An Account of the Principal Customs and Habits of the Natives Inhabiting the Bondei Country, Compiled Mainly for the Use of European Missionaries in the Country

Author(s): Godfrey Dale

Source: *The Journal of the Anthropological Institute of Great Britain and Ireland*, Vol. 25 (1896), pp. 181-239

Published by: [Royal Anthropological Institute of Great Britain and Ireland](#)

Stable URL: <http://www.jstor.org/stable/2842244>

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THE JOURNAL
OF THE
ANTHROPOLOGICAL INSTITUTE
OF
GREAT BRITAIN AND IRELAND.

NOVEMBER 12TH, 1895.

E. W. BRABROOK, Esq., F.S.A., *President, in the Chair.*

The Minutes of the last Meeting were read and signed.

The presents that had been received were announced and thanks voted to the respective donors.

The elections of Dr. FRANK CORNER, Mr. T. W. FALCONER and Mr. G. G. LANCASTER were announced.

The following paper was read:—

“The Customs and Habits of the Natives inhabiting the Bondei Country.” By the Rev. GODFREY DALE.

An ACCOUNT of the PRINCIPAL CUSTOMS and habits of the NATIVES inhabiting the BONDEI COUNTRY, compiled mainly for the use of European Missionaries in the country. By Rev. GODFREY DALE (Univ. Mission), Zanzibar.

THE Bondeis are a tribe of natives occupying a narrow strip of country lying to the west of the coast land which is opposite to Pemba. They are bounded on the east by the coast people and

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the Wadigo, on the west by the Washambala, on the south by the Wazegua, and on the north by the Wadigo and Wamasai. They are said to have come from the territory to the north, now occupied by the Wadigo, in the course of a war with a Mkilindi named Mwere. It was at this period that they were split up into the clans which at present exist and of which some of the names are subjoined :—

Wa Mindu.	Wakina Mauya.
Wakina Msimbazi.	Wakina Malale.
Wamwega.	Wa Tongwe.
Wakina Msogee.	Wakina Pandeni.
Wakina Lukindo.	Watewe.
Wakina Kalekwa.	Wamgambo.
Wazingo.	Wakina Maumba.
Wakumbi.	

When the Bondeis were driven from the land they formerly occupied, they settled in the land in which we find them now, and a division of the country took place, and this partition originated the clans now existing.

These clans intermarry ; there is no difference in dress, they shave alike, and have no distinctive names. The technical Bondei word for clan is *uolo*. Tribe is generally designated *kabila*. Household, *unyumba*.

The Customs Relating to Birth.

When a Bondei woman feels that her time is near, she sends for her mother and mother-in-law, because witchcraft is always feared on these occasions. Probably before the day of birth, and during pregnancy, the husband has been to the fortune-teller (*mtoa miamulo*), to ask whether the child will be a boy or a girl. Possibly also he has made a vow (*kwika nyadili*) to make an offering to an *mzimu* or spirit, in the event of a successful delivery. Medicine is often administered to hasten the delivery. If there is a miscarriage, they go to the Diviner and ask the reason. They are told "your wife has the Evil Spirit Mng'indo," or "Mzimu" or "Nyoka," and the woman will be given precautions (*miiko*), *i.e.* :—

- (1) Don't go to distant villages.
- (2) Don't go to dances.
- (3) Don't cross the stream.

If the woman dies in childbirth, the probability is that the child will be killed, and in former times, the husband could be sold if he did not pay the amount fixed by relations of the deceased. In such a case the relations would not mourn the

deceased. On the day that a Bondei child is born, the house is full of women ; the chief women (*wakulukulu*) and the midwives (*walala, wahokezi, wagundu*). If the child is born head first, it is a *kigego* (unlucky child), and is strangled ; if it cries or evacuates, it is a *kigego* and is strangled. If the father has not been in the *galo* (*kekutoigwa*) or the mother has not been in the *kiwanga* (*kekuviniwa*) (initiated), the child is a *tumbwi* (offence), and is strangled. If the child is killed in this way, the midwives dig a hole in the brushwood, bury the child, and put over the place a *nyungu* or cooking pot.

But if the child is a good one it is preserved alive. The mother is then given *ugali* (gruel), and *kuku* (fowl) and *kungu* (beans) and a great deal of *bizarri* and *pilipili* (pepper). The midwives have *pombé* (beer) brought to them and chickens will be killed and food cooked. These victuals have a technical name *visamasama* (unclean). For seven days the mother and child stay in the house. The eighth day is a very important day, for it is then that the child leaves the house. Up to that date, the child is fed with *kungu*. The midwives chew it first and then give it to the child, and then they rub its back and its head with the *kungu*. This is called *kusisa* (smear). He or she does not drink any milk but that of relations, as *usawi* (witchcraft) is feared. The child is dressed with a girdle of black *kaniki* (or dark cloth) on the loins in order that he may not dream a bad dream. On the eighth day the father goes in search of the doctor and a fowl ; when the doctor comes, he takes an *ungo* and his "bottle," *nkoba*, and puts it in the *ungo* ; he also takes strings to bind the wrists of the child with, *vihogo* (a kind of charm), and also *herizi* (or charms) for the mother. The *mlala* (midwife) will then take the child in her arms and enters the house seven times, and a woman pours water over them each time. Then the child is taken out, carried in the arms, and is shaved in front above the brows. It is shaved with *unga* (flour) and water on the *mgonja* or *sakine* (forehead), and then the *vihogo* (charms) are put on its legs and arms and neck.

The child will then be given its name. The father takes flour in both hands, fills the child's ears with the flour, and names the name of its grandfather. Then the *mlala* (midwife) comes and gives it a second name, which is the one generally used. To call a man by his own name is often an insult, parents will go to the *mtoa miamuro* (diviner) to find out a good name.

The names are chosen as follows :—A child receives its grandfather's name. A father is *Seng'anya* or "father of so and so." If he has two sons, you can call the father, father of either. Thus, a man has two sons *Mgaya* and *Changale*. You may call

him *Se mgaya* or *Se changale*. The mother will be *Mamgaya* or *Machangale*. Every one has an ordinary name and a nickname which may be traced to any circumstance.

If the child is taken ill after the name has been given, or cries at night, and does not soon recover, they say that the *mzimu* (devil or spirit) is not pleased and they will give it another name, possibly resorting once more to the *mtoa miamuro*. When the name is given, the doctor (*mganga*) is the sponsor. If the father gives the first-born a name and the child dies, the mother gives the second child a name.

Thus the name is given, and the mother is then “bled” (*chanjiwa* or *kusengewa sale*) in four lines on the breast and four on the back; next she is given her *herizi*, a large one for the breast which is called *pingu za kifua*, then she is shaved, leaving a central patch, and finally she is given “restrictions” or *miko*, i.e.:—

- (a) Don't go where there are many people.
- (b) Don't cross the stream.
- (c) Don't eat vegetables.
- (d) Don't go home for a long time.
- (e) If a stranger comes, don't let him touch the child till he has slept in the town.

When this is all over, the doctor eats his porridge and fowl, and receives his fee R. 1. If the mother has no milk, the doctor comes and puts on medicine. If the mother wishes, she is *punga'd*, viz., exorcised and the devil is called *pepo ya ujusi*.

When the child can walk, they pound *kutwanga* (to pound), a whole basket (*kikapu* or *ngahu*) of porridge, and seek ten women to carry the corn to the *mwegazi*, who is the brother of the mother. They all sleep in his hut, and in the morning the child is shaved again and washed with oil. Then rice and Indian corn are put on its head, and beads on its neck (the reason assigned is joy that a child has come into the world). Then they return.

The mother places the hair which is shaved off on the day that they come out of the house (the eighth day), under the care of a “devil expeller,” *mpunga pepo*; then she is *punga'd* (exorcised) a second time and both are shaved. This takes place before going to the *mwegazi*. This second devil is called *pepo ya kumoga mwana* (the devil of the child-shaving).

If you see a child with a charm on its hair, it is called *herizi ya ndege* (bird charm) because he cries at night.

The child now grows until the time of teething, and then once more its poor little life is in danger, for it may be so incautious as to let its upper teeth (*meno ya kenya*) protrude

first, and if this is the case it is a *kigego*, and will almost certainly be killed. If it is allowed to grow its life will be in perpetual danger, and any disaster which happens to its parents will be attributed to it. (As to the manner of its death, see under "Mtani.") But if the under teeth (*meno ye hisi*) protrude first, the child's moral character is established; he cannot, however, enter the house in which the unmarried men sleep until he has been *ambazwa* (publicly welcomed). All the boys and girls now assemble together, and the father of the child brings it out to show them that the lower teeth have protruded first. Then every house contributes Indian corn, and the children pound and eat it, and so the child is formally welcomed into the family. The father kisses (*kusesa*) his child. Sometimes *kungu* are given.

If the child is a girl it will then be taught to pound corn (*kutwanga na kubunduga*) by its mother. Probably at first the child will imitate its mother by pounding earth and stirring it in a cup. If the child is a boy, it will learn to dig, and to take care of the flocks or any work that its father does.

The games commonly played by the children are as follows :—

Kutoa Matewa.—(To flip beans.) This is played on a level spot with the fruit of a tree, which is black and like a broad bean. They arrange sides, and one side set their *matewa* (beans) on the edge, upright. The other side lay theirs flat, and flip them across the intervening space, trying to knock down the beans of their opponents. If they hit their opponent's *tewa* (bean), they say *Ufinge* (forfeit), and the person is *finge* (out of play). A friend is redeemed as in rounders.

Gole.—Something is hidden in the ground. Then they arrange sides, and there seems to be a general scramble until one side can dig up the hidden thing. I am informed that pinching is freely indulged in.

Kugeezana Maika.—This seems to be a wrestling match.

Mdoma.—This is the Bondei *tingi*, a kind of dance between two people, in which one has to follow the movements of the other's feet.

Kutoana Makankala.—A kind of stone throwing with clods of earth.

Mwefisiano.—A kind of hide and seek.

Kulasa mivi.—Bow and arrows.

Mwikiano.—To put your arrow into the ground and let the other shoot at it. If he hits it, it is his property. A good shot, *nina kitalo*.

Kutega Mtego.—Bird traps. cf. *Kutega matenga*.

Kuhoma.—To catch birds with bird-lime (*ulimbo*). There seem to be many kinds of bird-lime :—*mtosa*, *mzea*, *cha gogwe*.

Kondo ya Bunduki ya Manga.—A kind of pop gun, made of cassava tree.

Kazita ka Mbongo.—Lit., The small bow of the lie. This is a kind of boyish ordeal in case of accusation, and is called trying fire. A small bow is placed among ashes, and then the boy tries to cut the string with his lips. If his mouth gets dirty in the process he is guilty.

Maruluga.—Apparently the children sit on the ground with the feet stretched out, and one sweeps between the ankles with a stick and apparently tickles them in the ribs.

Kiwanga cha Muungu.—This *kiwanga*, I am told, is quite harmless. It is played with the little girls. They are given pice but are not taught any secrets. *Vihali* (cf. "the Great rite.") The little girls are painted up for the occasion.

Dingida.—This is like our "Puff bladder."

Kuba na Kuba.—A game played by two boys. They join one hand and with the other one each strikes his chest, and the unemployed hand of the other, above and below the joined hands.

Kungi da Puti.—This is our "oranges and lemons." The children sing, *Kungi da puti daanga ikedu*.—"The old withered stump in the deserted shamba is gadding about alone," viz., the last boy or girl left.

A very common amusement among the children is to ask riddles, which are called *Vinundu*. The asker says, *Kinundu*, and the people answer *Kalete*. A few are subjoined :—

BONDEI.				ENGLISH EQUIVALENT.
RIDDLE.		ANSWER.		
<i>Kunupu kunupu</i>		...	= <i>Mkia wa ng'ombe.</i>	He imitates the sound of the tail of the ox ? Ans. Ox-tail.
<i>Deengwa</i>			= <i>Kombati</i>	What goes round and round ? A building pole.
<i>Fufumo mpelu</i>			= <i>Zindo</i>	A burrowing rat ? A root.
<i>Nyumba yangu haina mlango</i>		...	= <i>Tagi</i>	What house has no door ? An egg.
<i>Zigezige danibiza pwani</i>		...	= <i>Sia</i>	A long road that has no ending.
<i>Sia ya pwani ina anga</i>		...	= <i>Ngata.</i>	

BONDEI.		ENGLISH EQUIVALENT.
RIDDLE.	ANSWER.	
<i>Sia ya pwani idolonywa</i> ...	= <i>Unyoya wa kanga.</i>	You have no eyes, where are you going to? Ans. A pumpkin plant.
<i>Manemane yanibuza pwani</i> ...	= <i>Matengu.</i>	
<i>Kuna meso, wakita nahahi</i> ...	= <i>Ukungu</i> ...	
<i>Wezio wengia ngumbai, we kungia ngumbai, wagojani.</i>	= <i>Mnazi.</i>	All have shut their doors but you; what do you wait for? A nose.
<i>Wezio wavugala wee kwekuvugala wagojani.</i>	= <i>Mpula</i> ...	
<i>Ngno ya babaya, yalawa sikw ya ntambo.</i>	= <i>Luavu.</i>	
<i>Babakafa, alawa suguti</i> ...	= <i>Huti</i> ...	Father's dead. He sweats? A banana stalk, which, if cut, gives out a white juice.
<i>Baba afa, ukombe waimba nyimbo.</i>	= <i>Kizela.</i>	Chase him, you won't catch him? A shadow. Tip of finger.
<i>Luvi, kidanta miti, kaemwa ni mkongolo.</i>	= <i>Hoya.</i>	
<i>Wamgulusa 'kumbuia</i> ...	= <i>Kizuli</i> ...	
<i>Uku kulungi, uku babala</i> ...		One little one yet a king? One hair left after shaving.
<i>Kadodo kamwe ni kazumbe</i> ...	= <i>Mntu aka-mogwa.</i>	
<i>Ngumba yangu nkulu, kaina langa fula ikanya yadoda.</i>	= <i>Mwembe.</i>	
<i>'Kana meno iakomo atula mavuha.</i>	= <i>Uina</i> ...	He has no teeth, yet he breaks bones? A pit for snaring animals.
<i>Neza, wanikaula, wanikauliani</i>	= <i>Mlango</i> ...	One mtuvukum leaf hides a whole elephant? Darkness.
<i>Zani da mkuvukuvu digubikia ntembo ngima.</i>	= <i>Kiza.</i>	

As the child grows older, if a boy, he will help his father to cultivate his plot of ground (*kuima munda*). He probably has his hoe (*gembe*) and his hand axe (*uhamba*). He cuts the grass, reaps the Indian corn (*kubonda*), cuts the millet and semsem (*kusenga uhamba na uruta*) and shreds or cuts off the ears of rice (*kuhulula ema kudenya mpunga*). He very often stays a very long time, watching the rice which is eaten by birds (especially

nofi and *watongo*) or the Indian corn which is often much spoilt by pigs (*nguruwe*) or monkeys (*tumbili*). In the day-time they stay and eat in the small sheds (*makumbi*) which are built on the ground, or by night in the hut which is built in the tree (*dungu*). The commonest animals seen are monkeys, leopards (*sui*), snakes (*nyoka*), or mangoustes (*matukwa*)? or pigs. The child may help to keep the flock (*kulisa*, *mlisi*), oxen, sheep or goats. He may see a leopard, a hyæna (*fisi*), a jackal (*kingugwa*) or perhaps once in a life-time a lion. The child may also be sent by his father to tap the cocoa-nut trees for *pombé* beer (*kugema minazi*). He may follow his father to hunt (*kuhita ukala*) for which see *Ukala*.

The Galo.

This is a very important rite among the Bondeis, though less so than formerly. As no man can marry unless he had entered the *galo*, or since if he married, his children would be killed, it is no wonder that the custom gained a very complete hold of the people. No one who has entered is likely to repeat the secrets (*vihili*) therein divulged, as he would certainly in that case have to undergo a great deal of persecution. He is moreover terribly frightened in the *galo*, being told that if he did reveal the secrets he would either die or fall a victim to a terrible disease, "leprosy" for instance. As, however, it explains a great deal of current speech and custom, it is the more necessary to obtain a grasp of its details.

