Archiv der Gossner Mission
im Evangelischen Landeskirchlichen Archiv in Berlin

Signatur **Gossner_G 1_1902**

Aktenzeichen ohne

Titel

Tonga Crafts in Figures

Band

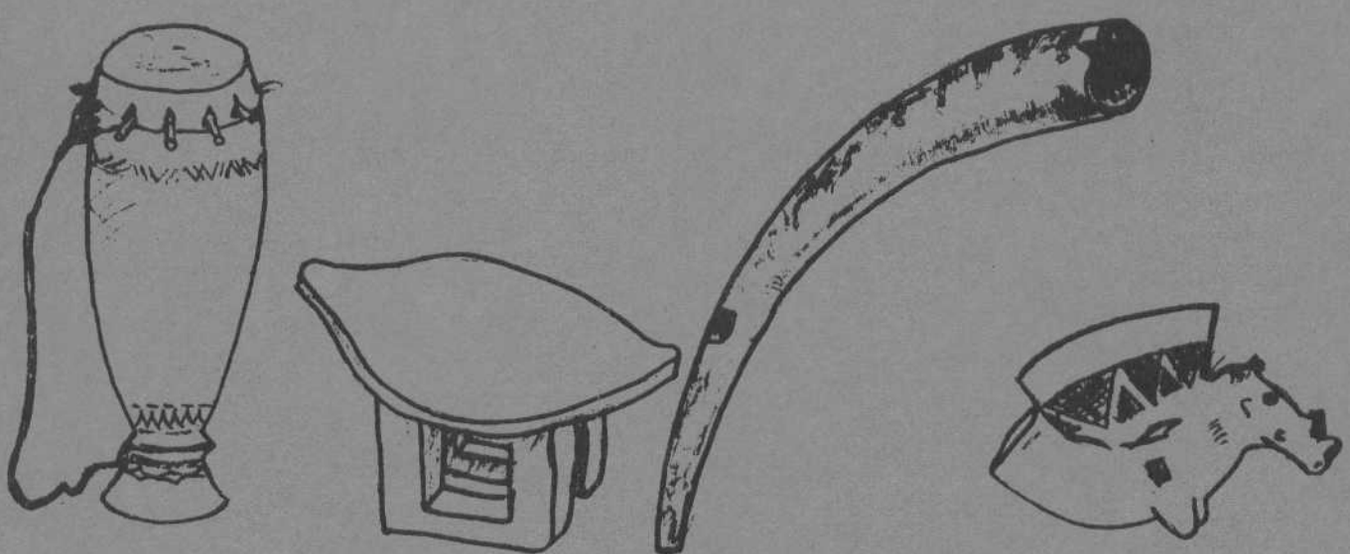
Laufzeit ohne Datum

Enthält

Broschüre mit bildlicher Darstellung der Werkzeuge der Tongas und Beschreibung ihrer Nutzung von E. Sybbalo (Gossner Service Team - GST), in englischer Sprache, ohne Jahresangabe;

Digitalisiert/Verfilmt 2009 von Mikro-Univers GmbH

Tonga crafts in figures.



Tonga crafts in figures

C o n t e n t s:

Introduction:

TONGA CRAFTS IN FIGURES

As the title clearly indicates, this booklet describes the main Tonga crafts which can be bought in the villages and which are displayed in the museum at Nkandabwe Camp (Gossner Service Team, Sinazeze), in Lusaka and elsewhere. They are also being sold.

My reason for writing this booklet are threefold:
First, I want to show the essential Tonga crafts which are needed by both the Tonga and the non-Tonga people.
Second, I want to reserve the art of the Tonga crafts for future generations, and third, I want to help those who buy the articles understand how they are made, who makes them and how they are used.

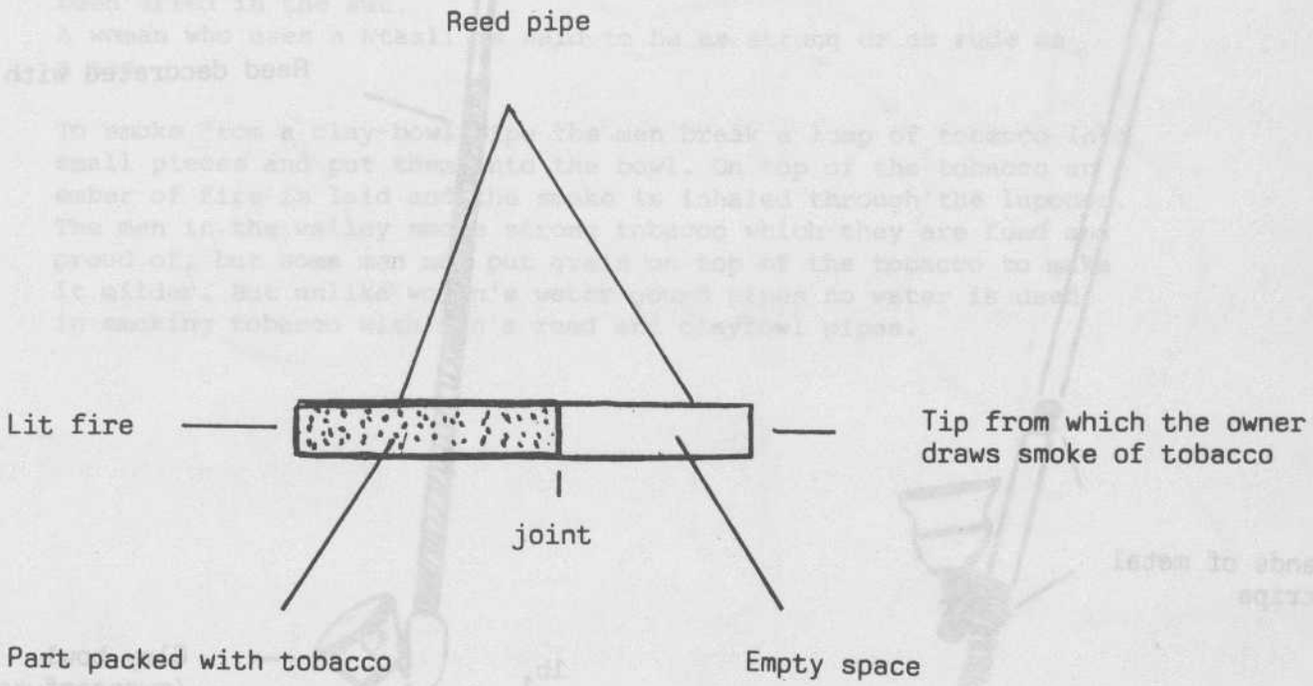
The work ist presented as a systematic text with simple and short description of each figure shown. At the end of the description of one topic notes are provided that show the particular usefulness of each item for the life of the Tonga people. All descriptions are complementary to the figures and provide an opportunity for additional questions and answers concerning Tonga crafts. A simple analysis of each figure is also given. The best way to understand this type of work is by using the "Look and Say Method".

In sketching the figures concerned, the emphasis has been laid on functional rather than on the aesthetic qualities of the products. Products, though clumsy and crude, are reliable and satisfactory for the purposes they are needed for.

E. Syabbalo
Gossner Service Team
P.O. Box 4
Sinazeze

Figure 1 : Mens' Pipes

Figure 1a: Reed Pipe (Citete)

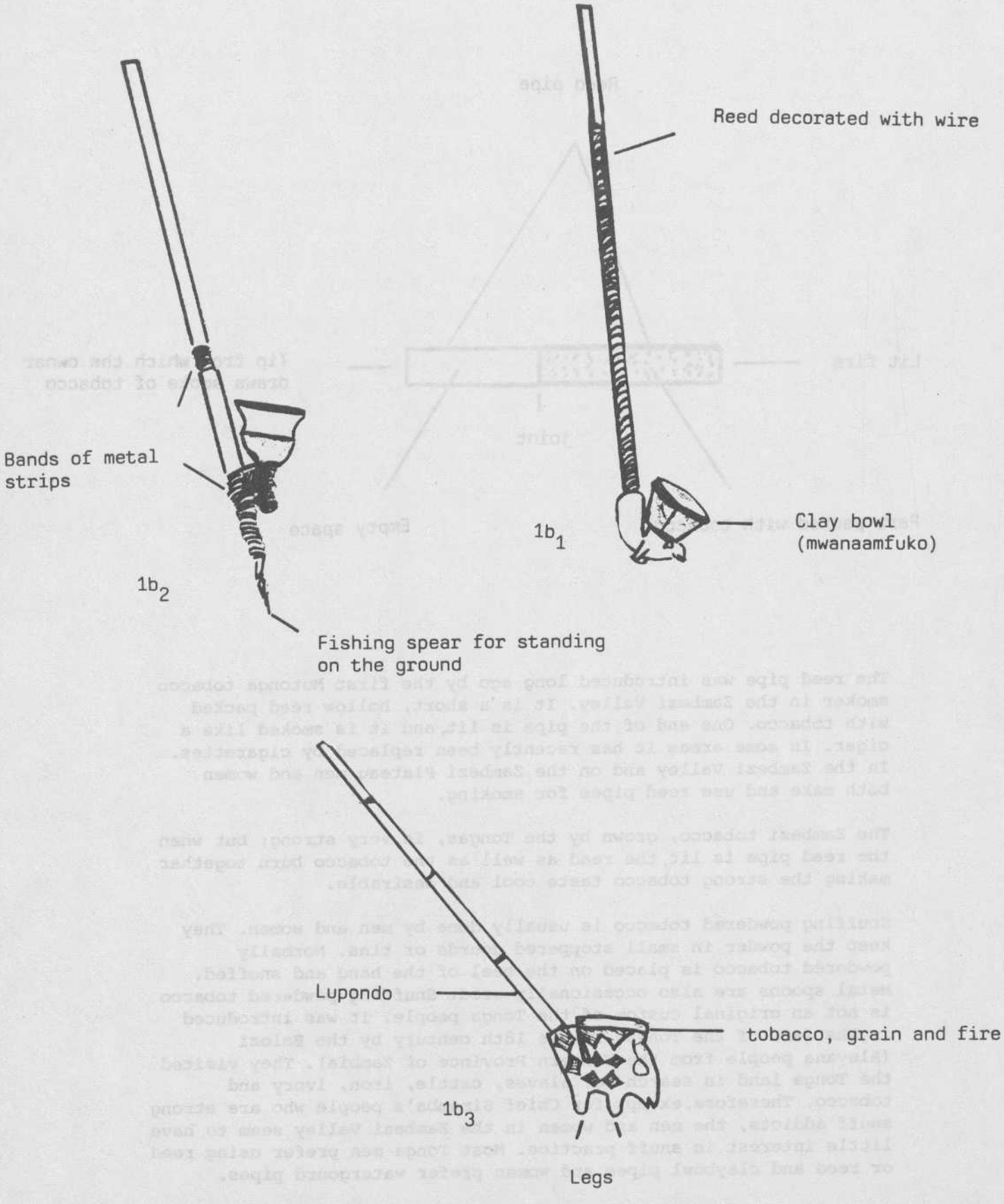


The reed pipe was introduced long ago by the first Mutonga tobacco smoker in the Zambezi Valley. It is a short, hollow reed packed with tobacco. One end of the pipe is lit, and it is smoked like a cigar. In some areas it has recently been replaced by cigarettes. In the Zambezi Valley and on the Zambezi Plateau men and women both make and use reed pipes for smoking.

The Zambezi tobacco, grown by the Tongas, is very strong; but when the reed pipe is lit, the reed as well as the tobacco burn together making the strong tobacco taste cool and desirable.

Snuffing powdered tobacco is usually done by men and women. They keep the powder in small stoppered gourds or tins. Normally powdered tobacco is placed on the heel of the hand and snuffed. Metal spoons are also occasionally used. Snuffing powdered tobacco is not an original custom of the Tonga people. It was introduced in the land of the Tongas in the 18th century by the Balozi (Aluyana people from the Western Province of Zambia). They visited the Tonga land in search for slaves, cattle, iron, ivory and tobacco. Therefore, except for Chief Simamba's people who are strong snuff addicts, the men and women in the Zambezi Valley seem to have little interest in snuff practice. Most Tonga men prefer using reed or reed and claybowl pipes and women prefer watergourd pipes.

Figure 1b: Reed and Claybowl Pipes (Ntaali)

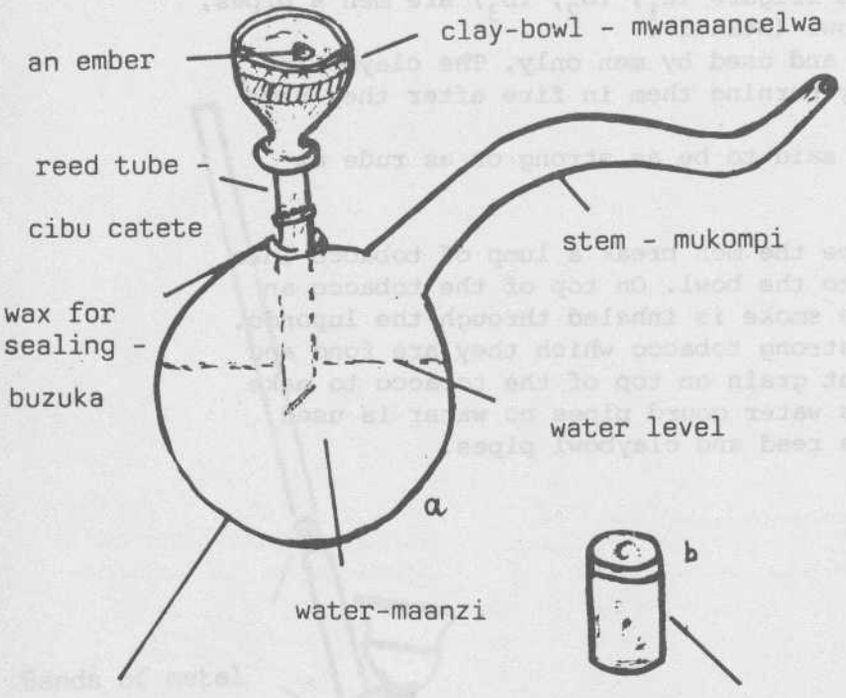


Reed and Claybowl Pipes (Ntaali)

The Tonga crafts shown before (figure $1b_1$, $1b_2$, $1b_3$) are men's pipes, well known as reed and claybowl (Ntaali).
Those pipes are usually made and used by men only. The claybowls (funnel-like) are hardened by burning them in fire after they have been dried in the sun.
A woman who uses a Ntaali is said to be as strong or as rude as a man.

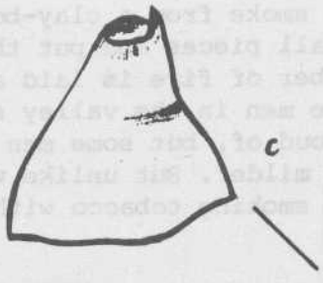
To smoke from a clay-bowl pipe the men break a lump of tobacco into small pieces and put them into the bowl. On top of the tobacco an ember of fire is laid and the smoke is inhaled through the lupondo. The men in the valley smoke strong tobacco which they are fond and proud of, but some men may put grain on top of the tobacco to make it milder. But unlike women's water gourd pipes no water is used in smoking tobacco with men's reed and claybowl pipes.

Figure 2 : Women's Gourd Water Pipes



Gourd water pipe - Ncelwa

Inkonka - A tin in which tobacco for daily use is kept.



Cingongolo - A tin cover for fitting over the bowl to prevent wind

Women in the Zambezi Valley use these pipes for smoking (polya or tombwe). In Mweemba and Sinazongwe chieftanchies the pipes are called ncelwa (singular: incelwa) and in Cipepo, Simamba, Sikoongo, Munyumbe and Sinadambew they are known as ndombondo (bubble pipes, singular: indombondo).

A gourd water pipe consists of a gourd (muungu), a reed tube (cibu catete) and a claybowl (mwanaancelwa -which literally means the baby of a gourd water pipe). The reed tube which connects the gourd with the clay bowl is being put into the waterfilled gourd. The stem of the gourd is the part of the pipe through which the woman smokes, the fumes have been filtered by the water in the gourd.

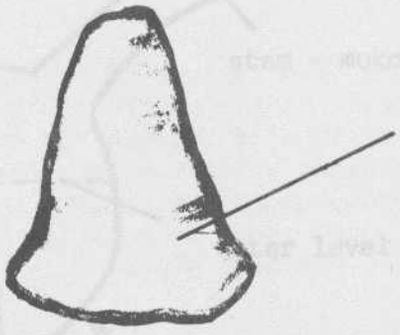
The old women (mucembele) put fresh water into the gourds every day and at the same time they also clean their pipes. They, like some of the men, add grain on top of the tobacco and on top of that they put an ember of fire. The grains used for doing this are crushed maize, millet and sorghum.

In some areas gourd water pipes are also used for smoking dugga (lubange).
A Valley Tonga woman is proud of her pipe. It accompanies her to funerals, to her garden, and any other place she wants to go to. It gives her a great amount of dignity especially among other women. She often decorates it with beads and bands of metal.

The pipe is one of the most important articles which a woman may posses. She takes care of it very well. If her husband breaks the pipe during a fight he has to pay for it. The payment is usually given to the leader of the clan. This leads to divorce very often, the divorce is not final until the payment for the broken pipe has been made.

Figure 3 : ARTICLES OF TOBACCO SMOKERS

Figure 3a: Plug of Tobacco (Cilundu)



cone-like plug of tobacco
(cilundu-catombwe)

cilundu-plugs of tobacco
are made and used by both
men and women

Tobacco (Tombwe or Polya):

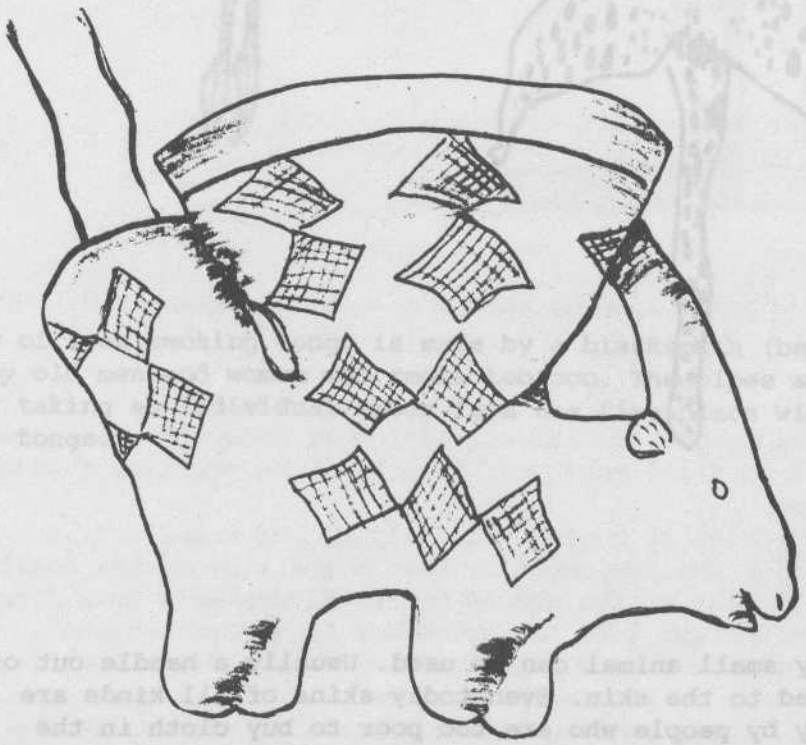
The Zambezi Valley Tongas are famous for their strong tobacco which they are very proud of. Some of their tobacco they keep for domestic consumption, the rest is used for a flourishing trade with the Lozi, Luvale, or Nkoya. Middlemen carry the tobacco to the markets on the Zambezi Plateau. Some farmers sell their crop locally.

In the past during years of great hunger, Valley Tongas exchanged their tobacco for maize on the plateau. Tobacco was their main commodity. As a dry season crop, it was planted in moist alluvial gardens on the banks of the Zambezi or in valleys of tributaries of the Zambezi (before the construction of the Kariba Dam).

Men and women grow tobacco in the Zambezi Valley. The tobacco plants are looked after very carefully until they reach maturity. Then they are reaped and taken to the village of the planter, where they are dried for some days. After that the leaves are stripped from the stem and their spines are removed. Now the leaves have to be placed into an old mortar and have to be pounded until a compressed cake is established. This cake is removed from the mortar in one piece, which is difficult work because the pounded leaves fall apart into small pieces very easily. That is the reason why an old woman usually lays a few strips of palm leaves (malala) on the bottom of the mortar before pounding.

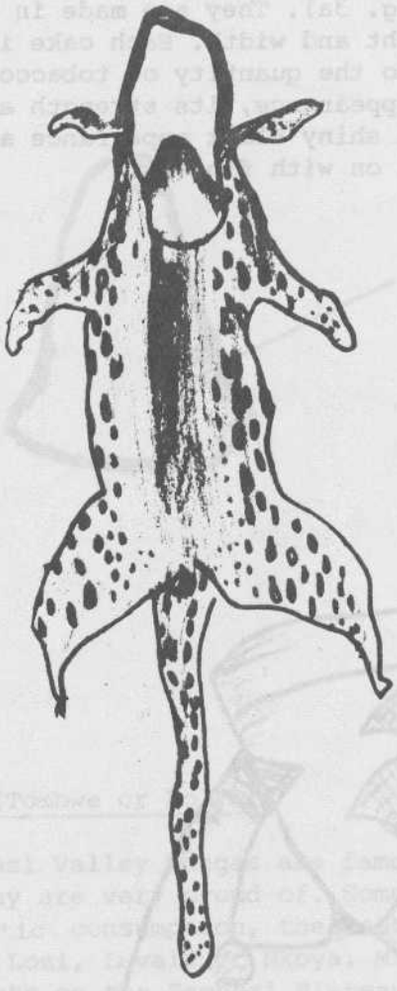
Afterwards the cake can be taken out without any problems by means of these strips. Then a mat of leaves is wrapped around the cake and it is dried in the sun for another 1o days.

Tobacco cakes (Zilundu) assume the shape of the bottom of the mortar and therefore they are pyramidal (fig. 3a). They are made in different sizes and are measured by their height and width. Each cake is valued not only according to its size and to the quantity of tobacco which it contains but also according to its appearance, its strength and its quality of smell. To gibe the plug a shiny black appearance and a strong smell black tobacco juice is smeared on with fingers.



3b Reed and bowl pipe (ntaali) in figure of a buck. Usually an old man who has a large of cattle prefers to use a ntaali that is made in the shape of a cow's head.

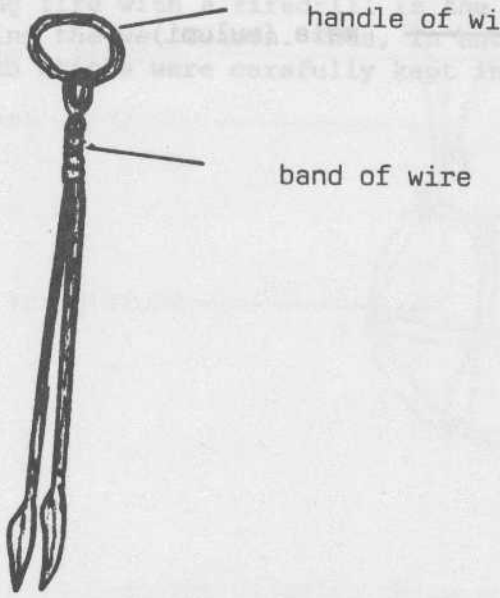
Figure 3b: Skin Bag of a Wild Cat (Nkomo Yansimba)



A skin bag of a wild-cat (nkomo yansimba) in which an old man keeps his tobacco for quick use.

