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The Zulu Kafirs of Natal. V. Clothing and Ornaments (continued)

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Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

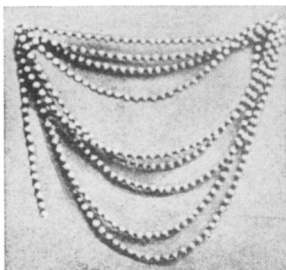


Fig. 6.

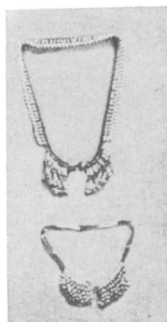


Fig. 7.



Fig. 8.



Fig. 9.



Fig. 12.

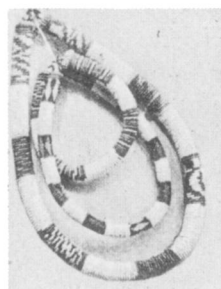


Fig. 10.



Fig. 11.



Fig. 13.



Fig. 14.



Fig. 15.

**Tab. I. Dresses and ornaments of Zulu Women.**

## The Zulu Kafirs of Natal.

By the Rev. Father Fr. Mayr, Pietermaritzburg, Natal.

(Continued.)

### V. Clothing and Ornaments.

If civilisation should consist in adopting clothes, one could truly say, that the Zulus are easily to be civilised and that the missionaries and Whites in general have fully succeeded in civilizing them. Not as if all Zulus had already taken to clothing, but those attending Church Services or acting as servants in towns or villages although pagans are nevertheless anxious to dress well and to make a show of their new clothes and style, particularly so on Sundays imitating the example given to them by the White people. But this sense of vanity did not begin to exist in the Zulu's heart on the occasion of his receiving European dress from the Whites but manifested itself in his bead ornaments and even before the advent of the Whites in the very primitive state of life in his adorning his dusky body with feathers, brass circlets and other things given to them by his natural surroundings. As the habit does not make the monk, so likewise the European dress does not make the Zulu a Christian or a civilised person.

In this chapter I intend to explain the clothing and ornaments of the Kraal-Zulu in the country in one chapter, as it is in many ways difficult to say whether an article be looked upon by the wearer as clothing or as ornament. The ornaments seemed to be more important to the Zulus than the clothing. Again the Kraal-Zulu was once wholly and solely dependent on nature for his clothing and ornaments, the Zulu of that period we will call the "Skin-Zulu" and after the advent of the Whites the Zulu became as regards to clothing the "Blanket-Zulu". Many of the articles of clothing and ornaments used by the "Skin-Zulu" have been discarded by the "Blanket-Zulu" and European articles substituted in place of their original home-made things.

We will enumerate shortly these obsolete clothing and ornaments.

### A Clothing and ornaments of the "Skin-Zulu".

Firstly there has disappeared the *isipuku* or tanned ox-hide, greased and worn by day in cold weather as a cloak by males and females. During the night this cloak served as sleeping blanket. Every man of some importance or proprietor of a kraal, when travelling in a distance had a boy of 10—12 years of age to carry his personal requisites consisting in a sleeping mat (*icansi* or *ukuko*), the wooden neckrest (*isicamelo*) and the oxhide cloak. This carrier boy was called *udibi* and had to follow his master or father in times of peace or war. Boys and girls had a cloak of goat or sheep skin, called *isiqama*.

*Ubendhle* is another obsolete clothing or loindre of males or females. It is made of a certain kind of grass (*Gazania longiscapa*), which is cut and buried for several days under ashes. Then the green part of the grass is removed and the white underskin of that grass sewn together with fibres of trees to form a fringed girdle covering in grown-up girls the body from waist about 6 inches downwards. In the case of boys or men one bunch of this grass covered the front and another the back; the two parts connected with a string of goat skin. The *isipuku* as well as the *ubendhle* were always well greased and appeared then black. Some would mix with the grease a small quantity of red ochre (*ibomvu*) to give it a lighter colour. There were and are two kinds of grease. The first is obtained by mixing curdled milk with warm water and shaking it well in a calabash (*igula*) and this kind of grease is much better liked being cleaner than the grease of fat.

For sewing vegetable fibres and tendons of cattle were used. The fibres consist in the underskin of the bark of the wild fig tree (*umtomba*). The name of the fibre-sewing string is *uzi* and of the tendon-sewing string *usinga*. The holes are pierced with the help of long hard thorns of a kind of mimosa trees.

Those ornaments of brass dug out of the ground and manufactured by themselves are obsolete, also such as the solid heavy brass rings formerly worn round their arms and legs (*amatusi*) and the solid brass-ball, about an inch in diameter with a hole worn on a string round the neck (*indondo*).

Further there also disappeared all special ornaments worn by the Zulu Kings or warriors at their great affairs. Under this heading must be mentioned the circlet of leopard claws worn by the Zulu King as a necklace (*amazipo ezilo*) and the stiff necklet of Zulu Queens called *umnaka* or *ubedu*, consisting of several solid brass rings, which prevented the wearer turning her head without moving the whole body. Also the circlet of leopard fur worn by kings round the head disappeared.

As already said the war ornaments are obsolete too as the Zulus are no longer masters of the countries in which they live i. e. Natal and Zululand and they are not allowed to possess arms. The great warrior's full dress was the *imiqubula* being furs of wild animals like leopards, otter, wild cats etc., worn over the shoulders and round the body, covering it from



Tab. III. Women in full dress.

neck to knees and allowed only to men of rank. Those of second rank wore coverings of oxtails connected together so as to hide the body from neck to knees (*imihezo*), whereas the common warrior had to be content with one oxtail tied on each arm above the elbow and each leg below the knee.

Ostrich-feathers too (*intshe*) are no longer to be seen nor the big bush of the long black tail feathers of the *sakabuli*-bird which formerly adorned the head of the Zulu warrior (*isidhlodhlo*, name of this feather bush). The witch-doctor (*isangoma*) likewise is now by law deprived of his assegai (*umkonto*) and shield (*ihau*) which he formerly held in his hands during the wild dances on occasions of divining.

## B. Clothing and ornaments of the present Kraal-Zulu.

Having thus dealt with the obsolete articles of clothing and ornaments used by the "Skin-Zulu" before the advent of the white people we come to the main part of this chapter namely: clothing and ornaments of the present Kraal-Zulu or Blanket and Beads-Zulu. We will describe firstly the clothing of the Zulus in the different stages of their life, secondly we will proceed to describe the ornaments of the different parts of the body, thirdly we shall present some Zulus in full dress and ornaments and explain the single parts of them, therein we will have occasion to say something on the love-letters of the Zulus; after having described fourthly the hairdressing we shall conclude this whole chapter with some words on the artificial disfigurements.

