceived no wisdom in compromising with the indigenous custom.."

Islam also seemed to discourage sculptural activities in Nigeria. While Oloidi (1981) observes that Islam was uncompromising in its opposition to sculptures, Heathcote (1976:10) says that "it is true that one of the results of Islamization in Hausaland is that representational art,... is today actively discouraged". Bravmann (1980:15-16) also stresses the negative attitude of Islam to sculptures, especially those that cast shadows, explaining that it derives from doctrinal

injunctions. According to him, "doctrinal injunctions against fashioning... and abhorrence of pictorial imagery are recurrent in classical Islamic literature". Adding that "the spirit of the Qu'ran and numerous references in it do in fact express a negative attitude towards representational art". He observes further that "in the hadith... many comments are found concerning the position of the art... in virtually all instances the statements are negative". It appears therefore that christianity and Islam suppressed and inhibited sculptural development in Nigeria and may well be responsible for the just recent birth of modern Nigerian art of which public sculptures are an aspect.

May be, these religious factors and colonial government's insensitivity to the artistic and cultural needs of Nigerians were responsible for the omission of arts in the schools' curriculum. This absence of art from the schools before the twentieth century up to the first few years in the 1920s probably explains why Chief Aina Onabolu the progenitor of modern Nigeria art, began initially to learn art (painting) on his own, outside school initiatives (Oloidi 1981:87). That when eventually he introduced art into Nigerian schools in 1922 after his training in Europe, sculpture was omitted! The syllabus, observes Oloidi (ibid:97:98), which Onabolu drew up himself involved essentially two-dimensional art and the "science and practice of perspectives, form, light and shade, tone values, colour scheme", etcetera. This absence of sculptures in the syllabus was evident in the works of Onabolu's students exhibited at the Glover Memorial Hall, Lagos, in 1925 to enlighten the general public about art in the schools then. As a painter, one of Onabolu's main concern was to disprove the colonial notion that the art of painting was the exclusive reserve of Westerners or Europeans (Oloidi 1981). This

colonial notion of inferiority associated with non-westerners which inspired Onabolu to take to painting (since it was the most familair western art form in Nigeria then) rather than sculpture, probably contributed to the delay in the inclusion of sculpture in the schools' programme and its further development at the national level.

The introduction of sculptural activities into Nigerian schools and colleges began with the efforts of K.C. Murray, the first British Colonial Officer assigned to teach art. He arrived Nigeria circa 1927/28, and according to Oloidi (1981) and Okeke (1979) in 1934 enlisted students on the basis of their aptitudes which included carving, modelling, mural decoration, painting and illustration. He, in addition, reportedly encouraged these students to explore their various areas of interest, limiting his teaching to instructions in technique. Murray also encouraged his students to derive inspiration from traditional arts. He believed that the teaching of arts should have special regards to local indigenous art forms; urging also that traditional and contemporary arts be integrated into public buildings like churches and schools so that art could become a familiar aspect in society.

The success of Murray's programme led to the Zwemmer Art Gallery exhibition in 1937, titled "exhibition of wood carvings, terracottas and water colours". It featured the works of Murray's pioneer art students and evidently indicates even in its theme the new status of sculpture in the syllabus. Maybe this is why Okeke (1979:107), Oloidi (1981) and the Nigerian Field vol. 7, No.1 observe that the main purpose of the exhibition was to solicit the approval of the people of England in art and education so that Nigerians might be convinced to support art as a good activity worthy of inclusion into the schools' curriculum. Thus, Murray did

not only encourage art in schools and colleges, he also broadened the syllabus by incorporating sculptures, upgrading traditonal sculptures by recommending them as sources of inspiration for artistic propagation and the integration of arts generally (traditional and contemporary) into architecture.

The Papal order of the 1930s authorising Christian Missionaries to accommodate beneficient indigenous cultures could not have come at a more appropriate time. It probably encouraged Murray to introduce sculptures into schools and colleges. One thing which it definitely did according to Beier (1960), Carroll (1967), also reviewed in the Nigeria Magazine No. 94 (1967), and Oloidi (1981), is that it enabled the Catholic Mission to set up an art workshop in 1947 at Oye Ekiti under the leadership of Father Kevin Carroll. This workshop is probably the first practical step in Nigeria to introduce sculptures into modern architecture. Traditional artists were assembled to produce sculptures and crafts representing christian themes and stories for the catholic church. The items include according to Beier (1960) and Oloidi (1981), Madonnas, crucifixes, christmas cribs, figures of saints, stations of the cross and church doors. They also reportedly produced sculptures for non-christian organisations. Prominent among such commissions are house posts for the Antiquities Department, the Jos Museum, the King of Illa and Ooni of Ife.

Other public sculptures rendered by sculptors of the Oye workshop include reliefs on the Chapel doors of the University of Ibadan commissioned in 1954; the Ibadan Cathedral doors in 1956; and those of St. Paul's church Lagos in 1960. These sculptures are not modern in the strict sense, they are transitional works produced by traditional artists under modern contemporary influences for christian worship and the adornment of modern architecture. This makes them the first public sculptures initiated by the christian Missionaries, colonial government and royal institutions following the Papal order of Pius XII.

The Oye workshop therefore initiated the integration of sculptures and architecture. Oloidi (1981:401) even maintains that "the practice of introducing art into modern architecture had its roots from this experiment". Thus, the christian missionaries who initially suppressed Nigerian art, paradoxically took the first major initiative that ushered in a practice which later gave rise to public monumental sculptures.

Ben Enwonwu is the next major boost not only to sculptures, but to modern art as a whole in Nigeria. He was among the pioneer students of Kenneth Murray whose works were exhibited at the Zwemmer Gallery in 1937 to solicit the approval of both British and Nigerian populace for artistic activities in Nigerian schools and colleges. Although Enwonwu was both painter and sculptor, he was mostly famous for the later. His successful academic training as artist and status as pioneer modern sculptor

endeared him to his admirers. According to Okeke (1979) in the Nigeria Magazine Nos 128 - 129 and Oloidi (1981), Enwonwu's position as Federal art advisor from 1948 relocated upwards the status of both art and artist in the country. They maintain that this encouraged more Nigerians to proudly associate themselves with art which was hitherto degraded. Adding that art began to be accepted and considered a noble profession. In other words, Enwonwu further championed the course of modern art by enhancing its favourable acceptance.

His sculptures were among the first modern public sculptural monuments in Nigeria. Before 1960, Enwonwu was probably the only modern Nigerian sculptor whose handiworks corroborated his training. The Nigeria Magazine No. 68, (1961:21) and Oloidi (1981:405) say in this regard that he was for a long time "the only artist known outside Nigeria" and the first to be regarded as modern artist by the western public. In other words, Enwonwu was the first Nigerian to have a universal look on art. Although Oloidi (ibid:385) observes that Ben Enwonwu and Felix Idubor were in the 1950s the two internationally known artists, Idubor was eclipsed by Enwonwu because he lacked Enwonwu's formal achievement.

Most public sculptures in Nigeria in the 1950s were Enwonwu's handiworks. They included the bronze statue of Queen Elizabeth II at the Federal House of Assembly Lagos; the "Awakening" also in bronze on the facade of the National Museum Lagos; and the full length bronze portrait of Dr. Nnamdi Azikiwe at the eastern House

of Assembly in Enugu (Beier 1960, Mount 1973, Fosu 1986, 1993). Thus, modern Nigerian public sculptures began with Enwonwu setting the pace in the 1950s. A time which according to Oloidi (ibid:403), art had become a well defined part of the newly emerging cultures in Nigeria" and when "the horizons of art had widened, the various dimensions of art had been born". This is to say that by this time modern Nigerian art with its various modes had clearly evolved except that formalistically, creatively and conceptually it still lacked a national direction. It still aped colonial standards and needed to be fine-tuned to suit prevailing Nigerian cultural, political and psychological mood. This feat was later made possible by members of the Zaria Art Society.

The only monumental public sculpture in Nigeria in the 1950s that equalled Enwonwu's sculptures in technical finesse and concept was the bronze statue of "Emotan" the memorial to a Bini heroine believed to have saved the life of Oba Ewuare II. It is the handiwork of John Danford, another personality that gave a major impetus to sculptures in Nigeria (Beier, 1960 , The Nigeria Magazine No. 33 1950, the Nigeria Magazine Nos 128 - 129 1979 Oloidi 1981). Danford was a British artist attached to the British Council Office in Lagos in the late 1940s. He, in addition to other artistic activities as organising art exhibitions and the rendition of

"Emotan", advised the colonial government to incorporate contemporary Nigerian sculptures in embelishing public infrastructures. The Nigeria magazine No. 33 (1950:157) and Oloidi (1981:401) report Danford as timelessly entreating the colonial government and local authorities to "enlist the help of artists for the purpose of decorating public buildings". This desire for integrating sculptures with the immediate environment may among other reasons have influeced his acceptance to produce the statue of "Emotan" which presently stands at the Oba market in Benin, Edo State. Danford saw the integration of sculptures into public infrastructures as viable means of creating patronage for Nigerian art so as to combat over-dependence on foreign clientele which in the 1950s threatened to deny Nigeria of the gains of its new art.

The birth or official recognition in 1960 by both national and international communities of modern Nigerian art which possesses ideological and humanistic intentions was a result of the efforts of members of the Zaria Art Society, who wanted past Nigerian treasures essentially interpreted in art to enrich the present. In other words, to synthesize the country's past artistic glories and other beneficient cultures with what is good in the present modern society to evolve improved and livable cultures for future Nigerian generations, hence their philosophy of "natural synthesis". See Oloidi (1981:433 - 452), the Nigeria Magazine Nos. 128 - 129 (1979:114 - 117), for discussions on this philosophy and activities of the Zaria Art Society. The exposition of this new art was

facilitated by the exhibition of Arts and Crafts mounted in Lagos as part of the Nigerian independence (Nigeria Magazine No. 68, 1961 ; Oloidi 1981).

Since the inception of modern Nigerian public sculptures in the 1950s and the official recognition of modern Nigerian arts generally in 1960, public sculptures appear to have flourished mostly in the first few decades in the southern states. Governments, religious organisations, local communities and even individuals in these areas seem to enjoy sculptures of all sorts which are located in numerous places and are also on display at several festivals. Several reasons may be responsible for this familiarity and acceptance of not just public sculptures, but visual art form generally. Firstly, the southern states have a long tradition of sculptural excellence. Secondly, they possess several traditional institutions and cultural activities requiring sculptures. Thirdly, and probably of much significance is the establishment in these areas before and after independence of such artistic fora as Father Kevin Carroll's Oye Ekiti art workshop; Ulli Beier's Writers and Artists Club, Ibadan; Mbari Mbayo at Oshogbo, Enugu and the University of Nigeria Nsukka; and the Oshogbo school also founded by Ulli Beier in conjunction with Suzanne Wenger and later joined by Georgina Beier (Beier, 1968). These artistic activities may have further enhanced the propagation and appreciation of art in these southern states. Consequently, existing literature on Nigerian art mostly

tend to focus on art in these parts of the country. In other words, literature on visual arts in the northern states of Nigeria is almost non-existent. This gives the impression that maybe visual art forms do not exist in these areas! This study is an attempt to correct such impressions. It is a documentation of public monumental sculptures in Bauchi, Benue, Kaduna and Plateau states. It aims among other things not just at drawing attention to this art form in these states, but at providing literature which could enhance their better understanding and appreciation.

Public monumental sculptures only recently began to appear in Bauchi, Benue, Kaduna and Plateau states. They are mostly in their first or second decades of existence. This rather short period of existence may be responsible for lack of literature about them. They are from all indications undocumented, while information concerning their purport or intrinsic and humanistic content as well as their role in national development are scarcely known to the public. There is therefore an urgent need to document these sculptures, which may appear to be unfamiliar to a majority of the public. This might enable the divulgence of the philosophies behind them!

Highlighting the significance of documentation in art, Cloidi (1981) explains that it is not only valubale but a compulsory pre-requisite for harmonious co-existence. He maintains that documentation and effective record-keeping are imperative in developing societies like Nigeria where

"socio-historical, socio-political and socio-cultural objectives" ought to be properly articulated in order to maintain proper historical perspectives. He maintains further that if Nigeria must realise a balanced growth, she must enrich, revitalise and document her artistic and cultural heritage. Oloidi is not alone in this crusade. He cites notable Nigerian scholars as S.I. Wangboje, Demas Nwoko, J.B. Akolo, Ben Enwonwu and S. Suleiman as having expressed at various times and different fora the need for documenting Nigeria's modern art forms. Adding that, where art and other cultural instruments are not explained or understood, cultural growth is stiffled and could lead to cultural stasis. These scholars maintain that only by documenting its art forms can Nigerian cultures be preserved and a truly national identity be forged out of its heterogenous cultures and impermanent values.

P.S. Wingert in Mount (1973) and Willett (1975) are other scholars who recognise the need for Nigeria to document her modern art forms. Wingert (ibid) observes that publications on African art concentrate on the traditional scene, adding that more information and well articulated literature on modern visual art forms are badly needed.

Wingert's observation is an indictment of Nigerian scholars who ought to champion the preservation and propagation of their country's arts and culture. In addition, these scholars ought to correct some of the imbalances, misinformation and erroneous

concepts now associated with Nigerian art largely because authors of existing literature who are mostly foreigners have distorted and inadequate knowledge of Nigeria and its heterogenous composition. Nigerian scholars thus need to document the country's modern visual art forms and historical sources from insiders' position to engender sequencial systematic recording of phenomena and interpretation of constantly changing philosophies in Nigeria.

This study therefore provides literature, photographs and the intrinsic contents or purports of public monumental sculptures. It is hoped that these information would enhance better appreciation of them such that current apathy and abuse of sculptures may be minimised.

1.2 Statement of the Problem

Despite the invaluable contribution of monumental sculptures to national history, progress and the sustenance of humane societies as already highlighted and inspite of their relative newness, particularly in the northern states of Nigeria, no observable efforts seem to have been made to explain, interpret or document them. As new art forms, efforts ought to have been made to acquaint the public with them. To explain, document and propagate them, highlighting specifically the philosophies behind each work. Unfortunately, no such attempts are known to have been made. Governments, professional artists and scholars alike have failed to provide interpretative literature on monumental sculptures in Nigeria. Inspite of incessant

outcry about the dearth of art historical literature on modern Nigerian art forms, no significant efforts appear to have been made to correct the anomaly. This apathy and inertia raises some questions that challenge the professional competence of Nigerian artists and the commitment of even the Nigerian government to the realisation of certain national objectives: Do Nigerian scholars really understand the role of art in national development and the consequences of lack of interpretative art historical literature on a nation's art forms? How committed are Nigerians to their professions and the national question? How can Nigeria realise any meaningful development if government condones by remaining indifferent to flagrant breaches of professional conduct such as its citizens' inability to even document and provide interpretative literature on the various sectors of the economy?

Also regretable is the lack of maintenance work to preserve these sculptures. Maintenance is work undertaken on regular basis to preserve, restore or improve facilities to acceptable functioning standards such that the utility and value of the facility is sustained. Unfortunately, concerted searches have yeilded no documents or signs of maintenance activities on monumental sculptures in the states of the study. Indeed, a close look at these structures clearly confirms this lapse: Unkempt surroundings, lichens, mosses, layers of dust and cobwebs overwhelm these sculptures. Some of the sculptures

are mutilated while others are defaced by posters, handbills and graffito. Many more sculptures have been removed or are falling apart. Some of them into severe stages of disrepair. What remains of most of these sculptures in the environments are anything but the beautifully designed monuments intended to inspire national pride. Instead, they are unpleasant shapes and forms that are akin to carcasses of Nigerian icons. Abandoned cultural relics. Surprinsingly, even sculptural monuments owned by or located within art institutions such as museums, cultural centres and departments of fine arts are not spared this neglect. Even the national commission for museums and monuments and their affiliates in the states seem to have failed to take appropriate action. They are yet to document, catalogue, maintain or even initiate legislations on this modern and vital art form, at least to enact laws protecting these art historical sources. Little do these organisations realise or so it seems, that today's new and rather unfamiliar art forms may tomorrow form the bedrock for establishing, explaining and interpreting national history capable of engendering national cohesion and development. These lapses are sources for great concern. Several pertinent issues can be raised as follows: Who is responsible for the maintenance of these sculptures? Why are they not being maintained? Why do monumental sculptures suffer much degradation in Nigeria? How can their memory or lifespan be prolonged and interpretative literature about them procured?

The main problem of this study is to produce documentary information and establish a maintenance culture on public monumental sculptures. In the first place, the public appears grossly uniformed on the artistic, historical and sociocultural significance of these sculptures and their implications to national history as is the case in developed societies where such objects are held in high esteem. This informational gulf is probably mostly responsible for the present public apathy to these sculptures. Secondly, custodians of these monuments seem to lack the basic professional trainings to successfully manage them. In other words, most custodians of public monumental sculptures are defficient in the techniques of sculpture conservation, documentation, restoration and preservation, hence their present dilapidatory conditions.

The acquisition of information on the forms and contents of these sculptures require intensive studies as are used by museums to document antiquities and other museum collections. In other words, to document them from comprehensive humanistic perspective using anthropological and primary field studies.

1.3 Objectives of the Study

The main objectives of the study are to examine the Nigerian society through a descriptive and observational study of selected environments where sculptures were used and to understand their

meanings and functions. Another objective is to provide the much needed artistic, historical and humanistic literature on monumental sculptures. This is necessary if the prevailing apathy to these and other visual art forms must be reviewed. This process is intended to encourage the appreciation and understanding of monumental sculptures as historical and cultural products. The study will promote the accumulation of records of contemporary sculpture monuments with their styles through critical analysis.

Based on the above, the specific purposes of this study are to:-

1) determine the existence of documentation of public monumental sculptures in Bauchi, Benue, Kaduna and Plateau states with reference to their geographical locations, custodians, widespread distribution, purposes and functions.

2) analyse their formalistic and holistic contents, including their basic modes of expression.

3) determine how such monumental sculptures are being preserved and maintained.

1.4 Significance of the Study

It is usual for communities to improve on themselves socially, economically and culturally by looking back into their past, surveying the present and using the evidences so

gathered as springboards for planning into the future. Public monumental sculptures are evidences of community experiences and aspirations. They could be better appreciated if their objectives and meanings are understood in their proper contexts. It is therefore very important to investigate the principles and philosophies governing their establishment. This might induce the public to review existing apathy to sculptures.

Comprehensive and reliable documentation of public monumental sculptures is necessary because it will provide living evidences of the past. Moreover, since historians and the general public battle daily to build up the past from jigsaws of evidences, some of them unrecorded, it is important that what exists today be documented for prosterity. Herein lies the significance and relevance of this study not only to artists and art historians but to scholars, the general Nigerian society and even foreign communities. It will serve as additional literature in art history generally and public monumental sculptures in particular. Highlighting this aspect of modern Nigerian art culture and the role of art in contemporary national development by directing orientation to the propagation of national unity and heralding governmental programmes among other factors. Such comprehensive literature represent in part a fulfilment of the yearnings expressed by Cloidi (1981), Willett (1975), Wingert (1973) and several

other scholars for effective documentation, interpretation and record keeping on contemporary modern African art forms.

1.5 Research Questions

Based on the objectives of this study, the following questions were raised:-

1) Why do public sculptures suffer much degradation in Nigeria and how can historical, humanistic and interpretative literature on them be procured?

2) What factors do public sculptures mostly address?

3) Do such factors have any relevance to national needs and aspirations?

1.6 Basic Assumptions

1) Apathy, involving non-documentation and non-maintenance of sculptures as well as lack of humanistic and interpretative literature on them are the probable causes of incessant abuse and degradation of public monumental sculptures.

However, qualitative literature on them could be acquired by careful and comprehensive documentation using studies that divulge their intrinsic contents. In other words, the current abuse of public sculptures and the dearth of literature on them are either due to inadequate documentation or total lack of it.

2) Public monumental sculptures very probably derive from and address sociocultural factors.

3) The factors addressed by public monumental sculptures might have strong bearings to the experiences, philosophies and aspirations of the communities or societies that established them. Such factors could embrace exclusively local, national and even global dimensions, or a combination of two or all of these. Factors that could engender group pride, progress and concord.

1.7 Scope of the Study

The study is confined to public monumental sculptures established by governments or their agencies and sociocultural organisations in towns within Bauchi, Benue, Kaduna and Plateau States from 1967 to date. The choice of these states is mainly for comaparative reasons: Bauchi and Kaduna states are dominantly muslim northern communities with distinctive cultural patterns, while Benue and Plateau states represent middle-belt Nigerian communities with unique cultural values, both of which could significantly affect their members' artistic tastes. Furthermore, the close proximity of these states to one another are hopedcould significantly reduce the cost of the study.

The choice of the period 1967 to date is based on the following considerations:

1) Nigeria adapted the states' structure in May, 1967 to replace the defunct regional system which according to Ojioko (1979), tended to encourage national discord. The attempted regional sesession by the defunct eastern region culminating in a thirty-month civil war exemplifies this tendency. States are therefore among other reasons, aimed at forging national Cohesion and even development. They have, like the Federal and few Local Governments discovered that monumental sculptures are possible modes of achieving their set goals which include information dissemination and the perpetuation of memories.

2) Within the period 1967 to date, Nigeria has witnessed substantial economic, political and ideological transformation and changes. In addition, the period coincides with the rooting of modern Nigerian art hence the establishment of monumental sculptures in some cities and towns. There is need to assess and identify which activities have been sculpturally celebrated and recorded. Commenting on the rooting of modern Nigerian art, Cnoko (1992:54) notes that the period from 1967 was "a period when we were... bringing art back into religion, into industry, into creating identity for ourselves... making art function." In other words, art did not just become a familiar aspect of daily life but a practical tool for communication. Art was and is still being utilised to consolidate the gains of independence.

1.8 Delimitations

Only monumental sculptures produced by Nigerian academic artists for government and its agencies or works so ordered and produced by academic artists of other nationalities were studied. This is to ensure that the sculptures studied are those produced by artists who have as their targetted audience the entire country or state. That is to say, artists who are capable of interpreting government policies and programmes using symbols that represent and can be understood by the majority of Nigerians. Sculptures produced by artists-in-training and which are mostly located in and around institutions of learning are not studied. These include projects by graduants of colleges of education, polytechnics and universities for purely examination purposes as academic exercises. This is notwithstanding the fact that all art in one way or the other record and celebrate certain personalities, events and ideas. This omission is necessitated by the fact that there are many educational institutions that teach art in the states whose monumental sculptures are the focus of this study. Were sculptures from these organisations included, it may be practically impossible to complete the exercise within the time limit permitted for it. Besides, and as is clearly stated in the scope of the study, the exercise concerns only monumental sculptures that are primarily established by government or its agencies and socio-cultural organisations.

However, when and where students' projects have been acquired by any socio-cultural organisations and are been used to celebrate, perpetuate or propagate some objectives, they were studied.

The architecture upon or within which monumental sculptures are located are exempted from the study. They fall outside the objectives and scope of the study. Moreover, since these architectural structures may not have been designed to complement the sculptures, studying them may not in anyway further enhance the intrinsic quality or understanding of these works. Also, mass-produced and imported statuaries as used in Catholic worship are excluded from the study. Reasons being that they are not the products of Nigerian artists, neither are they primarily designed for Nigerian audience. Furthermore, such works may not reflect in anyway Nigerian history and philosophies.

1.9 Limitations

Some problems arising from administrative and logistical bottlnecks as well as time lapse and time constraint substabtially reduced the number of monumental sculptures studied and the amount of information on them.

The Union Bank of Nigeria PLC in Makurdi, Benue State, for instance declined discussing the statue of its symbol, the white horse, located within its premises. It also disallowed taking of the statue's photograph. Similarly, at almost all military installations where monumental sculptures are located, it was

difficult discussing the sculptures with the Principal Officers or their representatives. In exceptional instances when these officers were met, they were unable to say exactly when the works were produced or the names of the artists who made them. Claiming that they met the works already in place when they arrived, but explained some philosophies concerning them. This inability to provide full information on monumental sculptures is not restricted to the military. Although it is most pronounced here, civilian organisation are not exonerated. This raises the serious problem of record keeping, the importance of which need not be overemphasised. The implication of these lapses is that although the objects were photographed, the researcher relied mostly on the sketchy information available to him to discuss the sculptures.

Some monumental works in the states had either been completely destroyed by unknown persons or removed (withdrawn) by the authorities. Works destroyed include the "portrait of a farmer" previously located along Ahmadu Bello Way, Kaduna, in Kaduna State. In Plateau state a plaque symbolising Governor Lar's emancipation programme previously located along Bauchi Road in Jos, as well as statues of "Jarawa Dancers" at the Cultural Centre also in Jos, had similarly been destroyed. Instances in which monumental sculptures had been removed or withdrawn from the public were also recorded. These include a statue previously at the government technical college, Kafanchan in Kaduna State; and a torch bearer previously located at the Plateau State House of Assembly in Jos.

Another statue previously located at the roundabout close to the Benue State Ministry of Works in Makurdi was also reported to have been removed. These destructions and removals or withdrawals reduced the number of monumental sculptures that would have been documented in this study. Worse still, the philosophies behind these missing sculptures may never be fully ascertained.

Also revealed in the study were uncompleted sculpture projects, for which contracts were already awarded. Two such projects titled "the Potato Farmer" and "the Tin Miner" were yet to be completed or delivered in Plateau State. In Bauchi, Benue and Kaduna States, several projects at various levels of negotiation were also reported.

Finally, where the names of artists or dates of production of certain works could not be ascertained, they are stated as such. The same applied to works whose titles or themes could not be ascertained.

1.10 Organisation of the Study

The study contains five chapters as follows: Chapter one is the introduction: It identifies some major functions of monumental sculptures; and traces the background and evolution of modern Nigerian monumental sculptures. This is followed by the problem, statement, objectives, significance as well as scope / limitations and delimitations of the study. There follows a brief summary of contents of each chapter and definitions of some terminologies whose meanings are considered crucial to the comprehension of the study.

Chapter two is the sources of data and methodology involving review of some related literature. It highlights some studies on monumental sculptures in a few ancient and modern societies. It also highlights some literature on monumental sculptures in Nigeria. Observations deriving from the entire literature review were utilised to determine the research methodology for the study.

The chapter also discusses the research design and methodology. It specifically addresses data collection, sources of data, research instruments, the research strategy, procedure on the field and how data are analysed.

Chapter three is the findings of the study. It documents the sculptures using a format adapted to their study from the socio-cultural perspective. That is, an anthropological research requiring the understanding of the principles behind sculptures as products of human action and thought.

Chapter four is the analysis of data or findings. It discusses the distribution of the sculptures, their individual states of repair and custodians. It also discusses the sculptures' media and production techniques; formal characteristics; and their intrinsic contents. The purpose was to identify the relationship of sculptures to humanistic factors and history as well as their similarities and dissimilarities in the states.

Chapter five is the conclusion, recommendations and suggestions for further studies. There follows the bibliography.

1.11 Definition of Terminology

The meanings and contexts in which the following words and terminologies are used, are adaptations of Onion (1965), Osborne (1975) and Oloidi (1981). ACADEMIC ARTISTS: Artists who have ondergone

formal art training in college. They are mostly poetical and often display high senses of originality in their artistic renditions.

ACCULTURATION: Borrowing or modifications of either or both parent cultures following long enough periods of contact.

ARTISTIC: Physical or technical characteristics of art works. These include compositional balance, colour rendition, and symmetry.

COLOSSAL: A statue of very large dimension or vast size. It could rise up to several times average human life sizes put together and may even be taller than one or two storey buildings.

CONTEMPORARY ART: All art forms produced from 1920 to date. In this study the term refers primarily to public monumental sculptures produced from 1967 to date while still retaining its original meaning.

CULTURE: Basic ideological heritage and sets of values which constantly and directly influence social behaviour patterns shared by members of a society. It also includes distinctive material objects, social institutions and sets of values or standards which are handed over from one generation to the other.

ELTIST ART: Any art work created specifically to satisfy the aesthetic taste of the wealthy or cream members of society.

HEROIC SIZE: Sizes between life sizes and colossals given to some sculptures.

HUMANE: Befitting human behaviour or disposition towards others that enhance peaceful and prosperous societies. Such values include benevolence, kindness and courteousness.

HUMANISTIC: Of human attributes, traits, or feelings that appeal to man and which make him a human person.

INTELLECTUAL ARTIST: An academic artist whose works are highly iconographical or interpretative of the experiences of a culture. Such works display high senses of philosophical and poetic richness.

MODERN NIGERIAN ART: Art works which employ predominantly modern concepts, techniques and ideas, materials and tools. Modern Nigerian art is mostly the handwork of modern Nigerian academic artists. It began in the first decade of the twentieth century with Chief Onabolu's pioneering efforts.

MONUMENTAL SCULPTURES: Sculptures that are primarily designed to celebrate and preserve memories of persons, events or ideas.

PUBLIC MONUMENTAL SCULPTURES: Sculptures commissioned and mounted either indoors or outdoors by government or its agencies, and socio-cultural organisations primarily as memorials, or to celebrate and propagate certain factors.

TRADITIONAL ART: Authentic and original art of a people, race or group which is unadulterated or uninfluenced by alien art and culture. It intimately reflects its parent culture by maintaining certain peculiar characteristics or stylistic features.

TRANSITIONAL ART: Art works produced by traditional artists under modern infleunces for modern use. Stylistically, these works are a link between the traditional and modern works, since they may be strictly produced in either style.

CHAPTER TWO

2.00 Literature Review and Methodology

The reviews of literature in this study seek among other things to:-

1) highlight the social and political functions of monumental sculptures,
2) highlight on aesthetics and art,
3) describe public monumental sculptures from ancient Palaeolithic societies to contemporary modern times, highlighting their physical forms, themes and underlying principles,
4) identify some common locations and media of sculptures,
5) identify acceptable research methods for documenting and studying sculptures, and
6) undertake some historical reviews of museums, their roles and developments in Nigeria.

2.1 Social and Political Functions of Monumental Sculptures

In order to establish the significance of monumental sculptures, some globally acknowledged functions of sculptures are highlighted. Available sources suggest that from prehistory to date, art has been an integral part of man's culture. Complete sculptures or fragments of them survive which tell about people now extinct, who left no written records about themselves or their socio-cultural activities, thoughts and philosophies. By carefully interpreting the intrinsic contents of these sculptural relics however, the history and cultures of these communities have been reconstructed. Such information have inspired many

generations and constitute the gateway to cultural, scientific and technological developments. Indeed, efforts are rife in many spheres of life to find missing informational links by carefully scrutinizing surviving art forms of ancient cultures. Thus, anyone who possesses the capacity to interpret and understand sculptures is an asset to his community. He is capable of increasing the aesthetic and cultural awareness of members of his community who ordinarily may not see beyond physical forms.

According to Sherman (1978), Ki-zerbo (1981) and Vansina (1984), art remains in most societies the main source of history. This means that without art and capable interpreters of intrinsic meanings in art, most cultures, including developed ones may have remained buried in the debris of history. In other words, without art, perhaps most cultures of the world may never trace their history in all respects of the word: Economic, Political, Religious and Social. Thus, art remains a vital source for establishing cultural foundations as well as enriching history and human experiences. What would life be without such illuminating and fascinating historical insights?

Elaborating further on the historical perspective and its significance to cultures, Ade Ajayi observes that:

> A people without a sense of the past are like a man who wakes up with a loss of memory and cannot find his identity. He has no basis for defining relationship with his neighbours... A proper perspective of the past is thus essential for the mental attitude of people in relation to the present and future (Iwara and Nveng eds. 1977:37).

This author illustrates that knowledge of the past is a vital prerequisite for understanding present conditions. History, he maintains, is an essential factor in working out future strategies. This implies that history and its memorials (historical sources) such as sculptures are crucial social and cultural data which must be jealously guarded and preserved. In other words, monumental sculptures which are visual records of national history need to be properly preserved through vigorous maintenance work. They should be fully explained and interpreted for the benefit of people who cannot ordinarily understand them: People who cannot see beyond physical forms or primary and secondary meanings.

In addition to their functions as sources of history, monumental sculptures celebrate and herald collective ideals. They inform and educate the viewer and by so doing solicit support for certain courses of action. Strauss (1960) and Layton in Greenhalgh and Megaw (1978) observe in this regard that sculptures are signs and languages which do not only enable group identification and the communication of cultural values, they provide people with the opportunity to think together, feel and act as one. Monumental sculptures can therefore educate and increase satisfaction as well as the sense of belonging and fulfilment to discerning viewers. They express, interpret and represent collective experiences and ideals. Sculptures are not just ordinary cultural products, they are vehicles for transmitting as well as enriching cultural values. Through them people

could relate vividly to historical events of their environments. Through them also, people could relate closely to each other and the demands of their communities.

Martin and Jacobus (1978) further observe that art, which is a humanistic endeavour reveals societal norms, values and ideas. Art, they maintain, is not just an invaluable resource for establishing history, but crucial in explaining it. This means that most cultures may not only have established their cultural foundations through art but that enduring art forms perhaps remain the most significant humanistic sources of enriching history.

