

# EXHIBITION CATALOGUE

Presented at Addis Ababa Museum from  
25 May, 2021 onwards

## THE **WAX AND GOLD** <sup>OF</sup> **HAIRSTYLES IN ETHIOPIA**



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# THE WAX AND GOLD OF HAIRSTYLES IN ETHIOPIA

The phrase **ሰምና ወርቅ** (*sam-enna warq*), or wax and gold, is a fundamental concept in Amharic. Taken literally, it refers to the goldsmith's technique of casting pieces by making a clay mould around a wax model, draining the wax and then pouring the molten gold into the mould. However, in Amharic poetry, the phrase has come to signify the hidden, often spiritual, meaning (*the gold*) beneath the apparent meaning (the wax) of the language. Once the **ሰም** (*sam*) is removed, the **ወርቅ** (*warq*) can be appreciated.

Hair, more easily changed and shaped than other bodily features, has always been used for its aesthetic appeal and imbued with symbolic meaning. It is both wax and gold. As a natural biological signifier, hair is the wax or **ሰም** (*sam*), while its braiding or styling, with its cultural representation in the community and its artistic expression, make it the gold or **ወርቅ** (*warq*).

*The Wax and Gold of Hairstyle in Ethiopia* assembles photographs from the collections of the Frobenius Institute and sketches made by a young Ethiopian artist to illustrate a broad spectrum of hairstyles and explore an important and under-theorised topic. The images presented here were selected not for their photographic composition or artistic qualities, but for their content and the information they convey on the subject of hairstyle. Still, the concept of hair in Ethiopia is broad, and the archives of the institute on hair and its related social aspects are wide. The execution of this exhibition might not be enough. But I hope and expect that it will open up a dialogue on the significance of hairstyle and on how we preserve the information and knowledge contained in the photographs and films held by archives such as that of the Frobenius Institute.

**Abel Assefa**  
**Curator**  
**Addis Ababa**

# **INTRODUCTORY REMARKS**



# FROBENIUS INSTITUTE

As the director of the Frobenius Institute for Research in Cultural Anthropology (Frankfurt, Germany), I consider it a great honour for the institute to participate in an exhibition that has been created in cooperation with the Goethe-Institut in Addis Ababa. This is the fourth photo exhibition in Ethiopia in which photographs from our archive have been shown, and this time the topic is particularly relevant to me as an anthropologist, exploring as it does hair or, as the beautiful title of the exhibition reads, *The Wax and Gold of Hairstyle in Ethiopia*.

From an anthropological point of view, the study of hair offers a particularly versatile approach to comparing and understanding different societies. Hair belongs to us as individuals, but it is always shaped by the norms of the society in which we live. For example, we usually treat our head hair differently from our body hair, and gender ideas almost always play a role in how we style our hair. Our hair marks the boundary between our bodies and the outside world in which we move and participate in other people's lives. Through the length, colour and style of our hair, we might indicate our social status to others, telling them, for example, whether we are married (or not) or whether we hold certain religious or political offices.

The concrete styles and meanings of hair are subject to changing fashions that people use to distinguish themselves: young from old, men from women, one ethnic group or class from another. This dimension of change is beautifully expressed in the sixty-two photographs that

the Frobenius Institute has contributed to the exhibition. Dating from the years between 1934 and 1972, the photos were taken in Southern Ethiopia by former staff members of the institute, including A.E. Jensen, Eike Haberland, Elisabeth Pauli, Ulrich Braukämper, Willy Schulz-Weidner and Werner Lange. They show the range of styles as well as their continuities and changes over time.

This exhibition provides a unique opportunity to show these photos, together with many other documents, in the Addis Ababa Museum. Putting together such an exhibition under the constraints of a pandemic has been particularly challenging, and I am very glad that we succeeded despite the adverse circumstances. For this, I would like to thank all those involved, but especially the curator, Abel Assefa, from the Authority for Research and Conservation of Cultural Heritage, Sophia Thubauville, anthropologist from the Frobenius Institute, Peter Steigerwald, head of the Frobenius Institute's photo archive, and Judit Benjamin, who supported the exhibition as an intern. My thanks also go to the Frobenius Society for their generous funding of the printing of the catalogue, and Special thanks are extended to Kay Celtel for the wonderful copy editing. I hope that the artistry and beauty of these hairstyles inspire many interesting insights into the past and present cultural worlds of Southern Ethiopia.



**FROBENIUS INSTITUTE**  
FOR RESEARCH IN  
CULTURAL ANTHROPOLOGY

**Prof. Dr. Roland Hardenberg**  
Director  
Frobenius Institute, Frankfurt am Main

# GOETHE-INSTITUT ÄTHIOPIEN

*The Wax and Gold of Hairstyle in Ethiopia* exhibition marks Goethe-Institut Äthiopien's second collaboration with the Frobenius Institute since 2019. However, the exhibition is by no means the first time the Goethe-Institut has focused on photography, documentation and archiving in relation to ideas of memory, representation and cultural identity. The foundations for the collaboration were built on previous projects and initiatives, such as the Centers of Learning for Photography in Africa (CLPA) network, the Center for Photography in Ethiopia and the *Shoa: A Geographical Passion* touring project.

The concept for *The Wax and Gold of Hairstyle in Ethiopia* exhibition itself was born out of the *Baxxe ɛ Home* project. As part of that project, photographer Maheder Hailesellasie and heritage expert Abel Assefa were invited to the Frobenius Institute for Research in Cultural Anthropology in Frankfurt, Germany. During their visits in March and May 2019, they were able to access the institute's photographic archives and artefacts collected from Southern Ethiopia by German anthropologists throughout the twentieth century.

It was following the *Baxxe ɛ Home* exhibition in late 2019 that the idea for *The Wax and Gold of Hairstyle in Ethiopia* emerged. The project involved selecting photographs of people and their hairstyles documented by German anthropologists during excursions to Southern Ethiopia, namely but not limited to areas such as Gedeo, the Konso Mountains and South Omo regions between 1934 and 1971, with the purpose of exhibiting them with their original captions to encourage reflection on those

expeditions. The exhibition offers a unique opportunity to critically analyse, with the help of experts on the topic, the objectives and methodologies of the expeditions to Ethiopia that took place between the 1930s and the 1970s – a period in German history marked by the rise and fall of National Socialism and the Nazi Party, with its racial ideology, the Second World War and the post-war period. The project is also timely in that it intersects with current discussions in Europe and Africa on topics such as decolonisation.

Following the completion of the exhibition in Addis Ababa, the Goethe-Institut, together with the Frobenius Institute and their partners, will explore whether the exhibits can be moved permanently to Jinka, Ethiopia and how the outcomes of the work can be made available online.