1. A newly born child, formerly was put in a home-tanned goat skin, it is now at the kraal put in a linew. On the body of the baby is tied, round the neck and loins, a string of goat skin with a medicinal amulet (the berry of the *umtungwa*-tree) acting upon the child as a charm for good health.

When the baby is able to sit and crawl on its knees and hands, the string with the medicine, which was round its loins, is removed and a bead-string put in its place which may have in the case of a baby girl one square piece of bead-work, about three inches square, to cover the front of the body and another similar square piece of bead-work to cover the back, if the baby is a boy. The single bead-string is called *ingeje*, the string with one square piece of beadwork as a girl's loindress, is called *isigege* and the boy's loindress *umutsha*. Round the wrist is put the gall-bladder of the goat which the father has killed in honour of the growing child. Instead of the gall-bladder sometimes another medicinal amulet is put round the wrist, in order that other people who like to play with the child should not be able to injure its health by their evil medicines which they might use against it.

As the girl is growing, the size of her loindress is also improved and different kinds of loindress used by her, as the *umayidika* which has frin-

ges instead and in the size of the square piece of beadwork; or the *isi-heshe*, a fringed girdle made of strings with bead border. At the age of puberty the girl begins to cover her body from waist to half way to the knees with a cotton blanket or a red or dark blue cloth ornamented with beads (*utshodo*). According to the law of the country male or female Zulus coming from the country on a visit to a town must be covered in public places from neck to knees. Therefore grown up girls wear at such visits two articles of clothing (*izintshodo*, plural of *utshodo*) one round their body and a second tied below the armpits or over the shoulders to cover the upper part of their body. It is impossible to find out the age of such woollen or cotton blankets as they have been coloured with red ochre and well soaked in grease.

Boys at the age of about 8 years cover themselves with a loindress (*umutsha*) of skin: in front a piece of goat skin cut in strips or a bunch of sheep tails is called *isinene*, at the back a square of goat skin called *ibetshu*. The *isinene* is connected with the *ibetshu* by a string of goat skin or the fibres of the inner skin of the wild fig tree's (*umtomba*) bark.

This loindress is smaller in boys and changed with a larger one made of ox skin by the man. This *umutsha* is the only clothing of boys, lads, young or old men at their kraal.

Married women discard the girls' loindress, *isigege isiheshe* and *umayidtkha* described above as clothing, and use them only as ornaments on top of the *isidwaba*. This *isidwaba* is a short skin petticoat of goat or oxhide, worn round the body above the tighbone and reaching nearly to the knees. The hide is tanned in the following manner: first, the hide is soaked in water until the hair can be easily removed; after this the skin is rubbed and frayed until it is very soft and limp. It is then rubbed with charcoal to make it black, and after this it is scratched with thorns until a agreeable nap is obtained. There are in different parts of Natal and Zululand master-tanners and tailors. The price of a goat skin (*isidwala*) is about L. 1.10, and that of a wellmade ox hide (*isidwaba*) L. 3.00 or formerly an ox. This loindress is tied round the body by help of strings cut from ox- or goat skin. On journeys or in cold weather women, like men, protect themselves with blankets which take the place of the ox, goat and bush buck (*imbabala*) skins formerly used as cloaks.

Before going to the numerous brass and bead ornaments used by the Zulus, it is fitting to mention some proofs of a certain pudour existing even together with the deficiency of clothing. Women never wash erect, even alone, but always in a sitting position. Grown up girls hide when seen by a male relative bathing; but do not mind much the presence of strange males who are no relations of theirs. The opus matrimonii is never done in presence of others. Men also do not bathe in presence of women. In the family they keep apart in the night: the grown up boys have their own hut to sleep, likewise the elder girls. Smaller children sleep with a grandmother and the babies are with their mothers.

