

ceding paragraph, leading up to the observation that kinship terminological patterns and kinship behavior patterns are both extended but not isomorphically and thus the limits of much previous analysis and the need for “a detailed rather than vague general accounting of the relationship between linguistic categories and behavior” (200).

Jeff Marck

Kuba, Richard, and Musa Hambolu (eds.): *Nigeria 100 Years Ago. Through the Eyes of Leo Frobenius and His Expedition Team*. Frankfurt: Frobenius Institut, 2010. 81 pp. ISBN 978-3-9806506-4-9. Price: € 16.00.

This beautifully produced small book contains a set of 8 essays concerning the expedition of Leo Frobenius to Nigeria in the years 1910–1912. The authors – three Nigerians and five Germans – discuss Frobenius from a variety of perspectives.

The Institute’s director, Karl-Heinz Kohl, reflects on Frobenius’ “vision” and his legacy in Germany since his death in 1938, arguing that the current renaissance of interest in Frobenius represents “the rediscovery not of a scholar but of a poet and an artist congenial to the people he studied.” Olayemi Akinwumi reviews the history of German interest in what eventually became Nigeria during the second half of the nineteenth century, whilst Musa O. Hambolu looks at Nigeria in the years of Frobenius’ expedition (1910–1912), quoting his remarks on Mokwa, Bida, and Tivland. Hans-Peter Hahn argues against throwing out the baby with the diffusionist bathwater, urging anthropologists to overcome their reluctance to “compare craftsmanship and artwork from different continents,” as Frobenius once attempted to do. Richard Kuba examines Frobenius’ approach to travelling in a caravan, his “less than delicate” manner of dealing with Africans and the role of Bida, his main interpreter/negotiator/organiser. One cannot help pitying Frobenius, whose limited language skills made it necessary for a chain of translators to translate “for example, from Jukun to Hausa, then from Hausa into English and finally into German.” Fodayemi Famoroti assesses Frobenius’ contribution to the recognition of African art as constituting a special field of study, related to the study of emotion. Gabriele Weisser analyses the documentation of 170 Nigerian masks by Frobenius and his team. Finally, the late Editha Platte revisits the vexed question of what happened to the bronze head of the Yoruba water deity Olokun which Frobenius “found” in Ife. Having examined the contemporary records, including those of Frobenius’ trial on charges of stealing ethnographic objects, she concludes that he was probably truthful in claiming that he was obliged to leave the head in Ife but that “the whereabouts of the original remain in the dark.”

The main attraction of the book is the large number of wonderful illustrations, at least half of them in colour, drawn from the 80,000 images in the Frobenius Institute’s online databank – photographs, paintings, maps, sketches – as well as from book covers and a few modern photographs of the Olokun head serving as a modern icon. Many of the watercolours and sketches made by the art-

ist Carl Arriens in Mokwa, Bukari, and Ife are fine examples of early “colonial art,” and even the pencil-and-ink sketches attributed to Frobenius himself have aesthetic as well as documentary value. These are complemented by photographs documenting the members of the expedition, Frobenius’ life and that of his successors Adolf Jensen and Eike Haberland. The book was produced to accompany an exhibition shown in various cities in Nigeria, and other pictures shown there can be seen on the Institute’s website.

Thus on a modest scale (and at a moderate price) we are offered what might seem to be a coffee-table book, yet unlike many coffee-table books is informative, critical, and difficult to criticise.

Adam Jones

Lemaire, Marianne: *Les sillons de la souffrance. Représentations du travail en pays sénoufo (Côte d’Ivoire)*. Paris : CNRS Éditions, 2009. 254 pp. ISBN 978-2-7351-1220-3. Prix : € 25.00

Dans l’anthropologie africaniste, les Sénoufo occupent une place remarquable du fait de la richesse de leur art sacré et figuratif. Les Sénoufo sont aussi un exemple de diversité ethnographique. Installés sur une aire de peuplement comprenant le sud-ouest du Mali, le sud du Burkina Faso et le nord de la Côte d’Ivoire, ils sont répartis en plusieurs groupes dialectaux et sociaux. Mais tous font de la valorisation du travail agricole le point central de l’identité sociale. Avec ce livre, Marianne Lemaire comble une lacune de nos connaissances sur les conceptions religieuses et rituelles du travail des Sénoufo Tyebara de la région de Korhogo.

L’histoire des Sénoufo de Côte d’Ivoire est inséparable de celle des Dioula et des Malinké. “Sénoufo” lui-même est un terme dioula servant à désigner les locuteurs de langue siena ou sena, repris par l’administration coloniale française.

Dans le chapitre introductif, Lemaire donne un bref aperçu du thème du travail dans l’œuvre des premiers anthropologues, souligne son importance, puis explore le champ sémantique et lexical de la notion sénoufo de travail. Les familles étendues, les lignages ou les associations d’âge constituent ici les unités de production qui coopèrent habituellement dans les domaines agricole et rituel. Toute la vie du paysan tyebara est centrée sur l’activité agricole qui valorise à la fois la souffrance physique et la souffrance morale, celle-ci permettant de soulager celle-là. Les deux dimensions se complètent toujours. Cette éthique du travail ne dérive pas des conditions de production économique ; ses conceptions sont formulées par le système culturel sénoufo qui fait de la souffrance la source de toute excellence. Et il n’y a pas de souffrance sans les forces de la surmonter. Le travail agricole entièrement dominé par la thématique de l’endurance a aussi ceci de particulier qu’il n’est pas comparable aux autres formes d’occupation comme garder du bétail ou faire du commerce, deux activités auxquelles les Sénoufo se réfèrent souvent, qui ne sont pas à rigoureusement parler du travail mais simplement des formes d’occupation. On comprend donc que les Sénoufo Tyebara aient plusieurs