

relative amounts of the different colours, that express the tenor of the message.

In reading a letter of the *umampapeni* (fig. 2) and *ulimi* (fig. 3) types, the string which passes round the neck, beginning at the fastening, is taken first; and on the whole the string has the greater significance. In the case of the square and oblong piece the letter would be read from without inwards, but the edging or border is for the sake of ornament simply, and, as a rule, has no special meaning. In a string the number of successively placed yellow beads may indicate the number of cattle owned by the recipient of the letter.

Having thus obtained a key to the meanings assigned to the colours, it is an easy matter to interpret any of these epistles; and it may suffice to say that the Zulu lad is very proud of them, and hangs them all round his neck and head in order to show everyone how much he is loved by one or a number of girls.

EXPLANATION OF PLATE XXVII,

Illustrating Rev. Father Mayr's paper, "Language of Colours amongst the Zulus, etc."

The illustrations are reduced to five-eighths of the actual size.

FIG. 1.—*Ingeje*. The tenor of the letter is that the girl realises that the man is poor (pink), and she asks him to work for cattle, as she is in love (white) with him.

FIG. 2.—*Umampapeni*. The purport of the letter is that the recipient is well to do (yellow), and the girl is weeping (red) on account of his not going to her.

FIG. 3.—*Ulimi*. The general tone is that the girl is greatly in love (numerous white beads), and she thinks the man is sufficiently rich (yellow) to marry her. The blue border at the bottom is pure ornamentation, without special significance.

FIG. 4.—*Igcagcane*. The general tone is somewhat distressing. The girl is fond of the boy (white), yet there is difficulty in going to him (black), as he is poor (pink), and consequently she feels lean and sickly (green).