

se tna tr Pm

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i
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j
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i
i
j

doubtless. to avoid bringing any ill luck to the venture! She
buries the clay at the foot of a tree to keep it moist, and only
yt -- takes it out of its hiding-place on the day on which she has decided
for an evening to start the work. - wee eg

Wonga-with eleven animals Let us see by means of some photographs, taken by the greatly...

Pe speed. does, Sous barks for, 2° A. segretted A. Borel, how Meta, a Shibindji girl, married in Rikatla,
them, with wavered exceedingly, .. proceeds in her work, Placing a broken piece of an old pot in the...

oti been. slow to take, advantage.
mj (Hyphaene crinita).
es:the nkukulu (Trichilia: .
ceable for all descriptions _
their, plains. beds of clay, ,
hey.\use,,for making 234 :

Fashioning the pots. > Phot. A. Bevel.

mortar, she pounds it until it is reduced to small fragments, the
Dokey Waid practise - size of a grain of maize : these she mixes with: her clay, adding . :
ot ally.vo cats chevinics, 4 water and sand, and kneads the whole together until she has made j
ni eipaly Sb dnthe it into a very soft ball. She makes a hole in this, a wide opening
Gand iintisputed? which she enlarges by degrees, hollowing it out more and more'and ..
|
a REM ot gradually giving it the shape she wishes. I have already alluded:
= to the clever way in which the Blacks trace the circumference of a
=... circle on the ground (I. p. 126) ; the same natural. instinct enables -
#.: them to model perfect spheres. It is astonishing to see the beautiful ~
th Me doc ct g3 symmetry of these utensils, although these pots are fashioned .
235
o ore ; without the aid of a wheel or measuring instrument of any kind. ;
or

h@lorig to a single

i

|
]

design enerally: triangular, after â\200\231
kerâ\200\231 leaves it to dry for a few hours,
Sopening with a thin piece of wood to
01 =the::shape. â\200\234As soon as she
heâ\200\230'turns. it. over, smooths the
ts.turn, and, places the

â\200\230painted a brilliant brown, which is done with a decoction of the Â©
â\200\230bark of the mangrove (nkapa) and of the nkanye, boiled with a>
kind of creeper (mahlehlwa), which has a sticky sap. Such is the.
primitive method followed in the manufacture of all Native
pottery: .

The process of firing being often unsuccessful, taboos are
plentiful in theâ\200\231 manufacture. When women collect the clay,,â\200\231 '

The furnace ready.

only one of them digs and gives it to the others ; should each

make haste to dig for herself, this would bring: mishap * Â©

- the pots would break., If no accident happens and the firing ls

Bi, successful, these women will say : â\200\234She who dug the other day .

has a lucky hand (a ni boko dja hombe). Let her dig again
â\200\234another time.â\200\235 When the clay has been hidden in the ground,

at the foot of a tree, it is also taboo to tread on the spot, when
â\200\230walking through the village. When the heap of wood is ready,

bt, .the potteress will call a little child, an innocent creature, to set

fire to the furnace. She shows it wheretoplace the glowing ember,

ets ghee ee Se

â\200\234â\200\235< Another taboo in connection with the making of a pot is this :
â\200\230when a pot has been fired, it must still be tested ; this operation.
is called ku khangula, or kwangula, and is performed in the follow-
ing way. A little water is poured into it, and the potteress washes
it thoroughly ; then some grains of maize are cooked in it and are
thrown away. â\200\234This is to remove the nkwangu, or nkhangu, Vides 2 oe:
Â«the danger attending the use of an untested, unpurified pot : a
people using such an implement i Â©
â\200\235-\-would suffer from an eruption on
the arms, and even on the whole
- body. To give any one food to
eat from a pot which has not been
,...’Â» khangula is looked on as an act
2). of hatred. ~
~~ The pot, or boiler, used for
. cooking is called nhlambeto (yin-
-tin, Ro.) or mbita (yin-tin Dj.) ;
<Â¢ it has a very wide opening.
Smaller . boilers are. also
made , even quite diminutive
Â«tives Called ‘ shihlembe-
â\200\234wana or shimbitana. . The
es as beer jar (khuwana, dji-ma),
: ert illustrated on page 101,
No. 13, is of the same size as the boiler, but can be easily â\200\234â\200\231
â\200\234 recognised by its straighter neck. | Enormous: beer jars are |
â\200\231 sometimes â\200\230manufactured, perfect amphoras, (hotjo, yin-tin), butâ\200