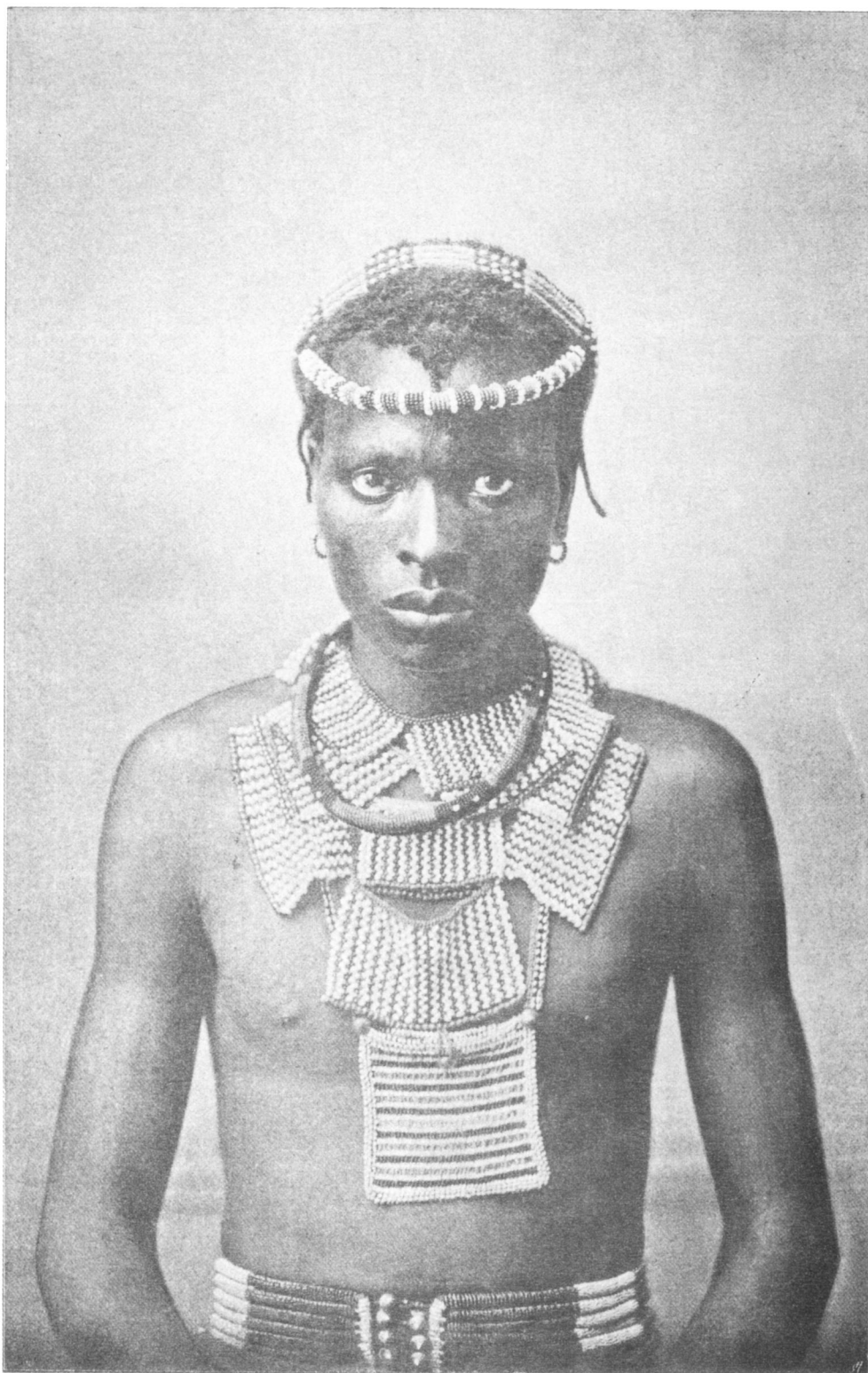


Fig. 7. Young Zulu Man.



The characteristic head ornament of a Zulu man is the head-ring (*isicoco*). A circlet of fibre (*uzi*) with tendons (*usinga*) wound round is sewn into the hair of the man.

The viscous secretion of a scale insect (*ungiyane*) found attached to some trees is heated on a flat earthen vessel over the fire, washed and cleaned in water, and when dry again ground to powder on a stone with the help of a pebble to grind with. This black material is then put on the fibre circlet already sewn on to hair of the man and left to get dry and firm. Then the man thus crowned polishes his headring with the help of leaves of trees and a small pebble. Having devoted the greater part of a day to this work of polishing, the head-ring will shine like a newly polished boot.

In consequence of the growing of the hair this ring is raised on the head of the man and requires to be cut away and put on afresh from time to time. In olden times there was great feasting in connection with the sewing of the head-ring and the permission for taking this sign of manhood had to come from the king himself. It gave the wearer royal right to marry. Even now the head-ring (*isicoco*) is very much liked by the Kraal Zulu man and the name *ikehla*, which means a man with a head-ring is almost equivalent with the name *umnunzana* or man of importance. The greatest insult to an *ikehla* would be to damage his head-ring or even to get hold of it in a moment of anger or quarrel.

Below the headring often a circlet of fur of a wild cat or strips of skin of a buck or goat is worn. Some made for head-covering a cap of goat skin; but generally no protection against sun or rain was worn. Young unmarried men are very often seen with the loindress (*utshodo*) of their intended future wives wound round their head and women likewise sometimes have a cotton cloth wound round their heads.

Other head-ornaments are the *isiqova*, *umnqwazi*, *inyongo* and *ubuhlalu obutungiwe*. The *isiqova* is a tuft of trimmed feathers worn by men on the top, back, front or side of head. The *umnqwazi* is a head-circlet of bead-work worn by women as a sign of respect towards their fathers and brothers in law. The *inyongo* is the gall-bladder of a goat hanging from the hair on the back of the head of a witch doctor or medical man. Lastly the *ubuhlalu obutungiwe* means beads sewn into the hair of the whole head or parts of it.

Amongst the neck-ornaments must be mentioned: single strings of bead-work (*izingefe*); a square of bead-work on a bead string (*umampapeni*); several squares of bead-work joined together (*amacacane*); rolls of bead-work (*umgonqolozi*); circlet of carved bones to imitate claws of wild beasts (*amazipo*); an oblong piece of bead-work with bead-string (*ulimi*, lit. the tongue); necklace of little brown sticks of the scented *umtomboti-tree* (*Excaecaria Africana*), called *ubande*; little balls of scent connected on a string (*amaka*). Different scented herbs are ground to powder and mixed with water kneaded into small balls and pierced with a thorn. Besides all above mentioned neck-ornament plaited grass circlets are often used and the snuff-box is carried round the neck on a grass or bead-string.

The ears are ornamented with the *isiviliba*, a large button carved of bone or wood or with a brass ring and bead strings (*ijembula*). In Zululand particularly men use to carry their long reed-snuff-boxes in their pierced ears.

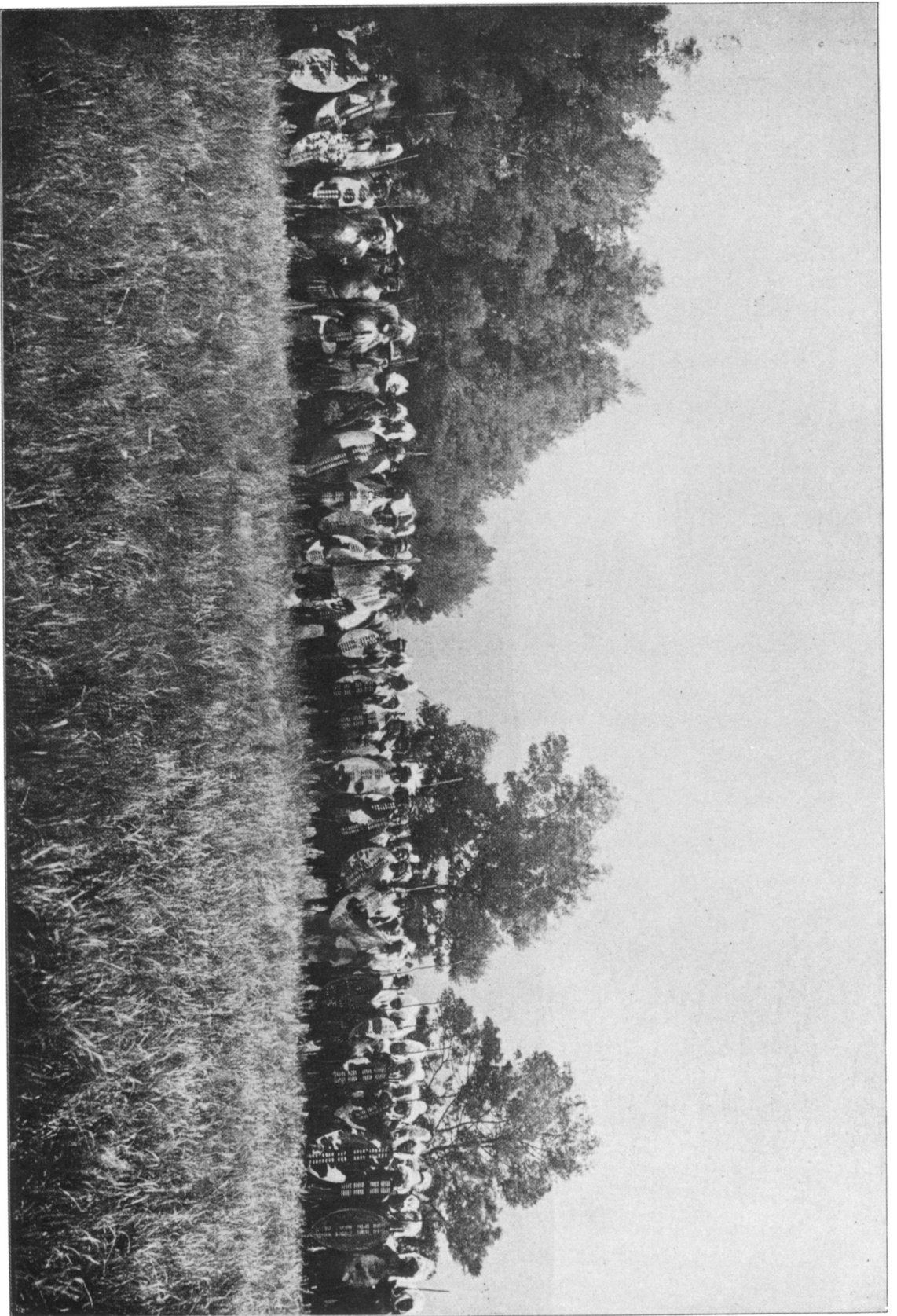
The arm- and leg-ornaments consist of grass circlets or bead strings wound round many times to cover about 6 inches of the wrist or ankle (*isiqizo*) or brass rings (*amasongo* or *ubusengi*). These *ubusengi* are circlets of the hair of horse's tail covered with brass or copper wire. On occasions of dances boys wear round their ankles a circlet of dry goat-skin balls or cocoon (*umfece*) made by a cetrain caterpillar and found fixed to some thorn-trees, filled with small pebbles to make more noise by their dancing.