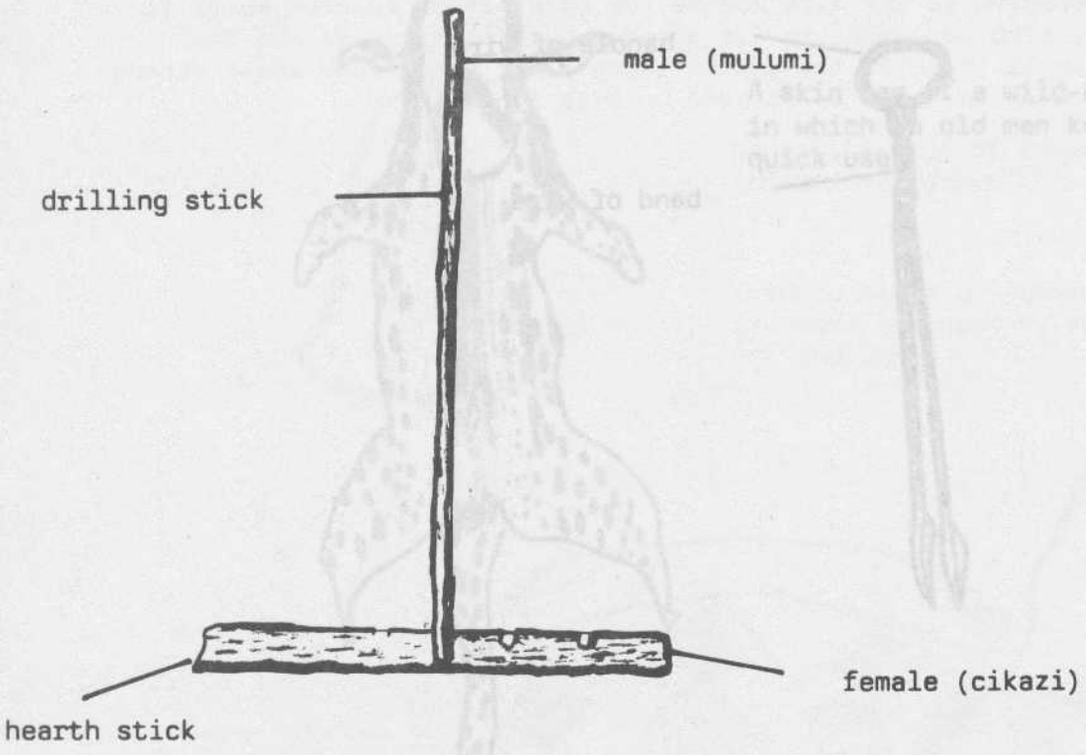
The skin of any small animal can be used. Usually a handle out of wire is attached to the skin. Even today skins of all kinds are used especially by people who are too poor to buy cloth in the shops. But at the same time skins are preferred for certain jobs even by the wealthy people.

Figure 3c: Tongs (Lumano)



A pair of iron smoking tongs is made by a blacksmith (bafuzi) and used by old men and women who smoke tobacco. The pipes are often lit by taking an individual ember from the fire place with help of the tongs.

Figure 3d: Firedrill (Musiko wamulilo)

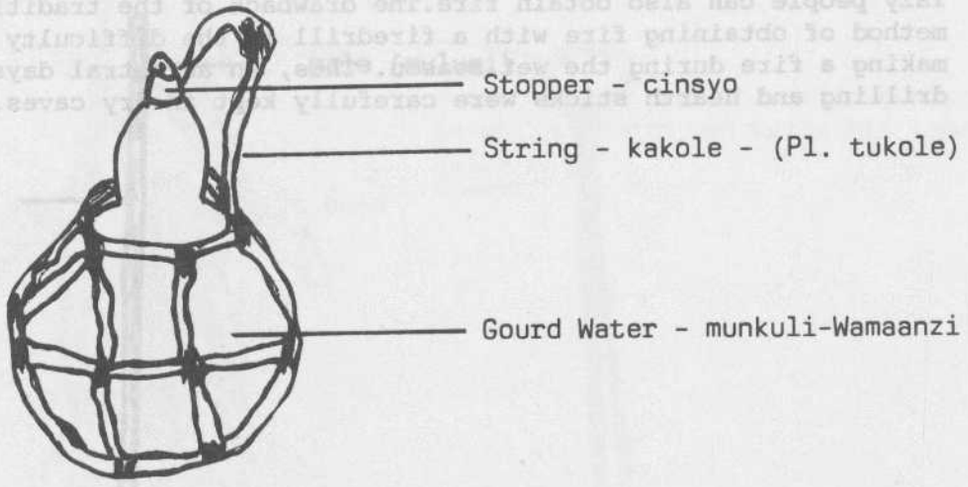


The firedrill is the traditional method of obtaining fire. On occasions it is still employed, especially on journies through certain areas.
Firedrills consist of a straight drilling stick and a flat hearth stick. A shallow notch is cut in the side of the hearth, which is held flat on the ground by the firemaker's toes. The drill is set upright into the notch and is rubbed between the hands until it twists rapidly in alternate directions. At the same time it is also pressed very hard into the notch. A fire-maker begins rubbing with his hands at the top of the stick, he slowly works downwards and then stops and starts again at the top of the stick. The tip of the drill enlarges the notch, sawdust is being pushed out of the sides where it forms a little heap. After a short period of time the friction of the drill creates heat and sparks, which light the heap, which is now nursed with dry grass and blown upon until a fire results.

Sometimes the same wood is used for both drill and hearth, more often a hard wood (Musika-bakandu) is preferred for the drill and a softer wood (fig tree - cisamu camukuyu) for the hearth. The word "Musiko" originates from the word Musikabakandu which means the wood of a tree from which the lazy people can also obtain fire.The drawback of the traditional method of obtaining fire with a firedrill is the difficulty of making a fire during the wet season. Thus, in ancestral days, drilling and hearth sticks were carefully kept in dry caves.

Figure 4 : GOURDS

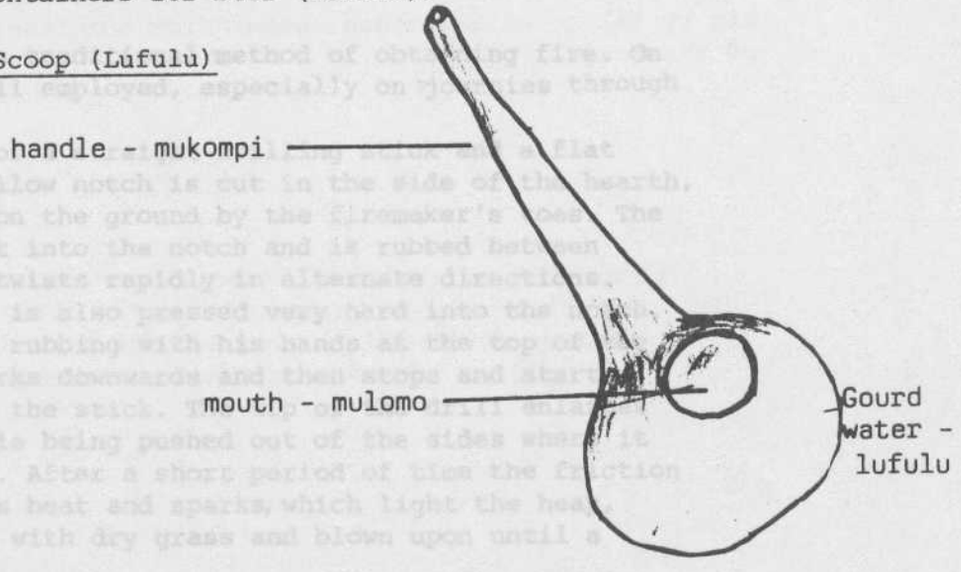
Figure 4a: Water Calabash or Gourd Water (Munkuli Wamaanzi)



This is a gourd water or water calabash enclosed by a bark string net and closed with a stopper of a maize cob. Some gourd water users use straws from leaves of special trees as corks.

Water calabashes are made by men (including herdboys) and women out of dry, mature gourds. They are often used by people on their journeys to keep the water (ciyaaya) fresh and cool.
They are also used as containers for beer (bukoko).

Figure 4b: Gourd Water Scoop (Lufulu)

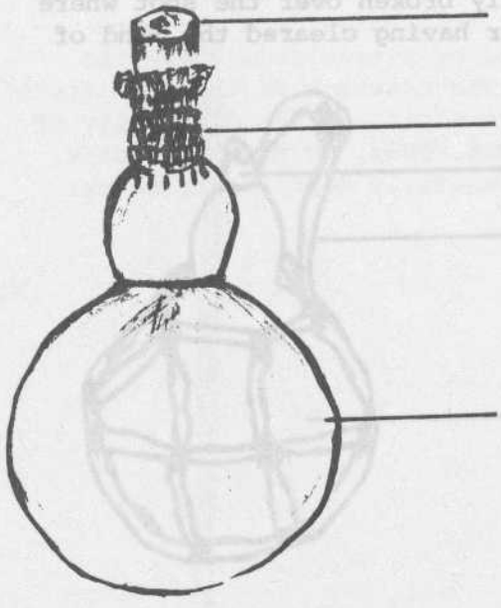


This is a container for drinking used as a cup for either water or beer. Women make these scoops. They are used by men as well as women. As beer cups the scoops (mfulu) are also used for pouring beer on ritual occasions such as on the Malende (rain shrine) or on the graves of the dead chiefs, or as a worship (Kupiila) to God through mizimu (shade) at the doorgates of the houses.

Thus, elder's beer gourd scoops are kept carefully away from children's reach and are only used by elders for special purposes.

A gourd water scoop is also usually broken over the spot where a dead person will be buried after having cleared the land of the reed.

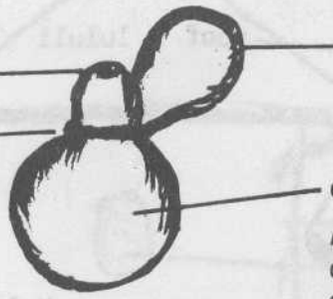
Figure 4c: Milk Gourd



Milk gourds are made by men and are used by all classes of Tonga-people. They are milk containers in which very tasty butter (mafuta) is made. They are also the source for sour milk on which large Tonga families depend in years of great hunger.

After having milked his cow a Mutonga puts some of the fresh milk into his milk gourd which will be stored in a cool place for one day. Then, usually in the evening, he shakes the gourd with the milk. In the next morning he takes the sour milk out of the gourd and leaves the butter which has been produced in it. Then the same procedure starts again until enough butter has been accumulated. This butter is boiled and then kept in gourds as either body oil or cooking oil.

Figure 4d: Oil Gourd (Kankuli Kamafuta)



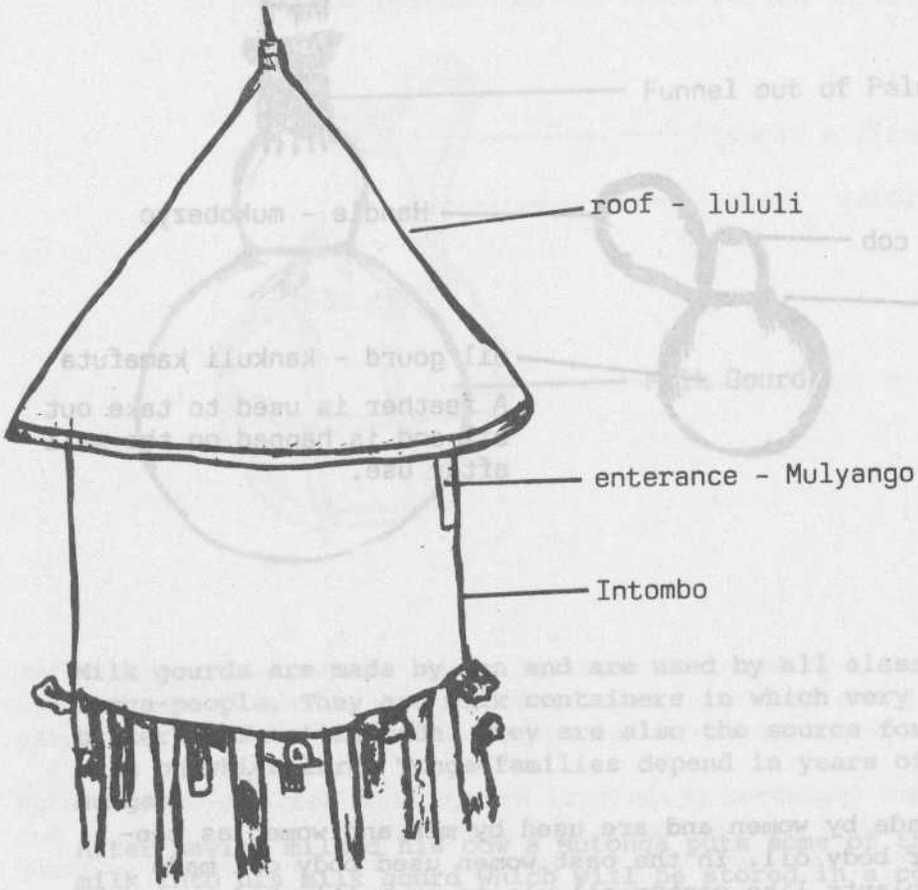
Oil gourds are made by women and are used by men and women as containers for their body oil. In the past women used body oil made out of seeds of plants like castor-oil plants or cultivated cucurbits (makowa), but they also had animal fat and body oil made from the butter in the milk gourds.

The different kinds of body oil were rubbed into the skin mixed with red ochre (musila). Red ochre, beadwork (bulungu), nose plugs (zisita), and earrings (tucoco) were usually worn and used at the same time by women and babies. More than half of a woman's body was painted with red ochre, and everything she came in contact with became red.

The usage of body oil is very common to the Tonga people and the other Bantu tribes. All of them love cosmetics.

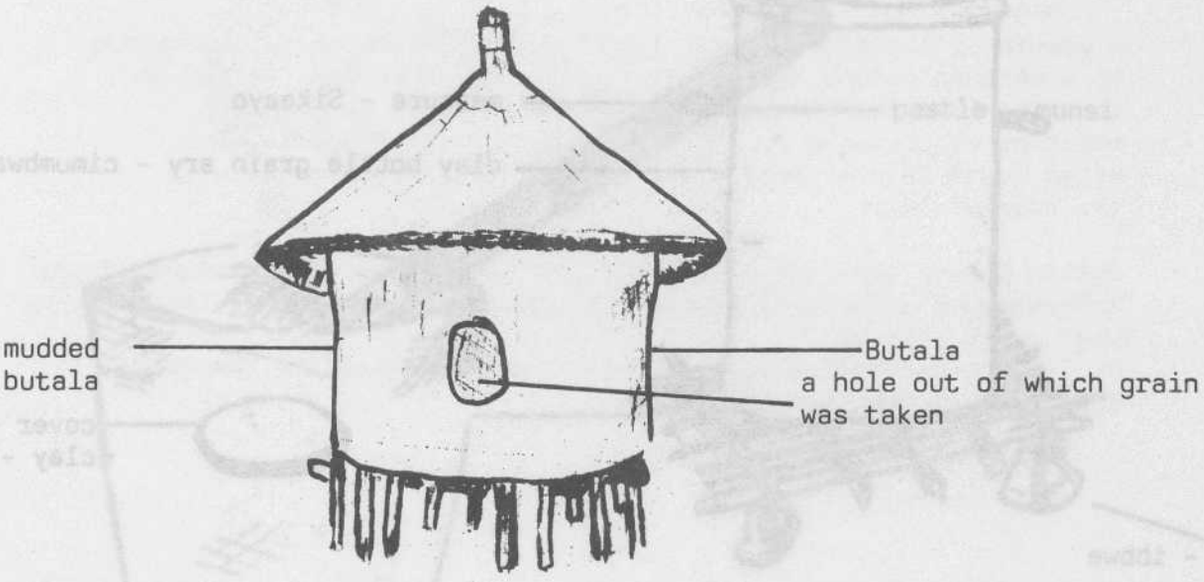
Figure 5 : Grainaries

Figure 5a: Temporary grain-store (intombo)



The temporary grain-store (intombo) is built of poles and grass. After the harvest millet and sorghum are storen temporarly in the intombo until they have been threshed and can be stored permanently in a clay bottle grainary.

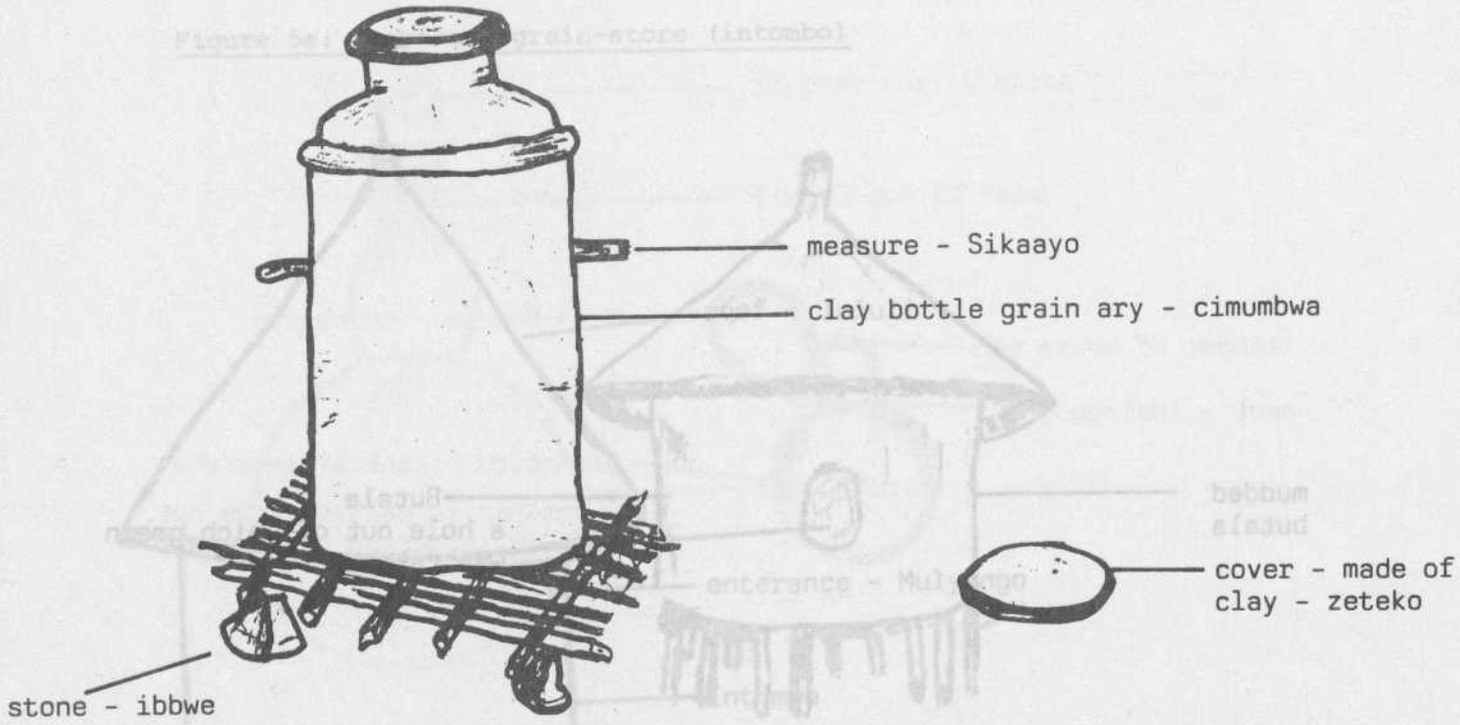
Figure 5b: Butala



Unthreshed grain crops were normally stored in grain bins. The small quantities that were taken out at intervals for domestic purposes were easily dealt with in a mortar.

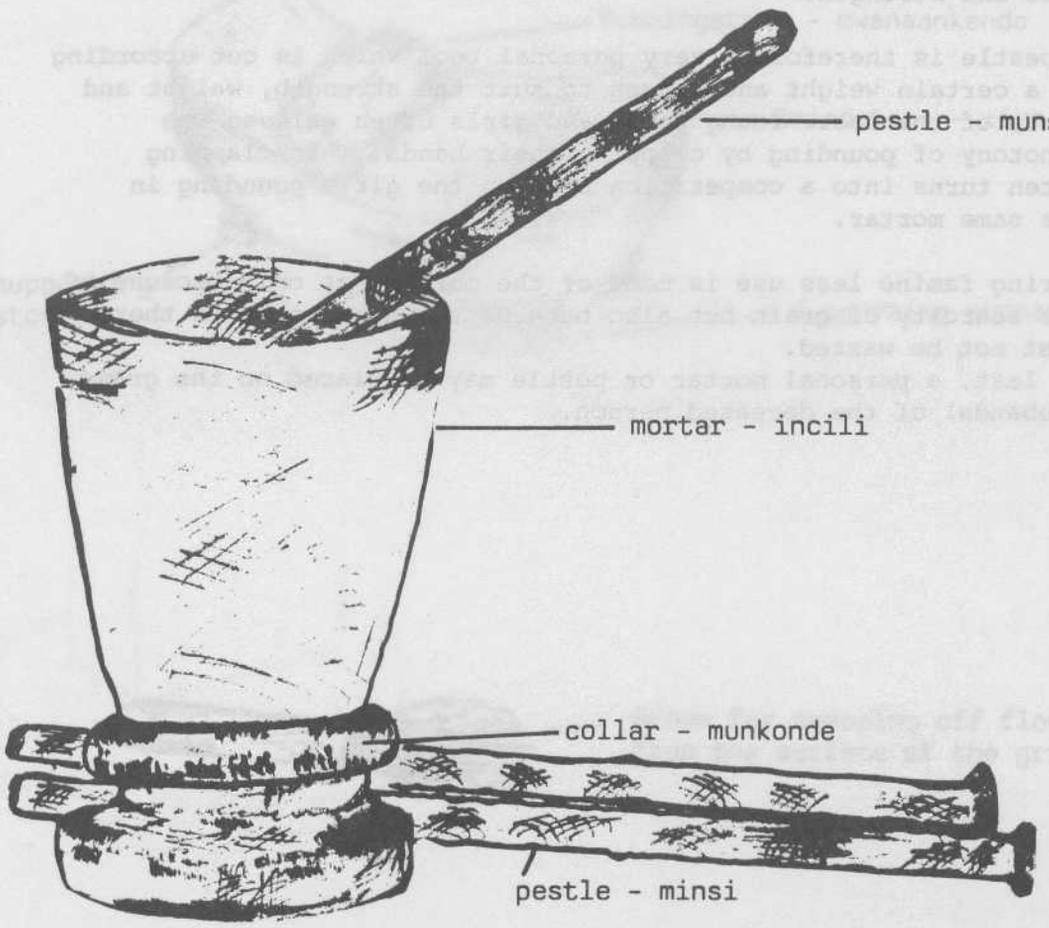
Temporary grain-stores (matombo) were built in the gardens to store the crops before they could be moved to the villages for further and better storage in a mudded matala or zimumbwa. Unthreshed grain is stored in an unmudded matala or matombo,threshed grain is stored in a mudded matala and zimumbwa. Thus, before a woman could cook her insima, she had to tresh, winnow, pound and grind the crop.

Figure 5c: Cimumbwa



This is the oldest food storage used in Tongaland in which threshed millet, sorghum, and maize were stored. Small clay bottles (tusuntulwa) that could easily be moved were formed. The clay used for these pots was mixed with soft grass and dried in the sun. It was rarely hardened by fire. Big clay bottles (zimumbwa) were mostly moulded by men and small bottles were made by women.

Figure 6 : Mortar and Pestles



Motars and pestles are made by men in a very similar way as drums are made. They are used by women. Their decoration is limited to a thick, raised collar on the neck of the mortar. Variations depend on the taste of the carver, but very few break away from this simple, traditional design.

Grain mortars are made out of hard timber from the Mukamba tree. Pestles are also out of hard timber mostly from mopane (Mupani) or Mwaami tree. Both are very useful articles for pounding. To pound a mortar full of crop you have to pound two to three times, therefore pounding takes up a lot of time and energy. Women can be heard pounding all day long. The brewing of beer for feasts also adds to the women's burden. Sorghum, millet and maize are the main crops that have to be pounded. Pounding in a wooden mortar with a wooden pestle has a simple technique but it takes

a lot of strengh. While pounding women move their whole body in a rhythmical and vigorous way from their feet upwards. Even an old woman does not seem to lose strength while pounding.
Women frequently pound together in the same mortar each striking in her turn. Girls are taught to pound in the same mortar with their mothers, but they use a shorter pestle which suits their size and strength.

A pestle is therefore a very personal tool which is cut according to a certain weight and length to suit the strength, weight and taste of the user. Young women and girls often enliven the monotony of pounding by clapping their hands. This clapping often turns into a competition between the girls pounding in the same mortar.

During famine less use is made of the mortar not only because of the scarcity of grain but also because the grain that is there must not be wasted.
At last, a personal mortar or pestle may be placed on the grave (tubanda) of the deceased person.