\231:

they rarely stand the firing and are therefore scarce and expensive,
=.â\200\230 fetching as much as ten shillings each : they may be two feet high ;
ee 3 the ordinary cooking pot does not cost more than sixpence. The Â»
irely ives cas cos udeaioiny dn a * porringers, of large plates, are called mbenga (mu,
-mi; No. 12) (1). : Â«
{aaid, she was the only woman practising - â\200\230u> Shibindji clay is also used for
making very short pipes (shipana), | >â\200\234
et hore rl _ * mt we â\200\230 : _ prettily shaped,, probably in imitation of the Europ
ean cutty. :
to, the hutâ\200\230and collected a little of the dust on.â\200\231 gg Smoking does not
seem to be an indigenous habit ; in the interior :: =

arid this prevented them from being spoiled.
home to get the dustâ\200\224â\200\224so she gave up her ee :
one No. 11, on page 101, shows a small vase modelled by a young Native gitl, an

llystration of. the eollective character of ()
ea 3 ; invalid from Natal {Station of Inanda).

h will always call the same

oni:

â\200\234fall these <precautio prove â\200\230useless, : and the. woman sees
eding t will. go so far:as to consult the

he: will! make anâ\200\231 offering to her
the â\200\230mother; or possessing gods â\200\224

d:woman, as, the bones may

Lee es

"Phot. DÃ© Lene

Pots used to draw water, 92. 8

nel + â\200\234You manufacture pots and sell
ing to'your gods:: that will not do!â\200\235
othing, Â«a coin, etc., at the altar ~.

Â»

nes

sees. Nati pipe..in: his mouth, tobacco being
rin â\200\230of snuff. - The only smokers <
en:of:Lourenco Marques, and the _ Il. Basket-work.
Â¢ the Transvaal Boers! a A ee sy
Â©art-forâ\200\231 which South Africans eS The milala palm, whose sap supplies the tipp
lers ofPessene with.
children amuse themselves by 9] â\200\230their famous busura (II. p. 42), is a very val
uable tree to the.
pave es -â\200\231s Ba-Ronga, as it is of its leaves that the greater part of the baske
ts
in use by this tribe are made. The basket-maker gathers the most
perfect leaves. These are not like the mimale folioles, growing : = Â°
opposite one another on a central nerve. The milala (plur. of
nala) are true palms, the leaves consisting of folioles from half an
inch to an inch in width radiating from a common centre, which
itself grows on the end of a long peduncle. bee Satied
These trees are found in the woods of Mabota, Nondwane, Soe!
|Â» Tembe, on the Coast, and in the low plains of the North Eastern.
~~â\200\230 Zoutpansberg, etc. sometimes in â\200\230large numbers. ~ Returning ..
â\200\230... home, the workman (here we employ the masculine, basket-making .
OS being essentially manâ\200\231s work) spreads out the leaves.in thesun to
dry, having previously - straightened the folioles â\200\231 somewhatÂ»: ;
! separating (hangela) them one from: the other ; when they dry,
â\200\230they turn a light grey colour with a shining polished surface, and
are then hung up in the hut where they will be sheltered from the.
; dew and ready for use. When the work is to be started, the*
tk, Phot. J. Dentan. Ss << folioles are torn (phatlula) from their peduncle, and, with
a sharp.)
: ik ' * pointed instrument, are split longitudinally into strips or straws of |) 7.43%
' 1/8 or 2/8 of an inch wide, the ribs of the leaves (nhlamalala, .. Â»'- 33
2 yin-tin) being carefully kept ; these delicate wands have their
, special use. i
â\200\234<The Ronga basket makers are very fond of decorating their ott
â\200\230baskets with designs in black. These triangular and: squareâ\200\231
: patterns are produced by artistically plaiting dark and light
lecaial ee id ie ae s.-coloured straws, and are not painted on after the baskets are. .
â\200\230of the congregation. te had a wont manufactured. The straw ls dyed black in th
e following manner +...
miatk, had he â\200\230received a professional,Â» / %*'it.is soaked. in the black ooze
(ntjhaka) of the marshes for twoâ\200\231
pet weeks, and then laid out to dry, which gives it a reddish-brownish
colour. This hue is deepened by a second treatment. Â° The
leaves of a shrub called mpsabutimu are gathered and placed in a =.