The girdles worn round the chest and body are made either of grass (*isifociya*) or beads (*ixama*).

No foot-covering was or is worn as a rule, but on rough roads or hot sand and in forests a sole of ox-leather was sometimes tied to the feet with three straps of skin. The name of this kind of sandals is *inyatelo* or *onobadu*; and the skin straps are called *amafosi* (singular: *ifosi*).

Amongst this great variety of ornaments each person chooses according to his or her liking, and dresses up more or less according to circumstances. Particularly at occasions of dances each young man or girl and woman tries to do the utmost in adorning their bodies. Herding boys have as a rule no ornaments but their bodies are covered with scratches they get in roaming about amongst thorn-bushes. The time devoted to ornaments begins at about 14 years and ends at 40 or 45. The following pictures with explanations will give a better idea of these things than mere words can. S. Tab. I.

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Tab. V. Zulu Chiefs.

## Explication of Tab. I: Dresses and Ornaments:

Zulu-name:	Where worn:	By whom:
<i>usthodo</i> Pl. <i>izintshodo</i> Fig. 12	Covering of the body from the waist to knees or sometimes armpits to knees.	girls
<i>umutsha</i> Pl. <i>imitsha</i> Fig. 9	round the waist, their only dress at dances.	elder girls
<i>isihetshe</i> Pl. <i>izihetshe</i> Fig. 14	bead fringed girdle.	elder girls
<i>isigege</i> Pl. <i>izigege</i> Fig. 13	bead work.	elder girls
<i>isiqizo</i> Pl. <i>iziqizo</i> Fig. 15	wristlets or anklets of beads.	both sexes
<i>umbijo</i> Pl. <i>imibijo</i> or <i>umgonqolozi</i> Pl. <i>imigonqolozi</i> } Fig. 10	round the neck or across the head or round the chest.	both sexes
<i>igcagcane</i> Pl. <i>amagcagcane</i> Fig. 11	round the neck.	both sexes
<i>umnqwazi</i> Pl. <i>iminqwazi</i> Fig. 2	round the head, (below the top knot of fig. 2).	women
<i>ulimi</i> Pl. <i>izilimi</i> Fig. 4	round the neck.	both sexes
<i>isiqizo</i> Pl. <i>iziqizo</i> Fig. 5	wound round the wrist and ankles round the body.	both sexes
<i>umayidika</i> Pl. <i>omayidika</i> Fig. 7	round the waist.	girls.

2. Now we will give some photos.

Fig. 1, Tab. 1. — This girl of about 18 years of age has beads sewn into her hair and round the neck a string of beads of different size, mixed with scent balls. This kind of necklet would be called *amaxube* or mixture and the head ornament *izinwele ezifakiwe ubuhlalu* or hair with beads.

Fig. 2, Tab. I. — By the hair-dress one can see at once that it is the picture of a young married Zulu woman. The typical top-knot is formed with the hairs of the centre of the head, which are sewn together with the fibre string and then greased with sour-milk-grease mixed with red ochre. This top-knot is undone from time to time to train the hair into a higher and higher cone-shaped mass. Sometimes one meets a woman whose top-knot is fully 18 inches in height. The rest of the head is shaved with the exception of a few strings of hair left in front hanging down over the eyes and ornamented with beads and brass rings. The strings of hair hanging over the forehead is called *isicelankobe*. By the circlet of bead work (*umnquazi*) worn round her head we see that she lives with her father in law or brothers in law. In the tip of the ears we notice the above mentioned bone-button (*isiviliba*). She has then four distinct neck-ornaments, namely: a bead-string with scent balls forming three circlets; secondly a square of bead-work with bead-string (*umampapeni*); thirdly a necklace of little scented sticks (*ubande*) and fourthly some kind of charm on a grass string.

Fig. 1, Tab. II. — This girl has no other clothing or ornament except the *isigege* i. e. square of bead-work with bead-string round her body. The cotton blanket helps her to hold the baby to her back. A baby is fastened to the back of its mother or nursing girl with a tanned goat skin (*imbeleko*) with straps of skin, but this girl has a blanket for this purpose. The girl's head is shaved in Zulu style, (*isiguqa*), reminding one of a poodle dog. Shaving is done either with a knife or a piece of a broken bottle without soap.

Fig. 2, Tab. II. — The full figure shows a Zulu bride with her typical apron (*umbodiya*) of buck or goat-skin with brass-buttons, tied at the back below the armpits. This apron is used by maidens and young women till the birth of the first child. As to her hair it is left its natural way into a thick mass (*isihlulu*) as it is done by Zulu men more so than by women and the full figure represents an old out of shape top-knot which requires renewing.