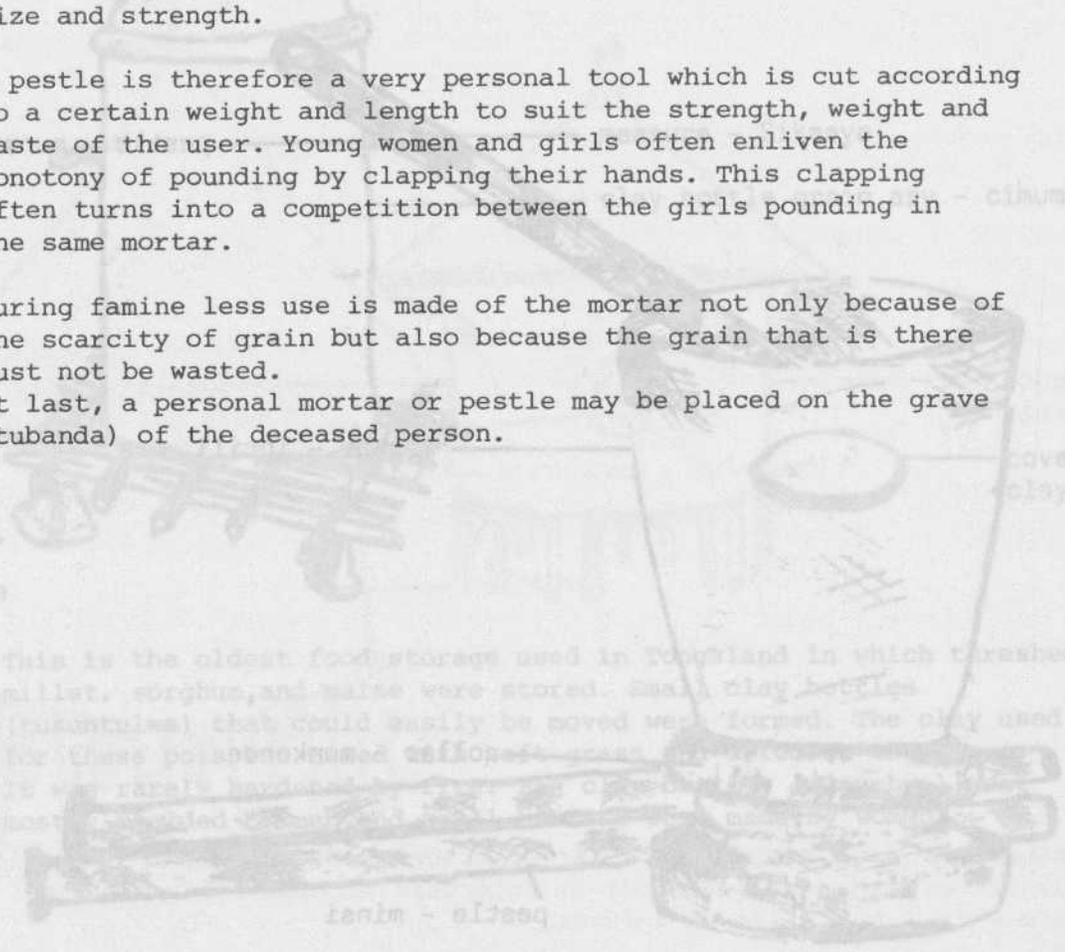
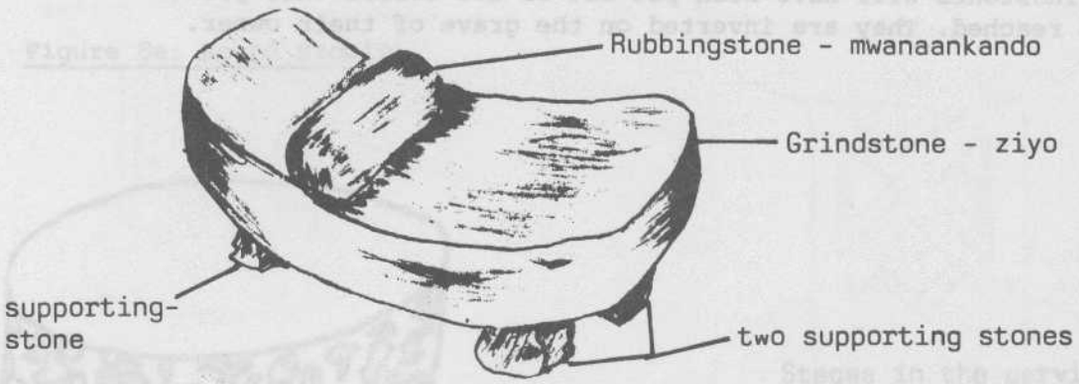
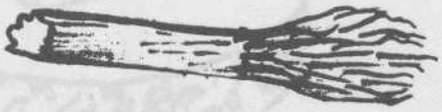


Figure 7: Grindstone (Ziyo)





The process of grinding flour takes up a lot of strength of the housewife.
During famine grinding assumes a new importance. Meals are reduced in size and through careful winnowing and grinding instead of pounding the precious grain is husbanded with more care.

A grindstone (ziyo) is a large stone with a broad, flat, upper surface. The housewife prepares it for use by laying it on the ground in front of her so that its surface slopes down and away from her. This is accomplished by 3 small supporting stones. The rubbing stone (Mwanaankando (baby of the grindstone), pl. banabankando) is oblong in shape and flat on its lower face. The grain that is supposed to be grinded is kept in a basket (cisuwo) at the head of the grindstone from where it is poured onto the grindstone. Then it is rubbed up and down with the help of the rubbing stone. The girl or woman continues this until she is satisfied that the flour is completely free of husks. Now the newly won flour slides into another basket on the other end of the grindstone. In certain intervals more handfuls of ungrinded grain are added to have a continuous process of reduction and to keep the grain on the ziyo in different stages of the grinding process.

Grindstones are made and used by women. After a grindstone has been used for a length of time, the constant rubbing will have made the 2 stones smooth. This situation is remedied by beating on both stones with a small round stone. At last the grindstone wears right through and must be discarded. But usually most grindstones will have been put out of use before this point is reached. They are inverted on the grave of their owner.

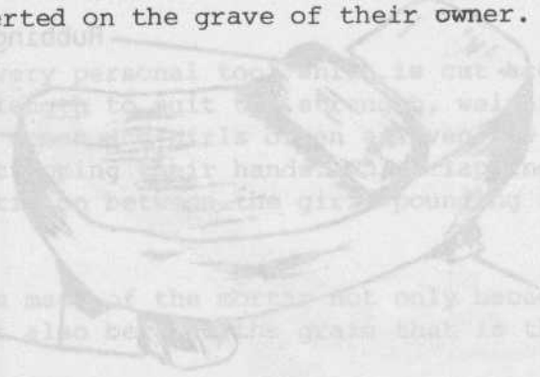
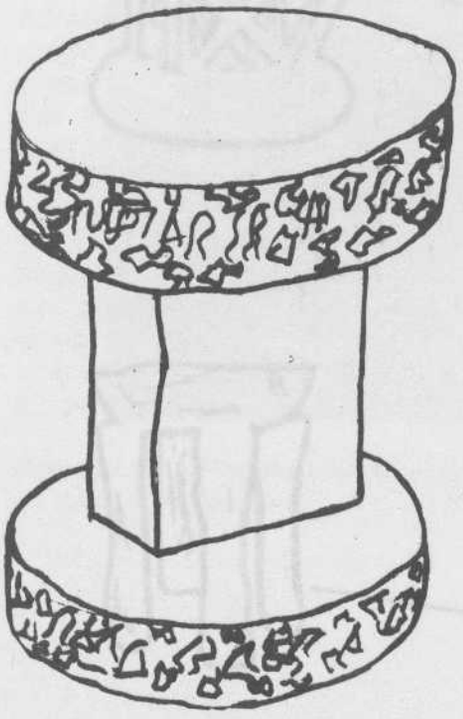


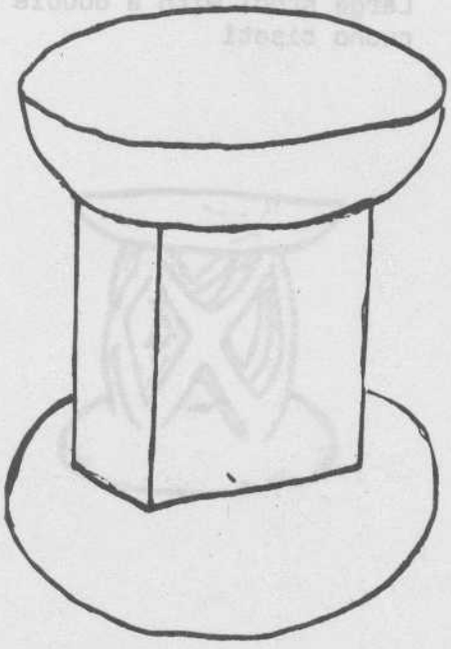
Figure 8 : Stools (Zyuuno)

Here the different stages in the carving of a stool are shown:

Figure 8a: Round Stools



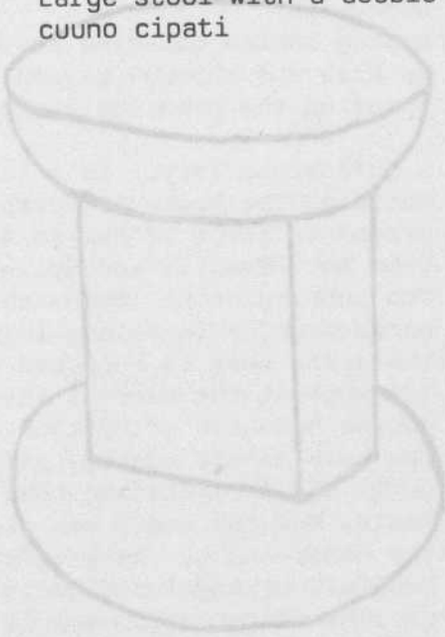
Stages in the carving of a stool.
Basic outline complete but centre stem is a solid pillar and base and seat unworked.

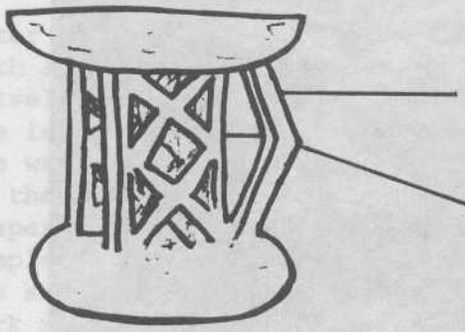


Base and seat - completed

Showing working of pillar with a chisel

Large stool with a double stem - cuuno cipati

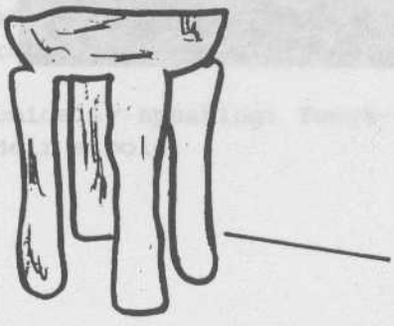




handle
(mukobezyo)

lattice stem

Stool with double lattice stem and handle.



Stool on four legs, carved from one solid piece of wood

four legs (maulu one)

Stool with a circular hollow stem on four supports

A full set of stools for a family. Large stools are intended for men; and short large ones are intended for women.

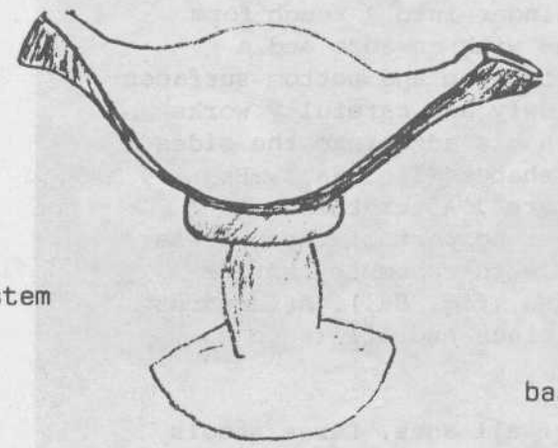
The round stools are the most common and most popular stools made by specialists (craftsmen who work with Mug'oogo timber). They use various designs as illustrated before.

After the initial shaping of the log cylinder into a rough form with an axe, most of the carvings are done with an adze and a chisel. First the bark is removed, then the top and bottom surfaces are levelled with an adze. The carver slowly and carefully works his way around the cylinder, cutting with his adze into the sides of the cylinder to produce the required shapes (fig. $8a_1$). He shapes the outsides of each of the "saucers". After these are completed he proceeds to the most interesting part of the process, the shaping of the stem. This he may carve to resemble lattice work and even a handle is sometimes added (fig. $8a_5$). Afterwards the stool is blackened with a hot spear blade and oil (such as caster-oil or thistle oil).

Round stools are used by men and women of all ages. Large stools are intended for men. If there are only a few stools in a mixed group of people, these are taken by men. Generally a man gives his stool to his senior or his visitor. Children welcome visitors by providing them with stools and greeting them kneeling down.

Economically speaking: Tonga-stool-carvers depend on the sales of their stools.

Figure 8b: Elliptical Stools (Zyuuno - Zyamisego)

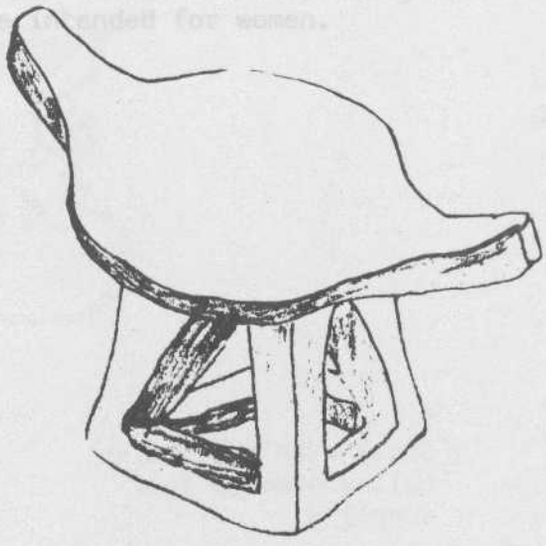


The seat is separate from the stem

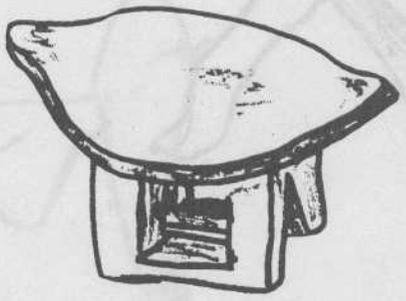
stem

base - tako

This kind of an elliptical seat is made by a special Goba carver in chief Sikoongo's area (eastern valley region)

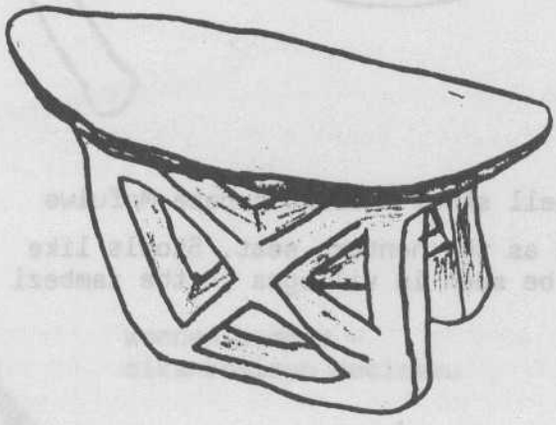


An elliptical stool on a rectangular base, also used in Sikoongo area.



On a diuided base of two legs, used as a pillow in Mweemba's areas upper region of valley.

Also this is used as a pillow in chief Mweemba's area, and it is also a child's stool.



Form - damadama

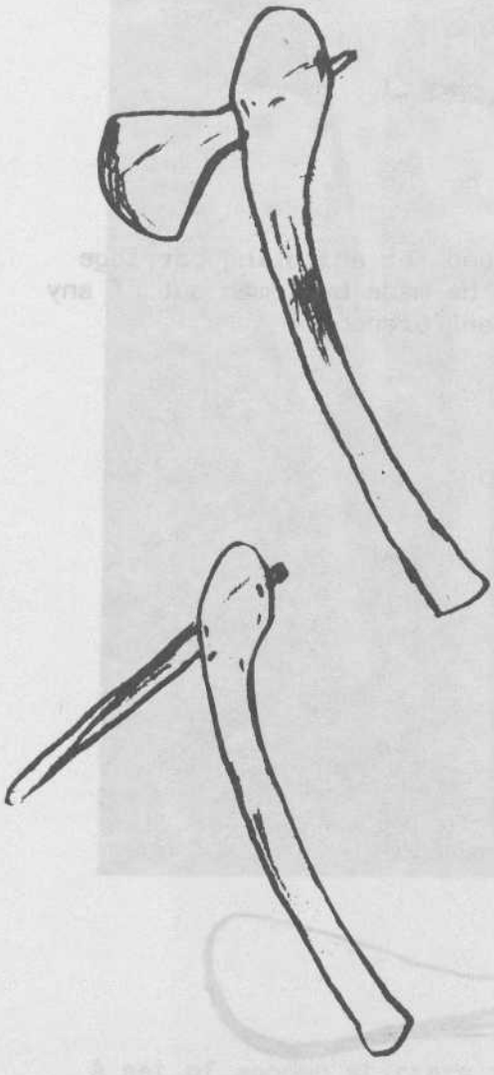
This is a length of branch, with four conveniently placed lesser branches that are cut short and act as legs. The main limb with its upper surface smoothed, is the actual seat. Such a form may be made by any man; herdgoats make their own ones for use by the fire.

A tortoise shell stool - cuuno capapa Mafulwe

This is known as the hunters seat. Stools like this one can be seen in villages in the zambezi valley.

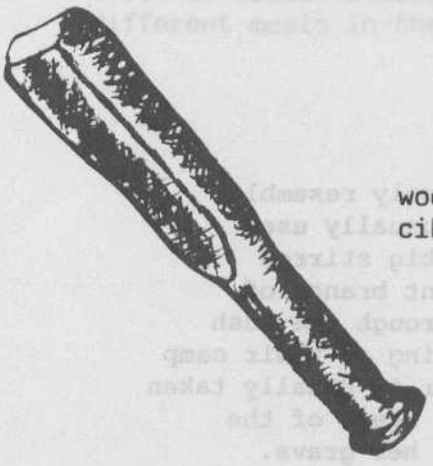
The elliptical stools are carved out of a single block of wood and consist of an elliptical seat set on legs (maulu) or set on a rectangular base. They are often used as pillows in the houses, on journeys, and during funerals. They are considered to be mainly old men's seats by Tonga people. They are made by specialists in this craft.

Figure 9 : Carver's Tools



An axe - Kaleba (Pl. tuleba)

An adze - imbezyo (Pl. Mbezyo)
The other name for an adze (imbezyo) is impalo.

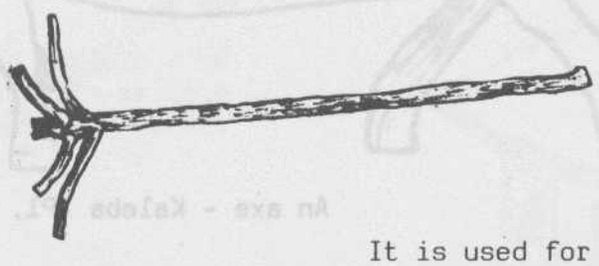


wooden hammer - cikankamizyo cacisamu

chisel - cifokozyo

Figure 1o: More Woodwork

Figure 1oa: Porridge Twirler (Impisyo)



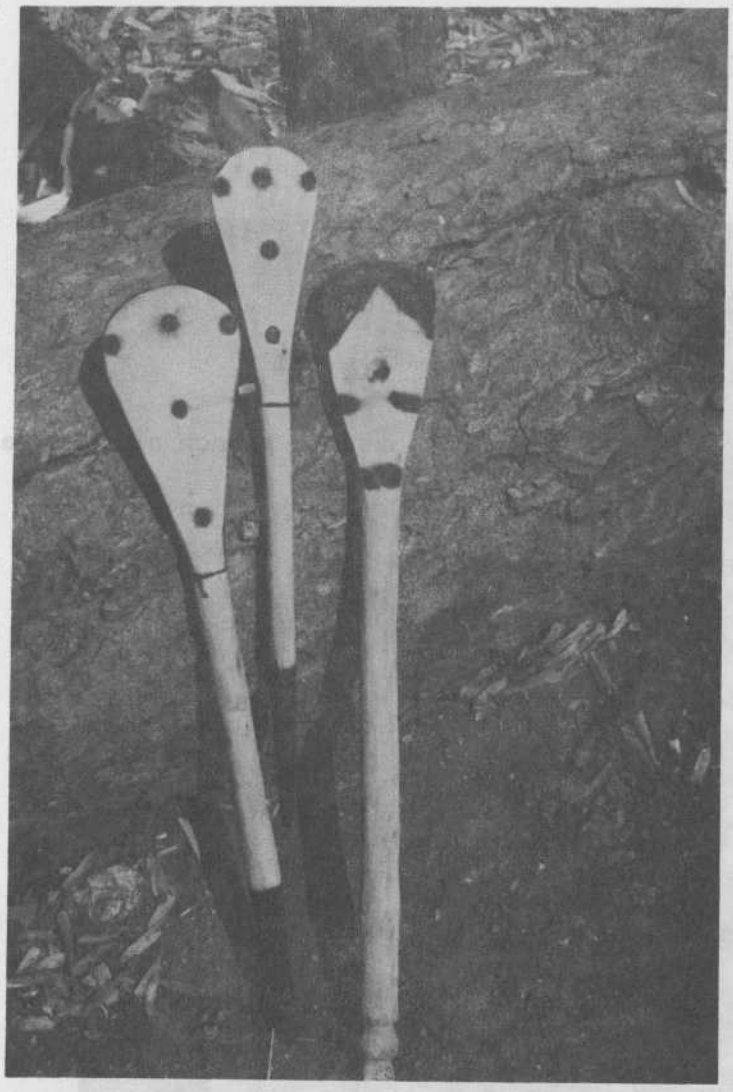
It is used for agitating porridge and may be made by woman out of any convenient branch.

Figure 1ob: Stirrer (Muungo)

This is an essential item of kitchen equipment for a housewife, and it is used for cooking insima and beer.

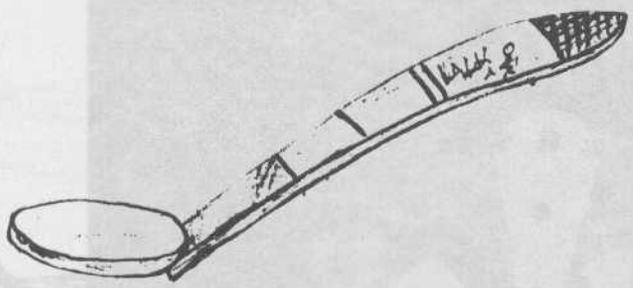
Stirrers are mainly used by women. They closely resemble oars or paddles in shape. Big stirrers are usually used for stirring large pots of beer. Small and big stirres can be easily made by men from any convenient branch of mweleele or musyabweele tree. Travellers through the bush quickly shape themselves a stirrer for cooking at their camp in the evening. If a woman dies, her stirrer is usually taken by her grandmother (or the inheritor of the shade of the grandmother), or it is broken and placed on her grave.

Figure 1oc: A set of wooden stirrers (Myuungo)



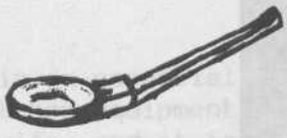
A set of wooden stirrers for a family they are used for cooking different meals in the kitchen.

Figure 1od: Large spoon (Diko)



This spoon is carved by men from any suitable branch of mulombe or mukamba.
Women use it to convey food from the cooking pots into the dishes.

Figure 1oe: Small spoon (Conco)



It is mainly used for eating liquid food like porridge (lweele).