ywheels, even waggons, sometimesâ\200\231 i
n;Shiluvane who was a true artist â\200\230
AW; for instance a white lady.
ying. plate: shows one of.

is handiwork. . . .

oe

f.the grass growing in the

l i
in si

my Tree TTT TTT TR ee TPETTE TE
Gu ees

f sai A LLLSD
Litt Sil itecenseeeh ee AEL SES

he plack â\200\230 of honour; â\200\230and.

kets.â\200\231 Itâ\200\230 requires days
ke?one;: but thÃ© result
upon it 4Â°] brought

us. sizes. * The particular.
ix: feet, two inches: in.

ich darger, both spheroid .

4 to. uise the technical Native
+ The: workman takes his
â\200\234the, plait.â\200\231 according.â\200\231 to

15Â° ylait sis bound:round, and
Hof*palm leaf-straw, thus

in h in diameter ; the cord Â»

brilliant black. . "The basket-

are fixed several concentric rings ; each inner ring is pierced with *-
a kind of awl and the straw of the outer ring pushed into the hole, >
thus fixing them securely together. â\200\230Hence the expression thlaba
ngula, to pierce a ngula. The bottom is soon finished, -and
differs but little in appearance from an ordinary straw-mat, such as +:

Manufacturing a ngula in Spelonken. Phot: P. Rosse

is used to prevent hot dishes spoiling the polish of the European

dining table. The sides are made in the same manner by> â\200\2302s

superposing rings of the straw cord, giving the basket a well
rounded convex shape, after which two or three rings are super~
imposed perpendicularly, to form the opening, the mouth of the
chef dâ\200\231cuvre. The cover, made in the same way, must fit exactly |.
over the mouth of the basket; in fact it should require to be
slightly forced over it : the fastening will then hold better. On
the upper part of the basket, as also on the cover; the manufacturer
has carefully plaited four handles, two corresponding pairs, those

these several loads!) It is made in much the same way as the roof of a hut, point downwards, ribs of folioles taking the place of ~. $\hat{\circ}$ sticks. This basket may be said to be the special property of the | women (1) : they are very clever at balancing it on their heads ; st it is very rarely that a woman, old or young, lets her shihundju - .*. fall. When empty it is turned upside down and serves as a hat.

It is a really pretty: sight to see the young girls starting $\hat{\circ}$ out-for the . $\hat{\$}$ fields with their conical baskets standing straight up on their fuzzy |

locks. When they are travelling and arrive at a friendly village, they hold themselves perfectly u

pright, shooting glances here and. 5 there without stooping or turning their heads, till their friends rush out to meet them, seize

their shihundju and place them on the ground, in small holes w

$\hat{\circ}$ Two. rifigs are: also plaited, and into handles;: forming simple but

fcan $\hat{\circ}$ turn. without ever being henceforward an integral .

Zainy, season ; also the material

ves on grand occasions,

the far end of the hut, on a
ed or: the purpose, ° The ngula «

eaves, are not to be found, is

hich they hastily make in the sand.â\200\231 â\200\230

This is the first duty of hospitality amongst women

The lihlelo (No. 8) is used by cooks for winnowing 't
Palm leaves not being sufficiently strong for. this purpose, the â\200\234
lihlelo is made of the roots, of a tree called nukanhlelo (a kind of*â\200\231

dis, ; mimosa), cut â\200\230into strips, and is coated with a reddish brown'>
(ppl 2 ih â\200\230 varnish prepared from mangrove bark. It is the lihlelo, or rather,

es a smaller basket of the same sort called ndjewane, that the house,"
wife takes with her when picking the small wild cucumbers, or |:
gathering the various herbs which serve for the supplementary

noontide luncheon. eee

. In the northern clans one often meets. with a spherical basket * 2%
made of the same material as the winnowing basket and covered.