Fig. 3, Tab. II. — A young married Zulu woman in full dancing uniform: top-knot with bead-circlet (*umnqwazi*) and hair strings over fore-head (*isicelankobe*) as described in No. 2; the different kinds of bead-necklaces: *ulimi*, *umampapeni*; then a bead-work girdle (*ixama*), the skin petticoat (*isidwaba*) adorned with a bead loin-dress (*isigege*) and lastly bead strings round wrists and ankles (*isiquzo*).

Fig. 4, Tab. II. — This young Zulu-woman is apparently off for a marriage at a distance. She is not married, which can be seen by the absence of the skin petticoat (*isidwaba*); but she is well provided with ornamented



Fig. 1.

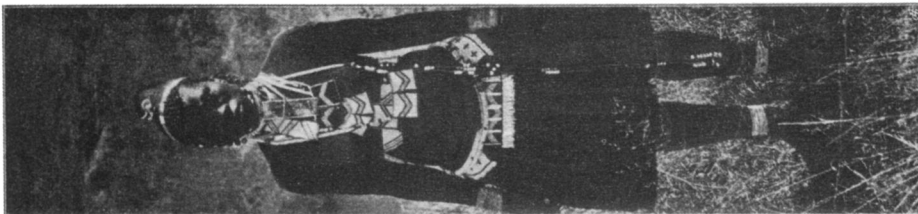


Fig. 3.

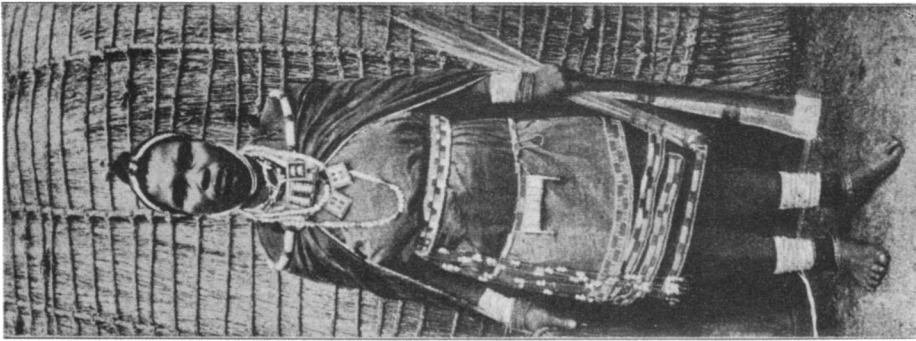


Fig. 4.

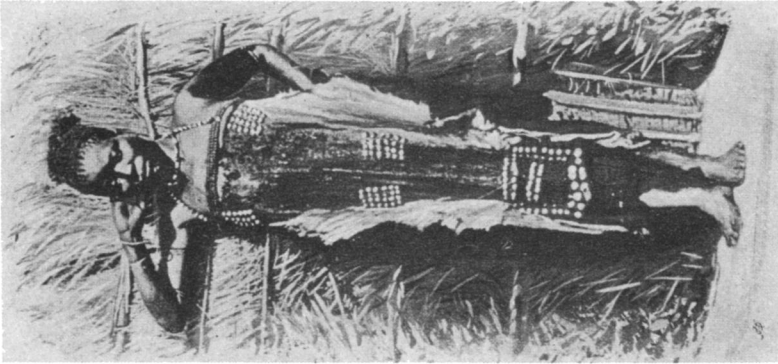
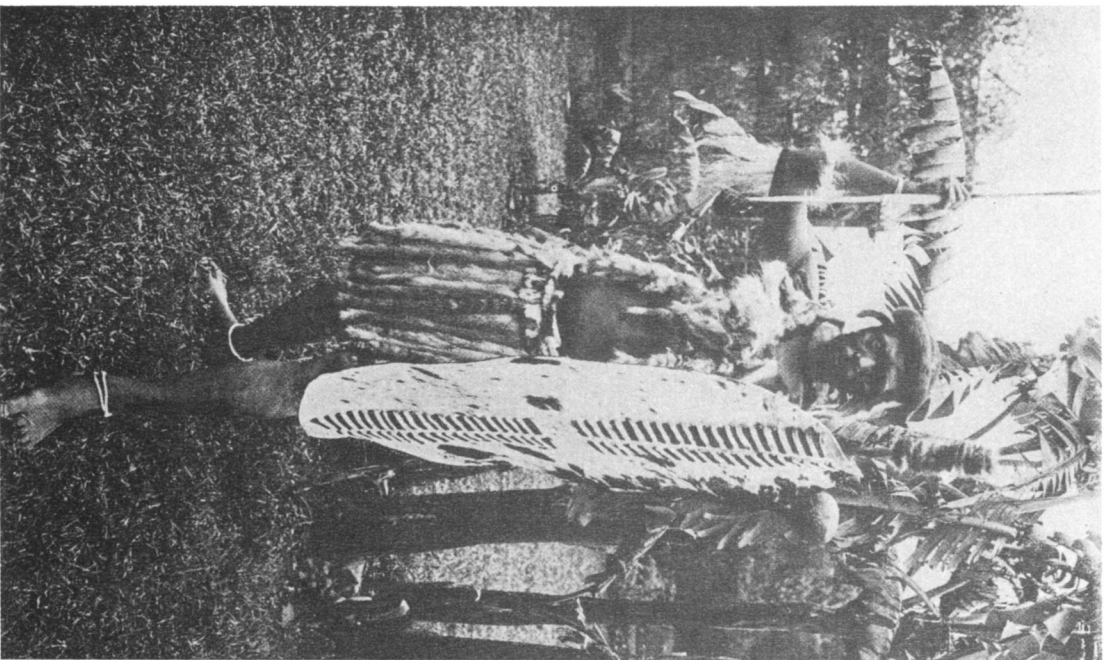
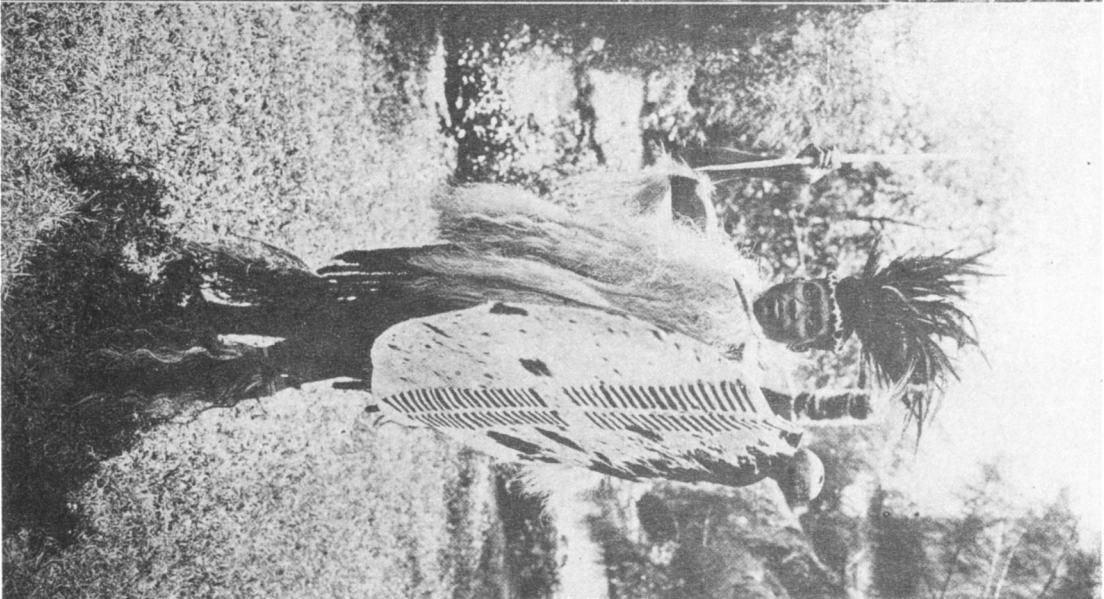