Figure 1of: A set of large spoons (Madiko) for a family

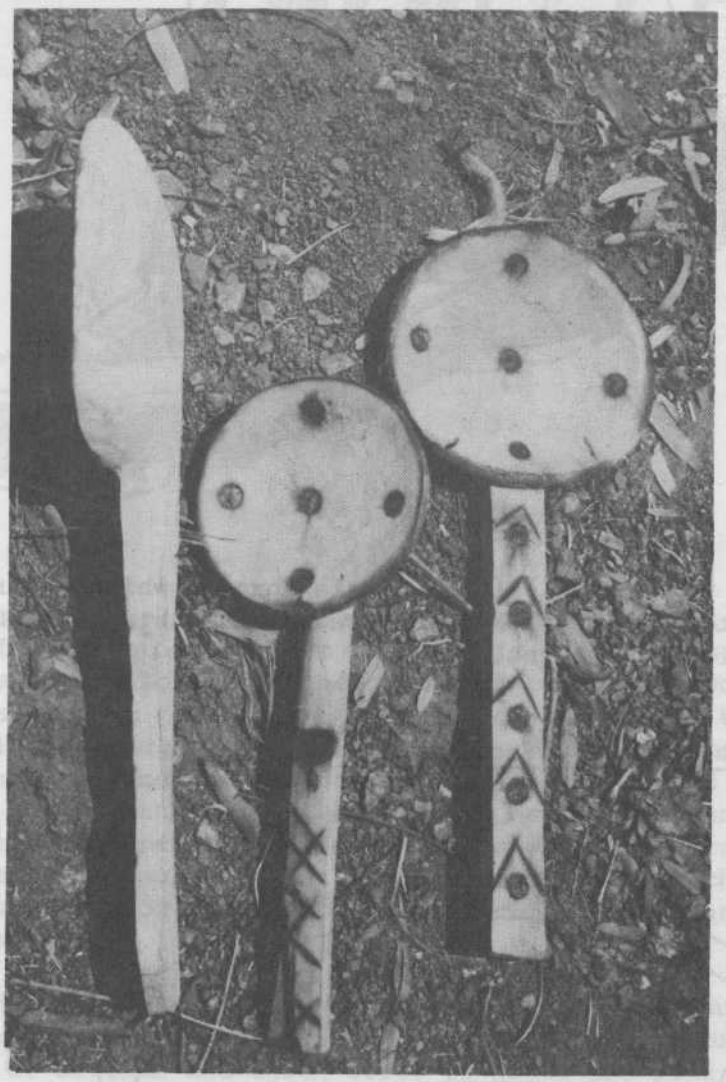
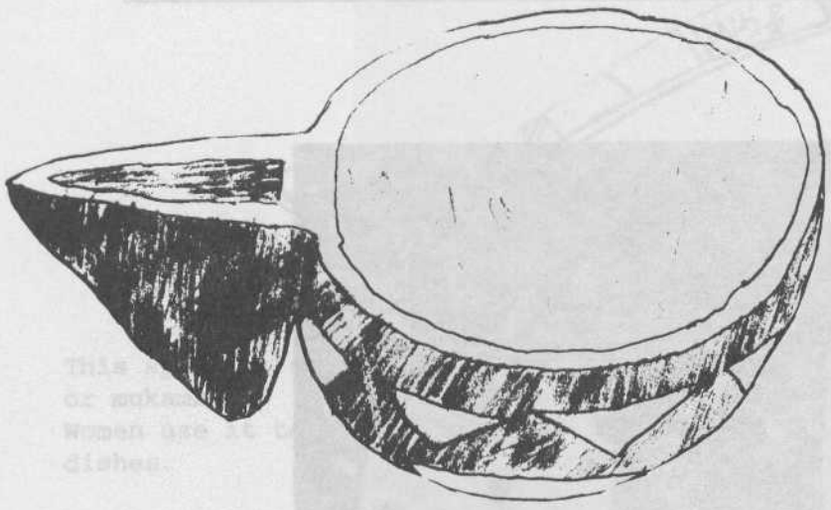
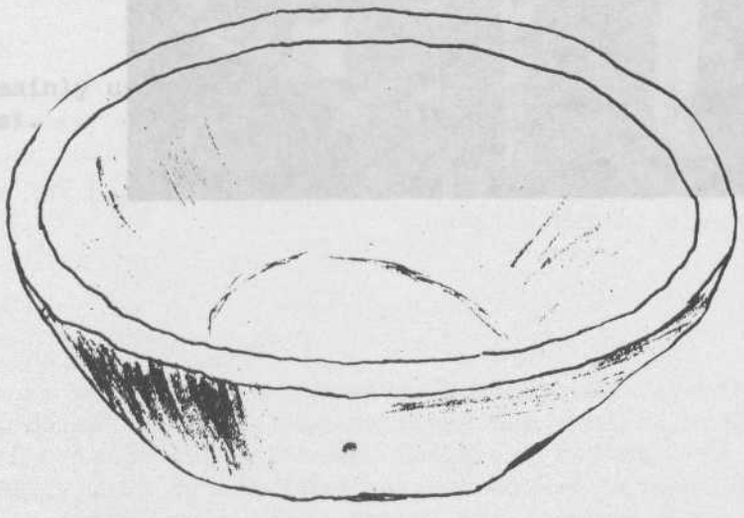


Figure 1og: Wooden bowl (Imbed, pl. Mbed)



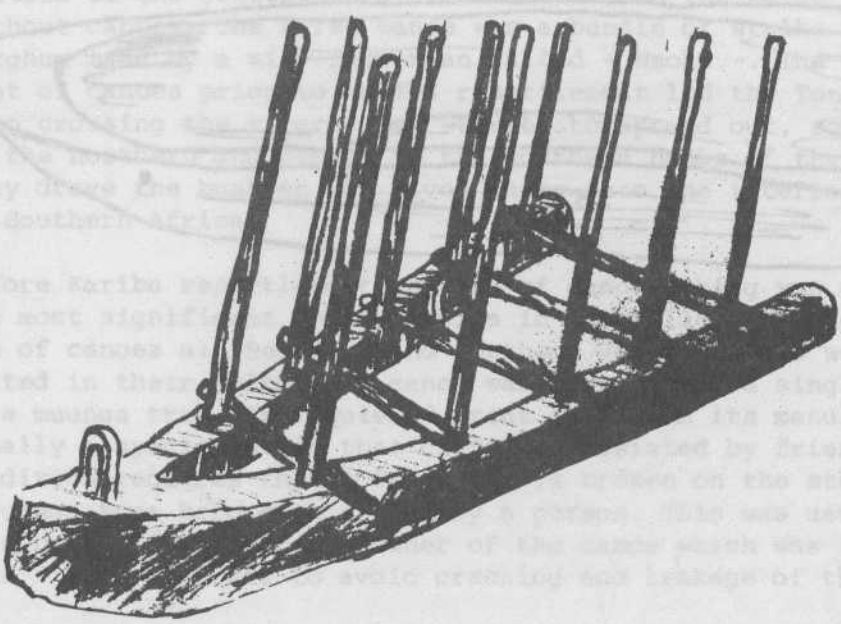
This is a wooden bowl with a handle through which a string can be put. Its exterior is decorated with triangles and other different figures.

Figure 1oh: Simple undecorated bowl



These bowls are used as dishes for eating.

Figure 1oi: Sledge (Cileyi)



To make a sledge a farmer cuts and removes the bark from a thick fork of a musanta. Each arm of which is 6 inches in diameter. At intervals of about 18 inches along the upper surface of each arm sockets are cut to receive the butts of the sticks that form the wall of the sledge. A layer of strong thinner sticks forms the floor and the ends of the sticks rest on the arm of the fork and are lashed to it with strings. An old axe head is driven into the upper surface of the prow to build a hook to which the draw-chains can be attached. A pair of oxen is harnessed to these chains. Bulky loads of firewood and other heavy loads can be transported with the sledge.

If loads of sorghum are to be carried a rough net out of bark is strung around the pliable sticks. The floor is padded with stalks of sorghum and thick coils of grass are tied to the bass of the walls to prevent leakage.

Figure 1oj: Canoe

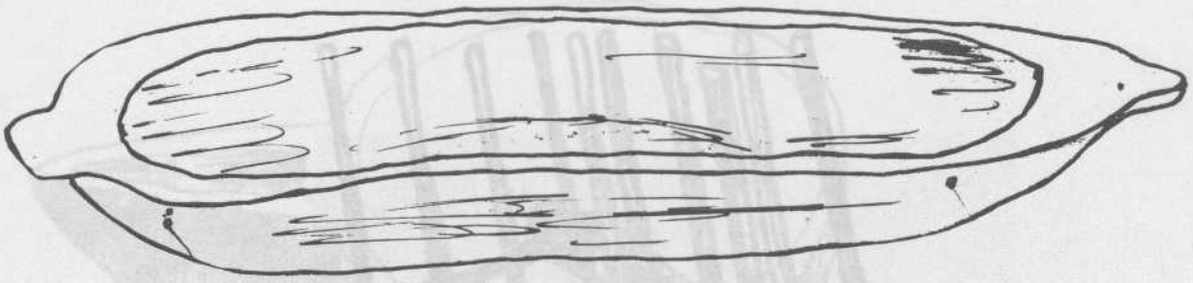


Figure 1ok: Paddle - insoke

Figure 1ol: Trimming pole - musawu

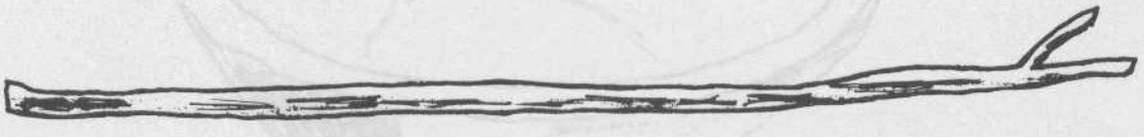


Figure 1oj: Canoes

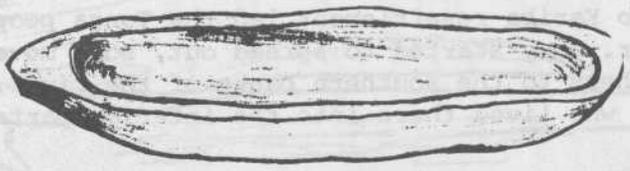
From time to time we are told by old men and women that the Tonga people originally came from the East and that they first settled at the confluence of the Zambezi and the Kafue rivers without canoes. The first canoe was a bundle of stalks of sorghum made by a wise fisherman called - Nsoke.-. The development of canoes prior to Kariba resettlement led the Tonga people into crossing the river. They started to spread out, some moved to the northern and others to the southern banks of the river. They drove the bushmen who lived there into the interior parts of Southern Africa.

Before Kariba resettlement the art of canoe-making was one of the most significant craftmanships in the Valley. Through the use of canoes all Southern and Northern Valley Tongas were united in their culture. A canoe was carved from a single log of a muunga tree. It requiered great skills in its manufacture. Usually a specialist in that craft was assisted by friends. Tradition requires that a fresh egg is broken on the stem of a muunga tree before it is cut by a person. This was usually done by the father of the owner of the canoe which was to be made. It is supposed to avoid cracking and leakage of the canoe.

Thus, care was taken in selecting a tree from which the canoe was to be made. It had to have no cracks and had to be close to the river to carry the finished canoe easily into the water. The days in which a canoe was carved where just like mourning days. Anyone who passed by the spot where the canoe was being carved helped a little in carving before he continued his way. The day on which the canoe was being pulled into the water was a day of happiness for the whole society. Everyone was happy and laughed, even babies danced on their mothers' back. There was good singing and whistling which made the pulling easier for everyone.

Canoes were used to transport men, grain, animals, fruit, meat, salt, red ochre, and many other things. They were also used for fishing, hippo-hunting, and for fleeing from slave-raiders. The old destroyed canoes were usually made into doors. Accidents on the river werde caused by badly made canoes, strong wind, angry female hippos, ore logs from the upper river region that knocked against the canoes; also the absence of a keel and outrigger rendered canoes most unstable. Some canoes dropped into Kariba gorge and disappeared. In the Valley the art of canoe making ended with the construction of Kariba Dam. All dugout canoes were replaced by big engine boats or european origin in 1958.

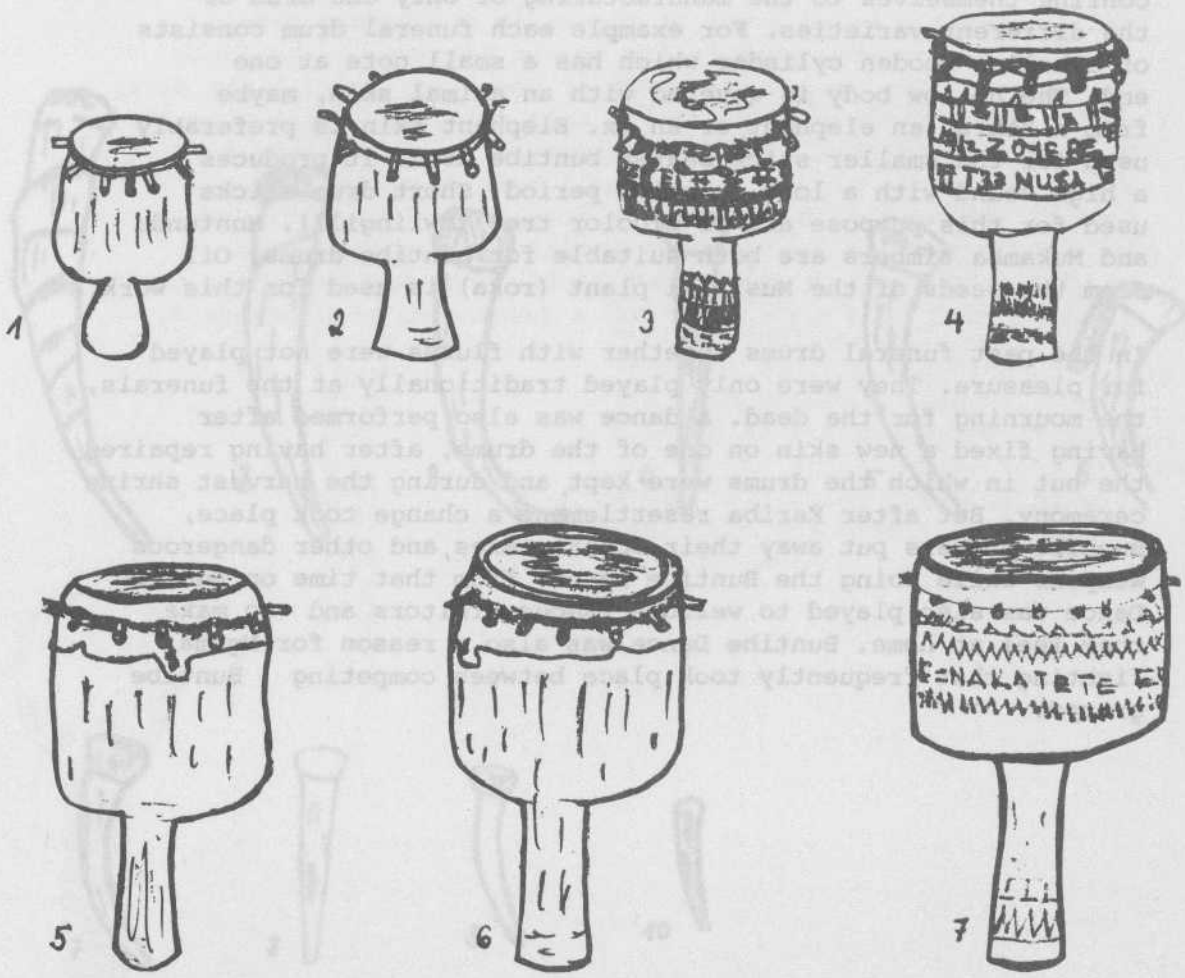
Figure 1om: A dog's wooden dish (Mutiba-Wamubwa)



A dog's wooden dish (Mutiba-Wamubwa) is usually made by hunters in the same way as dugout canoes. They are eating and drinking containers for the dogs of the hunters.Chickens eat and drink out of them as well and in drought areas domestic animals drink out of them, too. Also being kept away from healthy people lepers were given their food in these dishes in the past. A leper placed his three dishes at some distance away from his shelter and his relatives filled them with nsima, relish,and water. The leper then took them back to his shelter.

Figure 11: Buntibe Drums

Figure 11a: Set of drums



A set of seven funeral drums for which the Valley Tongas are well known. They are arranged in size from the smallest to the largest and each type has its name. Beginning with the smallest, these are:

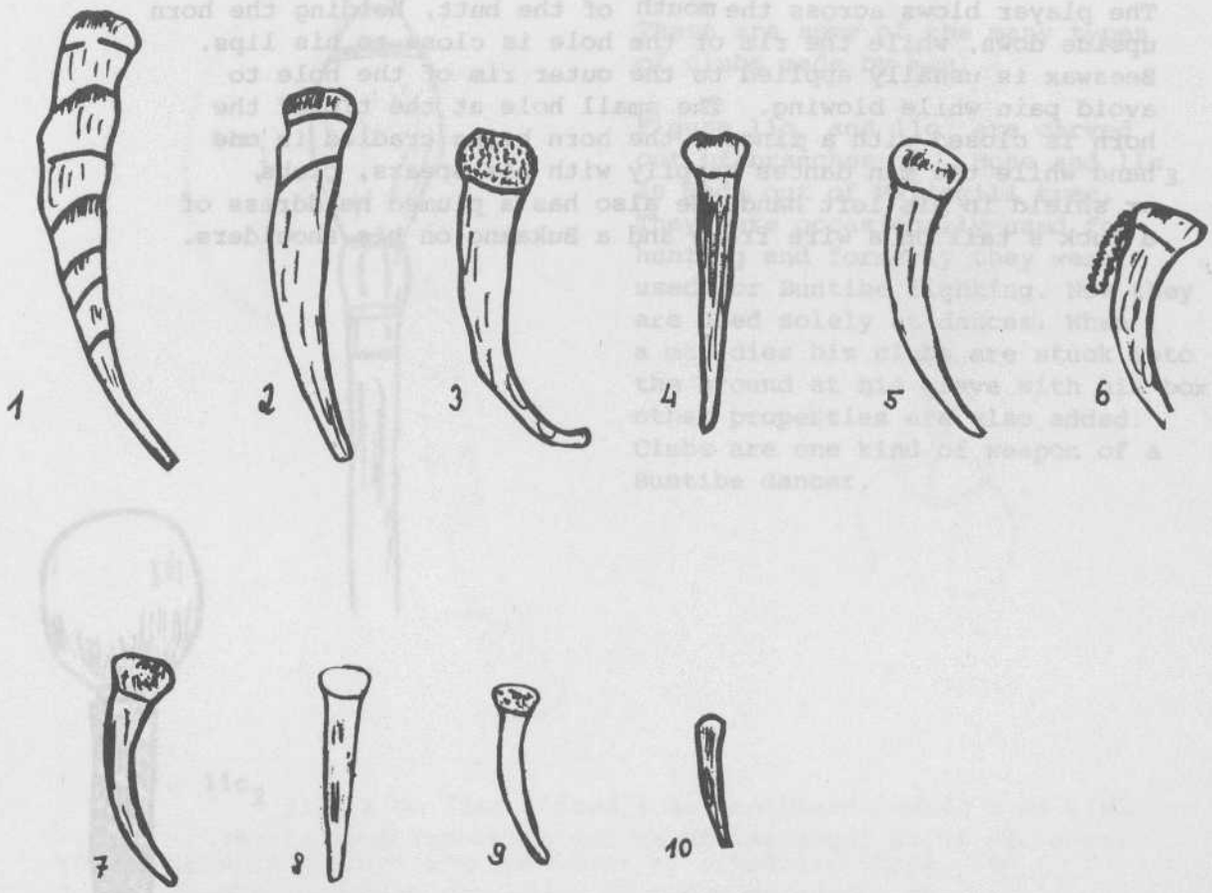
Muliliko,
Ntakuntanda,
Muntundu,
Nkwii,
Camujanja,
Mpininga,
Kumbwi.

The first three are played with sticks, the larger ones with hands, and the largest one often with a closed fist. They are mainly used at funeral wakes.

Drum-making is an occupation which needs a specialist. Carvers confine themselves to the manufacturing of only one drum of the different varieties. For example each funeral drum consists of a hollow wooden cylinder which has a small note at one end. The hollow body is covered with an animal skin, maybe from a Zebra, an elephant, or an ox. Elephant skin is preferably used for the smaller stick-beaten buntibe drum. It produces a high sound with a long duration period. Short drum sticks used for this purpose are of bicolor tree (Mwiingili). Muntundu and Mukamba timbers are both suitable for buntibe drums. Oil from the seeds of the Musikili plant (roka) is used for this work.

In the past funeral drums together with flutes were not played for pleasure. They were only played traditionally at the funerals, the mourning for the dead. A dance was also performed after having fixed a new skin on one of the drums, after having repaired the hut in which the drums were kept, and during the harvest shrine ceremony. But after Kariba resettlement a change took place, Buntibe players put away their spears, axes, and other dangerous weapons while doing the Buntibe Dance. From that time on Buntibe Dance was also played to welcome famous visitors and to make them feel at home. Buntibe Dance was also a reason for Ngoma fighting that frequently took place between competing Buntibe groups.

Figure: 11b: Nyeele - Flutes



Flutes are made by specialists out of horns of Balubondwe animals. Some of them are decorated with a sleeve of snake-skin or seed beads which might be pressed into the bees-wax. They are cleaned with the feather of a vulture. They are used by men and youth at formal dances. They have a distribution similar to that of the Buntibe drums which they accompany.
The funeral Buntibe dance consists of an assortment of seven drums and many flutes of the ten different sets (see Fig. 11b). These are the basis for an interesting dance at a funeral. Below I listed the five different flutes in ten sets from the longest to the shortest:

Dimbila,
Fuba,
Mpaaku,
Syacigoonta,
Syamupa,
Mukwele,
Mpindakati,
Nseenseku,
Simulumansikili,
Ntiyo.

Each set consits of five to twelve flutes depending on the number of players in a group.
One man usually keeps a set of flutes in a skin-bag from a goat. He distributes them to his fellow players at the dance. The player blows across the mouth of the butt, holding the horn upside down, while the rim of the hole is close to his lips. Beeswax is usually applied to the outer rim of the hole to avoid pain while blowing. The small hole at the tip of the horn is closed with a finger, the horn being cradled in one hand while the man dances happily with his spears, clubs, or shield in his left hand. He also has a plumed headdress of a buck's tail on a wire frame and a Bukaano on his shoulders.

Figure 11c: Clubs (Nkoli)

11c$_1$

11c$_2$

11c$_3$

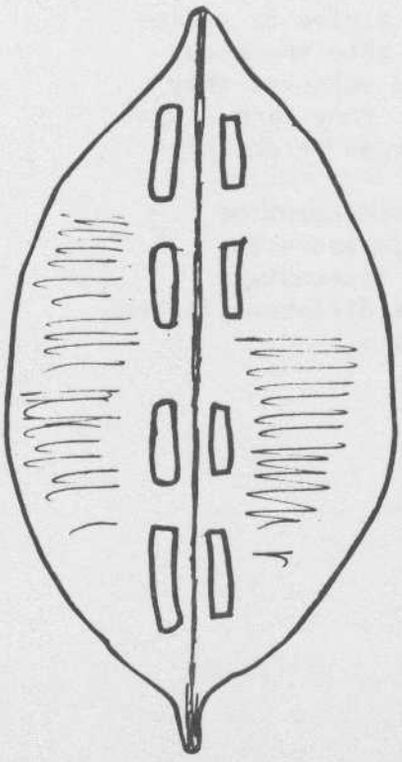
These are some of the many types of clubs made by men.

Figure 11c$_1$ and 11c$_2$ are carved out of branches of Muse and 11c$_3$ is made out of Mwiingili tree. They were occasionally used for hunting and formerly they were used for Buntibe fighting. Now they are used solely at dances. When a man dies his clubs are stuck into the ground at his grave with his box, other properties are also added. Clubs are one kind of weapon of a Buntibe dancer.

Figure 11d: Plumed Tail Headdress

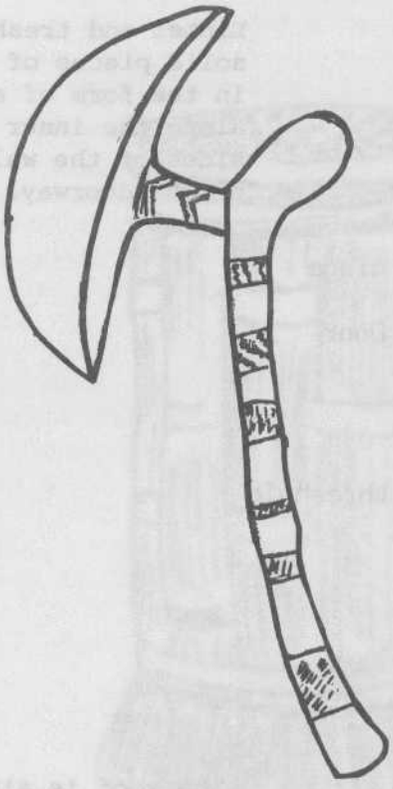
This is a plumed headdress of a buck's tail on a wire frame. It is an important dress for a funeral drum player.

Figure 11e: Funeral Dance Shield



A funeral dance shield out of a cow's skin is used by men while fighting as a preventive measure.