Any one of the elders (or *wazee*) seems capable of instituting a *galo* (*kusimika galo*, to set up). He has in all probability some children of his own, and is anxious to enter them. He assembles the principal relations on the father's and mother's side and announces his intention. A day is fixed for the commencement of the *galo*, orders are given for sufficient *ugali* (or porridge), and an ox or a goat is bought. The day arrives, and in the morning the boys are shaved and in the evening they enter the forest. A space has previously been cleared for their habitation and the *msangi* (doctor) has been summoned to prevent or drive away witchcraft (*kufinga ucharwi*). When the boys enter the forest they are stripped of all clothes by the *makungwi*, i.e., those who have already entered the *galo*, and now initiate the others (*vaali*) into the "secrets." The next morning they go and cut themselves a kind of kilt (*visambo*), made of bark, and smear their bodies. The bark is the bark of the *mwari* (a tree).

By this time others have come from other villages dressed in

banana leaves, not having had time to secure the *visambo* (kilts). They dance in the village and sing :

“*Nguneve mtume, katuma miangu.*”

and the people answer :

“*Hanga tume.*”

The meaning is, “The pig is a burrower, my friend has burrowed,” and the people say, “Burrow a hole,” *i.e.*, others have entered the *galo*, why not? If any of this *majani* (leaf) falls to the ground, the *makungwi* pick it up for fear of witchcraft.

The next day, or this same day, about the sixth of the *galo*, is called *Siku ya kanga*. All go into the forest very early while the dew is on the grass, and the *makungwi* sing :

“*Mginga kacha mpeho.*” (The hunter fears not cold.)

the *waali* answer

“*Ehe Eh. Na, la ! la !*”

The same day the children go to their father's house, and are asked, “*Wondani!*” (What do you want?) They answer, “*Kola, naonda Kola,*” and they are given chickens. They stay in the forest most of the day and eat cassava, and bananas and their chickens. It is after this that they go into the village and sing the *nguruve* (pig), but previously a *kungu* is hung up in the forest, and the boy goes and kneels and bites it. When they have finished the song about the pig, they re-enter the forest and find a pig made of earth by the *msangi*, standing up dried with its young one. The boys dance round it.

Then they find a big pit covered with trees and earth, and inside on the sides they have smeared *mbawa*, which appears to be a kind of juice of a sticky nature which burns. Each goes in separately, being told that he is going to be buried. On entering he sees an exit, but the pit is narrow, and in his struggle to extricate himself, he is considerably burnt. He is asked what he thinks of the lower regions, and the *kihili* is called *Kutamba kuzimu*, or “A visit to the lower regions.”

Another *kihili* is the *Sime*. A real sword is brought, and one boy chosen, and told he is to be killed and had better make haste and confess his sins. In his fright he does so, much to the amusement of the *makungwi*. The real sword is taken away, and one of the rind of a banana stump is substituted. The first boy then lies down, and the entrails of a fowl are placed on his stomach that the others may confess and be laughed at in the same way. When all have confessed, the entrails are removed, and the boys know that they have been taken in. They are told not to tell anyone, if they do, then may they die !

Then they receive the tribal marks (*kutoigwa*). A large stick is cut, smeared with soot, and adorned with wings and a mouth like a bird. The boys are told to come and be pecked by a bird (*mdomolwe ni ndege*). They go one by one, blindfolded, and have the marks made on their arm by incision. I believe a boy has the same number of marks as his father. The man uses a razor. Soot is put in the wounds. The medicine is white earth, and is called *ng'ombe*. After the operation is over the boy is shown the razor, and told not to tell others. In this case, possibly deceit is necessary.

After this they go and dance and sing in their villages, and are fed and given pice. They carry little baskets with them called *vidunga*. By night the *makungwi* come and sing and show them the *vihili* of the *galo*. A great deal seems to depend on the *kungwi*. He may be cruel and dirty-minded, and if so his *mwali* will suffer.

Subjoined is a brief account of some of the *Vihili*.

Mbuluna.—Four or five people lie down and are completely enveloped in banana strips in the form of a large serpent which creeps towards some eggs which have been placed near. The object seems merely to raise a laugh at the expense of the lads.

They are told that the snake has fallen from heaven.

Tintimu.—A pit is dug, and an arrow placed across to which are tied strips of the bark of the *mwari*. If they are soaked in water, and the hand drawn slowly along, they make a sound like the roaring of a lion, the pit acting, I suppose, as a resonator.

Semaingo.—Is a *papaw papai*, which is made so as to emit a cry like a dove. It is covered with a cloth. The boys do not know till afterwards what it is. Again the object seems to be merely a laugh at the boys' expense.

Mbogo.—Is *ugali wa baridi* (or cold porridge), in the morning it is called *mbogo*.

They sing:

“*Oh eh, mbogo aketa mgina,*”
viz., “The *mbogo* eats young grass.” *mbogo* = buffalo.

Kokoko.—Is made of a half fruit of a baobab tree, viz., *uyu*. It is covered with skin like a drum. The skin and the top of the *uyu* are then perforated and strips of the *msali* (a tree) passed through and fixed by a knot inside the *uyu*. These if wetted and pulled gently letting the fingers slide along, make a sound like the bird (*kokoko*).

Gongola.—A man or boy was formerly not permitted to smoke until he had entered the *galo*. In the *galo* all smoke one pipe. If a man was asked “Who gave you leave to smoke?” he answered, “*Kiputa gongola mzitui* (I smoked strong tobacco in

the *galo*." The *makungwi* make up a pipe, *wakondea kiko cha tumbako*. I have been told that the tobacco is the strongest possible.

Dimba.—The initiated sit on the ground with their legs bent. The *waali* then pass between their ankles and buttocks. Sometimes the boys are hurt very much, for the *makungwi* try to squeeze them with their feet. Some boys have had their ribs broken, and cases of death resulting have been known. The fathers as a rule are present for this reason.

Sozi.—A tear. This is putting pepper in the boy's eyes. The *kungwi* has a mixture in a cocoa-nut shell. The first boy is called *Kizamu*.

Shundi.—They take a *moyo wa kili* (the heart of a banana stalk). The *kungwi* cuts lips and wings like a *shundi* (a bird) and puts on feathers and makes it cry like a *shundi*.

Luchechu.—Some of the boys do not go to sleep. They take the fire and throw it on those who are asleep.

King'uli.—Is a *gunda la mpapai* (trumpet made of a papaw tree), *na kisompo* (beer jug). He puts the *gunda* (trumpet) in the *kisompo*, and makes it cry like a hyæna. *Kisompo* is a little pot for putting *pombe* in.

Koni.—This custom is beastly.

Nemganga.—They take cocoa leaves and place them between the fingers and blow; it makes a sound like a child and they walk about the village by night. If asked what child cried in the night they reply *Nemganga* (a proper name).

Mtundu.—Another *kihili* (secret) exceedingly filthy.

Muluwene.—The water or slime of a snail. The snail is placed upside down, and the spittle collects. The *wali* are given it to drink.

Loholwe.—*Waimba* "*Loholwe wa nyokwe*," *nyokwe*. The meaning is pure filthiness. I was told that it was impossible to explain it for that reason. If a *mwali* (novice) breaks his *mwiko* (eats forbidden food), he has these words sung at him.

Besides all these *vihili*, there is a good deal of bad language (*matusi*), but this is in private. In order that the boys should not divulge the secret to their friends, they are frightened in the following way:—

A man is dressed up like a person suffering from leprosy (*mlema*). He walks about before the boys, who sing

"*Mlema, mlema, honge mlema*
Msema kihiri uhite malindi."

The boys are told that if they divulge the secrets, they will die of leprosy.

Again they dig a pit and all the boys spit in it, invoking, I

believe, a curse on themselves if they break their oath and reveal the secrets.

Again there is the *kukomwea*, a boy is struck on the forehead, hands, shoulders, knees, and feet with a stick gently, when he first tastes food in a village again.

The *King'uli* is the end of the *galo*. They all go to the place they went to the *Siku ya kanga* (guinea fowl day), and weave ropes of banana strips. This is dyed with *tungulu* (yellow). They then bathe entirely, and are clothed by the *mami* (aunt) *shangazi*. This *kamba* or rope is called *king'uli* and has four *kungu* on it, and is used as a belt ever afterwards. When clothed they enter the village and play. Then they go into the forest again and eat their *ugali*. The next morning they play at the doors of their houses. On reaching home (each boy may take a friend with him) they have food cooked for them, and are asked, "*Ho! mkukuni!* (How is it there in the forest)." They answer "*Ni hedi*" (It is well). The friendships made in the *galo* are said to be life long. The four *kungu* are equally divided between the two friends, each eating the other's two *kungu*.

I have been in a *galo* house; it is built with dried leaves of the banana stalk, and surrounded by a palisade made in similar fashion. This is called *swago*. Inside I found sticks on which were pieces of swine's flesh. I also saw a *kokoko*. One glance round was sufficient to show me that I had not been misinformed.

When a man has entered the *galo*, he must *kima nyende* (eat porridge). He goes into the bush a second time and is smeared all over a second time. The next morning they *koma mulungwana*. The meaning of that is, the moulder makes a figure of a man with a banana stalk, and clothes it with an imitation *kunzu* and cap and sword. The people then go and see the figure, and the uninitiated go to kill it, and when they have done that they take away the dried banana leaves and the banana stalks. (At first the Bondeis despised the Mohammedans and killed them in effigy. I am told they gained their present influence from the custom of driving out devils.) When they have done this they stay in the fields, and come away in the evening to *kukima nyende*, eat porridge. In the morning every man is made to enter his house and they shoot fowls with arrows. That is all, and the meaning is that they may have a right to enter into the city of Mlinga, and *wapate kubindiwa mviga*, i.e., that their mourning may be properly conducted. There are no additional secret rites in that after death he may become an *mzimu wa ugulo* (a spirit of healing) and be *vikwad*, or clothed when dead.

As to the *vihili*, the *sime* and *satu* are the same as in the *galo*.

The "leper" puts a cob or *hingu* of Indian corn in her mouth and smears her face with soot, and cries—

"Ng! Kiduoduo wetangwa kwa zumbé."

The *ukwili kwili*, the husband or sweetheart, dances with the wife or sweetheart. They have a rope of banana fibre and all hold it. One has a stick and beats the rope, and they indulge in mutual revilings. When it is over the men go to find *miengo* (hair tails) and *mbuge* (bells), and the women return to the forest.

The *makungwi* instruct them in evil. The initiatory songs are pure filth, but rather by allusion than direct statement.

Some of the *vihili* seem to be very cruel, viz., a fire is lit and the *waali* are made to stand over it with feet astride, and again Indian corn is placed on the fire and the women are told to go and fetch it on chest and belly, and bring it in their teeth.

On the fourth day, the *wali* sings the following song to the *sekilozzi*, partly to feign a quarrel, partly to assure the *mchumba* (sweetheart) that in the event of marriage the household goods will be forthcoming.

<p>"I have been given a spoon : You have none. My stirring spoon, etc.</p>	<p>"Aha mwiko kinkigwa ni tale : Hada ukakaa, kahana wako. Mamdemi mlasi wangu kinkwa ni tale Hada ukakaa kahana chako."</p>
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And so on through all the list of common household goods. The carved goods are the gift of the father, the utensils, &c., the gift of her mother.

The *kimbizi* (completion of *kiwanga*) lasts two days. The second day the *waali* are anointed with oil and given clothes. If it was not for the father's inability to procure clothes at the right time, i.e., close of *kiwanga*, there would be no *kimbizi*. The *mchumba* is there as in *kiwanga*. There are no *matukano*. They only dance *mzituni* (in the forest), and are shaved. I am told that there is nothing evil in it, but it is the complement of the *galo*.

Circumcision of a Boy.

This is a regular tribal custom unconnected, as far as it is possible to speak definitely, with any religious instinct. The technical term is *kugwiswa* (circumcised). The custom is more or less carried out as follows:—

When a man wishes to circumcise his son, he buys fowls, native beer, and salt, and a good deal of Indian corn is pounded.

Then he goes to the doctor, who is called *Bakwa* or *mgwisa waana* (child circumciser). He comes early in the morning before the children are awake, and even the mother is not told if the child is young. All the children are gathered together, and the father of each child has a white cloth. There is a *kungwi* ready for every child at the spot where the circumcision will take place. He sits down and the *mwali* sits on his legs, naked. There are no women present. Then the child is circumcised, and the skin is placed in a *wiga* (jar) full of water. Each has a *wiga*. The skin is afterwards wrapped up and placed in the house. Then the doctor applies medicine. The *wiga* is then cleaned, and both *kungwi* and *mwari* will eat out of it. When the child gets well, the *mganga* takes all the *nyiga* (jars). All the children sleep together until they get well. When they are all well the doctor comes again and a feast is made. The foreskin is then hidden under the house. The children are then shaved and put on their best clothes, are anointed with oil, and walk about again. All this time the parents do not wash their bodies or shave, until the child gets well. That day is called the *siku ya kwusa kiza* ("The day of the rejection of darkness"). The custom is universal. An uncircumcised child or man is laughed at. The children stay in the one house, for the Bondeis say that if a person newly circumcised passes through the door of a person who has committed adultery, the wound will not heal. The father has no intercourse with his wife until the child is well.

Before the circumcision the husband asks his wife if she has committed adultery with anyone, and if she confesses the man will be summoned and told, "My child will not get well because of you." The guilty person then takes a cup or *lugata* of water and says, "If the child does not get well because of me, may he get well now." He then spills the water, *kusosola*. The man is told *wewe buge*, and will pay twelve dollars now. In former days he paid *dote mbili ema tatu* (two or three pieces of cloth). Then the *buge* brings a *bea* of *pombe* (cask of beer), and the claimant a fowl, and in the forest all this will be eaten and drunk with the elders. Then they are reconciled, *wasoganywa*. The fowl is killed, its liver extracted, and the *buge* and the claimant and defendant will be scarified in the stomach, the liver is cooked and cut in two, and each person holds one part, smeared with blood of the other, and eats it. Then one elder stands up with a knife and scimitar and lays the scimitar horizontally on the heads of the two parties, and says, "Now my friends, you have been wronged, but have been reconciled. If you still seek for vengeance by *usawi* (witchcraft), may the scimitar or the knife, if you use them, cut you and inflict an incurable wound."

Then it is that they eat the liver tinged with blood, and partake of food from one plate.

There are three kinds of *fika* (sacrifices to the dead) in connection with the circumcision :

1. <i>fika ya wazimu wa ugulo</i> ;	1. healing spirits.
2. <i>fika ya kiumbo</i> ;	2. pottery.
3. <i>fika ya sumuzi</i> ;	3. sacrifice of the heirloom.

but a full general description will be seen under the heads *wazimu* and *fika*. Only a short explanation is annexed here.

Fika ya wazimu wa ugulo (*ugulo* means sickness).

If there are three *wazimu* in a village or clan, the man who wishes to circumcise his child will go to the fortune-teller (*mtoa miamuro*) and will be told perhaps you have a *fika* and you must finish it. The father of the boy will then go to the old man, over the head of whose bedstead the *wazimu* are hung, and say, I have a *fika*, please let me have the *wazimu*. In the morning they will go to *vika*, *mzituni* (cf. *Kuvika*.)

Fika ya kiumbo. *Kiumbo* (pottery).

If the grandmother has been a *muufi* or potter, the relations will take mud and a pot of *mahede* (young corn). Then the person who moulds the *chungu* (cooking pot), chews the *mahede* and sings :

“*Kiumbo yeu. Kiumbo.*” (Pottery la ! la ! pottery).

The others answer :

“*Chahonya*” (*i.e.*, heals).

Then the potter sings :

“*Kiumbo cha mavetu na kiselemke*

Leele.” (May the art of pottery which is in our house prosper.)