Langer (1957) further extols the crucial roles of monumental sculptures in conveying group experiences and human attributes. He observes that unlike discussive modes which are characterised by description and logic requiring loquacity or talkativeness, sculptures confront the viewer at once. They vividly present historical events in full grandeur as if they were currently unfolding themselves. Langer (ibid) attributes this immediacy and triumph over time to sculptures' three-dimensionality and mass which engage quite accutely the sense of touch and motion in man. He is not alone in drawing this conclusion. Osborne (1975) and Martin and Jacobus (1978) similarly trace the vividness and immediacy associated with sculptures to the feelings of physical presence exerted by three-dimensional qualities. Vansina (1984) is even more graphical in making the same observation. He simply states that:

> Art is the past coming to us without simplification. Without generalisation and it comes to us at a glance. It is an ideal mode of expression to render a situation directly rather than to describe it;... Present the whole at once: Medium, technology, use, social, emotional and mental significance, a frozen slice as it were (Vansina, 1984: 211).

The author re-emphasizes here that sculptures can generate in the viewer feelings of immediacy and urgency because of their physical presence. They vividly transmit the past in the present, complete without editting it; thus making sculptures ideal modes of communicating and disseminating past cultural experiences. The need for effective record keeping and effective information dissemination cannot be over-emphasised. The grandeur and triumph over time as well as efficacy of communication constitute sculptures' most outstanding quality and advantage over all other visual art forms. Perhaps it is these laudable functional roles that have earned for monumental sculptures such conspicuous and strategic locations in public places as was previously seen. Furthermore, to ensure visibility and public audience they often have imposing sizes and are outstandingly painted or patinated.

2.2 Aesthetics and the Arts

Another outstanding element of the arts is aesthetics. According to Read (1931), certain characteristics are common to all the arts, especially the visual ones. In the forefront he observes, the desire that works of art please viewers by their forms which are intended to satisfy men 's sense of beauty. In other

words, that viewers seem to enjoy a unity or harmony of formal relations among their sense perceptions in works of art. That is, responding to artistic surfaces, mass and compositional patterns that result in pleasurable aesthetic sensation. Read (ibid) also identifies in art works the tendency to express sensuous feelings, emotions and sociocultural values of their authors and society. This association of the arts with beauty and the expression of human values strongly suggests that public monumental sculptures may primarily address beautification purposes or in addition to their fundamental function as historical records also posses aesthetic purports.

Bossart (1966) also shares this view when he says that works of art are both decorative and illustrative, and that their meanings lie wholly in their forms which fascinate viewers' attention to contemplate them aesthetically. That is, to study and enjoy art works either for their formal beauty or their expressed value. He suggests that these formal artistic structures are best appreciated in terms of societal experiences and that the artefacts be considered symbols of human values. This is to say that works of art are connected to real life both in their forms and expressed contents and need to be perceived in accordance with familiar past experiences by comparing them with that which they represent or symbolise. Bossart (ibid) further observes that, as objects of aesthetic contemplation,

works of art can conjure up for the informed and sympathetic viewer enrichingly satisfying meanings.

Jessup (1962) also highlights aesthetic and expressed contents in art works as significant characteristics by which they should be evaluated. He traces these criteria to Plato's Orthodox great art theory by which art works are assessed in terms of their success in conveying "serious contents" such as factual truth, religious belief and moral, social and political concepts or ideas. Other proponents of the "serious content" theory, according Jessup (ibid) are S. Alexander, Theodore Greene, S.C. Pepper and Catherine Gilbert. Alexander (1933:138 - 39) for instance, identifies in works of art two characterisitcs, namely "the strictly aesthetic standard" and whether the work is "great or small". That is, does it have an expressed content, and how successful is it in these regard?

Greene (1940:375 - 76) similarly observes that "the standard of artistic perfection is primarily aesthetic". He is also of the opinion that artistic "content" is the other criterion for assessing the success or otherwise of artefacts, adding that contents may be "light" or "rich" in human import in these works.

The preceding authors who hold the "serious content" theory thus consider works of art as physical things, perceptual objects resulting from the organisation of sensuous material

which may either be:-

i) Merely sensuous materials such as pigment, wood, stone, textural appearance or feel, etcetera, or

ii) Meaningful and expressive sensuous materials which represent, suggest and symbolise. That is materials which through convention are considered icons and symbols of some human values.

These preceding sources on aesthetics and the arts strongly indicate that public monumental sculptures possess formal beauty and expressed values which constitute significant criteria for their evaluation. It is also suggestive of the fact/that the use of appropriate evaluational criteria to study art works may be richly rewarding to viewers and their society. Consequently, these aesthetic criteria were adapted to classify the sculptures in this study.

2.3 Portraits, Reliefs and Statues in Some Cultures of the World.

Some of the widely circulated and probably authoriatative literary sources on monumental sculptures include Allen (1958), Janson (1962) and Gardner (1980). They discuss among other

things, monumental sculptures in the ancient civilisations of Mesopotamia and Egypt. They observe that these ancient civilisations produced portraits and statues in the round and in relief. They observe also that initially the works were schematic, lacking proper coordination and observing strictly some sanctions imposed by tradition. In other words, the sculptures were stereotyped, often repeating several poses, motifs and moods.

In Mesopotamia they recall memorial portraits of deceased persons moulded in plaster on actual human skulls, reportedly located mostly on graves and in tombs. Allen (1958) and Janson (1962) also recall that ancient Mesopotamians produced reliefs and colossal portraits in the round. The themes include deities and totems on city gates and hills; Votive statuaries of Priest-kings and worshippers in temples; figures of kings on palace walls partaking in community activities like the building of temples, at war, and hunting games. Discussed in detail are the statues of Gudea, one time governor of Lagash and King Darius counting war captives. Also mentioned are the portraits of the Kings of Eslam, Lydia, Phoenicia and Palestine accompanied by their client gods.

Some ancient Egyptian monumental sculptures discussed by Allen (1958) and Janson (1962) include colossal stone statues of gods and goddesses. They cite as example the great sphinx at Girza, measuring 240 feet long and 66 feet high. Ancient

Egyptians also produced colossal statues of Pharaohs. The seated Khafre established circa 2600 B.C. at Gizeh and Ramses II at Abu Simbel are some of the examples. There were also produced in ancient Egypt the famous ka-figures and reserved portrait heads of deceased nobilities.

Certain similarities are observable from these discussions on ancient Mesopotamian and Egyptian monumental sculptures. These include the themes of deities and the monarchy; the production of portraits, reliefs and statues, colossal monuments as well as half-human, half-animal depiction of deities or gods and goddesses.

Gardner (1975, 1980) and Gombrich (1966) discuss ancient Greek sculptures. They identify the "Warrior" of late eighth century B.C. at the Acropolis in Athens as the earliest Greek monumental sculpture. They observe also that the Greek conceptualised their deities as humans. This is unlike the ancient Mesopotamians and Egyptians who depicted gods and goddesses as half-human and half-animal. Greek sculptural memorials of deities, mostly in marble, bronze and other mixed media were located in the temples of the respective deities. Also located in these temples were the Votive statues of "Koures" and "Kore" representing male and female youths dedicated to the services of the deities. Gardner (1975, 1980) and Gombrich (1966) observe further that victors at the Olympic Games were sculpturally commemorated. These statues, often in action, were

located around the temples of Zeus and Hera as well as the adjoining stadia to these temples. Other events sculpturally commemorated, include battles and wars fought in the course of expansion or to ward off incursions. The "combat of Centaurs and Lapiths at the wedding feast of Parthous" produced circa 468 - 460 B.C. are said to symbolise Greek victories over the Persians. There were also in relief at the Parthenon, the Panathaic procession held every four years; the labours of Hercules for his strength and perseverance. Also discussed by these authors are the statuary monuments to the concept of beauty of the human body: The form attributed to Greek deities and the perfection of which led to the evolution of the Venus figures. The most celebrated being "Venus de Milo", produced circa 150 - 100 B.C.

Gardner (1975, 1980) and Gombrich (1966) also discussed ancient Roman monumental sculptures. They observe that since its inception circa fifth Century B.C., the Roman empire utilised sculptures to record and interpret its legends, commemorate its emperors, and to celebrate its victories in wars. For example, the "She-Wolf of the Capitol", 500 B.C. and 290 B.C. are said to commemorate the Roman legend that alludes the founding of Rome to Ramus and Romalus, believed to have been nursed from infancy by a she-wolf. They further observe that in addition to the numerous life-like portrait sculptures of all ancient Roman emperors, there were also reliefs on walls and even breastplates illustrating significant events and philosophies. The most celebrated of these include the "Ara Pacis Augustae" or altar of the Augustan peace in Rome

dated 9.B.C. It commemorates the Roman pacification associated with the Augustan reign which began in 27 B.C. Other works cited by the authors include the Triumphal Arches of Titus, circa 81 A.D. and Constantine circa 312 - 15 A.D. They commemorate the Roman defeat of Jerusalem during the Jewish wars and constantine's victory over his rivals to emerge the absolute monarch of the Roman empire respectively. Also discussed is the Trajan Column circa 113 A.D. It illustrates in relief 625 feet long, emperor Trajan's two successful military campaigns against the Rumanians. These military successes are believed to have facilitated the expansion of the Roman empire as far as what is now Hungary and Russia.

The discussions of ancient Greek and Roman monumental sculptures is significant. They reveal some positive trends in sculptural expressions through the ages. Formally, ancient Greek sculptures are idealised while those of ancient Rome are life-like representations. That is to say that Greek and Roman sculptures exhibit considerably high knowledge of and skill in the depiction of human and natural forms. Conceptually, they depict great artistic freedom and exploration. Technically, the works exhibit full mastery of media, tools and processes. Indeed, ancient Greek and Roman sculptures are in these regards forerunners of classical western art.

Again, Allen (1958) discusses some European stone sculptures carved around the seventh and eighth centuries A.D. Found mostly in England and France, these crosses are among the earliest European sculptures. They are said to commemorate the implantation of christianity in Europe. The author identified two surviving examples of these crosses: One is located at Bewcastle in Cumberland, and is 14½ feet high, the other is in Ruthwell in Dumfrieshire, measuring 18 feet high. These crosses have in relief, christian themes. In addition, they depict the rulling monarchs of the respective districts at the time they were commissioned. According to Allen (1958), the one at Ruthwell has the oldest written English in existence. Adding that although it was damaged by the Puritans in the sixteenth century A.D., it has since been renovated and relocated in the church where it was originally placed in the eighth century A.D. The author further reports that similar crosses are found in the Midlands. These ones are said to depict in addition to christian themes, Norse legends. Thus suggesting that they were commissioned after the Vikings or Norsemen may have settled in England and taken to christianity.

Allen (1958) further reports that sculptures were lavishly utilised in the eleventh and twelfth centuries A.D. to propagate chrsitianity in Europe. She observes that these sculptures were located in the English and French Cathedrals, churches and abbays. They were designed primarily as memorials to Biblical teachings and themes. They therefore depict mostly kings and queens of Judah the ancestors of Christ; Christ himself; his Apostles, as well as the kings and queens of Britain and France.

Also reportedly located in these Romanesque and Gothic places of worship were effigies on tombs. The tombs, have on their tops effigies of the deceased and his beadsmen. On the niches are carved in relief, weepers. These represent specific persons like kings, saints, bishops, individual family members and friends of the deceased. Infact, according to this author, these weepers are to-date the richest historical sources on European armour and costumes. Other monumental sculptures found in these medieval shrines take the forms of bosses, gargoyles and misericords. These are mostly records of medieval myths, legends, fauna, floral life, events, and popular sayings of the period. The author cites the Westminster Abbay in England and the Louvre in France as the most outstanding existing places where some of these monuments can still be seen.

Allen (1958) also discusses the elitist portraits, reliefs, and statuaries as well as ornamental sculptural monuments of some European monarchs. She observes that elitist royal sculptures were began by emperor Louis XIV in the late seventeenth century A.D. Loius had set out to build in Versailles a palace for himself that would excell at the time any palace in Europe. His efforts were reportedly realised with resounding success. Shortly thereafter, sources have it that the practice spread all over Europe.

The prominence of christian themes and the monarchy sculpturally recorded and discussed by Allen (1958) may not come as a surprise. The honeymoon between church and the royal

nobility was said to be at its peak in Europe then. Infact it may not be an exageration to say that the church and the monarchy were synonymous and partners in progress, and were the main outfits of governamce. These sculptures seem to strongly suggest that art is a product of culture which it in turn helps to maintain. This is to say that since sculptures are produced for certain specific cultural demands, they do not only help to sustain these cultures, but are vital sources in reconstructing, establishing and interpreting the history of these societies.

Discussing monumental sculptures in the United States of America (U.S.A), Mendelowitz (1970) and Brown et al (1979) highlight Colonial American gravestones, ship figureheads and statuary signs deriving from history, legends, mythology and prevailing philosophy. They observe that initially, these sculptures were poorly coordinated, and were mere symbols. Later however, they becâme more elaborate, much more detailed and mostly on the representational and naturalistic side.

On the contemporary modern American scene, the authors discuss the sculptural memorials of national leaders, heroes and war veterans. Such sculptures are allegories of American liberty and nationalism following its independence in 1776. The first such monument, a statue of George Washington was reportedly installed in 1796 at the State House in Virginia, where it still stands. Similarly, a yet to be completed 100-foot monument of liberty was also reportedly started in the 1790s when

the United States Capital was moved to Philadelphia. Again, when the capital was shifted to Washington D.C. in the 1900s, several ambitious sculptural monuments reportedly came on stream. Today, Washingtons and statues of other American leaders; outstanding personalities, and monuments of national history and aspirations are numerously located in strategic places throughout the United States of America. They are highly articulated and are rendered in almost all known forms and media of sculptural expression.

These authors provide ample information on the intrinsic meanings and significance of every person, event and ideas commemorated sculpturally. They also report concerted efforts at maintaining these monuments: They include reconstruction, renovation and total replacement of damaged works as well as comprehensive documentation. There is also the deliberate dispersal accross the country of certain similar sculptural types. This is probably intended to safeguard from total loss, certain works and the memories they are meant to propagate, as well as provide for wider audience.

The avalanche of monumental sculptures in America after the revolution is noteworthy. It probably suggests the concern of the American society with documenting and perpetuating national history. It also probably illustrates the desire to instill in American citizens the feeling of national pride in their new found freedom in Gods own country or America the beautiful. Furthermore, the predominant use of Marble and bronze suggest the overriding concern for the permanence of these sculptures. A consideration which is further buttressed by their location

on domes and pediments as well as raised and fortified pedestals. Locations which make it difficult if not imposible for one to stealthily reach or destroy them.

While the Union of Soviet Socialist Republic (U.S.S.R.) lasted, it enacted and operated laws concerning monumental sculptures. The law recommends specific persons and personages to be sculpturally commemorated. They include revolutionaries, writers, poets, philosophers, artists, emperors, actors and heroes. All of them makers and shapers of national history. The law also states in part that:

> Monuments erected in honour of tsars and their minions... be removed from the squares and streets and stored up or used for utilitarian purposes. A special commission... is instructed to mobilise the artists and organise a broad competition in designing monuments to commemorate the great days of the Russian Revolution... Models of new monuments to be put for the public to judge (Lenin: On Literature and Art 1978: 245).

This law suggests that monumental sculptures in Russia preceded the 1917 Revolution. It also suggests that sculptures, amongst numerous other functions, preserve history. The change of Russian national ideology needed to be recorded, hence the need for new sculptural monuments depicting this new dispensation. The provision for the preservation or withdrawal of old sculptures indicates the need for the preservation of history and historical sources. The decree further provides for open competition in acquiring designs for national sculptural monuments; and the full involvement of the general public in deciding final designs for these sculptures.

These provisions suggest the need for the majority of citizens to determine the sculptural form in which their history should be preserved. In other words, a need for the largest cross-section of the population to understand and accept the symbologies and intrinsic meanings of their monumental sculptures.

By repealing outdated laws concerning monumental sculptures, and inaugurating special committees of eminent personalities to monitor, produce and manage these works, the defunct U.S.S.R. demonstrates that monumental sculptures are serious national business. The composition of these committees indicates this. It includes top seed professionals: educationists, engineers, technologists, artists and museum curators.

The preceding literature review on monumental sculptures in some ancient and contemporary modern cultures reveal that:

1) Throughout history man has utilised monumental sculptures to communicate, record and transmit past experiences and collective endeavours.

2) Monumental sculptures take different forms. They include portrait heads and full-length portraits or statues in the round. Others are reliefs on steles, buildings, rocks, armours and household utemsils. Sculptures are mostly figurative or representational, While earlier ones tend to be crude and simple, conforming with certain laid cultural norms and principles that were evolved over the years. This means that certain poses, motifs and moods

are often repeated over a long period. Latter works in addition to capturing life-like resemblances and the mastery of natural forms, also exhibit individualism, freedom and experimentation on the part of the artists. Artistic problems such as composition involving balance rhythmn and individual characteristics of personages were addressed with much vigour and keen interest by sculptors.

3) Monumental sculptures were and still to a large extent are located on graves, in tombs, places of worship like shrines, temples, altars, cathedrals, churches and abbays. Others are located in or around public infrastructures such as triumphal arches or city gates, columns or towers, palaces, legislative and government offices, gardens and parks.

4) Monumental sculptures are in most cultures documented from the socio-cultural perspectives. They utilise historical and anthropological research methods which yield comprehensive and reliable historical and humanistic information. Consequently, these sources enhance the reconstruction and proper contextual interpretation or understanding of past cultures. Also repeatedly stressed in these literary sources especially in modern times, are the concerted maintenance activities associated with monumental sculptures. The same applies to the open competition at designing and sanctioning final sculptural designs by members of the general public.

2.4 Monumental Sculptures in Nigeria

Here, literature covers the traditional and contemporary modern scenes. The main purpose is to identify some common errors and to suggest more suitable methods of studying and documenting these Nigerian sculptures.

On the traditional scene, two types of literature exist. The first, mainly in book forms address the entire artistic heritage of the country, from pre-history to date. Willett (1975), Fagg (1965, 1973), Egonwa (1987) and Oyelola (1980) are few such sources in this category. They merely give cosmetic attention to their subjects. Only generally discussing in succession the sculptures of Nok, Ife, Igbo Ukwu, Benin, Yoruba and other art forms indigenous to Nigeria. This approach does not allow for discussions on such distinct sculpture forms as public monumental sculptures. Where mentioned or implied, monumental intents are merely considered incidental. The languages of these sources as well as their scope and photographic illustrations make them exercises in repetition. Unfortunately, these are the most widely circulated documents on traditional Nigerian monumental sculptures. Willett (1975) attributes the lapses of these sources to:

a) the vastness of their themes and delimited areas of study.
b) armchair authors who adapt unsuitable research methods. That they depended almost entirely on secondary sources, most of them persons or literature compiled by people whose interest were

neither African art nor understanding the cultures that produced them. Willett (ibid) observes that most of these authors probably started and completed their studies in the comforts of their homes without undertaking field studies. In view of the many lapses of these sources, they are considered irrelevant to this study.

The second category of literature on traditional sculptures in Nigeria are those that address specific themes and sculptural types of particular communities. These are mostly articles in magazines and learned journals. These include, for instance, Cole (1969) who discusses Mbari sculptures, highlighting especially their medium of expression and giving reasons for such preferences. He also highlights the formal structures of Mbari houses and the physical characteristics of the personalities depicted therein as well as their meanings. He similarly traces their origin and the philosophies behind the concept of Mbari. Oduyoye (1976) also discusses Mbari. He, however attempts to establish come phonetical similarities and meanings between Mbari and some terminologies in other cultures outside Nigeria. For example, he observes that among the Akan in Ghana, "borebore", the name of a creative divinity has a phonetical similarity with Mbari which derives from creative service to Ala the creator and sustainer of life. The same, he says, applies to the Hebrew word "bara" which means the creative act of fashioning

by sculpting. Stressing that the act of creation is exactly what happens in Mbari houses. Oduyoye (ibid) observes further that Mbari is a commemoration of the deities in the very same manner that Esie soapstones, Nok and Ife terra-cotta are memorials to certain deities. Thus, as public monumental sculptures, Mbari is designed to perpetuate the memory and religious worship of the supreme God through lesser deities as intercessors.

Beier (1963) discusses other Nigerian sculptures in clay. They include Olokun, Eshu, and Ezechima. He traces their origins, their accoutrements and their significance to the respective communities. For example, he stresses that the unpredictability associated with Eshu seek to highlight unpredictable elements in life. It probably suggests the need for caution in life through proper management of the material and spiritual resources at man's disposal. Eshu and his sculptural memorials therefore express Bini/Yoruba fears of the material and spiritual world as well as man himself. Wangboje in Jegede (1990) corroborates this when he observes that through art one can understand his culture and those of other societies. Art, he maintains, is an expression of a peoples' fears, ideals, and experiences. Eshu statuary monuments in whatever form are meant to do exactly that. It requires that viewers be fully versed in the history and intrinsic contents of the concept of Eshu and his sculptures.

Pemberton (1975) reaffirms Eshu's utmost significance in the domestic and religious life of the Bini and Yoruba. He re-emphasizes the location of Eshu

sculptures in many diverse places. Eshu's powers as posited by Beier (1963) and Pemberton (1975) confirm his enviable nature and position. Hence his deification and indispensability in Bini and Yoruba philosophy, as well as the numerous sculptures commemorating him.

Borgatti (1979) discusses the masks representing some festival titled women in Edo State referred to as "Dead Mothers of Okpella". He observes that they are also known as "Ozu" or "Inyilimi". Adding that during their lifetime these women appeared annually at the "Olimi" festival to honour ancestors and cleanse the community. The author further observes that Olimi festival title could be acquired through: Oracular pronouncement, inherited at birth, or is purchased. These title holders are said to enjoy veto powers, increased knowledge and spiritual benefits otherwise restricted to male elders, initiated members of cult groups and masquerade societies.

The masks commemorating these titled women are in the form of wooden helmets with elaborate coiffures indicating their wealth and statuses. They also incorporate the python image, regarded by the Okpella as their totem and guardian spirit. According to Borgatti (1979) these masks are the accoutrements of Okpella legitimate authority, status, enterprise and societal harmony. The author stresses the fact that these dead mothers and their masks typify the extension of social priviledges to members of subordinate groups in recognition of a rise in their social statuses. This recalls Merrian's assertion in Otten (1971)

that man uses sculptures to comment on how he lives. That is to sum up what he thinks of life, to enunciate and interpret his actions and values. In further support of these assertions, Gerbrends in Otten (1971) reports a similar practice among the Dan of Cote d' Ivorie. According to him, the Dan use masks to acknowledge changes in the social statuses of individuals or groups of persons. Thus, the masks representing these dead mothers and indeed any monumental sculptures are in one way or the other, glowing tributes to some individuals or memorials to certain community experiences and achievements.

Salmons (1977) discusses sculptures of "Mammy Wata", a water spirit prevalent in the riverine areas of Nigeria. He attributes the belief in water spirits to the vast network of rivers and creeks upon which human life and livelihood so much depend. He also traces the concept of a spirit resembling mermaids, the form which sculptures of these water spirits take. He attributes it to either the presence of African manatees or the European schooners with mermaid figureheads which sailed along the Nigerian Coast as early as the sixteenth Century A.D.

He further traces the origin of mammy wata sculptures to one Akpan Chukwu of Abak Local Government Area in Akwa Ibom State. Akpan had produced on demand for a British Colonial District Officer circa 1909 A.D., a wooden sculptural replica of an Indian snake charmer standing waist deep in water. Thereafter he produced similar works to represent the water goddess who is widely worshipped by indigenes of the area.

Mammy wata is depicted wearing long hairs, enwreathed in snakes or surrounded by a school of fish and most often painted with light skin. She is either seated or standing in a canoe flanked by paddlers. Her sculptures could be full-seized or just from the waist upwards.

Salmons (ibid) further reports that among the Ibibio where Mammy Wata cults abound, a dominantly male hierarchy is operated. Adding that women could only attain statuses comparable to their male counterparts when: They either have the faculty to be possessed by mammy wata spirit; or are able to purchase their way and become members of the cult group. In other words, water spirits among the Ibibio served as deprivation cults that met the material and ritual demands of women who otherwise were deprived of some socio-political facilities. This is reminiscent of the Dead Mothers of Okpella. Thus, mammy wata sculptures are objectifications of wata spirits who are believed to control human fortune.

Among the Urhobo of Delta State, Foss (1976) observes some wooden statuaries commemorating spirits and ancestors. These spirits and ancestors are daily, weekly and annually consulted and propitiated by the family or community. The sculptures which are located in shrines could be representational or merely symbolised by bent sticks or some metal. Representational ones are either molded in clay or carved in wood.

Formally, recalls Foss (ibid), the wooden sculptures representing men are depicted in military paraphernalia: With swords, cutlasses, clubs and spears. Probably to suggest the wars and suppression of other communities before they finally founded their lineages. He recalls further that women are alluded femenine powers of procreation. Similarly, where the spirits being represented have any association with water spirits, they are painted white. The author also reports concerted maintenance works of these monuments, he also stresses the collective ownership of these statues by the entire Urhobo community.

Oelmann (1979), discusses "Nduen Fobara" or ancestral memorial screens of the Kalabari Ijo in Rivers State. The screens comprise of a base, figures made of several parts assembled together, and headpieces attached to slatted wooden screens. According to the author, the central figures representing the deceased ancestors hold their symbols of office. This include paddles, fans, tusks or matchets. The two smaller peripheral figures symbolise the deceased's dependants. They hold implements associated with their services. The small heads at the top borders represent the deceased's slaves, while those placed between the figures' legs are said to symbolise rival chiefs. The headpieces of the deceased indicate his status and prestige. For instance, deceased persons who were middlemen or traders are identified by the image of a European Vessel incorporated onto their headpieces.

Similarly, Europeans top hats indicate that the deceased was a christian, while the letters BB or MM on the borders of the screen indicate the house to which the deceased belonged.

The author further associates nduen fobara with Kalabari social organisation. He observes that they served to legitimise the cultural and political cohesion as well as the social stratification of the community. They also provided religious focus of unity within the community as well as sanctions to established rules. These screens are therefore memorials not only of deceased ancestors, but of the entire cultural history of the Kalabari.

In his "Ceramic clues: Art history in the Gongola Valley", Berns (1989) highlights some ceramic sculptures of the Ga'anda and Bena communities. He employs the anthropological study method which compels direct primary field study and considers multiple categories of data. According to him, these ceramic sculptures which represent some spirits, founding ancestors, male elders and priests of the communities, are located permanently in public shrines. They are consulted regularly since they are curative and commemorative of ancestors who control wealth and prosperity.

He also observes some parallels between these ceramic art forms in the two communities. These, according to him reflect the communities' social organisation and material culture, and

are helpful in reconstructing the region's history. Adding that these art forms are typical instances of the response of art to historical change and interchange, while still simultaneously contributing to the very process and contexts of change. He concludes that field data, such as this one can contribute to historical reconstruction. This means that, if properly understood or studied using the right research methods, art can help in understanding better, the impacts and meanings of human interactions. In other words, art should be studied using synthetic, inter-disciplinary and distributional approaches which compel first-hand or direct field studies.

This study is significant for several reasons. It confirms and establishes the existence of ceramic sculptures in Nigeria. The study also re-emphasises the role of art in recording, preserving, reconstructing and enriching history. Finally, it emphasises the need for inter-disciplinary and anthropological studies in art. By extension, the author is advocating inter-dependence in life where no phenomenon, process or person can be an island to himself, divorced from other phenomena, processes or persons.

Rubin (1968) highlights "Uta and Utumu" ceramic and clay monumental sculptures of the Kutep in Taraba State. He observes that Uta and Utumu represent a broad spectrum of spirits, including ancestor

spirits who protect and guard married women from adultery. Adding that nearly every compound in Kutepland owned shrines in which Uta, regarded as female and Utumu considered male, are housed. Uta is embodied in two inverted globular pots, while Utumu is represented by a clay quadruped. The author also observes that oaths of sexual allegiance of wives to their husbands are administered by newly wedded grooms to their brides in the presence of Uta and Utumu. Thereafter, it is believed that an adultrous woman would be sore-stricken and sacrifices to Uta and Utumu would be required to effect cure.

Utumu, continues, Rubin (ibid), is molded with male genitals, scooped out hollows representing mouth, nostrils and eyes. Sometimes however, Cowrie shells are used for the eyes. The face which is placed over the shoulder junction without a neck imparts a sense of alertness.

This account revelas a belief in spirits and ancestral worship due especially for their keen interest in the welfare of their descendants. The association of globular forms with femeninity and a quadruped with male sexuality is interesting and noteworthy. The account also reveals the use of ceramic sculptures alongside unfired clay sculptures in Nigeria.

Literature on traditional monumental sculptures in Nigeria reveal that:

1) The media of these sculptural expression are diverse. They include clay, stone, wood, terra-cotta, metal and pottery.

The sculptures also take different forms. Naturalistic, representational sculptures are common place: Full-sized statuaries and portrait busts or heads, reliefs, screens, masks, helmets and ceramic sculptures. Others are purely abstracted forms like mounds of earth or arranged rocks; bent sticks or parts of organic matter and inorganic matter such as metal.

2) Themes of traditional monumental sculptures are equally diverse. The depiction of persons like founding ancestors, heroes and title holders suggests, in line with Kalu (1980), man's central position in society. The predominance of human morphology and human attributes that are accorded these sculptures support further the centrality of man in society. This clearly suggests that monumental sculptures record and celebrate the human factor and other historical phenomena associated with man. However, the icons and symbology incorporated into these sculptures vary from one community to the other. They derive from certain exclusively shared cultural norms, experiences and aspirations. Unless these peculiarities are explained and documented (as attempted by these authors), viewers outside these societies may never understnad the intrinsic contents of sculptures from such communities.

3) The depiction of concepts and ideas in traditional sculptures is widespread. Sculptures are records of traditional ontological concepts which shape people's religious beliefs and philosophy.

In this regard, Onyewunyi (1976) observes that ontology consists of hierarchies of forces. He places at the apex, God, who is followed by spirits, founding ancestors and the dead according to their order of primogeniture. At the bottom line, he places the living according to their rank, in terms of seniority. Various traditional Nigerian sculptures address this ontological line-up. They trace the origin and nature of deities, ancestors, family heads, spirits and natural phenomena. This is as it should be, since traditionally, Africans did not represent the God head.

This category of literature is the most enlightening and informative document, to-date, on monumental sculptures in Nigeria. They are quite detailed: Tracing the origins, concepts and philosophies behind the sculptures studied. Intrinsic meanings are divulged. These successes derive from the use of suitable research methodologies. The authors variously utilise anthropological researches which compel among other things, direct or primary field studies. This in turn encourages close interactions with members of the societies whose sculptures are being studied; Use of multiple variables; Collection of multiple data, and inter-disciplinary studies which relate sculptures to socio-cultural factors. These enable indepth probe and analysis.

2.5 History and Development of Museum Studies in Nigeria

Okita (1985) discusses the emergence of public museums in Nigeria. He observes that museums and their traditional functions of preservation and conservation had always existed in Nigeria but that the idea of public museums as they exist presently emerged during the colonial period. He attributes museums in Nigeria to K.C. Murray, E.H. Duckworth and B.E.B. Fagg among several other factors.

That Murray was considered the "founder" of Nigerian museums because he played decisive roles in their formation. For instance that he collected over six hundred traditional works of art that formed the nucleus of the National Museum in Lagos. In addition, he reportedly organised several exhibitions of Nigerian art at the Zwemmer Gallery in 1937 and 1949, Berkeley Galleries in 1947 and the Imperial Institute in 1951 at which ocassions he campaigned vigorously for the establishment of public museums in Nigeria. That he also published papers in and outside Nigeria reiterating the case for public Nigerian Museums. And that he became the Director of Survey of Antiquities in 1943 several years after he and some colonial officers at the Education Department had expressed the need for museums in Nigeria.

On E.H. Duckworth, Okita (ibid) concludes that he was Murray's greatest partner in the early days of the Antiquities Service in the early 1940s. That Duckworth who was editor of the Nigerian Teacher and organiser of Exhibition in the colonial

government, fully exploited the Nigeria Magazine to campaign for the establishment of museums in Nigeria. He is also purported to have initiated legislations to prevent illegal exportation of Nigerian antiquities. That Duckworth advocated tirelessly for constructing museums, indicating always his fears that antiquities, especially the newly discovered soapstones figures at Esie could be stolen or damaged unless they were protected. This author even attributes the series of legislative measures taken that culminated in the passing of the Antiquities Ordinance in 1953 to the consistent pressure exerted on Government by Duckworth.

