

huge lice." But he says, "No, I am not afraid; now I am going to throw a hair of mine for you (to see). And he pulled out one hair, saying, "There it is, I have thrown it for you (to see)." And Blind-eyes feels about for it, and says, "That is what I am to fear! look at mine." And he takes the porcupine quill, and throws it at the lion, and the lion picks it up, looks at it, and says, "Yes, indeed" (aside). But he says, "No; even though you can do such things I am not going to spare you." And he takes a tooth and throws it, and Blind-eyes feels about for it, picks it up, and says, "I am to fear this, am I? Wait till I throw you mine."

III. Then he cast the tusk of the elephant at him, and the lion gave a jump, saying, "Ha! yes, indeed, the fellow has a fearsome tooth" (aside). But he said, "Now I am going to let you hear my voice." And he began to roar, and Blind-eyes said, "The other—let it sound its voice too, that I may hear you." Then he said, "I have heard, and now come close that you may hear my voice." Then the lions came up close, and Blind-eyes said, "Where are you?" And they said, "We are here." And he said, "Lay your heads together." Then he took his gun and pointed it in their direction, and said, "Now listen, I am going to talk my words." And he fired the gun, and killed the lot. Said he, "Have you heard my words?" He finds all is silence. Then he roused his companions who had fainted, saying, "Get up, I have killed those wild beasts." And they contradict him, saying, "You are deceiving us." And Blind-eyes said, "You people, do get up; you must open the door for me, and I can go and look myself." And they did so, and he goes and feels, and says, "This is the male, this the female. Come outside, that you may see for yourselves."

IV. Next morning, they went off; one of the maidens carried Blind-eyes, and the other Hunchback, on their backs. When they came to the village their father saw them, and said, "What, you have come back again, though I said you were to remain there; now I shall kill you all." And the children told him that (the men) had killed those wild beasts, and the father asked if that was indeed true, and they said, "May I be struck dead if it is not." And the father sent men to see. And they came and found them, and cut off their tails, and went and told the chief, saying, "There are the tails; it is quite true they killed them." Then the chief held a consultation with his people, saying, "Well, those people who killed the wild beasts, what are we to do about them?" And they said, "You must just give them these maidens in marriage." So they gave Blind-eyes his, and Hunchback his, and took six shells, saying, "One, three, the other, three, and you must go and build your village there." And as they went along the road, Hunchback said, "They have given us five shells, and they say, two are yours, and three are mine." And Blind-eyes said, "Oh, you are cheating me; did not the chief say he had given us six?—mine three, and yours three; how comes it you deceive me, inasmuch as when I said, 'Pick up this,' you refused?" Then Hunchback stood up and hit him on the eyes, and straightway Blind-eyes found his eyes were opened; and he took his knobkerry and hit his companion, and Hunchback found his back had straightened. And thereupon they grasped hands in token of friendship.

XXV

SOME RIDDLES AND PROVERBS

I. "Come, let us give riddles to-day," some one says, and then every one collects, and the hut is packed. One begins to say, "Such and such a thing, what is it?" And should his companions give up, then (the one who gave the riddle) says, "Then kill me so and so's cattle." And they do so (in pretence), saying, "Go and eat what's his name's." And he has them stabbed, the meat is all over the place, and eats and eats, and says, "The answer is so and so."

SOME RIDDLES

- Q. Something without a spoor; what is that?
A. An arrow.
- Q. Something that cannot be bound.
A. The winds. (Perhaps water, or smoke.)
- Q. Something with a very keen scent; for even if you hide away some little thing you have, it goes and finds it out. What is that?
A. A fly.
- Q. Something which warms itself with its back to the fire.
A. The shelf above the fire, in a hut.
- Q. A war which baffles all of you; there is one little thing, spoiling for a fight, that goes and tackles it. What is that?
A. The porridge stick.
- Q. A person shoots his arrow up in the air, and when it returns, it does so without its shaft.
A. Winged white ant. (Because when it flies off it has wings, but falls without its wings.)

Q. A little thing, yet that cannot be lifted.

A. A shadow.

Q. A tree which grows out of a companion tree.

A. The *ulimbo* tree.

Q. Up down, up down. What is that?

A. A pestle (for pounding grain).

Q. The house has been burned, and there remains only the cross-beam.

A. A path. (Because when the bush is burned the road-way is there stretching away.)

Q. I built a hut with only one post to prop up the roof. What is that?

A. A mushroom.

Q. Two people support a huge thing. What is that?

A. The two pair of supports of a grain store.

Q. The stone trap has fallen over and over again to-day alone. What is that?

A. The eyelid.

Q. Something which no number of people can lift, yet there is one person who can do so.

A. Water.

Q. Something which comes from far away, and finds us here.

A. The rain.

Q. A man who hoes many gardens in one day without being tired.

A. A barber.

Q. Something which finds the way by itself; it does not go wide of the mark even though it is dark.

A. The hand. (Because it does not forget the mouth.)

- Q. One axe handle, but ten axe heads.
A. A bunch of bananas.
- Q. A hut without a doorway.
A. An egg.
- Q. Something you cannot tell whence it fell from.
A. A cloud.
- Q. A little thing of such importance that, when you wish it, you go and take it with both hands.
A. A ground nut.
- Q. An old fellow who cuts the grass with his belly, and smoothes it down with his back.
A. A spoon (used for dishing out the porridge).
- Q. A tree which you cut down to-day, and the next it begins to sprout.
A. Hair.
- Q. However far away it be, this very day this thing reaches there.
A. Memories.
- Q. You go in this direction, I go in that, and we must meet.
A. A belt.
- Q. Some great beast which dies in the dry season, and the scent of which reaches us here.
A. The first of the rains.
- Q. The animals meet each other at the water (where they all come to drink).
A. Men and women. (When there is a common place for drawing water, where those from different villages get their supply.)
- Q. A chief sent a person to bring a goat, and some maize, and a leopard, and when he came to the river, he found only a small boat, and he said, "What must I begin with? Should I begin with the leopard, the goat will eat the maize, and if I

begin with the maize, the leopard will eat the goat, but I must begin with the goat." So he takes the goat and ferries it over, and again he began to think, saying, "Now, if I take the maize over, the goat will eat it, and should I take the leopard the goat will be eaten." Well, what did the man do?

A. First of all he ferried over the goat, it goes across, and he returns and takes the leopard, and also takes the goat back in the boat to the other side there, and leaves it there, taking over the maize, and comes back once more for the goat.

SOME PROVERBS

If water gets spilt, they do not gather it up.

Where a tree has fallen, you cannot hide the fall thereof.

That little you have is what you have eaten up beforehand; if you do not eat it up, it is some one else's. (*i.e.* "Let us eat, drink and be merry, for to-morrow we die.")

O earth, I should not have eaten you (for yourself); I am only eating you because you are mixed up along with the honey.

You all start on an equality when it is a question of racing in the sand.

What has seen your friend to-day has gone off, to-morrow it will pay you a visit. (*i.e.* Do not laugh at a companion in trouble; your turn may come next.)

You gain wealth from my tusks, and yet you do not eat my flesh.

XXVI

THE KANONOMERA DANCE

If a person is ill, they go and consult the lots, and then he of the lots says, "It is the spirit of his grandmother, it is wanting a dance; when you dance that dance, you can take it from us the child is sitting up." And they go to the village and take a basket of grain, and with it they address the spirit, saying, "There is the grain for which you are killing a person; when we have made beer, let us see the person (who is ill) sitting up." And then they assemble every one, and the day the beer is strained, they all come together, and that evening they enter the hut (where the sick person is), and begin to clap their hands to rouse the spirit, and then they see the sick one is trembling and crying out, and then the people say (to the spirit), "You must not come with war, it is we who have called you; see here at the village the drums have come, but let them depart again without anything happening to mar the dance." And when they have finished clapping their hands the dance comes forth, and the drums begin to sound, and they are dancing. He who remembers a song sings it; when one is possessed by a spirit, down he falls, and they drag him out of the dance, and deck him with calico and skins of animals, and he again enters the circle and dances. When a person is possessed by a child's spirit, they bind his calico tightly round him that it be strong, because that person is wishing to strip it off, and dance naked, as a child does not wear anything. Should a woman be seized by a man's spirit, saying, "I am so and so," they deck her with a

feather head-dress, and in her hand she holds a little stick (for a spear), and her calico is tied round her waist, and her breasts swing free. The songs they sing at the Kanonomera dance go thus—

What knocks off the dew,
Comes at the early dawn.—(*Repeat.*)

Looking, gazing, we just gaze one at the other.
(*Repeat.*)

When the drum sounds it is the *choinjoli* drum
that brings the spirit.—(*Repeat.*)

Far away there, far away,
Far away there, far away,
Far away where shines white that little cloud,
Far away there, is my bow.

Little quail, little quail, you are picking up the
little grains.
And what if he is,
Are they not his eyes?
It broke his leg for him;
Only hunger, only hunger.

Oh no, indeed, indeed,
Two wives have been too many for him indeed;
Two wives have been too many for him indeed.

You hate me,
You hate me for my being so old.—(*Repeat.*)

Little maiden, whom war has given me,
Should you refuse to be mine,
I am as a slave in my grief,
And then what must you do?

We were far away;
Our companions had cut off their head rings.

XXVII

THE NTETEREZI DANCE

It is danced only at a funeral.

Scrape out the beer pot and give me.
Have some sense, the beer is finished.

He is the husband who favours your companion
(*i.e.* his second wife),
And you, you only cook and give him, all in
silence;
And here you return,
And weep against the hut post.

Should you be a childless man,
Do not be hitting your neighbour's child,
That's so, father.
Don't you think you should go and beat that
maize you planted?
That's so, father.

She has left him sleeping there, de de;
 She has left the home he made her, de de;
 She has left him.

The man who is in my home;
 Yes, yes, father.
 From the way he leans against the hut post (all
 indifferent to my charms)
 You would think he had been drinking beer.

What, you say you would marry *me*?—
 You of the goat-skin (loin cloth).
 No, father; oh no, father;
 You of the goat-skin.

Mother! mother!
 Did she go to send you,
 Saying, "When he comes you must abuse him?"

Oh stop that fidgeting and turning;
 Stop saying, "I must so."
 Stop saying, "I must thus."
 We do not want that.

You have brought in vain your wooden pillow;
 I do not wish you,
 I do not want you.

Should you kill a little mouse, go and give it to
 your sister.
 With one's wives it's do this, do that for them,
 and then they leave you.
 We have said so; we have said so.

XXVIII

THE KANDENGA DANCE

IN dancing this dance the women stand in line on one side, the men in a line on another, the drums are where the men are; then a woman goes and takes the knoberry from a man, and the man goes back with her to where the women are, and again they return and stand close together. The man places one hand on the woman's shoulder, and they dance thus, and when they have done dancing the woman turns round and hands the man his knoberry. The Kandenga is danced at a funeral, but also just for fun when the moon is shining.

A white-haired man is malt;
 On his coming, let him make beer;
 Yes, father.
 On his coming he shall make beer.

Towards the river to *Likongwe*
 A cloud shines white like some little bird, maybe,
 But it's those Angoni; they always said
 "That's a rich little spot where the *Nsugudzi*
 flows."

I am an unmarried maiden, and one of Njolo's men
 will be my lord,
 De, de.
 The youths from here think too much of them-
 selves.
 Did not one say, I was his,
 De, de.
 The youths of here are too conceited.

Place your hand upon her shoulder in the dance.
 Place your hand up her shoulder whom you love.
 This season there is no bow (*i.e.* war).

Oh, oh, oh.
 I have come to the wedding.
 The porridge they have cooked with the finger.
 (It is so badly made.)

Oh belt, belt, belt,
 Belt, belt,
 Why should I not borrow the belt,
 When the dance has sounded?

XXIX

THE CHITOTO DANCE

THEY dance it at a mourning, and even just for fun. They do not have drums, but fasten rattles on their legs.

One perhaps has taken the other,
 Summoned him for love of him,
 And to-day we mourn, love;
 Yes, father,
 And the cock crows.

Should your neighbour's son not have a wife,
 Look after his belly,
 His belly,
 His belly, wo, ha, ho!
 I have sung.

Should you have no child by your neighbour's
daughter,
Give her your friend, and he shall wed her ;
As for you, you be happy with the beer pot,
With the beer pot, wo, ha, ho !
You be content with the beer pot.

XXX

THE KUNJU DANCE

MEN do not dance it, but only women, with the
men looking on.

You, Nzinyai, you, Nzinyai,
Nzinyai, she refuses hospitality to the strangers,
You, Nzinyai.
The porridge which I have not seen ;
Nzinyai, return whence you came.

The man who is in my hut begins to refuse his
food ; when I only dish him out two helpings
of porridge, he looks aside ;
When I dish him out three (he says), " Give me
the water (to wash his hands). I shall give
the child his."
But that child he is wise,
" Eat up your porridge," says he ; " was it not
you who scolded at me ?"
Now, what do you think of that ? My child he
knows how to conduct a quarrel.
A quarrel they settle at the village court.

XXXI

OTHER SONGS

MOON, you must shine, shine that I may eat the
tadpoles;

I sit on a stone, and my bones all rattle.

If it were not for my big mouth,

The maidens would be crying for me.

(The song of the night-jar.)

That great bird has gone in there,

Gone to the other side there,

Gone and got a snake there;

The very snake that told me of misfortune,

Told me of misfortune, e! e! e!

Which foretold evil at the site of the deserted
village.

Frog you, frog you,

Your friend, your friend.

Frog you, frog you,

He is calling his wife.

Jump squat, jump squat,

He is calling his wife.

(The frog's song.)

Dawn, day; dawn, day;

The Tsambe mouse is finishing other folk's food.

(The song of the *ndongera* mouse, that eats during
the day.)

Stay a little yet, night; stay a little yet, night;

While I eat with you.

(The song of the *Tsambe* mouse, that eats only
at night.)

(Note
of the N

PART III

NOTES

(*Note.*—The references in these notes to the *Practical Manual of the Nyanja Language* are to the pages of the Second Edition.)

CHRISTIAN UNIVERSITY LIBRARY
1000 UNIVERSITY AVENUE
MINNEAPOLIS, MINN. 55455

NO. I. (ZA MWABVI.)

¹ *Akafa*. Translate, "When a chief's wife dies," "In the event of," "Should a chief's wife die." The use of the "particles" *ka* and *dza*, which might almost be termed auxiliary verbs, enters so very largely into the formation of one of the most commonly-used idioms in this language, that their original meaning, and the exact sense in which they are used, must be clearly understood before one can successfully translate English into Chinyanja. These words *ka* and *dza*, in all the constructions in which they are used, are without doubt the stems of the verbs *kunka* and *kudza*, to go, and to come (with, of course, the obvious exceptions of *ka*, the representative class pronoun of *kantu*, a little thing, and hence sign of the diminutive; *ka* the adverbial interjection; and the *ka* found in a whole class of words, e.g. *kabvalidwe*, etc.). In a number of cases in which these auxiliaries are found, they readily lend themselves to a literal translation, in a few others their original meaning has to be slightly modified, at least when translating into English. The most common use of the auxiliaries *ka* and *dza*, is the formation of a tense, which, though having no exact equivalent in English, can be very well taken to represent, and be translated by, the English future. In this language there appears to be no exact auxiliary corresponding to our "shall" or "will," the future (near) simply being rendered by the present tense, as is sometimes the case in English, but the stems of these verbs *kunka* and *kudza* are employed instead. In Chinyanja the tense corresponding to our future with "shall," or "will," is made by using these auxiliaries, "go" and "come," with the idea in the tense, not so much of *time* to elapse before the action in the verb can be performed, as space of distance that must be covered (thus also entailing a space of time), and to express this idea of space of distance that has to be traversed prior to the action expressed in the verb being completed. The stems of the verbs *ku(n)ka* and *kudza*, to go, to come, are always used, *ka* or *dza*, according as the movement entailed on the part of the person performing the action is that of going or coming, e.g. (1) *Ndidzatenga kasu langa mawa*, I shall (exp. by present tense of verb) come and (*dza*) take my hoe to-morrow. (2) *Ndikamwi-*

itana, I shall (expressed by pres. tense) go and (*ka*) call him.