When the *chungu* is finished the child is smeared all over with earth, on the hands, &c., and they say, *Mpeho ! Mpeho !* (Gently ! Gently !) The next day the child is circumcised.

Fika ya sumuzi. *Kusumuza* (to smear).

The *hau* (maternal uncle) comes with his medicine bottle (*nkoba*) with its powder (*mavumba na kioga cha mti*) and two or three *nkulo* (sticks for “charming”). There are a great many people and *kungu* are brought and the *hau* chews them, makes a mash (*mpumba*) of them and places on it the *mavumba* which is on the medicine spoon, and then he prepares it by rubbing it between the palms of his hands, and then smears the child’s face with it, saying, *Mpeho ! Mpeho ! Mpeho !* The object is to procure a speedy recovery for the child. He is circumcised afterwards.

The “Bweni,” Boys’ Common Room.

The *wabweni*, or dwellers in the *bweni*, are those who build. The *bweni* is the house occupied by all the unmarried men and

boys, too old to stay in their father's house for obvious reasons. The unmarried women and girls have their *bweni*. The bedsteads are the only furniture. They neither cook nor draw water for the *bweni*. A child must be *ambazwa* first (see Childbirth). They take turns to make up the fire. This is called *kwenkiizana* (to take turns). The mothers supply *kuni* (firewood), every mother one piece (*ukuni umwe*). As far as I can discover, it is never the custom for the boys and girls to enter each other's rooms. In the evening they may do so, but not one or two. Half-a-dozen may for the sake of a gossip. If one does do so he is called *mvaugwizi* (one who opens the door by night when people are asleep). In the morning they go to their mothers' house to *kunawa uso* (wash their face). A *mbweni* (inhabiter of the *bweni*) does not cleanse the public "closet" (*kuima bangu*); he has no wife. And he does not contribute to the public collections in case of illness.

Marriage Customs.

The dowry on an ordinary occasion is more or less as follows:—

1. <i>Pombe ya ntamwizi</i>	R. 1 = 1. gossip beer.
2. <i>Pombe ya kegubula mawwi.</i>	R. 2 = 2. beer to discuss difficulties.
3. <i>Pombe ya kigubika mawwi.</i>	R. 4 = 3. „ „ remove „
4. <i>Pombe ya ukeegee....</i>	R. 2 = 4. beer of jollity.
(ng'ombe) 5. <i>Fetha „ „</i>	R. 16 <i>ndipo aweza kuuoa.</i>
(Sangula sala) 6. <i>Fetha ya kulombeza wia.</i>	R. 8 = 6. Money to beg a dance with.
7. <i>Mbuzi ya kiseeja</i>	R. 4 = 7. The goat of reconciliation.
8. <i>Kuku za ulamu</i>	R. 4 = 8. The fowls of the relations-in-law.

R. 41

This seems a large sum, but it brings with it security, for a father-in-law is not likely to quarrel with his son-in-law, as the quarrel may lead to a divorce, and divorce may imply restoration of the dowry money.

The customs in connection with marriage are very numerous and intricate. The following account was written by a Bondei:—

After "keeping company," if the young man wins the affections of the young lady (*mwasi wa kivyee*), he goes to the *kungwi*, who is a married man, and the *kungwi* goes to the father of the girl. If the girl's father approves of his son-in-law, he tells the *kungwi*, "Go and tell your friend to come" (*kusema usona*). A convenient day is fixed, and they *sema usona* (discuss betrothal). The first to enter the house is the female *kungwi* and her *mwai*; the house is

the house of the girl's father. When the male *kungwi* and *mwai* enter the house, he finds his future father and mother-in-law there, and some of his future brothers-in-law and relations by marriage. But the young man who is going to demand a sweetheart, does not sit down on a chair, even if he is offered it, for that is not good manners on this occasion; he sits on the ground. His *kungwi* is asked, "Well, what have you to say?" and he gives the necessary explanation, "This friend of mine wants this woman." The girl's father then asks her, "Is that so; do you want this man?" And if the girl really does like him, she answers "Yes," and her father then tells her, "Come and take his hand as a proof of your affection," and the girl takes his hand and says, "Father, his man is my husband," and her father asks her, "Is this he?" And the girl says, "Yes, father." And her father says, "Very well then! now I am waiting for my *kivyee* (that is the young man's father) that he may come, and we may talk the matter over thoroughly with him." And the young man goes away and tells him, "I am loved by so and so, daughter of so and so, and you are called by your *kivyee* (*kivyee* is the bride's father or the bridegroom's father), to talk over my *usona*" (betrothal). His father then looks out for beer and money, and if the place is close by, he takes his wife with him, and they ask each other a great many questions and have a friendly talk about the betrothal. And the beer or the pice is called "gossip beer" (*pombe ya ntamwizi*), because it is then that the parents of the man and woman first begin to recognise and know each other as *vivyee* (gaffers!) The young man will not eat with his father or mother-in-law until his marriage is over, nor does the young woman eat with her sweetheart or his father or mother.

Then there is a pause, and the young man's father procures two *mabea* of *pombe* or its equivalent in money, and takes it to his gaffer or *kivyee*, and that *pombe* is called *pombe ya kigubula mawiwi*, that is, "the beer which reveals the rubbish." After this, the man's father brings another lot of *pombe mabea maidi*, and this is called *ya kugubika mawiwi*, i.e., "to cover up the rubbish." After this they bring the *pombe ya ukegee*; if a man is a rich man (*mjimudu*) he brings nine *mabea* of *pombe*, and money, ten dollars, some eight, some six, and a goat, *mbuzi ya kiseega*, *mbuzi ngosi*. When this is completed a man is able to marry his sweetheart (*krumbu chakwe*). He waits till the day of the marriage, and when it arrives he buys the *vizulwa vya nteguzi* (customary marriage gifts), and the girl threads her beads and buys her clothes. The day of the marriage, the man takes his friend, or *kungwi*, and they go and fetch the bride, and the bride takes her friend to accompany her, but she does not say good-bye to any-

one except perhaps to her mother. Then they enter the house of the *kungwi* (the house of the *kungwi* is in a third village) in which they are to stay (four—two men and two women), and both bride and bridegroom are naked in the house. They eat nothing and only wash out their mouths with hot water. A fire is kept burning all the time.

On the second day there is also often another difficulty about the final payment. This is divided into two portions, one for the mother of the bride, and one for the father.

The mother's portion ..	..	<i>Sangua Sala</i>	4 or 6 dollars.
„ father's „ ..	..	<i>ng'ombe</i>	12 or 6 „

The third day is called the *Siku ya vizinga*, and then there is often difficulty if money is not forthcoming, or has not been paid up, and many marriages are broken up for this reason. The father of the bridegroom comes *kusema wia* with his *kivyee* and brings two dollars, *za usema wia*, or *uombeza wia*. If the money is all forthcoming, then there is no further difficulty, as a dance, *wia*, is the conclusion of a wedding. This third day there is often a great strife between the *vivyee*, and the father of the bride puts a stop to all further proceedings. When an agreement has been arrived at (and it is obvious that a covetous man can make great difficulty) then the dance is fixed. In the evening of this third day they go to the bride's village, and the women cut fire-wood (*vizinga*) and it is they who indulge in the vile abusive language (*matukano*) which is one of the worst features of a heathen marriage. The fourth day is called the *Siku ya ncheeza*, so called because people come to dance all night until the morning of the fifth day. It is called *kikili cha nteguzi*, and that night the bride and bridegroom sleep in separate houses. That dance is called *wila*.

The dance is called the *kivala*, that which is danced in the morning. The bride leaves the house and the sisters and brothers of the bride come for their fowls as sisters-in-law, *nguku zao za ulamu*, and if they do not get them, they carry off their sister and the price of these fowls, *i.e.*, one or two dollars. Before this the ceremonies in connection with the exit of the bride commence. They come out as follows:—The bride and bridegroom hold hands, and they each hold the hands of their *kungwis*. Each *kungwi* holds the hand of a child; the male *kungwi* the hand of a boy, the female *kungwi* the hand of a girl. These children are called *viambaa* (witnesses). Chairs have been placed for them, and they sit on them. It is then that presents are made to them (*wavuhva*). *Mhindi* (maize) is put on their feet and rice and *mhindi* on their heads. Then they go to the place where the dance is (*bunga*) and dance a little. It is then that

the bridegroom enters the house and drinks gruel (*uji*) (after the long fast, I imagine) and when he comes out the bride follows suit. Then after dancing they go to the bridegroom's town, and when they reach the gate (*kii*) they come to a standstill with their drums, and they say, "the dance has stuck," and the bridegroom's father must come and redeem the dance at the *kii*, and then they can enter the town with their dance, and dance till the afternoon or the evening, and from the beginning of this dance until the end of it, the two receive presents, maize, pice, and beads.

From the commencement of the betrothal until now, the two have never once eaten together, so now the bridegroom gives his bride a rupee, that they may eat together. A cock is bought and she eats fowl as a foretaste of the good things in the house (*alimbuswa*). That same evening they return to the first place, *i.e.*, the house of the *kungwi*; the money will be spent and the food eaten there. They remain there until the father and mother of the bridegroom have bought and cooked food for their son and daughter-in-law, in order to welcome heartily the stranger that she should not feel shy. The day arrives and the newly married couple put on their best clothes and come home. In the house pice and beads have been placed on the floor, and in the household basket that the bride may take them with her own hand; and she even enters the sleeping apartment, and she is told, "Everyone in the house is yours. Don't be afraid to touch or take," and then the mother-in-law eats together with her daughter-in-law,¹ but the bride never eats with her father-in-law. Another day they will go to the girl's home to have some food given to them. The same thing is repeated, for since her marriage, the girl has never partaken of food at her home. The married couple and their *makungwi* are then given food, but the father and mother of the bride do not partake thereof. The bridegroom is welcomed just as the bride was at her husband's home. Then they return and the bridegroom buys a fowl, cooks *ugali*, and invites his father-in-law, and ever afterwards he eats out of one dish (*ntezu mavenga*) with his father-in-law. He never eats with his mother-in-law.

The curious marks seen on the faces of the newly married are called *Kanju*. They are made with a stick, which is dipped in *korosho*. The man and woman have one stripe on the nose, the man two at the corner of each eye, and the woman has three semicircles near each ear, two at each corner of the eye. This is done on the *Siku ya ncheeza*.

¹ But the first time they eat at home, the mother-in-law does not eat with her daughter-in-law. It is on a later occasion she invites her separately and each calls her friends.

Relations of a Married Man.

ENGLISH.			BONDEI.
Grandfather (maternal)	...	...	<i>Baba.</i>
"	"	...	"
Grandmother	"	...	<i>Wau</i> +
"	"	...	" +
Great-uncle	...	...	<i>Baba</i>
Great-aunt	...	...	<i>Wau</i> +
Father	...	...	<i>Tate.</i>
Mother	...	...	<i>Mami</i> +
Paternal uncle	...	...	<i>Tate Mdodo.</i>
Maternal uncle	...	...	<i>Mtumba.</i>
Paternal aunt	...	...	<i>Mami ngazi.</i>
Maternal aunt	...	...	<i>Mami mdodo.</i>
Father-in-law of man	...	...	<i>Mkwe.</i>
Mother-in-law	...	...	<i>Mkwe wa kivyele.</i>
Brother-in-law	...	...	<i>Mlamu</i> or <i>mkwangu</i> if elder brother.
Sister-in-law	...	...	<i>Mlamu</i> or <i>mwenetu</i> if younger brother.
Elder brother	...	...	<i>Mkulu.</i>
Younger brother	...	...	<i>Mruna.</i>
Sister and brother	...	...	<i>Lumbu.</i>
Elder brother's wife	...	...	<i>Wau.</i>
Younger "	"	...	<i>Mkaza mwenetu.</i>
Father-in-law of woman	...	...	<i>Tati yuakwe vyaa.</i>
Mother-in-law "	"	...	<i>Mami yuakwe vyaa.</i>
Sister-in-law "	"	...	<i>Ifi.</i>
Grandson.	...	...	<i>Mwezukuru.</i>

Forbidden Marriages.

A man may not marry :—

- (a) His grandmother.
- (b) His paternal aunt.
- (c) His maternal aunt.
- (d) His sister.
- (e) His brother's wife except by inheritance.
- (f) Mother-in-law.
- (g) Sister-in-law.
- (h) His mother.
- (i) Any of his father's wives.
- (k) First cousins, or their children.

House, how Built, its Contents, &c.

If the Bondei wishes to build a house, he takes his *uhamba* and *mkomo*, kinds of axes, of which he has made the handles himself probably. The ironwork he will procure from the smith (*msiagi*). He sharpens them (*kunola*) and then goes to the forest and cuts first *kizanda* or the upright poles on the sides, then he cuts the *kombati* or cross sticks. Then he goes to get the natural string (*sigi*), then he sharpens the sticks the right length (*kusongola*), then he begins to set up the house (*to kima*), then to fix the *kombati* in their place (*kuhagalwa*); then he goes for the two large centre uprights (*paru*) and the large crosspole (*mwamba*) which will rest on them. Then he cuts some more *kombati* and gets some more cord; he notches the *paru* (*kubonga*) then fixes the *mwamba* in its place, and fastens the *kombati*. Then he cuts grass sufficient for the roof, a work of six days, to tie it one day, to carry it to the village one day, and then the roofing (*kuvimba*) a day or two more. A fowl is killed and food cooked for the "roofers," *wavimbi*. The new house is then swept clean, and new fire made in it (*ahagesa moto wakwe wa unindi*), the household property is removed, the hearth stones (*mafiga*) set in their places. The new house has two compartments; the inner or sleeping apartment, *i.e.*, "the gate" and the outer, *i.e.*, "*mwangoi*." Then they wait for rain, and if it rains, then the women fetch water (*watuta maji*), and make mud, that they may plaster the house *kukanda*. He then enlists plasterers (*agoncka, wakasi*). A great deal of food is cooked and then everyone, children and all, help to carry the earth to the house. In the evening they eat the food cooked. That night the man who has the plastering work (*mwenye ukasi*) does not wash. They say that if he washes, the earth will fall away (*kugomoka*) by night. That is a *mwike*. And if his wife is with child, he will not enter the mud pits, if he does, his wife will die in childbirth.

The contents of a house are generally as follows:—

BONDEI.	ENGLISH.
<i>Tala</i>	= barn.
<i>Sazi</i>	= beds.
<i>Kuni</i>	= firewood.
<i>Mafiga</i>	= cooking stones.
<i>Mabiga</i>	= watering pots.
<i>Tuli</i>	= mortar.
<i>Mtoho</i>	= pounding pole.
<i>Hoya</i>	= axe.

BONDEI.	ENGLISH.
<i>Uhamba</i>	= hatchet.
<i>Gembe</i>	= harrow.
<i>Lungo</i>	= sieve.
<i>Kihungu</i>	= small ditto.
<i>Ntezu</i>	= little basket.
<i>Ngahu</i>	= big ditto.
<i>Zomolo</i>	= big spoon.
<i>Mlavi</i>	= stirring spoon.
<i>Nyungu</i>	= cooking pot.
<i>Lwiga</i>	= to serve up food in.
<i>Ngata</i>	= cups with handles.
<i>Uhawa</i>	= for stirring rice (<i>kubulugia</i>).
<i>Lwiko</i>	= little spoon.
<i>Hagio</i>	= broom.
<i>Nyungu ya kuweleka</i>	= cooking pot for <i>twanged mhindi</i> .
<i>Nkoba</i>	= medicine bottle.
<i>Kiti</i>	= chair.
<i>Lenge</i>	= a cup for tapping <i>pombe</i> .
<i>Kisompo</i>	= a pot for keeping <i>pombe</i> in.
<i>Kasi</i>	= a cup for drinking <i>pombe</i> from.
<i>Mwiza</i>	= a straw for sucking <i>pombe</i> .
<i>Bea</i>	= a large cup for carrying <i>pombe</i> in.