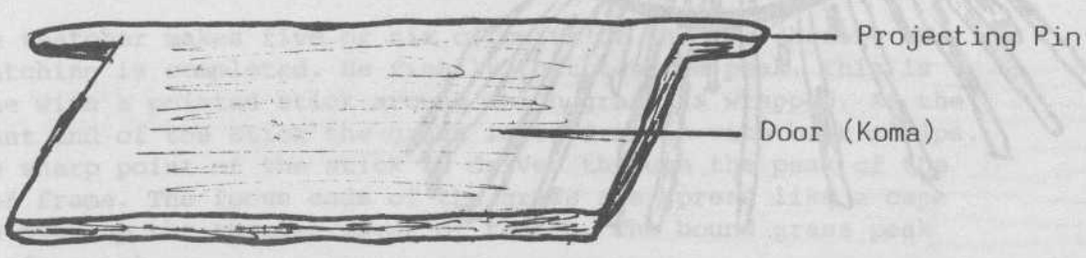
Figure 11f: Bukaano



The Bukaano is worn on the shoulders at a Buntibe Dance. The Tonga liked to decorate the hafts of their Makaano with copper or brass wire.

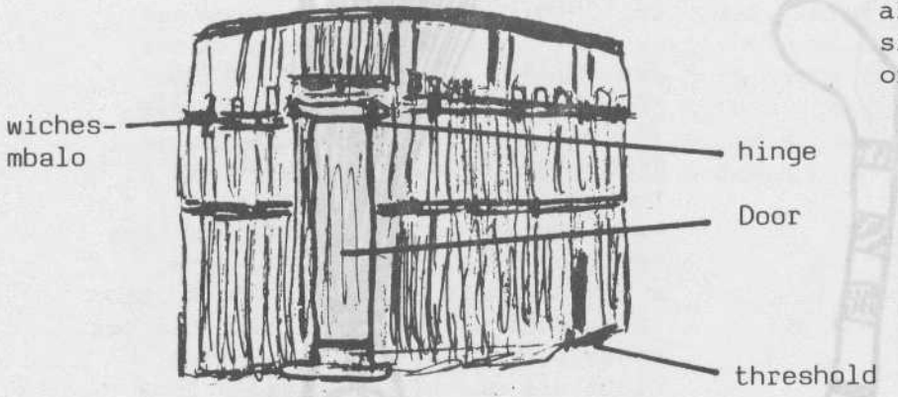
Figure 12: Building

Figure 12a: The Door



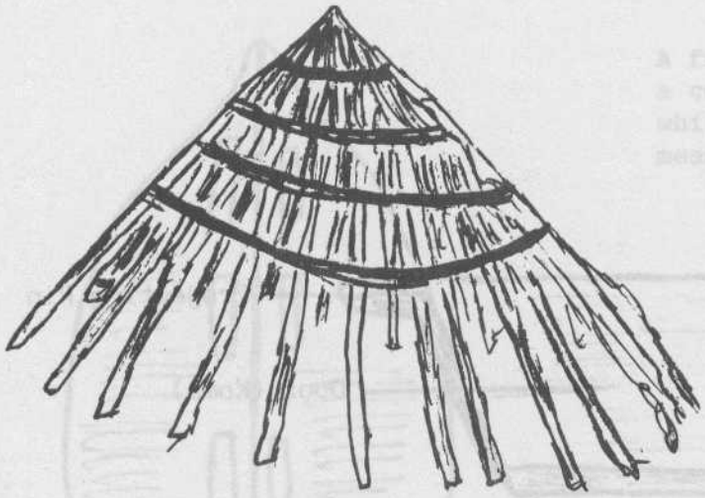
On one side of the door two so called projecting pins are carved. They are the hinges on which the door will eventually hang. Door carving is men's occupation.

Figure 12a7:



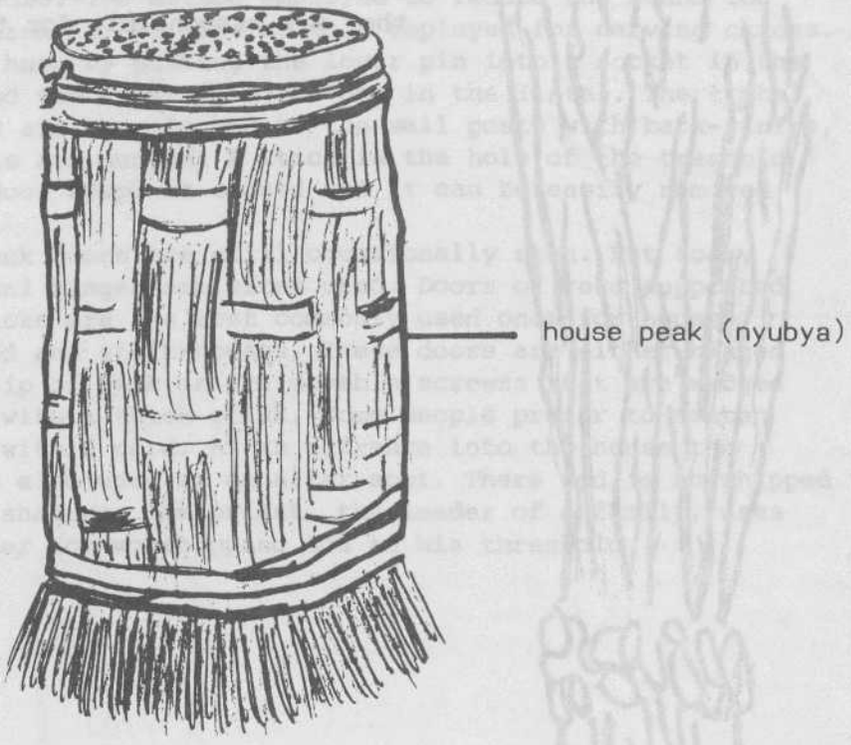
Lintel and treshold are each solid pieces of timber shaped in the form of an H. They fit along the inner and outer sides of the wall on each side of the doorway.

Figure 12b: Roof



The roof is always conical with a framework of light poles running from the peak to the outer edge. This is encircled by bands of withes at certain intervals. Thatched grass is added on top of the framework.

Figure 12c: House Peak

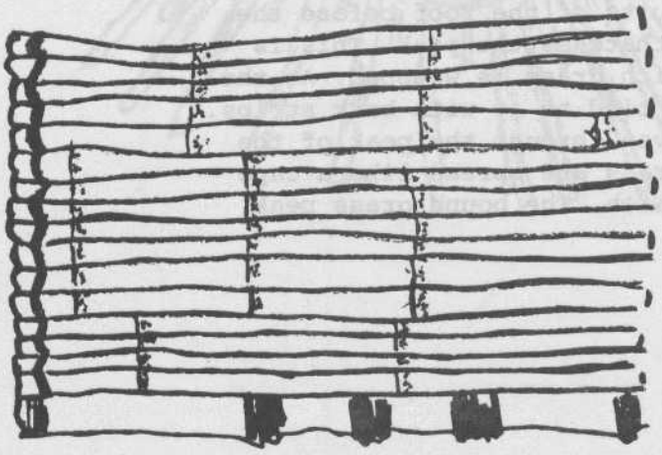


The thatcher makes five or six circuits of the roof before the thatching is completed. He finally thatches the peak. This is done with a pointed stick around which grass is wrapped. At the blunt end of the stick the grass is tied to it with bark strips. The sharp point of the stick is driven through the peak of the roof frame. The loose ends of the grass are spread like a cape and overlap the topmost layer of thatch. The bound grass peak stands erect.

Figure 12d: Palm Strip Brush

This type of brush is usually reserved for housework, mainly for sweeping floors. Brushes are manufactured by women since they are responsible for the housework.

Figure 12e: Mat



This is a mat for sleeping. It can be folded and used on journeys.

Originally Tonga houses were round. The materials used in building them were poles for the walls and the roof, withes to bind the poles, mud to cover the walls and the floor, thatching grass and lashings. A solid wooden door carved out of one piece of a Muunga tree trunk is traditionally used in houses built on the ground to keep out people and wild and domesticated animals. Tools used for carving a door are an axe and an adze. The method employed to reduce the round log to a flat plank is the same as that employed for carving canoes. The door is hung by putting the lower pin into a socket in the threshold and the upper into the one in the lintel. The lintel and treshold are then lashed to the wall posts with bark-strips, and the walls are mudded. A stick in the hole of the treshold behind the door keeps it closed and it can be easily removed by hand.

Nowadays plank doors are still occasionally seen. But today European metal hinges are often used. Doors of reed supported by cross-sticks are the most commonly used ones for houses on the ground and stilt-houses. These doors are either hinged with the strip of bark or are movable screens that are wedged in position with a thick stick. Some people prefer to fasten their doors with a cord. As an entrance into the house the threshold is also used as an altar spot. There God is worshipped through the shadows. The priest, the leader of a family, uses beer and water for worshipping God at his threshold.

Figure 13: Pottery

The different stages of potmaking

Figure 13a: The first stage in potmaking:

Rings of clay are worked on a wooden dish with fingers and with a mussel shell. Before use the clay is leavened with powdered potsherd.

Figure 13b:

Then with help of the fingers and the mussel shell the clay pot is worked into a rough cylinder.

Figure 13c:

The next step is shaping the body of the claypot. The pot is inverted before the dish is removed.

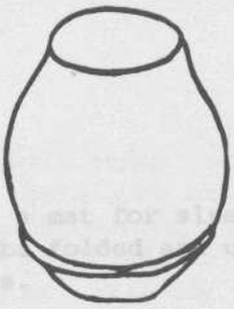
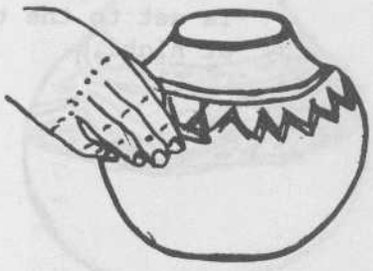


Figure 13d:

The dish is removed to show the base of the pot and its line of completion.

Figure 13e:



Incising patterns with the blade of a small knife comes next. The shapes formed are geometric ones like triangles, chevrons, or arcs. Enclosed areas are intended to be painted in different colours.

Figure 13f:

Stamp decorations are made with a notched bone tool. After incision and stamping have been done, the potter burnishes the pots with a pebble. The enclosed areas are painted with red ochre and blue graphite. Oils such as castor oil and reka are used to bind red ochre and blue graphite.

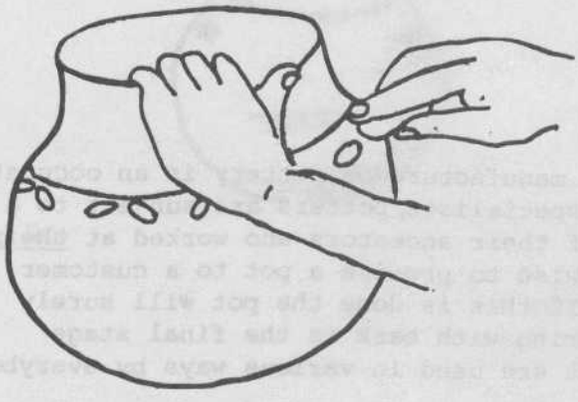


Figure 13g: Firing

The pots are covered with bark, and fire is set to the top at night.

Among the Tonga people the manufacture of pottery is an occupation open only to women. Being specialists, potters are subject to a selection by the spirits of their ancestors who worked at their craft. It is considered unwise to promise a pot to a customer before it is finished. If this is done the pot will surely crack when it is fired. Firing with bark is the final stage in claypot making. Claypots are used in various ways by everybody.

Figure 13h:

A large water pot that can also be used for storing beer

Figure 13i:

A bathing vessel into which warm water is poured for washing one's body.

Figure 13j:

A cooking pot in which nsima is cooked.

Figure 13k:

A cooking pot in which relish, meat, and vegetables are cooked.

Figure 13l:

This is a small vessel in which warm water is kept for washing one's hands before and after eating nsima.

Figure 13m:

This is a relish vessel.

Figrue 13n:

A large pot to store sweet beer.

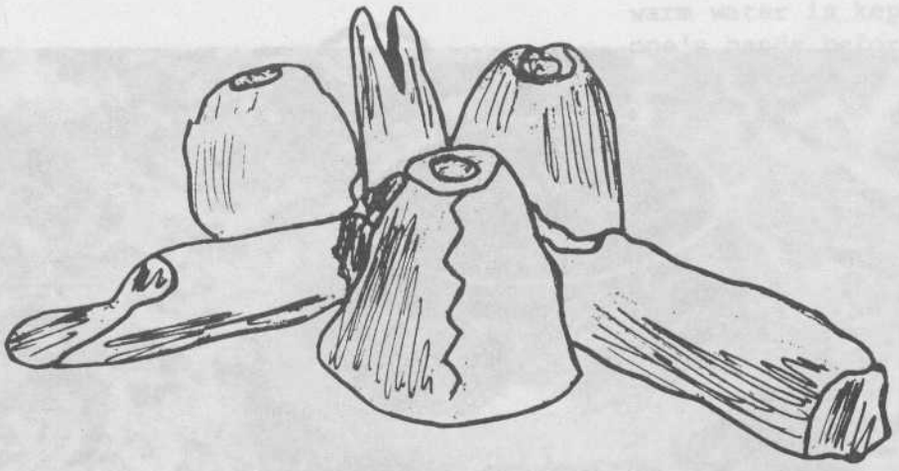
Figure 13o:

A water pot with a long neck for storing cold drinking water.

Figure 13p:

Two water pots for cooling drinking water during the hot season. They are usually covered with small clay pots.

Figure 13q: Cooking fire



Each woman has her own cooking fire. It is placed a few yards in front of her hut. There she prepares her meals. To support her pot three large stones are laying in the fire. After a divorce a woman carries one of these stones to show that she has been divorced.

Figure 13r:

A small cooking pot in which herbs are cooked. It is undecorated.

Figure 13s:

A cooking pot in which water is boiled for many purposes.

Figure 13t:

A small pot standing in a malende hut, there the rain is worshipped.

Figure 13u:

A female doll made out of clay. Dolls are made and used by children.

Figure 13v:

A doll in form of a bull.

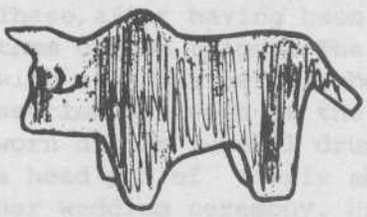
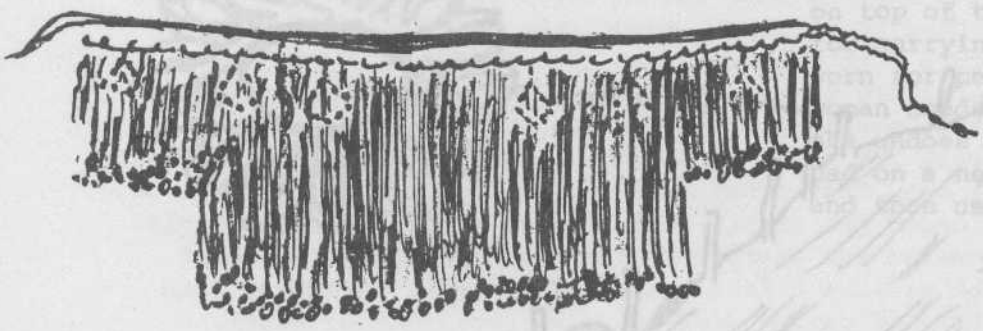


Figure 13w:

Four clay girl dolls wearing tradional dresses.

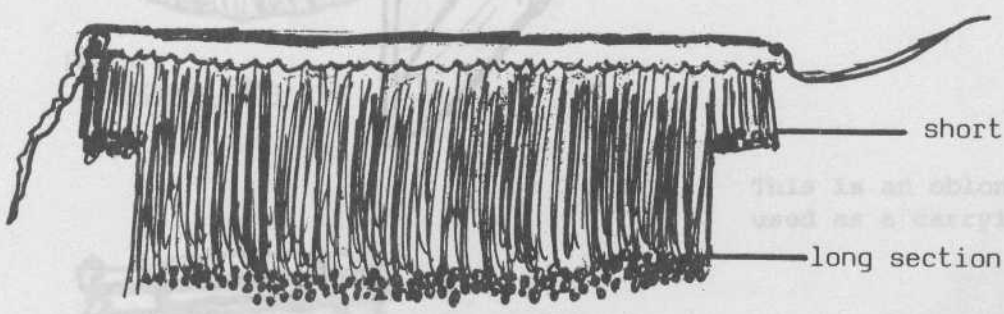
Figure 14: Clothing of fibres and skins

Figure 14a:



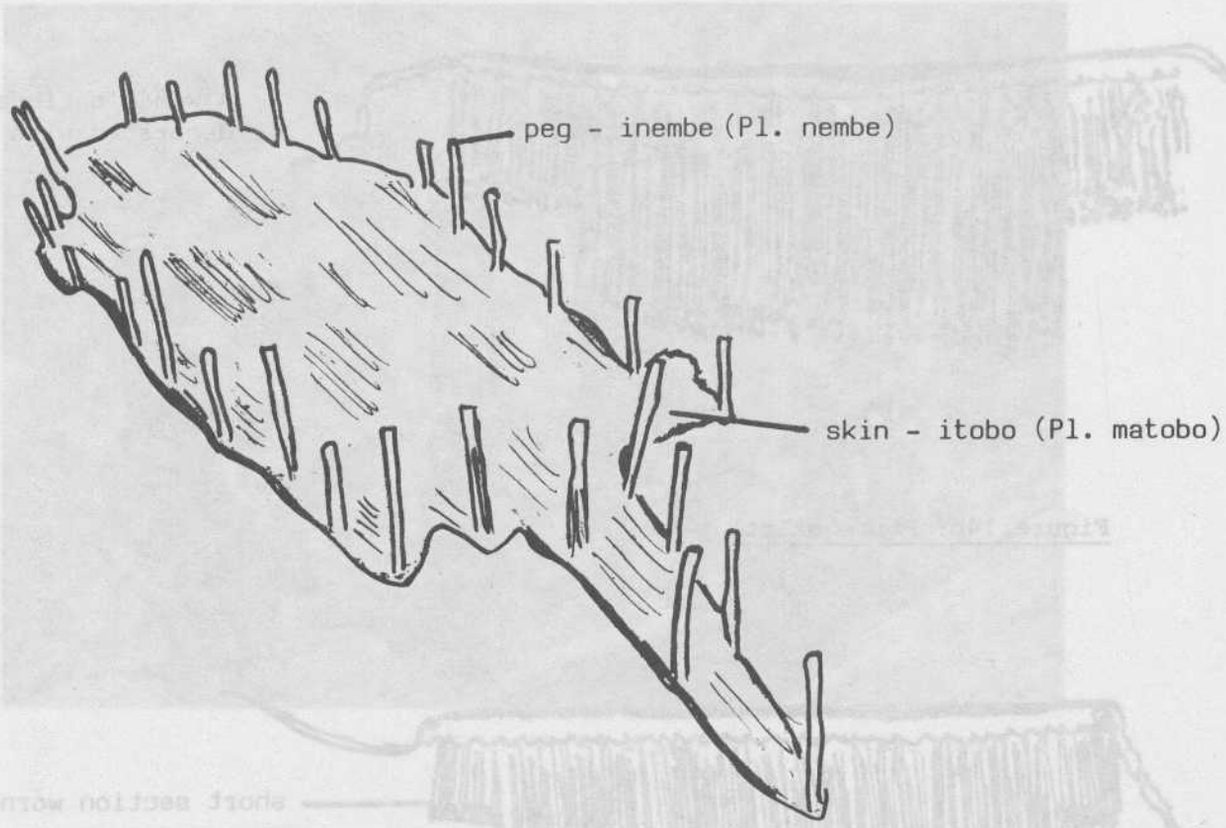
A woman's fibre skirt decorated with beadwork.

Figure 14b: Fibre skirt



A fibre skirt was the most important piece of clothing for girls and women in the Zambezi Valley. It lost its significance in 1960 after the Kariba resettlement.
Women's fibre skirts were made by women out of Musanta root fibres. These, after having been chewed on, were twisted into strings by rolling them on the thighs. The skirt was polished, softened, and blackened with cinkanda mwida, the fried seeds of a musikili tree. The long section was worn at the back and the short at the front. It was mainly worn during funeral drum dances. But it was as well as skin clothes, a head pad of cowrie shells and beadwork also worn by a bride during her wedding ceremony. Usually it was decorated with red ochre.

Figure 14c: Pegged skin

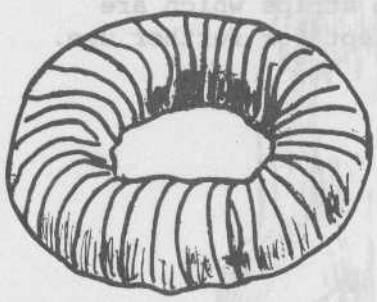


Techniques used in the preparation of skins are simple and crude. The skin is pegged on the ground with its hairy side downwards. Little wooden pegs are driven into the ground around the edge of the skin to keep it tightly stretched. The inner surface of the skin which is now uppermost is scrapped with the sharp adze and afterwards rubbed with sandstone to clean ist. Then it is left to dry in the sun. Skins intended for use as garments must be softened by further oiling and manipulation. Some large blankets of skins were formed by sowing together a number of soft skins of small animals.

Figure 14d: A cowrie shell head pad

This headpad is tied into the hair on top of the head. It is not used for carrying things. It is only worn for personal beauty. If the woman needs to carry a heavy load she undoes the knots and hangs the pad on a necklace around her neck and then uses a headpad of grass.

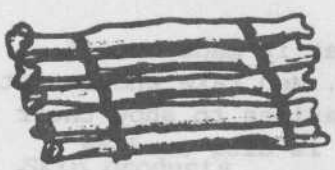
Figure 14e:



nkata

This is a carrying pad of palm strips wound around a grass core. It is a more permanent ring than the headpads of grass or cloth shaped to form a ring for carrying clay pots and firewood. Usually a small oblong platform of reed or sorghum is set onto the pad.

Figure 14f:



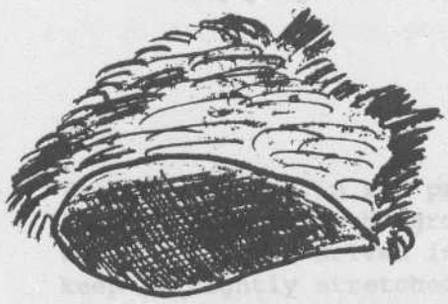
bubale

This is an oblong platform of sticks used as a carrying pad.

Headpads:

Power and transport are some of the lacking factors in the development of the Gwembe Valley. An ox-sled is used for carrying bulky or heavy loads such as firewood, house timber,or grain harvest. At the Western end of the Valley around Mweemba area and in the chiefdoms of the opposite bank, donkeys are used to transport goods such as tobacco to the town markets and to return with food from the town stores. All the other loads are carried by the people themselves. Normally a man carries his load over one of his shoulders supporting the rear of the load with the haft of an axe laid across the other shoulder. Women are required to do much more carrying than men. They often have a baby tied onto their back or it has been slung under one armpit with its bottom on the woman's hip. All other loads however are carried on the head. Though for a short distance within the village a full basket may also be supported with the hip only. Baskets of garden produce, clay pots full of water, bundles of firewood,and many other material goods are transported on The heads using headpads of grass or of palm strips which are discarded after use. More permanent rings are kept for further use.

Figure 14g:



skin hat - ngowani

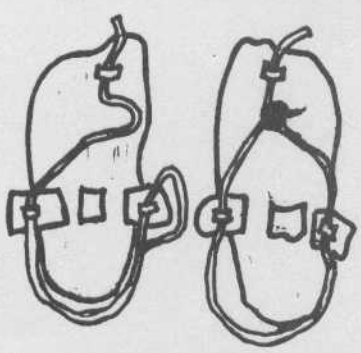
This skin hat is made out of monkey skin. Men take and use it on many occasions to show their dignity. It is also used as a protection against the cold and the sunshine.

Figure 14h: Goat skin bag in which fulets are stored. Skin bags of wild animals are also used for this purpose.