**Dr. Petra Raymond**  
**Director**  
**Goethe-Institut in Addis Ababa**

**Ammanuel Felleke**  
**Cultural Programmes Officer**  
**Goethe-Institut in Addis Ababa**



The Goethe-Institut is a cultural institute of the Federal Republic of Germany with a global reach. Since 1962, the Goethe-Institut in Addis Ababa together with its African, European, Ethiopian and German partners has organised and supported a range of cultural programmes in Ethiopia to foster intercultural dialogue and cooperation between the two continents, and between Ethiopia and Germany.

# JINKA UNIVERSITY (JKU)



It is a pleasure for me to say a few words on behalf of Jinka University (JKU) as one of the institutions collaborating in the fourth photo exhibition organised by the Frobenius Institute (Germany) and Goethe-Institut in Addis Ababa.

JKU is one of eleven fourth generation Higher Education Institutions (HEIs) established in Ethiopia in 2017 with the mission of producing undergraduate graduates in various disciplines. JKU's young age notwithstanding, its first batch of undergraduate students graduated in June 2021 and it has been actively involved in research and in the local community, building up the capacity of its staff and reaching the surrounding community through multiple engagements.

Over the past four years JKU has also been connecting with similar HEIs in and out of the country and stakeholders in all walks of life to develop its strategic focus, determine the direction of growth of its academic programmes, and strengthen its collaboration with leading institutes all over the world. In this, our participation in *The Wax and Gold of Hairstyle in Ethiopia* has been enormously beneficial. It has given us the opportunity to work with international partners in the form of the Frobenius Institute in Germany and the Goethe-Institut in Addis Ababa and has opened up new avenues for further joint endeavours in the area of culture. It is already the second photo exhibition developed in cooperation with these two partners to be shown at the South Omo Research

Center. Some of the photographs that researchers from the Frobenius Institute took in the South Omo region in the first half of the twentieth century were featured in the 2011 *Where Women Smoke and Banana Trees Grown No Fruit* exhibition.

JKU's participation in these photo exhibitions is particularly relevant given that the photographs included were taken by German anthropologists who travelled as far south as the Lower Omo Valley from the 1930s to 1970s. As such, they are rare testimonies of this time and place. Making these photographs accessible at their place of origin is one of the reasons why the exhibition organisers have generously decided to have the photographs exhibited at the South Omo Research Center of JKU after the end of the exhibition in Addis Ababa.

Finally, I would like to extend my heartfelt gratitude to Dr. Sophia Thubauville, a former director of the South Omo Research Center (SORC) and one of the organisers of the exhibition, for inviting JKU to be part of the exhibition together with the Goethe-Institut in Addis Ababa.

**Dr Elias Alemu Bedasso**  
**Vice President for Research and Community Services**  
**(VPRCS)**  
**Jinka University (JKU)**



# LEO

A Public Ethnologist, Adventurer  
and Institution Builder in the  
Early Twentieth Century

# FROBENIUS

by Richard Kuba, Frobenius Institute, Frankfurt am Main

# FROBENIUS WITHIN GERMAN ETHNOLOGY

In their formative decades around the turn of the twentieth century, prehistory and ethnology were in many ways much more intimately related than today, through shared scientific societies and learned journals, through similar theoretical and methodological frameworks and through personalities such as Leo Frobenius (1873–1938). Interested in cultural history in a broad sense and on a worldwide scale, the German ethnologist Leo Frobenius inscribed himself into the history of German ethnology in a quite peculiar way. He stood at the transition of a discipline that was moving away from being based mainly in museums – in his younger years he had worked as a volunteer in several ethnographic museums – towards being a more academic discipline, replete with university chairs and research institutions. As an ‘entrepreneur-anthropologist’ (Barkan 1994), Frobenius took part in that development through his huge documentation efforts and as a major institution builder, one who founded his own research institute.

Furthermore, he made outstanding contributions to German-speaking anthropology in the field of cultural theory. By 1898 he had already identified functionally related groups of culture traits in African and Asian cultures and developed the concept of culture circles (*Kulturreise*). Through this comparative method, he tried to come to conclusions concerning prehistoric migration and diffusion processes, thus permitting, to some degree, historical reconstructions for regions and epochs lacking any written records or archaeological evidence. The idea became most influential among German-speaking



Fig. 1: Leo Frobenius as a young man.

ethnologists and was developed further by major figures of early German academic ethnology such as Bernhard Ankermann and Fritz Graebner. However, Frobenius soon distanced himself from his brainchild. Comparing isolated cultural features in different regions and linking them to hypothetical diffusion processes became too sterile an occupation for Frobenius's more holistic vision of culture (Sylvain 1996), and later it was indeed perverted into the most rigid system of Wilhelm Schmidt's 'Vienna school', which dominated German ethnology for decades. Frobenius instead developed what he called 'cultural morphology', a concept that operated with the idea of Gestalt, of culturally specific styles of expression. His *Kulturmorphologie* introduced an almost mysticist version of culture as a cyclical, organic whole, whose creative essence he called *Paideuma*. This 'cultural soul', as the concept might be translated, seizes people and determines all their aesthetic and ethical expressions. It dictates the style of their folklore, mythology, religion, architecture, material culture and political system, and develops through several stages equivalent to childhood, youth and adulthood (Frobenius 1921; cf. Streck 2003, 2014). It is a vision of culture fascinated by the earliest beginnings of cultural expressions and as deeply rooted in nineteenth-century German Romanticism (Gingrich 2005:96) as it was a refutation of evolutionism (Marchand 1997).<sup>1</sup>

<sup>1</sup> Two biographies of Leo Frobenius have so far been published in German (Heinrichs 1998 and Streck 2014). The most comprehensive English contributions on him are probably Jahn (1974) and Marchand (1997).

# INTO THE AFRICAN FIELD

At the same time, Frobenius was far from being an armchair anthropologist. Dissatisfied with the existing documentation on African cultures, for which he had developed a profound passion in early youth, he was determined to go there himself and thus became one of the first of his profession to engage in extensive ethnological fieldwork in Africa. With great tenacity, he implemented this aim at an almost continental scale, organising a dozen research expeditions between 1904 and the mid-1930s that took him to most parts of the continent, often for one or two years (Kuba 2010, 2015, 2016a). He became a prodigious collector of ethnographic data, folktales and artefacts, and was one of the first

Europeans to try to reconstruct the history of pre-colonial Africa. Tens of thousands of objects collected by him still constitute the finer parts of Germany's ethnological museums' Africana collections. The twelve volumes of his 'Atlantis' series remain among the most comprehensive collections of African folktales. The scale of Frobenius's documentation means that the Frobenius Institute in Frankfurt houses an archive containing numerous field journals as well as some 100,000 photographs, sketches and watercolours.

