



A young Koma weaver in Ndera village working with a horizontal loom. *“They show the same progressive scale in their social organisation and the same gradations, namely, a definite systematic arrangement based on four or five different periods of life, which harmonises with the stages of development in their philosophic and religious systems”*



The same scene as above. The sketch shows more technical details and also gives the local names of all the items involved



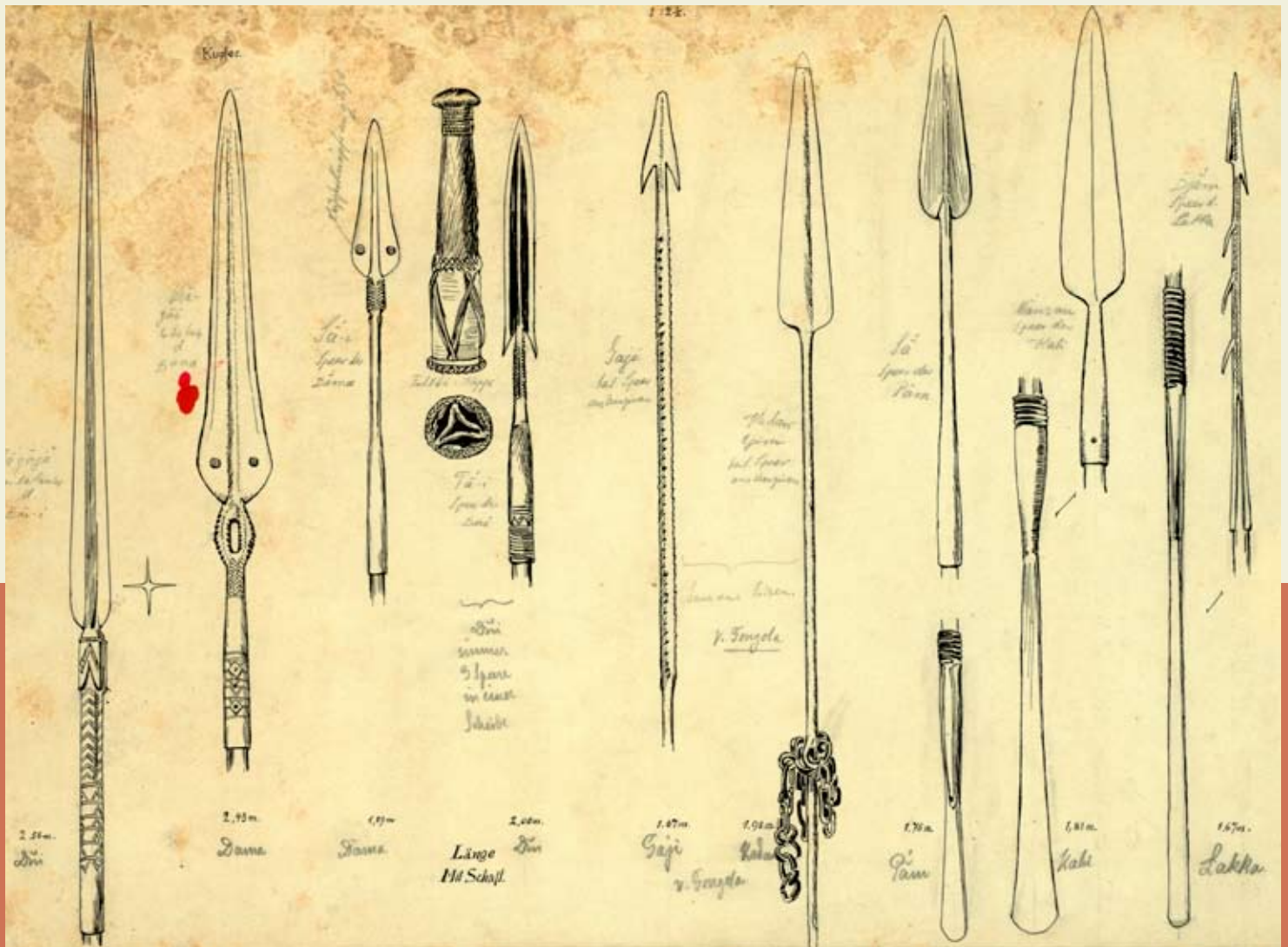
An old man weaving on a horizontal loom in Kontcha



A wooden pair of bellows as used among the Kutti black smiths



A lady in Kontcha decorating calabashes



Spears, lances and arrows produced by the blacksmith of different Adamawa peoples



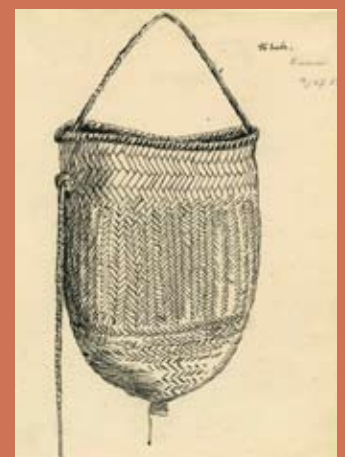
A gong casted in bronze by the Verre



Ceremonial axes used for dancing among the Chamba



A richly decorated bell casted in bronze by the Verre



A finely woven basket as used among the Koma



A collection of beautifully designed colourful spoons. Adamawa held a great reputation for the highly creative artisanship of calabash decoration done by women



The cult of ancestor skulls as practiced among the Verre, Doowaayo, Jen, Batu and Koma.