Skin products

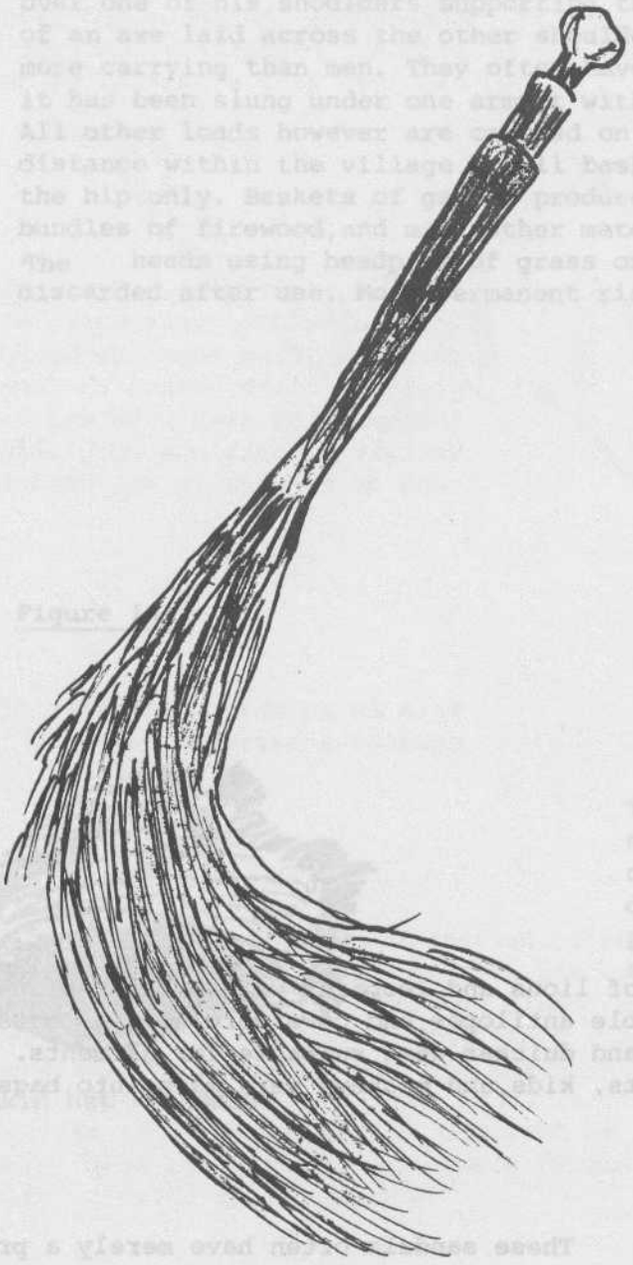
In the past large light hides of lions and leopards were used as blankets. Large heavy hides of kudus, sable antilopes, and cows were used as mats. Smaller skins of goats, sheep, and duicker were suitable for garments. And the smallest skins of genets, kids, and monkeys were made into bags or hats.

Figure 14i: Hide sandals



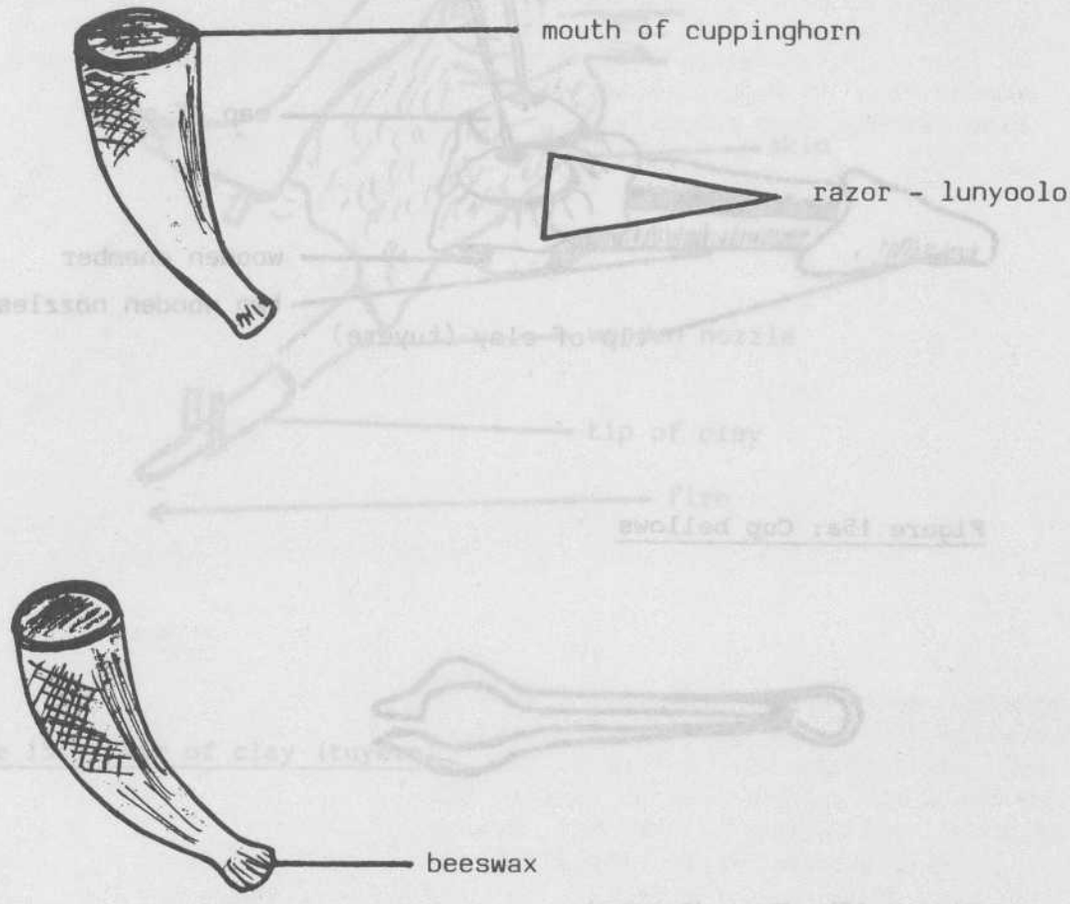
These sandals often have merely a prestige value being worn only on special occasions or when paying somebody a visit or when hunting in the bush. They are mainly made by men. Goatherds also make and wear hide sandals.

Figure 14j: Switch



A switch is made from the tail of an animal usually a buck. It is used in dances and to chase away flies from one's body. Important is that men always own switches.

Figure 14k: Cupping horns (Misuku)



These cupping horns have beeswax on their ends. They are made from the ends of horns of cows and are used by doctors to cup blood from the bodies of sick people. The medicine is applied to the cuts after having cupped out the blood. Beeswax on the ends of the Misuku is used for sealing the holes after the air has been drawn out by mouth. This makes the horn standing on the wound while the blood collects into it. To make a cut into a sick person's body a razor is used.

Figure 15: Smith's tools and equipments

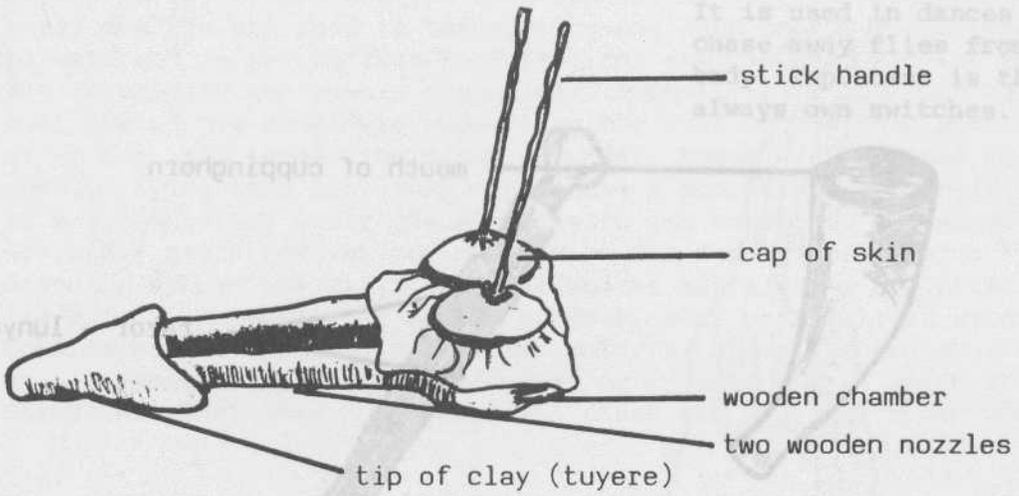


Figure 15a: Cup bellows

Figure 15b: Tong (Lumano)

Figure 15c: Bark grips (cikwa)

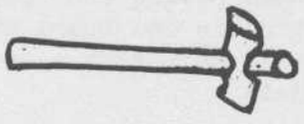


Figure 15d: hammer

Figure 15e: Bag bellows (mavuba)

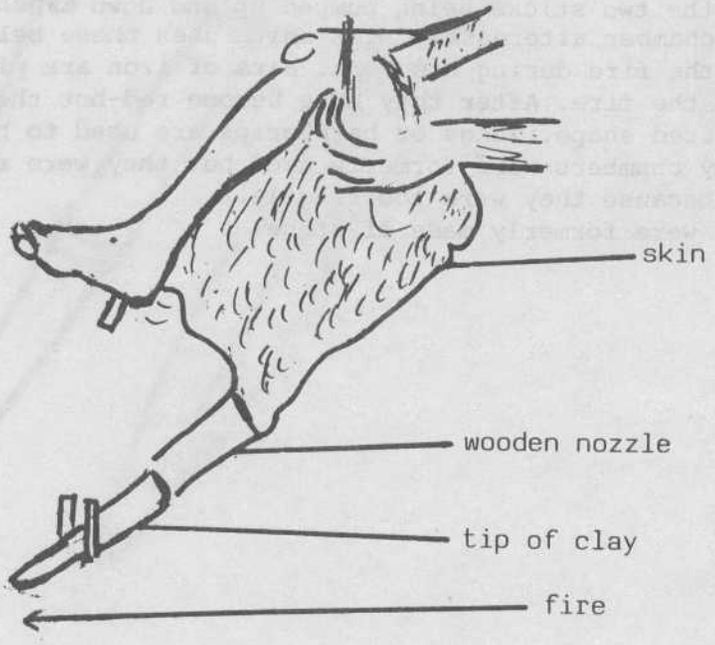
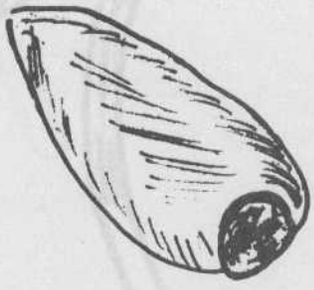


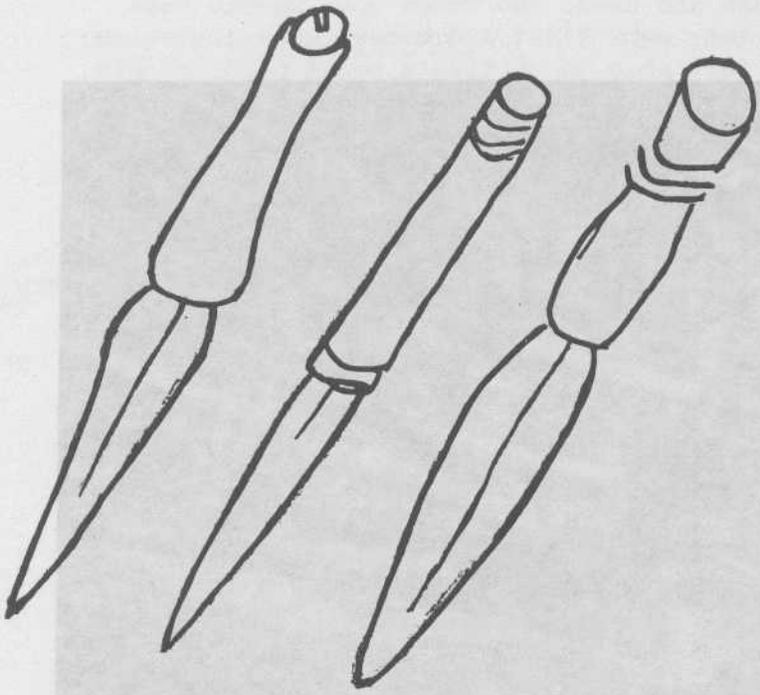
Figure 15f: Tip of clay (tuyere)



In addition to Fig. 15a. and Fig. 15e.

A cup bellows consists of a wooden nozzle and a chamber carved of a single piece of wood. The mouth of the cup - like chamber is covered with a loose cap of skin. To the centre of the upper surface of the cap a long stick handle is tied. These wooden chambers are usually used in pairs and the two nozzles are lashed together side by side. The movement of the two sticks being pumped up and down expells the air inside each chamber alternately. The smith uses these bellows to increase the heat of the fire during his work. Bars of iron are placed into the heart of the fire. After they have become red-hot they are hammered into the desired shape. Tongs or bark grips are used to hold hot bars of iron. Clay chambers were formerly used, but they were replaced by wooden ones because they were too fragile.
Also hammers were formerly made of stone.

Figure 15g: Knives



These are used for skinning cattle, elephants, and other big animals. Their shaft is from Buoyant Munzonzo wood.

Figure 15h: Cigweele

This is a cigweele with incised patterns. It is used in Masabe dance. The blade is similar to that of the working axe, but the tang is separated from the blade by a ring. Its lack of popularity is due to the difficulty of its manufacture.

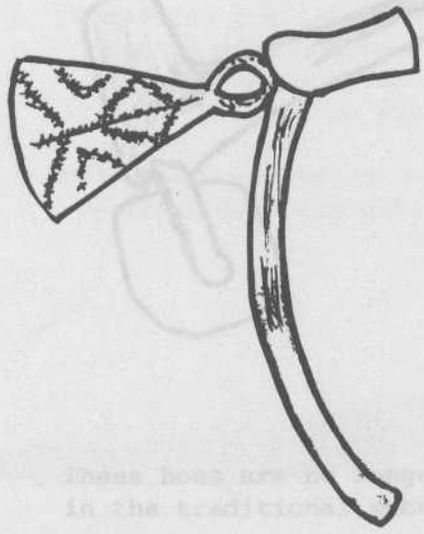
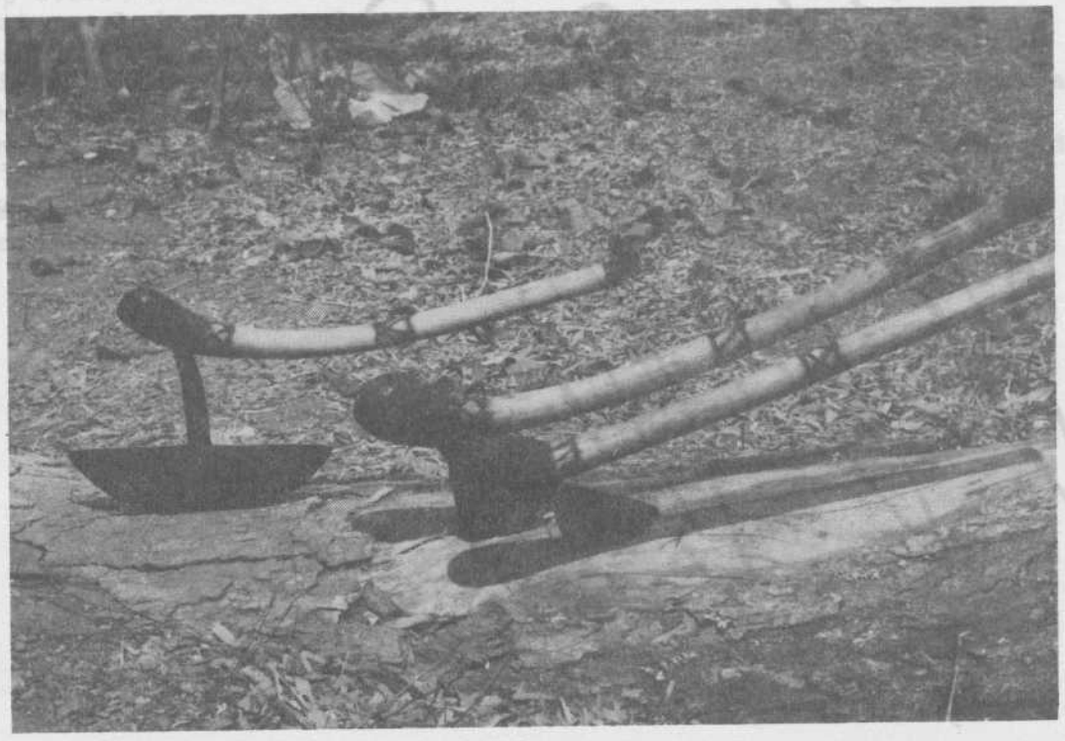
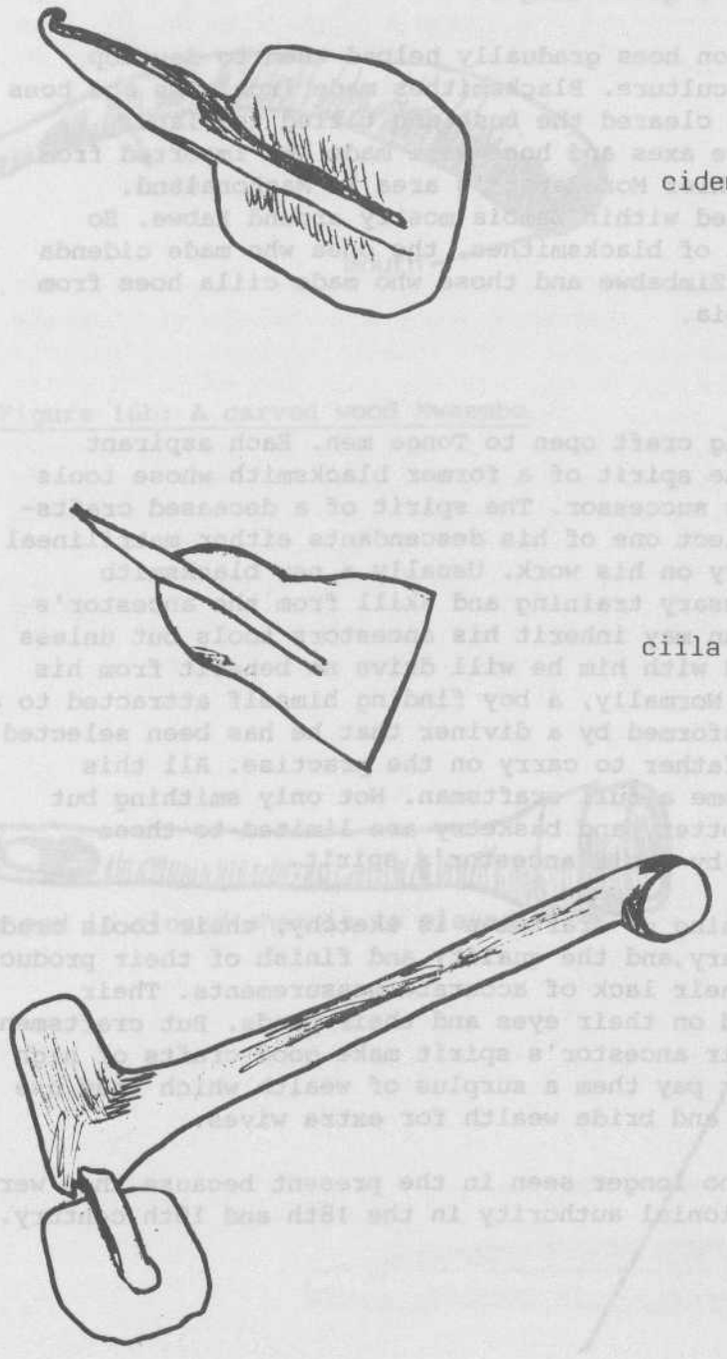


Figure 15i:



This picture shows a Bukaano and two axes for a smart man used at dances. They were also used in tribal fighting in the olden days.

Figure 15j: Traditional Tonga Hoes



These hoes are no longer made and used. They were made and used in the traditional subsistence agriculture.

The traditional Tonga Hoes

Before iron hoes were made and used, the Tonga used wooden hoes known as Nkwisyo. Since they were blunt and heavy for cultivating wet soil, Tonga farmers were able to cultivate small gardens only. Usually the result was a great hunger.

The introduction of iron hoes gradually helped them to develop their subsistence agriculture. Blacksmithes made iron axes and hoes with which the farmers cleared the bush and tilled the land. The iron of which these axes and hoes were made was imported from Zimbabwe mostly from Chief Monomatapa's area in Mashonaland. Some iron was also mined within Zambia mostly around Kabwe. So there were two classes of blacksmithes, the ones who made cidenda hoes out of iron from Zimbabwe and those who made ciila hoes from iron mined within Zambia.

Smithing

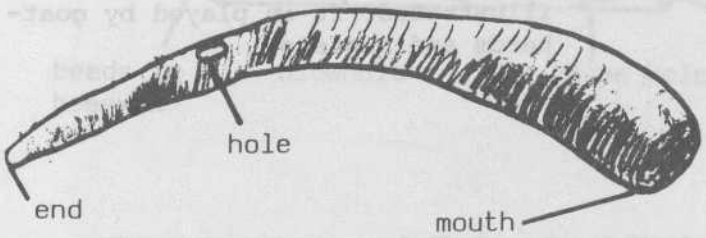
Smithing is the leading craft open to Tonga men. Each aspirant has to be chosen by the spirit of a former blacksmith whose tools are then handed to his successor. The spirit of a deceased craftsman is believed to select one of his descendants either matrilineal or patrilineal to carry on his work. Usually a new blacksmith receives all the necessary training and skill from the ancestor's spirit. Therefore a man may inherit his ancestors tools but unless he has actually worked with him he will drive no benefit from his skill and experience. Normally, a boy finding himself attracted to a particular craft is informed by a diviner that he has been selected by his deceased grandfather to carry on the practise. All this encourages him to become a full craftsman. Not only smithing but most crafts such as pottery and basketry are limited to those selected for the work by their ancestor's spirit.

Furthermore, the training of craftsmen is sketchy, their tools crude, their methode elementary,and the quality and finish of their products are poor because of their lack of accurate measurements. Their measurements are based on their eyes and their hands. But craftsmen who are chosen by their ancestor's spirit make good crafts of high quality and value that pay them a surplus of wealth which they use to purchase livestock and bride wealth for extra wives.

Tonga iron mines are no longer seen in the present because they were confiscated by the colonial authority in the 18th and 19th century.

Figure 16: Other musical instruments

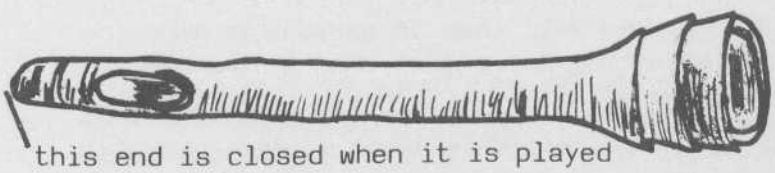
Figure 16a: Sideblown horn



This is a musical instrument made by men from a long horn of an animal. It is used during funerals. It was also used to call men for defence against enemies from outside.

Figure 16b: A carved wood Mweembo

Some men make and use carved wood mweembos.



The large cleaning feather is for the side blown mweembo.

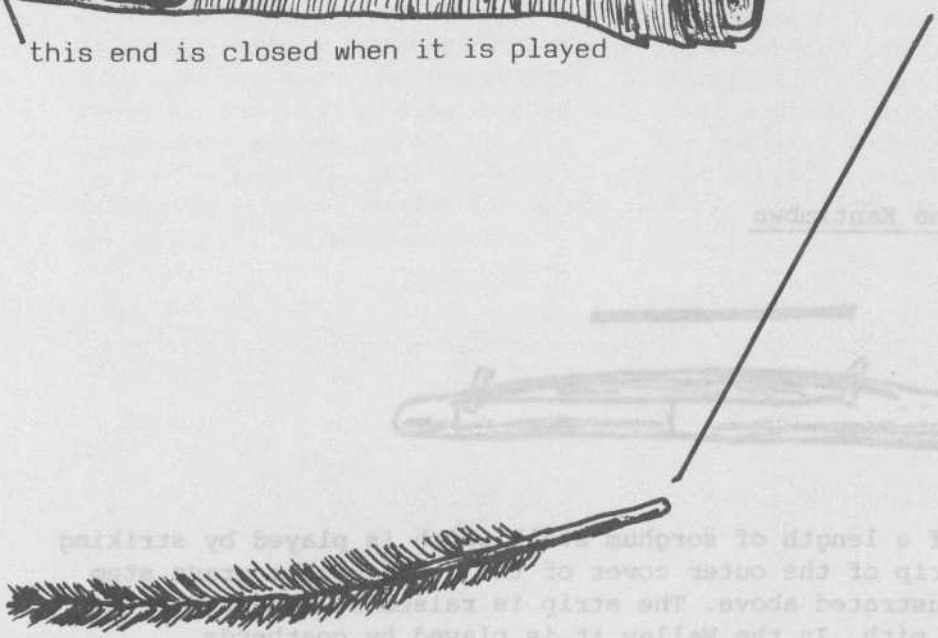
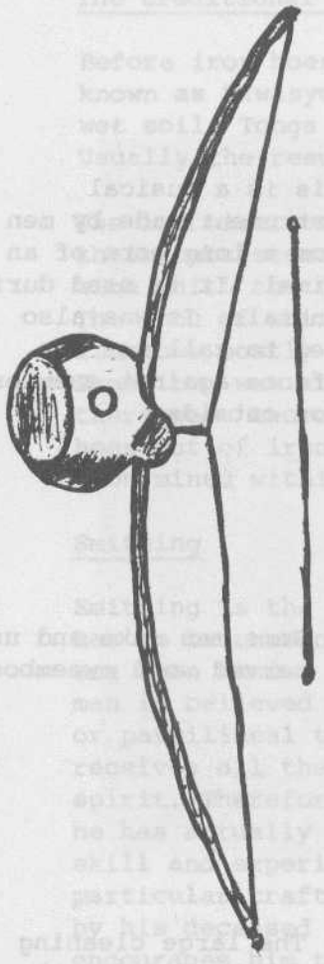


Figure 16c: The musical bow

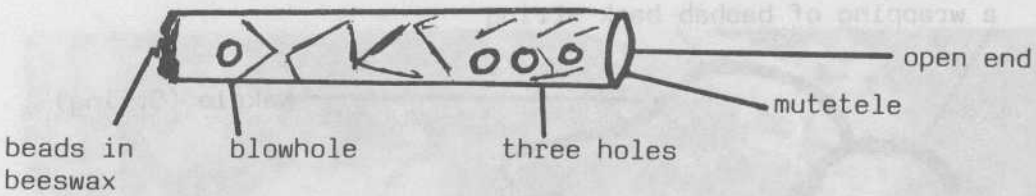


The musical bow consists of a stick, a string, a gourd-resonator with a cocoon of a paper spider, and a grass stem beater like illustrated. It is played by goatherds and hunters.