: p separated from. it. These with an ordinary lihlelo.
im are ornamental than others. A Besides the foregoing,
DY. _ abe rag ea of Masana. S.-< ° which are not in such gene

Beans to his. nname, which then *, with interstices between t

; the: advantage of being able to ntjaba, etc.

ga pans This ig or basket, is Another article, which might,
paecy the, magicians basket, but which serves quite a different purpose, is the nhluto,
\...:-

the strainer. (No. 1.) This unusually shaped strainer. isa. ort, 3

_ of long bag of plaited straw into which is poured the beer made >

he maize: *. .

a ls a square bag
covers tabout; sasâ\200\231 large as
be lost (which: might easily: *.

the Ba-Ronga have two or three baskets

ral use : the nhlaba, a kind of plaited bag .
he palm straws, for carrying fish, the. â\200\234s.

at first sight, be taken for aâ\200\231! ie

sbasket-ware (No. 3) is the x .
sconical, basket: employed. by: oe ;
i (1) The male members of the family are called â\200\230â\200\230ba

and manure; . (Itâ\200\231is b
Ps - y. and the female â\200\234ba-shihundju, those of the basket,â\200\235 as
- of each sex.

matlhari, those of the assagai- ig :
these objects are characteristic Å°Å°

can PME Ay tet from maize : the particles floating in this liquor are caught by the Â©:
- straws overlapping the top, or accumulate at the bottom, whilst
- the liquid filters through the interstices of the plait. The thick. -
sediment remaining in the strainer can then be squeezed so as to,
extract all the beer. This straining and squeezing has the effect.
eee of rendering the drink much more alcoholic (p. 40). i
mecticeemg = | Ean po The art. of basket-making is by no means commonplace. Â° :
-Practised by men only, it is, in certain families, in certain villages, .

; Carrying lihlelo bazkets, grinding and pounding riealies.

- handed down from father to son. Children with a natural tastÃ© :

for this sort of work. are initiated into its mysteries by their:
parents. But no young man is ever forced to take up the
- profession of a basket-maker. His heart (mbilu) must be in- |

it! Amongstâ\200\231 primitive peoples art, and even industry, alwaysâ\200\231;

remains a matter of. individual genius. It never becomes, a -
a mechanical output, as is the case in the factories of the civilised :
world : for this reason it retains a character of individuality, Â©.

sincerity and natural beauty, not always to be met with in the â\200\224_

products of XXth century European industry |

be Se lay the environs of
as -Masana, lived the fami

_of the sons inherited t
our Mission, and,

from far and wide
.\' Tepaired,

Lourenço Marques
ly of Tumbene, fa
he father's talent.

when he was but a la
Â» to have -their old b

He was an evangeli
d, people came to
askets or broken Jih

solid rushes of at |
f them grow in th

soon turns them
is own mat, on which he sleeps rolled u

ssess two, an o used during menstr
better one on which they usually sleep (I. p. 187),

-| The string (ngoti, yin-tin) used

follows : the leaves of the nala palm are picked when very young

.! and tender (nshunya) : a knife is passed all along the folioles, in order to remove the green fleshy covering ; the Parenchyma,

Composed of very light but tough fibres, (nkwampa), then remains.

the workman takes two small bundles of these fibres and rolls them. (yahliya) together with the palm of his hand along his

thigh; twisting, intertwining, firmly uniting them, continually

: in this way he can make a

possesses,

p in his rug.

: Women people

Id one, nation, and a

Er The following are the techniques

which differ

different kinds: of basket-work.

. Luka (plaiting) for ntjaba, shihundju, lihlelo, nhalaba, tyala (drying floor), shitlanta (store house), for ngula and likuku,

ying) for the small brooms also made

(mpsayelo, No. 5), and the reed walls (khumbj

nical expressions employed for

ndjewana, hwama se).

of palm straws

» dji-ma),

in our sub-station. of «

mous for its ngula. One

st in

lelo

east

» plains), and Pierce ,

» at intervals of 3 inches, .