A man will probably build after his marriage. The reason of his not building before is, that the marriage may fall through in any of the ways stated above, and in that case the house would be of no use to him, as he would sleep in the *Bweni*. He will be helped to build chiefly by the *kungwi*, or father, or father-in-law. If he is lazy he will live in a *huzu* or deserted house. When the house is finished, the female *kungwi* will sweep it, then they bring in the beds, and then the woman makes *ugali* with the newly kindled fire. New fire must be used. It cannot be taken from another house. Everything is done by the female *kungwi* perhaps as an object lesson to the bride.

In the morning the woman gives her husband water to wash his face with, and then she goes to the stream to draw water. She has flour ready from the previous day, and when she comes back, she cooks *ugali* with *mboga* or *nyama*. When the husband has finished eating, he goes to the fields (*tanga*) and the woman will *twanga* (pound) and then go and cut firewood (*kusasa kuni*) and does not return till midday with *kuni*, firewood, and *mboga*, vegetables. Then she *bundugas* (pounds), and cooks *ugali*, and her husband comes and eats. If she lives with her husband's people, she will serve up food for herself and mother and father and sisters-in-law (*ntezu mbili*, two dishes); if she lives at home, she cooks for her own family. When this is over she goes to the

fields or will *twanga* and *Bunduga* for to-morrow. In the evening the mother-in-law will cook and so the work is divided. In the evening they gossip (*matamwizi*).

The man's work is that usually falling to man's lot: field labour, carving, house-building, smoking, going to market, &c.

The Market Day.

If the market is near, the woman will go and the husband supplies the funds. She will probably buy some of the following articles:—Indian corn, millet, rice, cassava dried, (*makopa*) bananas, *kunde*, *ngogwe*. She will buy also two or three pice worth of shark, and two mikate of tobacco. She will sell millet, maize, semsem, dried cassava, bananas, *poswe* (black beans), beer made of sugar cane or palm wine. The proceeds go to the husband: the woman has no money.

If the market is far, generally the man will go alone and buy and sell the same things, possibly in larger quantities. If he pays a visit to the beer department, he will possibly get drunk, fight, praise himself and his tribe, and get into mischief.

The day before, the women will make the beer from the sugar cane (*pombe ya mwa*) which is not intoxicating. They will strip off the skin *kuseza*, and then crush the cane in a mortar; the juice is placed in a *biga* with water and covered. In the morning it has effervesced. It is sold at a pice a *bompo*.

Togwe is another favourite beverage sold at the market. It is made of porridge, honey or *chagi*, viz., *mhindi* which is very old and dry. The seeds are removed and the chaff mixed with the *ugali* in the morning; in the afternoon it is sweet, in the evening sweeter, and next day it is sold. It does not keep.

Omens.—In connection with market.

If in going to the market a single person is met, it is an omen (*ndege*) and they will return angry, thinking that they would have had bad luck.

If they go to Mambo Sasa from Mkuzi, and see a *koni* crossing a road, they will return. It is an *ndege*.

If on the road they hear a crow (*kunguru*) cawing they return; it is an *ndege*.

If they hear a *kanga* calling on the left, it is an *ndege*, and they return.

If they reach cross roads (*Sia mpanda*), and find grass placed for an *mzimvu*, they add to the grass, if not, they will not drive a good bargain.

If they see anything placed in the road, they will not pass over it but on one side, and if it is repeated the road will fall into disuse. If accidentally the thing so placed is trodden on, there is great fear and often subsequent fever.

They wear the following charms :—

Herizi ya biashara = market charms.

Mpingu for driving away snakes, &c.

Herizi ya mkomo, against witchcraft.

If you go to the market, you put on your best clothes, perhaps one on the head as a *kilemba* (turban), and another over the shoulder. The market is a great occasion for *maneno* (discussions) and secrets.

In old times a powerful chief could levy toll (*kusanguza*) at the market. It was simple oppression. They used even to refuse leave to cut the *mtama* or fetch basket-grass (*mabamba*) from the *nyika*. Resistance implied war.

War Customs.

When war comes, the first who hears it, climbs up to the top of the house and beats the drum with one hand, and the people assemble where the drum was beaten. A drum is beaten in every village, as soon as another drum is heard. Then everyone goes where the first drum sounded, and people cry *kondo* (war) all over the country. All the women and children enter the forest with their property, especially the *kifuu* (i.e., the *nkoba* or basket) with all valuable property (money and beads). The warriors take their arms, put their amulets on their arms and neck and face, and put on their *bwaza* (i.e., feathers of ostrich). These charms, each supposes, will keep him safe, and even if he is struck by a bullet it will not enter. There is also another charm. A man is scarified all down the arms, and on the breast and back, and then it is stated that no sword will cut into his body. Again, if you go to a great doctor, he will take water and put it in a *chungu*, and put powder into it, and every man will drink it. This is called *mdundugo* or *tugo*.

Then they leave the village and go to the seat of war, and on approaching they assemble together, and a *koba* is brought out and every man is smeared on the face and given medicine, and is licked by the "*fundi*." Then they will separate and each band (*mwoza*) goes into a different direction, and then the battle takes place.

If they conquer they return together and sing songs (*waimba zumo*).

"*Kishundi mlima mazoea,
Ne ndege nkulu,*"

i.e., just as the *kishundu* is a great bird, and is accustomed to the mountains, so we are accustomed to war; or again :—

*Msami ukasama, usamie si ya Bonde
Ya kenya ina angaia;
Mkwavi kavala ngala;*

i.e., come and live in our land. That yonder is glowing with the fire of burnt villages. The *Mmasai* has donned his peaked hat, *i.e.*, we are like the Masai.

Then they enter the village, *wagea kani* (*i.e.*, entering the village shouting),

*The mgea kani asema
Si ihola limani ugali mkada;*

i.e., the land is at rest, till and eat.

If a man has been killed, when they return they sing as follows:—

*Kigua changu mma kani
Kigua ni ani.*

i.e., my *mtama* (millet) has a limit; who has eaten it? Then they go to the house of the dead man, fire their guns, and take away the grass that slopes over the door; and so the wife knows that she is a widow. Then they go and tell the *wazee* (old folk). They are asked, *Nahagone* (*i.e.*, Is it peace)? *Hagona* (It is peace!) they reply.

If a man has killed an enemy in battle, when he returns with the spoils, he gives them to his father and then lies down on the *swago* (*i.e.*, banana leaves dried). For seven days that is his bed, and every day he climbs up to the top of the house in the morning. *Alinga* (he boasts), and names the name of the man he killed.

If he reaches a spot where there is *ukingili* (*i.e.*, the dance of men who have killed their enemies in war), there is meat cut up, and placed in a *kihungu*. He *linga's* again, and takes the meat with his sword. If there is not meat, he takes a branch, and for every man he killed he takes off a leaf.

If, however, they are defeated, the warriors come back one by one, having hidden themselves. If victorious the women greet them with *vigelegele* (cries of joy) and shave, not having done so since their husbands went to war.

Hunting.

Hunting (*kukita ukala*) is a very common amusement or occupation among the Bondeis, and there are one or two curious customs in connection with it.

There are two kinds of *ukala* = hunting.

Ukala wa bunduki = gun.
Ukala wa uavu = net.

Ukala wa Bunduki.—If they go with guns in the morning after an *ngoma ya ukala* (hunting dance), the hunter appeases the spirit of his ancestor, *avika* (sacrifices). He takes a fowl

in the left hand, and plucks off the feathers of the neck. Then if his father is dead, he mentions his name, and says:—

“*Baba n'ganya kagone*
Miye nahita ukala
'Kakome na 'kakoma
'Kanyya neza kukutoea ngoma vituhu.”

And the *mtani* (*cf. sup*) answers, “Pepa!” Then the fowl is slain and left, and its blood smeared on the guns. If the *kuku* (fowl) falls dead on the right side he is told, “you will kill a male beast,” and if it falls on the left side, he is told, “you will kill a female beast.” He is given his gun by his mother, wife, or eldest daughter, and they say, *Kakome nyama Tate*. (“Make a good bag, father!”)

The wife will be given the following *miiko*.

- (1) Don't wash (the absence is only a few days).
- (2) Don't let anyone hoist your *mtungi* for you.
- (3) If your back is dirty, don't let anyone rub it.
- (4) Don't flirt.

When they kill an animal they skin it (*kuzula*), and then they cut twigs with forks and make a wicker work (*fravie luago*), and put the meat on the top. Then they make a fire and dry the meat. When the hunter returns, he plays his flute (*filimbe*), and everyone knows that he has killed.

When he nears his town, the women go with *unga* (flour) in a *tezu* (basket), and put it on his head and back and make the *kiglegele* (cry of joy), and ask him “*Fundi, Maingo*,” and he answers “*Zifa*” (we killed), or *Maingo mavaya*. *Zifa mavaya* = we killed, my friend. He then enters the town and plays at his door, and the meat is cut and put in a *kihungu* and everyone will be given a little. They sing:—

“*Kipuna mwana, nyama* } “I have had a good feast
Wantu wapuna nyama.” } of meat.”

The next morning he calls his friends and the same words are used, and then the friends are given each a bit.

He will then praise his *mzimu* and gives him an *ngoma* (a dance), *ngoma ya pala* (*pombe*), and a great many come, and the same *vika* takes place, and the *mtani* answers as follows:—

“*Pepa ! pepa ! wee mgosi msikie mwana* } “Peace ! Sir, hear your son : if he
Akahita ukala, akakuvika mwenke } goes hunting, and sacrifices to
Nyama, naho aitoee hehi hehi.” } you first, give him good sport.”

Ukala wa Nyavu.—To make a net a man goes to peel the bark off a baobab (*kukumba uya*), and carries it to the village and dries it, and when dry, he (*kunyukula*) and then weaves it (*kuluka*), until the coils (*tusi*) reach a man's thigh. He then knits it (*kutaiza*) for three days, and measures it four or five cubits (*pimwa*).

He then goes to the doctor to get charms (*pingu*), by which to draw the animals with, when he drives them (*kuunga*). The doctor is given a fowl, and every time he goes to hunt he takes the amulet, and censes it. The net must never catch a fowl, if it does, the Murko of the net is broken, and the fowl is plucked of a feather (*yakuntwa lyoya*), and the feather is tied to the net. When they go to hunt a trumpet is blown, the hunters assemble, and when they arrive at the hunting spot, the trumpet (*gunda*) is blown again, and they assemble and make their arrangements. They then enter the thick underwood and untie the net (*kuchopola*) and lay their trap. If they kill, they divide—if it is only a gazelle (*pala*) the owner of the net takes the head and a leg, and the person who helps him gets nothing—if it is an antelope (*funo*), the person who killed gets the neck and a leg, and the person who helps takes a loin (*gwidi*), and a third helper the breast.

If you hunt in another person's country, you may have to pay even as much as a tusk of an elephant.

Habari ya Mashamba.

A man procures a shamba by informing his father that he wishes to cultivate. His father will then take him to his own plot of ground, and separate him off a portion (*kumhakia munda*). That same day the man will till a small part of it (*kiwaluko*) to warn others off. The next day he and his wife will turn the soil over of a large plot (*mgemo*). After that he builds a small hut (*kumbi*) for his wife to put her things in, and when the space cleared is large, they burn the rubbish. When it rains, they take seed and sow, then they wait some time, and then when the seeds have grown, they clear away the weeds (*kushalia*). During this time (*uhalizi*) they remove the household utensils (*tanu*) to the shamba, and stay there all day, coming away (*kugotoka*), at night. When the clearing is finished, there is no more work until the corn is ripe, and then they go to taste (*kulimbula*); then they break off four or five cobs (*mapemba*) and come with them to the space in front of the town, (*tang' andei*), and there they build a tiny house (*kazumba*) and put the young corn inside. When that is over they are able to reap (*kubonda*) and eat thereof. They summon (*kugoneka*) their relations to come and help them reap. Everyone brings their basket, and the reapers (*wabosi*) receive each as pay a basket of Indian corn, and every day a reaper receives a basketful for his reaping (*ubosi*). If they have finished reaping in the evening, the maize is announced to be ready for carting (*kugonekelwa*) that the people may carry it home (*kutula*). The next morning at dawn (*kukacha wakelo*) the carriers (*watuti*) go to fetch it, and a

whole *nyungu* of *mahede* (i.e., unpounded corn) is cooked for them, to be ready on their return. The next day (*kelo 'dakwe*) the corn is put in the barn (*talai*), the large one over the sleeping apartment. *Msele* is put in the small one (*kihala*), that is the bad cobs rat-eaten, &c.

There are two kinds of houses built to the *wazimu*. (This is denied by some.) One is the public one (*tang'andei*), the object of which is to avert sickness. A man can build a private one on his own *shamba*, this is also a species of medicine to drive away pigs, &c. If a vow is made (*kuika ngadili*), it will be made at the grave of the dead.

Millet or Uhemba.—They cut this (*kusenga*) and lay it in rows (*misala*) and then they remove the seed (*kufyora*) and build a barn (*kihala*) to put the millet in. When this is finished, they buy meat and prepare food and summon people to thresh the millet (*kuheta*), and the next morning they will kill the fowls for the threshers (*nguku za uhesi*) and the men go to thresh. When they reach the spot where the threshing is to take place, a woman brings out the millet and puts it in the sun (*uzua*); the people go to cut sticks. When they come back the millet is dry and the people go round it singing:—

<i>Mombwa Mombwa, Mombwa ndiye Mungu,</i>	} viz.—“He who is prayed
<i>Yee eh</i>	
<i>Mombwa ndiye Mungu.</i>	

Then they thresh: when they have finished, they shake out the chaff (*kukung'unta masuya*) and put it on one side and collect the millet (*kukusakusa*), wash, and go home, and feast. The food is divided out by a woman who is called *kivyee* (gossip?); she is given the breast of the chicken. Then the women sift (*kuheta*) the millet, and call the men to carry it, and when they reach the town the carriers are given each a pishi. The men then put it in big bags (*vikanda*), and the next morning the bags are put in the house, and each helper gets a cake of tobacco, or if he has not much each person a piece *nyungu*.

Mpunga.—*Rice*.—If it flourishes (*kubwita*) and begins to ripen (*kusanula*), he builds a house (*ingo*) or platform rather, and calls his children to help him drive the birds away. When the rice ripens, he calls the *wahuluzi* (the shredders), and they shred, and in the evening are given a basket full of rice as pay, and so on each day. Then they thrash the rice, and the rice is pounded, and then sifted and put in large baskets or sacks, and the sacks are then put in the house. The helpers are given tobacco.

Uruta.—*Semsem*.—This is cut (*wasengwa*) and tied in bundles

(*masasa*), then poles (*siki*) are cut, and he makes a platform called *ukuko*, and sets up the sheaves of *semsem*. Then he waits three days or so, and on the fourth day he goes (*wamusi*) to see if the *semsem* has split (*ubabaluka*). He then comes with his *utanga* (matting) in order to get the seeds from the pods (*kutahisa*). Then they sift, and the sifters get an *mpisi*, and the *semsem* is put in big baskets in the house. Those who help are given tobacco.

They also sow in their fields *kunde*, *'poswe*, *mbaazi* (beans of various kinds), cassava (*manga*) *matindi* = bananas, *kungu*, *ngogwe*, *mankutu*, *viungu*, *migua*, *kitembo*, *koko*, *bogwe*, *bahau*, *ushole*, *uyungu*, *bodwe*, and *tango* = beans, pumpkins, sweet potatoes, cucumbers.

Games.