These are examples of *ka* and *dza* in the simplest form in which they are found, and when their use in such sentences has been thoroughly understood, it is then easy to explain their meaning when used in more complicated constructions, e.g. *Ndatuma muntu kukatunga madzi*. This we translate, "I have sent the man to draw water," using the present infinitive alone. This we cannot do in Chinyanja, as the action implied cannot be performed without movement, and to express this *ka* is used. It is not correct to explain this *ka* by saying it is used with the infinitive to express purpose: it is used to express the idea of distance and has nothing to do with purpose, as is seen when we take such a sentence as, I said to the man, "draw water"—*Ndamuza kuti, "Katumga madzi."* In the finite form of the verb the "go and" in the English is almost as indispensable as the *ka* in the Chinyanja, but can never be dispensed with in the latter, either in the infinite or finite forms of the verb. *Dza* is used in the same way, with a slightly different meaning of "come and," e.g. *ndaitana muntu kudzanditengera madzi*, I called a man to come and bring water for me, thinking of the movement as being towards the speaker. Again, such a sentence as *Mukapita ndidzakumenya*, we rightly translate, "If you go, I shall hit you," but in so rendering it, it is not right to explain the *ka* in *mukapita* by calling it a "particle" with the meaning of "if," and the *dza* in *ndidzakumenya* as a future particle expressing the consequent of the previous contingency, for the *ka* and *dza* in both these clauses is the identical *ka* or *dza* found in such a sentence as that noted above, i.e. *Ndatumiza muntu kukatunga madzi*. For in such a sentence as *Mukapita ndikakumenya* there is no real contingency at all, or consequent of a contingency, since the protasis and apodosis of the English construction are here expressed, not by a principal clause, and a subordinate clause of condition, but simply by two principal clauses, one of which states a fact in a state of things, and not a contingency in a supposed state of things. The literal translation of such a sentence is—"You go, I hit you" (as one might say in English), but the going and the hitting are really of the nature of the future tense, explained above, and to remove these actions to a distance (of space rather than time) *ka* and *dza* are again used. (*Ndidzakumenya* could also of course be *ndikakumenya* with a slightly different meaning.) A

corresponding past contingency, expressing what would have happened, is formed in the same manner by inserting the *na* or *da* particle of past time, e.g. *UdakaPita n'dakakumenya*. Lit., "You had gone, I (*n=ndi*) had hit you," i.e. "If you had gone, I should have hit you."

By the reduplication of the *ka*, or the use of *dza* along with it, the action of the verb is thrown still farther into the future, or rather into the distance, and can best be translated by a future contingent, e.g. *mukakapita* or *Mukadzapita ndikakakumenya*.

In such a sentence as *Mkazi wa mfumu akafa*, of which the literal translation is, "A chief's wife goes and dies," the *ka* signifies a state of things as supposed to be existing, and can in English be translated by "in the event of," "if," "should," "in case of," and perhaps "when." In Chinyanja a future tense has, just as in English, several shades of meaning, but whereas in English these are commonly expressed alike, in Chinyanja each has a separate form, e.g. *Ndikafunsa*. In the event of my asking, *Pamene ndi funsa*, At the time when I ask; *Ndikakafunsa*, When I shall be asking, these in English may all be translated, "When I ask" (the use of *ngati* in such sentences is most unidiomatic; *ngati* never means "if," introducing a subordinate clause of condition, but means "as if"; *nga*=like). The use of *ka* in such a construction as *Atenta chikopa chomwe akagwira*, i.e. They burn the shield he used to carry, is really not a separate form. The idea of past time is understood from the context, and the *ka* has here its original meaning thrown into past time, and means "went and," i.e. was wont. There is the curious use of *ka* in such a sentence as, *Adakasaka, adakapika, ndidakafuna*, meaning, "He is still hunting," "He is still cooking," "I am still looking for." *Be* is sometimes added (*vid.* Dr. Hetherwick's *Manual*, pp. 156, 157; Dr. Scott's *Dictionary*, p. 197).

² *Atafa. Kuta*, to do, to finish, an auxiliary of completed past time, and here used in just such a way as *ka* noted above, and can be translated by the English subjunctive mood past, just as *ka* can be rendered by the subjunctive present.

Mkazi wa mfumu akafa, kapena atafa mwana wache, If a chief's wife die, or should his child have died. The more common use of this auxiliary is seen in such a sentence as, *Pamene tidafika tidafeza arachoka* (*vid.* Dr. Hetherwick's *Manual*, p. 161), but its use in the latter sentence is really the same as in the former (which we render

by a contingent idea), as there is really no contingent expressed. There being no form of sentence with a protasis and apodosis in Chinyanja, the English principal and subordinate clause are rendered by two principal clauses as seen above (*vid.* note *akafa* (1), above).

³ *Apangana kuti*. Lit. "They agree, saying." Trans. "They agree, that." Just as it is almost an idiom of the language to prefer using the active to the passive voice, so it is to use *oratio recta* rather than *oratio obliqua* (probably for the sake of vividness in the narrative). *Vid.* Dr. Scott's *Dictionary* for notes on *kuti*, p. 251.

⁴ *Tiombeze*. *Kuombeza ula* is the full phrase, and probably this is how the word has come to be used in this sense in connection with the *mwabvi* ordeal, as the custom is with many tribes first to summon the *ula* man (*vid.* note on *ula*, No. x.), who then picks out one or two who are to drink the poison. *Tiombeze* (subj.) might equally well be the infinitive. The verb *kufuna*, to want, to wish, may be followed by the subjunctive or infinitive mood when the subject of the verb *kufuna* and of the verb following it are the same. When the two subjects are not the same, the subjunctive mood only can be used, and never the noun or pronoun with the infinitive, as in English, e.g. (1) *Tifuna kuombeza* or *Tifuna kuti tiombeze*, as the subject *ti* of *funa* is the same as the subject of *ombeza* (*ka* could be used to give distance to the verb; *vid.* note on *akafa* (1), above;) (2) *Ndifuna kuti muchoke*, never *Ndifuna iwe kuchoka*, where the subjects are not the same.

⁵ *Mwabvi*. The pounded bark of the *Erythrophloeum Guineese* (*vid.* note, Dr. Scott's *Dictionary*, *mwabvi*, p. 407). By metonymy used for other ordeals.

e.g. (a) *Mwabvi wa madzi*.

(b) " " *moto*.

(c) " " *iwo iwo*.

(a) The ordeal of boiling water, picking out stones from a pot of boiling water.

(b) Licking a fire-brand.

(c) The drinking of a pounded mixture of the bark of the *mwabvi* tree mixed with water.

Some tribes heated the mixture by dropping in red-hot stones (cf. custom in connection with steaming an infant, *vid.* note *kufukiza*, No. v.).

⁶ *Makosana*. Sub-chiefs.

⁷ *Tifuna kuti tikaitane*. *Vid.* notes above on *akafa* (1) and *tiombeze* (4).

⁸ *Adzatilondere*. Trans. "He must come and set things right for us." For *dza* vid. note on *akafa* (1), above. The preposition "for" in "for us" is implied in the applied form of the verb. In translating this applied form any preposition is used that best suits the context (vid. Dr. Hetherwick's *Manual*, Lesson xxi., p. 178.)

⁹ *Kukaitana*. Vid. note on *akafa* (1), above.

¹⁰ *Madzulodzulo*. Reduplication to give emphasis is very largely used, any part of speech almost may be so reduplicated—verbs, adverbs, pronouns, prepositions (cf. reduplication in Greek of the verb; vid. also note on *namwaimwa* (31), No. viii.)

¹¹ *Antu osadziwa*. *Osadziwa* is here of the nature rather of a participial phrase than an adj. or adjectival clause. *Antu osadziwa* does not here mean, "unknowing people," or "people who do not know," but "people not knowing," i.e. without people knowing. The English present participle (without a negative) when qualifying the subject of a sentence is expressed by the locative (vid. *Manual*, p. 162). The present participle with the negative can also be expressed by use of the verb *kupanda*, to be without (vid. *Manual*, p. 200.)

¹² *Nakaima*. And goes and stands (*ka* = goes and).

¹³ *Muyevena*. *Kodi mulikumva* (Chingoni).

¹⁴ *Adzuke*. Let him rise. Subjunctive here used for imperative (vid. *Manual*, Lesson xvii., p. 147).

¹⁵ *Adzimva yeka*. Vid. Dr. Scott's *Dictionary*, note on *dzi*, vi., p. 138. It is hardly correct to call *dzi* a pronoun: it is rather a particle which emphasizes the pronoun with which it is used, and thus gives us a form which resembles our reflexive pronoun. From being an emphasis on the pronoun it is often used as an emphasis on the tense, and in many instances appears to have the exact meaning of "must," as expressed in Chinyanja by the subjunctive. In fact, so much is this the case, that in certain cases where this particle is used in the body of the verb, that verb which must otherwise be in the subjunctive remains unchanged, i.e. the final *a* does not become *e*; e.g. (1) *Ndamuza iye kuti apite* (subj.). (2) *Ndamuza iye kuti adzipita* (indicative?).

We are inclined to think this *dzi* may be what the Rev. Dr. Scott supposes, i.e. the *dzi* or *chi* of the 4th Class (vid. note in *Dictionary* on *dzi*, vi., p. 138), the more so as in an old song the *chi*, which is now certainly archaic, appears to be used. The song is given under No. xxix., and the line is, *Iwe uchianja moa*.

¹⁶ *Musambe nonse*. *Kusamba* used figuratively. Note the *nonse*, 2nd pers., agreeing with *mu*; *musambe*, subj. for imp., noted above.

¹⁷ *Mulawa*. Future.

¹⁸ *Amati achite*. Vid. *Manual*, p. 199; *Dictionary*, footnote on *kufuna*, p. 165.

¹⁹ *Kadzutsa*. Derivation, *kudzuka*; *utsa* causative (vid. *Manual*, p. 175), *ka* formative (*Dictionary*, p. 198, note on *ka*). Lit. something to cause one to get up, a little cold porridge left over from the previous evening.

²⁰ *Angotsentseneza*. *Kutsentseneza*, to push out of the way, as a basket with the foot. An onomatopoeic word. For *ngo*, vid. note on *nga*, *Dictionary*, p. 436.

²¹ *Tala*. Vid. *Dictionary*, p. 590, note *tala*.

²² *Kumeneko kuti tikabwera*. *Kumene tirinkunka* understood, whether we are going we shall go and (*ka*) return from there (*kumeneko*).

²³ *Bvule*. Adv. interjection, from *kubvula*. Almost every verb has its adverb made direct from the verb.

²⁴ *Uje atsale*. What is his name? Must stay behind.

²⁵ *Adziyang'anira anzao*. Vid. note above on *adzimva*. The applied form of the verb here render by "after" (vid. note above on *adzatilondere* (8)).

²⁶ *Ndi kulonda*. Lit. and to follow. The construction in Chinyanja is different to the English, where the two consecutive verbs are in the same mood. The rule is as follows—When the finite form of the verb is immediately followed by another verb, also finite, and when the subjects of these verbs are the same, in Chinyanja the second verb is put in the infinitive mood, being joined to the first by some copula, such as *ndi*, *ni*, *ndiye* (cf. Latin historical inf.). Sometimes a tense formed with *kuli* is used in very vivid narrative, e.g. *Nachoka alikulonda mapazi pa dambo*, And he went off, he is following the spoor on the (*dambo*) plain.

²⁷ *Angadzayambe*. *Nga*, vid. *Manual*, p. 150; *dza*, vid. above, *akafa*. (1).

²⁸ *Osafa*. Here an adjectival phrase (vid. *Manual*, Chapter xi., p. 93).

²⁹ *Kunyamuka kunka*. *Kunka* is not, of course, the historical infinitive noted above, but is the infinitive used to express purpose, and might equally well be *kuti anke*, the subjunctive. Here we have an apparent exception to the rule as noted (vid. *akafa* (1), above), i.e. that *ka* or *dza* should be used in such constructions to throw the action into the distance; but a moment's observation of

the verb here in question, instead of proving an exception to that rule, really goes to show that the supposition that *ka* is really the stem of the verb *kunka*, as *dza* is that of *kudza*, is correct. For here we find the simple infinitive used, and correctly used, though distance has to be covered, *i.e.* where we should expect the *ka* we find the bare infinitive, and simply because that infinitive is in itself the *ka*. If some other word be put in place of *kunka* this is readily seen, e.g. *Kunyamuka kukatunga madzi*. Here the *ka* cannot be omitted. In the phrase *Kunyamuka kunka*, though the *ka* can quite correctly be omitted, it could also be used, *kunka* becoming *kukanka*, the *ka* really being thus reduplicated, and the action be thrown still farther into the future.

³⁰ *Nthando*. *T* aspirated. The place where the poison is drunk.

³¹ *Nasenzzeratu . . . nafika . . . nayamba*. *Na = ni-a*. The *i* in the conjunction *ni*, and, when preceding any representative particle which itself begins with a vowel, suffers elision, e.g. *ni a = na*; *ni u = nu*; *ni i = ni*. *Nasenzzeratu*, vid. *Manual*, p. 195.

³² *Mtondo uli wonse*. Vid. *Manual*, p. 102.

³³ *Pingini pingini*. In single file.

³⁴ *Pali sing'anga*. *Pomwe* understood.

³⁵ *Safulatira*. *Kufulatira*, to turn the back on.

³⁶ *Mpambo*. A line, *wa* class; *mpambu*, *ya* class, means, one or more over ten or twenty, etc., e.g. *kumi ni mpambu imodzi* = eleven.

³⁷ *Abvalira*. *Kubvala*, to dress one's self; *kubvalira*, to be well dressed; *kubveka*, to dress another.

³⁸ *Myoni*. By metonymy, a feather head-dress. *Myoni* is a bird, the tail feathers of which are used in the making of it.

³⁹ *Machowa*. Long hair on a goat, *tonde wa machowa*, a long-haired billy goat. By metonymy, wristlets and anklets of goat's hair.

⁴⁰ *Chipondamtengo*. Lit. that for which the medicine is pounded. The payment made to a medicine man when a man goes to him to ask medicine, before receiving any advice or medicine. The after-payment is *mfupo*, *malipo*.

⁴¹ *Chiwanda*. Vid. *Dictionary*, p. 107, *chiwanda*. There is also another meaning, as here, where *chiwanda* means the names of those persons who have died, supposed by magic. These names the witch-doctor uses in his incantations. The common meaning of *chiwanda* is the

spirit or influence a dead person, or sometimes animal, has over a living person by possessing him.

⁴² *Anyamuka kunka*. *Vid.* note above on *kunyamuka kunka* (²⁹).

⁴³ *Tanuitanira*. *Ni*, objective pers. pro., 2nd pers. plural, you. *Ira*, translate, "on account of."

⁴⁴ *Mapondera*. Lit. the pounder. The doctor, medicine man, or witch-finder, who makes and administers the poison. Some of the famous medicine men among these Angoni were as follow—

Chimbalame, lit. the great bird, perhaps best known of all, lived during the chieftainship of *Chikusi* and part of that of *Gomani*. The account here given is by a native who had twice drunk the poison prepared by him.

Ntolakunka, the gatherer of the gleanings; a pupil and successor of *Chimbalame*.

Tumbamkonde, he who gathers in his spoils from near. *Kutumba*, used of picking up spoils in war; *konde*, the outskirts of a village; perhaps the same as *konde*, a hut verandah.

Kazulamera, the plucker up of the young shoots. He was compelled to drink of his own poison cup, and died.

⁴⁵ *Mfiti*. *Vid.* note on *Mfiti* in *Dictionary*, p. 345.