Okita (1985) identifies B.E.B. Fagg as the third most active advocator for museums in Nigeria. That he and his wife marked and catalogued all the archaeological specimens accumulated since 1910 by the Mines Department at Jos. That they also photographed all the Stone Age specimens in the collection. And that Fagg realising the significance of these tin mines finds carefully studied them by establishing similarities in their styles and other formal features to identify "Nok Culture" which he dated to about 500 B.C. and 200 A.D. Fagg reportedly followed up these discoveries with scholarly and scientific publications that opened up new horizons on man and his activities in precolonial Nigeria. According to Okita (ibid), Fagg's fame rests on this use of archaeological and general cultural objects to reconstruct and extend further backgrounds into the past Nigeria's precolonial history - an achievement which he recognises as the main research

role of museums. This research breakthrough is probably responsible for the close association of the Jos Museum to Fagg as his main brain child even though in terms of collection, it started before Fagg's museums career in Jos. Fagg was reportedly appointed Government Archaeologist in 1946 and later succeeded Murray as the Director of Antiquities. Finally, that Fagg in collaboration with William Fagg, his brother whose writings on African art revolutionised its assessment especially among westerners, helped Nigeria to recover some of her works of art in foreign countries.

Thus, according to Okita (1985) while Murray was busy collecting artefacts in southern Nigeria, helping to preserve Nigerian antiquities and stimulate interest in Nigerian contemporary arts and crafts, Fagg was championing new discoveries on the Jos Plateau, filling up some gaps that previously existed on the knowledge of precolonial Nigerians. Both efforts paid off handsomely as Murray's activities resulted in the establishment of Lagos museum in 1957, while Fagg's efforts more than any single factor were considered responsible for the establishment of Jos Museum in 1952.

That the Antiquities Ordinance was passed in 1953 providing official backing for the preservation and export restriction on Nigerian antiquities and forming the basis for the development of museums and museum studies in Nigeria. Shortly thereafter in 1954, the Antiquities Commission was reportedly inaugurated.

Since then, the Federal Government had assumed the responsibility for establishing and administering museums. Thus, although the earliest efforts to start museums in Nigeria began in the late 1930s and were further orchestrated in the 1940s, it was only in the mid and late 1950s that public museums were officially opened in Nigeria.

Okita (ibid) further observes that prior to the passing of the Antiquities Ordinance and the inauguration of the Antiquities Commission, the location of Museums (as in the cases of Esie, Ife and Jos museums) tended to be determined by the sources of their collections. But that presently the siting of museums seemed to be a political decision, maybe because of the roles that museums (which were federal institutions) were expected to play in promoting national unity.

The author also observes that there were presently over twenty museums and a number of ancient sites in Nigeria. That these were national museums with specialised fields as antiquities, science and technology, warfare and architecture. Adding that plans were underway to establish other museum types featuring celebrities, African and World Art, Contemporary Arts and Crafts of Nigeria, Currencies and Postage Stamps, Natural History and Museums of Educational Services.

The reference here to a proposed shift of emphasis from developing exclusively archaeological or ethno-historical museums (which characterize a majority of Nigeria's first generation museums) to more diversified ones seems to derive from the provisions in Decree 77 of 1979 which replaces the Antiquities Act of 1953. Known as the

established in the Jos headquarters of the Department of Mines". Another terracotta was again reportedly unearthed at the Nok Mines in 1944, this time the head apparently of a human fugurine, and also taken to Jos. According to this source, these discoveries attracted the attention of Bernard Fagg an archaeologist whose close liaison thereafter with the mining companies resulted in the rescue of large numbers of archeaological finds that formed the basis of the collections of the Jos museum. In other words, that Jos museum which reportedly resulted directly from the efforts of K.C. Murray and B.E.B. Fagg, was founded following the discovery of the human figurine in 1944. That the foundation stone of the museum was later laid in 1949 and it was officially opened in 1952. Also, the Jos Museum was at present the second oldest museum in Nigeria, after the small one at Esie opened in 1945. And that Jos museum was the second largest museum in the country and the principal research station of the Department of Antiquities.

25 Years of Jos Museum reveals that the museum's permanent exhibition depicted ethnographic objects reflecting Nigeria's national character and two distinct archaeological materials. The first, a display of objects of the Palaeolithic period or Early Stone Age that supported the Oldowan and Acheulian technologies. Represented in these objects are the tools of the Middle and Late Stone Ages that tended to be smaller in their designs than those of the Palaeolithic period and which suggested specialised purposes. The second archaeological exhibition, continues the source, were materials from the Nok culture collections containing the earliest recorded iron smelting furnaces known to-date in Africa south of the

Sahara. Also mentioned briefly in this source was the transport exhibition of the first mechanised vehicles used on the Jos Plateau, a contemporary pottery workshop that produces wheel-thrown and glazed wares, traditional workshops for weavers, blacksmiths and potters. Other highlighted features of the museum were the stores that reportedly housed massive collections of antiquities not on display to the public, laboratories where restoration and preservation of objects were carried out, a library collection of books, journals and manuscripts. That there was also a Bi-Lingual Training School which purportedly served African member states of the United Nations Educational Scientific and Cultural Organisation South of the Sahara. Two other prominent features of the museum mentioned were a zoo which reared some endangered species of wildlife for educational and tourist purposes, and a museum of traditional Nigerian architecture (NOTNA) which preserved full scale samples of some of Nigeria's traditional architecture.

Three broad categories of work were identified as the museum's main functions. They are researches in archaeology, ethnography and architecture; services to the public through educational programmes, issuing of export permits; and the documentation of collections as well as the propagation of trades and crafts. That the archaeological division had projects in the Nok valley, Owo, Ife, Kano, Jos and its environs and a rescue survey of the Federal Capital Territory Abuja. The architecture division however was reported to have surveyed and documented over 500 examples of traditional architectural structures while the ethnographic division was studying philosophies, artefacts and institutions of various ethnic communities.

25 Years of Jos Museum also took stock of museums in Nigeria. It notes that Jos museum was the first purpose built museum opened to the public and that there were at the time of this writing nearly ten museums in Nigeria with many more at various stages of completion. Adding that Jos museum was the principal research station inspite of the fact that it was not the national headquarters of Nigerian museums. Highlighted also was the National Museum Lagos which was reportedly commissioned in 1957 and was the principal museum in the country with over 500,000 antiquities. That the bulk of these were traditional sculptures with some ethnographic materials. Esie museum near Ilorin was also mentioned. That it had over 1,000 soapstone sculptures and was the first museum established in Nigeria. The source further observed that Ife museum which opened in 1954 was only run, but not owned by the Department of Antiquities. That the museum housed mostly bronzes and terracotta first recovered circa 1938-39 and some of which were life sizes.

Other museums highlighted were as follows: Kano museum also known as Gidan Makama which reportedly consisted of one of the oldest buildings in Kano and that it contained craft works and the Emir's regalia. National Museum Benin was reportedly opened in 1973 and that it housed the ancient Royal Art of Benin with representative antiquities of the defunct Bendel state. Others were the national museum Kaduna said to be opened in 1975, and that it contained archaeological, ethnographic and craft antiquities and an enviable botanical garden. Also highlighted was Oron museum reportedly first commissioned in 1958 to house some ancestral figures of the local communities. However, that it was later expanded to include antiquities from other parts of Nigeria and re-opened in 1977 due to damages it

sustained during the Nigerian civil war. Lastly highlighted was the Owo museum which reportedly stocked around 10,000 antiquities that were previously housed at the Palace of the Olowo of Owo. The source is silent on the commissioning date of this museum and the nature of its contents. Also reported were planned museums for Sokoto, Maiduguri and Ibadan as well as a museum of Natural History and a museum of modern art.

Oddon (1968) discusses the elements of museum documentation at the Jos museum Training Centre. He observes that in addition to acquiring antiquities such as artefacts, ethnographic/scientific materials and historic specimens, museums were also required to collect and accurately record all available information on them. To enhance this the author recommended a sample of comprehensive checklist of fundamental questions with which all objects were documented. The questions seek to provide the names and titles of objects including their vernacular equivalents. Description and state of repairs of objects. Price; Mode of acquisition (purchased, loaned, donated, excarvated, etcetera)? When? By whom? Where did it come from? Who made it (stating name, sex and ethnic group of producer)? Date of production of object? What material was it made of? Technique of production? Function or use? Size (length, width, height and in some cases weight)? Also recommended to be provided are photographs of the objects on the field and in the museum and if possible negatives of such photos?

According to Oddon (ibid) documentational information were stored in registers, cards, lists and files involving registration and inventory services, cataloguing, photographing, slides, films, sound recording, printed matter and books requiring library services. Asserting further that the main objectives of such documentations were to ascertain and preserve the identities of all museum collections to facilitate their presentation, interpretation and study. The author discusses at length various aspects of documentation such as identification records, registration and inventory registers of permanent collections as well as registers of deposit objects on loan or exchange. Descriptive and subject catalogues, collection files, location and loan records were also discussed at length. He observes that identification records were not only crucial in themselves but master keys to all other records kept by museums, and that maximum care was required to record them. He suggests that more than one copy of all information on objects at all stages of these documentations be kept. For instance that field data as at acquisition stages be recorded in field notebooks, identification cards and labels or tags, stressing the need for comprehensive entries. That as essential official statistics, documentations on museum collections were invaluable sources in daily museum administration, legal contestations and for insurance purposes.

Numbering as documentational process was discussed at length, explaining the principles behind object numbering as follows:

That object numbers began with the last two figures of the year in which the objects were acquired and was followed by a numbering unit representing the consecutive accession number of the object within the year. Thus 95.15 for instance referred to the fifteenth object acquired in the year 1995. On the other hand, 95.15.4 referred to the fourth object which was part of a collection comprising several components that were together the fifteenth set of objects acquired in the year 1995. In other words, that numbers of two units referred to objects acquired and accessioned singly, while numbers of three units indicated a group of objects with several parts considered as one entry.

A message that runs through this discussion was that accuracy and reliability of data at all stages of documentation should be guaranteed. That these should not be compromised for whatever reasons.

Obinajuru (1988) highlights the processes and significance of keeping records on museum collections at the National Museum Lagos. He identifies the responsibility of record keeping as that of the documentational or curatorial unit. And traces the significance of keeping records on museum collections to the fundamental objectives for establishing museums which according to the author were primarily to acquire, document, preserve or conserve and present to the public, collections of unique nature with historic and scientific values. Some common sources of museum collections are enumerated, citing purchases, field trips, gifts, donations, loans, exchanges and seizures as the major ones. He also discusses step by step from the acquisition stage through registration to the various documentational stages in the museum. Indicating all the fundamental questions to

which accurate information should be sought, how and where such data should be recorded and stored so that they can be retrieved with the least difficulty. Specimens of data in forms of comprehensive checklists were lavishly provided by the author at all stages of the various documentations discussed. They include those for identification cards and labels or tags, field notebooks, daybooks, inventory registers, accession registers, catalogue cards and index cards. Discussed in detail were the significance of every documentation process in the operations of the museum, stressing the need for accuracy, clarity and chronology of data. Also discussed and accompanied by vivid explanation and examples were the numbering and marking of permanent collections, deposits on loan or exchange and retrospective numbering of objects. And that in addition to the various highlighted documentations, the stores broadly classified all museum collections on the basis of their functions, geographical location and the type of materials they were made of as well as their individual locations on the stores racks.

A close study of the checklist of fundamental questions suggested by this author were very similar in scope and details to those recommended by Oddon (1968) discussed previously.

Nweze (1987) analyses some conservation techniques at the national museums in Nigeria. He identifies insect and fungal attacks, temperature and humidity, light, dirt, dust, soot, breakages and waterlogging as some common causes of deterioration to organic antiquities such as wooden objects, textiles, leather,

bone and ivory modes. That insect attacks resulted in holes bored to wooden artefacts, stains and damages to textiles and leather. Fungal attacks according to the author defaced and weakened artefacts generally, while ultraviolet sunrays together with atmospheric polutants, temperature and humidity acted as catalysts to quicken cracking, warping, oxidation, discolouration and eventual disintegration of these objects. And that breakages were due largely to careless handling and accidents.

Nweze (ibid) reveals that museums were required to preserve all collections in their possession in the best possible conditions, often demanding highly specialised skills and processes. For instance that fungicides, insecticides and chemicals were used to control fungal and insect attacks. Adding that maintaining average relative humidity of between 50 - 60% in stores and exhibition rooms could eliminate almost totally such attacks. However, that fumigating these stores and exhibition spaces was occasionally required to combat massive attacks by fungi and insects. Other processes of preserving museum collections according to the author was the use of consolidants. That certain chemicals and substances were used to protect and fortify organic materials: The objects were either immersed into some solutions; the objects were injected with the solutions or the solutions were brushed or sprayed onto the objects. And that in some cases as in leather and textiles goods, the objects could be glued or sewed onto supports like nylones and canvases.

Other processes for conserving antiquities had to do with ridding objects of dirt, dust and soot. That textiles were either washed, bleached or dry-cleaned, while stains, soluble and insoluble salts were recommended to be removed from objects in bone and ivory. In addition, detailed technical and chemical processes were prescribed for conserving enbrittled objects as well as broken ones. Finally, that in order to minimise the damaging effects of ultraviolet sunrays to organic objects, museums took precautionary measures against allowing sunlight to fall directly on antiquities especially at mid-day when such damaging effects were reportedly highest. In addition, that lighting in stores and exhibition rooms were controlled, permitting only deflected and difused light even from electric bulbs to illuminate museum collections!

The preceding literature on museums and museum studies in Nigeria reveals that the functions of museums in contemporary Nigerian society were multi-dimensional. They include the acquisition, conservation, documentation, preservation, presentation and study of museum collections. Of these functions, documentation seems to be the most crucial and of most central concern not only to the museum authorities but to every beneficiary of museums.

The sample questions and checklists recommended by these sources for documenting all museum objects strongly suggest that documentation was a painstaking exercise requiring comprehensive and reliable information. These data accurately describe and provide the forms and contents of works of art as well as their historical, social and cultural backgrounds that are in the final

analysis commentaries on the societies that produced such works. In view of the comprehensiveness of these sample questions and the information they are capable of eliciting, they were adOpted for this study.

2.6 Research Design and Methodology

The emphasis of this study is on primary or direct field research methodology. Some proponents of this approach include d'Azevedo (1973), Merian in Otten (1971), Pelto (1970), Spindler (1963), Fagg in Murdock (1959, 1963), and Fagg in Ottenberg (1960). These authors advocate the study of art in relation to past and present experiences as well as future aspirations.

d'Azevedo (1973) bases this call on the fact that art derives from socio-cultural demands. He observes that as cultural and historical products, all art are in one way or the other, records of cultural factors and activities involving thoughts and acts that are necessary for the survival of parent cultures. d'Azevedo (ibid) further observes that since art exists in relation to socio-cultural behavior involving action, ideas, processes and products, it should be studied in the context of these immediate background settings. He concludes that these underlying principles which are humanistic in nature, hold the key to the proper contextual understanding of visual art. Consequently, he maintains that art will remain an enigma or a strange phenomenon if otherwise studied, that is, in isolation from the entire cultural structure.

Fagg (1959, 1963) in the same way advocates the study of art in close association to their environments. Adding that factors like geological formation, flora and fauna of the locality should be taken into consideration. So also are the racial and cultural characteristics of the people. He specifically recommends the primary field study for works of art that are about a hundred years or less in age. His reason being that where the artists who produced the works are unavailable, other members of the community could always give reliable information about the works. According to Fagg (ibid), primary or direct field studies involve the collection of first-hand information through direct contact with people whose culture is being studied. It requires discussion or interviews with certain key-informants or members of a targetted population. It also involves the use of questionnaires or cameras to collect valuable information. He observes that good photographs of the objects are as useful as the objects themselves. Especially, where such objects cannot be acquired or moved elsewhere for further scrunity. According to the author such photographs, and by implication the sculptures should be fully documented. Information like names of producing artists, date of production; theme or subject-matter; concept or intrinsic content, location, stylistic rendition and so on, must oe fully acquired.

Gilbert and Mccarter (1988:29), and Barnet (1982.22), seem to share this opinion when they suggest that the study and appreciation of art works should involve knowing when and where a work was made: determining the particular subject-matter; and knowing what the work of art is made of. In other words everything that there is to be known about an art work especially as it concerns medium, form, contents in its totality (that is primary, secondary and intrinsic) as well as other socio-cultural elements should be documented.

Merian in Otten (1971) also shares these opinions. He maintains that art involves concept, which leads to behavior, resulting in products, which in turn feed back upon the concept. In other words, art must not only be studied in relation to individuals as members of society, but to their entire social behavior. This involves thoughts and actions which are the loci of artistic expression.

Pelto (1970) too, recommends anthropological or direct field researches for the study of cultures and cultural phenomena. Stressing that multiple research instruments should be utilised to solicit and evaluate information. According to him, fieldworkers are their own principal research instruments. Adding that other research tools of investigation like questionnaires, projective tests, observation, formal or informal interviews could be adopted to

objectify and standardize fieldworkers perception. The choices of such tools however depend largely on the peculiar needs of each study. The author refers to Web et al (1966) to support the position that multiple research instruments enhance credibility of research findings.

Spindler (1963), for the same reasons of credibility and standardisation upholds the use of anthropological researches. He emphasizes that most anthropological studies involve direct field observation, the study of existing literary sources and other information collected from samples of persons, cameras and tape recorders. He stresses further that researches of this nature should interpret what is seen or heard. Above all, they should establish latent or implicit meanings of social interaction and material culture. These he observes, are the basis for humanistic activity. They are factors which improve human condition and society, and should be clearly established.

Highlighting the advantages of anthropological or primary and direct field studies, Schwartz and Ewald (1968) observe that it enables the establishment of the following vital processes in research: theor etical assumptions and problem orientation; techniques of data collection; how collected data is validated; and how observations can be checked and re-checked. Above all, they stress the significance of data analysis. This involves explaining phenomena and events. Relating them (phenomena

and events) to other phenomena, events or concepts. The authors maintain that such explanations take the form of antecedent relationships. That is, the phenomena to be explained are in one way or the other related to prior phenomena or events. Utilising the principles of cause and effect in which one thing leads on to another.

Other authors also advocate the use of direct field researches. Willett (1971) reports that Eckart Von Sydow used it for most of his studies on African art. Willett attributes Sydow's decision in this regard to the fact that field studies tend to enhance adequate documentation.

Herskovits (1931) is another scholar that cherished and substantially undertook field studies. He reportedly investigated extensively several aspects of Fon culture through intensive field work. In addition, he is reported to have introduced such scholars asW.R. Bascom, Justice Cordwell and James Fernandez to fieldwork.

2.7 Data Collection Processes

A review of literature pertinent to the study, especially with reference to field work research methodologies in art were undertaken. It also compared sources on sculptures in Nigeria and those of other cultures. Some lapses were observed on literary sources on sculptures in Nigeria. For instance, it was discovered that most documented literary sources omitted the establishment of intrinsic contents and the

historical perspective in art. In other words, socio-cultural elements tend to be ignored. They provide no viable options or frameworks for investigating and studying sculptures. Expectedly, most Nigerians do not seem to bother or strive to understand the meanings of each monumental sculpture, let alone to increase their artistic sensibilities. Instead, these literary sources merely provide personal opinions of authors about the works. Opinions which from all indications are not anchored on any previously established investigatory frameworks or formats. Similarly, they are froth with biodata of the producing artists, and are mere catalogues of these creators. Not that such information are insignificant, but that as public objects, emphasis should not only be placed on formal analyses and the producers of art, but on their functions. The messages that sculptures are expected to convey need to be clearly established. Unfortunately, such purports seem to evade these authors. Neither do they appear to find it necessary to highlight the benefits derivable by society from better understanding and closer relation to art.

To bridge these gaps, the study adopted the direct field or anthropological research methodology. This is in accordance with d'Azevedo (ibid), Merrian in Otten (ibid), Pelto (ibid), Spindler (ibid), Fagg in Murdock (ibid) and Fagg in Ottenberg (ibid). This method involves the acquisition of first-hand information through contacts with some key-informants. It also

requires direct observation of the sculptures and the acquisition of their photographs.

The actual collection of primary data began with an initial survey of sculptures in each of the states. This involved contacting some indigenes and residents of these areas, most of them students in institutions of higher learning in and around Zaria. Other people who were contacted include professional artists, some of them lecturers in Ahmadu Bello University, Zaria, involved in the production of some of these sculptures. This initial survey provided an idea of what was on ground in states that the researcher was initially unfamiliar with. It identified several sculptures and their locations.

To ascertain these findings, trips were planned and made to all the Local Government Headquarters in Bauchi, Benue, Kaduna and Plateau States to inspect the monuments. In the process, other sculptures were discovered. These trips also enabled initial contacts with some of the custodians of these sculptures and respondents for the study. They included civil servants in organisations that are directly incharge of these sculptures including artists who produced some of them. Respondents were requested to expalin the advent of public monumental sculptures and government objectives behind them. Non-governmental organisations owning similar facilities were also asked to explain their objectives in establishing sculptures. Further

trips were made by the researcher to photographically record the sculptures as documentary evidence and to observe them more closely as well as cross-check information concerning them.

2.8 Data

The main data upon which the study was based are the public sculptures established by governments and socio-cultural organisations. The list of sculptures were first compiled and duly verified with the organisations owning them. In addition each item was inspected and examined by the researcher to ensure that it fitted the descriptions given by custodians and respondents.

Other data includedinformation connected to the sculptures and their ascribed role in society. The purpose is to further clarify and explain them within their socio-cultural contexts as recommended by d'Azevedo (1973), Fagg (1959, 1963), Gilbert and Maccarter (1988), Barnet (1982), Merrian in Otten (1971), Pelto (1970) and Spindler (1963). These information include the following:

1) Title of work (theme or expressed quality).
2) Name of artist that produced it.
3) Technique of production.
4) Date of production.
5) Medium of expression.
6) Size of sculpture.
7) Custodian

8) Specific meaning intended to be projected.

9) Reasons for choice of naturalism, abstraction, free-standing or relief sculptural modes.

10) Why so few public sculptures?

11) Why are public sculptures seemingly not maintained?

12) Probable reasons for sculpture decay?

13) Probable reasons for abuse of sculptures?

2.9 Respondents

The respondents comprise key-officers (or their representatives) of custodians of public sculptures. They were drawn from the States' Town Planning or Urban Development Boards; Federal and State Government Organisations; Local Government Councils; Local Communities and Socio-Cultural Organisations. Other respondents include producing artists where available. The number of respondents varied from state to state, depending on the number of organisations that had sculptures in these areas.

2.10 Sources of Data

Data for the study were solely acquired from the primary and secondary sources. The primary sources include direct observation and photographs of the sculptures on site. Other primary sources include informal interviews and discussion with key-officers or their representatives to elicit the data numbered 1 - 13 above.

Secondary sources on the other hand, comprise mainly reviews on literary sources. These literature reveal some common pitfalls and lapses of sources on monumental sculptures in Nigeria. These lapses are probably the result of the use of unsuitable research methods that yielded insufficient data. To avoid a repetition, alternative methods of documenting and studying monummental sculptures were identified and adopted. These research methods suggest the use of multiple instruments as well as contact with key members of the societies whose sculptures are being studied. They also strongly encourage vigorous perusal of art on site and using documentary photographic evidences.

2.11 Research Instruments

According to Spindler (1963) and Pelto (1970), who advocate multi-instrumental facilities in reseaches, the following instruments were used to solicit information:

i) personal observation

ii) photography

iii) informal interviews and discussions

Pelto (1970:6) observes that anthropological researches must "combine the data from personal, eyewitness observations with information gained from informants' description". Adding that wide ranges of information on the research area should be collected in order to present holistic portraits of the

phenomena and culture being studied. That is, all available data on the study area should be clearly noted.

To meet these requirements, the above-stated instruments were adopted. Instruments which yeilded wide ranging data that could be validated by the researcher. Indeed any persons wishing to undertake further validation tests on these data is free to do so. This is because the photographic collections are records of actual sculptures in the various states. Similarly, the information derived from personal observation of the sculptures as well as those emanating from interviews and discussions, are all open to further validation tests, since the sculptures and the population that provided these information are still largely in place. The organisations whose key-members provided the bulk of information talked about what is on ground. They were guided in these discussions by government position and some humanistic considerations concerning monumental sculptures. Moreover, the significance of these sculptures transcend the personal interest of any single individual to warrant any falsification of information! Thus, data for this study emanated from the application of several research tools on several credible sources. Furthermore, data acquired were duly cross-checked to establish their validity. Similarly, the propositions arising from these data are based on concrete evidence and observation.

2.12 Research Procedure

The descriptive and classificatory processes were adopted for the study. The former is used to document the sculptures, while both processes are used to sort out information and draw up conclusions.

Descriptive researches record given situations and existing phenomena. They report what is seen, heard and observed with the intent to make more intelligent plans for improving them. That is, to understand people, material culture and factors in relation to their environments. According to Van Dalen (1973), Verma (1981), Barnet (1982), Ndagi (1984) and Adetoro (1986), the descriptive process is well suited to reporting existing conditions, practices, beliefs and cultural processes. In other words, it is ideal for portraying the present. It is also reportedly suited for explaining and investigating material cultures such as art works and their respective characteristics. Other authors who share these opinions include Fagg (1973), Layton and Mehrens (1971), Trowell (1970, 1974), and Willett (1975). Indeed, these latter authors variously utilise the descriptive process to report the research findings of some documented art forms.

In this study, sculptures were descriptively reported and documented as follows. Every sculpture is illustrated photographically except in four instances where free-hand

sketches were used (see figures 3, 4, 5, 6). The sculptures concerned were initially physically examined by the researcher at the commencement of the study, but for unknown reasons they crumbled or were withdrawn before photographs of them could be made! Beside or below the photographic illustration or sketch of each sculpture, the following information were provided:

Title of sculpture
Aritst who produced it
Size of sculpture
Medium
Date established
Location (town)
Technique of production
Custodian
Purpose

These information are based on the checklist for documentation of antiquities adapted by Nigerian museums (Oddon 1968; Obinajuru 1988) and the recommendations of some authors as will be discussed shortly on how data are analysed. The information are also based on the requirements of the direct field research adapted for the study. These authors and research method maintain that significant socio-cultural elements connected to art forms should not only be conscientiously acquired but substantially used to analyse and report findings. Other information connected to the sculptures are incorporated into the main texts describing them. These include formal

characteristics, their present state of repiars, whether they are in the round or reliefs, artistic lapses or achievements of artists revealed in the sculptures and so on. These descriptions are intended to provide vivid pictures of the sculptures as they presently exist. In other words, that the sculptures are documented by accurate descriptive analysis of their formal structures. In addition, their meanings and objectives are clearly stated.

The sculptures are first documented on state by state basis with findings in Bauchi state preceding the rest. It is followed by the findings in Benue, Kaduna and Plateau states in that order. This is to enable uninterrupted compilation and discussion of each state's sculptural possessions. It is followed by the analysis of data.

2.13 How Data was Analysed

The classificatory system was adopted to sort out the findings. This requires that acquired data be analysed and interpreted under certain categories based on some characteristics and parameters. Some proponents of the classificatory system include Trowell (1970, 1974) who classifies traditional African sculptures into three distinctive types: man-regarding; spirit-regarding; and art of ritual display. Similarly, Odita (1980) and Babalola (1989) propose that contemporary works of art in Africa be classified and studied along indigenous African philosophy and terminology. That commercially mass produced works of art commonly referred to as "airport" or "catch penny" art be called "bintu", while traditional art works with transitional functions be referred to as "kuntu". They further suggest that works of art rendered by modern academic artists and those by contemporary artists with traditional bias in their

symbology and meanings be called "Skokian" and "Awo" respectively.

Again, Fagg (1965) proposes the study of African arts along ethnic lines and stylistic features. Each of these authors suggests classifications based on the conviction that such approaches could enhance better understanding and further clarification of the issues at stake.

Several parameters were used in this study to assess and classify the sculptures. First, they were assessed on the basis of their location in the respective states. This is to enable a general picture of the geographical spread or distribution of the sculptures documented. It is followed by the identification of the custodians or organisations that established the sculptures. The purpose is to identify the general pattern of patronage with regards to public sculptures in Nigeria so far. Next, the state of the sculptures and maintenance work connected to them were discussed, to identify the prevalent forms of abuse and common lapses associated with them. Probable solutions to these problems are suggested. Each of these sections are accompanied by tables that summarize the findings in them.

Next, the sculptures were assessed using five other criteria based on their expressed formal qualities. These are: media and technique of rendition; stylistic trends; images and motifs;

free-standing sculptures and reliefs; colour and patina. Again, each category is accompanied by a table summarizing the findings therein. Finally, the main purports or intrinsic contents of the sculptures are assessed. These preceding classifications into formal categories and intrinsic contents are based on Greene (1940), Panofsky (1955), Mills in Otten (1971), and Barnet (1982).

Greene (1940:31) observes that artistic categories may be defined as concepts that are essential to artistic enquiry and in terms of which art can be systematically explored. He stresses that "every work of art exists in some medium, possesses some form, and if it has any artistic merit whatever, has some expressed content".

Highlighting the strategies for investigating works of art, Greene (ibid) observes that analysis and synthesis are necessary and inevitable. According to him, works of art are the sum-total of materials, ideas, subject matter and form organised into artistic media. Adding that works of art express certain values, also referred to as contents. Sculptures therefore express or communicate messages to the discerning viewer. Consequently, if the underlying principles of works of art other than formally expressed qualities must be comprehended, these component parts which the author calls "matter", "form", and "contents" must be identified or differenciated. He maintains further that all works of art are teleological. They perform specific functions or address certain specific end-causes. These end-causes, according to him, include the expression of formal beauty, artistic

perfection, artistic integrity, artistic truth and artistic greatness. Indeed they could take just any form and may have in addition purports or intrinsic contents which are rarely communicated visually.

Panofsky (1955) similarly identifies in works of art three universal properties. He calls them primary or natural properties, secondary or conventional properties, and intrinsic contents. According to him, primary contents or properties in art are the incorporated motifs which represent natural or man-made objects. Secondary ones refer to the combined interplay or motives and other artistic properties to allegorize. Intrinsic contents, he continues, are the ascribed or implied qualities of art. Thus, while primary and secondary properties in art are formalistic, ascribed or intrinsic qualities often reveal the underlying principles or philosophies governing the establishment of the works of art.

Panofsky (1955) and Greene (1940) express similar views on investigating works of art. The former's primary or natural properties are what the latter refers to as "matter", and are pre-iconographical. Panofsky's secondary property is what Greene (1940) calls form. In other words, an image or mode in which a thing exists or manifests itself. It involves the organisation of matter or materials, ideas, and themes into concrete artistic media and are iconological. Both authors are unanimous in identifying the third property of works of art. While Greene (1940) simply addresses it as "content," Panofsky (155) calls it "intrinsic content." Either way however, they refer to the quality or end-cause of art.

Mills in Otten (1971) shares the views expressed by Greene (1940) and Panofsky (1955) concerning the investigation and appreciation of works of art. However, he proposes in addition the study of style. He defines style as a recurrent way of structuring and presenting art forms. That is, an aesthetic pattern associated with individual artists, communities or nations. Styles in art, he maintains, reveal the artistic inclination or taste and preference of the society in which the art form is rooted. It is therefore a significant property deserving assessment.

Also commenting on style in art, Barnet (1982) observes that it comprises certain distinguishing characteristics that mark artists or periods. That art works produced by individual artists share certain features or family resemblances. The same, he says, applies to art works of communities and periods, attributing these factors to reasons of materials, technology and maybe shared vision. Thus, personal or individual and period styles are two distinctive stylistic trends in art. Barnet (ibid) observes further that style is revealed in form and is created by the application of techniques to materials in the bid to embody some vision or content. These processes tend to differ or be modified slightly from person to persons and from one age to another. They are probably the main causes of stylistic peculiarities.

According to Wingert (1962:77) in its application to the realm of art, "style" must be defined in its broadest and fullest sense. He suggests that style is the technical proficiency of an artist through which he recreates a form of art. Adding that style is both the end result of the artist's creation and the force - the perception and sensitivity of the artist through which the work was conceived and brought to fruition. That the preceding were the broad essentials of style regardless of time or place and should always be kept in mind when considering any art form.

This study derived from Wingert's analytical approach which suggests that five basic modes of expression were discernible in the plastic arts as follows:

i) two dimensional modes of incised and low reliefs or painting on a flat surface

ii) three dimensional or free standing sculptural expressions

iii) polychromatic design modes

iv) compositional expressions of life forms

v) expression modes involving designs and forms, characterisations, suggestions of actual existence and movement in space.

CHAPTER THREE

3.00 Findings

Seventy-five sculptures were reviewed in the study using the inventory or checklist of information outlined in the sections concerning "data" and "research procedure". Each sculpture is photographically illustrated except in four instacnes where they are illustrated by free-hand sketches. Thus, the study has seventy-one plates and four figures and are reported on state by state basis. The plates depict sculptures that were intact, while the figures represent those that crumbled or were withdrawn before they were documented.

3.1 Bauchi State

At the tomb of the late Sir Abubakar Tafawa Balewa, Nigeria'a former Prime Minister in Bauchi town, there was a colossal abstract non-representational cement concrete sculpture of TAFAWA BALEWA MEMORIAL (Plate I).



