

them to hang over the required verandah, and supporting them by more poles. This addition to the roof has a gentle slope and coming within three feet of the floor, so that, anyone entering, must bend considerably to do so. Grass is then required for thatching. The building is covered entirely, and very often the depth of the thatch will be $1\frac{1}{2}$ feet.

The Negro must now turn his attention to the requirements of the interior. He, in doing this, first portions the building into two divisions by a *kisenge* or wall, again made of reeds.

The first portion of the house or anteroom is termed the *diro* or dining-room, although it is used for many purposes, being very often a bed-room.

In the second apartment the *kyoto* or fireplace is situated. It is very simple, being a small shallow hole dug into the ground, generally at the rear of the room. Around this the Negro places three fair-sized stones, called *ma-siga* or cooking stones, upon which the cooking-pot is placed. Then comes the *kisibo*, or place where sheep and goats are tied up. This is somewhat raised, sometimes as much as two feet above the level of the ground floor, it is formed of earth, thoroughly well beaten down with sticks, until it becomes very hard. This raised platform, so to speak, is made to slope towards the rear of the house, ostensibly to carry off animal refuse. Stakes are then driven in, and to these the goats and sheep are tethered. The *luggi* or door is made of reeds, and when shut, is kept in position by three or four stout poles placed against it.

The finishing touch to the interior is the making of the bed-steads. It would appear that the use of bedsteads, such as they are, is only of recent date, the Musoga having learned the art from his tax-masters, the allpowerful Baganda.

Formerly, a little grass was spread upon the floor, and this was the Musoga's mattress. Now-a-days, however, he prefers a bedstead. This consists of four small poles fixed in the ground, over which is placed a kind of tabletop made of stout twigs. The only clothing is the *mugaire* or bark-cloth. Such beds are made and placed in both apartments. These beds are obscured from view, by means of *bitimba* or curtains, made from the bark-cloth, which are allowed to hang down from a rod.

It will be noticed from the general construction, that the interior must be very dark. The only light available is that which enters the door, there being no windows. No chimney is required, the doorway being the only exit for the smoke. The bedding very seldom sees the open. The bark-

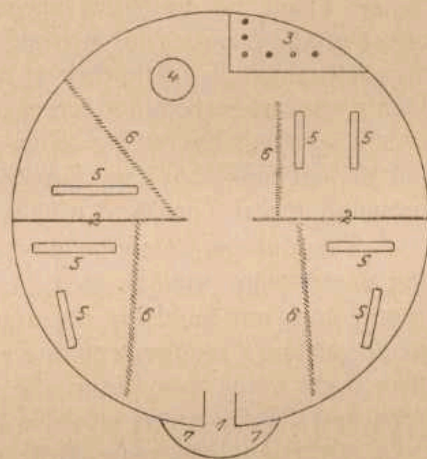


Fig. 6. Explanation of Ground Plan.

1. *mulyango* or doorway. — 2. *kisenge* or partition dividing house into two apartments. — 3. *kisibo*, or place where sheep and goats are fastened; the dots represent *bikonde* or stakes to which the goats are secured. — 4. *kyoto* or fireplace. — 5. *bitanda* or bedsteads. — 6. *bitimba* or curtains. — 7. *balaza* or verandah.