Among Europe's ethnologists, Leo Frobenius was probably the most insistent on visual documentation. As early as 1894, when he was in his early twenties, he laid the foundations for his 'Africa Archive'. The seed was a collection of excerpts from reports of expeditions to Africa and contemporary anthropological publications – in effect a card index of key words, to which Frobenius soon added a collection of images, most notably postcards from the colonies. This image collection expanded massively from 1904 onwards, when he began his expeditions to Africa. Frobenius was very much of the view that only the thorough visual documentation of African cultural expressions could counter the effects of time and transience. A gifted draftsman and photographer himself, he also took artists along on each of his twelve expeditions – just one or two in the early days, but up to four or five in his later expeditions. An expedition could thus yield several thousand images, both photographs and watercolours, pencil sketches and ink drawings, covering vast regions and showing a large variety of motifs, from landscape and everyday scenes, cultural displays such as mask dances and wrestling scenes, to portraits, architecture and ethnographic

objects. However, the ethnographic focus of the first expeditions<sup>2</sup> changed from 1913 onwards, when the expeditions were mainly dedicated to documenting prehistoric rock art.

Frobenius's vision of an old and valuable culture in Africa was quite progressive for a time which denied Africa any historicity and which, at best, ascribed any noteworthy cultural accomplishments to the influence of Islam. Frobenius saw himself as a 'rescue ethnologist' of a rapidly vanishing culture, under threat of disappearing forever under the onslaught of colonialism and global market economy. In his view, African culture, its art and architecture, oral traditions and epic sagas as well as its traditional institutions and customs were as worth documenting and conserving as those of the great cultures of classical antiquity. His research led him to define two basic antithetical cultural styles in Africa: the Ethiopian (in its original Greek sense, meaning sub-Saharan Africa) and the Hamite. He then extended this almost structuralist basic bipolarity to most human cultures, identifying them among others in the different rock art styles of Europe and Africa. Curiously, he also recognised this basic difference within the European culture of his time: 'The sense of facts in the French, English and Hamitic – the sense of reality in the German and Ethiopian culture' (Frobenius 1932:110).

Notwithstanding his indisputably impressive achievements, Frobenius largely remained outside the academic establishment. He was criticised for the flaws in his historical approach not only by a number of his German colleagues but also by leading international figures of cultural and social anthropology

<sup>2</sup> Belgian Congo (1904–1906); French West Africa and German Togo (1907–1909); French Tunisia and Algeria (1910); British Nigeria (1910–1912) and British Sudan (1912).



Fig. 2: Itinerary of Frobenius's twelve Africa expeditions.

such as Franz Boas and Radcliffe-Brown.<sup>3</sup> His intuitive 'emphatic process of understanding' (Stocking 1987), his spiritualistic approach to culture, his neo-pagan worldview (Streck 2014) and his refutation of a 'mechanistic' age were seen as antithetical to positivistic scientific approaches.

Clearly his epistemology was in many ways closer to an artistic understanding of the world than to rational scientific analysis. According to Frobenius: 'To fully comprehend reality implies to abandon oneself to the essence of phenomenon – not to the facts but to the spirit underlying them' (Frobenius 1933:25). While such statements estranged him from a section of the scientific community, it made his writings attractive to a greater audience. Many of his books had a wide circulation, and several were translated. When, in the 1930s, the founding figures of the Négritude movement in Paris, Léopold Sédar Senghor (later Senegal's first president) and the African-Caribbean poet Aimé Césaire got hold of the French translation of Frobenius's voluminous *History of African Civilizations*, it was like a revelation to them: 'But what a thunderclap, suddenly, that of the Frobenius! [...] All the history and all the prehistory of Africa were illuminated by it – right down to their depths' (Senghor 1973:1, my translation).

For the same emancipatory purposes, W.E.B. Du Bois, the famous African-American writer and activist, praised Frobenius as someone who 'looked upon Africa with unprejudiced eyes and has been more valuable for the interpretation of the Negro than any other I know' (Du Bois 1965:x–xi). Needless to say, behind such praise stood a quite selective reading of Frobenius's works. Frobenius loved Africa and his oeuvre gives ample testimony of this. However, this praise of Africa refers more to an imagined great past than to the real Africans he encountered and who he sometimes described in degrading language (for

a critique, see Soyinka 1986). Furthermore, Frobenius was by no means against colonialism. While only a few ethnologists were directly involved in applied anthropology within Germany's colonial project (Penny and Bunzel 2003:23–27), Frobenius became an adviser to the German empire's colonial agency a few years before the colonies were lost in the First World War (Kuba 2014). Although, it should perhaps be noted that his engagement was partly driven by his need to make a living for himself and his family, which meant he had to prove the usefulness and applicability of his research.

## INSTITUTION BUILDING

Frobenius's early attempt to begin a typical academic career failed. When his unorthodox dissertation on African secret societies was rejected by a German faculty in 1894, he resolutely turned his back on the university. He remained the maverick of German ethnology all his life, only finally getting a professorship in 1932, at the age of fifty-eight. His position as an outsider gave Frobenius an unusual amount of academic freedom, but it also entailed a most precarious financial situation. What was essential for such a freelance career was a great talent for friendship (Voges 2004), and luckily Frobenius was a charismatic figure. He not only gathered a group of highly devoted staff around himself but was also an exceptionally gifted networker who had excellent connections with the highest social

circles. Politically, he was a convinced monarchist and a conservative with considerable sympathy for Prussian militarism (Kuba 2014). Moving from Berlin to Munich in 1920, Frobenius created there his Research Institute for Cultural Morphology, which – in spite of its highly devoted staff and considerable sums of sponsorship money from private and industry donors as well as the Bavarian government and different federal ministries – was constantly on the brink of bankruptcy in the following years. The financial situation of Frobenius and his institute only somewhat stabilised after 1925, when the town of Frankfurt am Main bought his Africa archive for a considerable sum, found a home for it in the town centre, and thenceforth supported the institute financially. In 1934 Frobenius was furthermore appointed director of Frankfurt's ethnographic museum.



Fig. 3: Leo Frobenius, Ladislaus Almasy and Hans Rhotert in the Libyan Desert on the way to Uweinat, 1933.