Figure 16d: The Kantimbwa

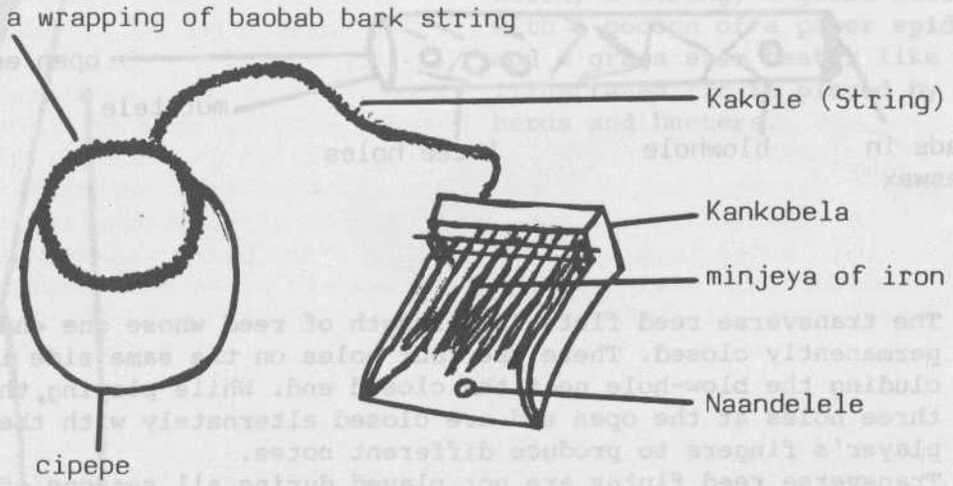
It consists of a length of sorghum stalk which is played by striking the raised strip of the outer cover of the stalk with a grass stem beater as illustrated above. The strip is raised on two bridges of sorghum stalk pith. In the Valley it is played by goatherds.

Figure 16e: The transverse reed flute



The transverse reed flute is a length of reed whose one end is permanently closed. There are four holes on the same side including the blow-hole near the closed end. While playing, the three holes at the open end are closed alternately with the player's fingers to produce different notes.
Transverse reed flutes are not played during all seasons of the year. They are also not played at formal dances. They are played when people start eating green maize and other cultivated crops. To mark the year of a good harvest they are made and played by youth and goatherds in most areas of the Zambezi Valley.

Figure 16f: Tunkobela



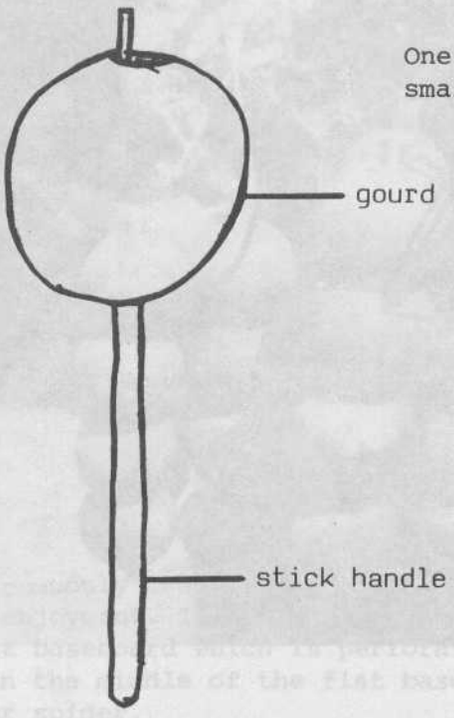
This is commonly used by youths and men as a musical instrument for private enjoyment. It consists of a single bank of iron keys mounted on a flat baseboard which is perforated and set above a gourd resonator. A hole in the middle of the flat baseboard is covered with a cocoon of the paper spider.
Tunkobela are made by specialists who sell them to various buyers. Usually a young Tonga man who's looking for a girl who he can marry plays a Kankobela to entertain the girls.

Figure 16g: Masangusangu

These are made by women from gourds of Masangusangu fruits. They are taken from the fruit tree, then they are dried and emptied of their contents which are replaced by pebbles. They are the most common musical instruments for women and girls at funeral Buntibe dances and other dances such as Masabe and Mpande. They are worn on the calves. Formerly they were also used by individual men who danced for food at their neighbour's homes during years of great hunger, for example Mr. Syaluswa of Mweemba area.

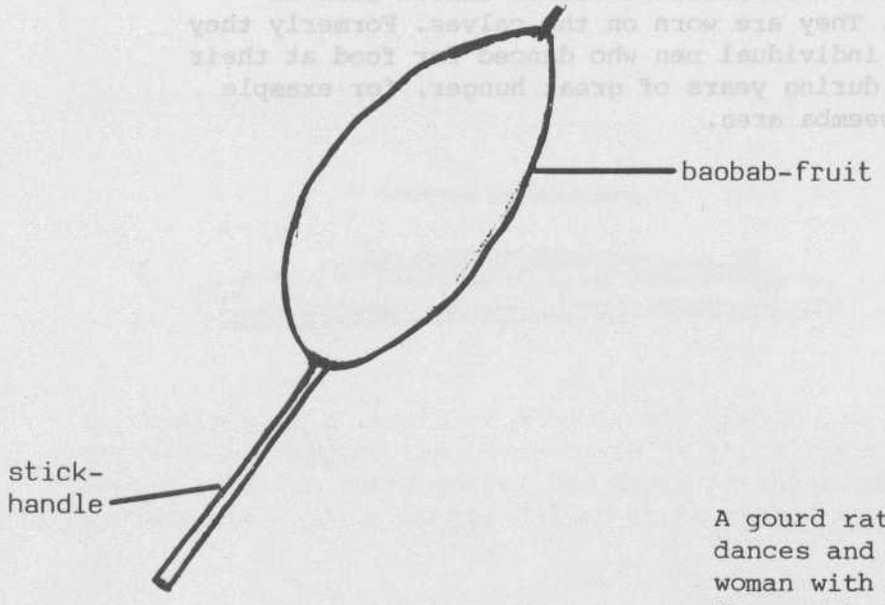
Figure 16h: Rattles

Figure $16h_1$: A Gourd Rattle



One stick handle containing very small stones.

Figure $16h_2$: A Baobab fruit rattle mounted on a stick handle.



A gourd rattle is used for various dances and for soothing babies. A woman with a baby on her back can frequently be seen shaking a rattle with her free hand. This sound is almost always heard somewhere in a village. Baobab fruits may also be mounted on a stick and used in this manner. Rattles are mainly made and mostly used by female mourners at a funeral.

Figure 16i: Musimbo Drum

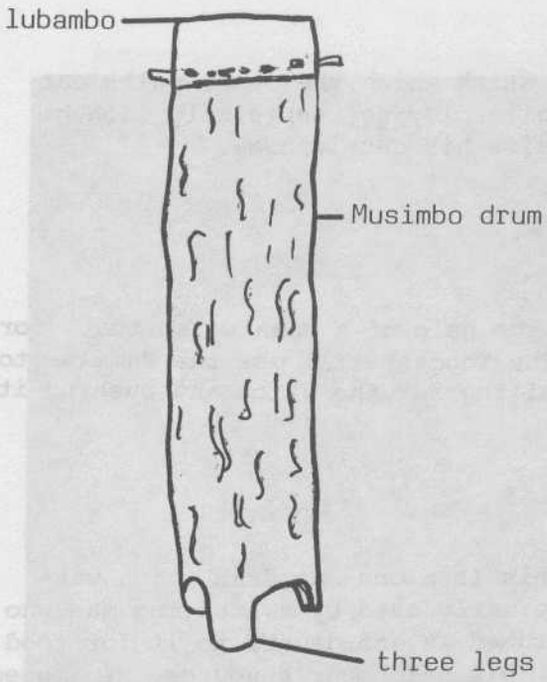
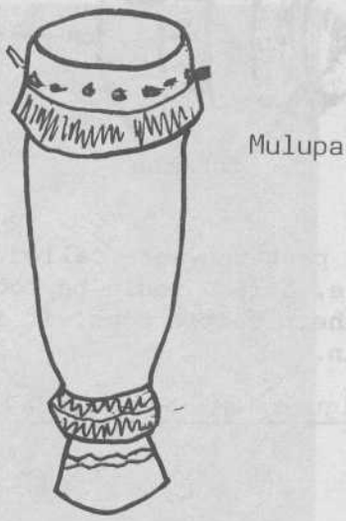


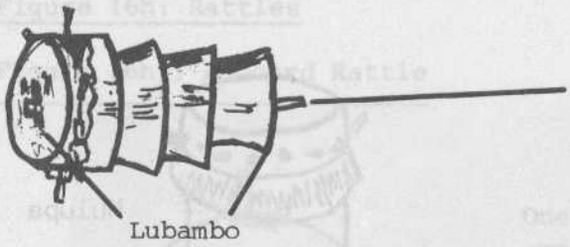
Figure 16j: Mulupa Drum



The Musimbo was used a long time ago before other types of drums were made and used. Two Musimbos of different piths were used at evening dances known as a Musimbo, a Cipelu, a Masabe, a Mpande or a Mankutu. Musimbo drums were replaced by Mulupa drums in some places.

Figure 16k: This a set of Milupa for a Kalilo, Mpande or Maseba dance. Druming on these is accompanied by clapping and singing.

Figure 16l: Namalwa



a stick which the owner pulls out while playing, especially when he calls his cattle home.

In the past men were called together with the help of a Namalwa so that, for example, a lion could be fought against. The Tongas still use the Namalwa to call their cattle home. It is played by pulling out the stick and pushing it back in.

Figure 16m: Ndandaanda

This is a one-man drum which was formerly used by a starving man who drumed it and danced to it for food at his neighbour's houses. He amused them with his Ndandaanda and famine songs and received food and clothing from them.

Figure 17: Baskets

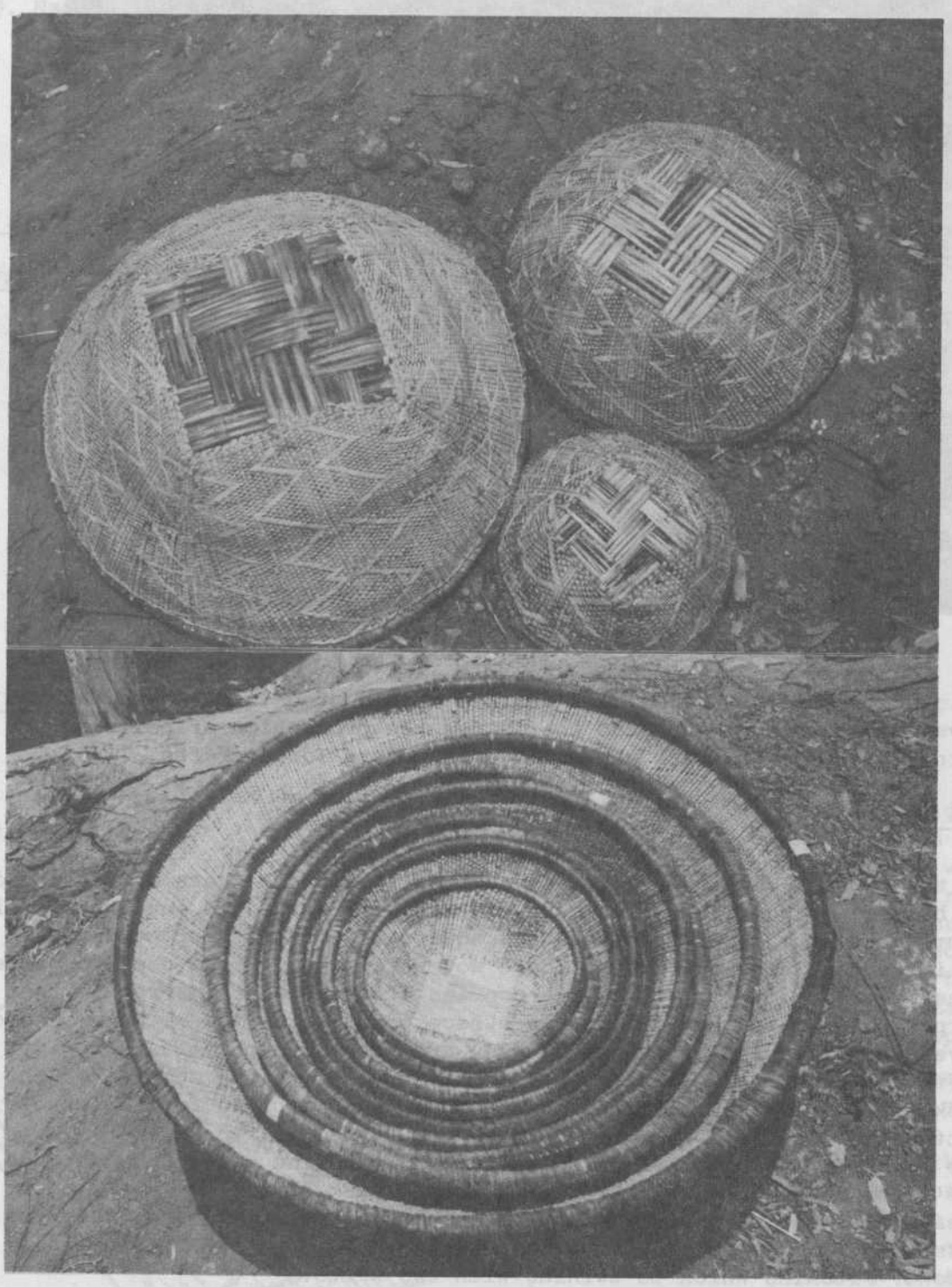
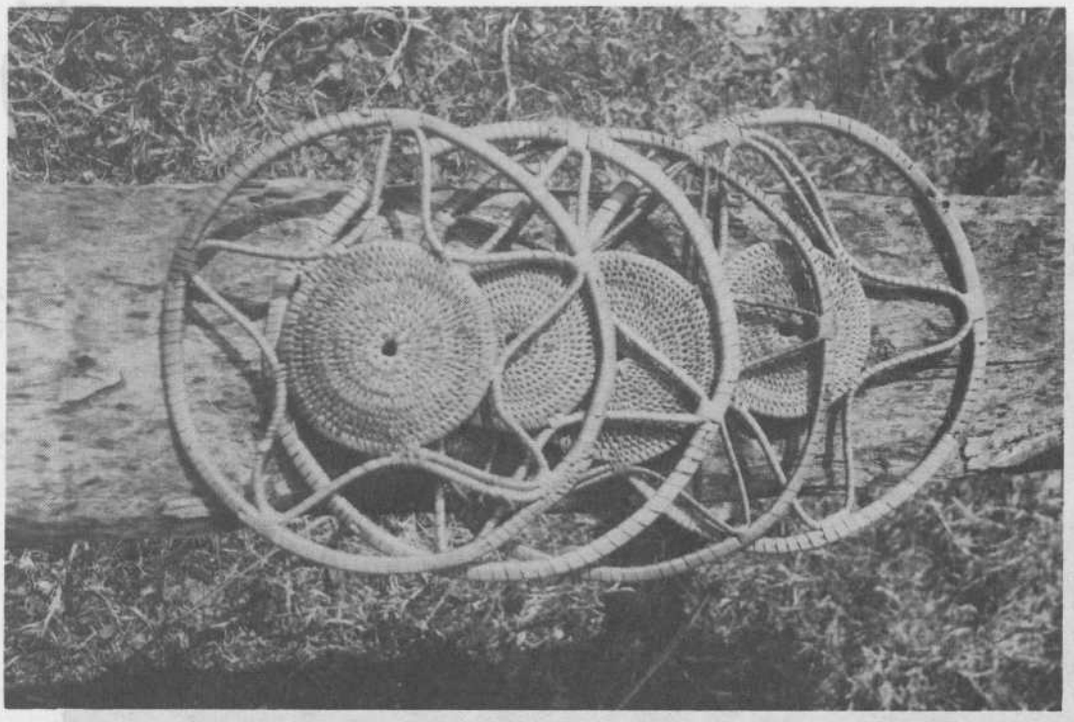


Figure 17a: The baskets shown above are upside down showing their patterns. They are a big, a medium, and a very small basket.
Figure 17b: In Fig. 17b nine baskets of different sizes are put into each other.

Figure 17c: Potstands



Originally this is not a Tonga craft, but educated Tonga women have developed them from European crafts for the protection of polished furniture. However, they are counted as modern Tonga crafts.

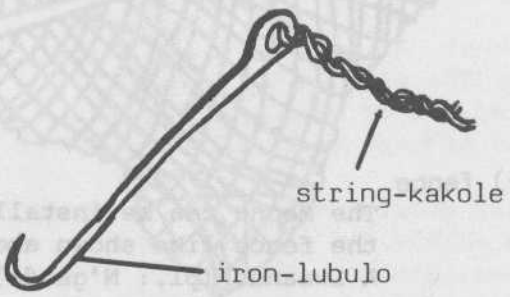
B a s k e t r y

In the Zambezi Valley basketry is a woman's craft. Baskets are intended to be used as containers for carrying grain, fruits, and any other solid commoditys. The base of a basket is square and sonsists of strips of split teeds. Three or four of these woven together form a checked pattern (see Fig. 17a). These strips are continued to the circular rim as the warps, extra warps being added were necessary. Wefts, of with three are woven anticlockwise at the same time, are of Malala palm leafs strips. Wefts are woven in a simple check. At intervalls on the outside of the basket, the wefts are floated over two or more warps to form a lozenge pattern.
The rim of a basket consists of a stick to with the warps and the ends of the wefts are secured by a wrapping Mwaani bark strip.
Please note that two different types of weaving are employed, they are:
First: The simple check with a lonzenge pattern produced by floatin.
Second: Fitching which is twining with two wefts.
The following are the most common baskets that are used daily in an Mutonga's homestead:

1. Cisuwo, a normal basket used as a container for grain, grain-produce, and any other solid commodity.
2. A smaller version of the big basket used for measuring a day's meal.
3. Nsangwa, a very small basket used as a dish for porridge.
   If you wanted to buy a Nsangwa basket you had to fill it with grain and the grain it contained was then the price for the basket.

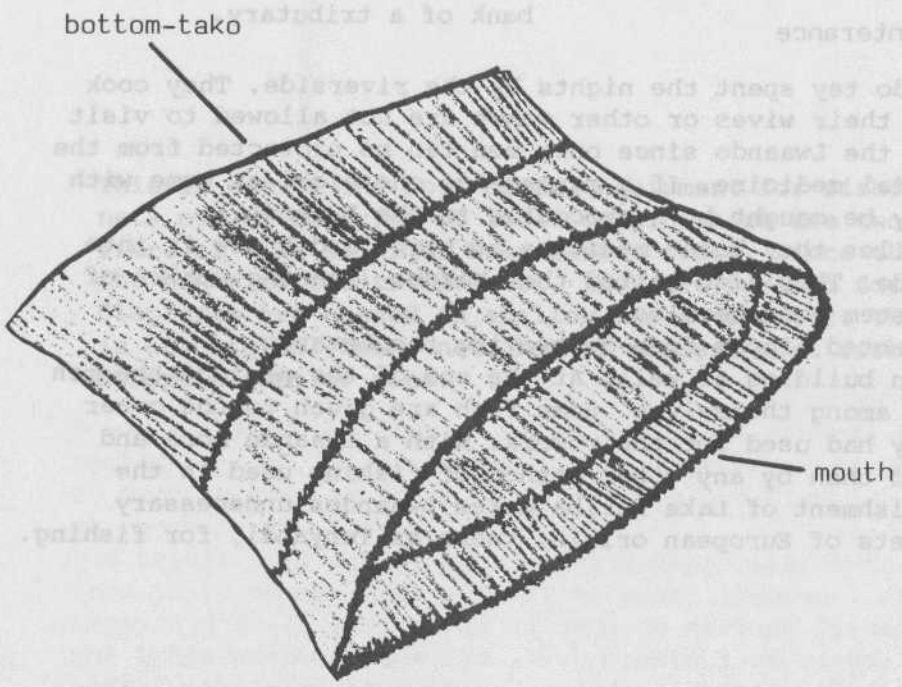
Figure 18: Fishing Equipment

Figure 18a: Tonga Fish-Hook



Men make it and use it in deep water. The Tonga used fish-hooks before the Europeans came. They were made of iron or copper and were not barbed.

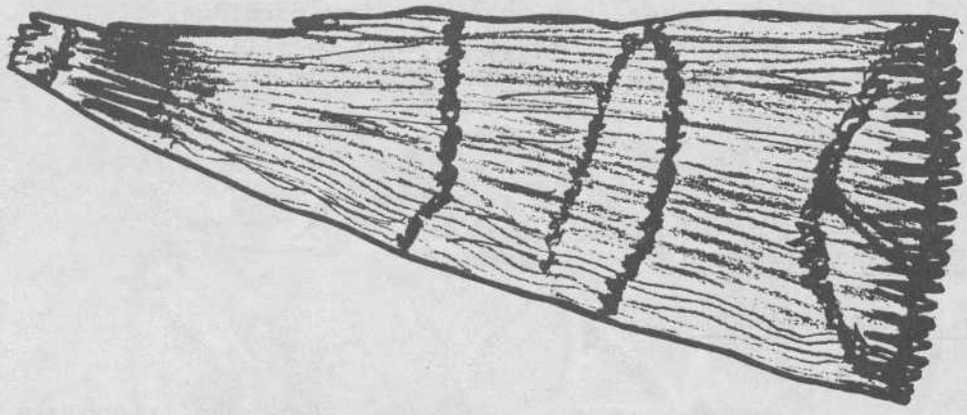
Figure 18b: Scoop-Basket (Zubo)



This is a wide mouthed, wedge-shaped scoop-basket used by women to sieve fish from shallow water. It is made from local material (sticks and bark fibre) and is a woman's main fishing equipment.

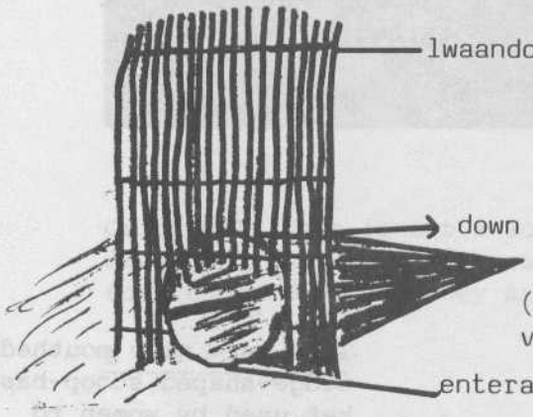
The scoop-baskets are made by men because they require great skill and hard work, which cannot be done by women. Women fish either alone or in groups. The fish which they catch is stored in a gourd held by a small child who stands on the bank of the river. If a woman has no child she stores her fish in a gourd around her neck.

Figure 18c: Valved Fishing Trap (Moono)



These are made and used by men.