⁴⁶ *Ndipo aitana antu awiri*. These persons are not supposed to be the actual *mfiti*, but are called to come forward that their names may be used in the incantations that are to follow.

⁴⁷ *Anapiri, ndi iye, bwerani pano*. She of the clan of the Hills and so-and-so, comes here. *Anā* = *ana a*, children of; *anā* is feminine, the masculine being the name without the prefix *ana*; *ana* also *wa kwa*. This is one of the many clan names, or animal names, one might almost call them, which point to the existence among these natives of that social and semi-religious system known as Totemism. All these natives have, quite apart from any name, or names, they may have, take, or be given, a name which descends to them from their father (in some cases mother). This hereditary or clan name is nearly always that of some animal, but sometimes also that of a plant, or even thing, and in most cases regard is shown for that particular animal, plant, or inanimate object from which the name is derived, by the person bearing that name. The particular observances shown are—

(1) A person may not kill, eat, or destroy the object from which he takes his name.

(2) If the object be an animal, he may not wear the

skin of that animal. In the case of a man whose animal name was *Njobvu* (elephant), he was not supposed to benefit, even indirectly, by the barter of an elephant's tusks, though he could give the calico, cloths, beads, or whatever he got for them, to his wives and friends; but no doubt such a strict rule was seldom adhered to to the letter, as there is the well-known proverb, *Mwalemere mnyanga, sumandidia*, i.e. You do not disdain to acquire wealth from my tusks, and yet you do not eat me (i.e. I am of service to you, and yet you despise me).

This taboo is known as *kusala*, and the consequent illness supposed to result from the intentional, or unintentional, eating of the meat, is *kuwenga*, i.e. to come out in spots, and the remedy is to bathe the body in a decoction made from a bone of the animal, the eating of which has caused the illness. It is polite to address a person by their clan name, and in addressing a woman it is this name which is always used. Certain clan names of the chiefs were proscribed after dusk, any one wishing to address them making use of some common name, such as *Piri* (the clan of the Hills). This was especially to guard against the *mfiti* (cf. the prohibition of the Scottish clan name Macgregor).

Pete (*wa kwa* or *ana*) is the exact equivalent of *uje*, *auje*, the former meaning he or she of such and such a clan name, the latter he or she of such and such a "Christian" or first name. The following are some of the clan names borne by the chiefs—

Maseko (Zulu origin). The clan name of the Angoni chiefs, who settled in what is now Dedza district, *Chikusi*, *Gomani*, *Kachindamoto*, etc. *Maseko* in Chingoni is a pebble, also a kind of bird, but the taboo is fish and elephant flesh, fowls, rhinoceros flesh.

Jere (Zulu). The name of *Gwaza*, *Sakambewa*, *Vuso*, *Mbulawa*, *Chitete*, who settled round Dowa (*Jere* means a bangle). Taboo: fish. *Njobvu*. The clan elephant, the name of *Chiwere*, *Amafika*, etc. Taboo: elephant flesh.

Piri. The Hill clan (*Achewa* origin). Taboo: the flesh of the baboon. The *Achewa* or *Chipeta* (the latter being the same: *Chipeta*=long grass, *Achipeta*=*A chipeta*, i.e. those who live in the *Chipeta* (grass country), being the sobriquet given by the *Achewa* who settled down near the Lake (Nyasa) to their companions who went inland) have a legend that all the *Achewa* once bore this clan name of *Piri*, from their chieftainess Nyangu

down, when she, to prevent the evils of close inter-marriage, called all the people together, and gave each family a new name, which was to descend to the children and children's children. This is only a legend, but it perhaps shows why among this tribe the children are of the mother's clan, the reason being that in the far past the chiefs were women, and the clan name they bore was the mark of royal blood, which in turn was taken by the children to point to their descent.

Among these clan names are to be found many obsolete words which are retained in the clan name but have ceased to be used to designate the object (animal, plant, or inanimate thing). By inquiring what animal, etc., is tabooed by the person who bears such an obsolete name, the modern equivalent can generally be obtained. A thorough examination into the etymology of some of these clan names might throw some light on the past history of many of the races of Central Africa, as these names have, from their very nature, remained unchanged.

The following are some clan animal names in which the word in the name is that by which the animal is still known—

Ngaluwe = Bush-pig.

Ngondo = Hartebeest.

Nsamba = Fish.

Mabvu = Wasp.

Nkoma = Coney, etc., etc.

As examples of animal names in which the name the animal was once known by is found in the clan name, but has become archaic when used of the animal, the following are to be noted—

Clan name, archaic word.	Name the animal is now known by.	English.
<i>Duwe</i>	<i>Mbidzi</i>	Zebra
<i>Pofu</i>	<i>Nchefu</i>	Eland
<i>Nyati</i>	<i>Njati</i>	Buffalo
<i>Nyuchi</i>	<i>Njuchi</i>	Bee
<i>Soko</i>	<i>Nyani</i>	Baboon

In some cases only a part of the animal is not eaten, the rest being partaken of, e.g. *Moyo*, life, heart. The taboo is the heart of a goat. *Mpumulo*, nose. The face and nose of an ox or cow are not eaten.

Of those derived from the names of plants or inanimate objects, the following are a few—

Gumbo. The clan water-melon.

Manda. The clan mushroom (*manda* = grave, but also, as here, a kind of mushroom).

Manzi. The clan water (*manzi* is now *madzi*).

Mvula. The clan rain.

Minga. The clan thorn.

Churu. The clan anthill.

Rather an amusing point is to be noted with regard to the native idea of the clan name of the Europeans. This they think is *Wa kwa Sere*, i.e. that we are of the Ant-bear clan, the Ant-bear being our totem, for they say when you call your attendant, does he not reply, "*Ye Sere*"?—the native pronunciation of "Yes, sir" (*Ye Sere* = Hail, Ant-bear).

With regard to the system, social and semi-religious, that is connected with these animal names, the points to be noted are—

(1) No person may marry another who has the same clan name.

(2) No one may eat, kill, or destroy the object from which he takes his name.

The law of exogamy appears to exist among all tribes, whether tracing descent through the male or female lines. The rule of taboo appears to be unknown or ignored among others, the Achewa for example. The system has every appearance of having grown and developed, gathering new mysteries and magic in the course of time until the whole complicated structure has been formed, in which it is almost impossible to trace the foundation from which it sprang. One is inclined to think that the legend which accounts for this system of surnames or clan names among the Achewa may be one of those legends which really contain an historical fact, and that these names were originally taken with the view of tracing relationships and avoiding the evils resulting from close inter-marriage with blood relations, thus being the traditional law whereby the savage sought to enforce nature's law concerning the physical facts of procreation. That the names to be taken should be those of the common objects that every day met the eye is natural, as is also the fact that once the native took as his name that of an animal, plant, or inanimate object, he had, after the nature of the savage, to find some mystic relationship between it and himself.

Both the Angoni and Achewa believe in reincarnation, some saying they turn into the object from which they derive their name, as their fathers and relations have before them; others, again, into some other animal, not their totem animal. Thus the taboo is easily explained. This idea of reincarnation does not appear consistent with the well-known fact that all these tribes are *manes* worshippers (*vid.* note on *nakatenga mizimu* (21), No. vi.); and neither it is, if one associates the idea of transformation of the body with that of transmigration of the soul. The soul, *mzimu*, does not enter into the animal, and the animal, which is looked upon as the reincarnation of some dead relation, does not have any human attribute whatever, and does not concern the native in any way. He does not propitiate it or appeal to it at any time, as he does to the *mzimu* or spirit which comes back to live in the hut in which it had its abode when alive, only he will not willingly eat it or destroy it. The *Chinyao* (not *Chinyao*) is undoubtedly in some way connected with Totemism. Dr. Scott has under a note on this word (*vid. Dictionary*, p. 84) the following—" *Chinyao* (u?) . . . representations of animals made in the *namwali* ceremony, and at other times"; but in no way associates this dance with having anything to do with the animal names and clan system. No inquiries on any subject connected with native customs and habits are met with more reticence, and in many cases absolute refusal to discuss, than anything connected with the *Zinyau* ceremony, and natives who, through long and friendly intercourse, have come to speak with freedom on their other customs, when this subject is broached, either profess ignorance, refuse to talk about it, or, worst of all, try to put you off with some account which is absolutely false. This custom has, no doubt, near mission stations and anywhere where the natives have become partly civilized, lost all its original significance, and become just a dance in which men dress up as animals and dance "for the fun of the thing," as the account in Dr. Scott's *Dictionary* shows, and which any half-civilized native will tell is all that is meant by it. The *Zinyau* dance is constantly heard all over the Angoniland plateau, and can be easily distinguished by the particularly weird cadence of the songs which are sung. The following is all the writer has been able to discover about it—

It is danced in connection with a funeral, always when there is no moon or before the moon rises. In connection

with it there is a mystic society, and only members of this society can be present at the dance. Any one not a member of the secret society *was* instantly killed if found intruding. New members wishing to join the society *had* to undergo all sorts of ordeals, some amounting to torture, some revolting, and some frequently resulting in death, and all this to impress on the novice the necessity of secrecy with regard to all he saw and heard. The society had a cryptic language, and a password with a countersign. After a funeral this dance took place; different men (members of the society) dressed up as various animals and danced about (women were allowed to be present, as they are supposed to be "foolish" and "easily deceived"). One of the ordeals undergone by a novice was to be set up on very high stilts (*mwendero*). The password was *N'chomwera*, i.e. Is it for drinking? Even now these natives are very much afraid to ridicule all this. The writer one day, on hearing the dance in a distant village, said, "*Chintu cha maudzu bwera bwera*," i.e. "Grass thing, come here, come here," and was much struck with the ardent appeals of his men to desist, lest the insult should be avenged on them. The idea in the whole affair seems to be to make people really think the animals are real animals, and that one is the dead man risen from the grave, and reincarnated.

⁴⁸ *Dzanja la chikazi* . . . *chimpongo*. The left, the right hand. Also, *dzanja la manzere*, *dzanja la manja*.

⁴⁹ *Akatitungire*. Subj. for imp.; for *ka*, vid. note above on *akafa* (1).

⁵⁰ *Titenge*. Must we bring.

⁵¹ *Angazumule*. Lest they warn (?).

⁵² *Wata*. Pres. perf. tense.

⁵³ *Ngati*. *Ngati*: *nga* = like; *ti* = say, i.e. as if. This is the true and only use of *ngati*. Never use *ngati* to introduce a subordinate clause of condition; such clauses are in Chinyanja expressed by *ka* (vid. note on *akafa* (1), above).

⁵⁴ *Amagogoda*. *Ma* expresses present continued action; keeps beating.

⁵⁵ *Ndodo yache ya nyani*. The natives say the leader of a herd of baboons carries a stick to dig roots with.

⁵⁶ *Kwee wamvetsa matcheana*. The legend is that the mother of a certain witch doctor died from drinking the poison, and is now adjured to give her assistance to disclose her fellow *mfiti*.

⁵⁷ *Gwiragwira n'gwa nkondo*. Lit. Seizing, seizing is

of war, *i.e.* war makes no choice of her victims, but slays indiscriminately, but the poison is to kill only the guilty.

⁵⁸ *Mzinje. Mwabvi(?)*.

⁵⁹ *Wadza. Pres. perf. ind. (vid. Manual, p. 57).*

⁶⁰ *Ndiwe.* When two nouns, or a pronoun and a noun, are in apposition, *ndi*, and never *kuli*, must be used to connect them, either with or without the pronoun, *e.g.* You are an advocate (*Iwe*), *ndi iwe nkoswe*; *ndi iwe = nd'iwe.* Lit. You, it is you are an advocate (vid. *Manual*, Lesson xxii.).

⁶¹ *Akwitanira. Akuitanira: kui = kwi; ira, trans. "On account of."*

⁶² *Bambo.* Sir, father—a term of respect. An old man is so addressed by a younger.

⁶³ *Anapiri ndiwo.* Lit. She of the Hills, it is she, emphatic, *ndiwo = ndi awo awo*, plural, to agree with *Anapiri*, pluralis excellentiae.

⁶⁴ *Kuti musali inu.* If that was not you. Note this use of *kuti* with *kuli*, with or without the negative *sa*, meaning, if that—, if that not. This use is quite common and idiomatic (vid. also note on *kuti anatseka* (³⁶), No. iii.). *Kuti lisali kasu lija lidaduka, ndidakagula,* If that hoe had not been broken I should have bought it. I had gone and (*ka*) bought it.

Chisali chirombo ndakapita. If it was not for the wild beast I should have gone.

⁶⁵ *Kuti muli inu.* As above.

⁶⁶ *Limvekere.* May be heard.

⁶⁷ *Namanka alikutakasa.* Vid. note on *ndi kulonda* (²⁶), above.

⁶⁸ *Alikunenera.* To utter incantations. *Kunena = to speak, kuneneza = to slander.*

⁶⁹ *Loka. Dzuwa* understood.

⁷⁰ *Musaliwona'i.* You must not see.

⁷¹ *Dzomba. Zomba.*

⁷² *Mperewera. M* formative, verb *perewera*, to fall short.

⁷³ *Nsitsi wa dzuwa.* Lit. a root of the sun, *i.e.* a sun-beam. The natives have a quaint idea the sun is kept in its place by its "roots," *i.e.* rays.

⁷⁴ *Mwayesa.* Pres. perf. ind., 2nd plural. *Kuyesa*, to try, to attempt; also from first meaning, to measure, but the commonest meaning is as here, where *kuyesa* is used in the sense of to call, to name, to suppose a thing to be, to think.

⁷⁵ *Mterera.* Derivative, *kuterera*; *m* formative, to slip, lose power; hence, as here, to become as naught.

⁷⁶ *Kaliswe*. Go and break (*li, dzira*).

⁷⁷ *Ndidakamudia*. I should have eaten him. The protasis is really understood. If I had done right, I should have eaten him. Lit. of course I had done right, I had gone and eaten him (*vid. note akafa* (1), above).

⁷⁸ *Kakachepa*. The first "ka" the diminutive, the second the "ka" of *kunka*.

⁷⁹ *Wazungulira kuwiri*. A superstition the natives have; they say the *mfiti* (human flesh-eaters) in dancing keep going round one way; should they stop, and begin to go in the other, that the skin of the drum will be rent.

⁸⁰ *Chienda ndi usiku* . . . A riddle; the answer being, A human flesh-eater, and the poison.

⁸¹ *M'pompa*. *M' = ndi*.

⁸² *La uko n'danga*. *Dzuwa* understood. Note how closely allied are the letters *l* and *d*; *n' = ndi*, copula simple; *n'dilo* with pronoun.

⁸³ *Iyo iyo*. With the real *mfiti* (*vid. note on madzulo-dzulo* (10), above).

⁸⁴ *Masese*. Dregs.

⁸⁵ *Nadzamwa*. And come and drink; *dza*, *vid. note on akafa* (1), above.

⁸⁶ *Chokachokacho*. In this manner.

⁸⁷ *Ndiu*. Cymbals.

⁸⁸ *Ngādzimuka*. *Vid. note on adzimva*, above. *Ngādzimuka = nga-a-dzi-muka*. Lit. Let them go. *Nga* really appears to be of the nature of an imperative. Lit. Let, they must go, *i.e.* allow that they go. Note how strong the influence of the *dzi* must be, as its presence nullifies the power of the *nga* to change the final *a* into *e*. Note, *angadzimuka* would mean, Lest they go, dependent on some such sentence as, Watch them, lest they go (*vid. note, nga, Dictionary, p. 436*).

⁸⁹ *Kwagwa mtengo, sikuzimirai*: *Kumene* perhaps understood before *kwagwa*, *kumeneko* before *sikuzimirai*. Where a tree has fallen there you cannot hide the fall thereof. The sentence might mean, There has fallen a tree (*ku* indefinite), and the *ku* in *sikuzimirai* really being a continuation of the concord, *kwagwa mtengo* really being the subject of *zimira*.