Bau or Kusegiga Usolo.—A board containing fourteen pockets, seven on each side, and in each pocket four marbles. The game is to rob your adversary of all his marbles. He begins by taking all the marbles from one of your pockets, and one of his, and putting them where he pleases. You can do the same or proceed to play, which you do by taking up the marbles from any of your own pockets which will last until your adversary's side is reached, one marble being dropped in each pocket until all in your hand are played out. If you fall into an empty pocket, you die metaphorically, and if you fall in any of your adversary's pockets where there are three marbles, yours making a fourth, it is a child (*mwana*), and your adversary cannot touch that pocket again. If you fall into *any* pocket containing any marbles, you take them all up with your own last one, and so go on playing till you fall into an empty pocket or make a *mwana*, *kusoma mwana* (you get a child). Your adversary then begins to play. When a *mwana* has been made, whoever falls into an empty pocket on his own side takes all the marbles in the corresponding pocket on his adversary's side, unless it happens to be a *mwana*. It is naturally a great advantage to make a *mwana*, because every time you and your adversary play, the pocket is being filled and cannot be touched. When the first round is finished, one having no marbles to play, he who has fewest fills his pockets as far as he can, and the other then fills the corresponding pockets with the same number. The man who has most marbles plays first. It is a very good game, and requires a great deal of simple calculation.

Kusi.—This is a game played with a loop (*kitasi*) made with *ungongo wa mabamba* (that is, the leaf of a kind of palm); the aim is to catch a bunch of short grass (*kikuse*) in the loop. They

make sides, and when one side catches the *kikuse* then there is a struggle, each side trying to get or keep possession.

Gongo.—They play this at 3 p.m. The men and women come together, and sing songs (*zumo*)? or (*sokolwe*). When they get to a village, a man comes out with his bow and a shield and a stick, and gives them to the strangers, and then he takes an *ukuti* (stalk of cocoa-nut leaf) and the strangers ward off (*kuwecha*) the blows. He has to do this three times, to buy the road (*kukombola sia*) and enter the town. When he enters, the man who struck him (*awecha naye*) wards himself three times. If the stranger is not struck, he is carried on their hands.

Gong'onda.—In the evening, there is a great assembly (*welusa*) in the open space (*wazoi*), and sing—

Kade, mkulu Digo
Ohra'
Kade manga Digo } = The Digo is a fine fellow. He eats cassava.

They walk round the whole town and when they reach the open space they drop the song (*kugwisa*), and the women stand on one side and the men on another. A man then enters the circle (*bunga*). A woman joins him, and then both clap their hands and return to their places, and so on. I am told that there is no harm in the game itself.

Kidanto.—The young men wash their clothes, they stretch (*kuwamba*) two drums, a small and a large one, and make two drumsticks (*makoto*) with *ng'ongo*. They then make an arrangement (*kugonekana*) to meet on a certain evening in the open space, and when they come together, two then beat the small drum first and afterwards the larger one, then they divide into two sides (*kupangana mahundo mairi*). In the centre there is left a *pengo*, i.e., space, and those who beat the drums stay in the middle; on one side two sing, and on the other side two. They sing as follows—

Ni mkindi malegeza bewa
Yee ye oh ye.
Oh sooni, mkaule Mzungu Mdachi
Azenga geeza. } “Refers to coming of Germans.”

When that is sung, they sing—

“*Selubula kakoma Mshambala, Hai, yaza,*” (“Some local squabble.”)

Selubula is a slave of a chief at Magila, called Sekihufya.

Kadege.—A children's game. They hold hands and sing—

“*Kadege. Yee. Hai yaya. Yee Ye. Hi yai, yai, yai yaya. Oh Haya.*”

Mkabala.—This is a dance with bells (*mbuge*). They have bells on their hands, and rattles (*magong-ongo*). They put on their

bells on their feet at the entrance to the village, and hold the rattles in their hands. A small boy carries the drum, and they raise their song (*kukweza wila*). When they reach the town, they go round the village, and when they reach the *bunga*, they then drop the song. They dance and the women shake their necks (*wagea singo*).

Lula.—A game apparently like fox and geese called from *kululana*, to pull one another. It is said to be a good game, and to be played by the unmarried. They sing—

*Fungo eh fungo. Semombwe, ni ani,
Abulute fungo.*

Duma.—An old dance played with *magosa* = the old bells, before *mbuge* (iron bells) were introduced; made with *mabamba* worn on the legs. They put Indian corn seed inside. It is played now, because they are afraid of small pox and *Mlinga* = Spirit mountain.

Wau Mangoto.—A good dance of children. They sing—

“*Wau mangoto agenda Kigwang, gwang, gwung, gwangwa.*”
= “The old sheep goes a gadding.”

Magome.—Another good dance for children. They sing—

“*Magome ee magome 'kulandala
Mkaza mtumba natamani kumsola
Hada kamsola, ukiwa unengia.*”

The meaning is that the Zeguas marry their aunts, but the Bondeis do not.

Msewa.—Msewa is a tree that bears a fruit like the common Bondei medicine bottle. These are taken and bored and the seeds taken out, and small stones (*sangalarwe*), are put inside. Then they tie in string (*uzige*), and wear them on their legs as bells.

Makolokocho.—Is a tree like a banana and bears fruit like broad beans. People pick these up and bore holes in them all and string them. Then they dance with the *makolokocho* in the left hand and a rattle in the right.

Kibwamba.—A child's dance. They stand in rows and sing—

“*Ho, kibwambwa, Ho mwegalano kaya.*”

Kibwamba is said to be a body of people, and *mwegalano* a “company.”

Mamuwaya.—A child's dance. Boys and girls apart. They hold hands and sing—

“*Mamuwaya, mamuwaya, kibenenku.
Wantu wasoigwa ni wagosi
Mie nasoigwa ni mkonta ngungo ebenku.*”

Mamwaya is a "beggar." *Kubenenkuka* is to "totter."

Kibeenta.—(*Kubenta* = to remove.)

A child's dance. They sing—

"*Kibeenta yah! Semtagwa haikamia,
Kabwanga kazize kanimoga ngonja.*"

Kivata.—A child's dance. They sing—

"*Mwenda ungeja kivata
Hiye Hoye, mwenda ungeja.*"

MPila.—Whip top.

Mwiwa wa Mgunga.—A child's dance. They sing—

"*Mwiwa wa mgunga wanitunga
Mwiwa wa mgunga.*"

Medicine.

If a man wishes to become a doctor, he first of all goes to a fully qualified medical man, and expresses a wish to be his assistant. The practitioner will then tell him he must look for a young cockerel that is just beginning to crow (*ikunkumukayo*) and bring it. When he has found it, he comes and is scarified all over his body, and the cockerel is called *uamulo*. When this is over, he is taught the names and contents of all the bottles,¹ and how to lay the divining rods (*kuika miamulo pande*). When the doctor has taught him all this, he tells him to follow him on his rounds, and the assistant does all the work of scarifying and charming (*kutabana*) under the practised eye of the *fundi*, but the fee (*kolo*) goes to the qualified doctor.

All medicine is divided into two principal branches, Surgery (*uganga wasengela*) and "Exorcism" (*uganga vapepo*).²

Uganga wa sengela.—He cures (*kulagula*) the sick. He asks the sick person or his friend the symptoms (*humavyo*). If the patient (*mtamu*) has bad dreams and talks in his sleep, the doctor tells them to bring two fowls and a dote (four arms) of cloth, a hoe. Then the doctor consents to treat the patient on sight of his fee, and they go to a retired spot in the forest (*ndala*) and the sick person is scarified, and one fowl is killed and cooked. The sick person has medicine rubbed over the cuts, and then they eat and separate. The doctor takes his

¹ Medicine bottles:—

nkoba ya vichuka.

" *dulazi.*

" *ugwa mutwi.*

" *kialu.*

" *safara.*

nkoba ya uzuza.

" *kidashoe.*

" *utiizi.*

" *mikomo.*

² I am told that a greeting to a doctor is *Taiye!* and the answer given is *Na Muungu*. The meaning is that the doctor is greeted as a healer, and he answers—"A healer, yes, by the help of God."

fee, but if the patient has disturbed nights still, they go to another doctor. In this case the medicine bottles have been charmed, but the sick person is not. But if the medicine does benefit the sick person, he is told, "Don't be shaved until you have got me a dollar and then I will come and shave you myself. If you do not get me the dollar you shall remain unshaved." When the dollar is forthcoming, he calls the doctor, and when he comes, the sick person is told to bring a basin (*lwiga*) of water, and the medicine is put in the water, the same medicine as before, and the water is put on the head of the patient, and he is shaved, and if there is any food which the doctor forbade (*kuziza*) him to eat, that food is brought, medicine is put in it, and the sick person eats it. Then a fowl is killed, and the doctor has food cooked for him; is given his dollar, takes down (*hasula*) his hand-bag and goes home.

Kutabana dulazi.—This is an abscess especially dangerous where there is ignorance of the anatomy of the body. The natives call it "fitina" = strife, so as not to frighten their patients. As to the charming, I was informed by the natives that the main motives in the "mganga's" heart were "cunning and pride." Its main object is to remove fear. But a doctor will charm himself in case of illness.

The treatment of abscess.—They use the roots of the following trees:—

Sagampa, a creeper.

Mtoa kondo, a plant.

Mwengele, "

Mtula, "

The roots are dug up and pounded together, and mixed with *tula*, and then plastered (*kubadika*) on the place. Only a small place is drawn. The medicine stays until the evening; if the abscess is ripe, it is opened (*kutumbukwa*). If not, the medicine stays on until the next day, and then if ripe, some one who knows how to open an abscess is called, hot water is prepared, the sick person is surrounded in the *mzingwe* (part of house) and the operation performed. Then castor oil, *mavuta ya nyono*, is put on the wound (*kionda*).

Kulagula ugwa mutwi, i.e., the treatment of a person subject to "fits." They kill a sheep, and then the sick person is shaved, and the hair is taken, and the foam (*fulo*) from his mouth, and put inside the head of the sheep, and then a pit is dug at cross-roads, or where there is a tall tree, and the sheep's head is put inside. That is symbolical of the burial of the head of the patient (*kugubika mivi wa ngwa mivi*).

Kuhuma sango.—Various diseases of the stomach are comprised under this name. The patient is not *tabana'd* (charmed). He is given as medicine the leaves and roots of trees, and is

forbidden to eat papaws and sugar cane and pumpkin and things containing much salt.

Some of the medicines are:—

The roots of the *mdingida*, cooked with egg.

The leaves of the *semsem*.

The leaves of the *mfune*.

Kutungwa.—Any pricking, stabbing pain.

A man is scarified, and has a very smarting medicine rubbed in, that the smarting part may be rubbed (*kusagaswa*). Then he is furnished with charms, and they are placed on the tender or painful spot, and he is given the same *miko*, not to eat bananas or sugar cane, or papaw or pumpkin, or any sweet thing (*kintu che mwie*).

Nkoba ya kialu ("Madness").—In such cases, the doctor comes at night that the mad person may not see him. If he sees him he will not drink his medicine for fear of being bewitched. The doctor keeps himself in the background, and a sheep is bought and taken to cross-roads, or the middle of a road, or to a tall tree, and if the mad person is obstreperous, they shave him in the village, and the hair is put in the head of a sheep, and put in a pit to cover up the madness. The medicine is then given to a person who is liked by the mad person, and put in his food. If he gets well, the doctor comes and shaves him again, and is given a dollar.

Safura ("Dropsy").—The doctor will tell you to fetch two fowls and a hoe and *kaniki* (*pana*). He is also told to bring pepper, ginger, mtama, and bitter oranges. Then the doctor comes with his medicines; the *mdala* (kind of tree), tree and iron filings (*mawi ya chuma*). The millet is then roasted (*kukazingwa*) with the pepper, then pounded, and the powder is put in the patient's porridge. One fowl is killed and its blood is put in the *vno* of the sick person. The *vno* is the leaves of the *msuza* and *msisimisi* which are boiled, and then the patient is steamed. Every day the roots of the same tree are cut up and boiled and drunk. The doctor then takes the cloth and the other fowl, and gives the sick person "*miko*" like those of sango, all fat meats, &c. When the cure is effected the doctor gets a dollar, and removes the ban (*kuziusa*) on certain articles of food.

Nkoba ya uzuza (Thief hunter).—If a man loses anything, he goes for a "patent finder" (*mzuza*), and asks him to find the lost article. The doctor agrees, on condition of receiving a *kaniki* (*pana*). "It is my *fyaso* (flap), for *kufunda*, (tucking in); a cloth to tuck in (*kupiga winda*)." When the cloth is forthcoming, the *mzuza* puts it on, he takes *mange*, i.e., his medicine and smells

it, and tracks the lost article in the houses and in the fields. If he finds it, he says, "give me *fungula mfuko* and *funga mfuko*," bottle opener and bottle closer.

Nkoba ya utizi (Treatment for hypochondriacs).—He puts any powder in the bottle, and cuts a place in the head, or any place said to be painful, and then smears the powder over and binds a rag over the powder, having first placed inside the rag a bit of glass or finger nail, and when he removes the rag he shows them the glass, &c., and says, "This was the cause of your illness."

Ndele.—A kind of love potion, to make a man love a woman.

Ngohe ya simba.—A doctor told me if I killed a lion and gave him the eyelash, he would make medicine and put the eyelash in my hat, and make me invincible in all matters requiring persuasion.

Kuumika.—To cup or let blood. This illness is not charmed, the blood is buried. The blood-letting is performed with the horn of an ox, by exhausting the air, and then sealing up the horn.

Nkoba ya padu (Discharge at the ears).—Its medicine is *mani ya mvilu*—*na msuza*, *na vumbasa*, and the patient is steamed. The medicine drunk, the roots of *mtoa kondo*, and *mvilu*, *na mda vikali* = trees.

Mantumbwi.—The "mumps."

Duda.—The small-pox.

Kutabana.

It is not exactly easy to discover the motives of the *mganga* who *tabana's* (charms). He evidently believes in the efficacy of the treatment as he *tabana's* himself. It is one of the commonest forms of treatment in certain cases of sickness. It is supposed to have a special efficacy in those cases where there is fear, as it quiets the patient's mind. Here is subjoined a few cases of "Charming," and the words used as specimens.

If a man is injured or bitten by a snake, the *mganga* sings or monotones in very rapid speech the following words:—

"*Madaula ! Madaula ! Madaula !*
Ni mlegeezo. Wagamba, miye mahulo
Mada usunga.
Puu (he spits). Wee Mayangi.
Nagamba ni moza, wagamba Pu Ukongulu
Kuna mvyele ambigwa Kimela
'Agamba usungu wa nyoka walavahahi
Wagamba, ulawa Kamba
Ukalawa Kamba, tiugea gozomwa
Wamgamba, Mgambeni, Kahona.
Kanga kataga kawaluka."

The *madarula* is a tree with thorns, and so synonymous with the snake. The meaning is, you snake, you slacken people's strength. You say, "I am an *nkulo*, I eat poison." The doctor then spits and turns to his *nkoba* and says, "*Wee mayangi* (i.e., the bottle). I say he destroys people. You say over there in the *Uzegua* country there is a woman *Kimela* who says the poison of the snake comes from the Kamba country. Where! (contemptuously). You, oh snake, say that it comes from the Kamba country. If it comes from the Kamba country we have driven it away. You there tell the sick person he is well. The *kanga* (guinea-fowl) has laid and sat" (i.e., the doctor has finished his work).

Kutabana nyoka.—This is one of the most common forms of charming. *Nyoka* is a sickness, supposed to result from the fright caused by seeing a snake. The person trembles. If a man has ringworm (*viba*) or a wound which does not heal, or slight blindness, fomentations are sought for, i.e., *majani ya mnyonga pembe* and strings of bark cut in small portions (the bark of the *mumba* and the *mwara*), and these are put into a water-pot with water. The custom is to strip the bark off the tree (*kubandula mti gome*) at sunrise and sunset (*lawio na sweo da zua*), the meaning of which is that the sickness has its beginning and its end. Then the *mganga* brings his *nkulo*, charming sticks, made of the wood of the *mkula* (they make *viangwi*, viz., a musical instrument, with this as well), and every day the sick person is charmed, morning and evening, for seven days. The sick person is daubed all over with the coloured mud made from the *nkulo*. The *mganga* asks for a fowl or two, or perhaps a sheep. The *nyoka* is said to want these.

The words are as follows: (A preliminary spit)—

"*Wee Swia wee moma, wee mbali wee nondo wee mungumi* (see serpent)
mfumwa wa nyoka; machole yakema kidama,"

(i.e., Even the birds say you despise people).