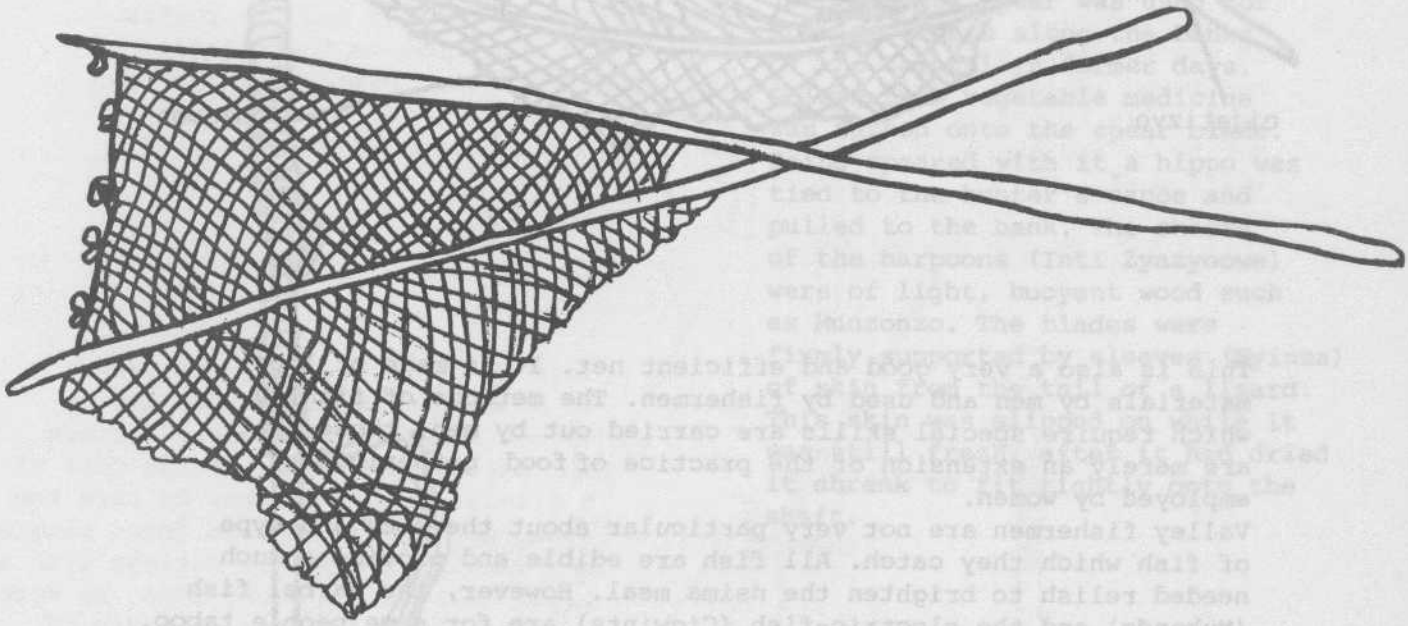
Figure 18d:A Weir or Fence (Lwaando)



The Moono can be installed into the fence like shown above.
A Lwaando (pl.: N'gando) is made by a team of men who work together for the benefit of each one of them. It takes them two to three months to complete it, for it is of a considerable length and height; running from bank to bank of a tributary.

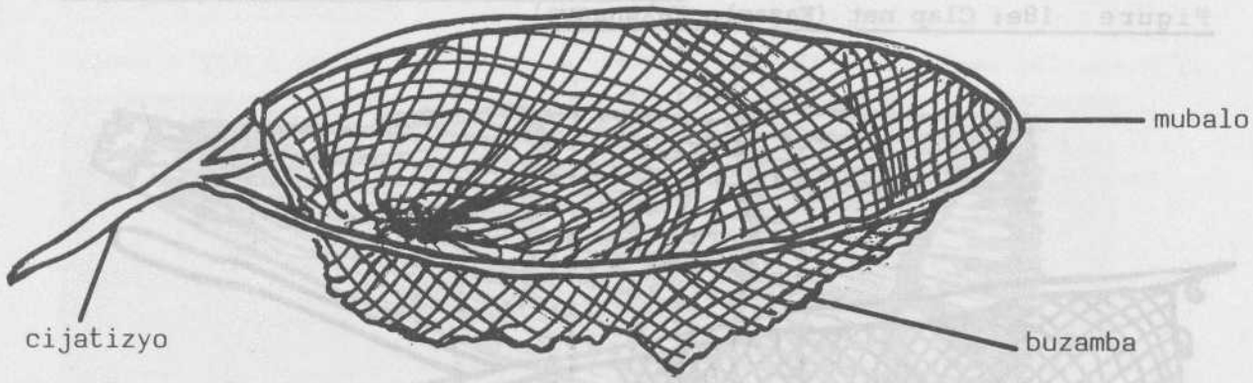
While making the Lwaando tey spent the nights by the riverside. They cook for themselves because their wives or other women are not allowed to visit the men while building the Lwaando since only men can be protected from the crocodiles with a special medicine. If a man spends one night at home with his wife he will surely be caught by a crocodile in the Lwaando.
To frighten the crocodiles they burnt medicine at night and threw it into and behind their Lwaando. They also called them Makuba (meaning stalks of sorghum) to make them seem more harmless.
The same medicine prevented hippos from destroying the Lwaando.
Canoes were employed in building as well. At the end of the project the men share the fish equally among themselves. Some fish are given to the owner of the canoe which they had used for their work. With a Lwaando more and bigger fish were killed than by any other method of fishing used in the Valley. But the establishment of Lake Kariba makes Lwaandos unnecessary because now they use nets of European origin, known as Tunyandi, for fishing.

Figure 18e: Clap net (Kazamba Kakununya)



This is one of the most useful equipment for fishing. Men take the nets out of material of local origin which are two sticks and bark fibre of wild sisal or Mwaangabbwe trees; since these plants grow on the banks of the tributaries, they are durable for use in water. Clap nets are needed in shallow and deep water. The net shown above is an original Tonga net; but at present most fishermen copy the European form of nets.

Figure 18f: Scoop Net (Kazamba)



This is also a very good and efficient net. It is made of local materials by men and used by fishermen. The methods of fishing which require special skills are carried out by men, those that are merely an extension of the practice of food gathering are employed by women.
Valley fishermen are not very particular about the size and type of fish which they catch. All fish are edible and provide a much needed relish to brighten the nsima meal. However, the barbel fish (Mubondo) and the electric-fish (Cigwinta) are for some people taboo.

Figure 19: Hunting and Fishing spears

Figure 19a: Hippo Harpoon-Spear (Coowe)

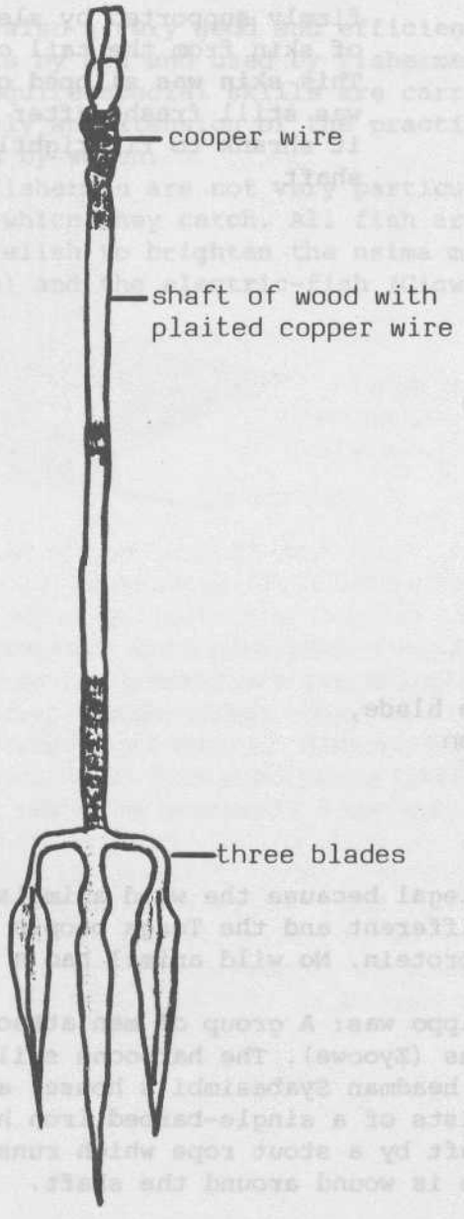
This kind of spear was used for hunting hippos along the banks of the Zambezi in former days. Poison from vegetable medicine was rubbed onto the spear blade. Being speared with it, a hippo was tied to the hunter's canoe and pulled to the bank. The shafts of the harpoons (Inti Zyazyoowe) were of light, buoyant wood such as Munzonzo. The blades were firmly supported by sleeves (Nyinza) of skin from the tail of a lizard. This skin was slipped on while it was still fresh, after it had dried it shrank to fit tightly onto the shaft.

Hippo-Hunting

Nowadays hippo-hunting is strictly illegal because the wild animals are protected by law. In the past this was different and the Tonga people depended on hunting game as their first-class protein. No wild animal had a price, so poaching was free.
The traditional method of hunting a hippo was: A group of men attacks a hippo from their canoes with several harpoons (Zyoowe). The harpoons still exist today and their shafts can be seen at headman Syabasimbi's house, at Cimonselo. The Tonga harpoon (see fig. 19a) consists of a single-barbed iron head set loosely attached to a light wooden shaft by a stout rope which runs from shank to shaft. The slack of this rope is wound around the shaft.

Using two or three canoes the hunters including, their Mizimu leader, slowly approached the hippo, each man in turn came close to the hippo and tried to drive his harpoon as quickly as possible into the body of the hippo, because they had to paddle out of danger fast. As soon as the hippo had two or more harpoons in his body, the men paddled back to the bank and waited there. Should the hippo die or sink the shafts of the harpoons, still being connected to ropes, would float on the surface of the water and would act as marking buoys. After the animal had died or was judged to be exhausted, the canoes moved in again and the shafts of the harpoons were recovered. The men tied the ropes to their canoes and towed the catch back to the land. This was a very dangerous operation especially if the hippo was still active or if its mates were enraged. But by having faith to Basangu, the hippo hunters usually succeeded in their work.

Figure 19b: Triple Headed Spear



This is a doctor's spear consisting of a shaft to which blades are reveted. It was used by male doctors who were responsible for the cure of a disease called Masabe. To cure the sick people a doctor was found singing and dancing around his patient with a black tail in his right hand. He wore a skirt of a leopard's skin around his waist and Masangusangu on his calves.

Figure 19c: Hunting and fighting spears with barbs.

Like the fishing spears these are the most dangerous weapons of the Tonga People.

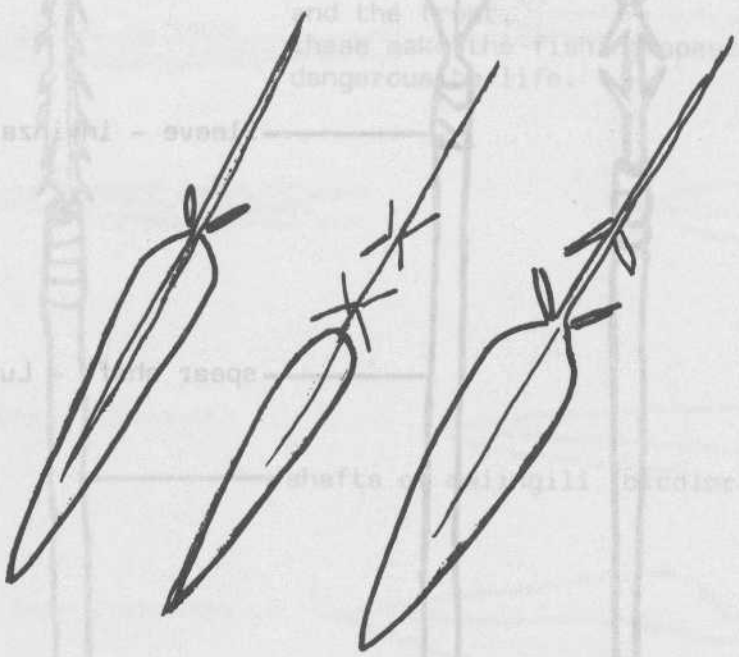


Figure 19d: Spears

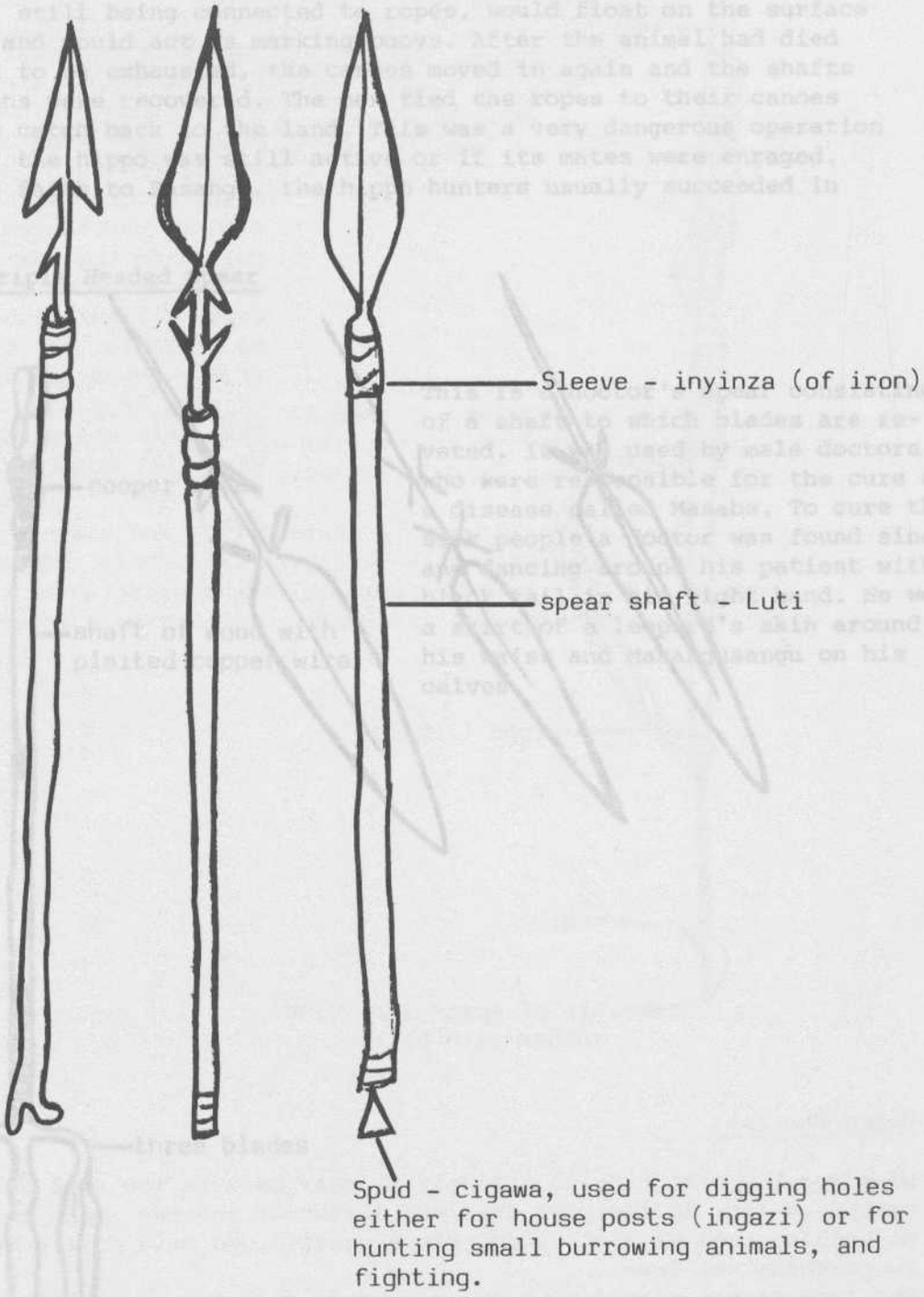
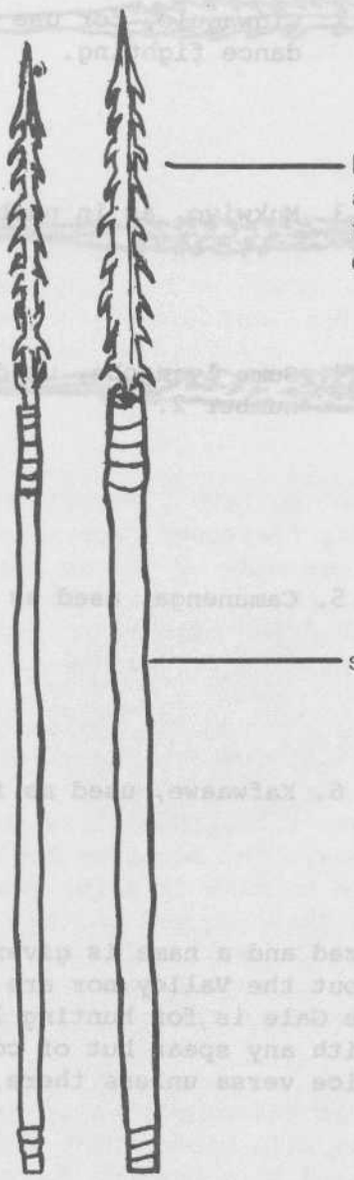


Figure 19e: Fishing spears

They are used for fishing as well as for fighting (especially at Buntibe funeral dances).



barbs in rows, facing the raer and the front, these make the fishing spears dangerous to life.

shafts of mwiingili (bicolor)

Figure 19f: Main types of spears and their Tonga names

1. Gale, for dangerous animals and men.

2. Cigwagulo, for use in Buntibe dance fighting.

3. Mukwiyo, as in number 2.

4. Sumu lyangoba, used as in number 2.

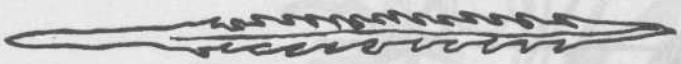
5. Camunenga, used as in number 2.

6. Kafwaawe, used as in number 2.

A number of different types of spears is recognized and a name is given to each. These names are not necessarily the same throughout the Valley nor are they the same as those used by the Plateau Tongas. The Gale is for hunting lions and elephants. All other animals may be killed with any spear but of course heavy spears are not used on small animals and vice versa unless there is no other weapon at hand.

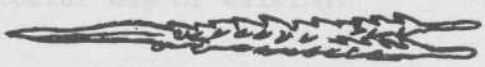
These barbed fishing spears are especially suitable for killing fish, cane rats (Nsezi), and other small mammals. They are used in fights as well.

7. Nyonabula



8. Camujola

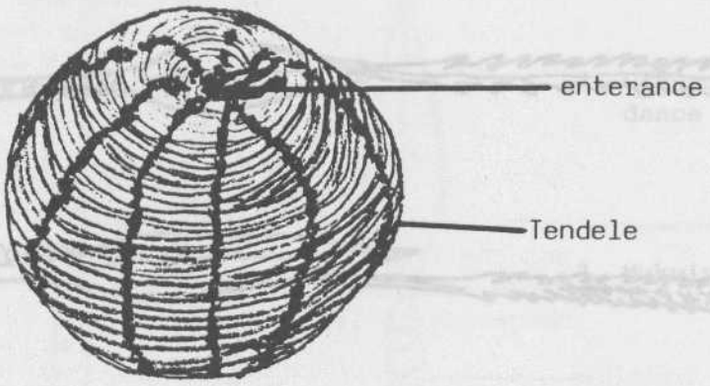
9. Cimvwinye



1o. Nampanda

Figure 2o: Traps and Snares

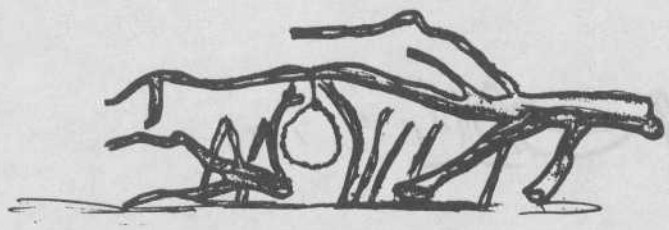
Figure 2oa: Lure Cage (Tendele)



This cage is used in a combination with bird-lime (Bulimbo). Normally small wild birds are placed into a lure cage (a circular flattened cage of Ntende sticks lashed together with bark strips, on a frame made of strong poles). The only entry to the cage is through a funnel which is in the centre of the upper surface. It acts as a valve. The birds within the cage chirp and move after having eaten some grain and attract other wild birds which will settle on the lime-smeared brances nearby.
Bird-lime consists of a white liquid which can be won from am Muzumangoma tree. It is very dangerous especially if it gets into one's eyes. After the Siceembwe (a man who kills wild birds with bulimbo) has collected the liquid, he boils it togehter with waxy Mwaani bark to make it solid, sticky and suitable for use at a Ceembwe (shelter of branches). The Sceembwe begins his work early in the morning. He warms his bird-lime to make it soft, then he smears it on Misumosumo (small sticks) and hangs these on top of the Ceembwe where dead wild birds (Bamankonga) are also hung. The wild birds are attracted by the dead birds and stick to the Misumosumo.The Siceembwe then kills them and burries them in a hole that has been dug underneath the platform on which the cages are placed.

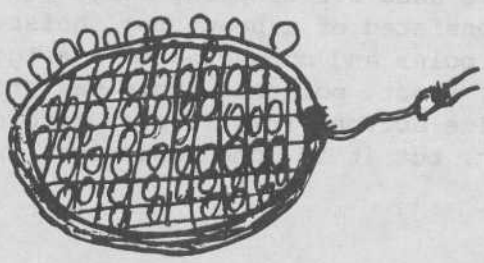
Birds are usually killed during harvest-time, when the people still have enough grain to exchange it for birds. The living wild birds which the Siceembwe keeps are unedible after having been used in a Ceembwe for a period of time, because supposedly they can make you deaf and dull. After they have been used for some time the Siceembwe lets them fly away, that way they become clean again before they might be eaten by anyone in the area. The old Bulimbo is sold to others who need it to seal their cracked calabashes and other objects.

Figure 2ob: Noose Snare (Kakubila)



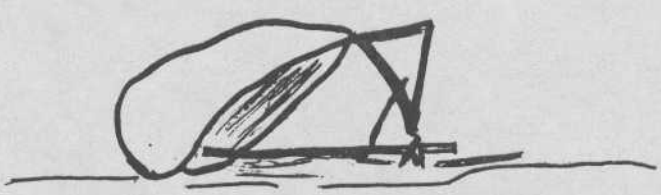
This is also used for catching birds. The snare is hung from a branch in such a way that a bird walking or running along a path puts its neck into the snare and is strangled to death. It is a strong string out of sisal fibre and most suitable for guineafowl and other similar birds because they have their peculiar way of walking.

Figure 2oc: Cisankinya Snare



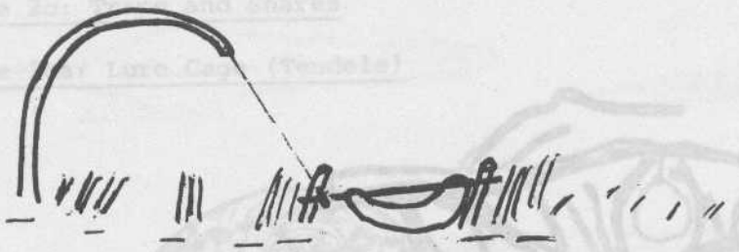
With this snare small birds that try to feed on grain are caught. The snare is mounted on a circular stick frame. A number of black tail hairs are attached to the knots of the net . These hairs are intended to catch the feet of the birds.

Figure 2od: Stone Fall Trap (Idiba)



Small birds and animals might be killed with this trap. A stone is raised on one end, propped up by sticks. The bait below the stone, usually grain or groundnuts, is connected to a trigger that controls these sticks. The animal thoughtlessly releases the trigger and is caught underneath the falling stone.

Figure 2oe: Spring Trap (Kakole)



A string connects a bent stick (Mweeta) with the actual trap, a noose string, which is held in position by three other sticks, the one in the middle known as Ntaando. The noose string is laid onto the path. The approaching bird, if it steps against the Ntaando, is hoisted into the air with his leg in the nosse string, because the Ntaando functions as a trigger.

An important fact to remember is the word "Ibida". "Kariba" is derived from it since Kariba Gorge looked exactly like a stone fall trap.
The words Kariba, Zambezi, Gwembe etc. are not original Tonga words. Their origin lies in the words of the Shona or Ndebele people. Thus Zambezi means River and Gwembe means Valley in the language of the Shona-people. River and Valley in Chitonga would mean Lwizi and Kuti.

In former days heavy log fall traps were used for trapping large and dangerous animals like lions or leopards. They consisted of a heavy log, hoisted high above the path, suspended by ropes and poles and connected to a trigger-mechanism on the ground below. A short, stout, poisoned spear was often put into the underside of the log for precise action. This is even more necessary of hippos or elephants are to be caught, but it is more dangerous for the people as well.