⁹⁰ *Bambo wache yemwe*. Whose father. Possessive.

⁹¹ *Satenga mzimu*. The crime of being an *mfiti* appears to be the only form of wrong-doing which affects the after spirit life, in so much as the spirit remains an outcast, being hunted from the village.

No. II. (ZA MALIRO.)

The description here given is of the burial of a man of high standing, such as a village headman (*makosana*), but not *the* chief, who, when he dies, lies cremated (*vid.* No. iii). The ceremony in the case of a man of lesser importance is very similar to this, the only points of difference being, that in the case of a man of small social standing the body is laid in the *mudzi*, or cave, in a lying position, fully dressed, and all his belongings buried with him, and not burned, as in this description.

¹ *Akafa*. *Vid.* note on *akafa* (1), No. i.

² *Watsinzika*. Pres. perf. tense.

³ *Asonkana kunka*. *Vid.* note on *kunyamuka kunka* (29), No. i.

⁴ *Kusambitsa*. *Kusamba* is to wash, intransitive; *ku-sambitsa*, transitive (cf. *kudzola*, *kudzozo*).

⁵ *Namuta*. *Kuuta* is to prepare a body for burial. The knees are pressed against the chest, the arms against the sides, bent from the elbow, the palms are laid against the cheeks.

⁶ *Chitanda*. A corpse. Derivation, *kutanda* (cf. *ntembo*, *kutembeta*). *Chitando* is breadth (of a mat, calico, etc.), also a temporary hut, like *msasa*.

⁷ *Mwiyeni wami*. *Chingoni* = *mwanna wanga*.

⁸ *Chita*. Future tense.

⁹ *Nsembe*. Flour, after the husk is sifted, used for propitiating the spirits of the dead. Hence, by metonymy, any sacrifice—a fowl, goat, etc.

¹⁰ *Pumulo*. From *kupumula* = to rest, a halting-place.

¹¹ *Poti pano*. When about to.

¹² *Tapita*. We have passed. Supposed to be the words of the dead to announce his coming to the spirit world.

¹³ *Litinda*. Grave, as *manda*.

¹⁴ *Pamene akumba*. *Pamene* does not here introduce a subordinate clause of time, as it generally does, but one of reason, and can be well rendered by the Eng., "The reason they," etc.

¹⁵ *Zingadzamnyamulire*. *Zi-nga-dza-m-nyamulire*. Lest, *nga*; they, *zi*; come and, *dza*; lift, *nyamul(ire)*; him, *m*; from, *ire*. For note on *dza*, *vid. akafa* (1), No. i.; *ire*, (*vid. note on adzatilondere* (8), No. i.).

¹⁶ *Mudzi*. Lit. the village, the last home and resting-place of the dead. In making a grave, a pit is first dug

to a depth of about six feet, then the earth is dug out from one side, forming a cave, and it is this cavity that is called the *mudzi*. Always in digging this cave, it is so made that the corpse when placed in it will lie face towards the land of the man's birth.

¹⁷ *Kudzasuzumira*. To come and (*dza*) peep over the edge.

¹⁸ *Ndiwo*. *Ndiwo* = *ndi-awo*, the vowel in *awo* being elided with the *i* in *ndi* (cf. *ni*, vid. note *nasenzeratu* (³¹), No. i.)

¹⁹ *Adzikulu*. Vid. note on *mdzukululu*, *Dictionary*, p. 342.

²⁰ *Adzidzagawira*. Their duty it will be (*dzi*) to come and (*dza*) divide out . . . For *dzi*, vid. note on *adzimva* (¹⁵), No. i.

²¹ *Akatenga*. Go and bring.

²² *Nafika, nalowa, nanyamula*. Vid. note on *nasenzeratu* (³¹), No. i.

²³ *Nanka alikumtandalitsa*. Vid. note on *ndi kulonda* (²⁶), No. i.

²⁴ *Akakala*. Was wont to stay (vid. note on *akafa* (¹), No. i.).

²⁵ *Ponyamula-n'kupita*. *N'kupita* = *ndi kupita*, and to go (cf. use of infinitive, noted under note on *ndi kulonda* (²⁶), No. i.).

²⁶ *Kuti ali ndi ana*. If it be that he has children (vid. note on *kuti musali inu* (⁶⁴), No. i.).

²⁷ *Agwiritsa*. *A-a-gwiritsa*, 2nd a obj. pro.

²⁸ *Nakaponya*. *Ni-a-ka-ponya*, and they go and throw.

²⁹ *Chimenechi n'chidetsa-mtima*. *N'* = *ndi*, copula; *chidetsa*, really a noun formed from the causative verb *ku-detsa*, and still retaining in the noun the causative meaning of the verb *chidetsa*, lit. a blackener.

³⁰ *Ayamba kusamba ndi*. *Amene*, who, they who, is understood before *ayamba*, and with regard to this the following rule is to be noted. In Chinyanja, when there is a sentence containing a principal and subordinate relative clause, and when the antecedent of the relative is in apposition to the noun in the principal clause, the relative is usually omitted, e.g. as here. They who begin to bathe are the *adzukulu*. "They" is the antecedent of "who," and is in apposition to *adzukulu*, so in Chinyanja we translate, *Ayamba kusamba ndi adzukulu*. Lit. They begin to bathe are the *adzukulu*. A native, after taking part in a funeral, is unclean, and has to bathe to remove the spirit, *chiwanda* (vid. note *chiwanda* (⁴¹), No. i.).

- ³¹ *Ku mtunda, ku madzi.* Up stream, down stream.
- ³² *Satsulukutana.* They do not rub each other's backs (as natives always do when washing together).
- ³³ *Akadiera.* Trans. "Which he was wont to eat from."
- ³⁴ *Mankwala.* The leaves of the *chanzi* shrub are used. It has a very bad smell.
- ³⁵ *Napukusa.* Vid. *Mpukuso, Cyclo. Dictionary*, p. 383.
- ³⁶ *Wafedwa'yo.* The passive of *kufa*, to die, is used, as here, in the sense of to suffer bereavement; *kufeta* is also used in this way.
- ³⁷ *Kwayereka. Kuyereka,* to shave a little patch of hair, and some one else to do the rest.
- ³⁸ *Asolokazi. Msolokazi,* the widow. Derivation *misolo*, an omen (bad). A widow is considered such for some time after her husband's death. She was not supposed to look at a man, or to meet one on the path, but to run away at sight of any one. She must on no account enter the *bwalo*, or quarters of the young unmarried men, where the shields were kept. Note: *Pa bwalo*, the open space in a village where the men sit and talk, and where the various disputes are heard and settled. *M'bwalo*, the young unmarried men's quarters. *Bwalo la akazi*, the women's *bwalo* or open space, where they pound flour, and work.
- ³⁹ *Chitangamire.* Some secluded spot in the bush.
- ⁴⁰ *Zitambo zofira.* Originally bands of plaited grass, but now as often as not a piece of twisted calico is used. These bands are worn round the forehead, arms, ankles, and over the shoulders and under the arm-pits. The "red" bands are the insignia of recent bereavement, and are put on as soon as the funeral is over, and all have bathed and shaved. "Red," means that the grass with which they are made is left as it is, not being treated in any way, in contrast with *zitambo za mafuta*, or "oil" bands, which are smeared over and darkened with oil, and are worn at a later stage of the mourning. A woman who is wearing the "fat" bands has the privilege of committing adultery if she wishes (*vid.* note on *chigango* (³³), No. iv.).
- ⁴¹ *Anyike. Kunyika = kubviika.*
- ⁴² *Asanayambe.* Before they have begun (*vid. Manual*, p. 79).
- ⁴³ *Ku ula. Ula,* here by metonymy, the man who uses the *ula* (lots), but they never say *kwa ula*, but *ku ula*, or *pa ula* (*vid. Za ula*, No. x.).
- ⁴⁴ *Kukaambeza.* *Vid.* note on *akafa* (1), No. i.
- ⁴⁵ *Ntenya.* Any mishap, such as a war party meeting a

bad omen, and having to return; of beer to be badly made, or the pots to break on the fire. Anything that turns out badly because the time was not auspicious.

⁴⁶ *Alandula*. Says none of these things will happen; almost the same as *kukana*. It is the opposite of *kubvamera*, to assent. The idiom in Chinyanja with regard to a negative question, to which the reply is negative, is to answer such a question in what appears to us to be the affirmative, but is really not so, e.g. in such a sentence as, *Kodi muntu uja sanafike?* Has that man not arrived yet? the answer is, *Ea*, Yes, meaning, yes, he has not arrived.

⁴⁷ *Anapete*. She of so and so's clan, as *uje*, he or she of such and such a name (*vid.* notes on *Anapiri* (⁴⁷), No. i.).

⁴⁸ *Nuswera*. *Vid.* note on *nasenzzeratu* (³¹), No. i.

⁴⁹ *Angopikabe*. *Vid. Manual*, p. 193.

⁵⁰ *Amema*. To summon, of a war party, a dance, or a hunt.

⁵¹ *Nauziratu*. *Vid. Manual*, p. 195.

⁵² *Akabvinabrina*. *Vid.* note on *madzulodzulo* (¹⁰), No. i.

⁵³ *Pabwera*. There comes.

⁵⁴ *Akachitire*. *Akachitire* = let him go and . . .

⁵⁵ *Chisamba m'maso*. The bather of the eyes. Note, the idiom for to bathe the face, to wash the hands, is *kusamba m'maso*, *m'manja*. *Kusamba maso* would mean to bathe the eyes with medicine.

⁵⁶ *Chanjero*. *Njero*, a razor, as *lumo*.

⁵⁷ *Adziyerekerera*. *Vid.* note on *kwayereka* (³⁷) above, and *adzimva yeka* (¹⁵), No. i.

⁵⁸ *Akameta ndi kubvula*. *Vid.* note on *ndi kulonda* (²⁶), No. i. *Ka* = go and.

⁵⁹ *Wobweza mzimu*. *Vid.* note on *satenga mzimu* (⁹¹), No. i.

⁶⁰ *Nyumba yanu nai*. There (demonstrative) is your hut. This sentence illustrates a form of sentence that is very common. *Na* is a preposition, probably akin to the conjunction *ni*, which is often used as a preposition, e.g. *Iwe ndi ine*, You and (with) me. It is here used with the relative demonstrative. (Its use with the relative class pronoun and personal pronoun is noted, *vid. Manual*, Lesson xvi., p. 142, e.g. *Bwera nacho chiko'cho*).

But *na* with the relative demonstrative is even more common. A native on handing anything over, or showing anything off, to a companion, always says some sentence which is the equivalent of, "There you have it;" and to

express this *na* is used, coupled with the relative demonstrative, standing for the thing given. That this construction does differ from that of *na* with the relative class pronoun can easily be proved, e.g. (1) *Bwera nacho chiko'cho* (rel. class pro.); (2) *Chiko chako nacho* (rel. demonstrative). Here, as far as form goes, *cho* might in both cases be said to be the rel. class pro., but that the *cho*, in *Chiko chako nacho*, is the demonstrative, is seen when one takes an example of the personal pronoun class, e.g. (1) *Muntu'yu mubwere naye kuno* (rel. class pro.); (2) *Muntu wanu nayu* (rel. demonstrative). *Na* is coupled with all the relative demonstratives in this way, either the near or the distant demonstrative being used, e.g. *Kasu lanu ndi* or *nalo*, There is your hoe. *M'nyumba namu*, There is your hut, in you go. *Nayo*, as a person says who has been singing a song and wishes some one else to take it up (*nayo*, *nyimbo* understood).

⁶¹ *Mudziyang'anira*. You must (*dzi*) look after (*ira*), (*vid.* notes on *adzimva yeka* (15), and *adziyanganira* (25), No. i.).

⁶² *Osamati*. Without saying (*vid.* note on *antu osadziwa* (11), No. i.).

⁶³ *Akaenda mukamgwetsa*. Lit. He goes and walks, you go and knock him down, i.e. If he walk you go and knock him down (*vid.* note on *akafa* (1), No. i.).

⁶⁴ *Ataona*. When he has seen (*vid.* note on *atafa* (2), No. i.).

⁶⁵ *Yewo Pete*. Hail to him of such and such a clan (*vid.* note on *Anapiri* (47), No. i.).

⁶⁶ *Chamba . . . cha Chitoto*. *Chamba*, a dance; *Chitoto* (*vid.* No. xxx., p. 87).

⁶⁷ *Kudzauza*. To come and tell them (*vid.* note *akafa* (1), No. i.).

⁶⁸ *M'bakale*. *M'ba* = *n'wa* = *ndi wa*.

⁶⁹ *Ndi kugana*. *Kugana* = to look out for another husband.

⁷⁰ *Chokolo*. A widow who is once more eligible for marriage. *Msolokazi*, a woman who has just lately lost her husband.

⁷¹ *Kuka*. *vid.* note on *kuka*, *Cyclo. Dictionary*, p. 238. The prep. *ku* cannot be used with this word, *kuka* being of itself somewhat of the nature of a prep. (cf. *kwatu kwao*, etc.). *Mfumu ya kuka*, the name by which a man addresses his father-in-law.

⁷² *Tidakalira*. We are still mourning (*vid.* note under *akafa* (1), No. i.).

HARVARD UNIVERSITY LIBRARY
 320 EAST 47TH STREET
 NEW YORK 17, N.Y.

⁷³ *Ali*. Perhaps a contraction for *alikuti*, perhaps simply *ati*.

⁷⁴ *Nja uje. Ndi ya uje.*

⁷⁵ *Chipondamtengo. Vid. note chipondamtengo* (40), No. i.

⁷⁶ *Nao mankwala. Vid. note above on nyumba yanu nai* (60).

⁷⁷ *Udzisamba. You must bathe.*

⁷⁸ *Chokachokacho. Just the same. It is the adj. particle, and ka, meaning "only," reduplicated, and the demonstrative cho.*

⁷⁹ *Kumyendo. A native hut is divided as follows (not really partitioned off, but thought of as), Tala laling'ono, tala lalikululu, tala (also ku myendo), and ku mitu, meaning respectively the left-hand side of the hut as one enters the door, where the cooking is done, the right-hand side, where the inmates sleep, the wall farthest from the door, and the wall on the right-hand next the door, towards which the people who sleep in the hut have their heads, the feet being towards the back of the hut; hence, ku myendo, ku mitu.*

⁸⁰ *Mzimu utsatira. All this is done to appease the spirit of the dead, and prevent him taking revenge on him who is now to take his place. Among the Yaos another man altogether is called in, and he passes the night with the woman, the man who is to marry her paying him.*

⁸¹ *Kukwatiwa. Kukwata, to marry, the man's word; kukwaiva or kwatibwa, the woman's, really only the active and passive respectively.*

⁸² *Osachitanso. Without doing, etc. (vid. note on antu osadziwa* (11), No. i.).

NO. III. (ZA MALIRO A MFUMU YA ANGONI.)

The account here given is of the cremation of Chikusi, a famous Angoni chief. Such funerals were more of military pageants than anything else. All outward signs of grief were rigorously excluded. The widows might not shed a tear openly.

¹ *Ikafa. Vid. note, akafa* (1), No. i. Note, the class pronoun of *mfumu* may either be *i* or *a*. That *i* should be possible is probably due to the Angoni, or Zulu element, among the tribes, as of course to any Zulu the chief is, *yeikuru, nkosi, ya . . . etc.*

² *Atsogola atumiza. To do a thing first, and something*

else after, is expressed by the verb *kutsogola*, to go before.

³ *Kukauza*. Vid. note on *akafa* (1), No. i.

⁴ *Tambo lagwa lero*. The words in which the death of a chief is announced. The heavens have fallen to-day.

⁵ *Pamene atero*. Vid. note on *pamene akumba* (14), No. ii.

⁶ *Aopetsa kuti*. Vid. note on *apangana kuti* (3), No. i.