Again:—

Inga mwaya nyoka nkulu nondo

" " " " *shatu*

*Msuza, mgua mzize*¹

Kashala kazize wee furza

Nyoka kulu agenda bahari mgumi.

Or again:—

Wagona mwe dilundi ki panga

Takinga na zua,

i.e., You are sleeping in this injured leg. It is not a cave such as you love for its coolness. We put our leg in the sunshine.

¹ All these *msuza*, &c., are worthless things. The *mganga* is despising the snake.

There is also another custom. They make a frame-work of sticks (*kungo*), and place on it a chaplet (*kabundu*) of grasses.

All these "msuza," &c., are worthless things. The *mganga* is despising the snake.

The sick person sits on it, and is charmed for *nyoka*. If the person gets well, he buys a sheep and goes with the doctor to a *mkuyu*, or *mzuli*, and is shaved, sitting on the sheep, which is then killed and the meat eaten.

There is also another custom in connection with this form of charming. The sick person, if better, takes the medicine bottle in his hands, and stretches both hands and legs alternately in the direction of the *mzitu*. If the joints crack it is a good sign.

Kutabana ndege.—If a child cries very much at night, a doctor is summoned. He takes the child in his arms very early in the morning (*kelo kelo*) and charms singing:—

Pu! namba ni pulisi

Pu! namba ni mtula kondo.

Pu! namba ni mtula ndege zose

Ukazitula bassi, mlala ndege, mgosi wa ndege.

The meaning is, the *pulisi* is a tree which bears a seed-pod, which splits and out comes wool which is borne away by the wind (and so the sickness is only a passing affair).

Mtula Kondo.—A little tree used as medicine to break up war, and so the doctor breaks up this sickness.

There is another medicine for a crying child.—A cooking-pot has seven chaplets of common grass (*koka*) put into it with water, and is then set up *ng'ongoni*, i.e., on four sticks. Every time the child cries, it is smeared with the medicine.

This finished, the doctor breathes on the child, and gives them a piece of the tail of the *komba*, and it is tied to the hair of a child.

Kutabana Pepo Mkulu.—If a man is ill, and his head hurts him, and he feels very cold, and does not like to leave a place where there is a fire, and his body trembles (*kugudema*) he is told that it is a *pepo mkulu* (big devil). A doctor is called who can expel a big devil, that he may come and thresh him (*eze amhute*). He tells them to find a white chicken. Then the devil expeller comes and puts water in a cooking pot and the leaves of the *mtaavanda*. He holds a fowl and a broom in the right hand and the leaves of the *mtaavanda* in the left. These leaves are dipped in the water and the sick person is sprinkled with them on the head and chest and legs and back, and then the charmer sings:—

Semkumba, Semkumba, Semkumba

Kumba pepo uleke walimwengu.

Mgosi wa jinni, mlala wa jinni

Kumwona akada papayu, mlekele

” ” *mgua,* ”

” ” *matonte* ”

Gamba da Mlinga kidingia pogani kidilarwa pogani

Chamba ni mtoho 'kauhindwa uta

Ukahindwa uta, 'Changa ndima

Changa kiozo.

The meaning is :—

Father of snatchers, snatch devils not men, male devil or female devil. If you have seen him eating papaw, sugar cane, or bananas, let him be. I went right into Mlinga and out the other side. I said, it is as a pounding pole, you cannot make a bow of it. If a bow is made of it, what a work and wonder is that, *i.e.*, miracles don't exist. How can a devil enter into a man ?

As he charms in this way, he stands behind the patient, and when he has finished he turns round to face him. Then he takes the pot of water, and places it in the leaves and ties the fowl to the bed-post at the head. Then a *heku* (an old lungu) is placed containing seven cakes of ashes, seven bits of black sugar cane, and unripe pineapple, and the sick person is charmed seven days. The seventh day in the morning, the *heku* is taken and exposed at cross-roads. The chicken grows and the sick person is not shaved until the chicken has become a fowl, then the doctor and the patient and the fowl go where there is a tall tree, the fowl is killed, the patient is shaved, the fowl cooked and eaten on the spot. Then they return, but do not look behind them.

Divination.

In sickness people often resort to the diviner (*mtoa miamuro*) to know the nature of the disease. He divines with a basket of marbles. The diviner merely looks at these, and then tells the inquirer to spit on them, putting his hand into the basket, and says what is the matter with the patient. The diviner then takes them and places them in fours, and then in threes, and then shows the inquirer the marbles in fours, and says, “Your patient has been bewitched, go to a witch doctor.” He then shows him the marbles in threes, and says, “These threes are his health. Look out for a doctor to treat your patient. If you don't, your patient will die.”

Exorcism.

The Devil Doctor (Mganga wa pepo).—The devil doctor keeps in his house his drums, of which there are five kinds—Champulo, Mkinda, Mgora, Bumumbu, and Upatu. He also keeps his bottles and his books full of pictures of devils and oxen and

fowls and doves and red cloth (*nguo za sulii*) and blue cloth and his *mbega* (i.e., monkey skins) and white cloths to exorcise in, and his incense (*ubani*). Only a fully qualified exorcist will possess these. When summoned, he calls his drummers, and in the evening they carry the drums to the required spot with the bag and lamps and trumpet. There they rest on a bedstead, and the women light a fire and the fire has medicine put in it in order that every woman who comes to the exorcism (*hungwa*) may be mounted by the devil (*akwelwe ni pepo*). When they have lighted the fire, a fowl is killed and the doctor is cooked for, together with his drummers. Meal finished, the women are told to get the *chano* (wicker plate) ready, and all the *wanteja* (a woman who has been *punga'd*) come and fill the house where the woman is who is to be exorcised. When a *chano* is forthcoming, they cut up sugar cane and put it in the *chano*, and a basin of rice, and a basin of honey, and a plate of bread and bananas. This over, they bring it out and put it down by the fire. Then they bring two mortars, and the *chanos* are placed over the mortars, and then the possessed woman is washed. Then she is smeared with *msilo* (a kind of oil), and brought outside and made to sit on the seat, the drummers are called and all the women, and the *mganga* beats the *bumumbu*, and those who beat the *champulo* begin and sing their song:—

“*Mwomba Mungu ni ani* viz., Who prays to God.
Fundi mganga hayupo. The great doctor is not here.
Momba Mungu ni ani.”

And they beat their drums until they think fit to stop, and if the devil has not ascended, they will cense again, i.e., the drum-beaters, and the *bumumbu* will be heated (*kukaswa*) and then they sing another song:—

“*Zaja ungo, quem, kwe mwishami.*”

And they answer:—

“*Zaja ungo.*”

Then they beat their drums again and the doctor sings, and if then the devil rises (*kukwea*) they leave off beating the drums, and the *mganga* questions the devil. “What have you come for?” and the devil answers, “You have summoned me,” and the *mganga* answers, “Yes, I have called you about this chair. It is ill. What are you hurting it for?” Then, if it is that spirit, he gives the reason for hurting the chair. If it is not, he, he will tell them who it is, and is then told, “Go, and we will call him and ask the reason why.” The doctor then holds the head of the possessed person and says, “You devil you, go! we will call your friends.” He turns the head round and that devil goes. The *bumumbu* is then put on one side and the *mjora* is

heated and the *pepo* raised again. If say *ng'ombe* comes, he is asked the same questions, and may give as his reasons for annoying the chair, "I was made a promise; I was told that I should have a goat found for me, and be exorcised the whole night and in the early morning I should eat the goat. Well, I have not seen my promise fulfilled and that is the reason." The doctor then says, "If you wanted a goat you held your tongue about it, and you are hurting someone, and if you hurt this chair and he dies, where will you dwell then. You have no pity. You have not come to treat the chair properly, you came to injure it. However, your wife will get your goat now, but I will make a promise. The male lion (*i.e.*, the husband of the sick person) is going to the market, that you may get your customary offerings, honey, sugar cane, and *sembe* (pounded Indian corn) and bread. So let the sick person sleep well, this night (*kio cha elo*), that we may know that it is you who have made her ill." If she sleeps well, it is known that it is he who made her ill, and the husband goes to the market to buy the customary offerings, and the exorcism (*pungwa*) is fixed for a certain day, and the *mganga* comes again, and the exorcism lasts all night, and the goat is tied there by the *chano* and its string is new Americano. In the morning the goat is killed and the blood put in a basin, and the devil drinks it; the animal is then skinned, and the *mganga* takes his share and is given his fee, R.2. If he sleeps in the town that night, food is cooked for him, and his drummers and his *wantega*. Then the *pepo* is given a promise. If you have any reason for anger, come and say it out, but it is not at all right to hurt the chair.

As to this the women say that they do not remember their words or their actions, but they recognise their husbands and the doctors, and if startled act quite naturally.

The *waganga* say that Shetani is one but that he changes his voice and so has many names.

A List of the Pepo.

Joli.—This *pepo* comes after childbirth and likes bananas, sugar cane, and bread.

Mngindo.—This *pepo* comes before the milk and likes water poured over his whole body and eats chaff (*uswa*).

Jinni Bahari.—This *pepo* comes in sleep to children and their mother. He is a swell, likes a white cloth, rice and fowls.

Msuli.—This *pepo* comes when you faint on the roadside or when fowls are being killed and the smell is unpleasant to a woman. He likes a red cloth and does not eat chicken.

Kilima.—This *pepo* comes with a cutting pain in the stomach, and likes a spear, bells, and a monkey skin.

Ng'ombe.—He sucks blood and eats cups, and want shells and two *kaniki*, and does not eat beef.

Masureti.—Comes with aching after work, and is a regular swell. Must not dig, or eat *mboga*, bathes every day, and likes white clothes.

Kinyamkela.—Uses nonsensical words, likes any clothing, saccava, chaff, bananas, sugar cane, and papaws, and wears a squirrel tail for a crown.

Mankoikoi.—Comes with pains in chest or head, and likes raw eggs.

Mzungu.—He treads on fire, and likes rice and white clothing.

Kizingo.—A rare devil. He does not eat anything and speaks Ki-Bondei.

Jinni Maua.—Comes with dumbness, and likes ginger, pepper, bizarri, and msilo.

Mpasua Saanda.—Can only be detected by an appeal to the *miamuro*. He eats rice and chicken.

Mchimba Kaburi.—Can only be detected by an appeal to the *miamuro*. He eats rice and fowls.

Mankuninga.—Comes with great laughter and says he has come to greet people and has no war. He drinks water only.

Kuzingulwa Pepo.—Sometimes when a man is ill, the people go to the diviner, and are told he has a *pepo*, but even if he is *punga'd* the devil will not ascend, so you must go and find a devil doctor in order that he may be *zingulwa'd*. The doctor comes and tells them to bring two fowls, four cocoanuts and seven ash cakes, and seven pieces of sugar cane, and seven cubits of Americano. Then the sick person is made to sit on a chair and the doctor sits near him. The sick person is then covered with a white cloth, and the doctor addresses the devil as follows, for about an hour. When he has finished, the cocoanuts are broken on the threshold and one fowl is killed and left, then the cocoanuts are scooped out, and the little bits of shell placed in a *lungo*. Then they look and see on which side the fowl which was slain is lying; if the left side, the devil departs on the left, if the right, the right, and so on; if it is a wizard, on the left side. Then the fowl is plucked and the feathers put in a *lungo*; then the fowl is cooked, and then disembowelled and the belly and the feet and the head and the bits of cocoanut shell are placed together with the cakes and a cup of incense, and the cloth, and are thrown away at cross-roads, and the person who takes the cloth will take the sickness, &c., and the devil, if it comes at night, will come to the place where the offering was thrown away, and the sick person has thus thrown off the sickness.

Witchcraft.

Usawi.—The meaning of witchcraft is simply murder, the attempt to kill another person from jealousy, or from a quarrel, or if he has many children, and you have none. You bewitch him (*kuloga*) and he dies. If a man wishes to bewitch another he takes a snail shell of large size and goes by night and buries it at the man's door or at his hut in his *shamba*. Perhaps he will put a small pot or a *konko* (fruit of a kind of palm) and bury it in the road by which he goes to his *shamba*; or again, *vizulu* are put in the man's house, and the owner of the house, if he sleeps, wakes up with a start (*awewetuka*) and that is the beginning of an illness, because the *vizulu* and the snail shells and the cooking pot suck his blood. Those who give out the bewitching medicine are the doctors.

Some wizards put powder in food, or they put *pingu* containing poison. This is put in the porridge or in the beer. Some come into your house while you are asleep and put the poison in your mouth, or they shave you and put your hair in medicine in order to "cover you up" (*akufunike*), and you will then die or go silly.

Some dig up corpses and hide them in their barns (*talai*), and throw them down by night at people's doors to bewitch. These are quite naked or if they wear clothes, wear dried banana leaves (*swago*).

Vizulu.—This is a kind of witchcraft. The man takes any sticks or the cobs of Indian corn (*mahinga*) and make *vizulu* with them. These are "charmed" and dressed up like dolls and cry like field rats. They have white cloth put on them, and if a man sees them by a roadside, he becomes a sick person, and they suck his blood. When they are being charmed, bananas and flour are put on them and covered with flour, and they become people and are able to go as far as from Mkuzi to Magila, and when they arrive at the desired spot, they suck the blood of the person and he dies. It is great witchcraft, and all Bondees are afraid of it.

Vinyua.—These are figures made of clay, and have arms and legs like a man. They are a *fungo* and are placed in the *shamba* or in the eaves or in the town to drive away witches. It is a very great *fungo* of the *waganga*, for it is they who make them. They are generally put in new villages, to drive away wizards, thieves, and leopards.

Bondei Law.

The Law of Inheritance.—When a man dies the property is divided. The wife even may be inherited, but she can refuse,

and such refusal does not entail loss of her share. (Originally, if the wife died childless, the father-in law paid back the sum received at the wedding.) A woman is generally inherited by the eldest brother. He can refuse, however.

As to the Division of Property.—The wife inherits the house and corn, and all household furniture, and the *shamba* and instruments thereof. If the man had children, the child will inherit the money and the cocoanut trees, and if there are many children, they divide equally; even in the case of polygamists the children inherit equally; the brothers do not inherit anything. In case of childhood the mother is trustee.

If the father leaves slaves, they will be divided between the houses in case of polygamists, otherwise they follow the principle of equal division. If the father leaves cattle or sheep or goats, they go to the children.

If a man dies a widower, the daughter inherits the wife's portion; if he has no daughter, his real brother inherits the wife's portion; if there is no brother, the sons divide it among their wives.

If he dies childless, the brothers divide the property equally.

It must, however, be remembered that a man *may* leave his property as he pleases. Generally, however, the general principles of justice are followed.

The deceased's disposition of property may be contested by the relations on the score of madness or *uchungu*. Generally a compromise is effected by a division of a portion of the property.

A dead man's effects are called *ufa*.

The Law of Divorce.—A man may divorce his wife for any cause, noticeably for childlessness and adultery. In case of childlessness, the dowry is restored and the woman cannot remarry until it is restored, as in the event of her marrying previously, her first husband can at any moment claim her.

A wife can leave her husband for cruelty or if he takes another wife. In both cases the dowry is refunded.

Re-marriage is always possible, and there is no shame in connection with it.

In cases of monogamy, childlessness is frequently followed by divorce; in cases of polygamy not so frequently.

In cases of incompatibility of temper, divorce is resorted to, and the dowry refunded.

If the wife is not a virgin, the marriage can be cancelled, and the dowry refunded.

It should be stated that in all cases where the dowry is refunded, only a portion of the original sum is required. This is arranged by the two sides to the suit.

But if there are children, the dowry is not refunded on divorce.

If the children are very young, the mother takes care of all. When they are grown, the father can claim them all. The date at which such claim can be made is from about ten to fourteen years old. In some cases the girls remain with their mother, but the father can claim them. If the father waives this claim, the relations of the mother may wish to pay, to avoid any trouble in the future.