Plate I

Title: TAFAWA BALEWA MEMORIAL

Artist: Unknown

Size: Colossal

Medium: Cement Concrete

Date: 1978

Location: Bauchi

Technique: Cast directly from wooden moulds

Custodian: Federal Government

Purpose: Memorial/ Publicity

It was reportedly ordered by the federal government in 1976, but was commissioned in 1978. The memorial resembled a modified capital letter 'A' standing upside down with the apex buried in the ground. It bore substantial indications of having probably been cast directly from moulds made either of metal sheets or wooden planks. For instance, a somewhat flattened regular body thickness was maintained from the base to the top, while below its thin crust of cement slip, textures of the already dismantled mould might still be discerned on close and careful observation. The gigantic structure far exceeded in height the tomb in the background which was about a single storeyed building tall. It possessed a symmetrical balance, smooth and even but not a polished finishing.

It was not clear why the letter 'A' was adapted as form to the memorial rather than a portrait of the deceased person it commemorated, or why the letter 'A' was laid up-side down. However, the non-adoption of human imagery was generally thought to do with Muslim artistic taste which tended to frown at sculptural representation of humans. It was also thought that the choice of a modified capital letter 'A' probably derived from the first letter of the deceased's first name, Abubakar. Unfortunately, the artist who designed and probably produced the memorial, who might have shedded some further light on these uncertainties was unidentified. Furthermore, even the ever-present tomb attendant who narrated and explained so fluently the deceased's life in relation to the symbology embodied in the design of the

tomb, failed to draw any relationships between the imposing abstract memorial and the deceased. However, other sources were seemingly emphatic that the structure was first a memorial to the Prime Minister, as well as a cognisance to the tomb.

EAGLE was another public monumental sculpture in Bauchi town (Plate II). It depicted in cement concrete a heroic-sized full length statue of a bird-like creature in a posture that suggested alighting or taking off. Its thin but well textured features and apparent lack of cast joints seemed to strongly suggest that the statue was modelled directly in cement on metal frames. It was reportedly



Plate II

Title: EAGLE
Artist: Unknown
Size: Heroic-Size
Medium: Cement Concrete
Date: Circa 1984/85
Location: Bauchi
Technique: Modelled directly
Custodian: Bauchi State Government
Purpose: Publicity

commissioned circa 1984/85 but the author was unidentified. It also exhibited some amateurish tendencies that included among other things undefined features with middling and unaccomplished artistic forms.

These deficiencies probably derived in part from the production technique of modelling directly in cement concrete which often tended to inhibit the rendition of delicately sophisticated artistic features. Consequently, despite the statue's pleasantly symmetrical balance, impeccably white colour and seeming lack of abuse, its overall success was substantially compromised.

EAGLE reportedly symbolised the eagle image incorporated in Nigeria's Coat of Arms and which Smith (1965:255) in the Nigeria Magazine No. 87, interpreted as the country's symbol of national strength. In other words, this statue was intended by the Bauchi State Government to inspire nationalism by publicising this national symbol.

Unfortunantely, the statue was disproportionately small, when compared to the expansive roundabout where it stood. In addition, the seemingly unkempt shrubs and haphazardly juxtaposed structures at the roundabout all seemed to conceal it. Pedestrians and motorists could and indeed reportedly often walked or drive past this significant national symbol without noticing it even in broad day light. Thus, it did not appear to significantly enhance the beauty of its immediate environment.

Another public monumental sculpture in Bauchi town was the life-sized, full length cement concrete statue of DOGONYARO or FALLEN HERO (Plate III). It was reportedly unveiled circa 1984/85, and depicted a standing figure of a man with accoutrements and outfits that resembled in colour and form those of an armed soldier at the alert. These include a rifle-shaped object held perpendicularly with both hands and complete military-like components comprising

steel helmet, waterbottle, lunchkit and boot-shaped foot wears. The statue was probably a product of modelling and casting sculpture processes. It possessed seemingly life-like features which were elaborately detailed with delicate creases, drapery and sensitive life-lines. However, its author was unidentified.



Plate III

Title: DOGONYARO the FALLEN HERO

Artist: Unknown

Size: Life-Size

Medium: Cement Concrete

Date: Circa 1984/85

Location: Bauchi

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Memorial

The statue itself looked structurally intact with almost clean polychromed colours. However, decay appeared to have set in on parts of the stand, where cracks were observed and the white paint already peeling off.

DOGONYARO or FALLEN HERO was interpreted as a memorial to all members of the Nigerian Military who paid the supreme price to defend humanity in general and Nigerian national integrity in particular.

Two other sculptures also in cement concrete were at the Telecommunications roundabout along Jos road in Bauchi town. One depicted a life-like image of an elephant, the other, a non-representationally abstracted sculptural ensemble. Both structures were attributed to Yakubu Mallum, a graduate of Ahmadu Bello University. They were reportedly commissioned circa 1984/85 by the Bauchi State Government, but without certainty about their specific dates.

The life-sized naturalistic statue of ELEPHANT was remarkably accomplished with seemingly realistic features (Plate IV). Its faithful representation was however reported to be its greatest handicap, as the dominantly muslim community of the state expressed



Plate IV

Title: ELEPHANT

Artist: Yakubu Mallum

Size: Life-Size

Medium: Cement Concrete

Date: Circa 1984/85

Location: Bauchi

Technique: Modelling and Casting

Custodian: Bauchi State Government

Purpose: Publicity

resentment on the grounds that Islam disallowed such sculptural representation of animals and humans. The statue was reportedly retained with the proviso that it be shielded from full public view.

Hence the presence of several cement structures around it.

ELEPHANT was interpreted as a symbol of Bauchi State's rich wildlife that included several globally endangered species which constituted potential tourist and revenue yielding ventures.

WAR AGAINST INDISCIPLINE was the second sculpture at the Telecommunications roundabout (Plate V). It depicted a heroic-sized abstract non-representational ensemble with a cross-shaped ground plan comprising seventeen cement concrete casts. One, and probably the tallest cast the shape of a bar, stood vertically at the intersection of the cross-shaped ground plan. Three each of other



Plate V

Title: WAR AGAINST INDISCIPLINE

Artist: Yakubu Mallum

Size: Heroic-Size

Medium: Cement Concrete

Date: Circa 1984/85

Location: Bauchi

Technique: Cast from Moulds

Custodian: Bauchi State Government

Purpose: Publicity

bar-shaped casts of varying heights were also arranged vertically in descending order of height along each arm of the cross. At the end of each arm of the cross, one each of four identical casts with short vertical sides and long slanting arms with serif-shaped tops

were placed with the slanting arms facing outwards. Two distinct shapes seemed to emerge from the symmetrically balanced all-white composition. When the entire structure was viewed as a single form, it looked like a crown placed on the ground. It also looked like the Capital letter 'W' when attention was focused on the two seriffed casts to the left and right which were seen from the sides. This appeared more vivid when the seemingly inverted V-shape created by the top outlines of the vertically arranged cement casts between the seriffed casts were included.

This sculpture ensemble was interpreted as a symbol of "War Against Indiscipline", a programme initiated by the Buhari-led federal military government in 1984. That the sculpture was intended to publicise this programme which was widely seen as capable of inculcating in Nigerians humane and civilised behaviour.

At the Bauchi State Museum in Bauchi, there was a full length naturalistic life-sized cement concrete statue of TRUMPETER (Plate VI). It was attributed to an unidentified National Youth Corper who reportedly exploited modelling and casting techniques to produce. Adding that it was commissioned along with the Museum Complex in 1988, even though it was completed before then. It depicted an all-white figure of a standing man with an object resembling a trumpet held with both hands to the lips of a head slightly titled backwards. This posture, coupled with the bulbous cheeks and outfits which resembled a kaftan with cap seemed to strongly indicate a Hausa trumpeter engrossed in musical performance. The statue possessed fairly proportionate and detailed features. Its

white colour which seemed to lighten the structure also tended to endow it with the characteristics of sculptures in plaster and marble. The statue itself looked intact without any signs of abuse or decay, but the stand appeared to be peeling off.



Plate VI

Title: TRUMPETER

Artist: Unidentifed Youth Corper

Size: Life-Size

Medium: Cement Concrete

Date: Circa 1988

Location: Bauchi

Technique: Modelling and Casting

Custodian: Bauchi State Government

Purpose: Publicity

Sources at the Museum explained that the statue was part of an initial plan by the organisations to establish an open air gallery of modern statuaries of past and current Nigerian leaders as well as significant, cultural factors. That stands were developed within the museum and a full length naturalistic statue of Sir Abubakar Tafawabalewa who hailed from the State was even received. However, for reasons of religious opposition, the statue was refused to be installed. It was even speculated at the time of this study that the statue's whereabout was unknown!

TRUMPETER was interpreted as a cognisance to the state museum, an institution which was reportedly committed to preserving and documenting Bauchi State arts and cultural relics. It was also reported to symbolise trumpeters who in Bauchi state as in most Hausa dominated communities of Nigeria performed essential socio-cultural services in close concert with traditional rulers such as emirs who often maintained them as part of their court retinues. Maybe this statue's non depiction of a particular person and its purported cultural significance were responsible for its survival.

At the Justice M.A Sambo High Court Complex in Bauchi, there was a heroic-sized full length cement concrete statue of JUSTICE (Plate VII). It depicted the figure of a standing but seemingly blindfolded woman with crown-shaped head-wear and an outfit that resembled plain cloth tied above her bossom but which covered the entire lower body. Her bare arms were stretched sideways and raised shoulder high. In the right hand was held an object which looked much like a four-edged sword vertically upwards, and in the left hand another object resembling a balanced weighing scale hanging downwards.

The statue's cross-shaped posture appeared to evoke a strong feeling of perfect equilibrium. Also outstanding were the life-like features which looked realistic. It was reportedly commissioned in 1991, adding that it involved modelling, casting and welding techniques. However, its author was unidentified. Unfortunately

too, it had cracks around the elbows which required urgent repairs.



Plate VII

Title: JUSTICE

Artist: Unknown

Size: Heroic-Size

Medium: Cement Concrete and Metal

Date: 1991

Location: Bauchi

Technique: Modelling, Casting, Welding

Custodian: Federal Government

Purpose: Publicity

JUSTICE was interpreted as a symbol of the courts of law generally but that it was specifically a cognisance of the High Court Complex. That the crown, sword and weighing scale variously symbolised the authority and power to adjudicate that were vested by law in the Courts.

WHEEEL OF PROGRESS at the Nigeria Industrial Development Bank (N.I.D.B.) House in Bauchi was another public sculpture in the State Capital (Plate VIII). It depicted a heroic-sized abstract representational metal statue of a seemingly robotic and sexless human figure with somewhat fantastic features. Its head and neck with parts of the chest and waist were almost completely sealed up,

adopting all sorts of wierd forms. The remaining parts of the body were only partially sealed with perforations and yawning spaces.



Plate VIII

Title: WHEEL OF PROGRESS
Artist: Gani Odutokun
Size: Heroic-Size
Medium: Metal
Date: 1986
Location: Bauchi
Technique: Welding
Custodian: Federal Government
Purpose: Publicity

The figure whose left leg was off the ground appeared to lean with both hands on an object resembling a machine comprising wheel-shaped and straight linear components. Indeed, the entire structure looked like a mechanical device being operated. It was attributed to Gani Odutokun who acknowledged that it was commissioned in 1986 and that it involved basically welding.

WHEEL OF PROGRESS was interpreted as a personification and cognisance of the N.I.D.B., a federal government organisation reportedly vested by law with the responsibility of articulating policies which could facilitate capital formation and industrial growth

in Nigeria (see Nigeria Industrial Development Bank Report and Accounts (1963:9). Also, that the choice of metal as its medium and human/machine-like imagery symbolised industry and technology involving metallurgy which were basic ingredients for contemporary modern industrial growth.

NORTHERN KNOT was another public sculpture in Bauchi (Plate IX). It depicted a heroic-sized abstract non-representational structure comprising an interlaced pattern in metal wires mounted atop a



Plate IX

Title: NORTHERN KNOT
Aritst: Unknown
Size: Heroic-Size
Medium: Cement Concrete, Metal
Date: Circa Mid-1980s
Location: Bauchi
Technique: Casting and Welding
Custodian: Bauchi State Government
Purpose: Beautification

rhombic structure supported by a cylindrical stem with two disc-shaped components towards its top, all in cement concrete. This all-white composition stood at the centre of a large hut-shaped structure about 0.5 meters high and also painted white. Its author

composition. The second set of arms protruded outwards slantingly upwards at about forty-five degrees from the vertical stems about midway to their tops. The entire structure was painted white and sited atop an earth mound which rose gently from the edges of the roundabout. The author was unidentified, but it was reportedly suspected to be commissioned around the mid-1980s. Unfortunately it had posters.



Plate X

Title: Unknown	Artist: Unknown
Size: Heroic-Size	Medium: Cement Concrete
Date: Circa Mid-1980s	Location: Bauchi
Technique: Cast directly from moulds	Custodian: Bauchi State Government
Purpose: Beautification	

composition. The second set of arms protruded outwards slantingly upwards at about forty-five degrees from the vertical stems about midway to their tops. The entire structure was painted white and sited atop an earth mound which rose gently from the edges of the roundabout. The author was unidentified, but it was reportedly suspected to be commissioned around the mid-1980s. Unfortunately it had posters.



Plate X

Title: Unknown	Artist: Unknown
Size: Heroic-Size	Medium: Cement Concrete
Date: Circa Mid-1980s	Location: Bauchi
Technique: Cast directly from moulds	Custodian: Bauchi State Government
Purpose: Beautification	

This untitled sculpture was reportedly purely decorative. To ornament the vast roundabout at one of the gates to the ancient Bauchi city. This objective appeared significantly achieved, probably because of the sculpture's pleasantly white colour and constructivist forms which tended to stand out pleasantly from the brownish earth mound atop which it stood and the seemingly well maintained shrubs that surrounded it.

In summary, ten sculptures, all in the round were documented in Bauchi state, and were all located in Bauchi, the State Capital. Naturalistic and abstract non-representational sculptures were represented. However, only the latter were sited in and close to the walled ancient city where residents were reportedly mostly Muslim. Representational sculptures, especially those with human images appeared to be restricted to parts of the town where residents were observed to comprise people of varied religious inclinations.

3.2 Benue State

At the gates to the 31 Airbourne Brigade of the Nigerian Army, Makurdi, there were life-sized statues of PARATROOPERS (plates XI and XII). They depicted human figures in outfits that resembled military camoflage uniform, holding with both hands rope-like components of objects that were shaped like parachutes. The postures adopted for the statues were strongly suggestive of armed military combat personnel gliding through the air as if having been dropped from an aircraft in the sky above. Both statues possessed life-like features which were seemingly realistic.

This seeming realism was further enhanced by the statues' clean polychromed simulative clours and wholesome structures which revealed no indication of abuse. Both figures were observed to be in cement concrete and were probably the products of modelling and casting techniques, hence the life-like characteristics. However, the parachute-shaped components definitely required welding because of their media of metal rods, metal sheets and wire netting.



Plate XI

Title: PARATROOPER
Artist: Unknown
Size: Life-Size
Medium: Cement Concrete, Metal rods and metal sheet
Date: Circa 1984/85
Location: Makurdi
Technique: Modelling, Casting and welding
Custodian: Federal Government
Purpose: Publicity

Both statues were attributed to an unidentified sculptor, but were reportedly suspected to be commissioned circa 1984/85. They were said to be cognisances of the Airbourne Brigade of the Nigerian Army. Adding that the imagery of a soldier holding onto a parachute represented military air drop of personnel which were often required

very likely to pass through. In addition, the statue's heroic-size made it almost a compelling sight to passers-by even from considerable distances away.



Plate XIII

Title: OKAKAKI or TRUMPETER

Artist: Solomon Akiga

Size: Heroic-Size

Medium: Cement Concrete

Date: 1985

Location: Makurdi

Technique: Modelling and Casting

Custodian: Benue State Government

Purpose: Publicity

Unfortunately, posters appeared to overwhelm the structure, thus making it look more like a billboard than the state symbol it was probably planned to be. It was acknowledged as the handiwork of Solomon Akiga, graduate of Ahmadu Bello University, who reportedly exploited modeeling and casting techniques to produce in 1985. It possessed somewhat bulky naturalistic features with rough undetailed finishing.

OKAKAKI or TRUMPETER was interpreted as a symbol of Benue State's rich musical cultural heritage. That it was commissioned by the state government to publicise this indigenous art culture, as its contribution

to current nationwide campaign for eclectic cultural education, documentation and preservation.

A life -sized full length cement concrete statue of DRUMMER was located at the High level roundabout in Makurdi (Plate XIV). It depicted a bare chested male figure in outfit that resembled a loincloth and seated astride on a drum-shaped object lying on



Plate XIV

Title: DRUMMER
Artist: Solomon Akiga
Size: Life-Size
Medium: Cement Concrete
Date: 1988
Location: Makurdi
Technique: Modelling and Casting
Custodian: Benue State Government
Purpose: Publicity

its side and sealed only on one side. Two smaller drum-shaped objects lay by; one also lying on its side to the figure's left, the other facing upwards to the right. The figure's raised face, raised and somewhat opened right hand seemed to combine with its bestrided legs and left hand placed flatly on the sealed circular side of the central drum-shaped object to create the posture of a drummer manning three drums at once!

This statue was also acknowledged as the handiwork of Solozon Akiga whom sources maintained produced by modelling and casting processess, adding that it was commissioned in 1988. It possessed somewhat cubistically stylised and naturalistically representational features. The hands and sealed sides of the drum-shaped objects were naturalistically representational while the remaining parts of the composition appeared to be cubistically stylised with undulous and planular muscular formations. The cubistic features seemed to contrast pleasantly with the naturalistic and representational ones, especially the creatively arranged circular shapes to achieve formal and textural variations. Again, elements of abuse were evident in the form of posters on the figure's head and central drum shape.

DRUMMER was interpreted as a symbol of Benue states varied dance and musical culture. That it was yet another attempt by the state government to propagate and acknowledge the state's rich cultural heritage.

At the roundabout close to the state headquarters of the Nigeria Police in Makurdi, there was a heroic-sized cement concrete statue of DRUMMERS (Plate XV). It depicted a tripodal biform resembling two human figures leaning back to back on one another in postures that looked like drummers performing. They shared between them a single torso and three legs but each had separate heads, arms and drum-shapes. One drum shape looked like Kalangu (talking drum) sealed on just one side, but the other one which was also larger was sealed on both sides. This statue was anthropomorphically stylised and

almost totally bereft of details except basic outlinear shapes of the figures, musical instruments and drum stick. The tripodal legs



Plate XV
Title: DRUMMERS
Artist: Solomon Akiga
Size: Heroic-Size
Medium: Cement Concrete
Date: 1988
Location: Makurdi
Technique: Modelling and Casting
Custodian: Benue State Government
Purpose: Publicity

of the statue seemed to evoke a pyramidal balance and enduring firmness. Unfortunately, there were indications of abuse also in the form of posters. In addition, the drumstick held by the figure with larger drum shape had an object resembling the exhaust pipe of an automobile attached to its already cracked and distorted curved end. This extension was confirmed by sources not to be part of the original design of the statue.

DRUMMERS was also attributed to Solomon Akiga. It was reportedly commissioned in 1988 by the Benue State government as yet another symbol of the state's rich dance and musical culture which it was poised to preserve.

At a small garden park close to the Government House, Makurdi, there was a cement concrete FOUNTAIN (Plate XVI). It comprised a circular shaped pool with centrally located cylindrical spout adorned with three equal disc-shapes in terrazo. The walls of the pool and vertical stem of the water spout were lined with tiny tiles. Even the pavement surrounding the pool was in terrazzo.



Plate XVI

Title: FOUNTAIN
Artist: Unknown
Size: Life-Size
Medium: Cement concrete, terrazo and tiles
Date: Unknown
Technique: Modelling, casting and tile laying
Custodian: Benue State Government
Purpose: Beautification and publicity

Equidistantly above the pool were located life-sized naturalistic cement concrete statues of an elephant, a leopard and a lion, which based on the formal accomplishment of their features were probably the products of modelling and casting techniques. These statues were variously painted in different colours, but all had their heads raised up with open mouths facing inwards towards the water spout as if in dialogue. However, the artist who produced the fountains complete with statues was unidentified. Similarly, their commissioning date was reportedly unknown, although it was strongly suspected to be around the inception of Benue State after its creation from the former Benue-Plateau state in 1976.

Two functions were attributed to FOUNTAIN. That it was primarily ornamental, to beautify the surrounding environment. And that the animal statues probably symbolised Benue state's rich widelife. Although the fountain and faunal statues looked structurally intact, there were indications of neglect. The pool had dried up completely and from available information, may have been so for a considerably long period. No one could say for sure when last the fountain was in full working condition.

There was also at the garden park a cement concrete sculpture group of NIGERIA ARMED FORCES (Plate XVII). It comprised a heroic-sized naturalistic statue of a man in outfit and occoutrements resembling a soldier with raised and opened right hand as if signalling a stop sign; miniature images of an aeroplane, armoured tank and a ship. The soldier and armoured tank were painted deep green while the aeroplane was painted in military camoflage and

the ship had a deep blue colour with white streamline.

Although the artist who produced the sculpture group was unidentified, sources said it was commissioned in 1987 by the Benue State military governor during that year's Armed Forces Remembrance Day Celebration. The sculptures' detailed features



Plate XVII

Title: NIGERIA ARMED FORCES
Artist: Unknown
Size: Heroic and miniature sizes
Medium: Cement concrete
Date: 1987
Location: Makurdi
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

and seeming perfect compositional balance indicated that they were probably fashioned by modelling and casting processes. Furthermore, they were structurally intact with no traces of abuse.

NIGERIA ARMED FORCES was interpreted as symbol of the Nigerian military as well as a celebration of its role as an indivisible unit in sustaining national unity and integrity. That the soldier and armoured tank represented the Nigerian Army, while the aeroplane and ship represented the Nigerian Airforce and Nigerian Navy respectively.

Although no explanation was attributed to the soldier's domineering heroic-size, it might be suggestive of the seeming leadership role enjoyed by the infantry personnel. Since the military became actively involved in the governance of Nigeria in 1965, the office of the Commander in Chief and Head of State or President appears to be the exclusive monopoly of this wing of the armed forces!

Also at the garden park close to the Government House in Makurdi there was a full length life sized cement concrete statue of DANYARO the FALLEN HERO (Plate XVIII). It depicted the figure of a man standing astride with outfits and accoutrements that strongly suggested a soldier. The outfit included items that looked like a steel helmet on the head, a short sleeved shirt neatly tucked into a broad belted trousers, the legs of which were tucked into boot-shape footwears. Accoutrements included two water bottle-shaped objects that seemed to hang in front from the shoulders and a rifle-shaped object with rather bulky and clumsy looking features held in the soldier's raised right hand.

The seemingly well balanced statue possessed an accomplished smooth finishing with even monochromed greenish colour. Its



Plate XVIII

Title: DOGONYARO the FALLEN HERO

Artist: Unknown

Size: Life-Size

Medium: Cement Concrete

Date: 1987

Location: Makurdi

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Memorial

accurately naturalistic and representational features were strongly indicative of the use of modelling and casting processes of production. The statue's vertical posture and raised right arm seemed to be suggestive of success of some sort. Maybe an indication of victory, or acknowledgement of cheers for some major breakthrough. It was reportedly commissioned in 1987, but the artist who produced it was unidentified. However, it was structurally intact with no signs of abuse.

DOGONYARO (FALLEN HERO) was interpreted as a memorial to all members of the Nigerian military who perished in active service defending the fatherland.

There was another cement concrete statue of DOGONYARO (FALLEN HERO) at the spacious multipurpose Ibrahim Badamasi Babangida Square in Makurdi (Plate XIX). It had a similar posture to the statue in plate XVIII, except that it was colossal in magnitude (over four meters high) and possessed more dynamic and better accomplished naturalistic features and finishing. Most outstanding was its sleekly shaped rifle and its modified position in the composition



Plate XIX

Title: DOGONYARO (FALLEN HERO)

Artist: Tope Yusuf Kolawole

Size: Colossal

Medium: Cement Concrete

Date: 1989

Location: Makurdi

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Memorial

which expressed movement. There was also the raised muscular right arm which seemed to combine with the left leg to create a diagonal axis that appeared to constitute the statue's main compositional

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Purpose: Memorial

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dynamism. This statue was reportedly commissioned in 1989 and was attributed to Tope Yusuf Kolawole, who, based on the structural features of the sculpture probably exploited modelling and casting techniques.

Several reasons were advanced for commissioning this colossal statue soon after the one in plate XVIII. Top-most was the central location of the spacious sqaure within the town that was ideal for government as well as non-governmental organisations' functions. That since the statue was a memorial to national service and was people oriented, it deserved to be made accessible to as many citizens as possible. The siting of this statue at the modern multipurpose sqaure had an advantage over the previous one located at the government residential area which was indeed a low density area of the town not frequented by a majority of residents.

At the main roundabout in Yandev, an agricultural research and farm training centre, there was a heroic-sized cement concrete statue of FARMER (Plate XX). It depicted a full length figure of a seemingly striding bare-chested man holding a cutlass-shaped object in the right hand and in the left hand supported on the shoulder another item that looked like a hoe. The statue possessed somewhat naturalistic features with the parts representing bare anatomical features and hoe painted earth brown while parts that represented the cutlass blade and pair of shorts were painted silvery white. Its posture seemed to strongly evoke the feeling of a strolling farmer gazing intently to the right side as if admiring a healthy crop field.

The statue was reportedly a donation to Benue State Government by the Rotary Club of Gboko which commissioned it in 1978. Its



Plate XX

Title: FARMER
Artist: Unknown
Size: Heroic-Size
Medium: Cement Concrete
Date: 1978
Location: Yandev
Technique: Modelling and Casting
Custodian: Benue State Government
Purpose: Publicity

fairly detailed features and marks that resembled cast joints appeared to strongly suggest the exploitation of modelling and casting techniques to produce it, although the author was unidentified.

FARMER was interpreted as a symbol of agriculture and a cognisance to Yandev Farm Training Centre. Although no interpretations were profered for the adaption of local farming implements, they probably indicated the significance of indigenous farming techniques and local peasant farmers in agricultural production in Benue State and maybe the country in general.

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Three ill-fated life-sized cement concrete statues were documented in Gboko, a local government headquarter. They possessed somewhat naive representational features and were reportedly commissioned circa 1988 by Gboko Local Government, but their authors were unidentified. They were titled FARMER; BUGHAS and LEOPARD, and were physically inspected by the researcher in 1991 on site. However, shortly afterwards in 1992 when attempts were made to photograph them, they were discovered crumbled. Their free-hand illustrations are based on what the researcher saw in 1991 which could still be verified with the Local Council Authority officials.

FARMER depicted the figure of a stooping man holding with both hands a hoe-shaped object in a manner that appeared to suggest tilling the ground (Figure 3).



Figure 3

Title: FARMER
Artist: Unknown
Size: Life-Size
Medium: Cement Concrete
Date: Circa 1988
Location: Gboko
Technique: Modelling and Casting
Custodian: Gboko Local Government
Purpose: Publicity

Its naive anthropomorphic features bore characteristics that were strongly indicative of the use of modelling and casting techniques. Furthermore, there were formal elements that looked like cast joints. While it lasted, the statue stood at the J.S. Tarka roundabout.

FARMER reportedly symbolised agriculture which was purported to be the main economic activity in Gboko local government area. That is to say, it was intended to publicise this agrarian economy.

BUGHAS depicted a seemingly furry and awkwardly horned, tailless quadruped about the size of a full grown sheep but without resemblances whatsoever to any particular domesticated animal or wildlife (Figure 4). The statue was probably modelled



Figure 4

Title: BUGHAS
Artist: Unknown
Size: Life-Size
Medium: Cement concrete
Date: Circa 1988

Location: Gboko
Technique: Modelled directly
Custodian: Gboko Local Government
Purpose: Publicity

directly in cement concrete on armatures, as there were no indications of cast joints. In addition, the structure appeared rather bulky for the somewhat feebly shaped limbs. It was located at the roundabout by the public gate to Tor-Tiv's palace.

BUGHAS reportedly symbolised a mythological creature purported in many oral folklores of the Tiv to swallow humans alive! Maybe the extensive recreation of the folktales involving this mythological character for educational and entertainment purposes by the Gboko based Kwagh-hir composite theatre group was indicative of these myths (Nigeria Magazine No. 120, 1976).

LEOPARD was the third ill-fated statue documented in Gboko (figure 5). It depicted the figure of a long tailed hornless quadruped with black spots all over its cement grey body. Its hindparts were lowered on the folded hindlimbs but the foreparts with yawning mouth were supported by the perpendicular forelimbs. The statue's naive features, polished finishing and joint-less outlook seemed to suggest that it was modelled directly in cement concrete. While it lasted, it stood outside Tor-Tiv's Council Chambers.

The association of this statue with royalty was generally thought to symbolise certain probable mythical links between the Tiv and leopards. Maybe, totemism of some sort in which leopards were held in high esteem by the Tiv.

Thus, thirteen public sculptures, all of them in the round were documented in Benue state. They ranged from life-sizes to colossals and were either rendered in a single sculpture medium each or combined several media.

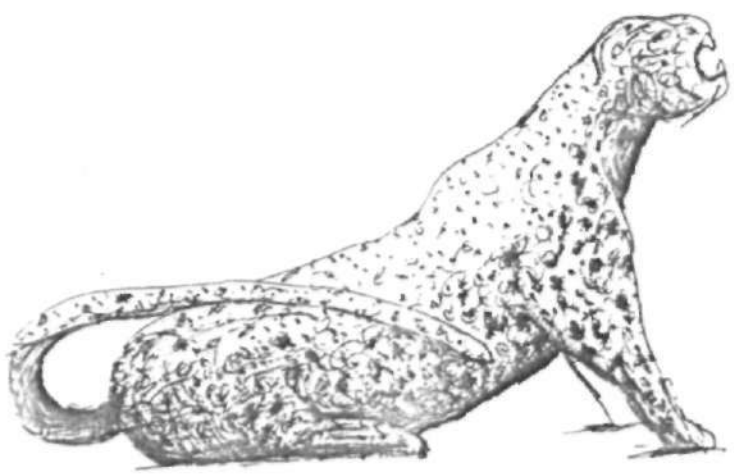


Figure 5

Title: LEOPARD
Artist: Unknown
Size: Life-Size
Medium: Cement Concrete
Date: Circa 1988
Location: Gboko
Technique: Direct Modelling
Custodian: Gboko Local Government
Purpose: Publicity

The sculptureswere sited in only three towns, namely Makurdi, Gboko, and Yandev. Five each of these sculptures were commissioned by the Federal and Benue State Governments, while three were found to belong to a local government.

3.3 Kaduna State

At the Nigerian Defence Academy (N.D.A) in Kaduna, there was a full length life-sized cement concrete statue of MILITARY CADET (Plate XXI). It bore outfits that looked like ceremonial military attires which included a jacket



Plate XXI
Title: MILITARY CADET
Artist: Unknown
Size: Life-Size
Medium: Cement Concrete
Date: Unknown
Location: Kaduna
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

with white colar, a white belt and drawn sword with its sheath held in place by white gloved hands in a posture suggestive of an officer.

The statue was naturalistically representational with life-like features. However, its white eyeballs with black pupils seemed to scaringly stare viewers in the eye. Similarly, its polychromed outlook tended to beset it with an obsessing

manikinish look, despite the pleasantly smooth finishing and comfortable equilibrium. Although the statue's author and exact commissioning date were anonymous and unknown, its cement concrete medium and life-like features appeared to suggest that it was a product of modelling and casting techniques. Its clean colours and wholesome structure were also suggestive of adequate maintenance.

MILITARY CADET was interpreted as a cognisance and symbol of the N.D.A. with its primary function of grooming and training career military officers.

At the One Mechanised Infantry Division Headquarters of the Nigerian Army also in Kaduna, there was a life-sized cement concrete statue of WHITE CHARGER (Plate XXII). It depicted an immaculately white semi-stylised creature that resembled a horse standing erect as a human being on its left hindleg, with the raised right hindlimb slightly shot forward as if marching. The erected and serated mane seemed to combine with the curved tail to suggest active body movement involving the dissipation of much energy. This statue was attributed to Murphy Ajayi, one time lecturer at the Ahmadu Bello University, who confirmed that he exploited modelling and casting techniques to fashion it in 1991, in time for the commissioning of the Brigade Headquarters of the Nigerian Army.

WHITE CHARGER was interpreted as symbol of a particular live horse the rank of a regimental sergent-major (R.S.M.) reared by the division as its symbol or "Mascot" (The First 1991:45). This source attributed the choice of a horse as the symbol of

One Mechanised Division to the animal's dedication, discipline, courage and sportishness. Qualities which the military was reportedly encouraged to imbibe. Adding that horses' agility



Plate XXII

Title: WHITE CHARGER
Artist: Murphy Ajayi
Size: Life-Size
Medium: Cement Concrete
Date: 1991
Location: Kaduna
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

was the guiding inspiration to the officers and soldiers of the One Mechanised Infantry Division.