⁷ *Anganke ndi kuchita*. Vid. note on *ndi kulonda* (26), No. i.

⁸ *Chiponde cha mfumu*. When a chief dies the men of his village make a foray into the surrounding villages, seizing fowls, goats, etc., hence the precaution of first informing the outlying villages (*miraga*), that the people may have time to hide their property.

⁹ *Mabwalo mabwalo*. Vid. note on *asolokazi* (38), No. ii. Here by metonymy the warriors from the various *mabwalo*, i.e. the fighting strength from each village, a military term.

¹⁰ *Abvalirabvalira*. Vid. note on *abvalira* (37), No. i., and *madzulodzulo* (10), No. i.

¹¹ *Myoni*. Vid. note on *myoni* (38), No. i.

¹² *Dzipandya*. As *machowa* (vid. note *machowa* (39), No. i.).

¹³ *Ngati*. Vid. note *ngati* (53), No. i.

¹⁴ *Kwina*. *Kwina* = elsewhere, e.g. *adanka kwina*, here an extension of this meaning. *Kwina ali maliro*, elsewhere there is a funeral (*even*), though, it is a funeral.

¹⁵ *Amkumatitsa*. *Kukumata*, is to fold the arms, with the hands resting on the shoulders. The attitude is one of dejection, *itsa*, causative (vid. *Manual*, p. 175).

¹⁶ *Kupulula*. Here, to bathe over, wipe over.

¹⁷ *Akatenga*. They go and bring, *ka* = go and.

¹⁸ *Mfeni*. As *mtsinje*, a stream.

¹⁹ *Oenda*. Which is flowing.

²⁰ *Namuta*. Vid. note on *namuta* (5), No. ii.

²¹ *Samfunditsa ndi ku mutu komwe*. They do not cover the head as well (*ndi*).

²² *Mseso*. The fat under the skin along the belly of an animal.

²³ *Irikuguba*. *Kuguba* is to make the shield sound by knocking it against the knee and leg.

²⁴ *Namatsira*. And keep . . . etc.

²⁵ *Mwana yemwe mfumu*. The law of succession among the Angoni is, that the eldest son of the chief, by his first wife (should she have been secured by purchase), shall

succeed the father. Should he have only female issue, a daughter will succeed, should the chief have no brother. Should he, however, have a brother, he will succeed, but will share some authority with the daughter of the late chief. Among the Achawa the rule is that the sister's son will succeed.

²⁶ *Irikusupa*. To march in close order with the shields held over the head (cf. the *testudo* of the Romans).

²⁷ *Mabwalo mabwalo*. *Vid.* note above *mabwalo mabwalo* (⁹).

²⁸ *Akafika naye*. When they come with him (*vid.* note on *nyumba yanu nai* (⁶⁰), No. ii.).

²⁹ *Apeka moto*. When fire has to be used in any social or religious ceremony, the means employed to make it is always that of wood friction. The extinguishing and rekindling of a fire is an important ceremony in connection with many functions (*vid.* under accounts of *Za Chikuta v.*, *Za Masasa vi.*). Fire is sometimes used as a means of purification for a moral offence, e.g. *Muntu atanka ku ulendo, atasia mkazi wache alim'mimba, kapena mwanna'yo akalakwa, pobwera, akamva ku mudzi kuti kudaoneka mwana, auza antu kuti, "Ine, ndikafeza atazimitsa moto."* *Mwanna akabwera adzangofkira kukagona ni mkazache, m'mawa mwache, apala wina moto, akoleza m'nyumba'mo.* And again: *Muntu akafetsa mwana wache pobwera ku mudzi, ataika maliro, mwini wache wa mwana awerama pa koma, adzukulu natenga chiko cha madzi, nagwira dzanja la manja, dzanja la manzere agwira moto, nazimitsa moto, pa mutu pache pa mkazi.*

The way they make fire is as follows—A notch is made in the side of a piece of dry wood, sometimes bamboo, and a stick is placed in this groove. This stick is held between the palms of the hands and rapidly revolved, the motion being a downward one. Each time the hands reach the bottom of the stick they are run up to the top again, and so on. The friction gradually powders down the wood, and this powder soon falls as red hot charcoal. Some dry grass is held in it, and quickly blown into flame. Natives on a journey, when they come to a place they wish to halt at, but find the fire will not "fall" (really owing to damp wood, or the wrong kind of stick being used), consider this an omen, and move on to some other camping ground.

³⁰ *Ndawa iseye . . . ndota*. Chingoni, the Chinyanja is, *Mirandu* (meaning the death of the chief) *imenei, wazimva zimenezi mkazi wa ndota (nkalamba).*

³¹ *Chayani*. *Kuchaya = kumenya.*

³² *Afo*. The Angoni appellation for any one not an Angoni, also *Nsutu*, *Asutu*.

³³ *Humba'yo*. *Humba* was a famous doctor, who used to accompany the Angoni on their war expeditions. He was supposed to have an antidote for the Chipeta arrow poison. *Humba'yo* = that *Humba*.

³⁴ *Akagwira*. *Vid.* note on *akafa* (1), No. i. Trans. "was wont to."

³⁵ *Ukapsrerera ndi kusanduka*. *Vid.* note on *ndi kulo-nda* (26), No. i.

³⁶ *Kuti anatseka*. Cf. use of *kuti* with *kuli* (*vid.* note on *kuti musali inu* (64), No. i.).

³⁷ *Mawi*. A river near Dedza, where Chikusi was cremated. The Angoni, when crossing, even now, will wade boldly in, taking off no part of their dress, and will salute the stream with the "*Baiete*," the deep-throated manly salutation of their Zulu forefathers, accorded only to royalty.

³⁸ *Nachinjizira*. *Kuchinjizira*, *kuchinjiriza*, *kuchinjikira*, *kuchinjikiza*, all forms of the same word. Syllables are often interchangeable in Chinyanja words, the meaning not being altered (this word is not to be confused with *kuchindikira*, to be thick). (For various meanings of *kuchinjizira*, *vid. Cyclo. Dictionary*, note, under *kuchinjika*, p. 81.) Here the word means, to catch, to receive in, and is only an extension of the meaning, to interpose, to ward off, etc.

³⁹ *Kunka ku mudzi*. *Vid.* note on *kunyamuka kunka* (29), No. i.

⁴⁰ *Adakagubale*. Are still sounding their shields (*vid.* note on *akafa* (1), No. i.).

⁴¹ *Makosana*. Headmen. Derivation, *nkosi*.

⁴² *Asolokazi* . . . *zitambo zofira*. *Vid.* notes on *Asolokazi* (38), and *zitambo* (40), No. ii.

⁴³ *Aswera*. *Kuswera* = *kutsotsa*, to let elapse.

⁴⁴ *Muyevena*. Do you hear? also *muyeswana na?* interrogative.

⁴⁵ *Pete*. *Vid.* note on *anapete* (1) (really should be spelled, *anaPete*), No. i.).

⁴⁶ *Zimvekere*. May be heard.

⁴⁷ *Chosakulukika*. Not forgiveable (*vid. Manual*, p. 174).

No. IV. (ZA UNAMWALI.)

Unamwali is the ceremony in connection with the coming to maturity of a girl. *Chinamwali* is the name of a dance,

not necessarily connected with the above, as often as not being danced at a funeral.

¹ *Buta akakula, akakala*. Trans. "Should a young maiden find she has become a woman, she goes and," etc. Here we have an excellent example of the use of *ka* (*vid. note on akafa* (1), No. i.). In *akakula* the *ka* is used figuratively (thus expressing the protasis, or antecedent clause of a conditional proposition), in *akakala* it is used literally. A girl goes and (figurative use of *ka*) grows up, she goes and stands (literal use of *ka*).

² *Kalc*. Adv. from *kukala*.

³ *Akakala . . . akauza*. *Vid. note above, akakula akakala* (1).

⁴ *Osapendulizai*. Without returning any answer (*vid. note on antu osadziwa* (11), No. i.).

⁵ *Kunka naye ku madzi*. *Vid. note on kunyamuka kunka* (29), No. i.

⁶ *Kukamsambitsa*. To go and bathe her (*vid. note on akafa* (1), No. i.).

⁷ *Pobwera naye*. On returning with her.

⁸ *Ku*. From *Kubwera ku*, to return from; *kubwerera ku*, to return to.

⁹ *Mbuya*. As *gogo*, the head old woman of the village, who lives in the hut known as the "*kuka*" (*vid. note on kuka* (71), No. ii.). *Kuka*, in one of its meanings, corresponds to *m'bwalo* (*vid. note on asolokazi* (28), No. ii.), being the hut in which the young unmarried girls sleep. The gourd-cups used in the propitiation of the most important spirits are kept in the *kuka*. *Kuka* also means the hut of any married person, hence *mfumu ya kuka*, the name by which a man addresses his father-in-law.

¹⁰ *Wakwa Kwoni*. A clan name (*vid. note on Anapiri* (47), No. i.).

¹¹ *Mfunda*. Clan; also *pfuko*, perhaps sack (?) (cf. from the same flour), *chiwongo*. For notes on these clan names, *vid. Anapiri* (47), No. i.

¹² *Iri yonse*. Any (*vid. Manual*, p. 103).

¹³ *M'ndiwo zache satira mchere*. "In her relish they do not put salt." Some superstition exists with regard to the use of salt. A woman during her monthly sickness must on no account put salt into any food she is cooking, lest she give her husband or children a disease called *tsempo* (*chitsoko soko*), but calls a child to put it in, or, as the song goes, "*Natira mchere ni bondo chifukwa n'kupanda mwana*," and pours in the salt by placing it on her knee, because there is no child handy. Should a party of

villagers have gone to make salt, all sexual intercourse is forbidden among the people of the village, until the people who have gone to make the salt (from grass) return. When they do come back, they must make their entry into the village at night, and no one must see them. Then one of the elders of the village sleeps with his wife. She then cooks some relish, into which she puts some of the salt. This relish is handed round to the people who went to make the salt, who rub it on their feet and under their armpits.

¹⁴ *Adiera*. She eats from (*vid. note on adzatilondere* (8), No. i.).

¹⁵ *Tsimba*. *Vid. Cyclo. Dictionary*, note on *Tsimba*, p. 627.

¹⁶ *Kusanache*. Before dawn (*vid. Manual*, p. 79).

¹⁷ *Ilawira ndi kuomba*. *Vid. note on ndi kulonda* (26), No. i.

¹⁸ *Ntungululu*. A shrill noise, made by women by a rapid movement of the tongue. The *nkulungwani* is somewhat similar, and is made with the tongue and the thumb hit against the cheek. Both are sounds of joy.

¹⁹ *Kunka naye*. *Vid. note on kunyamuka* (29), *kunka*, No. i.

²⁰ *Kuti anali*. *Vid. note on kuti musali inu* (64), No. i.

²¹ *Dzimva*. You must listen (*vid. note adzimva yeka* (15), No. i.).

²² *Amfotokoza*. Much good advice is given (as to the proper respect due to the old, and to her parents and superiors), also much silly, and obscene.

²³ *Manya mai manya*. This song is sung by these, now old, women, who were captured as girls by the Angoni and carried off from their homes. *M'Chingoni* means among Angoni things, surroundings, etc. (*vid. Manual*, p. 97). The majority of the songs sung at this, and many other ceremonies, are unfit for publication, and perhaps have some connection with a form of Phallic worship.

²⁴ *Ndi kudzoza*. *Vid. note on ndi kulonda* (26), No. i.

²⁵ *Natenga mchere*. *Vid. note above, m'ndiwo zache satsira mchere* (13).

²⁶ *Nanka alikupatsa*. *Vid. note on ndi kulonda* (26), No. i.

²⁷ *Kwina alipo*. *Vid. note on kwina* (14), No. iii.

²⁸ *Nakamturutsira*. And go and (*ka*) get out for (*ira*) him.

²⁹ *Atsogole*. *Vid. note on atsogola atumiza* (2), No. iii. *Atsogole wapaka*, that he must first have smeared.

DIXON UNIVERSITY LIBRARY

³⁰ *Kweye ku ula*. *Vid.* account *Za Ula*, No. x., and note on *ku ula* (43), No. ii.

³¹ *Poti amuke*. When he would be off.

³² *Adzata*. He comes and finishes, etc. The ceremony must be completed at any cost, lest sickness and perhaps death ensue to all most closely connected with the proceedings.

³³ *Chigango*. It is hardly correct to call this adultery, as the practice is legal and not in violation of any native law, and is done openly.

³⁴ *Kuka*. *Vid.* note *kuka* (71), No. ii., and *mbuya* (9), No. iv.

NO. V. (ZA CHIKUTA.)

¹ *Akatenga . . . zikauza*. *Vid.* note on *butu akakula akakala* (1), No. iv.

² *Kuti*, "*Tsopano . . . matala*." *Vid.* note on *apanzana kuti* (3), No. i. *Matala* (*vid.* note on *ku myendo* (73), No. ii.). *Kukwata matala* = to have more than one wife. *Kulekana matala* = to leave off cohabiting with a wife, during certain ceremonies. *Kulumpa tala*, used to denote a woman's monthly sickness; also *kugwa tala*. *Kukwata matala*; also *kukwata chiwiri* (*vid.* note on *Chalakwa* (19) *chiwiri inde*, No. xxvi.).

³ *Kulowa m'chikuta*. *Chikuta* is not, nor has it any connection with, *the hut* the woman is confined in. *Mkazi walowa m'chikuta*, means, the woman has "entered" that bodily state or condition known as "*chikuta*." This condition is said to begin the time the husband leaves the hut, and the old women midwives take possession until the day the umbilical cord breaks, when the woman is said *kuturuka m'chikuta*.

⁴ *Akauza*. Goes and (*ka*) tells (*vid.* note on *akafa* (1), No. i.).

⁵ *Ziwiri*. Adj., qualifying *mchembere*. Adjectives in Chinyanja generally follow the noun they qualify (descriptive adjs. always), but sometimes possessive adjs. precede the noun, the meaning being slightly different, e.g.

(a) *Patseni nsengwa yanga*.

(b) *Patseni yanga nsengwa*.

(a) means, Give me my basket (that you have there); (b) Give me *my* basket (from among a number of baskets). I do not want any one else's basket, but my own. In other words, it emphasizes the adjective.

⁶ *Ziwi*. Cooking and household utensils.

⁷ *Mwanawe*. *Mwana iwe*, a common mode of address among women (cf., *antuni, antu inu*).

⁸ *Nena unqafe*. Speak, lest you die. Most natives have this superstition. Among the Angoni the crossing of water in a canoe is the occasion for general confession of unfaithfulness.

⁹ *Kuti adamgwira*. *Vid.* note on *kuti musali inu* (64), No. ii.

¹⁰ *Akaona moyo*. *Kuona moyo* is the phrase for "to be safely delivered." *Kugwira moyo* is to speak one's case at a trial. *Kuutsa moyo*, to sigh (*vid. Cyclo. Dictionary, moyo*, p. 370).

¹¹ *Amsambitsa*. *Vid.* note on *kusambitsa* (4), No. ii.

¹² *Kukauza*. *Vid.* note on *akafa* (1), No. i.

¹³ *Napeka moto*. *Vid.* note *apeka moto* (29), No. iii.

¹⁴ *Nikoleza*. *Vid.* note on *nasenzzeratu* (31), No. i.

¹⁵ *Mpaka kufikira*. Until. One is inclined to think that the *ka* may be again the *ka* of *kunka*, and *mpaka kufikira* may be *ndi-paka-kufikira*, i.e., it is to go and reach to, i.e. until (cf. uses of *ka* as noted under *akafa* (1), No. i.).

¹⁶ *Aturuka m'chikuta*. *Vid.* note above, *kulowa m'chikuta* (3).

¹⁷ *Adzimpendeketsa*. They must, etc. (*vid.* note on *adzimva yeka* (15), No. i.).