*“They regard their dead with the tenderest piety and reverence. They enshrine their skulls in their homes and before they themselves enjoy a morsel, they pray the deceased member to come back into the bosom of the family and sacrifice a portion of every grain of corn”*



The holy circumcision knives of the Chamba kept inside a leopard's paw



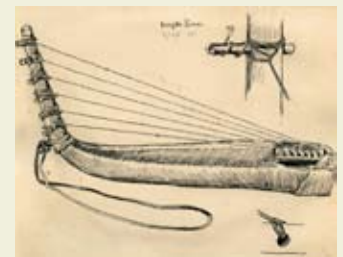
A 'holy house' among the Koma.  
*“I never saw a single charm upon their persons. I never observed the least attempt to at making sorcery a substantial help in bolstering up lack of belief and imaginative power”*



Cultic figurines among the Verre.  
*“These people are more imbued with a sentiment of real religion than any I know. They have the power to devote themselves unreservedly and unshakenly, without hesitation, confusion and unsteadfastness, to a firm faith in the eternal laws of natural forces and family life”*



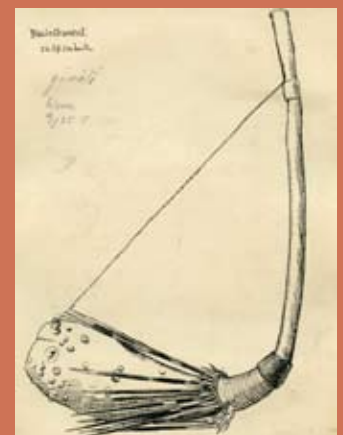
An elderly Duru man with his traditional harp



A stringed instrument from the Koma called 'dungu'



A decorated bronze bell as used for dancing among the Verre



A wind instrument called 'girvata' among the Verre



A Koma talking drum called 'ndage'.  
“... People with lovable souls”



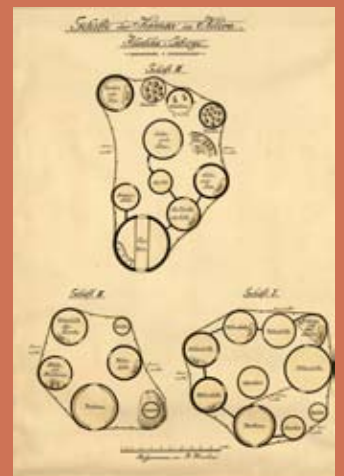
A woman's room among the Bachama in Djen



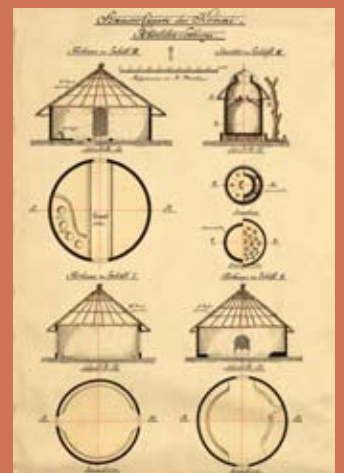
A nicely decorated Bachama house in Djen



Decorations inside a house in Koncha



Ground plan of Koma compounds in the Alantica mountains



Plans of Koma buildings



View from the Koma village Ndera down into the Faro valley.

*“I cannot do otherwise than say that these human creatures are the chastest and most ethically disposed of all the national groups in this world, which have become known to me. Nowhere have I met a people who maintain their moral cleanliness so strictly and so entirely as a matter of course as these little tribes”*



*“The aspect of the first Komai hamlet we entered was wonderful. Immense blocks of granite here and there concealed huts, which were squeezed in between the clefts and fissures. No particle of ground was untilled, not a crack in the ground unsown”*



A young Verre man holding a special hook to stand the pain during circumcision



Parade of the 'Nassa' mask of the Daka.

*“We became friends and they invited us to come up upon the heights”*



A Laka man with a throwing knife. The mountain people were known to fiercely defend their villages against hostile intruders



Fulani horsemen during a durbar in Tchamba

*“The Galadima took a lot of trouble with his headmen to make our stay as pleasant as he could”*



Friday prayers “the big Salaam” among the Fulani in Tchamba



Different life styles shape the body: On the left side the hand of a Lakka peasant woman, on the right, the hand of a Fulani townswoman from Tchamba



A Fulani warrior on his horse clad in chain mail



A family scene in Kontcha