Bangela (making) â\200\230for. he -bun
of plaited milala which is ane ie
sometimes â\200\234in summer, ee H:

â\200\230mosquitoes which swarm inside, the a .
â\200\234)... Runga (sewing) for: theâ\200\231 boatdâ\200\231 (by

2 bs
2. yo

Native boats built before theappearance oft

BA

~ â\200\230saws, were made of pieces of. ep ee
- of these antiquated-craft are â\200\230still to ees
On the.rivers up country, een

Â» piece of curved bark, bent on: oth sidÃ©say
three persons. I. crossed theâ\200\231 grÃ©a'

ew one eS ee

*:mimale branches (or. nervile: neagie
Ps ogether so as. to. form a raft adie
used on the Nkomati River, and on â\200\230the? la

Oren

to meet the White: men, the Ba=Godj
now no longer used and there is Scarce

t it. fatts Wee
The an boats of olden times: se
the heading of basket-ware. aeatn
to another branch of industry,â\200\230ani
of transition from basket work to woode

wood-carving. If the name of this ale
its wood is, to an equal degree, â\200\230soft cai

5 i

rn

ee ret es ree

ng: vol art, they beganâ\200\231;
y cutting,â\200\231 or Â»fashio-<
ning, with their smallâ\200\231.
fe: knives, articles of every :).
*:day use: spooris (nkom
ae mu mi) fori instance

aaeeatheeieiee eee

claimants, and the small) % s :
& one for conveyin ood
to the mouth: whe ney
phade are ritsally soiled) â\200\230

Â« ox a e A . 4 â\200\230 .
Beret. eel - . . AA, regen, FS.

Thonga carvings,
(One seventh of the natural size.)

shells, on which they carve curious geometrical figures (No. 5
Goblets (ntcheko, mu-mi) are generally made with a handle.

- (No, 6). te

â\200\230+ Inthe accompanying plate, (p. 131), two spoons are seen hanging
to a chain made of links carved from nkuhlu wood. This is a,
- wonderful product of Native art. These chains are often met.
with, especially in the Northern clans, some with links of* six

_Inches in length, the whole attaining to a length of many yards.

The one here shown is six feet long, with links of only three inches
The specialâ\200\230 point to be noted in this â\200\234objet d'artâ\200\235 is that-it
has

been carved from a single piece of wood and the artist had to makeâ\200\231.

â\200\230no mistake from the very beginning; a single slip of the knife
would have: broken the whole chain and made it useless:

European joiners .told me they doubted whether an. ordinary
workman would beâ\200\231 able to carve such a chain.- I was told that
these spoon-chains were used by two individuals who wished to
form an â\200\230alliance ; they passed the chain over their shoulders and,
so united; ate from the same plate. This, however, is mere play
_and has no ritual value. AS cies)

~. Between the two spoons, a kind of bowl is seen, almost perfectly
â\200\230round and prettily decorated. It was used by a man who had
- been possessed, and who washed his face in it every day to cool his-
head and appease the spirits... Thongas also â\200\230carve large dishes,â\200\231
â\200\230sometimes prettily decorated, though not so attractive as those ofâ\200\231
the Ba-Rotse of the Zambezi. _ I possess one of two feet in length
â\200\230by- 10 inches in width, Theseâ\200\231 are used for serving meat;....

-] must. not forget the mortars (tshuri, dji-ma) usually made
of mahogany, or. of nkanye, and the pestles (musi, mu-mi) made?
of nkonono. . The former are often adorrred: with triangular

carvings. /

The same style of decoration is to be seen on the calabashes 3

- which Natives use as bottles. The calabash, as every one knows,

- is a sort of gourd composed of two spheres of unequal size with. -

.) & Narrow connection between them. _By an ingenious system of

- supports, placed under the. gourd during its growth, Natives
succeed in imparting to the upper sphere the shape of an elongated _

neck. There are many varieties of calabash, some small, furnished

are

Hargeâ\200\230jars... They areâ\200\231 specially: keg
0:7, and also. I,: p, 400).%e:InVo

on top of the latter the laid tin
curely closed.â\200\231 5 Thi kind: of eilabas

depicted (p. 128, No:
â\200\230from Mavabazeâ\200\231 whoâ\200\231 :

(shidamu) on which*the. BR
their heads at night.Â«â\200\231 side conte

. ol a similar sharon Which were doubt
The Bantu has adhered to thisâ\200\230 i

through the ages. . The specimen in the illustration was bought | mat
: least, and show ; th ~? soartGlt

~ from a young man, a traveller, on the road ; the bird's claws, 33% influence.
: Sometimes ST eral

beads and other -articles tied all round it, doubtless hunting \ 4-4 = foot ;
(as ereper do ~_ alate: a a
. trophies, are plainly to be seen. He had the advantage of literally :.03 ne-leaf is q
uite unkriown).
is x a ee anda woman, the one's standi

ORES en a Sanaa

Sone and a half to twa fe "in he

Sie seen in the:Neuchatel Eth 0

*doubt contains the large coll'eti
world, having been plentifully ar

a Pe

eas

S aries of French Switzer

Thonga statuettes.
(One third of the natural size.)

