

Green beads . . .	= ubuhlalu obuluhlaza (from uluhlaza, new grass).
Striped beads . . .	= intotoviyane (lit. large striped grasshopper).
Pink beads . . .	= ubuhlalu obumpofu (from impofu, poor, poverty).
Transparent brown beads . . .	= umlilwana (lit. a low fire).
Dark blue beads . . .	= inkankane (lit. Common Ibis).
Large-sized beads of any colour . . .	= amapohlo or amaqanda (amaqanda means eggs).

Anyone uninitiated in the secret meaning of the different beads, and seeing, for example, a number of white beads followed by a few red, green, blue, and black, and then again white, red, green, blue, and black in the same succession and the same number of each kind of bead, might think that the arrangement was simply for the sake of ornament and symmetry. But a kraal-native would say it was a letter, and would call it so, i.e. incwadi, or better, ubala abuyise, which means "one writes in order that the other should reply." In this way an uneducated Zulu girl will present her sweetheart with an ubala abuyise, and will expect his visit in return.

A variety of different bead ornaments are used as letters in this way, the chief of which are illustrated in the accompanying plate.

Fig. 1, ingeje, a single bead string.

Fig. 2, umampapeni, one square of beads with one or more bead strings.

Fig. 3, ulimi (lit. tongue), one long oblong piece of bead-work with one or more bead strings.

Fig. 4, igcagcane, a necklet consisting of a number of connected small squares of bead work.

These illustrations are taken from actual specimens in the Natal Government Museum, and the colours represent, as nearly as possible, the favourite shades established by custom.