<sup>3</sup> Reviews of Frobenius works by Boas (1899) and Radcliffe-Brown (1925). On the critique by museum ethnologists see Heinrichs (1998:50–52)

Finances, however, continued to be precarious, as Frobenius was constantly in need of huge sums to finance his institute's considerable staff and the numerous costly expeditions he undertook from then on to thoroughly document African rock art: in Egypt's Nubian Desert (1926); in southern Africa (1928–1930); in the Libyan Fezzan (1932); with Ladislaus Almásy in the Libyan desert (1933); and finally, in his twelfth and last expedition, which did comparative work throughout the Saharan desert belt, as well as in the Near East (1934–1935).

In the late 1920s and 1930s, dozens of painters and draughtsmen were employed in Frobenius's institute. Even Wolfgang Schulze, aka 'Wols', spent some months as an intern at the institute in 1931, before he became one of the major representatives of informal art after the Second World War. The artistic and scientific sections of the Research Institute for Cultural Morphology were generally regarded as being of equal importance. Frobenius talked of the 'two wings' of his institute (Frobenius 1936:ix).

With the expedition to southern Africa in 1928, Frobenius began to predominantly employ young women from the upper classes. While male painters were commonly employed for one or two expeditions and afterwards continued in their own artistic careers, the young women proved much more faithful to the institute and its director. Many of them were the daughters of wealthy families and had been trained at various art academies. The unpublished diary of one of these painters, Elisabeth 'Katta' Krebs, records not only her astonishment at the fantastic play of light and shade, of colours and forms in the Saharan landscape but also at the promise of a wild, free life, unconstrained by bourgeois society. A post at the Frankfurt institute promised variety, travel and adventure, and opened up new possibilities that the



*Fig. 4: The painter Agnes Schulz copying a rock art panel in the Matopo Hills in today's Zimbabwe, 1929.*



*Fig. 5: The female expedition members in front of the lake in the Kufra Oasis in the Libyan Sahara, 1933.*

young women in particular might not otherwise have had access to. The women scientists and artists at the institute largely had equal rights at their place of work, which was known to some as the 'little Amazon state' (Beer 2006).

From the mid-1930s Frobenius extended his focus beyond Africa, with the aim of recording rock art on a worldwide scale. He sent his draftswomen to document European rock art regions, such as southern France and eastern Spain (1934), Valcamonica (1935, 1936 and 1937), Scandinavia (1934–1935), northern Spain (1936) and Valle del Meraviglie, then still part of Italy (1937). Just before his untimely death in August 1938, Frobenius sent expeditions to copy rock art in the remotest areas of the

planet: Papua New Guinea (1937–1938) and northwest Australia (1938–1939) (Kuba 2016a).

Frobenius's legacy in rock art research lies certainly not in his theoretical contributions but rather in the fact that he and his staff created the largest and most comprehensive archive of worldwide rock art at the time, accumulating some 5,000 painted copies and even more black and white photographs before the Second World War. This impressive archive was widely used to bring the world's, and especially Africa's, rock art into the limelight through illustrated publications and exhibitions.

After returning from southern Africa in 1930, the findings of the institute's researchers were immediately opened to a larger public through exhibitions in Berlin, Mannheim, Oslo, Brussels and Paris. The following year saw exhibitions in Hamburg, Saarbrücken, Cologne, Amsterdam, Frankfurt, Basel, Zürich and Vienna. The pace of these exhibitions continued throughout the 1930s, with the rock art copies travelling through almost all of Europe's metropolises. In 1937 a selection of 150 rock art copies, among them probably eight from Valcamonica, were shown in an acclaimed exhibition in New York's Museum of Modern Art and subsequently toured thirty-

two US cities, including Honolulu on Hawaii (Kuba 2016b; Ivanoff 2016).

Even Frobenius himself did not anticipate the enormous success of the paintings and the way in which they were received and understood by the general public. He had intended to settle cultural and historical debates over issues such as the migration of prehistoric styles between the continents through a comparative approach. Although designed as documentary science images, the copies nonetheless convey the aesthetic power and aura of the prehistoric originals, and the fact that these hitherto unseen pieces of mostly ancient art inspired modern artists and art-lovers certainly came as a surprise to Frobenius. This public attention was certainly essential to the survival of Frobenius's Research Institute for Cultural Morphology under the Nazi regime Germany, given that its founder was never a proponent of racial theories (Geisenhainer 2016). Frobenius died in 1938 without witnessing the worst consequences of such inhumane ideologies. After the Second World War, his successors re-named the institute he had founded in 1898 after him and developed it into a major institution of German ethnology. Today the Frobenius Institute is Germany's oldest research institute in cultural anthropology and still carries its founder's name.



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Fig. 6: Display of Frobenius' exhibition on Prehistoric Rock Pictures from Europe and Africa in the Museum of Modern Art in New York, 1937.



# HAIR AS A MIRROR OF SOCIAL LIFE

The Documentation  
of Hairstyles by  
the Frobenius  
Expeditions to  
Southern Ethiopia

by Sophia Thubauville, Frobenius Institute, Frankfurt am Main



Today the Frobenius Institute focuses on research in cultural anthropology within a wide range of regions. Back in the 1930s, however, it covered not only ethnography but also prehistory, especially of the African continent. In 1934, inspired by the French researchers Azaïs and Chambard's findings of a large number of prehistoric monoliths in Southern Ethiopia (Azaïs and Chambard 1931), the researchers of the Frobenius Institute decided to undertake their own expedition to Ethiopia. Led by A.E. Jensen, the researchers' aim was to see these steles with their own eyes and to search for similar sites. Jensen and his team<sup>1</sup> arrived in Ethiopia at the beginning of November 1934 and quickly began their journey to the south of the country. On a small hill, Tutto Fela, in the Gedeo area, they found what they were looking for and documented many prehistoric steles (Jensen 1936:448ff). They continued their journey southwards to the Konso Mountains. There, Jensen did pioneering research on the age-grade (*gada*) system and anthropomorphic wooden statues (*waka*) (Jensen 1936:412ff). World War II followed soon after their return to Germany in May 1935, and all male researchers were recruited as soldiers. Two of the female researchers, Elisabeth Pauli and Agnes Schulz, spent those troublesome days preparing literature reviews on the peoples of Southern Ethiopia (Pauli 1944, 1950; Schulz 1941/43). Their work and publications laid the foundations for the institute's post-war expeditions.