: : miele
_. resting on his laurels, and naively believed they would bring him @. Ree N
atives, men with: thei
good luck while sleeping. -- + Soa me. (p. 96) adorned with bead
The Thonga artist has even dared to portray the human form, <2. 4... The finest spect
and the result of his audacity, however grotesque, is not without
originality, arid even a certain characteristic style, which may be Ai Muhlati
, a.

_ -Yecognised in all their statuettes. More- often they content: Ngee Marques,
" 4 ee
themselves with carving-a man's head, with his crown, on the: 334 rss a tolerab
ly high PIIICE FOR:
top of their walking sticks. I here give an illustration of k birds;
Mankhelu's stick, which was a very old one, dating from 1850,

Seam e ESO | eb eae ee ee

Seat Ose eee

Â© could be imagined than this large spotted creature, (the spots being |
obtained as usual by burning with a hot iron), planting his claws Aa
â\200\234an the flesh of a man, (an Englishman, I was told by-the inspired :

~ author of this group!), and glaring at him with two great round ::
> eyes, not very symmetrical | With touching forethought, this
"modern Phidias has made the

Posterior half of the tail quite
â\200\230independent of the rest of the animal, A tenon and circular

such, shows us to:wha â\200\230lengths'th
Ronga can go. This Oe
â\200\234While. statuettes are t e/mo par
â\200\230sculpture, canoes (sheneâ\200\231 (Dj:) â\200\234are: hejle
mentioned theâ\200\231 taboos Â¢ connected Â£ wit

â\200\234mahogany and nkwenga trees*whe used
â\200\230. Other trees, the: mpfubu â\200\230and "the.
+ these precautions being taken, ee

My Â¥

wt

When and how did you
shall never be able to ascertain. s: read:
inhabitants of Nondwane; the Hon

At exceedingly hard: wood:-went he
pita of teak tree called ntjhiba,, The Na ves
passed directly from the age of wood to
: certainly a stone age, comparable to
Cape Colony, . where a great (quanti

' Thonga canoe, ' Phot. A. Borel,

socket allow the caudal appendage to be so neatly -adjusted that
the joint is hardly visible! Mubhlali told me how the idea of a
3. removable tail had occurred to him. He thought that if ever his
. Masterpiece had to be packed up and cross the ocean, it would - -
~*~ thus be more easily: cased. This can hardly be called the idea of
not savage! _ Besides, the work itself would. never have been :
accomplished had there been no Whites in the country,. Evidently
Be. the sculptor, indolent like all his race, would not have worked day
"im and day out at carving: such an animal as a play-thing for his...
» children. -He concluded that his talent might well bring him in
some money ; it was mercenary considerations that urged him on
to the execution of the work, and no mere love of art ; nevertheless

having been used by-the Thangas;: 101

As regards the bronze: age, â\200\230they: fi

for a long time, but it cannot be'pro ed
, Iron. Ree
Iron and other ' metals: Â¢Â¢

: Natives now remember, The: Bark
and other domestic animals. for: hoes!

â\200\234brought by the strangers, and they
copper wire by forging (fula) t

Later on: wrecked boats provided Native smiths with iron to make:
hogs, axes, etc: Inâ\200\230certainâ\200\231 villages there. were regular - forges,
-(Matlharin, . near Mbengelen: Island,â\200\231 Matjolo. Âetc.)- The hoes*
~ were in the well-known form of an ace of spades and were fixed

into a woodenâ\200\231 handle, .as are also the â\200\230axes,â\200\230and battle axes