¹⁸ *Adzasanduka chimbura*. *Chimbura*; also *gojo*, an impotent man. The natives have all sorts of superstitions with regard to a man who cannot beget children. Should the umbilical cord fall on the pubes, should a child eat eggs, should a person get wounded with a porcupine quill, or should a rabbit knock up against the leg in the bush, a man becomes a *eunuch*, they say.

¹⁹ *Liwombo*. The fontanel.

²⁰ *Wa kwa Maseko*. The clan name of the Dedza Angoni chiefs (*vid.* notes on *Anapiri* (47), No. i.).

²¹ *Amsia ndi pa nkongo*. They leave some (hair) on the back of the head as well (cf. *samfunditsa ndi ku mutu komwe* (21), No. iii.).

²² *Mdzukulu wanga'yo*. That little grandchild of mine.

²³ *Mpaka kufikira*. *Vid.* note above on *mpaka kufikira* (15).

²⁴ *Ndi kuchula*. *Vid.* note on *ndi kulonda* (26), No. i.

²⁵ *Pamene ameta ata*. *Ameta* and *ata* are not present, but present perfect tense (*vid. Manual*, p. 57). Note the idiom, *pamene ameta ata*. Lit. when they have shaved, they have finished. This could also quite correctly be *pamene ata kumeta*, as is the English construction.

²⁶ *Akhala*. *Kukhala*, *k* aspirated, to rub.

²⁷ *Ndipo kupaka*. *Vid.* note on *ndi kulonda* (26), No. i.

DARTMOUTH UNIVERSITY LIBRARY

²⁸ *Pamene apaka*. The reason they rub (*vid.* note on *pamene akumba* (14), No. ii.).

²⁹ *Atakwima*. *Vid.* note on *atafa* (2), No. i.

³⁰ *Kufukiza*. To steam. Steaming is a common form of treatment for certain diseases.

³¹ *Mayani*. Leaves.

³² *Ntalo*. A pot.

³³ *Nsangelabwe*. Pebbles.

³⁴ *Natsotsoloza*. To drop something red hot or burning into water. A beautiful example of an onomatopoeic word. This method of heating water is undoubtedly a survival; it points back to the time when hot stones were employed for boiling purposes. There are several ceremonies in which this custom survives, *i.e.* (1) In steaming a child (as here). (2) In preparing the *mwabvi* poison. (3) In heating beer.

³⁵ *Mthunzi*. *Mthunzi*, *t* aspirated, steam; *mtunzi*, un-aspirated *t*, shade (cf. *kukala* = to sit, to be; *kukhala* = to rub; *mphini*, a tattoo mark; *mpini*, a handle (hoe, axe); *kuponya*, to throw; *kuphonya*, to miss.)

³⁶ *Pamene atero*. *Vid.* note above, *pamene apaka*.

³⁷ *Tsempo ndi mauka*. *Tsempo*, verb, *kutsempa* (*vid.* note on *m'ndiwo zache satsira mchere* (13), No. iv.). *Tsempo* is also supposed to be caused by a woman who has her monthly sickness turning her back to a man. *Mauka* is an infants' complaint, supposed to be caused by the infant taking hold of the breasts of a girl who has not yet come to puberty.

³⁸ *Natenta zintu zomwe zidatsala*. Everything that was left in the hut is supposed to be unclean, and has to be burned, as is also the case in the *unamwali* ceremony, and after a funeral.

³⁹ *Moto afumulira pa mtunda*. The fire they heap up on the floor level. For various meanings of *kufumula* (*vid. Cyclo. Dictionary*, p. 165). *Mtunda* is rising ground, here used of the floor level as opposed to the little hollow where the fire is kindled in the middle of the floor.

⁴⁰ *Azima moto*. *Vid.* note on *apeka moto* (29), No. iii.

⁴¹ *Naimirira*. *Kuima*, to stand, that is, to stop walking, to stand still; *kuimirira*, to stand up, as opposed to sitting.

⁴² *Chinyalo*. A disease of the legs.

⁴³ *Nsapo*. After-birth.

⁴⁴ *Bambo*. *Vid.* note on *bambo* (62), No. i.

⁴⁵ *Nakoka chira*. *Kukoka*, to make a present.

⁴⁶ *Akungiratu*. *Vid. Manual*, p. 195, for *tu*.

⁴⁷ *Nakulunga kulunga*. *Vid.* note on *madzulo dzulo* (10), No. i.

⁴⁸ *Mkazi napikiratu ndiwo*. *Vid.* note on *m'ndiwo zache satsira mchere* (13), No. iv.

No. VI. (ZA MASASA.)

¹ *Masasa*. Sing., *msasa*, a hastily-built hut, meant for temporary use only (cf. *chitando*). Such huts are run up at the site of the new village for those engaged in the work to shelter in, and hence by metonymy *msasa* comes to mean the new village itself, as opposed to the *bwinja*, or *dzinja*, the old village.

² *Auziratu amnyamata*. He tells his young men beforehand.

³ *Afuniretu . . . adzingounjika*. They must (expressed by the subjunctive) get in readiness; they must (expressed by *dzi*) pile up, etc. (*vid.* note on *adzimva yeka* (15), No. i.).

⁴ *Kunka, alikuyang'ana*. To go and look (*vid.* notes on *kunyamuka kunka* (23), and *ndi kulonda* (26), No. i.).

⁵ *Akaona*. *Vid.* note on *akafa* (1), No. i.

⁶ *Madzulo ache*. Cf. *M'mawa mwache*. Lit., its evening its morning, i.e. the evening or morning of the day spoken of, whether to-day, or to-morrow, or the day after to-morrow, e.g. *Ndibwera madzulo ache*, where no other day is specially referred to, means, I shall come *this* evening, and so *m'mawa mwache* means, *to-morrow* morning, as this morning is already gone; but *ndibwera mawa, madzulo ache* (*ache* = *a mawa*) and *ndibwera mkucha m'mawa mwache* (*mwache* = *mwa mkucha*).

⁷ *Musasimbwa*. Here the reference is to sexual intercourse. *Kusimbwa* is commonly used in this sense euphemistically.

⁸ *Ndikakoleze*. *Vid.* note on *tiombeze* (4), No. i.

⁹ *Pandikhola*. *Kukhola* (*k* aspirated), to be satiated; when unaspirated, *kukola* means to catch. The metaphor is one taken from the eating of food (cf. Tommy Atkins "fed up").

¹⁰ *Kutacha*. *Vid.* note on *atafa* (2), No. i.

¹¹ *Ndiye kunka*. *Vid.* note on *ndi kulonda* (26), No. i.

¹² *Dzikosi*. As *chizunguzi*. Grass tied in a knot and some medicine rubbed on.

¹³ *Napeka moto*. *Vid.* note on *apeka moto* (29), No. iii.

¹⁴ *Nyumba ya kuka*. *Vid.* note, *kuka* (71), No. ii., and *mbuya* (9), No. iv.

¹⁵ *Pamene atsirika*. *Vid.* note on *pamene akumba* (14), No. ii.

¹⁶ *Mulumuzana*. Village elders.

¹⁷ *Ungamadzabvulungane*. *U*, rep. pro. of *utsi*; *nga*, lest; *ma*, always; *dza*, will come and; *bvulungane* (subj. after *nga*), hang about; *ku bvulungana as kupolongana*.

¹⁸ *Adzimbwera*. *Vid.* note on *adzimva yeka*, No. i.

¹⁹ *Kudzapika*. To come and cook (*Vid.* note on *akafa* (1), No. i.).

²⁰ *Ndota*. Also *ndoda*, masculine equivalent of *mchembere*. Derivation, *kulota*.

²¹ *Nakatenga mizimu*. And go and bring the spirits (*vid.* note on *akafa* (1), No. i.).

These natives may be said to follow a somewhat low form of *manes* worship, or rather propitiation. Each family has its own spirit or spirits to whom they resort on various occasions, such as on the eve of departure on a journey, when a member of the family falls sick, when troubled with bad dreams, etc. This spirit has its abode in the hut where the family live. It is some relation of the family, and it concerns itself only with the affairs of the members of its own household, with whom it lived when on earth. In matters affecting a somewhat wider circle, the spirit to be propitiated is that of some dead headman or former head of the *kuka* hut (such spirits are kept in the *kuka* hut, in gourd-cups, covered over with an *nsengwa* basket). Again, in matters of national importance, the spirit of the chief is the one to which offerings are made, and this is, in almost every case, the highest court of appeal. These various household gods or spirits are only respected and feared in virtue of their supposed powers for doing evil. They are never asked to promote virtue, and are not supposed to concern themselves in any way with the moral welfare of the people. The idea of a moral retribution is unknown. Sin and vice may bring punishment and even death in this life, but as far as the future spirit life is concerned, matter not at all. The only exception to this is in the case of a man who has died from drinking the *mwabvi* poison on a charge of being an eater of human flesh, *mfiti*. His spirit is driven from his hut, out of the village, and cast out where cross paths meet. Among these natives the cause of death is seldom recognized, but is considered to have been brought about by some evil-disposed spirit. For example, a man, while crossing a river, is seized by a crocodile; the crocodile is only looked upon as the instrument employed by the spirit which had determined on the man's death, the defunct being supposed to have offended the spirit by some act of omission or commission on his part; and his relations will immediately go to the *ula* man, who

will tell them, after consulting the lots, that it was such and such a spirit, and this spirit they will immediately propitiate, lest it do more harm. The natives in some curious way associate the soul or spirit with the shadow; a corpse, they say, casts no shadow, for the soul has left it. Most natives believe they are reincarnated, but the animal, plant, or inanimate object whose form they take after death is quite apart from the *mzimu*, and the object which a native supposes his relations to have become does not concern him much except that he will not eat or destroy it (*vid.* notes on *Anapiri* (47), No. i.). These *lares et penates* of the natives are not gods exactly: their power is purely over temporal matters, and they are not often credited with having power over the forces of nature, and in this respect the natives are really monotheists, rather than polytheists. They have a riddle, *Antu tonse mfumu njimodzi*, i.e. All of us have one chief (Lit. all we people there is one chief). And the answer is, *Chiuta*. Accounts of missionaries, on matters dealing with the natives' past ideas on religion, one is often inclined to treat as not entirely unprejudiced; and is apt to consider such names as *Chiuta*, *Mpambe*, *Leza*, as different names standing for some of Nature's more striking phenomena. But most careful research among natives wholly untouched by any civilizing influence prove that this is not the case. These natives believe in one all-powerful Being who has his abode in, or above the sky. He is the creator of all things, and rules the great forces of Nature—rain, thunder and lightning, earthquakes, winds. He has many names, *Chiuta* or *Chauta*, *Mpambe*, *Leza*, *Chanjiri*, but all these names refer to one Power. He is not a spirit (*mzimu*), for *mzimu* is the soul of a person who once lived on earth. He is rather a supreme power having in him the nature of a soul of the universe, but here the resemblance to the Creator of the civilized peoples of the earth ends, for this supreme Being takes no concern whatever in the affairs of mankind, as the spirits do. He is totally indifferent to good or evil, nor is he even appealed to in temporal matters as are the spirits of ancestors, except only in cases of drought. Thus the moral element is again wanting, some trace of which is necessary before one can truly call any system or form of faith a religion.

²² *Litinda*. As *manda*, a grave.

²³ *M'dende*. *Dende*, *madende*, a gourd-pot.

²⁴ *Limodzi*. As *pamodzi*; probably an adjective qualifying some word of the *li* class, now dropped.

DIXON UNIVERSITY LIBRARIES

- 25 *Kuka*. Note the absence of the prep. (*vid.* note, *kuka* (71), No. ii., and *mbuya* (9), No. iv.).
- 26 *Kukusula*. To propitiate, to offer up prayer.
- 27 *Nao moa*. *Vid.* note on *nyumba yanu nai* (60), No. ii.
- 28 *Mudzi wanu nao*. *Vid.* above.
- 29 *Akoka mbuzi*. Makes a present of (*kukoka*).
- 30 *Nayi*. *Nayi* or *nai* (*vid.* note above, *nao moa*).
- 31 *Mudzimwerera moa*. *Kumwerera*, to drink with, to wash down; *dzi*, must (*vid.* note on *adzimva yeka* (15), No. i.).
- 32 *Ndi kuti*. That is to say.
- 33 *Walola*. Pres. perf. tense.
- 34 *Ikaleka*. If it does not; also expressed by *kupanda*, *ikapanda*.
- 35 *Chiwindi*. The liver.
- 36 *Kudulira*. To cut off for (*vid.* note on *adziyang'anira anzao* (25), No. i.).
- 37 *M'mawa mwache*. *Vid.* note above on *madzulo a-che* (6).
- 38 *Natenga ndiwo kukapatsa mfumu*. *Vid.* note on *m'ndiwo satira mchere* (13), No. iv.
- 39 *Chamba*. A dance, as *gule*.
- 40 *Pafumbire*. Here, to trample down the ground by the action of many feet.
- 41 *Pakadzafa muntu*. *Vid.* note on *akafa* (1), No. i.
- 42 *Adzifa*. Who have to die.
- 43 *Adziwataya*. *Adziwataya* = *adziataya*, *a* = them, obj. pro.

NÓ. VII. (ZÀ ULOKAZI.)

Ulokazi. Marriage by purchase. Derivation, *kulowola*, it is the man's word; the woman's is *kudira*. *Mlokazi* is the woman who is purchased, *malowolo* is the price paid. A girl so obtained goes to live at her husband's village (*vid.* also *Za Ukwati*, No. viii., and *Za Maliro*, No. ii., ¶ vi.).

- 1 *Akakala*. *Vid.* note on *akafa* (1), No. i.
- 2 *Apangana . . . kuti*. *Vid.* note on *Apangana kuti* (3), No. i.
- 3 *Iwe ndiwe bwenzi langa*. You are my friend (*vid.* note on *nd'iwe* (60), No. i.).
- 4 *Ukwate*. You must marry, subjunctive (*vid. Manual*, p. 147). *Ukwate* could also be expressed by using *dzi*, *udzikwata* (*vid.* note *adzimva yeka* (15), No. i.).
- 5 *Bambo*. *Vid.* note on *bambo* (62), No. i.

⁶ *Nakaitana*. And goes and calls (*vid.* note on *akafa* (1), No. i.).

⁷ *Ya yeka*. Not "his," which would be "*yache*"; but, "by himself."

⁸ *Mudzikamtsirira moa*. *Mu*=you; *dzi*=shall or must; *ka*=go and; *m*=him; *tsirira*=pour out for; *ira* (*vid.* notes on *adzimva yeka* (15), No. i., and *Adzatilondere* (8), No. i.).

⁹ *Nsaru yakuti*. Such and such a kind of calico. This use of *kuti*, to say, appears to be only an extension of the use of this verbal suffix, seen in such phrases as *tati chete*, *chapewa changa*, *changoti pyu*, and the meaning of such and such is given by the omission of the descriptive adjective.

¹⁰ *Kadire*. Go and present yourself?

¹¹ *Atsikani*. Young girls.

¹² *Ndiyapeya*. *Ndiyapeya*, *ndiri nawe*; these words are used by a person who finds anything by chance, and by the companion he has with him. *Ndiyapeya*=*ndatola*. Lit. I have picked up (something), and the other says, I'm with you, *i.e.* I go shares. Just as in some parts of Scotland the little children say, "Halvers." Also in hunting, when one wounds an animal and another kills it outright. *Ndiri nawe*, also *ndine msomole*.

¹³ *Kwadza mitimba*. *Kwadza*, there have come, *mitimba*=girls.

¹⁴ *Takafunsani*. Go and ask.

¹⁵ *Adzera*. *Adzera*, perf. tense, "what they have come for," (*era*), applied form of the verb.

¹⁶ *Iye iye'o*. *Vid.* note on *madzulo dzulo* (10), No. i.

¹⁷ *M'mawa mwache*. *Vid.* note on *madzulo ache* (6), No. vi.

¹⁸ *Nāpikira*. *Nāpikira*=*ni-a-a-pikira*, first *a* rep. pro., they; second *a*, obj. pro., them; *ira*, for.