In 1950 Jensen and Pauli, together with two young researchers, Eike Haberland and Willy Schulz-Weidner, left Frankfurt for Ethiopia. They were the first German social anthropologists to go on a research expedition after World War II. They aimed to complete short surveys in Ethiopia's ethnically diverse south. On arrival in the South Omo region of today's Ethiopia, the research team split up so they could do as many initial studies

of ethnic groups as possible (Jensen 1959). Most of the researchers stayed in Ethiopia from November 1950 to autumn 1951, while Eike Haberland continued research among the Borana until summer 1952 (Haberland 1963). The next large expedition took place in 1954. The core of the team, Jensen, Pauli and Haberland, remained the same. They were joined by two young researchers, one of them Helmut Straube, who later became a professor in Munich. Between autumn 1954 and 1956 the expedition team studied the ethnic groups along the south Ethiopian chain of lakes (Straube 1963). The primary outcomes of these two expeditions in the 1950s were three large ethnographies, all of which shared a similar style and structure, while dealing with different peoples. Styled as surveys, these ethnographies provide, above all, a short overview of the social organisation, religious life, life cycle, material culture and oral history of the studied peoples. Their voluminous appendices also contained drawings of material culture as well as a good number of photographs.

Jensen died in 1965. Haberland continued the focus on Ethiopian Studies at the Frobenius Institute and initiated three more research expeditions to Southern Ethiopia. In 1967 Haberland went alone to study the history and political organisation of the Wolayta. In 1970–1971 he went to study the history of the Hadiya, Dauro and Gofa with three other institute members, among them Ulrich Braukämper, who later became a professor at Göttingen. Finally, from 1972 to 1974 Haberland and Braukämper conducted studies among the Hadiya, Sidama, Oromo, Gamo, Gofa and Dizi. As is so often the case, material for several other ethnographies – a second one on the Konso alongside ones on Sidama, Wolayta and Gedeo – was also collected by the researchers, but for several reasons the ethnographies remained unpublished.<sup>2</sup>

The researchers were in continuous contact with Emperor Haile Selassie during their research trips, and his letters of recommendation smoothed the way for their research activities and helped them to find translators and warranties. Haberland was even awarded the Haile Selassie Prize for Ethiopian Studies in 1971. When Haile Selassie was overthrown by a socialist regime in 1974, Ethiopian Studies at the Frobenius Institute had to continue without research trips to Ethiopia.

<sup>1</sup> He was accompanied by Hellmuth Wohlenberg and the artist Alf Bayrle. More information on the researchers can be found at <https://www.frobenius-institut.de/en/collections-and-archives/databases/ethiopia-database/researchers>.

<sup>2</sup> They are currently being published as part of a series on Southern Ethiopian Studies at the Frobenius Institute.

# ARTISTS IN THE FIELD

## VISUAL DOCUMENTATION DURING THE EXPEDITIONS

The collecting activities of both A.E. Jensen and E. Haberland were influenced by their institute's founder, Leo Frobenius: all three were deeply concerned with the visual documentation of cultures. For the institute's first research trips, this concern led to the employment of professional painters, not least because photography remained troublesome for researchers until the widespread distribution of 35mm cameras in the 1920s, which were easier to handle. At the same time, with the invention of autotypy in 1881, the number of illustrated publications increased and with it the importance of visual documentation (Kuba 2012:330f). In addition, Frobenius had a very distinct way of looking at things. On the one hand visual documentation was important to him as he believed he would be one of the last to witness disappearing cultures, in this his research could be termed salvage anthropology (Kuba 2019:18). On the other hand, Frobenius strongly rejected a rationalistic-realistic mode of research. According to him, one could only understand form through systems, but never the character (Gestalt). He was therefore one of the first ethnographers to establish a connection between art history and ethnography.

While some of his academic colleagues blamed Frobenius for unscientific conduct, his ideas made him interesting to the generation of artists between the two world wars. His published African myths and tales inspired poets, while the photographs and rock art copies made by

his institute's members inspired artists (Kuba 2019:24). Dozens of artists worked at his institute, especially in the 1920s and 1930s, and Frobenius became the German anthropologist most known for the visual documentation of his research. During his twelve major expeditions to Africa, artists made 18,000 drawing and paintings and 17,000 photographs on his behalf (Kuba 2012:336).

Two artists – Alf Bayrle and Elisabeth Pauli – were hired for the first expeditions to Ethiopia in the 1930s and 1950s, and they made an immense contribution to the visual documentation of Southern Ethiopia. Alf Bayrle took part in the first expedition, in 1934/35. He had studied art as a pupil of Hans Hoffmann in Munich and, in the late 1920s and early 1930s, was part of the avant-garde of Paris and southern France. Bayrle's main work during the expedition to Ethiopia was to document the stone steles found in the Gedeo area and the wooden steles (*waka*) found in the Konso area through drawings and photographs.

Among the Konso, he continued the documentation of steles and other material culture and also of individuals. His drawings range from simple sketches of daily work situations to complex drawings of important personalities.



Fig. 7: Drawing of the (Konso) Bammalle, 1935, by Alf Bayrle.



Fig. 8: Lion killer, 1935, by Alf Bayrle.

During this one expedition to Ethiopia, Bayrle produced an immense corpus of works. In the main publication from the expedition, *Im Lande des Gada* (Jensen 1936), there are about 200 sketches and drawings by him. About 100 ethnographic drawings and a few photographs from the same journey found their way into the archives of the Frobenius Institute.

The second artist, who accompanied expeditions to Ethiopia in the 1950s, was Elisabeth Pauli. Pauli was trained from 1923 to 1927 at an art school in Cologne and took private drawing classes with famous architects. Directly after her studies, in 1933, she started to work as an expedition painter for the Frobenius Institute and went on six expeditions before the Second World War to the Libyan desert, Jordan, France, Spain and Italy (Stappert 2019:225). During the post-war expeditions to Ethiopia, her role went beyond that of an artist. She not only helped organise the expeditions and took on the role of logistician, but also became a self-taught anthropologist, described the material culture of the research areas and wrote the detailed expedition

reports (for her contributions, see Jensen 1959). On the three expeditions to Ethiopia in the 1950s and 1960s, she took around 400 photographs and drew countless sketches (see the 45-page appendix in Jensen 1959). Her photographs documented rare occasions such as funerals of ritual leaders and age-group rituals, as well as hairstyles that later disappeared.



Fig. 9: Elisabeth Pauli painting in Konso.



Fig. 10: Hairstyles of Banna women and men by Elisabeth Pauli.

# THE RESEARCH EXPEDITIONS FROM TODAY'S PERSPECTIVE

Despite the rich documentation that the research expeditions produced, some of the work and methods of the researchers are of course questionable from today's perspective. While their first trip, in 1934/35, was focused on locating and documenting prehistoric stone steles and Konso *waka* and understanding the Konso age-grade system, the expeditions in the 1950s aimed to explore another of the Frobenius Institute's research interests: Jensen and his team hoped to reconstruct the cultural history of the ethnic groups of Southern Ethiopia, as they understood them to be 'fragments' of more ancient cultures (*Altvölker*) that represented different epochs of cultural development (Bustorf 2015:185-186).