Fig. 2.

Tab. II. Dresses and Ornaments of Zulu Women-



Tab. VI, Fig. 1.



Tab. VI, Fig. 2.

cotton blankets (*utshodo*) of which she wears at least two round her body and a third over the shoulders. Below her breast these blankets are fastened by a bead-work girdle (*ixama*) from which on one side half a dozen of bead-strings with brass rings at their ends are depending. Round the loins is an *umayidika* i. e. beadstrings with bead fringes in front; and the wrists and ankles are ornamented with beadstrings (*isigizo*) and brass rings (*amasongo* or *ubusenga*).

The head-and neck-ornaments are the same as described before and in her left hand she holds a grass-broom of which she probably intends to make a present to her friend to whose marriage she is going.

Tab. III. — Full dress of women.

Beginning from the feet is seen :

1. *isigizo*, strings of beads wound round the ankles.
2. *ubusengi*, below the knees; circlets of the hair of horse's tail are made then, iron copper or brass-wire is spun over it.
3. The elder woman is wearing an ox-skin petticoat. (*isidwaba*) which appears a little.
4. Their bodies are covered with ornamented *izintshodo* of dark cotton gawze.
5. Over her *utshodo* the younger one has the loin-ornament called *umayidika*.
6. Higher up the two have belts of beads round their bodies and their necks and shoulders rolls of beads and square pieces of beadwork on strings of beads.
7. Ears and fore-head of the young one are decorated with beads.
8. Lastly the hair of the younger are formed into the top-knot and of the older in strings with brass-rings at the end of the strings.

Tab. IV. — The young lad is dressed up for courting. In his ears *ijembula* brass ring covered with beads. A part of the hair on sides and probably back twisted. Over the forehead and on top of head *umbijo* or *umgonqolozi* i. e. rolls of bead-work and likewise round neck and body rolls of bead-work besides a bead-work bag hanging down the middle of the body and squares of bead-work connected to form several necklaces of different sizes.

These bead-ornaments worn by boys and young men are presents from the girls they court, as all bead-work is done by females and not by men. It is surprising how neatly these ornaments are made and what good taste the Zulu maiden manifests in selecting corresponding colours.

There is moreover among the Zulus a regulated list of beads used in their ornaments with a conventional meaning given to each kind of beads. To the Zulu girl such bead ornaments called *ingeje* or *umampapeni* or *amacacane* are like a letter in which she expresses her feelings towards her sweetheart and this ornaments are called *incwadi* (letter) or *ubal-abuyise* (= she writes, that he should answer). The answer of the lad would consist in a visit or a present in money or kind.



The kinds of beads used by the Zulu are:

White beads (called *itambo* i. e. bone) being the symbol of love.

Black beads (called *isitimane*) being the symbol of darkness preventing their meeting.

Green beads are a symbol of sickly poorly feeling.

Pink beads are a symbol of poverty.

Red beads (called *umgazi* from *igazi* "the blood") signify red eyes on account of looking out in vain for him.

Blue beads (called *ijuba* "the dove") allude to the happy dove which has wings and can fly over rivers and hills.

Yellow beads are a symbol of wealth in cattle to pay to the bride's father according to Zulus' custom.

Tab. V. No. 1a being a single bead-string of white and pink beads would read as follows:

*Nang' ubal' abuyise, inhliziyo yami imhlope ngezinsuku ezide; kodwa aunazo izinkomo.* "Here is my letter to you, my heart is white (full of love) in the long weary days; but you have no cattle to buy me." Which would be an admonition to the boy to try to get the necessary number of cattle for marriage.

No. 1b is more complicated containing more colours. It would read:

*Nang' ubal' abuyise, ngiyazi ukuti zikona izinkomo ezimbili kuwe; uma bengil' ijuba bengizaundiza ngifike kuwe; kodwa ngivinjelwe ubumnyama; nawe usempofu aunazo izinkomo zonke zokulobola; nobumnyama buyahlupa; izinkomo zako zimbili nje kupela, wosebenza utole ezinye; amehlo ami abomvu ngokubeka ngingakuboni njalo; kepa inhliziyo yami imhlope ngezinsuku ezide; sengikubeka amehlo aze ebomvu* = "Here is my letter to you, I know you have two oxen for my father; if I were a dove, I would fly to you; but darkness prevents me; you too are still poor, not having the required number of cattle; and the dark night (disturbs me), your cattle are two only, work to get more; my eyes are red looking out for you in vain; but my heart is white as the long days go on; I have looked out for you, my eyes are read." And then it would repeat itself over twice more in the same way as before.

This should suffice to give a key to read these Zulu love-letters and an idea of the language of colours expressed by the Zulu maidens in their bead-ornaments.

Tab. VIII. — This photo has been taken in the park of Pietermaritzburg at the occasion of the present Prince of Wales's visit to South-Africa, four years ago. All men are either chiefs of headmen of chiefs from the different parts of Natal and Zululand who had been invited to see the Royal visitor and perform in his presence war-dances of their olden times arrayed for this purpose in skins and feathers with sticks and large shields (*isihlangu*) in their hands. On the heads of most of the men the head-ring (*isicoco*) is perfectly visible and in the case of one man his loin-dress (*umutsha*) and the tuft of trimmed feathers in the centre of his forehead (*isiqova*).



Tab. VII. Hair-dressing.