¹⁹ *Ntakula*. Maize boiled whole; also *dzikowe*.

²⁰ *Alikufa ni njala*. Just used as we say in English, "I am dying of hunger."

²¹ *Kunka naye*. To go with her (*vid.* note on *kunya-muka kunka* (29), No. i.).

²² *Mapeto*. Outskirts, as *nkutu*.

²³ *Akoka mbuzi*. *Kukoka*, to make a present of.

²⁴ *Akale*. Must be.

²⁵ *Ayeni*. *Mwiyeni*=*Mnyamata*.

²⁶ *Nasuzumira*. *Kusuzumira*=to peep out.

²⁷ *Mwakuti*. Such and such a number; *zakuti* would mean such and such a kind (*vid.* note above on *nsaru ya kuti* (9)).

OXFORD UNIVERSITY LIBRARIES

- 28 *Nāpikira nsima*. Vid. note above on *nāpikira* (18).
 29 *Nābaisa*. *Kubaia* = to stab; *kubaisa*, to stab for.
 30 *Mudzionera ife*. You must, or will, see from us; as we say, you will hear from us.
 31 *Kuti . . . chinali*. Vid. note on *kuti musali inu* (64), No. i.
 32 *Chosanyika*. *Kunyika*, as *kubvika*.
 33 *Losuza*. As *kukunta*, to strain beer.
 34 *Kudzamwa*. To come and drink (vid. note on *akafa* (1), No. i.).
 35 *Awiri ni mkazache*. Two with his wife, i.e. two counting his wife.
 36 *Gogo wache*. Her grandmother.
 37 *Chipumu*. Shaving the hair all round the head, leaving only a circular patch on the crown.
 38 *Miseso*. Vid. note *mieso* (22), No. iii.
 39 *Akamangirira akata*. Vid. note on *pamene ameta ata* (25), No. v.
 40 *Nayo mai wanu*. Vid. note on *nyumba yanu nai* (60), No. ii.
 41 *Tanipatsa*. We have given you (*ni*).
 42 *Litsipa*. Headache.
 43 *Akakachita tsempo*. Vid. notes on *akafa* (1), No. i., and *tsempo ndi mauka* (37), No. v., and *m'ndiwo zache satira mchere* (13), No. iv.
 44 *Kuti ziripo*. *Ng'ombe*, or *mbuzi*, understood. These old women examine the girl to see if she is a virgin; if they think she is, they shout, "They are there, they are there," i.e. the cattle, or goats that have been given to the girl's father are now his, but should they not be satisfied with the girl's condition, they say, "They are finished," which means, some, or all the cattle or goats given for the girl will have to be returned, and she will go back to her own village.
 45 *Nkulungwani*. Vid. note *ntungululu* (18), No. iv.
 46 *Chitangamire*. A secluded spot in the bush.
 47 *Nsindo*. A dance, old women only take part in it.
 48 *Akakaye*. To *kaya*, to dance, with a spear in the hand. *Chingoni* pronounced with a click.
 49 *Nkwindi*. A covering for nakedness, made of beads.

No. VIII. (ZA UKWATI.)

Ukwati, marriage, *kukwata* to marry, the man's word; *kukwatibwa* or *kukwatiwa* is the woman's, really active and passive. There are two ways of getting a wife—one

by purchase (vid. *Za Ulokazi*, No. vii.), the other by the man leaving his own village and going to live in the village where the woman resides. This latter form of marriage is often known as *kuchita chikamwini*, i.e., to play the part of the son-in-law. Polygamy is almost universal. The woman a man first marries is looked upon as his head wife. A man's first male child by his first wife will succeed him (chief). Each wife has a separate hut. A man may not marry a woman who bears his own clan name (Vid. note on *Anapiri*⁽⁴⁷⁾, No. i.). Cousins may marry only if one be descended from the male and the other from the female line, or both from the female line provided the father of each has a different clan name. For example, a man of the clan zebra has a son and a daughter, who are thus each of the clan zebra. When they marry, they must each marry some one of a clan other than zebra. The girl, say, marries a man of the clan eland, and the man, say, a woman of the clan elephant; their children are respectively of the clan eland and zebra, and hence may marry, though in reality first cousins. This relationship is called *chisiwani*, and the curious sight is seen of a man who would not on any account marry a woman who bears his own clan name, though she might be of another race, and live in some country distant far from his own, who would yet have no scruples about taking his first cousin for a wife. In the former case the relation of the man to the woman is *chibale*, that is, they are as brother and sister. Should cousins be descended both from the female line they may marry, provided their mothers did not both marry a man of the same clan name. In the case of cousins descended both from the male line they cannot under any circumstances marry, as they must of necessity have the same clan name from their father. (Among tribes who take the clan name of the mother these conditions are exactly reversed.)

¹ *Akakondana*. Vid. note on *akafa* (1), No. i.

² *Adzingopatsana*. They will just give each other; for *dzi*, vid. note on *adzimva yeka* (15), No. i.

³ *Akakalitsa*. Trans. "When they have gone on thus for a long time, for some time" (vid. *Manual*, p. 181, intensive form of verb, ¶ 3). For *ka*, vid. *akafa* (1), No. i.

⁴ *Ziululuke . . . zimveke*. Both subj. Let these things be . . . these things must be . . .

⁵ *Akauza*. Goes and (*ka*) tells.

⁶ *Takandifunsirani*. Go and ask for me (vid. note on *adzatilondere* (8), No. i.).

7 *Pano taona nsengwa*. Cf. *waona nsengwa*, ¶ i., *Za Chikuta*, No. v.

8 *Tsogolani mwati pambuyo*. Trans. "First of all you must return;" for *tsogolani*, vid. note, *atsogola atumiza* (2), No. iii. Note this rather unusual use of *kuti* with *pambuyo* (cf. use in formation of a certain class of adjectives, as *bi*, *mya*, *pyu*, etc.).

9 *Tidakafunsa . . . akadawira*. Trans. "When we have asked . . . if she consents" (vid. note on *akafa* (1), No. i.).

10 *Yemwe wachenjera*. *Kuchenjera* here used is the sense of the girl being no longer a child, but one who has become a woman.

11 *Auje . . . nao*. Plural of respect.

12 *Yomwe ija*. *Mirandu*, understood. *Mlandu* does not necessarily mean a quarrel, but any matter that requires to be discussed by two parties.

13 *Abwere*. Must come.

14 *Ngābwere*. Vid. note on *ngādzimuka* (88), No. i.

15 *Nayu muntu wanu*. Vid. note on *nyumba yanu nai* (60), No. ii.

16 *Mbakuti*. Vid. *Cyclo. Dictionary*, mba ii., p. 324.

17 *Pikireni*. Cook for me.

18 *Nafenso*. Lit. With us also, i.e. on our part also; for *na*, vid. note on *nyumba yanu nai* (60), No. ii.

19 *Kupika n'kwache, kusinja n'kwache*. Here the infinitive is used as a noun. Lit. Cooking is hers, pounding is hers.

20 *Nyalo*. Perhaps.

21 *Momwe tiscanaone pogwira kasu lache*. A very polite way of telling the man he will have to do that part of the work himself.

22 *Kunka kwao*. Vid. note on *kunyamuka kunka* (29), No. i.

23 *M'bwalo*. Vid. note on *asolokazi* (38), No. ii.

24 *Osaona*. Without sleeping (vid. note on *antu osadziwa* (11), No. i.).

25 *Kufikira*. Vid. note on *mpaka kufikira* (15), No. v.

26 *Osaonana ndi mpongozi wache*. *Mpongozi* = mother-in-law, but is also a generic term applied to father-in-law, son-in-law, daughter-in-law. Father-in-law is often expressed by *mfumu ya kuka*, *kuka* having here its common meaning of any hut occupied by a married man. Son-in-law is also *nkamwini*. Other relations are: 'Tate, generally plur. *atate*; *bambo tata*, the last a child's word, meaning father, and also uncle. *Mai*, *amai* (plur.), *mamá* (what an infant calls its mother), meaning mother, also

aunt. *Mbale*, plur. *abale*, brother, sister, but really a term of address, meaning any person who bears the same clan or animal name as the speaker. (A brother talking of a sister will generally say *mlongo*, and *vice versa*.) *Gogo*, grandmother; *malume*, grandfather (*Gogo*, also the old woman who looks after the *kuka* hut). The relationship (1) of a person to the child of an uncle or aunt on his mother's side is *chisiwani*, i.e. they are cousins (they may marry—*vid.* note above on *ukwati*); (2) of a man to the children of his aunt on his father's side, also *chisiwani*; (3) of a man to the children of an uncle, *chibale*, that is, brother or sisterhood (they cannot marry—*vid.* notes on *Anapiri*, No. i.). A man's social relationship with his wife's mother immediately on his marriage undergoes a change. They avoid each other on every occasion, and should they meet by chance, cover over their faces and run away from each other. All this is from some sense of shame and modesty which hardly finds a counterpart among civilized nations, and has, of course, nothing to do with the fact that the son-in-law has to perform various menial acts of service for his wife's mother and relations.

²⁷ *Kutawa kwandikhola*. Almost exactly the English, I am sick of running away. The infinitive here used as a noun (*vid.* above, *kupika n'kwache*); *kwandikhola*, pres. perf. tense (*vid.* note on *pandikhola* (9), No. vi.).

²⁸ *Ndiye kutenga*. *Vid.* note on *ndi kulonda* (26), No. i.

²⁹ *Iri chifundire*. *Vid. Manual*, p. 200.

³⁰ *Akafundula*. Goes and (*ka*) uncovers.

³¹ *Namwaimwa*. This form of the verb we do not consider as separate from the ordinary reduplication of the infinitive mood so often met with, e.g. *kubvinabvina*, *ku-funafuna* (*vid.* note on *madzulodzulo* (10), No. i.). The *i* in *imwa* is simply the prefix to certain short words, as seen in the imperative mood, when such words as *kumwa*, *kunka*, *kudza*, *kupa*, *kuta* are used, in which it is prefixed for the sake of euphony, e.g. *idza kuno*; so also *namwa imwa*.

³² *Tafundulana tata*. *Vid.* note on *pamene ameta ata* (25), No. v.

No. IX. (ZA KACHISI.)

Kachisi is a small model of an ordinary *hut*, standing about two feet high; sometimes two or three are built close together, generally in the village, sometimes in the

BOSTON UNIVERSITY LIBRARY

bush. The offering is pushed in at the doorway. Used when prayers are to be offered for rain.

¹ *Ikakana*. *Vid.* note on *akafa* (1), No. i.

² *Tikayesere*. We must go and (*ka*) try.

³ *Kukusula*. *Vid.* note on *kukusula* (26), No. vi.

⁴ *M'manja, m'manja*. Just as we say in English, a handful, meaning a small quantity, not literally.

⁵ *Tikangoyesera, dzikakatichima . . . pompo*. Lit. We can only go and try. If these things baffle us, let them go and baffle us there, *i.e.* It is no good giving up until we have made the attempt.

⁶ *Naperatu ndi kusinja*. *Vid.* note on *ndi kulonda* (26), No. i.

⁷ *M'mawa mwache*. *Vid.* note on *madzulo ache* (6) No. vi.

⁸ *Kutacha*. *Vid.* note on *atafa* (2), No. i.

⁹ *Chiuta*. *Vid.* note on *nakatenga mizimu* (21), No. vi.

¹⁰ *Watumira*. *Watumira* = *wa-ti-umira*; *ira*, applied form of verb (*vid.* note *adzatilondere* (8), No. i.); here translate, "against."

¹¹ *Tipasukè*. We must be destroyed.

¹² *Nao msunje*. *Vid.* note on *nyumba yanu nai* (60), No. ii.

¹³ *Tirikunipatsa*. *Ni*, obj. pro., 2nd pers. plural.

¹⁴ *Nkulungwani*. *Vid.* note on *ntungutulu* (18), No. iv.

¹⁵ *Pepa, pepa*. Pardon, pardon. *Kupepeza*, to beg pardon. It is the exact equivalent of the English.

¹⁶ *Namanka alikumwetsa*. *Vid.* note on *ndi kulonda* (26), No. i.

¹⁷ *Kunyika*. As *kubviika*.

¹⁸ *Tsitu tsitu*. Of clouds, thick, rolling up.

No. X. (ZA ULA.)

Ula, lots; *maula*, plural, seldom used; by metonymy, the man who uses the lots; *kuombeza ula*, to consult the lots. The following are some of the methods employed in divination—

(1) *Ula wa ngomwa*. Lots made from the fruit of the *ngomwa* tree. The fruit when dry is cut in two by using a red hot knife. Ten little pieces are thus made, five are held in each hand, and then cast on the ground, when the oracle man pretends to read from the position in which they fall the answer to the question put.

(2) *Ula wa mapazi a njobva*. Lots made from the horny bottom of an elephant's foot, used as above.

(3) *Ula wa nsupa*. They take a dried gourd, the inside of which has been cleared out, and bore a small hole at each side and fill up the gourd with water. Then they take beeswax and stop up one of the holes, and on turning the gourd upside down the water no longer runs out of the second little hole (as the air pressure has been removed). The *ula* man then takes little pieces of straw an inch or two long, and, holding the gourd with the hole downward, pushes them up into the gourd; some go right in, others fall out, "are spat out" (*kulabrula*), as they say, and from this the *ula* man reads "yes" or "no" to questions put.

(4) *Ula wa mpinde*. Two little mats about 12" x 6" are woven out of bango reeds. They are placed one on top of the other, and fastened together at one end. The two loose ends of the mat are then rolled up. The two ends that are fastened together are held between the finger and thumb, the two other ends being prevented from uncurling by a slight pressure of the thumb. The *ula* man then puts a question, and releases the pressure of his thumb from the two rolled-up ends, when they unravel themselves, and according to the manner in which they do so, his question is answered in the negative or affirmative.

(5) *Ula wa kanyimbi*. A little mat is spread on four posts stuck in the ground, and at one end a little stick is set up. On the right and left of the stick some ashes are sprinkled. A stuffed civet-cat is placed on the mat and pushed along it by its tail. Should it go in the direction of the stick, that is, "to the grave," the person who is sick will not recover. If it heads towards the right, it is the spirit of some male ancestor that is causing the illness, if to the left, it is the spirit of some female relation.

(6) *Ula wa kamba*. As above, only a tortoise is used in place of the civet-cat.

(7) *Ula wa nyanga ndi chiko*. They take a small gourd-cup, notch it round the edge at four places, take the horn of some small antelope and fill up the hollow end with wax, placing the horn in the cup. The cup with the horn in it is held in one hand and a *tseche* rattle in the other. The various notches represent different spirits, and according as the horn, when the cup is shaken about, leans against one or the other of these notches, the spirit is determined on. Which done they can proceed to propitiate it in the usual manner.

(8) *Ula wa tabwa ndi nsungwi*. A smooth piece of

wood is placed on the ground. Several little pieces of wood, cylindrical in shape, are bored through the centre. These are taken, spat on, and rubbed between the hands. One is selected and put on the end of a thin piece of split bamboo. The other end of the bamboo is held between the finger and thumb, and the end with the little piece of wood on it is placed on the board and slowly pushed along it by the hand holding the end of the bamboo. By a certain action of the wrist (which can be learned in a few minutes), the little bit of wood on the end of the bamboo can be made to stop as if held back by some unseen agency, while the person holding the bamboo is apparently making every effort to force it on, until the lath of bamboo turns round, and the little piece of wood springs backwards. The effect is very curious until one knows how it is done. The person holding the end of the bamboo can at will make the little piece of wood advance all the length of the board if he so wishes.

(9) *Ula wa nsupa ndi chingwe*. One end of a piece of string is fastened on to a rafter of the hut roof, the other end reaching to the ground. A little gourd-cup is bound round the centre with a piece of string. A loop is made in the string on the side of the gourd, and the string reaching to the roof is passed through this loop. The *ula* man sits on the floor holding the string taut in his hand. He jerks the gourd up the string to the top, and, according as to whether it sticks or comes sliding down again, makes his divination.