With regard to their research interests and methods, the researchers around Jensen have to be seen as children of their time. In contrast to following generations, they followed a fundamental turn to the past. They tried to recover 'what was' while ignoring the presence of, and not reporting on, the changes that were being wrought, for example, through trade, politics (notably the Italian occupation) and religious conversion (Abbink 2017:172). Most of the ethnographies on Southern Ethiopia published between the 1930s and 1960s by the Frobenius researchers (Jensen 1936, 1959; Haberland 1963; Straube 1963) reflect a survey-like research style. They rarely spent more than one or two months in one location – still then mostly *terra incognita* – and tried to collect all the information they could find on the history, beliefs and livelihoods of the various ethnic groups. Their relations with their informants thus remained superficial. Moreover, their choice of key informants was methodologically questionable. Most of their informants were 'wise old men' (Dinslage and

Thubauville 2017) who held ritual or political offices. Very few of the informants were ordinary people, and – despite his claim to have recruited people from all walks of life – Jensen mentions no female informants at all by name. Jensen saw these old men as carriers of an older knowledge, as representatives of their culture and not as individuals (Bustorf 2017:147). This might also explain – but not justify – why their individual names are mentioned only rarely in the ethnographies that came out of the expeditions, and why these informants were not acknowledged appropriately, by today's standards, as partners in knowledge production.

In addition to informants, translators played a central role in the on-site collection of data. The anthropologists had a very basic command of Amharic and worked mostly with translators who could translate into English or French for them. Because of the linguistic diversity in Southern Ethiopia, they often needed two translators: one to translate from the local languages into Amharic or Oromo, and one to translate from Amharic or Oromo into English or French. Government employees such as police officers, who came from central and northern Ethiopia, often served as translators into local languages. Their status as foreigners and representatives of a government to which many did not want to submit did not exactly make them trustworthy intermediaries. It must therefore be assumed that sensitive information in particular was lost through the expeditions' choice of interpreter.

Today, researchers would also be much more sensitive when taking photographs. Ethical concerns such as gaining

the consent of those photographed unfortunately did not play a role in the first half of the twentieth century. The contribution to scientific knowledge seemed more important and served as a general justification. In 1955, for example, Elisabeth Pauli reported in an unpublished travelogue (reg. no. EH 60:17) that the women of the Gedeo did not want to be photographed and always ran away when she pulled out her camera. In one Gedeo village, the expedition team moved into a hut right next to a busy street, which pleased Pauli very much, since she was able to take photos from inside the house of the women walking down the street without them noticing. The purposes for which the pictures were used and the way in which they were titled are also highly unacceptable from today's perspective. For example, the faces of many people were taken from different angles and divided into racial types. This still happened in the 1950s, even after the end of the Second World War and the end of fascism in Germany (see appendix of Jensen 1959).

However, as there exist no other descriptions of this region from that time, the accounts of the 1930s and 1950s expeditions are of great value, even though they contain occasionally superficial and patchy descriptions of the people of Southern Ethiopia (Abbink 2017:171-172) that were – from today's perspective – collected in a partly unethical way.



# HAIR – MORE THAN MERE FASHION

Head hair, which can be considered both an extension and an end of the human body, is particularly well-suited to expressing a wide variety of social and cultural meanings. Thus, hairstyles have always been the subject of ethnological interest and research (Leach 1958; Hershman 1974).

The extent of the visual documentation of hairstyles in Southern Ethiopia in the first half of the twentieth century stored at the Frobenius Institute is certainly unique in itself. However, what makes this collection even more interesting is the thorough written documentation, in the form of field notes, manuscripts and ethnographies, which accompanies it. In these writings, the social and ritual significance of the hairstyles is described in detail, and the regional differences, similarities and specifications are highlighted.

The pictured hairstyles reflect the societies and their organisation at that time. In the 1930s and 1950s age-grade systems defined the social order in many places in Southern Ethiopia. Not only adult men who went through this system could be assigned to age groups partly on the basis of their hairstyles; the hairstyles of their wives and children were also sometimes based on the age group of the husband or father, as can be seen in Figs. 11 and 12.



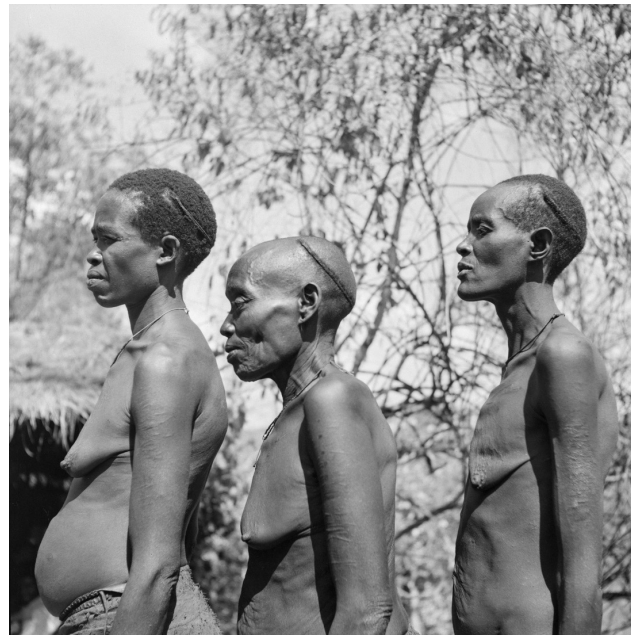
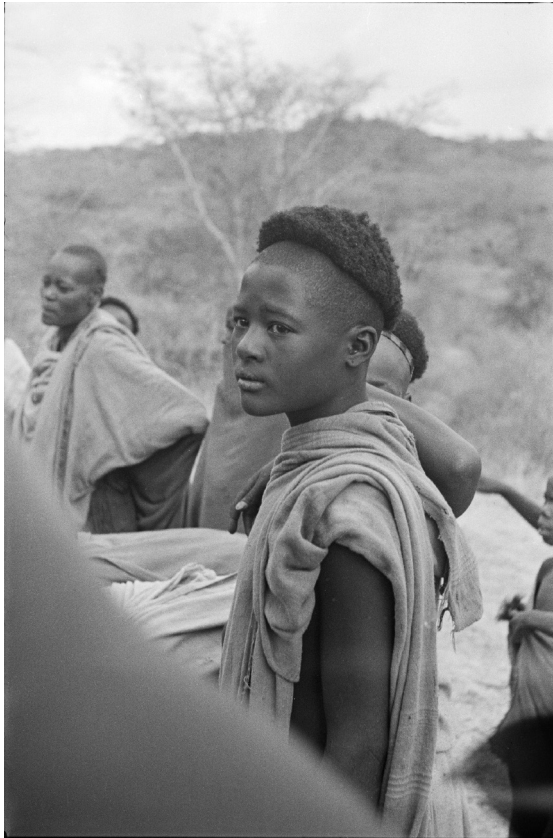
*Figs. 11 and 12: Leader of the harrija<sup>3</sup>, 1936, by Alf Bayrle; faraita girl with feather headdress, 1935, by Alf Bayrle.<sup>4</sup>*

<sup>3</sup> Leader of a Konso age grade.