In the event of a woman who is divorced for barrenness, marrying again and still remaining childless, the *whole dowry* is refunded.

A woman never has personal property, and there is no difficulty in this respect. The household furniture is divided, also the agricultural implements.

Law of Assault and Battery.—In case of personal injury without any permanent harm resulting, the law is as follows :—

The man who inflicted the injury goes in search of a doctor, who attends on him (*amtosa mazi amavenka uji*); and on recovery an agreement is arrived at, and payment made. If the injured party asserts his full rights, (*mtumtungulu*, viz., is a Shylock), the person who inflicted the injury pays a goat, and a cloth and food.

If the injury is permanent, such as an injury to the arm, the inflicter of the injury has to produce someone to draw water, two to cut firewood, a cloth to cover the sick person with, and a *kekanda* of millet or maize; also a goat (*mbuzi ya msozi*). When the injured party gets well, there is no regular payment (*ng'ombe yakwe 'kaina desturi*). Either money or cloth will be paid. If the injured party dies, the other produces a *kisiki*, to remain in the house (i.e., a slave), who wipes the noses of the mother and sisters. The guilty party has to “finish the mourning,” *kubinda ndio*, which means a goat or ox. When the mourning is finished, then the case is heard, and the guilty person has to hand over a boy and a girl, and the *kisiki*, in all three persons, even his own brothers and *ndugu*, and they will be slaves. But at any time a money payment is possible as a substitute.

An injury to the eye.—(*Massa ya ziso*).—If you injure a man's eye, the customary payments are the same as those for an injury of the hand. With regard to the cutter of wood and drawer of water, if you have slaves they do the work; if not, your own mother and aunt will do it; or if they are dead, two of your sisters: if you have no sister, your cousin will do it. When the sick person gets well, there is a suit, and those who injured the other, pay a boy and a girl, and bracelets (*madanga*), and the girl will marry the injured person. The *massa*, how-

ever, never ends, for whenever the injured person is laughed at, he can ask for a further compensation, and then he is given one or two cloths (*dote*). If he is a revengeful person, he will do this to the end of his life; but if he is a generous minded man, he is contented with the previous payment.

Law of Debtor and Creditor—(*Mtigiwa na mtigia*).—If you want to borrow (*kukopa*), you go to some one who is in funds and tell him, "Friend, I am in difficulties (*kitozeka*), lend me R. 10, at 100 per cent. interest" (*shano kwa kumi*). The other says, "Fix a date for payment (*nenka kiaga*)."
A date is agreed upon. When the day of payment arrives, the creditor asks for payment, and is paid; if not, further grace is given. If even the payment is not made, the interest is increased to 200 per cent., and further grace given. If even then payment is not forthcoming, the creditor says, "Call your relations." When they come, he tells them, "This man has borrowed from me (*kani-kopa*), and after much delay is unable to pay. That is the reason I have called for you." The brothers reply, "When you borrowed and lent, we were not present and no parties to the contract. Why call us? He is your debtor, take him. Whatever you do to him, so be it (*ni ivyo*)."
The debtor is then arrested and becomes a slave, or is sold. If the creditor is a good man, he will accept the original sum as the ransom, *i.e.*, 200 per cent., not requiring any further increase.

A man can go bail for his friend and is then called (*guha*). Some insist on this, because they distrust their debtor. The pledge may be his slave, or his son, or his younger brother: if he has no younger brother, his mother or his father goes bail (*aikwa guha*). If this person is seized because the money is not forthcoming, the debtor has to redeem him, and when he has redeemed him, he has to pay his pledge compensation (*kummoga*). You give him a goat. This is also called *kunsengea nguku*.

There used to be and perhaps still exists another kind of pledge when a man borrows from a coast man. If the money is not forthcoming, the coast man seizes the first of the natives he sees of the same tribe and keeps him prisoner until the debt is paid. Then the debtor has also to pay the person arrested very heavy compensation as follows:—

BONDEL.	ENGLISH.	VALUE.
		dols.
<i>Nimoga</i>	Shave me	1
<i>Nitahisa chumvi</i>	Get sea salt out of me	1
<i>Nisengea nguku</i>	Cut me up a fowl	4
<i>Nihambula gogolo</i>	Take off my chains	2
<i>Nihaka mavuta</i>	Anoint me with oil	1
<i>Nenkia kwetu</i>	Restore me to my house	1
		—
		10

This seems oppression, but it is difficult to see how otherwise a native debtor could be got at by a Mhindi, say in a country destitute of any executive.

Libel.—Kago.—Mzia.

The Law of Libel, including Trial by Ordeal.—If a man is accused of witchcraft, theft, or adultery, without any circumstantial evidence to support the accusation, there is a very interesting trial by ordeal, where, with us, the accusing party would be heavily fined. The brothers of the libeller (*mziga*) and the libelled (*mzigwa*) are summoned. The libeller is asked, "How do you know he is a (say) wizard?" He replies, "I heard him by night knocking at my house, or throwing something down, and I saw him in my *shamba* burying his shells (*nkola*)." The libelled then says, "He is talking nonsense, let him buy *kaniki* and a fowl, and I will buy a hoe and beer, and the day after to-morrow let us go to *tembo* and drink *kago*." If the libeller knows he has told a lie he will probably be afraid and confess. In that case the libelled will say, "He has given me a reputation (*kanangaza*) in the whole of this valley, so let him wipe away (*anihanguse*) my witchcraft and accompany me home." He is then given a goat and twelve dollars and the whole matter is at an end.

But if the accusing party feels confident, the *kago* comes, and the fowl; the fowl's head is cut off, and the body let go and flutters about. If the fowl falls down and sprinkles blood on either of the two parties, the relations will refuse to support him any longer. Most will be afraid to drink *kago* after this, some, however, will persevere.

If this test fails, the owner of the *kago* (*mlisa kago*) comes in with *misala* on his head, and begs; then he *afyasa*, and then he "turns head over heels" (*akia pindu*), and then he imprecates (*agita*) in the following terms:—

“You *kago* I have brought you here that you may be drunk, Very well ; (*ukasagase*) search for the wizard and kill him if you are a true *kago*.” Then he scrapes (*kuhala*) his *kago*, and puts the powder in the beer (*mwe nkasi*), and both parties drink. The libeller then begins to give directions (*kusigia*) to the *kago*. “If I went to his house and threw something down by night, may the *kago* find me. If I beat the ground outside (*kudununda*), may it find me ; if I went to his *shamba* and burned my shells, may it find me. But if I am libelled only, you, *O Kago*, know it yourself.” When he has finished saying this, he drinks.

And the libeller (*mnywisa*) says as follows :—

“You, *kago*, if I have libelled him, find me out ; but if I have spoken the truth and he does bewitch me, do you know it !” Then he drinks also.

Afterwards a day is fixed, and the man who appealed to *kago* (*mta kunywesa*) says, “Let him who drinks my *kago*, be given no medicine in sickness ; if he is bitten by a snake, let him not be pinched (*funywa*). If he strikes himself against a trunk of a tree or stump (*asekugewa funya*), and if when the year is over there is no one dead, there is no wizard. If the libeller dies, he is conquered, and I will come to undo the charm (*kutandula*) ; he, the deceased, cools my *kago*. If the libelled party dies, I will come to remove the charm. But a year must elapse. That is my oath.” If a person dies he is not buried properly. They bury him in the *mzitu*. No one mourns. His body is removed through a hole in the back of the house (*kitutulo*), and all his property goes to the other party.

The *kago* stone is said to be discovered and recognised in rather a curious way. Where one is found, another appears. If a man sees it and throws it away in his *shamba*, the next day he will be sure to find it again. (I have seen the stone ; it looked like a limestone formation with ridges like veins, and was white where it had been scraped.)

When discovered it has to be properly set apart for its use. A goat is slain, and the blood smeared on the stone and the stone is told not to do the owner harm but live with him in peace, and get to know all wicked actions. The owner then puts the *kago* in a bag or a *kidunga*, and places it under the eaves. It never enters the house. Unless the owner of the *kago* stone kills a goat or a fowl, he dies himself.

There is another form of ordeal called “*Mzia*,” the history of which is briefly as follows :—

A long time ago, there was war with the *wakilindi* (viz., a tribe), and the war reached the coast as far as Boza, and killed the people at Mhembo ! The coast people heard what a fierce

war it was, and fled from coast to coast until finally they reached the forest near Ngambo, when on looking back they found the war close to them. "Where shall we flee to now?" they cried, and they all entered and their drums, but the last to enter had a *nguo ya kishutu*, and when he entered the chasm, the earth closed again and the edge (*msa*) of his cloth remained outside. The enemy came and heard the drums beaten under the earth, and the voices of many people and the sound of trumpets and saw the edge of the cloth outside, and remarked, "Here's a strange thing. Everyone has entered here," and that was the beginning of Mzia. And now anyone who has a *mbuli* goes to this place and says, "You, Mzia, everyone entered here and you swallowed them. I, too, drink this earth from the spot where the people entered. If I have done wickedly, may I die and be buried, as these were buried; but if I have done no wrong and am oppressed only, may I recover and do you become cognizant of the man who slandered me."

The time is not fixed. Each waits for the other's death. The earth of the place is mixed with water and drunk. The power is said to come from the spirits of those who were buried on the spot. Many Bondeis go, and on their return, shave. One party to a suit can go alone, or both plaintiff and defendant can go.

Law regarding Medicine.—The doctor never goes to treat a patient unless he is called for, and if a doctor were to treat a female patient without being sent for, he would be accused of adultery. And when he is properly summoned he must ask for a fee. (*Funga mfuko and fungula mfuko.*) If he does not ask for these, they will probably accuse him of witchcraft. Again, if he treats a patient, other people must be present: if the husband is not on the spot the husband's brother should be there, or the mother or father of the sick person, or the brothers. If the doctor comes of his own accord (*akeegea*), without the knowledge of the relations, he is regarded as an *msawi*.

Law regarding Theft.—If a man steals and is seen by the owner of the property and is caught, people are summoned and informed, and the owner is told to bind him. He is then tied with his hands behind his back (*mikono nyuma*) and put in chains (*agewa gogolo*), and his relations sent for. On arrival, information as to details of theft are given, and they are told that they must redeem him. They say, "What are we to redeem him with?" If the property has not been made use of and is intact, the party who has been robbed is given his possessions and then says, "This man has given me quite a name (*kanangaza*). Everybody knows that there is money in so and so's house, well let him restore me my privacy (*na avuze mkondo*) (a small unfrequented

path in the grass where only one person has passed).” A small sum is then paid. But this in the event of the person who is robbed being a kind-hearted man. If he is a hard-hearted fellow, the thief is sold.

The Status of Slaves, &c.—A man in the Bondei country can become a slave because of: (1) war; (2) debt, his own or his relations; (3) in time of famine; (4) because of theft; (5) witchcraft; (6) a quarrel; (7) having dug a pit and not placed a fence or covering to it.

If a thief or a wizard is caught in the act, he is not often redeemed; but if their children are sold in their stead, the children can be redeemed.

A slave can be sold.

The children of slaves are slaves, and cannot be redeemed.

If a freeman marries a slave and a child is born, the father must pay five dollars before the child leaves the house the eighth day; if the payment is not forthcoming, the child is a slave.

Manumission is of very rare occurrence.

A slave cannot redeem himself, he must be redeemed by some one else.

The redemption of a capture in war is the price of two slaves.

A slave for debt can be redeemed for the sum previously agreed upon at the date of his being sold.

A slave can acquire property, and it is his own. As a rule, his master wishes the honour of possessing him.

If a slave marries, his master pays his dowry.

If a man buys a slave, he calls his own children and says, “Behold your brother.” The slave is treated as a son, and is neither beaten or tied.

Law of property.—If a man has a *shamba*, as soon as he has cultivated it, it is his property, and cannot be deprived of it. If another person comes, the first draws the boundary line (*amhakia*) and no one can ever cultivate that plot even if deserted, without the permission of the former owner. If the original owner goes away, he leaves directions with a near relation; if his brother or friend wishes to cultivate the plot, he can. But this is in the event of there being banana stalks growing (*matindi*). If there is no sign of previous cultivation, there is nothing to prevent another person taking possession.

Any man can build a town anywhere, except in very close proximity to another town or to plantations.

Any untilled land is public property, and no one can lay exclusive claim to it.

So with water, if any man digs a pit, anyone can draw water from it.

No game is preserved.

In early times a stranger could sleep in anyone's plantation and cook himself a meal with the produce. The customs now followed are said to be coast customs. But in the times of the oppression of the Wakilindi, there was a law or rule by which game was preserved, especially the elephant and *mlogo*.

Customs in reference to markets.—The market is originated as follows : The elders meet and make an agreement. A doctor is then summoned, and they go to the open space (*uazo*). When they arrive, the doctor sets up his *finjo* (*akima finjo*) at every road which opens into the market. That is called *kufunika*, and the person who breaks up a market (*kutula*) produces a fowl, *i.e.*, *asengea mafingo*.

In the markets, goods are sold in separate places, and the women sit apart from the men.

Originally, the lord of the manor (?) *Zumbe Mwenyesi*, could levy toll (*kusanguza*) at the market. In the early morning, his people went to the *gulio*, and stood in fours at the spot where each road leads to the market, and every person who brought anything, had to hand over one of each kind ; of sugar cane, one cane ; of a load of maize, one *kibaba* ; of rice, a *kibaba* ; and semsem and millet, just the same ; of *nyungu*, one of them ; *tanburu*, *visa vinne* ; of spoons, one ; the butcher, a piece of meat. The result was then carried to the chief.

Customs with regard to eating and heshima.—A man can eat with his wife, but it is not the ordinary rule. He eats with his wife when he has no children or relations near, or if his mother is not near. A father cannot eat with his daughters. Children eat together, but when they grow up the boys eat in a separate place and the girls in another.

A man and his wife cannot sit on one *kitanda* outside the house.

A girl may not go where her father is sitting, or pass by the spot. If the father and mother are together in the house, the children cannot enter the house.

In the evening when people chat, and the father and mother sit (*he kepalo chao*) the children cannot sit with them.

If a *kitando* is brought outside and the father sits on it, the children sit on the ground.

When they eat *ugali*, and have finished, the first to wash his hands is the father. The children always carry the things into the house. If a child is sitting on a *kitanda* and his father comes up, he immediately gets up and makes room for his father (*amhakanya*).

If a child sleeps in the *bweni*, the first thing in the morning is to greet the parents.

If a father goes to the market, when he returns, his child meets him at the gate and relieves him of his load.

The mother also has her *heshima*.

If a woman has a daughter, the daughter draws water the first thing in the morning and then comes and greets her mother, and when her mother goes to the *shamba*, she remains behind to pound the maize and then goes for firewood. The mother then returns and *bunduga's* and stirs the porridge (*vuuga*) and when they go to the *shamba* in the afternoon, the daughter carries the load.

A guest is able to sit on one *lusazi* with his host, if his host is his equal. If he is his superior, the host will not sit with his guest; or if the host is superior, he will not sit with his guest.

Religion.

The gods who are especially trusted to and worshipped are Mlinga, Pepo, and Wazimu.

Mlinga.—Is a mountain in the neighbourhood of Misozwi, and it is there that a Shambala named Seketeke was buried long ago, perhaps a hundred years. The grave is said to be still there and to have a stone at the head and the feet.

If there is no rain, the people say that Mlinga is in the sulks; let us take a sheep and a spear there. They then collect (*sanga*) pice at the market. The pice are carried to the chief, and a sheep and spear are bought, and a day fixed for going to Mlinga. Then they go, having first secured a guide from Misozwi (any of the mission people! perhaps Woodward!). When they reach Seketeke's grave they weep and say, "You, Mlinga! it doesn't rain, and we are told you are angry, so we have come to give the sheep you want, and here is your spear. Now we are off home. Let it rain that our maize may recover." They then fix the spear, and descend and fix a day to meet at Msisi misi to give an account. They are asked, "Is all well at Mlinga?" And they reply, "All is well. We gave him his offerings. If it does not rain I am sure we do not know what has annoyed his highness."