BUILDING THE NATION was a life-sized cement concrete statue at the National Youth Service Corps (N.Y.S.C.) secretariat in Kaduna (Plate XXIII). It depicted the figure of a man in outfits resembling the uniform of the N.Y.S.C., holding in the right hand a trowell-shaped metal object and in the left hand another object resembling a brick. The statue's posture in relation to a structure

resembling an uncompleted brick-map of Nigeria in front of it was that of a bricklayer building the map. Its features were naturalistic



Plate XXIII

Title: BUILDING THE NATION

Artist: Osiyi Samsom

Size: Life-Size

Medium: Cement Concrete

Date: 1987

Location: Kaduna

Technique: Modelling, Casting and Brick-laying

Custodian: Federal Government

Purpose: Publicity

with almost convincing realism, while the emerging shape of the map was quite representational although some bricks were unaligned to the rest. The statue was identified as the handiwork of Osiyi Samson, graduate of Ahmadu Bello University, whom sources said was commissioned in 1987. That the human figure involved modelling and casting while the brick-map was the result of brick-laying. The sculpture's pleasant colour and structural wholesomeness were strongly indicative of probable adequate maintenance.

BUILDING THE NATION was interpreted as a symbol of the N.Y.S.C. scheme and distinguishing feature of its Kaduna office. That the imagery of a Youth Corper/bricklayer at work on an uncompleted Nigerian brick-map represented the scheme's immense contribution to nation building which was still continuing. Also, that the several unaligned bricks of the brick map indicated uncompleted national developmental projects.

According to the National Youth Service Corps Handbook (1973, 1975), the N.Y.S.C. scheme was inaugurated in 1973 by General Gowon to afford Nigerian graduates of tertiary educational institutions the opportunity to serve the country and to familiarise them with other parts of this vast and great country such that national unity could be enhanced.

At the Kakuri roundabout over the railway crossing in Kaduna, there was an abstract non-representational sculpture titled WAR AGAINST INDISCIPLINE (Plate XXIV). It depicted a colossal structure about ten meters high in cement concrete, metal pole and actual Nigerian national flag. Judging by the regular body thickness, texture and straight edges of the sculpture's parts in cment concrete, they were probably cast directly from prefabricated metal or wooden moulds. Viewed from all the roads linking the roundabout, the sculpture resembled a seriffed capital letter 'W' with an actual flagpost and Nigerian flag atop the inverted V-shaped part of the letter which was also modified to look like capital 'A'. Thus, the sculpture depicted the letters W.A.I., the letter 'I' represented by an actual flag post and flag. It was reportedly commissioned in 1984 by the Kaduna state

government, and possessed an overwhelming symmetry with a comfortable equilibrium. Its immense magnitude made the structurally intact white coloured sculpture visible from considerable distances away. However, its author was unidentified.

WAR AGAINST INDISCIPLINE reportedly symbolised the government programme of that theme inaugurated in 1984. That the letters W.A.I.



Plate XXIV
Title: WAR AGAINST INDISCIPLINE
Artist: Unknown
Size: Colossal
Medium: Cement concrete, metal and cloth
Date: 1984
Location: Kaduna
Technique: Direct casting and welding
Custodian: Kaduna State Government
Purpose: Publicity

were abbreviations of the theme. That aesthetic and beautification purports which were also part of the programme were responsible for according the sculpture a colossal status. From all indications, this beautification intent seemed substantially achieved!

Another public monumental sculpture in Kaduna was the cement concrete NORTHERN KNOT at the roundabout along Ahmadu Bello way junction to Kashim Ibrahim House (Plate XXV). It depicted an

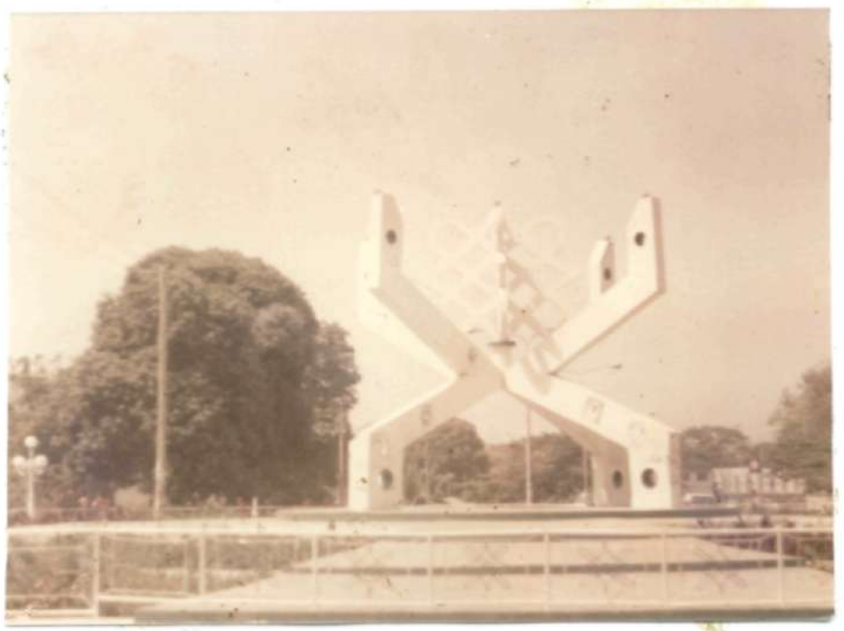


Plate XXV
Title: NORTHERN KNOT
Artist: Unknown
Size: Colossal
Medium: Cement Concrete
Date: 1991
Location: Kaduna
Technique: Direct Casting
Custodian: Kaduna State Government
Purpose: Beautification and Publicity

interlaced pattern called northern knot which Heathcote (1976) observed had an oriental origin but which was now well entrenched in the hausa art of the northern states of Nigeria. The non-representational pattern which full view appeared on all the roads linking the roundabout was borne by seriffed V-shaped structures standing on one of their serifs all of which had circular holes big enough to contain squatting adults, and whose walls were painted green. Its author was unindentified but it was reportedly commissioned in 1991 and fashioned by casting directly from prefabricated wooden moulds. The sculpture was structurally intact and possessed near perfect symmetry, but had signs of abuse and improper maintenance in the form of posters that almost rendered it an eye-sore.

This sculpture reportedly possessed primarily aesthetic and beautification purports. To enhance the physical beauty of the expansive roundabout which from all indications was substantially achieved. There were however suggestions that the sculpture probably had some northern political conotations, since the northern knot patternwas considered by most people as a northern symbol, hence its widespread incorporation in cloth embroidery, buildings and even the national currency!

At the Lugard Hall roundabout also along Ahmadu Bello way in Kaduna, there was a cement concrete FOUNTAIN (Plate XXVI). It comprised an ornate circular cement base with a non-representational structure created by arranging three funnel-shaped components probably also in cement and surmounted by a pattern resembling the northern knot

in welded metal. By this use of cement and metal as media, the fountain might have been fashioned by modelling, casting and welding techniques. Its author was unidentified while it was



Plate XXVI
Title: FOUNTAIN
Artist: Unknown
Size: Colossal
Medium: Cement concrete and welded metal
Date: Circa 1960
Location: Kaduna
Technique: Modelling, casting and welding
Custodian: Kaduna State Government
Purpose: Beautification

painted in the colours of Nigeria's national flag, green interchanged with white. Its exact commissioning date was unknown, but

it was suspected to be circa 1960, since the Nigeria Magazine No. 71 (1961) carries the fountain's photograph.

FOUNTAIN reportedly had an aesthetic or beautifying purport. The Nigeria Magazine No. 71 (1961:309) notes in this regard "beautiful roundabouts and ornamental fountains" of Kaduna. This aesthetic consideration still appeared paramount in the current production of public sculptures by the Kaduna state government, as only non-representational and constructivist forms were mostly patronised. This fountain sculpture seemed to substantially achieve the purpose for which it was established. Its dominantly circular shapes and bright colours contrasted pleasantly with the natural vegetation in the background. The green-white-green colours of the sculpture in recent times however appeared to further suggest nationalistic purports of propagating the national flag. Unfortunately, the recurrence of posters which defiled the structure were suggestive of abuse by the public on the one hand, and gross dereliction of duty by its custodians on the other.

Two heroic-sized cement concrete statues of DURBAR HORSEMEN were at the Durbar Hotel Kaduna. One depicted a COLONIAL POLICE CONSTABLE located at the entrance gate (Plate XXVII), the other an EMIR'S PALACE GUARD which stood at the exit gate (Plate XXVIII). Both equestrain figures were attributed to Ben Ekanem (one time lecturer at the Ahmadu Bello University) whom sources recalled produced in 1976 for the federal government of Nigeria preparatory to the second World Black and African Festival of Arts and Culture (F.E.S.T.A.C.) held in 1977. They combined cement concrete and welded metal requiring modelling, casting and welding techniques.



Plate XXVII

Title: COLONIAL POLICE CONSTABLE

Artist: Ben Ekanem

Size: Heroic-Size

Medium: Cement Concrete and Welded Metal

Date: 1976

Location: Kaduna

Technique: Modelling, Casting and Welding

Custodian: Federal Government

Purpose: Memorial/Publicity



Plate XXVIII

Title: EMIR'S PALACE GUARD

Artist: Ben Ekanem

Size: Heroic-Size

Medium: Cement Concrete and Welded Metal

Date: 1976

Location: Kaduna

Technique: Modelling, Casting and Welding

Custodian: Federal Government

Purpose: Memorial/Publicity

The statues were representationally naturalistic, with nearly life-like features which recorded such details as facial life-lines, decorative patterns and sensitive drapery. Even the animals' mane and tail hairs were depicted with remarkably convincing naturalism.

Both statues bore in their right hands spear-shaped objects and in the left hands thin objects that resembled reins also attached to the bridle-shaped components around the quadruped's mouths. The riders' outfits in their entirety were reminiscent of Hausa attires. An ornate headwear resembling an embroidered cap, with a tight sleeveless jacket on top of a gown for the police constable, and a turban-shaped headwear with elaborately ornate gowns for the palace guard whose mat also bore signs of lavish decoration. The equestrian figures seemed to exhibit calm dignity in their somewhat sealed lips and eyes that gazed intently ahead. Even the horses appeared relaxed with all their feet in resting positions on the ground.

DURBAR HORSEMEN were interpreted as symbols to the durbar event of F.E.S.T.A.C. 77 which held in Kaduna, and distinguishing emblems for the Durbar Hotel also established for the event. In this regard they were memorials to durbar and F.E.S.T.A.C. 77 as historic events, and cognisances to the Hotel. The colonial Nigerian Police and the Emir's Palace Guard which the statues depicted were also mnemonical. They symbolised authority and power associated with governance in Nigeria of the recent past.

There was a full length life-sized cement concrete statue of KNOWLEDGE at the National Library of Nigeria (N.L.N.), Kaduna (Plate XXIX). It depicted the figure of a man in outfit resembling kaftan, complete with cap and trousers, leaning with the right elbow on an object resembling a pile of books arranged one on top of the other. Its posture of a man with the left hand



Plate XXIX

Title: KNOWLEDGE
Artist: Alimotu Osunde
Size: Life-Size
Medium: Cement Concrete
Date: 1986
Location: Kaduna
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

folded to the back, the right leg placed on a block-shaped object and slightly lowered face seemed to create an imagery of a reflective thoughtful mood. Maybe pondering over some information from one of the many documentary sources he leant on?

This naturalistic and representational statue was attributed to Alimotu Osunde, a Lagos based professional artist, whom sources indicated delivered preparatory to the commissioning of the Kaduna

national library complex in 1986. Its cement concrete mode and seemingly additive formal elements were strongly indicative of its being a product of modelling and casting techniques. The statue possessed a monochromed dull grey colour which distinguished it from the surrounding vegetation and mostly white buildings. In addition, it was structurally intact with no sign of abuse.

KNOWLEDGE was interpreted as a cognisance and symbol of the N.L.N. and its primary objectives assigned by the law establishing it. According to the National Bibliography of Nigeria 1984 (1985:344) and the National Library of Nigeria, Occasional Papers No. 2 (1987:7), the functions of the N.L.N. included among other things the acquisition and provision of comprehensive documents; encouragement of intellectual efforts of Nigerians through the use of documents to generate free flow of information and knowledge that could foster national unity.

At the Murtala Mohammed Square in Kaduna, there was an almost life-sized cement concrete statue of DOGONYARO the FALLEN HERO (Plate XXX). It depicted a standing figure resembling a soldier at the attention with a rifle-shaped object also held vertically to the ground on the right side as if on guard. The statue was reportedly commissioned around 1988, but its author was unidentified.

Although it possessed naturalistic representational tendencies, the statue was at best naive with such formal inperfections as abnormally short abdomen, grotesque right arm with undetailed hand, thick and clumsy rifle-shaped object. These formalistic fallacies seemed to strongly indicate either crude artistic taste or outright artistic incapability of its author.

A close look at the statue revealed scars on its nose, front

rim of the helmet-shaped head wear and right earlobe. Between the boot-shaped foot wears and behind them, there were concrete-like



Plate XXX

Title: DOGONYARO the FALLEN HERO

Artist: Unknown

Size: Life-Size

Medium: Cement Concrete

Date: 1988

Location: Kaduna

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Memorial

substances that were examined by the researcher and found to be actual cement concrete that probably originated from the head of the statue. This observation was necessitated by the fact that when the researcher arrived to have a snapshot of the statue, several children clustered around it and in turns kicked, knocked and slapped it. It was also learnt that several similar statues had preceeded this one, out that they were destroyed by unknown persons suspected to be religious fanatics.

Again DOGONYARO (FALLEN HERO) was interpreted as a memorial to deceased Nigerian military men who paid the supreme price in active

service. That wreaths were laid periodically at the foot of the statue to commemorate these national heroes.

At the Nigeria Industrial Development Bank House in Kaduna, there was a robotic metal statue of WHEEL OF PROGRESS (Plate XXXI). It depicted a full length life-sized abstract representational figure of a man leaning slightly backwards, with the right hand



Plate XXXI

Title: WHEEL OF PROGRESS
Artist: Ben Ekanem
Size: Life-Size
Medium: Metal
Date: 1976
Location: Kaduna
Technique: Welding
Custodian: Federal Government
Purpose: Publicity

fixed onto a handle-shaped protrusion of a metal contrivance comprising spoked serated wheel and a large semi-circular wheel also serated on the curvated edges. The figure's posture in relation to the contrivance was strongly suggestive of a man operating a machine.

The statue's author was identified as Ben Ekanem whom sources indicated delivered in 1976 to the N.I.D.B., a federal organisation. The metal medium and jointed components of the statue were strongly indicative of the exploitation of welding sculpture technique. Its cubistic abstraction, especially of the human figure seemed to endow the statue with intellectual conceptions of form. Features were depicted from several perspectives. While most parts of the human figure possessed uneven planular muscle-shaped elements,others such as the knee and fingers were almost entirely stripped of any muscle shaped features, revealing mere skeletal framework. Still other parts as the eyes and lips were gaping hollow cavities.

Like the statue in Plate VIII, this WHEEL OF PROGRESS was interpreted as a cognisance of the N.I.D.B. and its primary functions of articulating policies that could enhance industrial development and growth. That the exploitation of metal as medium and the adaption of mechanical and robotic imageries were indicative of metallurgy and machinery in modern industrial enterprises.

At the Command and Staff College (C.S.C) Jaji, there was a heroic-sized cement concrete statue of CHARGING SOLDIER (Plate XXXII). It depicted the figure of a soldier in a posture that was suggestive of a rush to attack. Legs were agitatingly apart while both hands clutched a bayoneted rifle-shaped object.

The statue possessed seemingly well calculated features with life-like rendition of both human and man-made elements of design. It also exhibited a dynamic expressive posture. Edward Ejembi,

a graduate of Ahmadu Bello University was identified as the statue's author. He was reported to have exploited modelling, casting and welding techniques to produce it in 1981. Indeed



Plate XXXII
Title: CHARGING SOLDIER
Artist: Edward Ejembi
Size: Heroic-Size
Medium: Cement Concrete Metal
Date: 1981
Location: Jaji
Technique: Modelling, Casting, Welding
Custodian: Federal Government
Purpose: Publicity

the statue's media and subtle features are indicative of these processes. The greenish military colour of the statue which looked intact and almost fresh as well as its wholesome structure appeared

to strongly suggest adequate maintenance and an enduring workmanship.

CHARGING SOLDIER was interpreted as a cognisance of the C.S.C., a military institution whose primary function centred around grooming and training top ranking senior military officers on whom the arduous task of military administration and national defence was vested.

Still within the C.S.C. Jaji, there was a life-sized cement concrete statue of SIGNALLING SOLDIER (Plate XXXIII). It depicted a life-like figure of a soldier with the right hand raised above the head and palm facing downwards. In the left hand was held a rifle-shaped object with its nuzzle pointed slantingly upwards to the figure's left.

The statue was attributed to Ben Ekanem, whom sources indicated he produced circa 1984/85 by modelling and casting techniques. Indeed, its cement concrete mode and delicately detailed features which were almost convincingly realistic were strongly indicative and reminiscent of these sculpture techniques. Its colours, which differentiated outfits from parts that represented bare anatomical features were intact. So also was its structural components which together indicated probable adequate maintenance and enviable artistry.

SIGNALLING SOLDIER was interpreted as a symbol of signalling communication often used by the military to convey messages. That the statue allegorized signalling



Plate XXXIII

Title: SIGNALLING SOLDIER

Artist: Ben Ekanem

Size: Life-Size

Medium: Cement Concrete, Welded Metal

Date: Circa 1984/85

Location: Jaji

Technique: Modelling, Casting, and Welding

Custodian: Federal Government

Purpose: Publicity

communication in its entirety involving morse code, radio messages or mute communication gestures which trainee military officers were taught at the C.S.C. and admonished to master.

On the arch of the main gate to the Nigerian Army Depot Zaria, there was a life-sized, full length cement concrete statue of CHARGING BUFFALO (Plate XXXIV). It depicted a life-like representational figure of a horned quadruped resembling a wild ox in a seeming frenzy with its head slightly lowered as in an encounter. The statue wore a faded dark grey colour and possessed proportionately detailed anatomical features which also looked intact without cracks or indications of abuse. Its author was unidentified, while its commissioning date was only reportedly suspected to be around the mid 1960s when there was an upsurge in military recruitment to meet

the needs of the civil war. Its cement concrete medium and rounded formal features obviously tended to indicate it was probably a



Plate XXXIV

Title: CHARGING BUFFALO
Artist: Unknown
Size: Life-Size
Medium: Cement Concrete
Date: Circa mid 1960s
Location: Zaria
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

product of modelling and casting processess.

CHARGING BUFFALO was interpreted as emblem and cognisance of the Nigerian Army Depot. Although no reasons were attributed to the choice

of this wild animal as emblem, it probably derived from its sturdiness and perseverance in combat which seemed to correspond with the desires and yearnings of the Nigerian Army. That like the buffalo, the military should be resilient, firm in resolve, uncomprising and unyielding in combat, always determined to succeed in whatever endeavour assigned them. Hence the military motto of "no going back" or, forward ever backward never!

On the roundabout close to the secretariat of the Nigerian Army Depot Zaria, there was a life-sized life-like representational statue of JUBILANT SOLDIER (Plate XXXV). It depicted in reinforced



Plate XXXV

Title: JUBILANT SOLDIER

Artist: Unknown

Size: Life-Size

Medium: Cement Concrete

Date: Unknown

Location: Zaria

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Publicity

cement concrete a figure that appeared somewhat rugged and heavy featured with outfits and accoutrements that resembled those of an

armed soldier. Its seemingly heavy studded features looked cumbersome, capable of obstructing swift discreet movements required of a combatant. In addition, the statue possessed anatomical fallacies and formal inaccuracies. For instance, the opened right palm looked much too large and heavy while the rifle-shaped component was disproportionately bulky and clumsy. Futhermore, its black and leaf green colours seemed to endow the statue with a child-like ingenuousness.

Although its author and exact commissioning date were anonymous, the statue probably involved modelling and casting techniques. Indeed its cement concrete mode and seemingly inflated formal elements were strongly indicative of the additive modelling process.

JUBILANT SOLDIER reportedly addresed several factors. That its cumbersome outlook symbolised fatigue associated with sustained training at the depot which all successful trainees must experience. And that its posture which was reminiscent of signalling communication was indicative of signalling skills also inculcated into trainees.

There was also a life-sized, life-like statue of GYMNAST at the physical training (P.T) unit of the Nigerian Army Depot Zaria (Plate XXXVI). It depicted in cement concrete a figure in a posture which strongly indicated a sportsman resembling a gymnast with legs wide opened and supported by the arms on an object that looked like a wooden donkey. The statue possessed proportionately detailed features with polychromed patination that differentiated outfits from parts representing bare anatomical features, delineating hairs, eyeballs and pupils.

However, its author and commissioning date were anonymous, while its cement concrete mode and accurate formal structure indicated it was probably a product of modelling and casting. It also possessed a seeming pleasant symmetry from the back and front views. On the sides however, the diagonally slanting



Plate XXXVI

Title: GYMNAST
Artist: Unknown
Size: Life-Size
Medium: Cement Concrete
Date: Unknown
Location: Zaria
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

legs and horizontal body of the figure were repeated by the donkey's top and slanting legs.

GYMNAST was interpreted as a distinguishing feature of the P.T. unit as well as an allegory of the benefits derivable from sustained physical exercises and training which was mandatory for the military. That healthy agile bodies represented by the statue's sleekly trimmed features were not only desirable but necessary

prerequisites for healthy minds and maximum productivity, especially in the military.

Still at the Nigerian Army Depot Zaria, there was a life-sized statue of SQUATTING SOLDIER (Plate XXXVII). It depicted in cement concrete a figure that resembled a soldier sitting on his right heel, looking straight ahead and clutching with both hands a



Plate XXXVII

Title: SQUATTING SOLDIER

Artist: Unknown

Size: Life-Size

Medium: Cement Concrete, Metal

Date: Unknown

Location: Zaria

Technique: Modelling, Casting, Welding

Custodian: Federal Government

Purpose: Publicity

rifle-shaped object with a broken barrel, its butt placed on the ground between the legs. This posture seemed to evoke the feeling of a soldier awaiting instruction or opportunity to commence action. The statue tended towards life-like representation but possessed rather middling qualities with lumpy features, schematised undeveloped hands and fingers. Its faded colour indicated that parts

which represented bare anatomical features and foot-wears were probably painted black, outfits lightleaf green and the rifle-shaped component orchreous. Its author and commissioning date were reportedly unknown. However, the cement concrete medium and lumpy formal elements seemed to indicate the use of additive sculpture processes involving modelling and casting, while the metal component further suggested welding. Its faded colours and broken rifle-shaped component were probably indicative of lack of maintenance.

This statue reportedly symbolised training at the depot in warfare and combatt readiness involving weaponry, a crucial aspect of military enterprise. That the statue was intended as a reminder to trainees and the general public of this distinquishing military expertise.

STANDING SOLDIER was yet another statue at the Nigerian Army Depot Zaria (Plate XXXVIII). It depicted a life-sized figure in cement concrete that resembled a soldier standing with the left leg placed slightly ahead of the right one as if for stability, and clutching with both hands a rifle-shaped object with a bayonet-shaped component at its muzzle.

The statue's posture seemed to be indicative of an armed vigilant soldier that could commence firing at the slightest sight of any suspicious movement. This statue also possessed lumpy formal elements that were strongly indicative of the exploitation of modelling and casting techniques generally associated with representational cement concrete sculptures. It was polychromed with faded leaf green outfits, black foot wears and bare anatomical features and orchreous rifle-shaped component. Unfortunately, its

author and commissioning date were reportedly unknown.

The statue was interpreted as a symbol of combabt readiness and vigilance which were inculcated into the military while on



Plate XXXVIII

Title: STANDING SOLDIER

Artist: Unknown

Size: Life-Size

Medium: Cement concrete, metal

Date: Unknown

Location: Zaria

Technique: Modelling, casting, welding

Custodian: Federal Government

Purpose: Publicity

training at the depot and which they were expected to maintain throughout their military careers. That the task of national security and defence did not permit laxity or unpreparedness at any given time.

All the statues documented at the Army Depot in Zaria possessed some similarities. They had lumpy features and somewhat middling qualities which suggested that they were probably the handiworks of the same sculptor. They also possessed similar polychromed pattern in which parts representing bare anatomical features and foot-wears were painted black, while outfits were painted in shades of green,

Other common phenomena were anonymity concerning their authors and commissioning dates.

At the gate to the Nigerian Military School (N.M.S.) also in Zaria, there was a heroic-sized full length statue of BOY SOLDIER (Plate XXXIX). It depicted in cement concrete a figure that looked like a teenager in attires and bearing an accoutrement that resembled those of the military. These included a beret-shaped head wear,



Plate XXXIX

Title: BOY SOLDIER
Artist: Murphy Ajayi
Size: Heroic-Size
Medium: Cement Concrete, Metal
Date: 1985
Location: Zaria
Technique: Modelling, Casting, Welding
Custodian: Federal Government
Purpose: Publicity

somewhat oversized boot-shaped footwears, representations of baggy trousers rolled at the legs and shirt with sleeves rooled to the elbows. It had in the left arm items that looked like books, and in the right hand a rifle-shaped object held vertically with its muzzle pointed upwards. The posture was suggestive of a strolling teenage soldier. Its feet appeared firmly planted to the ground thus evoking a feeling of complete equilibrium. Its life-like presentation

looked well accomplished except for the clenched fists that appeared distorted. Looking more like clusters of rhizomatous roots or stumplike hands of leprosy victims that terminated at the knuckles.

The statue wore a clean and fresh look with a seemingly wholesome structure. It was attributed to Murphy Ajayi who acknowledged exploiting modelling and casting techniques to produce in 1985. This was confirmed by other sources who said it was a replacement to an earlier statue now discarded because of its miniature size and weathered condition.

BOY SOLDIER was interpreted as a cognisance and symbol of the N.M.S. and the type of education it provided. That the school imparted conventional post-primary education intertwined with military regimentation and tutelage represented by images of books and rifle respectively. Adding that the purpose for such integrated education was the training of youths with sound academic backgrounds who were also consumated militarily and prone to pursue professional military careers.

A heroic-sized portrait bust of R.S.M. YAMUSA ZAKARI KUMASI in cement concrete was at the parade ground of the N.M.S., Zaria (Plate XL). It depicted a life-like robust figure with a head wear that resembled military officer's cap and an insignia on the shoulders that looked like Nigeria's Coat of Arms. It was also attributed to Murphy Ajayi who acknowledged employing modelling and casting techniques, and which probably enabled the successful rendition of its substantially detailed features with rich textural and sensitive lineal qualities. The bust was intact structurally and in its monochromed military green coloration.

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This portrait was reported to be a memorial to Yamusa Zakari Kumasi who to date reportedly had the longest record of service as



Plate XL

Title: BUST OF R.S.M. YAMUSA ZAKARI KUMASI

Artist: Murphy Ajayi

Size: Heroic-Size

Medium: Cement Concrete

Date: 1988

Location: Zaria

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Memorial

Regimental Sergeant-Major of the N.M.S., having held the office for twenty-one consecutive years from 1957 - 1978. That he was a strict disciplinarian who sternly punished deviants and defaulters, but was quick to reward good and examplary performance. Adding that these attricutes probably earned for Kumasi the national ward of member, order of the Niger (M.O.N.).

EDUCATION FOR LIFE was a less than life-sized abstract non-representational sculpture composition in cement concrete at the Ahmadu Bello University Convocation Square, Samaru (Plate XLI). It depicted a triangular shaped emblematic contrivance with relief

patterns on one side that looked like the interlaced northern knot and an Arabic inscription surmounted on the fourth corner



Plate XLI

Title: EDUCATION FOR LIFE

Artist: Murphy Ajayi

Size: Below Life-Size

Medium: Cement Concrete

Date: 1978

Location: Samaru

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Publicity

of a lozenge shaped component also with relief patterns on one side that resembled letters 'M' enclosing a flower vase. This ensemble of a triangular and a rhombic shape measured about 0.5 meters high was mounted atop a stand about 1.5 meters beneath which were engraved the following:

STUDENTS UNION
AHMADU BELLO UNIVERSITY
ZARIA

WHEN PLANNING FOR A YEAR SOW CORN
WHEN PLANNING FOR A DECADE PLANT TREES
WHEN PLANNING FOR LIFE TRAIN AND EDUCATE MEN

The sculpture looked structurally intact, though its faded cement grey colour seemed to indicate maintenance laxity. Its author was identified as Murphy Ajayi, who acknowledged he produced it in 1976 by modelling and casting processes.

EDUCATION FOR LIFE was reportedly an extolment and propagation of modern academic training as a basic requirement in contemporary modern society. That although the crest of Ahmadu Bello University symbolised University education and training in general, it was primarily intended to acknowledge and publicise the institution's exemplary and pioneering role in advancing the course of education.

CREST OF AHMADU BELLO UNIVERSITY in cement concrete was at the institution's main Campus, Samaru (Plate XLII). It depicted a triangular shaped non-representational structure about 1.5 meters high with relief patterns and inscriptions that were reminiscent of the logo of Ahmadu Bello University on both sides. This was mounted on an arched structure also about 1.5 meters high with a horizontal bar between them. The entire structure had a pale green colour while all the inscriptions and patterns were white, thus making them to stand out distinctively from a distance. This was regardless of the fact that the inscriptions and patterns on the triangular shaped component were reliefs, while those on the horizontal slab were engraved, probably by impressing the characters when the cast was wet. The pattern and inscription on the triangular compartment resembled the northern knot and an Arabic inscription respectively, the

latter interpreted as the name of the institution. The inscription on the horizontal slab also read "AHMADU BELLO UNIVERSITY".



Plate XLII

Title: CREST OF AHMADU BELLO UNIVERSITY

Artist: Murphy Ajayi

Size: Heroic-Size

Medium: Cement Concrete

Date: 1989

Location: Samaru

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Memorial/ Publicity

The author of the crest was identified as Murphy Ajayi who confirmed exploiting modelling and casting processes to produce it in 1989, though the arched stand and horizontal slab reportedly involved casting directly from prefabricated moulds. Unfortunately however, the horizontal slab exhibited cracks which were attributed to the rush with which the structure was reportedly produced. That either this component was not adequately reinforced, or it was not allowed the required number of days to set well enough before the mould was dismantled.

CREST OF AHMADU BELLO UNIVERSITY was interpreted as a cognisance of the institution which possessed powers to confer degrees and other priviledges associated with the promotion of education in the higher branches of learning. A distinguishing emblem indicative of the physical location of the university. Adding that as a sculptural form it derived its existence from the special convocation held in 1989 to confer an Honorary Doctor of Laws of the university on his excellency Ali Saibou, President of the Supreme Military Council and Head of State of the Republic of Niger.

A similar CREST, although below life-size was on the faces to the gate of Ahmadu Bello University Main Campus Samaru (Plate XLIII). Unlike the previous crest however, which had all inscriptions in white, this latter one which wore a deeper green colour, had the inscription below the triangular shaped component in green. Also, while the former crest was reliefed on both sides, and an extension of the arched component the latter one was only reliefed on one face and merely attached to the gate wall, the arched space being the extrance to the university premises. It was also attributed to Murphy Ajayi who acknowledged employing modelling and casting techniques, adding that it was part of the legacy of the special convocation of March twenty-fifth, 1989.

CREST ON MAIN GATE too, was reported to possess a distinguishing purport, but with an added ornamental intent.

To decorate and beautify what might otherwise have been a bare



Plate XLIII

Title: CREST ON MAIN GATE
Artist: Murphy Ajayi
Size: Below Life-Size
Medium: Cement Concrete
Date: 1989
Location: Samaru
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Memorial and Publicity

and monotonous gate wall.

At the National Animal Production and Research Institute (N.A.P.R.I) Shikka near Samaru, there was a life-sized cement concrete statue of MILKING A COW (Plate XLIV). It depicted the figure of a woman

squatting beside the left hindleg of a horned quadruped resembling a fat cow with robust breasts. The woman bore in one hand an object resembling a bowl, focussing her attention on the animal's breast, her other hand stretched towards it in a manner which was suggestive of milk extraction. The life-like figures were attributed to Murphy Ajayi who reportedly employed modelling and casting techniques



Plate XLIV

Title: MILKING A COW
Artist: Murphy Ajayi
Size: Life-Size
Medium: Cement Concrete
Date: 1984
Location: Shikka
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

to produce in 1984. Indeed, marks resembling cast joints were observable, while its cement medium was a further indication of probable use of modelling and casting processes.

The figure of the cow was seemingly intact, but the woman's hand stretched towards the cow's breasts was broken at the wrist. In addition, the entire sculpture was encrusted with somewhat unpleasant dark patches that made it an eye sore and which indicated probable maintenance laxity. Furthermore, overgrown shrubs were at the verge of concealing it from public view.