<sup>4</sup> Among the Konso, the two oldest girls of a man entering the third age group, gada, are called faraita girls.

## HAIR AS A MIRROR OF SOCIAL LIFE

In some regions, such as Gedeo, the 1950s marked the end of this organising principle. Jensen was able to observe and document the last initiation of an age group there in 1955 (Jensen 2020). With the end of the age-class systems, the associated hairstyles also lost their social significance. However, even in parts of Southern Ethiopia where there were no age-class systems, hairstyles were often indicative of a person's social status and life stage. Thus, hairstyles, as in the case of the Maale [Figs. 13 and 14], often provided information about whether a girl was marriageable, a woman married or a mother. They often had a symbolic meaning in rites of passage from one stage of life to the next. For example, butter was, and is, often used in Southern Ethiopia as a symbol of prosperity and fertility or the desire for it [Fig. 15]. A bride who is wished both for her new phase of life was therefore richly buttered on the head by the Aari. Indeed, almost worldwide, one finds that hairstyle often symbolises a rite of passage.. For example, for many, the death of a close relative is marked by the shaving of hair as a sign of mourning [Fig. 16], and this is often accompanied by other symbolic acts of self-harm, such as scratching the chest.



*Figs. 13 and 14: Hairstyle of Maale mothers; hairstyle of unmarried Maale girl.*



*Fig. 15: Shangama bride with butter on her hair.*





*Fig. 16: Ceremonial head shaving. During the mourning after-service, the female relatives of the deceased have their mourning paint washed off their heads, faces, shoulders and arms. This work must be done by a craftswoman.*

## FINAL REMARKS

The hairstyles documented by the Frobenius expeditions more than six decades ago in the south of Ethiopia tell us a lot more about the society at that time than just their aesthetic preferences. Hairstyles then, much more than in Ethiopia today, were markers of identity and social status. Social control more than everything else led to the incredible creativity and diversity of the hairstyles shown in the current photo exhibition. Today, individuals are free to take inspiration from the creativity seen in earlier times.



# **NOTES ON SOME ASPECTS OF HAIRSTYLES IN ETHIOPIA AND THE PHOTOGRAPHIC COLLECTIONS OF THE FROBENIUS INSTITUTE**

**By Abel Assefa, Curator, Addis Ababa**

Ethiopia's wide range of people and ethnic groups, alongside its history, have made the country culturally diverse and unique. Although many of the distinctions among the ethnic groups of the country have been blurred over the years by various factors, differences can still be observed in various cultural practices, among them traditional costume and hairstyle. Expressed in clothes and jewellery, traditional costume reflects both ancient and modern trends in decoration and beauty and is as varied and interesting as the ethnic groups it reflects. Hairstyle too is a rich and varied cultural practice for the different ethnic groups in Ethiopia. Across the country, techniques for dressing hair and the hairstyles they produce have been, and still are, extraordinarily diverse.

Anthropologically speaking, hairstyle is a non-verbal channel that is rich and effective in conveying a large amount of information on social interaction. Our manner of dressing, hairstyle, ornaments, material objects, body movements and facial expression are all sources of information (Efa Terefe 2012). Hair is not simply styled for the sake of beauty. In Africa in general and within Ethiopia's various ethnic groups in particular, hairstyle has for long been used to show marital status, age and age class, ethnic identity, religion, wealth and rank in the social hierarchy of a community or tribe. Certain hairstyles can even provide information about what ceremonial occasion a person is participating in, and hairstyles can be used to identify a geographic region. Even outside this cultural context, hair has become an important feature of how people define themselves or are perceived by others. It has been closely linked with political, social and religious movements; see, for example, the locks of Rastafarians, which are believed to have originated in Ethiopia. Most Africans express similar views on the cultural and social significance of their hair, seeing black culture hair as extremely significant and often identical with identity.

Although the traditional costumes and hairdressing of many ethnic groups in Ethiopia are often marginalised by the 'dominant' culture or are being supplanted by Western attire, some practices are still alive in much of the countryside. For example, for ethnic groups living in the Omo valley – who have a wide and varied aesthetic culture that is reflected on their bodies – hairstyle is an expression of cultural identity and a source of tourist attraction. For ethnic groups living in the Lower Omo Region and communities like Afar, Halaba, Silitei Tigray and so on, hair is a living culture in which different kinds of hairstyles demonstrate the age and marital status of the community members. To take an example, the Afar community is renowned for their eye-catching, distinctive hairstyles. The most common form of hairdressing for adolescents and the most popular hairstyle for Afar is *dayta*, in which the hair is soaked in sesame water, wrapped in a piece of wood and then smoothed with butter and perfume to form elaborate curls. In Afar, a man's age can be estimated by the hairstyle he wears. Young people between the ages of 16 and 19 use a hairstyle called *dere kamu*; while those aged 20–27 have a *dayta*, and those aged 28–32 an *asdago* (ARCCH 2013). Unmarried women wear a hairstyle called *boka*, in which a part of the head is shaved. Married women let their hair grow and use a hairstyle called *sita*.

The material objects that are related to or used for hair braiding or attached to the hair have their own significance and meaning. In most societies, ornaments are not simply used for the sake of beauty; they are also used to convey a message. For example, *qutto* is a material made up of different substances such as tiny tendons (thin strips of skin), threads, beads, wires and other kinds of decorative materials that is bound or tied to the hair. *Qutto* is a cultural element distinctive to the Guji people, who use it to distinguish girls from married women (Dagm et al. 2018).

The process of hairstyling, or hair braiding, is also an important social activity. When women gather to do each other's hair, they have both the opportunity to socialise and commercialise their skill. In Ethiopia's urban centres, it is often common to observe beauty salons advertising traditional hairstyling, usually described as *shuruba*. It should be noted, however, that hairstyles that are popular in urban centres are predominantly from northern Ethiopia.