(10) *Mzimu*. The spirits of the dead are supposed to enter into and possess the living in order that their wants may be made known. Fevers and deliriums are especially ascribed to such spirit influence, and in many cases a man or woman pretends to be possessed. During the time a person is under such supposed spirit influence, he or she is eagerly resorted to and consulted on any matter on which information is required. The questions put are supposed to be answered, not by the person himself, but through him, by the spirit of some dead one who has temporarily taken up his abode in the body of the living.

(11) *Mwio*. A little bird, whose cry is *mwio! mwio!* It is consulted thus—*Mwio, mwio, tandiombeza ula, kodi ndi mzimu, mzimu, mzimu, wa mpongo, mpongo*, etc. "Mwio, mwio, consult the lots on my account, is it a spirit, a spirit, a spirit (the bird is going on with its plaintive cry), a male spirit, a male spirit?" When the bird suddenly stops crying "*mwio*," that is "Yes" to the question put last.

The *ula* man is constantly resorted to for all sorts of cases: theft, witchcraft, bad dreams, illness, hunting, war, journeys, and to find the meaning of any bad omen a person may have met with.

¹ *Muntu akadwala*. *Vid.* note on *akafa* (1), No. i.

² *Anka alikufuna*. *Vid.* note on *ndi kulonda* (26), No. i.

³ *Ula*. *Vid.* note on *ku ula* (43), No. ii.

⁴ *Zikomo*. This word is the nearest equivalent of the English "Thank you" and "If you please." *Zikomo mchere*, Please give me salt; and when received, *Zikomo Pete*. Among the Angoni, among a crowd of natives of whom one only is the actual recipient, all will give thanks. *Zikomo* appears really to be used in connection with the clan animal names (*vid.* note, *Anapiri* (47), No. i.), and having something of the meaning of "Hail to him of the buffalo clan," or whatever the person's name may be. This is borne out by the word *kuonga*, which is used in the sense of to give thanks, that is, to honour the giver by naming him by his clan name (cf. *chiwongo*). *Zikomo* is commonly used, as here, by a person when entering another's hut to draw the inmate's attention, really only an extension of above. *Wodi wodi*, *icho icho*, are also used thus.

⁵ *Momuno*. Note the difference in the meaning of *momo* and *momuno*, as seen in the following sentences—

(1) *Pitani momuno*, Come in (the speaker is *in* the hut).

(2) *Pitani momo*, Come in (both are *outside* the hut).

⁶ *Tadzera inu . . . mungatilondere*. The applied form of the verb, trans. by "to" and "for" respectively (*vid.* note on *adzatilondere* (8), No. i.).

⁷ *Kodi mwadwaza*. *Kudwala*, to be ill; *kudwalitsa*, to make ill, or to be very ill; *kudwaza* has the somewhat curious meaning of to have some one who is connected with one who is ill.

⁸ *Kalikudwala n'kamwana*. *Kamene* understood (*vid.* note on *ayamba kusamba ndi* (30), No. ii.).

⁹ *Ndimuke*. I must go.

¹⁰ *Dzisolo*. Same root as *msolokazi* (*vid.* note *asolokazi* (38), No. ii.).

¹¹ *Mzimu wa gogo*. *Vid.* note on *Mbuya* (9), No. iv.

¹² *Ndiyabvuma*. This word is found only in connection with the lots being archaic; perhaps = *ndabvomera* (?).

¹³ *Ndzukulu*. Here, grandchild.

¹⁴ *Mundionera*. *Vid.* note on *mudzionera ife* (30), No. vii.

¹⁵ *Nayo nkuku*. *Vid.* note on *nyumba yanu nai* (60), No. ii.

- 16 *Ulikutengera muntu*. Applied form of verb; here translate by "On account of which."
 17 *Kanterera*. A little child.
 18 *Kadzienda*. *Vid.* note on *adzimva yeka* (16), No. i.
 19 *Ngati*. As. *Vid.* note on *ngati* (53), No. i.
 20 *Musaonerapo*. You must not see fit.
 21 *Mutengera muntu*. Applied form of verb; trans. by "for the sake of."
 22 *Dziwindi*. Liver.
 23 *Ku mitu*. *Vid.* note on *ku myendo* (79), No. ii.
 24 *Tanipera*. Ni, you, obj. pro. 2nd plur.
 25 *Ndi kukondwa*. *Vid.* note on *ndi kulonda* (26), No. i.
 26 *Kukusula*. *Vid.* note *kukusula* (26), No. vi.
 27 *Ntungululu*. *Vid.* note *ntungululu* (18), No. iv.
 28 *M'mawa mwache*. *Vid.* note *madzulo ache* (6), No. vi.
 29 *Nadia*. The common custom with regard to all such offerings or sacrifices is to expose them, perhaps one night, and on removal to eat or drink the same themselves. The spirit to whom the offering was made is supposed to have taken the essence out of the thing offered, what is left being the material substance only, with the essence removed.

No. XI. (ZA UZIMBA.)

The arts of war and hunting are very much akin. The weapons used in the hunt are for the most part those employed in war, though knobkerries with a shorter stick are sometimes used in hunting to facilitate throwing where there are trees. All the military terms used in war are also used of the chase.

- 1 *Muntu akafuna*. *Vid.* note on *akafa* (1), No. i.
 2 *Kumema*. *Vid.* note on *amema* (50), No. ii.
 3 *Uzimba*. The hunt.
 4 *Pitani mulikumema*. *Vid.* note on *ndi kulonda* (26), No. i.
 5 *Mudzikauza*. Trans. "You must go and tell." *Dzi*, *vid.* note on *adzimva yeka* (15), No. i.; *ka*, *vid.* *akafa* (1), No. i.
 6 *Kwakuti*. *Vid.* note on *nsaru yakuti* (9), No. vii. *Kwakuti*, to such and such a place.
 7 *Ndiko*. It is there.
 8 *Mbwaani*. *Uzimba* understood; *mbwaani* = *ndi bwa ani*.
 9 *M'mawa mwache*. *Vid.* note on *madzulo ache* (6), No. vi.

¹⁰ *Akola agaru ao*. Dogs when led are generally fastened thus:—A string is tied round their necks, and to this is fastened a stick, close up to the neck, and to the other end of the stick is fastened a string which is held in the hand. The stick is called *chigologolo*. It is to prevent the dog biting through the string.

¹¹ *Mikondo*, *Nkhondo* (*k* aspirated), *ya za* class, is war, anything that comes to destroy; *nkondo* (unaspirated *k*), *wa ya* class, is a spear; *ntungo*, also a spear.

¹² *Natsogoza*. Causative, and make go in front.

¹³ *Ali*. *Vid.* note on *ali* (73), No. ii.

¹⁴ *Kumata*. *Vid.* note on *amkumatitsa* (15), No. ii.

¹⁵ *Ponikira*. *Kunika*, a military term, to allot various companies of warriors their positions prior to making an attack on a position. Here used in the same way of the hunt and hunters.

¹⁶ *Lipondo*. A wing, a flank of an army. Here of a hunt.

¹⁷ *Namuka alikuwamba*. *Vid.* note on *ndi kulonda* (26), No. i. *Kuwamba* is to make a general advance on a position, the formation being a single line with a centre and right and left wings a little in advance. Not to be confused with *kuwanda* and *kuwamba*, to dry before a fire.

¹⁸ *Akabwereza*. *Kubwereza*, to do anything a second time.

¹⁹ *Msomole*. *Vid.* note on *ndiyapeya* (12), No. vii.

²⁰ *Nkana*. Even if.

²¹ *Atangolasa*. *Vid.* note on *atafa* (2), No. i.

²² *Nyama nja yemwe*. This is the native law with regard to the possession of an animal whom one has only wounded and another afterwards killed.

²³ *Yozengerana*. *Kuzenga*, to dispute.

²⁴ *Wayamba ndi garu wanga*. *Amene* understood (*vid.* note on *ayamba kusamba ndi* (30), No. ii.).

²⁵ *Usali iwe*. *Vid.* note on *kuti musali inu* (64), No. i.

²⁶ *Chokachokacho*. *Vid.* note *chokachokacho* (78), No. ii.

²⁷ *Ngäbugduke*. *Vid.* note on *ngädzimuka* (88), No. i.

²⁸ *Zitawa poyera*. They run from the open; *zitawira poyera*, they run to the open (cf. *kubwere ku*, *kubwerera ku*, *vid.* note on *ku* (8), No. iv.).

²⁹ *Ulimbo*. A shrub, often found growing out of the trunk of some other tree. The fruit when ripe is red, four or five berries grow close together, the inside of the fruit is a sticky, viscid substance, which does not coagulate; it is smeared on sticks to catch birds with.

³⁰ *Magoba*. As *deka*; *ngombero* (vid. *Cyclo. Dictionary*, note on *ngombero*, p. 440).

³¹ *Mleka*. Track, spoor, of mice only

No. XII. (ZA MABISALIRA.)

¹ *Kukafuna*. Vid. note on *akafa* (1), No. i.

² *Mukandilondere*. You may go and (*ka*) follow up for (expressed in applied form of verb) me.

³ *Madzulodzulo*. Vid. note on *madzulodzulo* (10), No. i.

⁴ *Adzera*. Pres. perf. tense.

⁵ *Apeka moto*. Vid. note on *apeka moto* (29), No. iii.

⁶ *Pamene*. Vid. note on *pamene akumba* (14), No. ii.

⁷ *Lobadwa nalo*. Which he was born with.

⁸ *Ine ndine malombolo*. Vid. note on *ndiwe* (60), No. i.

⁹ *Abwerera*. *Kubwera*, to come; *kubwerera*, to return. *Kubwera ku*, to return from; *kubwerera ku*, to return to.

¹⁰ *Chokachokacho*. Vid. note on *chokachokacho* (78), No. ii.

¹¹ *Ndi kubangula*. Vid. note on *ndi kulonda* (26), No. i.

¹² *Nd'ani ani*. *Nd'ani ani* = *ndi-ani-ani*. Reduplication of the interrogative pro. Trans. "Whoever can it be?" (vid. note on *madzulodzulo* (10), No. i.). Note in the questions, What is your name? What is his name? etc., *ani* and *ndani* is the interrogative pro., *nd'ani* is *ndi*, the copula, and *ani*, and when a native says, "*Dzina lako nd'a'ni*," he is really saying, "Your name, who are you?" In other words *nd'ani*, in *dzina lako nd'ani*, is the simple copula, the pro. being understood, the full phrase being, *dzina lako ndiwe ani*, and *dzina lache nd'ani* is *dzina lache ndiye ani*.

¹³ *Tikamuwone*. Trans. "Let us go and see him."

¹⁴ *Poteropo*. As it were there.

¹⁵ *Ali*. Vid. note on *ali* (73), No. ii.

¹⁶ *Ngänke*. Vid. note on *ngädzimuka* (88), No. i.

¹⁷ *Kuti mulikuyesa*. If it be you suppose (vid. notes on *kuti musali inu* (64), and *mwayesa* (74), No. i.

¹⁸ *Chokachokacho*. Vid. note on *chokachokacho* (78), No. ii.

No. XIII. (KUKUSULA KWA ANGONI.)

It will be seen from the account here given, that even in a case where the want of rains threaten to cause a famine, that it is not always to Chauta that prayer is offered up, as here we have a spirit who is propitiated (vid. note on *nakatenga mizimu* (21), No. vi.).

- ¹ *Pa ula*. Vid. note on *ku ula* (43), No. ii.
² *Kukaombeza*. Vid. note on *akafa* (1), No. i.
³ *Nimirira niti*. Vid. note on *nasengeratu* (31), No. i.,
ikafa (1), No. iii., and *nimirira* (41), No. v.
⁴ *Gogo*. Here meaning some former head of the *kuka*
hut.
⁵ *Wabvuma*. Vid. note on *ndiyabvuma* (12), No. x.
⁶ *Chiwindi*. Liver.
⁷ *Kuka*. Vid. note on *kuka* (71), No. ii.
⁸ *Ku mitu*. Vid. note on *ku myendo* (79), No. ii.
⁹ *Nayo*. Vid. note on *nyumba yanu nai* (60), No. ii.

No. XIV. (ZA MALIRO A ASUTU.)

- ¹ *Asutu*. Vid. note on *Afo* (32), No. iii. Here, The
Achewa.
² *Ikafa*. Vid. note on *akafa* (1), No. i., and *ikafa* (1),
No. iii.
³ *Kunka ku manda*. Vid. note on *kunyamuka kunka* (29),
No. i.
⁴ *Mudzi*. Vid. note on *mudzi* (16), No. ii.
⁵ *Ngati*. As if (vid. note on *ngati* (53), No. i.).
⁶ *Kwina alikuja*. Though they are going to die (vid.
note on *kwina* (14), No. iii.).
⁷ *Pamene atero*. Vid. note on *pamene akumba* (14),
No. ii.
⁸ *Chamba*. A dance.

No. XV. (MFUMU YA KUKA NDI MKAMWINI.)

This, and the stories following, have been selected with a view of being of some little interest to folk-lore lovers at home. The task of getting together even a few such examples of *original* native tales is not easy. The rapid strides civilization has made among these natives, introducing in its train many of our own fairy tales, fables, and the well-known Biblical stories, makes it difficult in many instances to be sure if the story you are listening to is of native origin. In time the natives themselves come to be unable to distinguish the new from the old, and will relate a story (whose resemblance to some allegory or parable of our own is too striking to be merely a coincidence) as being one of their own. On the other hand, again, there are tales which, though bearing some resemblance to our own well-known folk-lore and mythology, have a distinct origin and an independent source,

and the task of eliminating these is one of much interest. But, quite apart from their ethnological value, any stories from the mouth of a native (who has not had direct contact with civilization as represented by the missionary) are of value, as being the very best way of gaining a colloquial knowledge of the language, showing as they do its idioms, syntax, and grammar, in their purest and most natural form, in a way that halting replies to single questions put by an interlocutor could never do, and occasionally giving one glimpses into native humour and character that could not otherwise have been obtained.

The plot in a native story is generally one of the following—

(1) Where one animal makes a laughing-stock of another, but is itself held up to ridicule.

(2) Where two animals make a covenant of friendship, each in turn doing the other some service.

(3) Where one very small animal outwits some very big one, exemplifying the proverb that wisdom is more than strength.

(4) A number of stories in which people do or do not disdain to pick up some trifle, for which at the time there is no apparent use, but which after becomes of the greatest service.

¹ *Mjumu ya kuka*. Vid. note on *kuka* (71), No. ii. *Kuka* is here used in the sense of the hut of any married man.

² *Mkamwini*. A son-in-law.

³ *Mpongozi*. Here, father-in-law.

⁴ *Nsanja*. Also *chidindiro*; *Tsanja* is a shelf in a hut, above the fire.

⁵ *Anakasulitsa*. *Ka*, went and (vid. note on *akafa* (1), No. i.).

⁶ *Napatsa*. Vid. *Manual*, p. 88, note on historical or narrative form of verb.

⁷ *Mibvi nai*. Vid. note on *nyumba yanu nai* (60), No. ii.

⁸ *Mudziyanganira*. You must keep a look out (vid. note on *adzimva yeka* (15), No. i.).

⁹ *Niwandawanda*. Vid. note on *nasenzeratu* (31), and *madzulodzulo* (10), No. i.

¹⁰ *Kudzaendera*. For *dza*, vid. note on *akafa* (1), No. i. The applied form of the verb gives the idea that the walking is done with a purpose, namely, that of looking at the things in the garden, e.g. *Alikuendera ku Blantyre* means he is walking to Blantyre with some end in view, to buy something, or see some one; *Alikuenda ku Blantyre* means he is walking to Blantyre, simply stating the fact of the person walking, without implying any purpose.