MILKING A COW reportedly symbolised N.A.P.R.I. and its primary function of researching into livestock with a view to improving and propagating them. In other words, that the sculpture was a cognisance of the research institute.

At the department of fine arts, Ahmadu Bello University, Zaria, there was a colossal NOK PORTRAIT HEAD in cement concrete (Plate XLV). It depicted a seeming facsimile of the classical Nok terracotta head with its characteristically pierced eyes and lips as well as elaborately elegant coiffures. However, it had cement grey colouration, rather than the golden bisque red colour associated with surviving Nok classical terracotta finds. It also possessed unconcealed cast joints that indicated it was a product of modelling and casting processes that often involve cement concrete sculptures. The portrait head was attributed to E.A. Ifeta, once lecturer at the Ahmadu Bello University, who reportedly produced it in 1976 by modelling and casting processes. That it was ordered by the federal government of Nigeria preparatory to FESTAC 77, as part

of the host country's monumental sculptures around the National Theatre and main venue of the festival. However, for unknown



Plate XLV

Title: NOK PORTRAIT HEAD

Artist: E.A. Ifeta

Size: Colossal

Medium: Cement Concrete

Date: 1976

Location: Samaru

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Memorial

reasons the portrait head never arrived Lagos. Its dirty grey crustation and slightly damaged lower lip are probably indicative of this forlornness!

NOK PORTRAIT HEAD was reported to be a memorial to the ancient Nok civilisation, todate Nigeria's oldest known artistic heritage which sources maintain flourished circa 900 B.C. - AD. 200. That like the statue of Queen Amina at the National Theatre, the portrait head was intended as a national monument of historic significance.

AFRICAN FAMILY was a high relief sculpture in cement concrete on the facade to the arts gallery at the department of fine arts, Samaru (Plate XLVI). It depicted an abstracted representational composition about 2.80 x 1.50 meters, comprising six anthropomorphic headshapes with schematised bodies. The largest and oval headshape laid horizontally was in the centre at the top background area behind two almost equal-sized circular headshapes, between which were two smaller but unequal circular headshapes. Distinguishing formal elements of the relief included the adaption of concave and convex face shapes; depiction of facial features as mere bulging



Plate XLVI
Title: AFRICAN FAMILY
Artist: Ben Ekanem
Size: 2.80 x 150 meters
Medium: Cement Concrete
Date: 1982
Location: Samaru
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

AFRICAN FAMILY was a high relief sculpture in cement concrete on the facade to the arts gallery at the department of fine arts, Samaru (Plate XLVI). It depicted an abstracted representational composition about 2.80 x 1.50 meters, comprising six anthropomorphic headshapes with schematised bodies. The largest and oval headshape laid horizontally was in the centre at the top background area behind two almost equal-sized circular headshapes, between which were two smaller but unequal circular headshapes. Distinguishing formal elements of the relief included the adaption of concave and convex face shapes; depiction of facial features as mere bulging



Plate XLVI
Title: AFRICAN FAMILY
Artist: Ben Ekanem
Size: 2.80 x 150 meters
Medium: Cement Concrete
Date: 1982
Location: Samaru
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

components of varying shapes; and somewhat strange human imagery. These forms which were clustered together in a narrow horizontal picture frame tended to evoke a seemingly esoteric spirit world scene painted red with a glowing bisque red effect which stood out distinctly from the surrounding blue facade. The author was reportedly Ben Ekanem, whom sources indicated produced in 1982 by modelling and casting techniques. Its wholesome state and colour were suggestive of probable adequate maintenance.

AFRICAN FAMILY was reported to be a cognisance of the arts gallery and symbol of the creative family of artists whose works were exhibited therein. That the depiction of a polygamous African family was indicative of many and different artists that could contribute significantly to artistic dialogue and education by exhibiting at the gallery.

Still at the department of fine arts, Samaru, there was a heroic-size ARGENT PORTRIAT HEAD in cement concrete (Plate XLVII). It depicted a human head with astonishingly accomplished life-like features that resembled those of a caucasian by the deep-set eyes, pointed nose, seemingly longish but trimmed hairs and outfits that were suggestive of a jacket atop a shirt and necktie. The portrait head had a clean almost fresh earth brown colour as well as a wholesome structure with polished finishing. Unfortunately however, there was wound round it at the top an object resembling an electric cable which tended to suggest abuse and misuse. Its author was acknowledgedly Gabriel Bamidele of the Centre for Nigerian Cultural Studies Zaria, who confirmed that

he produced it in 1973 through modelling and casting techniques. It was reported to be initially a project for examination purpose,

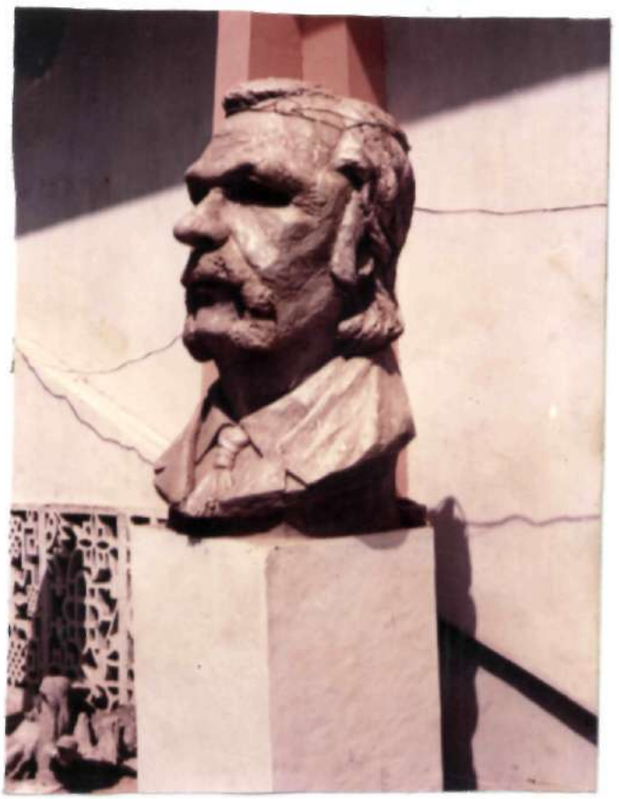


Plate XLVII

Title: ARGENT PORTRAIT HEAD

Artist: Gabriel Bamidele

Size: Heroic-Size

Medium: Cement Concrete

Date: 1973

Location: Samaru

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Memorial

but that over the years, it acquired the status of a memorial to Charles Argent the person it represented now deceased, but who was reportedly held in high esteem for his contributions to art education in Nigeria. According to Babalola (1992) in Art History Newsletter Vol. 2, No. 2, Charles Argent a British national was the second substantive head of the department of fine arts of Ahmadu Bello University. That he was the first full Professor appointed as head of that department, a position which he reportedly held for eleven consecutive years from 1963-1973. This source also credits Charles Argent for initiating the four-year degree programme now operated by the Ahmadu Bello University.

There was a life-sized abstracted triformed cement concrete sculpture at the Conference Hotel in Kongo (Plate XLVIII). It depicted three stylised human figures with elephantine legs, elongated necks, schematised heads and torsos shaped like turtle shells. The armless sculpture's plain white figures with



Plate XLVIII

Title: CONFERENCE

Artist: Gani Odutokun, designer and Gabriel Bamidele, sculptor

Size: Life-Size

Medium: Cement Concrete

Date: 1978

Location: Kongo - Zaria

Technique: Modelled directly on armature

Custodian: Federal Government

Purpose: Publicity

undetailed plate-like abdomens and pierced in some parts together with the thin elongated necks tended to strongly suggest that it was modelled directly in cement concrete on metal frames. This was confirmed to be the case by its authors Gani Odutokun who reportedly designed it and Gabriel Bamidele who acknowledged that he produced it in 1978.

The circular compositional pattern adapted for this sculpture, together with the mostly stooping posture of the figures seemed to evoke an agitating emotive feeling of discourse between three dialoguists who all appeared deeply involved. In addition, their curvated forms seemed to produce a picturesque effect against the straight-edged flat walled buildings in the background. Furthermore, the sculpture's clean fresh white colour appeared to suggest sustained maintenance.

CONFERENCE was reportedly a cognisance of Kongo Conference Hotel, established by Ahmadu Bello University to provide suitable facilities such as auditoria and public official residences for attendants of conferences, public lectures, workshops, seminars and symposia often organised or hosted by it. In other words, that the sculpture first and foremost publicised the hotel. It was also a symbol of dialogue as a significant educational process.

At the Nigerian College of Aviation Technology (N.C.A.T.) Zaria, there was a heroic-sized abstract non-representational sculpture of AIRBOURNE (Plate IL). It depicted in cement concrete a sculpture in the round which was an amalgamation of four dissimilarly shaped components which together looked like a rocket projecting vertically upwards from a stand. The components tended to taper at the top and broaden at the lower parts, but maintained regular body thicknesses from the bases to the tops. They were dominated by straight and curvilineal features. Consequently, the sculpture resulting from their amalgation possessed an almost pointed forepart with a broad hindpart. The sculpture was attributed to Cornelius Agim once a lecturer at Ahmadu Bello University, who acknowledged

that he cast it directly in cement concrete from prefabricated wooden moulds in 1989. It was structurally intact with a monochromed



Plate IL

Title: AIRBOURNE
Artist: Cornelius Agim
Size: Heroic-Size
Medium: Cement Concrete
Date: 1987
Location: Zaria
Technique: Cast directly from prefabricated wooden moulds
Custodian: Federal Government
Purpose: Publicity

redish colour that stood out distinctly from the surrounding vegetation and buildings. However, its location in an unkempt garden meant that the public hardly ever took notice of it.

AIRBOURNE was reportedly heraldic. That it symbolised N.C.A.T., which comprised four distinct schools. Namely, the flying school, air traffic services school, aircraft maintenance school and radio maintenance school which together produced or trained all the required staff in Nigeria's aviation industry.

RISEN CHRIST was a life-sized full length cement concrete statue at the Saint Joseph's Seminary, Zaria (Plate L). It depicted a male figure in a seemingly flowing white raiment standing beneath a canopy also in cement concrete with a flourescent electric tube. This statue was also attributed to



Plate L

Title: RISEN CHRIST
Artist: Cornelius Agim
Size: Life-Size
Medium: Cement Concrete
Date: 1989
Location: Basawa - Zaria
Technique: Modelling and Casting
Custodian: Roman Catholic Mission
Purpose: Publicity

Cornelius Agim who confirmed that he produced it in 1989 by modelling and casting processes. That it was part of the new Saint Enda's church building replacing a fomrer one destroyed in 1987 by people who were suspected to be religious fanatics. The life-like statue possessed seemingly realistic features with gestures that tended to evoke a reflective and prayerful feeling.

RISEN CHRIST was reportedly heraldic. That it symbolised the church and seminary where students and theologians were groomed and trained for christian ministry.

Some innovations were observed concerning this statue. One was the provision of lighting facilities to iluminate it at night. The other was a canopy to protect it from direct raindrops and sunrays which could encourage decay. Maybe the statue's clean and fresh colour as well as wholesome structure were direct results of these innovations.

At the palace of the Chief of Kagoro, there was a full length life-sized statue in cement concrete of WARRIOR (Plate LI). it



Plate LI

Title: WARRIOR

Artist: Christopher Swanta

Size: Life-Size

Medium: Cement Concrete

Date: Circa 1980s

Location: Kagoro

Technique: Modelled directly on metal frame

Custodian: Kaura Local Government

Purpose: Memorial/ Publicity

depicted a figure that resembled a man in colarless and sleeveless loose outfits with trousers rolled to the knee seemingly taking aim

with an arrow. The accoutrements bourne by this figure of an archer included items that looked like a bow and arrow, an axe, a quill of arrows and a sheathed knife, which all tended to be indicative of an indigent simplistic traditional technology.

The statue was identified as the handiwork of Christopher Swanta, graduate of Ahmadu Bello University, whom sources indicated produced circa 1980s without stating a specific year. Its rather emaciated schematised forms tended to indicate that it was probably modelled directly in cement on metal armature. However, it possessed seemingly accurate proportion and almost realistic accoutrements. The barbed wires at its feet which appeared to constitute elements of abuse to the researcher was reportedly intended to deter curious viewers from fondling with the statue. Unfortunately however, cracks were manifested at the hands where the bow and arrow were previously held. Indeed, the bow seemed to have shifted position downwards, apparently distorting what was previously reported to be a tensely pulled bow-string.

WARRIOR was reportedly a memorial to the purported warlike ancestors of the Kagoro, a symbol now cherished by Kagorans. That it was commissioned by the Kaura local government as an emblem of Kagorans whose purported legendary war exploits reportedly rendered them invinsible even to the dreaded Hausa-Fulani jihadists.

There was at Nok village a heroic-sized representational portrait of NOK HEAD (Plate LII). It depicted in cement concrete a rather amateurish image of a terracotta head reportedly recovered from the tin mining pits around Nok village in 1943. This portrait head

was attributed to Habila Nok a graduate of Ahmadu Bello University who reportedly produced it in 1984 by modelling directly on armatures. Its solid structure and schematised features as well as flaking effect as in a plastered wall were all indicative of this direct modelling technique. The oblongular



Plate LII

Title: NOK HEAD
Artist: Habila Nok
Size: Heroic-Size
Medium: Cement Concrete
Date: 1984
Location: Nok
Technique: Modelled directly on armature
Custodian: Nok Community
Purpose: Memorial/ Publicity

head shape had lips which seemed to extend further backwards than in the original terracotta model did not appear convincingly pierced. Consequently, it had a rather wierd uncharacteristic Nok expression. However, the coiffures and triangual shaped pierced eyeballs managed to convey some semblance to the terracotta model, although only slightly. Unfortunately, elements of neglect in the form of flaking

or peelages were observed. These were attributed to the fact that for a long time the portrait head served as a support to a broken signboard which probably aggravated the flaking.

NOK HEAD was reportedly commissioned by the Nok community as cognisance to Nok village and memorial to their (Nok ethnic group) ancestors who are widely reported as the authors of the famous Nok terracotta sculptures. In other words a publicity for present Nok inhabitants and the ancient Nok civilisation.

In summary, thirty-two public monumental sculptures were documented in Kaduna state. A majority of them were free-standing, although they addressed several themes and exploited various media that required distinctive techniques. The sculpturesweere located in Kaduna metropolis, Jaji, Kagoro, Nok, Zaria and its environs.

3.4 Plateau State

At the road junction between the Plateau state Ministry of Works Central Workshop and the Union Bank Plc in Jos, there was a tripple headed sculpture composition of NOK MEMORIAL (Plate LIII). It depicted three identical but colossal replications in cement concrete of Jema'a Head (Nok terracotta Head) arranged such that a full front view was seen from all the roads that converged at the junction. The memorial was reportedly commissioned in 1986 by the Jos Museum. It was painted red, probably to simulate the bisque red colour of the figurine it represented. Although the characteristic triangular shaped and pierced eyeballs, pierced lips and elaborate coiffures associated with Nok sculptures were maintained the memorial appeared to possess mediocritic features.

Indeed it was uncomparable to the accomplished success recorded in Plate XLV. Furthermore, posters were randomly pasted on it



Plate LIII

Title: NOK MEMORIAL
Artist: Unknown
Size: Colossal
Medium: Cement Concrete
Date: 1988
Location: Jos
Technique: Modelling and Casting
Custodian: Federal Goverrment
Purpose: Memorial/Publicity

thus rendering it an eye sore, while its author was reportedly unidentified. However, its cement concrete medium, cast joints and texture were strongly indicative of the use of modelling and casting techniques.

NOK MEMORIAL was reportedly a cognisance of the National Museum in Jos as well as a memorial to the Jema'a head and other archaeological finds. According to 25 Years of Jos Museum (1978) Jema'a Head after which this memorial was fashioned was discovered in 1943 and was among the archaeological items that formed the nucleus of the Jos Museum which was commissioned in 1952. This probably explained its choice to symbolise the museum.

At the national museum in Jos, there was a full length life-sized statue of WARRIOR in plaster (Plate LIV). It depicted in a seeming striding posture the figure of a bare chested man with loincloth



Plate LIV

Title: WARRIOR

Artist: Gbola Art Gallery

Size: Life-Size

Medium: Plaster

Date: 1990

Location: Jos

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Memorial

which was reminiscent of tanned animal skin tied around the waist and extended slightly below the knees. Also depicted around the waist was an object that looked like a sheathed sword.

Another object resembling a trumpet was held with the right hand to the lips and in the left hand a spear-shaped object that was taller than the figure. The statue was quite accomplished with polished finishing, accurately detailed and seemingly realistic features. Its author was identified as Gbola Art Gallery, P.C. Box 309, Ikeja Lagos. That it was produced in 1990 and donated to the museum in the same year. Its life-like features and plaster medium indicated that it was either the product of modelling and casting, or direct modelling, but by an experienced master sculptor.

WARRIOR was interpreted as a memorial to all traditional Nigerian warriors of the not so distant past who participated in numerous inter-community wars to preserve their cultural identities. That it was a nostalgic reference to past events that probably enhanced the emergence of modern Nigeria from its several nation states.

Also at the Jos national museum, there was a full length life-sized statue of ANTELOPE (Plate LV). It depicted in cement concrete a quadruped with cylindrical and annulated horns, gracefully long neck and sleekly built limbs. It was painted illusionistically with gold dust and dark grey colours to simulate an oxidised bronzeware look. Although its author was unidentified, it was reportedly commissioned circa 1988, a product of modelling and casting techniques.

ANTELOPE was interpreted as symbol of the wildlife reared at the zoological garden of the Jos national museum. The zoo was reportedly established in 1958 to preserve captive and



Plate LV

Title: ANTELOPE

Artist: Unknown

Size: Life-Size

Medium: Cement Concrete

Date: Circa 1988

Location: Jos

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Publicity

denizen wildlife, some of which were rare and of endangered species. Presently the zoo contained assorted fauna, birds and reptiles that served educational and tourist purposes.

JUSTICE was a full length life-sized cement concrete statue at the Federal Court of Appeal in Jos (Plate LVI). It depicted a life-like figure of a bald-headed man with seemingly closed eyes, dressed in a loose fitting outfit that resembled a plain cloth tied over the left shoulder extending to the ankles. An object which resembled a weighing scale hung from a single finger of the left hand raised above the head, while a sword-shaped object was held in the lowered hand in a manner that was suggestive of a man about to slash something.

The statue's subtle features and cement concrete medium indicated that it was probably a product of modelling and casting



Plate LVI

Title: JUSTICE
Artist: Unknown
Size: Life-Size
Medium: Cement Concrete
Date: 1989
Location: Jos
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

techniques. In addition, it exhibited some marks that resembled cast joints also asscciated with these sculpture techniques. However, the author was unidentified although it was acknowledgedly commissioned in 1989. Furthermore, it was intact structurally and in its simulated bronzeware colours of gold sheen and dark grey that are akin to patina.

JUSTICE reportedly symbolised the court of law. That it was a cognisance of the Federal Court of Appeal Jos as part of the federal government of Nigeria's commitment to establish a just and humane society by upholding the rule of law and equity.

At the Nigerian Labour Congress (N.L.C.) Secretariat in Jos, there was a life-sized statue of LABOUR (Plate LVII). It depicted in cement concrete the figure of a bare-bodied man in a seemingly difficult crouched position bearing on the shoulders a burdensome object which resembled a huge rock boulder supported by both arms folded backwards. The only outfits depicted on the figure looked liked a pair of shorts. However, the seemingly bulging life-like muscular features tended to strongly suggest toil and oppression. The author of this statue was identified as UZO,



Plate LVII

Title: LABOUR

Artist: UZO, C.M.T.

Size: Life-Size

Medium: Cement Concrete

Date: 1987

Location: Jos

Technique: Modelling and Casting

Custodian: Nigerian Labour Congress

Purpose: Publicity

C.M.T. from Enugu. who reportedly produced it in 1987 by modelling and casting techniques. The richly textured statue was encrusted with lichens that gave it a dull grey colour. However, it was structurally intact with no elements of abuse.

LABOUR was interpreted as a cognisance of the Nigerian Labour Congress Secretariat in Jos and a symbol of the nearly impossible working conditions that Nigerian workers reportedly contended with. In other words, a personification of suffering and dehumanising working conditions that the N.L.C. was reportedly committed to improving through collective bargaining or dialogue with employers of labour.

At the Maternity Hospital also in Jos, there was a life-sized, life-like statue of MOTHER AND CHILD in cement concrete (Plate LVIII). It depicted full length figures of a seated woman with seemingly robust



Plate LVIII

Title: MOTHER AND CHILD
Artist: Edward Ayuba
Size: Life-Size
Medium: Cement Concrete
Date: 1987
Location: Jos
Technique: Modelling and Casting
Custodian: Roman Catholic Mission
Purpose: Publicity

breasts and an unclothed child fully stretched on her laps. The bare-footed woman was scantily dressed in outfits that resembled a headtie and cloth tied around the bossom to the legs. The statue

was attributed to Edward Ayuba, formerly of the Plateau State Council for Arts and Culture, who reportedly produced it in 1987 by modelling and casting techniques. It was structurally intact and had a monochromed ochreous colour.

MOTHER AND CHILD was interpreted as a cognisance of the Maternity Hospital established by the Catholic Mission and a symbol of the Comprehensive Medical Care provided at the Hospital. In other words, a personification of the intensive, heart-warming medical attention and concern for human life that was only comparable to filial relationship.

At the Apollo Crescent roundabout in the government residential area close to Plateau state government secretariat Jos, there was a life-sized statue of SOMBI (Plate LIX). It depicted a life-like



Plate LIX

Title: SOMBI

Artist: Bayo Adesoni

Size: Life-Size

Medium: Cement Concrete

Date: 1988

Location: Jos

Technique: Modelling and Casting

Custodian: Plateau State Government

Purpose: Publicity

figure of a man holding to the lips with both hands an object resembling

a cow horn. Accoutrements and costumes depicted on the statue reportedly represented dance and musical instruments of the Ngas, a major ethnic group indigenous to Plateau State. Foremost was the horn-shaped object called Sombi, reportedly a significant musical instrument. Also depicted were a headgear said in practice to be made of buffalo hairs and ostrich quill feather; an apron-shaped outfit worn at the hind part from the waist also reported in practice to be fashioned from wild and domesticated animal skins; and another item depicted on the forepart believed in practice to be fashioned from locally woven sloth. Other items depicted on the statue resembled a sheathed sword and a bag reportedly fashioned in practice from a fibrous tree bark. The statue was structurally intact and possessed a monochromed ochreous colour, except the horn-shaped musical instrument which had a silvery white colour. This sculpture was attributed to Bayo Adesoni of the Federal College of Education Pankshin, who reportedly employed modelling and casting techniques to produce in 1988.

SOMEI was interpreted as a symbol of the dance and musical cultural heritage of the Ngas. In other words, a cognisance of Ngas ethnic group and a celebration of the community's cultural trait which government was reportedly committed to preserve and propagate.

FALLEN HERO or DOGONYARO was a life-sized statue in cement concrete at the Plateau state government secretariat in Jos (Plate LX). It depicted a life-like figure of a soldier with items that resembled a bayoneted rifle, a steel helmet, stacked kits and other military related accoutrements. The posture of this statue was strongly suggestive of a combatant in action, probably charging forward to stab an opponent. It was polychromed, with

parts that represented bare anatomical features painted red, outfits and rifle were in green, while foot wears and bayonet were painted black and white respectively. The glossy paints seemed to combine



Plate LX

Title: FALLEN HERO or DOGONYARO

Artist: Unknown

Size: Life-Size

Medium: Cement Concrete

Date: 1980

Location: Jos

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Memorial

with the statue's polished finishing to evoke a somewhat eerie and cosmetic/artificial look which was akin to idealised utopian looks Although the statue's author was unidentified, it was reportedly commissioned in 1980. Its accomplished features and cement medium both seemed to indicate that it was very probably a product of modelling and casting techniques. In addition, its wholesome structure and shiny fresh colours tended to suggest adequate maintenance.

FALLEN HERO (DOGONYARO) was interpreted as a symbol and memorial to deceased members of the Nigerian Armed Forces who laid down their lives that future Nigerian generations might live. It also reportedly

marked the cenotaph of these national heroes in the Plateau State Capital.

Another statue of KNOWLEDGE also in cement concrete was at the National Library of Nigeria in Jos (Plate LXI). It appeared in every respect a facsimile of the statue illustrated in plate XXIX



Plate LXI

Title: KNOWLEDGE
Artist: Alimotu Osunde
Size: Life-Size
Medium: Cement Concrete
Date: 1988
Location: Jos
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

which was discussed previously. This similarity was confirmed by authorities of the national library, adding that the sculptures were both handiworks of Alimotu Osunde who very probably used a single mould.

Both statues also reportedly had the same meanings as cognisances and symbols of the National Library of Nigeria and the functions assigned it vide the "National Library Decree No. 29" of 1970, as contained in the National Bibliography of Nigeria 1984 (1985:344).

The only difference observed between these statues was that whereas the former was reportedly commissioned in 1986, the latter illustrated in plate LXI was acknowledgedly unveiled in 1988.

MUSIC MAKER was a heroic-sized cement concrete statue at the Rayfield road junction in Bukuru (Plate LXII). It depicted a life-like



Plate LXII

Title: MUSIC MAKER

Artists: Umoh and J.O. Fumilayo

Size: Heroic-Size

Medium: Cement Concrete

Date: 1991

Location: Bukuru

Technique: Modelling and Casting

Custodian: Plateau State Government

Purpose: Publicity

figure of a seemingly bald-headed man with a huge harp-shaped object held in a position which was strongly suggestive of a musician engrossed in musical performance. It possessed substantially detailed features, seemingly mobile posture and emotive countenance that tended to endow it with much movement. In addition the rich textural variation seemed to combine with its pleasantly simulated bronzeware colours and wholesome structure to create a picturesque image which stood out

distinctly from the surrounding vegetation and other man-made structures. Furthermore, the accoutrements and outfits depicted on the statue resembled traditional dancing costumes and harp of the Berom, another major ethnic group indigenous to Plateau State. The statue was attributed to an artist simply identified as Umoh, but who reportedly enjoyed considerable assistance from Joseph C. Fumilayo who acknowledged that they exploited modelling and casting techniques to produce it in 1991.

MUSIC MAKER reportedly symbolised a traditional musical heritage of the Berom. That its location in Bukuru was probably indicative of the claim by this ethnic group as one of the main indigenous inhabitants of Bukuru and its environs. A view also expressed by Ames (1934) and Meek (1971).

There was at the Anguldi railway crossing also in Bukuru a heroic-sized cement concrete statue of BACK TO LAND (Plate LXIII).



Plate LXIII

Title: BACK TO LAND
Artist: Joseph Oyekunle Fumilayo
Size: Heroic-Size
Medium: Cement Concrete
Date: 1987
Location: Bukuru
Technique: Modelling and Casting
Custodian: Federal Government
Purpose: Publicity

It depicted a life-like standing human figure with outfits that resembled the uniforms of the National Youth Service Corps. The figure bore in the right hand an object that resembled a large hoe also supported by the right shoulder, while the left hand held a book-shaped object close to its chest. This statue was attributed to Joseph Oyekunle Fumilayo, graduate of Ahmadu Bello University who explained that he employed modelling and casting techniques to produce it in 1987. It was intact structurally and in its ochreous monochromed colour which seemed to enhance the substantially accomplished naturalistic features.

BACK TO LAND reportedly symbolised the Federal Government Agricultural Programme initiated by the Buhari regime in 1984 which admonished Nigerians to embrace farming, no matter their profession and station. That the adaption of the National Youth Service Corps imagery signified the organisation's endorsement, participation and propagation of this agricultural policy which it believed could be beneficial to those who embraced it and the nation in general.

There was at the Nigeria Police Staff College also in Bukuru a life-sized statue in cement concrete of POLICE OFFICER (Plate LXIV). It depicted a full length human figure in a seemingly strolling posture. It was painted all black except some features on the parts resembling the cap, jacket and book which were painted in various colours. These included an emblematic component on the headwear which resembled an elephant with two crossed baton-shaped insignia surmounted by the image of an eagle and three pip-like silvery components on each shoulder. Others were a whitish rectangular shaped item reminiscent of a name tag above the right breast pocket;

a circular shaped item that looked like a white badge and green, white, green colours as well as a long horizontal column of assorted



Plate LXIV

Title: POLICE OFFICER

Artist: Joseph Oyekunle Fumilayo

Size: Life-Size

Medium: Cement Concrete

Date: 1989

Location: Bukuru

Technique: Modelling and Casting

Custodian: Federal Government

Purpose: Publicity

colours above the left breast pocket. Still other items looked like buttons on the pocket covers and along the jacket flap, while the central part of the book-shaped object was painted white. The statue's author was reportedly Joseph Oyekunle Fumilayo who acknowledged that he exploited modelling and casting techniques to produce it in 1989.

POLICE OFFICER was interpreted as a cognisance (heraldic) of the Nigerian Police Staff College Bukuru which groomed and trained senior officers of the Nigeria Police Force. In other words, a symbol of professional police education.

Four full length life-sized statues in cement concrete alledgedly established by the Mangu Local Government were located at the Council Secretariat in Mangu. They were all reportedly commissioned in 1990 and were attributed to John Napoleon Nyamdi, a lecturer at the Plateau State College of Education Akwanga, who confirmed that he exploited modelling and casting sculpture techniques. The statues exhibited redish monochromed colours, and tended towards life-like depiction of figures although with varying degrees of success.

FARMER depicted a stooping, bare-trunked human figure with a trouser-shaped outfit rolled above the knees (Plate LXV). It held with both hands an object which resembled a large hoe in a manner that strongly



Plate LXV

Title: FARMER

Artist: John Napoleon Nyamdi

Size: Life-Size

Medium: Cement Concrete

Date: 1990

Location: Mangu

Technique: Modelling and Casting

Custodian: Mangu Local Government

Purpose: Publicity

suggested tillage. Maybe furrowing or ridging, preparatory to seed sowing. The statue possessed life-like forms with fairly well detailed, richly textured features and pleasant finishing. It was structurally

intact with no indications of abuse.

Two meanings were attributed to FARMER. One, that it symbolised farming which reportedly constituted the most significant and widely practiced economic activity of inhabitants of Mangu Local Government Area. Secondly, that it was intended to publicise the federal government policy which admonished Nigerians to actively participate in agricultural production.

VELLANG was another Nyamdi sculpture at the local council secretariat in Mangu (Plate LXVI). It depicted a somewhat crouched figure of a man holding to the lips with both hands a flute-shaped



Plate LXVI

Title: VELLANG

Artist: John Napoleon Nyamdi

Size: Life-Size

Medium: Cement Concrete

Date: 1990

Location: Mangu

Technique: Modelling and Casting

Custodian: Mangu Local Government

Purpose: Publicity

cylindrical object. It had a conically-shaped headgear with a protrusion which curved upwards in front. There were also triangular shaped items said in practice to be made of colourfully decorated cloth

worn on the shoulders and made to hang on the back and the chest. Other triangularly shaped items, also reportedly sourced from cloth were tied at the waist to cover the fore and rear parts of the statue. The redish monochromed statue however had a rather crude finishing, as cast joints were coarse with darker slip-marks than the rest of the figure. In addition, features were undetailed with middling naturalistic quality.

VELLANG was interpreted as a symbol of a dance and musical heritage of the Mwaghavul, a major ethnic group indigenous to Mangu local government area. In other words, a cognisance of Mwaghavul ethnic community and a propagation of their indigenous cultural heritages.

Another Nyamdi sculpture in Mangu was the life-sized statue of NAHWAI, also in cement concrete (Plate LXVII). It depicted the figure



Plate LXVII

Title: NAHWAI

Artist: John Napoleon Nyamdi

Size: Life-Size

Medium: Cement Concrete

Date: 1990

Location: Mangu

Technique: Modelling and Casting

Custodian: Mangu Local Government

Purpose: Publicity

of a man seated astride on an object which resembled a long wooden drum sealed on only one side which also had spike-shaped protrusions that served as legs. The posture of the figure in relation to the drum-shaped object was strongly indicative of a drummer in action. The left arm was raised at about shoulder level and the right one lowered, its hand towards the sealed side of the legged drum-shaped object. Both hands were flat with the straight fingers held close together. The statue had a headgear which resembled in shape the headgear borne by the statue illustrated in plate LXVI. There was depicted on the statue's back a bag- shaped item which was reported in practice to be made of goat or sheep skin. Another item also reportedly scurced from small animal skins was depicted on the figure's back at the waist over an item which resembled in shape a pair of shorts. Unfortunately, this statue possessed mediocritic features with middling quality of workmanship. For instance, the left arm was grotesquely distorted and seemingly disproportionately longer than the lower arm. In addition, the general finishing of the statue was unpleasantly rough, particularly at the cast joints.