Sometimes Mlinga issues a royal command, if there is anything he wants, *i.e.*,

When you dance don't beat your drums.

Don't light a lamp.

Don't plant *mtama*.

Don't drive away wild pigs, &c.

And he who issues the command is the owner of the country. He says, "Mlinga came to me by night and announced that war is coming from the Digo country; let every village dance." That is called a *geleta*, and every village carries it to the next. The dance is danced by night, and the people go to the *shambas* and break off mbaazi and maize and banana stalks, and carry

them into another town and leave them there. They knock at the doors of the houses and say, "Come out," and when they come out they say, "We have brought a *geleta*, it is come from Mlinga. Mlinga says that war is coming. Dance every night!" And so the *geleta* is carried from town to town until they reach the *nyika*. The dance is called, *Wia wa Mizungu*.

If war comes, they declare that drums are heard on Mlinga, and if the enemy are killed in war they say that they were killed by Mlinga. "Mlinga fought for us."

Moreover, they say that, if a man dies, his soul goes to Mlinga, because they hear great uproar on Mlinga in war-time, and the people say that they see no houses and therefore infer that their ancestors are fighting for them.

If there is a very strong wind and trees are blown down and grass flattened, the Bondeis say that Kinyamkela has passed, who has one leg. Sometimes such storms are said to be spirits passing from Mlinga to another country.

Once they said that everyone who climbed Mlinga and spat or pierced the ground with a stick would die, or any European who made the ascent.

There is another story which illustrates public opinion as to Mlinga. There was a great pestilence at Madanga, a district near the coast inhabited by Bondeis, and many died. One night trumpets were heard and the noise of a great host. In the morning when inquiry was made, no one knew anything at all about them, and report said that the spirits of the Bondeis who had died at Madanga had passed on their way to Mlinga.

The spirits are said to enter in by a brass door.

Pepo or Devils.—Devils are called either *pepo* or *wazimu*. The *mzimvu*, who according to native ideas lives on a tree, is a devil, not a departed ancestor, though as far as I can make out there is not much difference in the moral level of either. The special "devil trees" are the *mwuyu*, the *mfune*, the *mwari*, and the *mvumo*. A large stone or rock is also a favourite rendezvous. There are such near every village and the devil lives on them. He is discovered by a man by night in a dream. He acts in his sleep like a mad man, and runs in his madness to a certain tree and when he arrives cries, "*Hodi! Hodi!*" Even cross-roads will not put him off the track. The man is said to be awake; it is not sleep-walking. That is how an *Mzimvu* begins. The sound persons follow the other, and when he arrives at the spot, the possessed (?) speaks. "How is it you do not know me in your town? When people cough and get colds and die in great numbers. I did it because you do not know me. You must look up a goat and two fowls, and one must be a white one and a hen (*nguku fyele*) and you must come and offer it. To-morrow

come and clear a space (*kusangula*) and mind you always sweep the place clean and put incense for me. In the morning the whole village is informed of the proceedings of the night. They then clear a space and take the white fowl and cook it and a *kizungu* of *ugali*. Then they take the wing of the hen, pluck off the meat and a handful of *ugali* (*tonge*) and the man who was possessed kneels and addresses the devil.

"Lord, we have repented (*kuhela*). Till to-day we did not know you, and behold it is you who make us ill. So to-day we have come and our women and our children, we have come to confess (*kusemba*). Tell us when sickness is coming, and if a child is ill, do you heal him, and everything that you want from us, we will give you."

Then they cease, eat the *ugali* and fowl, and go home.

If a man is going on a journey, he says good-bye at the Mzimu tree as follows :—

"I am going on a journey ; if I go and prosper, when I return I have a pot of *ugali* for you and a fowl."

If a man is going to die, he says the same thing, and if a man has a relation who is ill and is a long time getting well, he will go to the devil tree and say :—

"The day my sick friend gets well, I have a pot of *ugali* and a fowl."

If a man has a barren wife he will go and make the following vow :—

"The day my wife is safely delivered of a child, I have two pots of *ugali* for you, and two of rice, and four fowls." (After this how is it Christian natives are bad givers of alms or offertory?)

Sometimes the tree is by the roadside. In this case the devil has made friendship with a man in a neighbouring village. He comes at night and possesses the man and the man runs to the tree. When he arrives, he announces, "I am the owner of this tree, and mind you are afraid of the cross-roads you pass to reach it ; and let every one who passes mind and put a handful of fresh grass there." The cross-roads are then called the *fikio* of the *pepo*, because he says he goes there.

Kukima Mlingote. (To set up a mast.)—Often if you enter a village you will see a mast with a white flag in the centre or entrance of a town. This is generally in the event of a new town, when sickness becomes prevalent. They go to the diviner and are told : "There in your town there is a devil, which comes at night ; go and look for a doctor." This doctor tells them to provide *Americano* and to cut down a long pole. The pole is then set up in the middle of the town and *mfingo* are placed at the entrance and at the back (*kitako*) of the town, and this whole process is called (*kukaga pepo*) to prevent his return. He

says that other people have entered his village, and so he backs out. Sometimes they write on the white cloth that is placed on the pole.

Before this is done, they are told to cut down a large tree in the neighbourhood as it has a *pepo*, and then sweep the town and *punga* seven days.

Mafingo.—A *finjo* is a stone and four bits of wood; and the bits of wood are set up and the stone or pot of water put between them. Every woman who goes to fetch water on returning puts a little water in the pot, at the entrance to the village. This to ward off devils (*kufinga*).

And the trees are medicines. Those commonly used are the *mkwamba*, and *mwezuzi*. The *mkwamba* is chosen because it supports the weak, as it is generally used by sick people as a walking stick and is supposed to have a medicinal value. Many *mafingo* are made with the wood of this tree.

There are two trees often placed at the entrance of a village to show where the *finjo* originally was. They are the *mzugwa* and the *mwengwe*.

Wazimu and fika ya sozi.—These are the spirits of the dead. They are said to go to Mlinga but can also wander about and cause dreams (*kulosa*). They are invisible and appear at night in the same guise as when alive. The spirit chats with the dreamer, and tells him everything he came for. If there is a sick person he tells him, "so and so is ill; to-morrow morning take *cold ugali* and *common grass* for *mboga*, and the skin of an old goat," and if the sick person has a dead father or mother, or grandfather, they are *vikwad* (propitiated) with the aforesaid articles. They say, spitting, "Sleep spirit, this child of yours is sick since ever so long, and does not get well, and by night ye come and give me dreams. So go and rest, that the sick person may get relief. Here is your meat. Here is your *ugali*. Here is your *mboga*." If the dead drank *beer* they are brought a *kasi* of beer, and clothed with it and told to sleep, as their beer has come. If those who are being "clothed" died in the town, they are clothed in the town, if they died in the fields, they are clothed in the fields.

Fika ya hodahoda (read first *Wazimu wa ugulo*, cf. below).—This takes place if a man loses many children or if he is often ill. He calls his friends and relations and tells them that he has been to the diviner and been told that he has "forgotten his chair" (cf. later *wazimu wa ugulo*). "So I have called you in order that I may clothe my chair. I have got two fowls, and here is some oil." The next morning they clear out an arbour (*ndala*) and about two p.m. they make all their children enter the forest and their wives, and he who has never seen *wazimu*

wa ugulo brings two *kungu* and gives them to the owner of the *wazimu*, and then he greets the *wazimu* and says, "*Ugulogulo*," and the people answer "*eh eh, fula inye zua na dilawe, msawi na ukomwe*." Then the fowls (two black ones) have their legs and wings broken, and the *wazimu* are brought out of their bag, and the people sing—

“*Wazimu ! Wazimu ! Wazimu walawa*
Walawa mwe panga ya mti ulanga,”

i.e., the spirits come out of the hole in a tree up above. Then the *wazimu* are smeared all over with oil and then the people sing again—

“*Hoda ! Hoda ! ndido ganga*
Hoda mami. Eh.”

And the people then take *umaka* (a plant) and it is put in a little basin with water and they are all sprinkled with it, and then the owner holds the *wazimu* and is *kutambaazwa* (*viz.*, is rubbed all over), face, hands, shoulders, and feet. Then all are treated in the same way, and the fowls are killed and cooked and eaten with *ugali*. Then the *wazimu* are restored to their bag (*i.e.*, *ukwiji*). Every *mzimu* is mentioned by name.

Wazimu wa ugulo.—When the head of a house (*mlango*) dies, he is washed and shaved by his maternal uncle, and his relations take earth and mould it. Then the hairs and finger nails and toe nails of the deceased, and his beard are put in the earth and that is an *mzimu*, and this is done with a piece of Americano and the slaughter of a goat. The *mzimu* is then carried to the town on the back of a person, and the people dance and the sons, etc., *waouha*, bestow presents; and everyone who wishes to see the *mzimu* must give either two *kungu*, or a string of beads. The *uzimu* is then put with his fellow *wazimu*, and are put at the head of the bed of an elder, and everyone who has a *fika* has to go to him and ask for the loan of them. There was a chair possessed in connection with these *wazimu*, hence the allusion to the chair in the *fika ya hodahoda*.

Fika ya usiagi.—If a child has the itch (*uhele*), he buys a fowl and makes a pot of *ugali* and goes to a smithy and says, “We want you to put your trade on our child.” The smith then puts iron in the fire, applies the bellows, and makes an iron bracelet: when it is finished, the child is given the hammer and told to try and do some smithing. Then the fowl is brought and *vikwa’d*. “You, so and so, sleep. Yesterday you were doing smith’s work, now you are dead, and when people have children, you make them ill: you want your work to be done. Wait till these children have grown, and then they will be able to follow your trade; but if you kill them who will do your old work for you? so rest, here is your fowl and

your *ugali*." The child then has a *kidanga* or iron bracelet put on him, the fowl is killed, the people eat it with the *ugali*, and the smith takes the foot (*hazi*), and places it in his smithy (*sanio*).

Fika ya mtu.—Who died from small-pox, dropsy, leprosy, dysentery.

In this case there is no goat because the man was killed by a bad disease. The man who attended to him is the only one who buries him, and when he has done so, he informs the relations and says, "Give me (*mbuzi wa mkondo*) that I may go and quiet him (*kuhoza*)." He is given a sheep and then goes to the forest to the place where he buried him, kills the sheep and throws the excrement (*ufumba*) over the grave. Then he goes home.

There is no mourning, and only a *ntezu ya ugali* is cooked. If a man who died in this way appears in a dream, he gets what he asks, cold *ugali* or *ugali* sufficient to fill a cooking pot, and an old goat, but he is *vikwa'd tanga* in the fields at cross-roads. If they were to *vika* him in the town, they would bring back the illness which killed him. That is what the people say.

The mtani.—The knowledge of the duties of this man is necessary to the comprehension of a heathen burial, and death generally. In reality the *mtani* is a jester (*mfiyosi*) who brightens up a mourning (*msangaza ndio*). Everyone has his *mtani*, and if you meet your *mtani* in the road, if you have something in your hand, if the *mtani* spits on it, it is his property, and if you have lost a relation, he comes and cheers you up, and tells the people to be quiet and not to lament. "He is not dead, he is only asleep, etc.," and he has to be given something. Then at the funeral he gets all the *nyama ya mkiuso* unless he takes pity on you and shares with you. And when he loses a relation you do the same to him.

Again, if he comes to your house and your wife is stirring the *ugali* and there is a fowl who is setting, he catches it and eats it with his *ugali*, and you cannot hinder him, but you do the same by-and-bye to him. (Cf. also the account of the *mtani* at the Hunting Ukala.)

He is present at every *fika*. If the *fika* is only a small one, he says, "*pepa*!" If it is a large one, he is the overseer of everything (*mgolokezi*). Each tribe is the *mtani* of another tribe, and that tribe of it. The *mtani* also kills *vigego* and lepers and people who are not wanted. He is generally known to be expert in such matters. He can be the *mtani* of several tribes. He buries the *vigego* in the hole of the

In all *fikas* he chooses his own food before all the rest and

can eat alone or invite others. He is given the liver wing of a fowl, the head and neck of an animal.

Death and Burial.

If the Bondeis see that a man is dying they buy a burial cloth (*saanda*) and a goat and put them in another village, so as not to frighten the patient, or in another house. When he dies people do not lament until the deceased has been covered with a *saanda*, and the house has been swept clean for the mourners. Then they bring a drum and it is beaten like the war drum only with two hands, and the people lament and then others come, and the grave is dug. But the man is not buried until his brother or mother comes, and then they bury him. And at the burial, when the body is being brought out of the house, all the people in the house stand up and follow the corpse (*kimba*), and when the corpse reaches the threshold the *mbuzi ya mkiuso* is slain and the corpse carried to the grave. This goat is said to be an offering to the man who dies, that the deceased may pass over blood because he will never eat again; and that the spirit may know that he has a brother on earth who loves him. The sextons (*wazisi*) enter the grave first and receive the body, and when the body reaches the ground, the chief mourners are the first to put earth, everyone taking a little in his hands, and then the grave is filled in. The buriers then wash, and the goat is skinned, and the buriers take the fore-leg. The neck, and back and one leg are put in the house of mourning, and a leg and fore-leg are divided. Then the people separate. The next day people are sent to announce the mourning (*kusema ndio*) and every brother or relation when he comes brings a *saanda*, and if the *saandas* brought amount to ten dollars, they buy a goat or an ox; a day is fixed, corn is pounded, firewood fetched, and on the day fixed the people come together in the evening. Then if the deceased is a woman, the people accuse each other (?) (*walahama*). The husband is asked, "When you married, how much dowry did you pay?" and he announces the price (*asema ng'ombe yakwe*). If it was only a small sum, he pays more then, if a large sum, there is no further trouble. Then the *mtani* produces a hoe and a hatchet and beats the Uhumpu in the house (by striking the hoe and hatchet together). Then they go to the ash heap at the entrance to the village, and put the hoe and hatchet inside, and then return to the village and the drums are beaten. The meaning of this little ceremony is to drive the spirit away that he may not live in the house any more. The drums are beaten and the people dance until the cocks begin to crow, and then the *ngoma ya ukala* are left off and the *ngoma ya msanganyi* begins, the *msangangi* enters the

open space and dances until nine o'clock (*zua dikabula mtago wa nguku*), when the hens lay their eggs. Then the *mganga* leaves off dancing and the goats are brought and one is held by the ears; a relation on the man's side (*mamei*) holds one ear and a relation on the woman's side (*mkei*) holds the other, and they *vika*, "You, so and so, go and rest. Here is your goat! Don't come as if your *ndio* had not been finished!" The goats are then slain and skinned, and those who *vika'd* are given, one, the kidneys, (*figo*), and one the heart. The meat is cut up and cooked and the people stay there until two p.m.; then they eat and say good bye.

If a man is killed by a snake bite, he is not buried in the town as others, but in the *tang'andei*.

If a man is killed in war, the same thing happens.

If a wizard is killed, he is thrown away, and his mourning will not be finished at once. Perhaps not for ten years, in order that it may not be known that these people who are finishing a lamentation are the brothers of the wizard who was killed. If they finish the mourning at once, they will be told, "You love this murderer of a brother of yours too well. Pay us then for our brothers who were bewitched by him."

If a *kigego* is buried, he is badly buried, that the hyænas may dig him up. But generally the body is merely thrown away.

For the burial of little babies born "badly," *cf.* the Customs of Birth.

If a man is bitten by a snake and dies he will not be buried in the village but *tang'andei*. When bitten they do not bring him into the village lest he die suddenly.

When a husband dies, his wife sleeps on the ground until the mourning is over.

NOVEMBER 25TH, 1895.

E. W. BRABROOK, Esq., F.S.A., *President, in the Chair.*

The Minutes of the last Meeting were read and confirmed.

The presents that had been received were announced and thanks voted to the respective donors.

Dr. EUGENE DUBOIS read a paper on, and exhibited the remains of, "an animal supposed to have been intermediate between the Anthropoid Apes and Man, which he had named *Pithecanthropus erectus*."