practised the-art: of mining iron ore for
-an-unknown period. -. These Sutho hoes have played a great part}:
in the history of the Thonga tribe, having been extensively -use:
as currency for lobolo purposes: : je
; Â». These Byeshas â\200\224 the word is said to be a Thonga corruptio
- of: Venda â\200\224 built their furnaces in ant-hills, as shown in the |
Â» accompanying illustration supplied by M. H. Gros; near Iron
Mountain, East of the Spelonken district. They excavated three. -
holes under the furnace, and blew into them by means of bellows -
made of a skin, the air being expelled through an antelope horn
The .ore,..broken in: small pieces and: mixed. with charcoal, was
smelted, â\200\230crushed,â\200\231 smelted a second time, crushed again and made
â\200\230into hoes and. axes, â\200\230etc: . Who had taught. the. Vendas this art >
â\200\230Did they. learn: it from the Ma-Lemba,. that curious tribe, half.<
Semitic in its customs, which invaded the â\200\230Northern. Transvaal ;
during the XVIIIth century ? Nobody -knows for certain. EF
am-under the impression that this art is older than that, as. the
-Lebombo Natives,. who: invaded: the Nondwane inâ\200\231 the XVIth
century; seem to haveâ\200\231 possessed iron weapons. The origin -of Â»*
â\200\230iron and the date of its introduction into South Africa is still a
mystery. a ;

- Among. the ornaments illustrated will be found a very pretty
belt (No. 1). It is the work of a young man named Philemon,
living in the outskirts of Lourenço Marques, who employed his: -'
leisure : moments in: makingâ\200\231 objects. of . this. description: with Â°Â°
twisted wires of iron, brass and copper, bent in festoons and ay

' fastened â\200\230with small tongues of â\200\230metal. â\200\234European â\200\234in
fluence is

doubtless. very marked: in these belts, but. still they Possess a

certain cachet of their own. Amongst the Zulus as in our tribe, Â°â\200\230
large. cups. of - various descriptions, including -Cgg-cups, are

is manufactured, and it is evident that, in this branch, Native art is.
was capable of considerable development. Their method of fastening:

«the blades of assagais to the handles with iron wire is also very:
. Ingenious. Sometimes they cover their ebony sticks from top :
to bottom with a delicate network of steel-and brass wire, A>.
Native expert in wire work once mended the stock of my sporting gun, which was broken, and made a wonderful job of it. This
Wire, so extensively used for bracelets, was formerly made by:
Native blacksmiths, but now they buy it at Lourenco Marques or j

"from the Hindu traders. s

tere

- D; COMMERCE. =

i -Thongas have an inborn inclination for trade and have always

« been addicted to it- - Before there was question of any currency,

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. melted by the Palaora Ba-Sutho, they knew how to buy (shaba) °°

when hoes were not yet procurable, or the ritlatla bracelet brought
by the Whites (I. p. 385), or the copper stick called lirale (1)

and to sell (shabisa), viz., to exchange their primitive produce.

A mat was bartered for a fowl and the thrifty. savage thought : | -
This is good business ; the hen will lay eggs and hatch chickens ey
_ and this will bring me a profit (bindjula). A shihundju. basket :
was also. exchanged for a hen. Another way of buying was »

adopted when dealing with. pots ; the pot was: filled with mealies
by the buyer and the contents left to the potter as corresponding

to the value of the pot. For monkey-nuts, not husked, the pot :

had to be filled twice ; for more precious, products, such as>* ;

sorghum and Kafir corn, half of it only was measured out. I have
myself witnessed some transactions of this kind amongst the '

i .Nkunas, If the pot broke when. first used, the potter had to
give another in its place.

But this primitive trade became much more extensive when

the Whites made their appearance. Delagoa Bay was one of the

(1) Compare my article in Folklore, 24 June 1903,

fe in the vicinity of Delagoa, on:t
the Nkomati (Manhisa) and ne

this stronghold was d's

oy
beginning of the XI Xthiee

been more continuous The

"'Delagoa was, of coursÃ©; t

\$5.8

the interior. Thisâ\200\231is;

visited Lourençoâ\200\231 Marq

24On : the Sot thern shore

bestowed by. the: Portu

is very powerful,â\200\235andâ\200\235. way

4 ess To the Northâ\200\231 of the?

fort and as-many ea lie

e werful, and, well supp

: doising of overâ\200\231 400 | nuts (Thi

the countryâ\200\231 collectively):2-1

mountains bring for sale gald a

to pay dues. .; This : Monate

(Shirindja). . He â\200\230obtains â\200\234fromtsit

house of the King of Maouote (

About thirty or forty daysâ\200\231 journeyâ\200\235 w

Â¥

he

ae

eae

komati) dwells theâ\200\235

x