Tab. IX. — The older man (Fig. 1) represents a Zulu-chief or headman in full first-class war-dress. On the head he wears an ostrich feather and circlet of otter-skin. The neck-lace is made of rock-rabbit-skin. On the right arm he wears an white ox-tail and round the chest in forms of braces twisted skins of wild animals, as leopard, wild cat, serval, monkeys and the girdle round the waist is made up also of twisted skins of wild animals. The young man (Fig. 2) wears the ordinary war dress. A bunch of the long tail-feathers of the large Kafir Finch (*Chera procne*) adorns his head. Round the forehead he carries a circlet of leopard skin, over the shoulders hanging down in front and back a circle of about twenty or more cow-tails and on the arms and below the knees again one cow-tail. White cow-tails are given preference to dark ones. In the right hand he holds an assegai and in the left the shield and knobkerrie.

\* \* \*

In bringing this chapter on Zulu clothings and ornaments to an end I wish to add a few remarks and recapitulate the ways of hairdressing shortly and lastly say a word on artificial disfigurements.

In Tshaka's times, i. e. ninety years ago, according to Tshaka's wish girls went about without even a loindress till the age of 30 years when they were allowed to receive courting and dressed with a fringed grass girdle (*ubendhle*).

The "blanket Zulu" boy and men like the former "skin Zulu" uses as prepuce cover the above mentioned caterpillar cocoon (*umfece*).

Girls at their first menstruation live apart for about a month, with grass girdles round their body without bead ornaments. They have to abstain from sour-milk and meat during this time; after which these grass-ropes (*umkanzi*) are burnt in presence of the old women who watch the burning. Should the *umkanzi* burn with crackling, it would be looked upon as a bad omen by the old women who would say that the girl did not observe properly the rules of confinement and abstinence prescribed by their customs at the time of the first menstruation.

When a Kraal-Zulu dies all his clothing and ornaments are put in his grave as bed; but the tanned goat-skin (*imbeleko*) for carrying a baby on the back of her mother is never thrown away or burnt after the death of a child and the saying goes: "*Imbeleko ailahlwa ngokufelwa*" — "The child's sack is not thrown away through a child's dying" which means: "Never despair!"

Tab. X. represents the proceeding in hair-dressing. The woman who arranges the hair is the same as in Tab. III. The instrument used for the dressing of the hair is a snuff-spoon made of bone. From her waist-belt hang the snuff-boxes. Note the ornamentation on the upper arm of the girl made by incisions into which a pinch of dry cow-dung has been put with a live cinder on top of it to cause roasting of the flesh, which left after being heald these scars called *izimpimpiliza*.

The different manners of hair-dressing are called in Zulu:

1. *Isihlutu*, if left growing in a thick mass as seen in the bust figure of Tab. II, Fig. 2.

2. *Izinwele ezalukiwe*, if twisted into pig-tails of three strings each, as in the picture Tab. I, Fig. 3.

3. *Izinwele ezipotiwe* or *umyeko*, if the hair is twisted in long strings and greased with grease mixed with charcoal powder. It hangs down over the head all round.

4. *Izinwele ezitandiwe*, if fibre string is wound round the strings of hair, as it is done sometimes by young men and women.

5. *Inkehl*i or topknot of married woman as shown in Tab. II, Figg. 3, 4.

6. *Isiguqa* if the whole head is shaved leaving only a tuft in front. See Tab. II, Fig. 1. This manner of hair-dressing is much liked by children and young boys and girls.

7. *Isicelankobe* or hair hanging over the fore-head also common with young people of both sexes.

8. *Isicoco*. Tab. XI. This typical Zulu of about 40 years of age wears the head ring (*isicoco*), the head is shaved with exception of a narrow crown of hair into which the head-ring is sewn in. In the ear is noticeable the white button of elephant-tusk (*isiviliba*). The scanty beard is remarkably well reproduced in this photo.

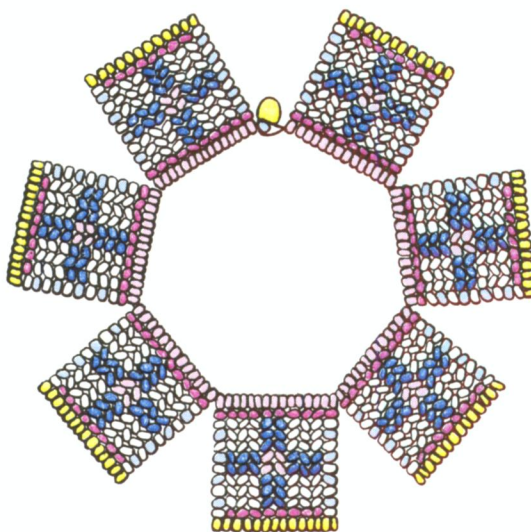
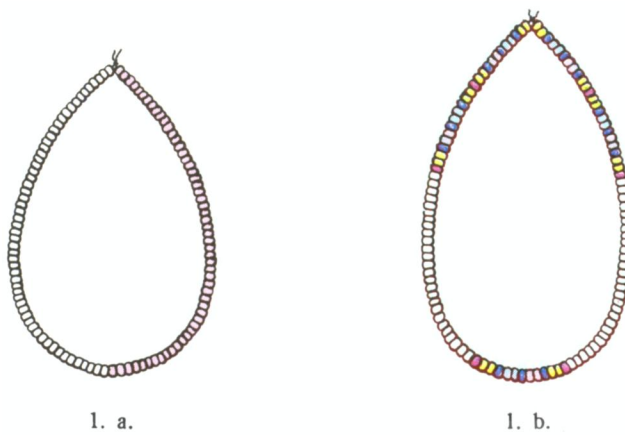
Zulus have as a rule not much beard in spite of their anxious wish and eager trying to make it grow and move freely and better. But what little they have they take care of by twisting it into strings and winding fibre or grass round it to keep it clean and safe in order to undo the encasement and display the beard in all its glory at occasions of feasts as drinkings, marriage or visit to a head-man or chief or courting.

\* \* \*

Artificial disfigurements amongst the Zulus consist in painting, scarring and piercing the tips of the ears and in some tribes amputation of a joint of a finger.

The widest-spread disfigurement is the painting of the hair with grease and red ochre or grease and charcoal. In some tribes also face and arms and legs are painted with grease and red ochre and in case of fever in a baby the whole of the little patient is covered from head to foot in a thick coat of red ochre and grease to bring down the temperature of the sick baby.