NAHWAI was interpreted as a symbol of the dance cultural heritage of the Ron, another major ethnic group previously indigenous to Mangu local government area, but which was accorded a new local government called Bokkos in 1992. That the statue was a cognisance of the Ron ethnic group and a propagation of its most celebrated cultural heritage.

MAT WEAVER was the fourth Nyandi sculpture at the Mangu local government secretariat (Plate LXVIII). It depicted in cement concrete a life-sized figure of a woman seated on an object that looked like a stool, holding with both hands a narrow stripped and twisted object which terminated at the top around the hands as fibrous strands. On the ground between the figure's feet the twisted stripped object assumed a coiled shape with a bunch of objects resembling fibrous strands placed on top of it.



Plate LXVIII

Title: MAT WEAVER

Artist: John Napoleon Naymdi

Size: Life-Size

Medium: Cement Concrete

Date: 1990

Location: Mangu

Technique: Modelling and Casting

Custodian: Mangu Local Government

Purpose: Publicity

The posture adapted for the statue was strongly suggestive of a mat weaver at the craft. Its outfits comprised items that resembled a headtie, loose-fitting short sleeved gown with a wrapper and a pair of slippers. However, anatomical features were on the mediocritic side, with obsessingly overwhelming cast joints.

MAT WEAVER was interpreted as a symbol of Pyem, another major ethnic group indigencus to Mangu Local Government Area, who were reportedly accomplished mat weavers. In other words, that the statue was a cognisance of the Pyem ethnic group and a propagation of its most celebrated socio-economic speciality.

All the statues in Mangu were structurally intact with no indications of public abuse.

At the Plateau State College of Education in Akwanga there were two full length heroic-sized statues in cement concrete. They were both attributed to John Napoleon Nyamdi, who indicated that he exploited modelling and casting techniques to produce. The sculptures were pleasantly accomplished with balanced composition, life-like features and somewhat polished finishing.

One of these statues, ACADA was reportedly commissioned in 1987 (Plate LXIX). It depicted the figure of a standing man in attires



Plate LXIX

Title: ACADA

Artist: John Napoleon Nyamdi

Size: Heroic-Size

Medium: Cement Concrete

Date: 1987

Location: Akwanga

Technique: Modelling and Casting

Custodian: Plateau State Government

Purpose: Publicity

that looked like an academic gown comprising tasselled and flat square-topped cap, loose-fitting gown with baggy sleeves and a hood worn over a seemingly well tailored suit. The figure clasped with both hands a cylindrically shaped object which was reminiscent of a rolled document. The statue exhibited elements of adequate maintenance in its wholesome structures and clean reddish colour.

ACADA was interpreted as a cognisance of the College of Education Akwanga, an educational institution which was reportedly devoted to training teachers. In other words, an allegory of a learned society where academic activities of learning, research and teaching were the preoccupation of its residents.

The other Nyamdi sculpture at the Plateau State College of Education Akwanga was a heroic-sized, full length statue of READER (Plate LXX). It depicted in cement concrete a life-like reclining



Plate LXX

Title: READER

Artist: John Napoleon Nyamdi

Size: Heroic-Size

Medium: Cement Concrete

Date: 1990

Location: Akwanga

Technique: Modelling and Casting

Custodian: Plateau State Government

Purpose: Publicity

figure of a woman lying on her side, supporting her slightly raised torso with the right arm. Also depicted was an object which resembled an opened book on which the figure's face was seemingly focused. Its left hand supported what looked like the book's opened leaves. The statue was reportedly commissioned in 1990 along with the College's main library. Its accurately detailed features possessed a smooth shiny finishing, bronze-like colours and wholesome structure.

READER was interpreted as a cognisance of the college library and crucial facility in the quest for and acquisition of knowledge and wisdom. The seemingly relaxed reclining posture was explained by its author as an expression of the pleasure derivable from reading and library usage. Adding that it was an admonishment to students and library users generally to devise recreational dimensions to the search for knowledge.

There previously existed a heroic-sized abstracted representational metal statue of UNITY AND GROWTH in Akwanga (Figure 6). It depicted a stylised zoomorphic triform that resembled giraffes or camelopards with mostly flattened features of one hind part of the animals represented which comprised the rear legs and parts of the abdomen. Two foreparts of the animals were depicted as follows: One comprised the head and slender neck raised vertically upwards as if reaching out for something above. The other forepart had its head turned backwards over the shoulder. From several positions around the statue, front views and complete side views stood out clearly. At other points however, only a single posterior view emerged, although with two heads and necks in different postures.

Joseph Oyekunle Fumilayo laid claim to the statue's original design, but said he did not know the artist who produced it,

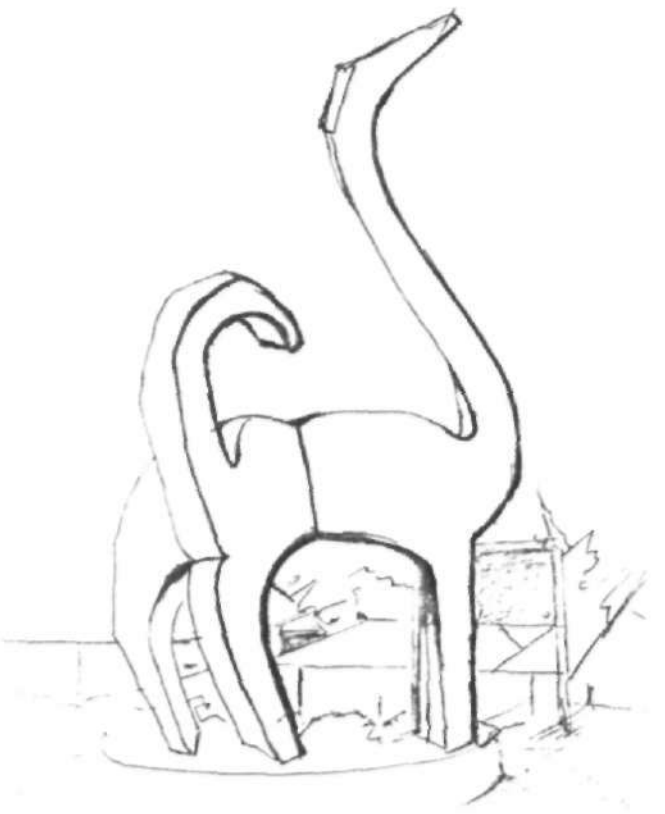


Figure 6

Title: UNITY AND GROWTH

Artist: Unknown, but design claimed by Joseph O. Fumilayo

Size: Heroic-Size

Medium: Metal

Date: Circa 1989

Location: Akwanga

Technique: Welding

Custodian: Akwanga Local Government

Purpose: Publicity

incorporating several modifications on the original design which he did not elaborate. Even the local council which reportedly established the statue could not identify its author and exact commissioning date. However, some sources indicated that it was probably commissioned circa 1989.

UNITY AND GROWTH was interpreted as a symbol of national consonance and prosperity which successive Nigerian governments were purportedly committed to achieving. That the triform represented the defunct regional blocks of north, east and west with their dominantly Hausa, Igbo and Yoruba language groups which like the triform could

cooperate to make Nigeria a prosperous nation.

While the statue lasted, it was bedecked with elements of abuse by the public and neglect by its custodians. Countless posters appeared to compete for every available space on the structure's mostly flat surface. Unfortunately too, around the last quarter of 1993, when the researcher attempted to resnap this statue, it was discovered withdrawn. No reasons were stated by the local council authorities for its withdrawal. However, rumours seemed to suggest that the withdrawal was probably a reponse to objections raised by a religious organisation that the statue was too close to its prayer ground. This inability to acquire the statue's photograph necessitated its illustration by a free hand sketch.

There was at the main market roundabout in Jos, a colossal full length statue of MARKET WOMAN (plate LXXI). It depicted in cement concrete a gigantic life-like figure of a robust and seemingly pregnant mother carrying on her head a large basin-shaped container. The load was supported with the left hand while a figure which resembled a bare-bodied child with outstretched arms and opened left hand was held close to the mother's right side with her right hand.

This statue was attributed to Joseph Oyekunle Fumilayo who confirmed that he produced it in 1994. Adding that he used mostly modelling and casting techniques for the woman's figure, but exploited modelling directly in cement concrete to render the baby's figure.

The statue's posture and opened mouth were reminiscent of a hawker advertising her wares by probably announcing her presence.



Plate LXXI

Title: MARKET WOMAN

Artist: Joseph Oyekunle Fumilayo

Size: Colossal

Medium: Cement Concrete, Metal

Date: 1994

Location: Jos

Technique: Modelling and Casting

Custodian: Plateau State Government

Purpose: Publicity

Its entire body weight seemed to rest on the left leg which appeared to be firmly planted to the ground as the right one was slightly raised with only the tip of the foot touching the ground. All features of the statue were pleasantly accomplished with simulated bronzeware colours.

MARKET WOMAN was reportedly a cognisance of the Jos main market in the background with yellow components. A personification as it were of advertisement of wares which was a significant part of the economic activities at the market.

The statue's posture and opened mouth were reminiscent of a hawker advertising her wares by probably announcing her presence.



Plate LXXI

Title: MARKET WOMAN

Artist: Joseph Oyekunle Fumilayo

Size: Colossal

Medium: Cement Concrete, Metal

Date: 1994

Location: Jos

Technique: Modelling and Casting

Custodian: Plateau State Government

Purpose: Publicity

Its entire body weight seemed to rest on the left leg which appeared to be firmly planted to the ground as the right one was slightly raised with only the tip of the foot touching the ground. All features of the statue were pleasantly accomplished with simulated bronzeware colours.

MARKET WOMAN was reportedly a cognisance of the Jos main market in the background with yellow components. A personification as it were of advertisement of wares which was a significant part of the economic activities at the market.

In summary, twenty public monumental sculptures were documented in Plateau State. The sculptures were all in the round and sited mostly in Jos the state capital. Other towns that had public sculptures were Akwanga, Bukuru and Mangu. Custodians of these sculptures included the federal, state and local governments as well as a religious organisation and a labour union.

CHAPTER FOUR

4.00 Analysis

The sculptures are first discussed according to their geographical location and widespread distribution, their custodians and states of repair. Then based on the recommendations of Greene (1940), Panofsky (1955), Mills in Otten (1971) and Barnet (1982), the sculptures are classified using the following criteria: media and technique of production; formal characteristics observing style, whether free-standing or relief, abstracted or naturalistic, images and motifs exploited, colour and patina. Finally, intrinsic contents of the sculptures are assessed based on their ascribed roles.

4.1 Distribution

Seventy-five sculptures were documented in all (see Table 4.1).

Table 4.1: Sculpture Distribution

State	No. of Sculptures	Percentage
Bauchi	10	13.33
Benue	13	17.33
Kaduna	32	42.67
Plateau	20	26.67
Total:	75	100

Ten of the sculptures were in Bauchi state and were all sited in the state capital Bauchi. Thirteen were in Benue state and sited as follows: Nine in Makurdi the state capital; one in Yandev, an agricultural research and Farm Training Centre;

and three in Gboko, a local government council headquarter. Unfortunately, all the three sculptures in Gboko crumbled shortly after they were commissioned. In Kaduna state, thirty-two sculptures were recorded. Eleven were in Kaduna metropolis and state capital; two at the Command and Staff College, Jaji; one each in Kagoro and Nok; while Zaria and its environs had seventeen sculptures. Twenty sculptures were documented in Plateau state. Ten were sited in Jos the state capital; three each in Akwanga and Bukuru; and four in Mangu. This distribution pattern revealed that only thirteen towns had public sculptures. They comprised all the state capitals, a few local government headquarters and places with significant public institutions (see figure 2).

4.2 Custodians of Public Sculptures

The study revealed that custodians of these sculptures included the Federal, States and Local Governments as well as the Catholic Mission; Local Communities, Students Union and the Nigerian Labour Congress (see table 4.2).

Table 4.2: Custodians of the Sculptures

Organisation	No. of Sculptures	Percentage
Federal Government	42	56
States Governments	19	25.33
Local Governments	9	12
Roman Catholic Mission	2	2.67
Local Community	1	1.33
Students Union	1	1.33
Nigerian Labour Congress	1	1.33
Total:	75	100

The federal government through its agencies established forty-two public sculptures. The organisations included the Nigerian Army, the Nigerian Police, Nigerian Civil Aviation Technology, and the Nigerian Industrial Development Bank. Others were the National Youth Service Corps, National Library of Nigeria, and the National Commission for Museum and Monuments. There were also the National Animal Production and Research Institute, the Federal Ministry of Justice, Ahmadu Bello University and Durbar Hotel through the Federal Ministry of Trade and Industries. The sculptures established by these organisations are illustrated in plates I, III, VII, VIII, XI, XII, XVII, XVIII, XIX, XXI, XXII, XXIII, XXVII, XXVIII, XXIX, XXX, XXXI, XXXII, XXXIII, XXXIV, XXXV, XXXVI, XXXVII, XXXVIII, XXXIX, XL, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, IL, LIII, LIV, LV, LVI, LX, LXI LXIII LXIV.

Twenty-five out of these sculptures were in Kaduna state alone. The remaining seventeen were sited in the remaining three states as follows: Four in Bauchi state, five in Benue state and eight in Plateau state. But why did the federal government allow such lopsided establishment of public sculptures, favouring Kaduna state more than the rest?

Perhaps, Kaduna's long standing status as capital first of the defunct northern region and now of Kaduna state may shed some light. According to the Nigeria Magazine No. 71 (1961:307-309), Kaduna was chosen by Lord Lugard in 1912 to replace Zungeru as Capital of the northern region. Adding that "by 1913 the detatchment of the West Africa Frontier Force previously based in Zaria was transferred to Kaduna", probably in recognition of this new status. This source further reveals that a legislation was officially passed in 1956

to make Kaduna "a Capital Territory independent of any Province or Local Government Unit". These statuses as capital of the northern region and Capital Territory may have necessitated the establishment of the central government's presence in and around Kaduna. It is even possible that the relocation to Zaria from Ibadan of the Nigerian College of Arts Science and Technology (N.C.A.S.T.) which included the department of fine arts in 1955 was in recognition of Kaduna's political status. In other words, even under colonial government, Kaduna and its environs attracted considerable presence of Nigeria's central government. Its third status as state capital came with the creation of north-central state in 1967. Later, in 1976 it became capital of Kaduna state, a status which it still retains. These statuses probably further encouraged the establishment of the federal presence. Today, it may not be an overstatement to say that nearly all arms of the Federal Government of Nigeria are physically represented in Kaduna and its environs. The implications of these in terms of infrastructural facilities and services need to be overemphasized!

Bauchi, Benue and Plateau state on the other hand only came into existence as they are presently constituted in 1976. They are yet to have the presence of the federal government firmly established within their territories. It is not uncommon to see federal government institutions in these states operating in temporary structures. It is therefore possible that the long established presence of the federal government in Kaduna state was responsible for its substnatial number of public monumental sculptures. Conversely, it is quite probable that the absence

or not so much established physical presence of the Federal Government of Nigeria in Bauchi, Benue and Plateau states was responsible for their relatively few sculptural possessions. This position does not in any way lose sight of other factors that could have militated against the propagation of public monumental sculptures.

Given the efforts of the federal government in establishing public monumental sculptures as revealed in this study, one would have expected the governments of Bauchi, Benue, Kaduna and Plateau states to follow suit. To commission sculptures that commemorated outstanding personalities and historic events, or which advertised pet programmes by government. Unfortunately, their score-boards in this regard were anything but impressive. Only nineteen sculptures (25.33%) were found to be commissioned by these state governments. These are illustrated in plates II, IV, V, VI, IX, X, XIII, XIV, XV, XVI, XX, XXIV, XXV, XXVI, LIX, LXII, LXIX, LXX and LXXI. Six of these were commissioned by Bauchi state government; five each by the Benue and Plateau states governments and three by the Kaduna state government.

Most sources tended to blame these unimpressive efforts by the state governments on purported meagre financial allocations to this sector. This unfavourable attention accorded public sculptures might be attributed to the following reasons. Perhaps, as aspects of Nigeria's modernist art, public monumental sculptures were still unfamiliar at the states level as significant communications and historical documentary media. It is also possible that misconceptions deriving from colonial hang-overs and religious biases against sculptural art forms as indicated in chapter one of the study were still rife.

The study further revealed that four local governments commissioned nine sculptures (12%). The local councils were Gboko in Benue state which estabishled three sculptures illustrated in figures 3, 4, 5 and Kaura local government in Kaduna state with a single sculpture illustrated in plate LI. Others were Akwanga and Mangu local governments in Plateau state which together established five sculptures. Figure 6 illustrates the sculpture established by Akwanga Local Government, while plates LXV, LXVI, LXVII and LXVIII represented the sculptures commissioned by Mangu Local Council.

Other organisations that established some of the sculptures documented included the Roman Catholic Mission which produced the structures illustrated in plates L and LVIII. These Catholic Mission contributions recall its earlier efforts in 1947 at the Oye Ekiti workshop (Beier, 1960; the Nigeria Magazine No. 94, 1967; Oloidi, 1981).

Finally, three sculptures illustrated in plates XLI, LII and LVII, were found to be commissioned by the students union of Ahmadu Bello University; Nok Community and the Nigeria Labour Congress respectively. Two instances of sculpture donations were recorded. These were in respect of the sculptures illustrated in plates XX and LIV.

4.3 Maintenance

The study revealed that the sculptures were in various states of repair (see Table 4.3).

Table 4.3: States of repair of the sculptures

State	Intact	Intact but Abused	Damaged or Cracked	Crumbled	Withdrawn	No. of Sculptures
Bauchi	7	2	1	-	-	10
Benue	6	4	-	3	-	13
Kaduna	24	4	4	-	-	32
Plateau	18	1	-	-	1	20
Total:	55	11	5	3	1	75

Fifty-five sculptures were intact and in fairly good states of repair. They had clean fresh colours that gave the impressions of adequate maintenance by their custodians. Seven of these illustrated in plates I, II, III, IV, V, VI, VIII, were in Bauchi state. Six others illustrated in plates XI, XII, XVI, XVII, XVIII, XIX, were in Benue state. Kaduna state had twenty-four sculptures that were intact and in good conditions of repair. They are illustrated in plates XXI, XXII, XXIII, XXIV, XXVII, XXVIII, XXIX, XXXI, XXXII, XXXIII, XXXIV, XXXVI, XXXVII, XXXVIII, XXXIX, XL, XLI, XLIII, XLV, XLVI, XLVII, XLVIII, L, LI. Also in this category were eighteen sculptures in Plateau state. They are illustrated in plates LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI.

Comparatively, 70% of Bauchi state's ten sculptures were in fairly good conditions, while 53.85% of Benue states thirteen sculptures also looked intact structurally and colourwise. In Kaduna state 75% of its thirty-two sculptures were in good condition, while 90% of Plateau state's twenty sculptures were also in good state of repair.

However, the picture emerging from this analogy should be taken with cautious optimism. On the surface it is suggestive of adequate maintenance of the sculptures. That except for Benue state which had only slightly over fifty percent of its sculptures in fairly good states of repair, the remaining three states had on the average over seventy percent of their sculptures in good conditions. These may not be due to maintenance work after all! Based on the commissioning dates of these structures, only nine preceded 1980. These are illustrated in plates XX, XXI, XXVI, XXVII, XXVIII, XXXI, XLI, XLVI, XLVIII. This means that the oldest public sculpture in the study which is illustrated in plate XXVI was only about thirty-four years old. The remaining majority of sculptures were mostly below twenty years in age as they were commissioned from around the mid 1980s onwards. Thus, the seeming structural wholesomeness and clean colours of these sculptures could be attributed to their very recent production rather than any concerted or sustained maintenance requiring renovation or repairs!

Eleven sculptures looked intact structurally, but in one way or the other they exhibited elements of abuse. Posters and handbills as well as graffito defaced them, concealing and degrading their formal features. In some instances sculptures were even converted into props, as supports for electric cables, entangled barb wires or broken sign-posts. Two of these illustrated in plates IX and X were in Bauchi state; Four others illustrated in plates XIII, XIV, XV, XX, were in Benue state. In Kaduna state, four sculptures variously possessed elements of abuse. They are illustrated in plates XXV, XXVI, XLVII, LI. Plateau state's share of this sculpture abuse was reflected in the sculpture illustrated in plate LIII.

These instances of abuse and misuse of public sculptures were probably indicative of artistic apathy which stemmed from ignorance or sheer wickedness by the perpetrstors, and negligence by custodians of these sculptures. As a matter of fact, governments (custodians) through their agencies appeared mostly to blame for these condemnable acts of sculpture degradation.

Good planning required that adequate public enlightenment campaigns and publicity ought to have preceded the introduction of modern public monumental sculptures. To explain the philosophies behind them and the meanings that they were intended to convey to viewers. Similarly, public inputs into their designs, media, and stylistic outlooks should have been solicited and incorporated. Above all, committees of virtuous eminent professionals should have been established to approve final designs for each item; to supervise their production, publicise and maintain them. Such committees should comprise artists, environmentsl designers, journalists, educationists, engineers and other persons or professional bodies significantly connected to public sculptures and town planning. In addition, laws safeguarding these sculptures needed to be recommended and be fully implemented by this committee.

Unfortuantely, no such provisions were found to exist. Neither were steps found to be taken to perpetuate and protect these structures. Most sources indicated that the sculptures more or less sprouted like mushrooms without any words explaining or introducing them. Consequently, the general public appeared largely ignorant about their meanings (primary, secondary and intrinsic) and role in society. Hence the current spate of abuse and misuse here recorded.

Another disturbing factor associated with these sculptures was the incidence of decay. Three sculptures illustrated in figures 3, 4, 5, crumbled shortly after they were commissioned. Five others depicted in plates VII, XXX, XLII, XLIV, LII, were either variously cracked or were peeling off and might soon collapse. Two probable reasons were thought to be responsible for these premature decays and dilapidatory conditions which sources indicated were neither the results of deliberate assults nor accidents involving extraneous factors. They perhaps derived from poor workmanship or deliberate use by sculptors of inappropriate and inferior materials. Such decays could also have resulted from connivance between dishonest sculptors and unpatriotic government officials to accept or acquire substandard sculptures as if they were of superior quality!

One instance of sculpture withdrawal was recorded. It involved the sculpture illustrated in figure 6. This unilateral and unannounced withdrawal by its costodians is condemnable. Courtesy demanded at least that the public whose tax money may have been used to establish the sculpture deserved to be informed of its withdrawal.

Other lapses associated with the sculptures included inability to trace the names of some of their sculptors, and in some cases their commissioning dates. The names of sculptors in respect of forty-three sculptures (57.33%) were established with sufficient assuracnes about their authenticity. They are illustrated in plates IV, V, VIII, XIII, XIV, XV, XXI, XXIII, XXVII, XXVIII, XXIX, XXXI, XXXII, XXXIII, XXXIV, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, IL. L, LI, LII, LIV, LVII, LVIII, LIX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI. However, the authors of three sculptures (4-)

illustrated in plates II, III, VI, were found to be uncertain. Information in these regard were conflicting, thus making it difficult to accept any one as the most authentic. Regretably too, the names of sculptors in respect of twenty-nine sculptures (38.67%) were said to be entirely unknown. They are illustrated in plates I, II, VII, IX, X, XI, XII, XVI, XVII, XVIII, XX, XXI, XXIV, XXV, XXVI, XXX, XXXIV, XXXV, XXXVI, XXXVII, XXXVIII, LIII, LV, LVI, LIX, figures 3, 4, 5, 6.

The commissioning dates of the following fifty-two sculptures (69-33%) were established with sufficient assurances about their authenticity. They are illustrated in plates I, VII, VIII, XIII, XIV, XV, XVI, XVII, XVIII, XIX, XX, XXII, XXIII, XXIV, XXV, XXVII, XXVIII, XXIX, XXX,XXXI, XXXIII, XXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, IL, L, LII, LIII, LIV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI. However, the commissioning dates in respect of seventeen sculptures (22.67%) were conjectural. Sources indicated uncertainty, claiming that they were either not present at the times the sculptures were established, or that they were at those times not directly involved in these sculptural activities. The sculptures are illustrated in plates II, III, IV, V, VI, IX, X, XI, XII, XXVI, XXXIII, LI, LV, figures 3, 4, 5, 6. Finally, the commissiong dates in respect of six sculptures (8%) could neither be traced nor even guessed. They are illustrated in plates XXI, XXXIV, XXXV, XXXVI, XXXVII, XXXVIII.

These instances of unestablished names of sculptors and commissioning dates of some sculptures as well as uncertainties either about some names of sculptors or commissioning dates are cases for serious concern. They probably derived from shoddy deals involving some of the sculptures, or could be due to improper record keeping by custodians. Although instances of anonymity and lack of labels may not be unfamiliar to artists and scholars in the arts of traditional African societies or concerning souvenir art, the spate of anonymity in this study is alarming. Moreso, when one realises that these sculptures were only recently produced by modern artists with academic backgrounds. People who ought to know the attendant dangers associated with undated, unlabelled and unsigned works of art. Among other dangers, these defficiencies could impair reliable documentation, evaluation and the identification of such works in space and time. In other words, such defficiencies could hamper the placement of art works and historical sources in proper perspective and in relation to other sculptures. Thus creating vacuums in any documentations and analysis involving them.

In order to correct these preceding anomalies now threatening these public sculptures, the following programmes of action are suggested. First, government should urgently undertake mass publicity campaigns to educate viewers on the nature and significance of public sculptures in society. The campaigns should highlight the various sculpture types and meanings or contents (primary, secondary and intrinsic) which viewers should seek

to identify in every sculpture monument. In addition, all existing sculptures should be clearly explained and publicised, stating the philosophies behind them and the meanings they were intended to convey to viewers. In addition government should undertake a review of the National Arts and Cultural Policy to include specific sections on public monumental sculptures. These should spell out guidelines and acceptable national minimal requirements for establishing and maintaining these sculptures by all three tiers of government (federal, states and local). They should also enact laws safeguarding the sculptures as well as set out penalties for non-compliance by the governments and infringements by individuals and corporate organisations in whatever form. Finally all public sculptural monuments should have labels engraved preferably on metal or plastic and be firmly and conspicuously attatched either to the sculpture itself or its stand. Labels should contain the following information: Themes or titles of the sculptures; their authors and their brief biodata; media, dimensions and production techniques; commissioning dates; custodians; and the purposes or meanings of each sculpture. These information should also be compiled into directories to be kept at the Information, Culture and Tourism Offices at the Federal, States and Local Governments as well as Nigerian embassies abroad.

4.4 Sculpture Media and Techniques

The study revealed further that a majority of the sculptures wholly exploited cement concrete. Others combined cement concrete with metal, terrazzo, and industrial tiles, while one exploited plaster (see table 4.4).

Table 4.4: Sculpture Media

State/Media	Cement	Cement/ Metal Combined	Metal	Plaster	No. of Sculptures
Bauchi	7	2	1	-	10
Benue	10	3	-	-	13
Kaduna	26	5	1	-	32
Plateau	14	4	1	1	20
Total:	57	14	3	1	75

Fifty-seven sculptures (76%) exploited reinforced cement concrete. Their external features were in cement concrete but were supported internally with metal armatures or frames. These sculptures are illustrated in plate I, II, III, IV, V, VI, X, XIII, XIV, XV, XVII, XVIII, XIX, XX, XXII, XXIII, XXV, XXIX, XXX, XXXII, XXXIII, XXXIV, XXXV, XXXVI, XXXVII, XXXVIII, XXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, IL, L, LI, LII, LIII, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIV, LXVI, LXVII, LXIX, LXX, figures 3, 4, 5. Seven of these sculptures were in Bauchi state; ten in Benue state; twenty-six in Kaduna state; and fourteen in Plateau state.

The choice of cement concrete as medium for fifty-seven sculptures seemed to strongly suggest that modelling and casting techniques as well as casting directly from prefabricated wooden moulds were in vogue. In the case of the former, full scale models of intended sculptures were first produced in clay or other less permanent plastic medium. Negative moulds of the completed models were then cast in cement concrete or plaster. These resulting negative moulds were next cleaned and recast in cement concrete as

follows: Beginning with fine wet mixtures of the concrete, the moulds were partially filled and supported with light wire mesh. Next, coarser concrete were added and further supported with iron rods and allowed to harden for several days, during which it was watered constantly to ensure enduring solidification. The moulds which must have been cast in compartments for sculptures in the round were then carefully chipped off, leaving the replicas of the initial model in clay, now in cement concrete. The compartments were then assembled together and coated around the cast joints and other probable fault areas with fine cement slip to conceal them. The sculptures could be exhibited at this stage, or be painted in any desired colours before they were commissioned. Where the sculptures were reliefs, the same processes were followed. That is, original clay models were made, then negative moulds in cement concrete or plaster were cast from which the final structures were casted in cement concrete. Where the relief was small, a single mould was cast , but where it was expansive it was partitioned into several compartments that were later assembled together as originally produced at the clay model stage.

Modelling directly in cement concrete required that the processes followed in clay modelling were exploited. That is, building up straight away in cement concrete on metal armatures. This process was reportedly slow, since figures were modelled in stages, allowing earlier layers of concrete to harden well enough before newer and more detailed layers were added. This continued until the desired results were achieved. It was observed however, that sculptures so rendered tended to lack delicately detailed features as those fashioned through

modelling and casting techniques. Similarly, cement sculptures modelled directly in cement concrete did not appear to have cast joints. They also looked bulky and were probably heavier than those that were products of modelling and casting techniques.

Where sculptures were cast directly in cement concrete from pre-fabricated wooden moulds, the moulds were first constructed, enclosing metal frames. Cement concrete was then poured in and allowed to harden as in the building and construction industries where lintel and pillars are fashioned. Moulds were only dismantled after the cast hardened well enough. Finishing touches were then applied before the structures were commissioned. Some of the characteristics of sculptures so rendered include straight and curvilineal features as well as abstractedness.

Fourteen sculptures (18.67%) combined two or more media. The main figures were in cement concrete supported internally with metal frames, while accompanying components were either in welded metal, terrazzo or industrial tiles. They are illustrated in plates VII, IX, XI, XII, XVI, XXI, XXIV, XXVI, XXVII, XXVIII, LXIII, LXV, LXVIII, LXXI. Two were in Bauchi state; Three in Benue state; Five in Kaduna state; and four in Plateau state. Except for the sculpture illustrated in plate XVI, which exploited cement concrete for the animal figures, with terrazzo and industrial tiles to embelish the fountain, the rest of the sculptures in this group combined cement concrete and welded metal. The production of these sculptures from all indications involved the exploitation of several sculpture techniques. While modelling and casting were probably used for components in cement concrete, metal parts may have involved welding.

In the latter instance, metal sheets or rods were cut into the required shapes and dimensions, then assembled or fitted together by welding. Finished works were then painted as desired. Sculptures that exploited terrazzo and tiles probably adapted terrazzo polishing and tile laying techniques.

Three sculptures (4%) illustrated in plates VIII, XXXI, figure 6, located in Bauchi, Kaduna and Plateau states respectively were entirely in welded metal. Whereas the ones in Bauchi and Kaduna states incorporated open, closed and perforated features, the one in Plateau state had completely sealed unornamented forms.

Only one sculpture (1.33%) illustrated in plate LIV was in plaster. However, the white colour associated with this mode was lacking. Instead, it was painted in colours that simulated ageing sculptures in bronze or copper. Thus, none of the sculptures in the study exploited bronze, ivory, terracotta and synthetic media!

Although the single plaster sculpture in the study could have exploited modelling and casting techniques, careful physical examination by the researcher in conjunction with information from sources close to the sculpture appeared to indicate that it was probably modelled directly in cement concrete.

These various sculpture techniques meant that all the sculptures in the study were additive in nature. They differed significantly from traditional Nigerian sculpture techniques of carving and engraving. These new techniques were found to be the legacies of Nigeria's contemporary modern art schools whose foundations were laid in the early 1920s by Chief Aina Onabolu and later joined by

Keneth Crossthwaite Murray. The seeming vogue and preference for these techniques was probably a direct result of almost total dependence in Nigeria today on cement and other modern sculpture media.

However, the seeming preference for cement concrete over other sculpture media was purported to be the result of one or all of the following factors. That cement was available in most parts of the country at relatively cheap prices, since it was produced locally in Nigeria. Also, that in its soft plastic state, cement concrete can be worked into almost any imaginable shape even by amateur workmen. Above all, cement sculptures were purportedly durable and capable of withstanding Nigeria's varied weather conditions. This was reportedly based on the experiences in the building and construction industries, whose products have been found to last almost indefinitely. Adding that since public monumental sculptures were planned to last as long as possible for several generations, exploiting cement was thought to be the most logical thing to do. Finally, exhorbitant cost factors were purportedly responsible for the conspicuous lack of sculptures in bronze or other precious metals and stones which were known to possess higher lifespans than cement concrete products. Thus, not a single sculpture was found to be glyptic. Carving and engraving which in Nigeria's recent traditional past were the main sculpture techniques were not seemingly exploited!

4.5 Formal Characteristics

The sculptures were classified into four categories on the basis of style; images and motifs; free-standing and reliefs; colour and patina. These categorisations are in accordance with

the classificatory system adopted for the study in section 3.6, based on the recommendations of Greene (1940), Panofsky (1955), Mills in Otten (1971), Barnet (1982) and Akolo (1993) in The Eye Vol. 2, No. 2.

4.5.1 Style

Sculptures were analysed on the basis of stylistic modes to identify artistic tastes and preferences of the various communities in the study. Two broad stylistic types emerged. One group tended towards naturalism with life-like features; the other tended towards abstraction (see Table 4.5).

Table 4.5: Stylistic Modes

Category	No. of Sculptures
Naturalism	53
Abstraction	21
Naturalism/Abstraction Combined	1
Total:	75

Fifty-three sculptures (70.67%) tended towards naturalism. They are illustrated in plates II, III, IV, VI, VII, XI, XII, XIII, XVII, XVIII, XIX, XX, XXI, XXII, XXVII, XXVIII, XXIX, XXX, XXXII, XXXIII, XXXIV, XXXV, XXXVI, XXXVII, XXXVIII, XXXIX, XL, XLIV, XLV, XLVII, L, LI, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, figures 3, 4. Five of these were in Bauchi state; nine in Benue state; twenty in Kaduna state; and nineteen in Plateau state.

They possessed varied degrees of fidelity of reportage and structural accomplishment. Some were articulately elaborate with nearly life-like features, expressive gestures, moods, as well as pleasant finishings that appeared to indicate vast anatomical dynamism and compositional elasticity. Such instances included the sculptures illustrated in plates IV, XIX, XXIII, XXVII, XXVIII, XXXII, XXXIII, LXIII, LXX, LXXI. Indeed the success recorded in the sculptures illustrated in plates IV, XIX, XXVII, XXVIII, XLV, XLVIII, LXX, LXXI were strongly indicative of faithful representations of their models.

Other sculptures as in plates XXX, XXXV, XXXVIII, LII, LXVIII, were at best mediocritic with middling qualities that tended to compromise the structural perfection and diversity of natural forms they seemed to defy all nuances of human anatomy and proportion despite the fact that they were not the results of deliberate distortions. The remaining vast majority of sculptures that tended towards naturalism fell between these two extreme positions of highly articulate and mediocritic.

Generally however, most of these sculptures seemed to fall below the skills and standards expected of the works of modern professional artists, most of who reportedly had academic training backgrounds. This unimpressive tendency was attributed in part to suspected shoddy deals concerning some of these sculptures. That sculpture projects were hardly advertised to attract keen competition. Instead, artists were mostly suspected to be either unilaterally

nominated or selected, often regardless of the quality of work to be turned in. In other words, that neither sculpture designs nor contract papers concerning sculpture projects were genuinely assessed and screened!

Twenty-one abstracted sculptures 28%) were documented. They are illustrated in plates I, V, VIII, IX, X, XIV, XV, XXII, XXIV, XXV, XXVI, XXXI, XLI, XLII, XLIII, XLVI, XLVIII, IL, LI, figures 4, 6. Five of these were in Bauchi state; three in Benue state; twelve in Kaduna state; and only one in Plateau state. These abstractions appeared to derive from deliberate formal distortions, manipulations or carefully considered modifications based on idealizations of some sort. Forms were perhaps created after some imaginary perfect shapes or ideas that may or may not have real practical existence. Consequently, some of these structures like the ones illustrated in plates XXII, XLVI, XLVIII, LII, had seemingly fantastic forms that originated from anthropomorphism, zoomorphism or even mere imagination. Other sculptures like those illustrated in plates I, V, IX, X, XXIV, XXV, IL, bore formal features that strongly suggested constructivism. They were probably cast from prefabricated wooden moulds. Their forms were dominated by abstractedness, straight and curvilinear features with acute and obtuse angular formations.

Some sculptures as in plates VIII, XIV, XV, XXXI, tended more towards cubical abstraction. They incorporated open, closed as well as perforated forms that emphasized more than anything else, intellectual conceptions of form. Objects and figures were not merely represented as in real life, rather, they combined several

external, internal and cross-sectional views at different eye levels in juxtaposed and superimposed manners.

One sculpture (1.33%) illustrated in plate XVI combined naturalistic and abstracted forms. The fountain exploited geometric forms but the animal figures were not only representational, but were life-like depictions of character and form.

But why did fifty-three sculptures exploit naturalistic styles when just twenty-one were abstracted? Most sources attributed this seeming preference for naturalistic sculptures to the desire to reach the public. That as public properties, sculptures needed to be understood and appreciated by a majority of the viewing public. Adding that naturalistic art forms seemed to attract more favourable reponses of viewers than abstracted ones. In other words, that sculptures which tended towards life-like representations were capable of appealing more vividly to viewers.

Although these opinions were perhaps not tested scientifically by those who held them, they seemed to tally with similar insinuations expressed by some artistic sources. Janson (1962), Gombrich (1967), and Gardner (1980) all seem to suggest that naturalism in art was on the increase from the palaeolithic period through the ages. Improving in refinement and the simulation of life-like formal qualities. In this regard, ancient Roman improvements upon Greek sculptures (themselves believed to be improved versions of early Egyptian models) that resulted in life-like portraitures in the third century A.D. (ibid) are instances that readily come to mind. Another instance was the high artistic renaissance of the sixteenth century A.D., when accomplishedly detailed statues attained unprecedented

heights of life-likeness. These sources also seemed to infer that deliberate and concerted visual artistic abstraction, at least in the western context probably only began around the first decade of the twentieth century A.D. with Picasso's cubistic adventures. These preceding revelations seemed to strongly suggest that conscious attempts at attaining naturalistic artistic presentations preceded experiments in the abstracted mode. Thus, the overwhelming number of naturalistic sculptures in the study may after all be a continuation of this age-long universal practice of naturalism in art. Besides, given the seemingly low level of modern artistic perception in these states and probably Nigeria in general, the preference for naturalistic sculptures seemed considerate and a wise choice.

Nevertheless, the general showing of abstracted sculptures in the study was impressive. Most sources tended to attribute this impressive presence of abstracted sculptures to the desire by their custodians to establish artistic democracy. To represent both naturalistic and abstracted artistic modes, and by so doing cater for varied artistic tastes. It is however possible that public demands and biases for the abstracted sculpture mode may have necessitated their establishment. Such demands and biases probably had their roots in prevailing socio-political and religious considerations of the respective communities.

4.5.2 Images and Motifs

The sculptures were also analysed and classified on the basis of such seemingly recurrent design elements as images and motifs. These included human and faunal images as well as motifs and symbols of man-made objects as equipments, tools and outfits (See Table 4.6).

Table 4.6: Images and Motifs

Image	No. of Sculptures
Human	52
Faunal	9
Human/Faunal Combined	3
Non-representational	11
Total:	75

Fifty-two sculptures (69.33%) exploited the human figure. They are illustrated in plates III, VI, VII, VIII, XI, XII, XIII, XIV, XV, XVII, XVIII, XIX, XX, XXI, XXIII, XXIX, XXX, XXXI. XXXII, XXXIII, XXXV, XXXVI, XXXVII, XXXVIII, XXXIX, XL, XLV, XLVI, XLVII, XLVIII, L, LI, LII, LIII, LIV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, figure 3. They depicted people of varied races, age groups, statuses and professions. Their postures were also suggestive of varied activities and vocations while the features were strongly indicative of males, females and sexlessness. The dominance of the human figure tended to strongly indicate man's central position in society as the pivot and fulcrum of human activity.

Four of these sculptures were in Bauchi state, ten in Benue state; twenty in Kaduna state; and eighteen in Plateau state. Six were busts that presented mainly heads (see plates XL, XLV, XLVI, XLVII, LII, LIII). They tended to be quite detailed in the depiction of features and facial expressions. Forty-five were however full length, depicting the entire body.

Two sculptures illustrated in plates XLVI and L had anatomical features and outfits that resembled attires of non-African race-types. The former was strongly suggestive of a Caucasian. Its features resembled neatly trimmed longish hairstrands, pointed nose, deep-set eyes and thin lips. Even the outfits were suggestive of temperate wears resembling a jacket atop a shirt and necktie. The latter sculpture which was full-length, resembled a Jew, the race from which the personality it represented (Christ) was reportedly descended. Its physical features looked like long hair strands that extended beyond the shoulders, as well as a full- bearded face. Also depicted on this statue were loosely draped outfits that were reminiscent of a cloak or garments of ancient Romans, and attires of the dominantly semitic race-types of the mediterranean and middle east regions.

However, the overwhelming majority of sculptures with human images exhibited features that were strongly suggestive of members of the Negroid Race. They all bore what looked much like stocky hairs, broad noses, thick lips and generally muscular physiques. Their costumes were also seemingly Nigerian in their designs. They looked like kaftans with trousers and caps as in plates VI, XXIX, LXI; flowing gowns or agbada with embroidered caps and

turbans (see Plates XXVII, XXVIII) that were all indicative of Hausa Islamic culture. Other outfits resembled cloth tied at the shoulders or chest that extended to the lower parts of the body as in plates VII, XIII, LVI; Items that very much resembled loincloths worn between the false ribs and the pelvic girdles to cover the fore and the back as in Plates XIV, LIV, LVII, LIX, LXIII, LXV, LXVI, LXVII. These categories of outfits were probably indicative of non-Hausa indigenous inhabitants of the states of this study. Still, other dress types represented in these sculptures were distinctively modern. They included uniforms of the military as in Plates XI, XII, XIX, XXI, XXXII, XXXIII, LX; the Nigerian Police Force as in Plate LXIV; the National Youth Service Corps (see Plates XXIII, LXIII); and an academic outfit as illustrated in Plate LXIX.

Only six sculptures depicted female figures either singly or with other figures (see plates VII, XLIV, LVIII, LXVIII, LXX, LXXI). They were variously associated with the legal profession, healthcare, agriculture, education, arts and commerce, probably to indicate the significant contributions or roles of women in these economic sectors.

Nine sculptures (12%) employed faunal images. They are illustrated in plates II, IV, XVI, XXII, XXXIV, LV, figures 4, 5, 6. Two each of these sculptures were in Bauchi, Kaduna and Plateau states, while three were in Benue state. They depicted both livestock and wildlife that comprised quadrupeds and a bird, probably to reiterate the long established relationship between man and animals.

Three sculptures (4%) illustrated in plates XXVII, XXVIII, XLIV, all in Kaduna state combined animal and human figures. These appeared to be suggestive of the interdependence between animals and man.

Eleven sculptures (14.67%) were non-representational. They exploited mostly man-made emblems and motifs deriving from alphabets and geometric forms as well as crests of institutions and the northern knot pattern. These are illustrated in Plates I, V, IX, X, XXIV, XXV, XXVI, XLI, XLII, XLIII, II. Four were in Bauchi state while the remaining seven were in Kaduna state.

Also depicted on the sculptures, especially representational ones were impliments as arrows, axes, bows, hoes, cutlasses, spears and assorted traditional musical instruments. These were seemingly indicative of rudimentary premodern societies with simple technology (see Plates VI, XIV, XX, LI, LIV, LXII, LXV). Other emblems and motifs incorporated into sculptures suggested romances with modern contemporary facilities that were associated in one way or the other with advanced scientific innovations. They included assorted machines as the aeroplanes, ship and armoured tank, assorted fireamrs and documents (see Plates VII, VIII, XI, XVII, XIX, XXXI, LVI, LXI, LXIV, LXIX). These contemporary modern motifs and emblems seemed mostly associated with sculptures that had military connotations, professional and educational purports.

In the final analysis, the images and motifs associated with the sculptures in this study all seemed familiar and common place to members of the respective communities. Although several images and motifs appeared to be restricted to certain communities and states,

some design elements or images with slight modifications seemed to appear in all the states. The latter might be responsible for the seeming universality of artistic language.

Amongst several lessons that could be learnt from the images and motival (embelmatic) repertoire in the study, the following two seemed to stand out. One, that they were reflective of the constant state of flux in Nigeria where transitions from indigenous traditional cultures to more cosmopolitan and complex modern ones were gradually unfolding. The second lesson was that they were further confirmations of the now familiar concept that the arts of any society were reflections of their parent culture's aspirations, experiences and philosophies.

4.5.3 Free-Standing and Relief Sculptures

The study further revealed that sculptures were either in the round (free-standing) or reliefs with somewhat flat backgrounds (see Table 4.7).

Table 4.7: Free-Standing and Relief Sculptures

Type	No. of Sculptures
Free-Standing	73
Reliefs	2
Total:	75

Seventy-three sculptures (97.33%) were free-standing. They presented themselves for enjoyment to viewers from any directions of their choice since they were in the round with length, breadth and depth. Viewers could practically walk round them, climb onto them

(if permitted) and physically examine their various components to experience textural and formal sensations! All the sculptures in the study except two in Kaduna state were free-standing. Seven were colossals (see plates I, XIX, XXIV, XXV, XLV, LIII, LXXI). They had huge dimensions which ranged from twice the sizes of averagely built human adults, to about five times such sizes. Infact, the sculptures illustrated in plates I, XXIV, were much larger. They towered above the equivalents in height of single storeyed buildings! Twenty-eight others were heroic-sizes rising between two and three meters. That is, slightly above the sizes of average adults, but less than colossals. These are illustrated in plates II, V, VII, VIII, IX, X, XIII, XIV, XV, XVI, XVII, XVIII, XX, XXVI, XXVII, XXVIII, XXXII, XXXIX, XL, XLII, XLVII, IL, LII, LV, LXII, LXIII, LXX, figure 6. The remaining thirty-eight free-standing sculptures were about life-sizes of average human adults, rising between 1.2 meters and 1.7 meters. They are illustrated in plates III, IV, VI, XI, XII, XXI, XXII, XXIII, XXIX, XXX, XXXI, XXXIII, XXXIV, XXXV, XXXVI, XXXVII, XXXVIII, XLI, XLIV, XLVIII, L, LI, LIV, LVI, LVII, LVIII, LIX, LX, LXI, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, figures 3, 4, 5.

The conspicuous dimensions and locations of free-standing sculptures made them visible and inescapable eye-rests for viewers even from considerable distances away. They significantly altered the skylines of their immediate environments!

Only two sculptures (2.67%) illustrated in plates XLIII, XLVI, were reliefs on walls. Their figures and images were elevated from

the plain backgrounds to suggest natural or solid forms and appearances. In addition, images particularly in plate XLVI were superimposed to suggest perspective or the impressions of relative positions and magnitudes as space and distance. Their fixed backgrounds and picture frames as in paintings seemed to substantially limit the possibilities of enjoying them. Quite unlike free-standing sculptures these reliefs could only be maximally appreciated from few limited viewing positions. In addition, viewers needed to be quite close within few meters to interpret their images, motifs and other design elements fairly, clearly and accurately.

The seeming preference for free-standing sculptures over relief ones purportedly derived from the desires to effect noticeably vivid environmental beautification. That their being in the round endowed them with better dynamics for more far-reaching beautification capable of educing viewers' attention than reliefs which were more or less two dimensional. High cost factors were also purportedly responsible for the seeming lack of patronage of relief sculptures. That establashing relief sculptures of vast magnitudes with similar dramatic effects as in free-standing ones required huge walls that probably involved enormous financial sums. Furthermore, that for reliefs to be enjoyed as in the round required columnal structures. That is, walls specifically created for this purpose as in TRAJAN COLUMN in Rome which Gardner (1980), Gombrich (1967), and Janson (1962) maintain was commissioned A.D. 113.

A project which from all indications required immense political will involving financial commitments that states alone or even Nigeria appeared ill-prepared to muster!

4.5.4 Colour and Patina

Nearly all the sculptures were coated with bees wax mixed with pigments or simply painted with enamel, emulsion and gloss paints. These were purportedly intended either to make the sculptures speciously resplendent or to protect them from direct contact with atmospheric elements that tend to speed up erosion and decay. In addition, while some colours were said to symbolise certain institutions and offices, others simulated natural and man-made effects. Two broad categories of colours emerged (see Table 4.8).

Table 4.8: Colour and Patina

Colours	No. of Sculptures
Monochromed	49
Polychromed	26
Total:	75

Forty-nine sculptures (65.33%) were monochromed. They were each entirely coated evenly in a single colour without differentiating components that represented costumes, accoutrements or bare anatomical features. The sculptures are illustrated in plates I, II, IV, V, VI, VII, VIII, IX, X, XIII, XIV, XV, XVI, XVIII, XIX, XXII, XXIII, XXIV, XXV, XXIX, XXX, XXXI, XXXII, XXXIV, XXXIX, XL, XLI, XLIV, XLV, XLVI, XLVII, XLVIII, IL, L, LI, LII, LIII, LVII, LVIII, LIX, LXV, LXVI,

LXVII, LXVIII, LXIX, LXXI, figures 3, 4, 6. Nine were in Bauchi state; eight in Benue state; twenty-one in Kaduna state; and eleven in Plateau state. These sculptures' single and evenly applied colours seemed to act as unifying factors that enhanced their anatomical and other artistic forms. They appeared to help viewers assess the sculptures as single artistic entities, thereby enhancing at a glance the identification of their primary and secondary meanings.

Twenty-six sculptures (34.67%) were polychromed, bearing two or more colours. They were sub-divided into two categories as follows: One group of sixteen sculptures had colours applied flatly but distinguishing parts that represented bare anatomical features from outfits and accoutrements as well as stands. They are illustrated in plates III, XX, XXI, XXVI, XXVII, XXVIII, XXXIII, XXXV, XXXVI, XXXVII, XXXVIII, XLII, XLIII, LX, LXIV, figures 5. One each of these were in Bauchi and Benue states, while Kaduna and Plateau states had eleven and three respectively. Although the distinctively demarcated coloured parts of these sculptures seemed to enhance the identification of some basic motifs, they mostly tended to encourage compartmentalisation. Severing the sculptures into multiple and arbitrary coloured patterns that seemed to substantially compromise the unity and three-dimensional effects of the sculpture forms, thus hampering their synthetic analysis as in a single art form. In other words, the arbitrary coloured patterns appeared to strongly impede the perception of unity of three-dimensional sculpture forms thereby

jeopardising the appreciation of the sculptures as corporate units. Most perplexing in this regard were the sculptures illustrated in plates XXI, XXXVI, LX, LXIV. Parts that represented bare anatomical features with such details as hairs, eye balls and pupils were painstakingly painted in. So also were outfits with their various components as buttons, badges, pips, name-tags and whistle holders. Even images of accoutrements such as books had their covers painted differently from the leaves. These painted details tended to baffle viewers as to whether they were looking at sculptures or paintings

The second group of ten polychromed sculptures had colours applied illusionistically. The ones illustrated in plates XI, XII, XVII, were made to look like people in military camouflage, regular military outfits as well as the adapted colours of the Nigerian Airforce, Nigerian Army and the Nigerian Navy. Similarly, the sculptures illustrated in plates LIV, LV, LVI, LXI, LXII, LXIII, LXXI, exploited several colours to simulate or fake the feelings and looks of oxidised bronze or copper wares. The sculptures which all had cement concrete as medium were painted either dark brownish or greenish with gold-like highlights to imitate the looks of aging sculptures in bronze or copper. In other words, these sculptures had faked or simulated patina.

The spate of colour application to sculptures in the study appeared to indicate that plain sculpture forms alone do not probably educe sufficient attention of, or excitement in viewers. This seems to strongly suggest the interdependence of coloured and formal structural elements in sculptures!

4.6 Intrinsic Contents

In accordance with Greene (1940), Panofsky (1955), and Osborne (1970), the intrinsic contents of the sculptures were sought. These authors describe intrinsic contents of works of art as the principles or underlying factors that inspired their production. In other words, the specific purposes of works of art that are ideological and conceptual, often requiring verification from some authentic sources particularly where viewers were non-members of the community that owned the art forms. In this study, intrinsic contents of the sculptures were verified from their custodians, since documentary sources in these regard appeared to be virtually non-existent.

Intrinsic contents in works of art appeared to differ significantly from their primary and secondary meanings. Greene (ibid) Panofsky (ibid), and Osborne (ibid) describe primary and secondary meanings in works of art as the formal configurations that result from the organisation of pure artistic forms and motifs with their conventional meanings to create and present themes like for instance "Wheel of Progress", "Farmer", "Durbar Horsemen", "Reader", etcetera. Thus, while primary and secondary meanings in works of art were structural, intrinsic contents were conceptual and attributive.

The intrinsic contents of sculptures in the study were found to be essentially celebrative. Either as memorials to historic events and persons or as cognisances and symbols that publicized certain institutions and concepts (see Table 4.9). This is to say that sculptures were fundamentally allegorical and iconic.

They depicted and presented some subject matters under the guise of some other subjects of aptly suggestive resemblances.

Table 4.9: Intrinsic Contents

Concept	No. of Sculptures
Memorials	9
Memorials/Publicity	8
Publicity	53
Beautification	3
Beautification/Publicity	2
Total:	75

Nine sculptures (12%) were basically memorials to persons and communities. They commemorated some specific deceased persons and their designations as well as people not identified by their individual names, but by their professions and who were all examplars or symptomatic of selfless national service. Other sculptures commemorated historic events and communities now forgotten by most people in many respects, but which either made strong imprints on society or who made certain significant achievements that were todate sources of much glory to Nigeria as a nation and its admirers. These sculptures are illustrated in plates III, XVIII, XIX, XXX, XL, XLV, XLVII, LIV, LV. Eight other sculptures (10.67%) had dual purposes. They were memorials as well cognisances (heraldic symbols) to certain facilities or institutions. They are illustrated in plates I, XXVII, XXVIII, XLII, XLIII, LI, LII, LIII. These preceding two groups of seventeen sculptures thus had as their main concern the historical perspective.

Fifty-three sculptures (70.67%) were found to be essentially propagative as advertisements. They were heraldic as symbols that publicised certain institutions and the principles which they represented. Others symbolised policies and programmes initiated by governments with respect to economic ideologies, nationalism and culture.

In the economic sector, education and training emerged to the fore-front with twenty-two sculptures. Thirteen of these had military professionalism and training as their tenor. These are illustrated in plates XI, XII, XVII, XXI, XXII, XXXII, XXXIII, XXXIV, XXXV, XXXVI, XXXVII, XXXVIII, XXXIX. The sculptures tended to depict militaty personnel in outfits that resembled those of the infantry. However, their main concern were found to be the propagation of the entire military. Perhaps, the location of these sculptures within military educational and training institutions where personnel from all arms of the Nigerian Armed Forces (Airforce, Army, and Navy) received systematic tuition was indicative of this planned propagation of the entire Nigerian military. The institutions included the Nigerian Defence Academy Kaduna; Command and Staff College Jaji; the Nigerian Army Depot Zaria; and the Nigerian Military School also in Zaria.

Nine other sculptures were found to publicise several other sectors of education. The one illustrated in plate XLV highlighted the art gallery, an important forum for artistic dialogue and art education. The sculpture represented in plate LXIV focused attention on professional police education; while the statue illustrated in plate LXIX addressed education as a profession and vocation.

Furthermore, the statues illustrated in plates XXIX, LXI and LXX emphasized general education via the exploitation of the library. Three other sculptures illustrated in plates XLI, XLIV, XLVIII, highlighted university education generally; research in education/ agriculture; and dialogue as educational process respectively.

Another sector of the Nigerian economy addressed by the sculptures was agriculture and the quest for self-sufficiency in farm produce. This was the concern of four sculptures illustrated in plates XX, LXIII, LXV, figure 3. A common feature of these sculptures was the incorporation of indigenous farm tools which tended to strongly suggest the dependence in these societies on small scale farmers who exploited mostly local traditional farming techniques.

Tourism was found to be the purport of three sculptures illustrated in plates IV, XVI, and LV. They depicted samples of Nigerian faunal stock found either in their natural habitats or in semi-natural conditions as in zoological gardens and which were thought could support a viable tourist industry. Still other sectors of the economy publicised by sculptures were Banking, Industry and Commerce. These were found to be the concern of three sculptures illustrated in plates VII, XXI and LXXI in that order. Finally, in the economic sector were Aviation, Working Conditions and Healthcare, which were found to be the main purports of the sculptures illustrated in plates IL, LVII and LVIII respectively.

Seven sculptures were found to possess intrinsic contents with direct bearings to nationalism. They publicised certain steadfast ambitions and philosophies which Nigerians were admonished by

governments to embrace probably because they were thought to be capable of improving the quality of life. While the sculpture illustrated in plate II advertised Nigeria's adapted symbol for national greatness and strength, the one represented in plate XXIII sought to publicise the need for national sacrifice in nation building by all Nigerian citizens. Closely linked to this was the statue illustrated in figure 6 which reportedly admonished Nigerians to tolerate one another and cooperate to achieve peace and stability which were thought to be basic prerequisites for national prosperity. Other sculptures included the ones whose pictures appear in plates V and XXIV, which were found to advertise the need for moral rectitude and civility. Also, the sculptures illustrated in plates VII and LVI were found to publicise the cardinal virtues of just dealings, just conduct, integrity and respect for the rule of law and equity.

Culture which involved ideological heritage and manners in religious institutions as well as values connected to musical taste and mythology were found to be the main purports of eleven sculptures. Eight of these illustrated in plates VI, XIII, XIV, XV, LIX, LXII, LXVI and LXVII, celebrated and publicised indigenous dance and musical heritages. Practices that were either probably handed down from generation to generation, or evolved over the years to communicate and express formal beauty, thought, feelings and sentiments. These sculptures were also found to propagate the various communities associated with them.

Christian religion emerged as the main purport of the sculpture illustrated in plate L. The propagation of this seemingly non-African

religion (at least in origin) was strongly indicative of cultural assimilation which presupposes cultural changes that were set in motion with Nigeria's contact with non-African cultures in the thirteenth century A.D. as mentioned in chapter one of this study. Finally, on the propagation of cultural traits, were mythology and folklore which were found to constitute the intrinsic contents of the sculptures illustrated in figures 4 and 5.

Three sculptures (4%) illustrated in plates IX, X and XXVI, were discovered to posses aesthetics and beautification contents. That they were designed specifically for contemplation and ornamentation, to please the senses, especially that of sight. Although all the sculptures in the study had aesthetics mostly as incidental artistic elements, only these three were found to have aestheticism as their main intrinsic contents.

Two other sculptures (2.67%) illustrated in plates XVI and XXV were revealed to have dual purposes. On the one hand, they were reportedly planned to beautify their immediate environments. In addition, they were said to be symbolic of either economic or political factors.

Thus, the intrinsic contents of the sculptures in the study were found to be either essentially commemorative of persons and events, or publicity for institutions, policies and ideas or concepts. These revelations appear to tally in all respects with the definition of public monumental sculptures adopted for this study!

CHAPTER FIVE

5.1 Conclusion

Public monumental sculptures began to make significant debuts in Bauchi, Benue, Kaduna and Plateau states around the mid 1980s. Yet, significant gains appear to have been made. The seventy-five sculptures here documented are strong indications of this new art culture.

However, concerted efforts might still be required to extend these sculptures to the grassroots at the local governments and district headquarters. Presently, only the states capitals have sculptures of some sort which already appear to be far short of the requirements of such towns. Several gardens, parks, major roundabouts and public buildings that deserved to have sculptural monuments in these towns were yet to be so provided. In other words, efforts so far made by both the federal and states governments in establishing public sculptures in Bauchi, Benue, Kaduna and Plateau states were still substantially inadequate numerically and distributively.

At the local governments levels, the propagation of public sculptures was seemingly even more inadequate. Only four local councils and a single local community had established some sculptures which indicate that a majority of the local government areas were yet to have public sculptures established in them. However, the contributions of a religious organisation, charitable and labour groups as well as a students union in establishing public sculptures recorded in the study seemed to strongly

suggest a growing interest in this new art form.

The spate of sculpture abuse revealed in the study is attributable to either improper artistic education or total lack of it. Lack of formidable maintenance teams that should safeguard, repair and renovate assaulted and decaying sculptures were other likely causes of sculpture abuse.

Premature sculpture decays also seemed to pose a great threat to public sculptures. This phenomenon, if left unchecked could severely undermine the little successes already recorded.

Another major problem besetting public sculptures was the absence of their commissioning dates, names of their authors and similar vital art historical information. These constituted great handicaps to the sculptures' documentation and any attempted use of them as primary source materials to establish the historical perspective.

Life-like representational and abstracted sculptures were found to be the main stylistic types. However, the former appeared to be the most preferred and widespread, probably because of more popular public demand. Nevertheless, the impressive representation of abstracted sculptures seemed to strongly suggest a desire to propagate diverse artistic tastes.

Images and motifs exploited in these sculptures tended to originate from the motival and emblematic repertoire of the communities that established them. This was attributed to the fact that familair emblems were probably more inclined to be better understood by in-group members to whom the sculptures were primarily addressed. These emblematic and symbolic peculiarities that distinguished the sculptures of individual

communities are attributable to regional cultural idiosyncracies that often needed to be explained to viewers from other communities.

However, some emblems and symbols occured in more than one community, while some few appeared in all the states, perhaps because they were universally understood. These widely represented images and symbols appeared to strongly indicate some cultural similarities that were probably responsible for among other things the universality of artistic language.

The seeming preference for sculptures in the round over relief ones appeared to strongly indicate the capability of the former to significantly and vividly transform environments and educe public attention. A consideration which nearly all public sculptures were expected to fulfil. Hence their substantial magnitudes that ranged from life-sizes through heroic-sizes to colossals.

Colour application to public monumental sculptures probably derived from the desires to make them outstandingly specious and resplendent to attract viewers' attention. It was also believed to retard corrosionwhich tended to aggravate sculpture decay.

Public monumental sculptures were basically allegorical. They symbolised some outstanding examplary and memorable persons, dispositions, achievements, events and aspirations that were cherished by communities whose members were admonished to emulate. In other words, they were visual records intended as stimuli for viewers to uphold and propagate certain group experiences, philosophies and standards.

5.2 Recommendations

Having carefully considered the probable benefits derivable from the practice of public monumental sculptures, and also having identified some lapses associated with these sculptures in Bauchi, Benue, Kaduna and Plateau states, and the need to further improve this art form not only in these states but the entire country, the researcher wishes to make the following recommendations.

5.2.1 Recommendations to the Federal Government

To encourage and promote the practice and high standards of public monumental sculptures nationwide, the Federal Government of Nigeria should enact as a matter of urgency laws that make this art form mandatory at all tiers of government (Federal, States and Local Councils). Such laws should comprehensively protect existing sculptural monuments in Nigeria which meet certain minimal standards laid by government from all forms of abuse. Furthermore, the laws should suggest what categories of persons, events and ideas each tier of government should propagate sculpturally, stipulating their media, minimal life expectancy, dimensions and basic information that should accompany such sculptures.

To encourage maximum public appreciation and association to these sculptures, these federal government laws should compel the use of democratic processes in the selection of public sculptural themes, designs, emblems and motifs as well as the award of contracts for their production.

Similarly, all custodians of public sculptures should be compelled by law to maintain full records about them. These should

include: Title or theme of sculptures and the significance of such themes to the community; authors and brief biodata about them; dates of production; media and techniques exploited. Others are dimensions of the sculptures, their import or intrinsic meanings and periodic records of maintenance work. Such information could ensure constant availability of comprehensive artistic and art historical data on these monuments. They might also stimulate in viewers feelings of belonging and pride of association with the sculptures.

5.2.2 Recommendations to the Federal, States and Local Governments

The federal government through its information, culture and education outfits should in conjunction with similar institutions at the states and local governments organise and vigorously pursue public enlightenment campaigns on the nature and significance of public monumental sculptures, stressing especially their roles in national development. These governments should also document all existing public sculptures within their jurisdictions. They should identify clearly the objectives and historical imports of such works as well as the benefits intended to be derived by individuals and the entire country from the sculptures. Such documents should be compiled into directories and be widely publicised within the country and even beyond, through Nigerian embassies abroad.

Governments should establish formidable maintenance teams to ensure security and proper care at all times of public monumental sculptures. Such teams could be sub-units of major standing technical committees set up at all three tiers of government to advise and implement policies on public monumental sculptures.

5.3 Suggestions for Future Studies

Some observations were made which could form the basis for future studies. First, there was a seemingly impressive representation of the military in the study. Nineteen sculptures had military connotations. In other words, next after educational phenomena propagated in the study by twenty-one sculptures, were military factors. These are illustrated in plates III, XI, XII, XVII, XVIII, XIX, XXI, XXII, XXX, XXXII, XXXIII, XXXIV, XXXV, XXXVI, XXXVII, XXXVIII, XXXIX, XL, LX. Why was the military so well represented sculpturally?

Another observation was that only four individual persons were commemorated sculpturally as examplers of selfless national services (see plates I, XL, XLVII, L). Why were there so few sculpture memorials of individual persons?

Thirdly, only five sculptures possessed aesthetics primary concern (see plates IX, X, XVI, XXV, XXVI). What are the probable reasons for the seeming neglect of wholly aesthetic factors in Nigerian modern public sculptures?

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