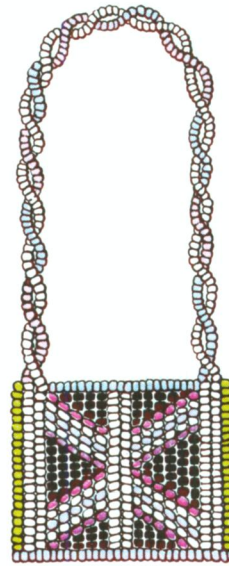
Scarring is practised more by girls than boys and is done at the age of about 13 years on the cheeks, upper arms and hips. The Zulu damsel makes slight cuts about half an inch long in the skin of her sister or friend with a small sharp piece of iron (*insingo*), takes a pinch of dry cow-dung, and puts it on the cuts, surmounts the whole with a tiny live cinder, and receives a gradual roasting of the spots of flesh beneath, which, when healed, are called *izinhlanga* or *izimpimpiliza*. As these scars, re-



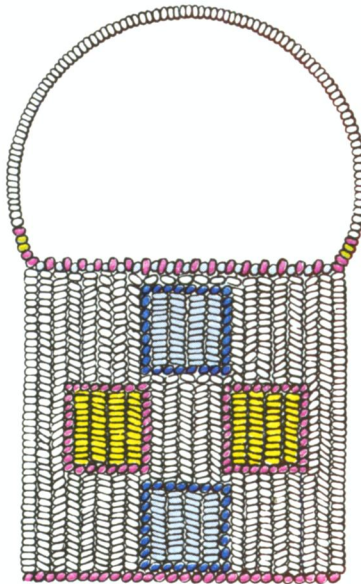
Tab. V. **Beadwork.**  
 1. *Ingeje.* 2. *Amacacane.*



3. a.



3. b.



3. c.

Tab. VI. **Beadwork.**

3. *Umampapeni.*



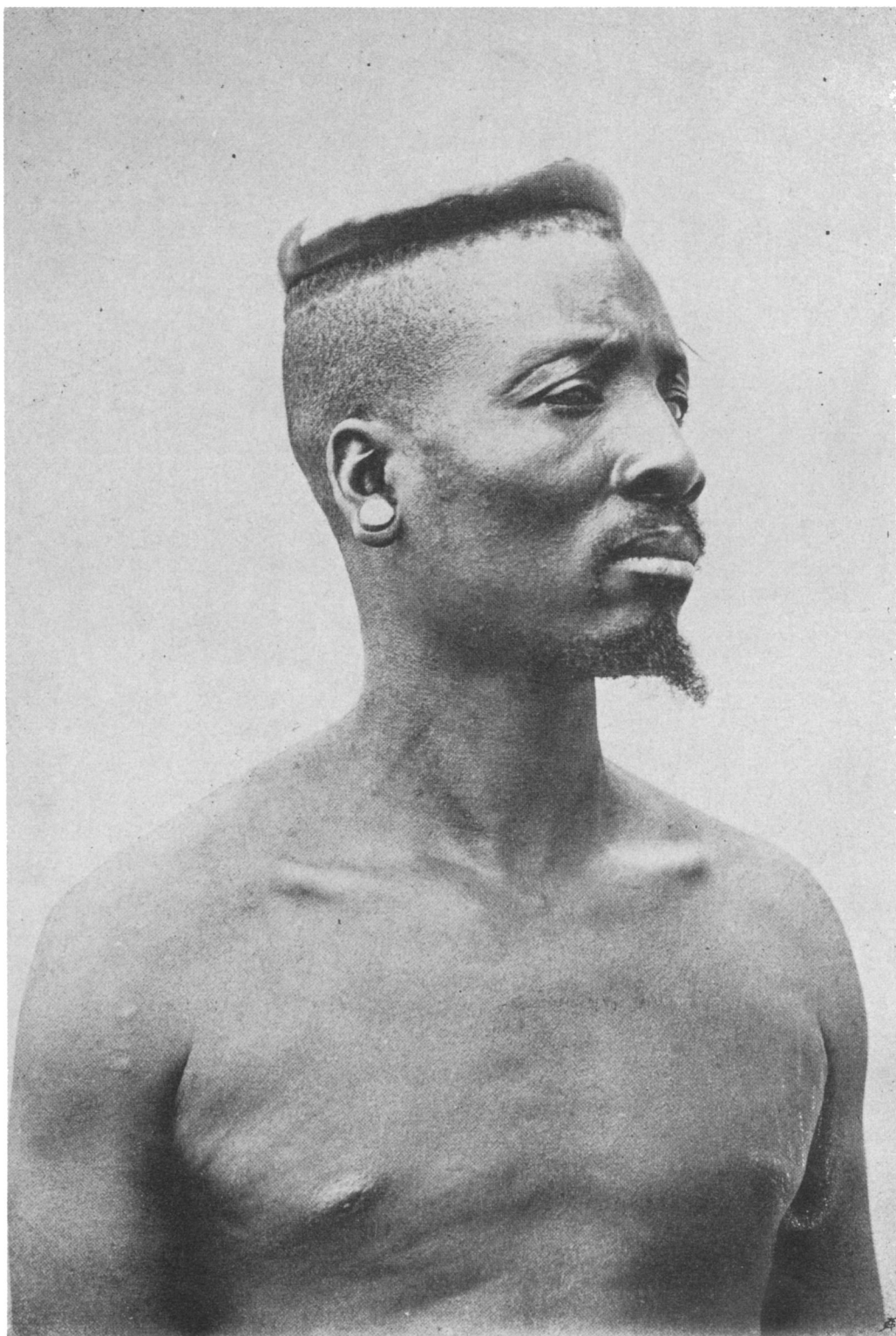
4. a.



4. b.

Tab. VII. **Beadwork.**  
4. *Ulimi*.





Tab. VIII. Hair-dress of men.



sembling dark brown beans, show better on a light skin, girls of light complexion are more likely to have these ornaments than dark skinned Zulus. This scarring is done simply for ornament's sake and without any ceremonies in connection with it and without fixed rules as to the number of scars in a row or the number of rows on an arm or hip. But one seldom finds more than three rows with six scars in each row; and in the case of the cheeks this number is not reached.

The ears were pierced in every male or female with an assegai when the child was about 7 years old by an experienced man; it was the distinguishing mark of the whole Zulu nation. A person with ears not pierced, they said, would remain childish and foolish, never be smart and good for anything.

Some tribes like the Amabomvu have their own *upau lakubo* special mark of one hand with the last joint of the little finger cut off. This is also done to every child of that tribe at the age of about 6 years, in order to give it the mark of the tribe and to become courageous and active.

Circumcision was practised by the Zulus before Tshaka, who abolished this custom of theirs. The young men of the same age (25 years) left their homes for a near hill, where they put up temporary huts of branches and grass and were circumcised by one or more practised men and remained there for a whole year till the wound was perfectly healed. The food was brought cooked near to their place of isolation by old women. No young people were admitted to see the young men during the period of operation.

(To be continued.)