Rural areas offer far more diversity in terms of hairstyle than the urban centres. Open-air markets, where women often gather at some distance from their homes, are places where it is easy to see the true native costumes of a particular society. Even though the local markets in Ethiopia vary in shape and size, most are divided into specialised sections known as *tera* (trans.: 'section'), in which one may see different items and activities. In some markets in rural areas, like the market in Kimir Dingay, there are *tera* for hair braiding.

## NOTES ON SOME ASPECTS OF HAIRSTYLES IN ETHIOPIA



As imbued as hair is with cultural and social meaning, it also has an undeniable aesthetic appeal. Braiding hair is an artistic activity, the final results of which often look like sculptures. Hairstyling can thus be considered as artistic work, a manifestation of the artistic creativity and skill of the people who have developed and practised it. As such, it is a source of fascination and inspiration for artists and photographers. The Ethiopian post office, for example, has printed stamps depicting unique and stylish hairstyles from Arussi, Bale, Begemidir (Gonder), Eritrea, Shoa and Illiababour Kaffa painted by the renowned artist Ale Felege Selam.

As part of their preservation, it is important to document and study such cultural assets. In the recent past, aside for some exceptional work done by the Authority for Research and Conservation of Cultural Heritage (ARCCCH), the subject of hairstyles in Ethiopia has not been extensively studied or documented by Ethiopian institutes. Luckily, researchers from the Frobenius Institute were able to study, document and photograph different social aspects of hairstyles in their expeditions to Ethiopia between 1934/35 and 1974. They used photography and sketches for data gathering, and hairstyles from different ethnic groups of south Ethiopia were extensively documented, and later elaborated in the three published volumes that followed the expeditions.

Figs. 17 & 18: Scenes from the hair braiding *tera* in Kimir Dingay.



Fig. 19: The Ethiopian post office stamps, painted by the renowned artist Ale Felege Selam.

The photographs held by the Frobenius Institute have a multidimensional value and meaning. On one hand, they can be considered as works of art or art objects; on the other, they provide valuable data. As the photography collections create an opportunity for visual ethnography, they represent both production and preservation of knowledge and ways of knowing and presenting the subject matter.

For example, in the expeditions that A.E. Jensen led to Gedeo in 1934/5 and 1955, the Gedeo *Balle* system, which is no longer practised, was studied and documented. The expedition reports state that the *gudro* stage in the *Balle* system got its name from a special hairstyle, called *gutu* (Getachew 2018), which was documented in photographs. Photographs also show that when a man reached the rank of *juba* he was recognisable from his hairstyle: his head shaved bald except for a circle on the crown, which would not be cut until his death. The expedition team also researched the *gada* system of different ethnic groups. Among common practices recorded was the use of symbolic head ornaments, like the phallic headpieces that functioned as a symbol of high status or rank in the society (see Fig. 29, page 36 and Fig. 30, page 37). In the Frobenius Institute's archives, there are also quite a lot of interesting photographs taken in the Omo Valley, especially of the ethnic groups of Tsamako, Banna and Hamar. The range and diversity of the portrait photos showing distinctive hairstyles is extraordinary. One example shows the horseshoe-shaped style into which Banna and Hamar shave their hair after the leap across the cattle ritual and which they wear until the marriage proposal ceremony (see Fig. 43, page 50).

All together, the photographic collections of the institute number more than 20,000 items, which made the selection of photographs for this exhibition a difficult task. In this regard, the field reports of the expeditions and the three publications made by E. Jensen (ed.), Eike Haberland and Helmut Straube were helpful. Aside from the photographs that have been selected for presentation in the exhibition, sketches made by a young artist called

Biniyam Kasshun have also been included. The sketches were produced by directly copying photographs from the institute's archive and have been included for two main purposes. The first is in order to better present and elaborate some hairstyles by leaving out other components of the photograph and giving more emphasis to the hair. The second is to present additional hairstyles that were photographed but could not be part of the exhibition.

The study and documentation of the various ethnic groups of southern Ethiopia conducted by the Frobenius Institute is not, however, without its shortcomings. The institute did little to study the process, skills, and knowledge of hairstyling as an aspect of cultural practice. Furthermore, 'the methodological and theoretical parameters under which the researchers worked back then are obsolete and controversial today' (Thubauville 2017:20) and, in this regard, it is important to address one aspect of the photographs' descriptions and the terms used in the photographic archive album.

The German word '*Typen*' (trans: 'type') was extensively used after an ethnic/tribe name as a caption on the various portrait photos included in the photo catalogues created after the expeditions. Some of the captions were based on the notes made by the photographers directly after taking the pictures in the field. Considering the way in which the portrait photographs were produced – mostly featuring one person's portrait, taken and documented from the front, back and side views – and the extensive use of the phrase with ethnic name, it is possible to conclude that the research team used face anatomy or body appearance as a way of categorising or differentiating ethnic groups they were studying at. Although, these descriptions clearly reflect discredited racial theories, we have retained them here, translated into English, as they are an integral part of the history of the photographs and ethnology.

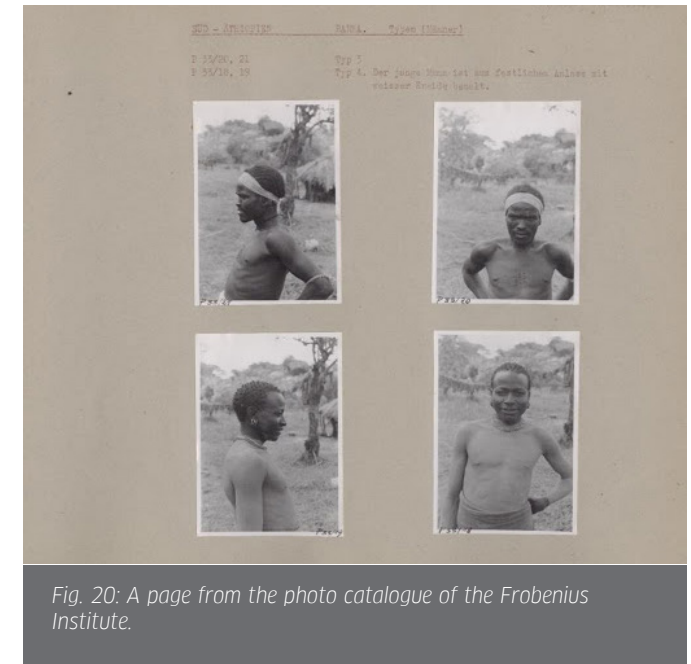


Fig. 20: A page from the photo catalogue of the Frobenius Institute.

Likewise, the political situation and administrative boundaries of the country have also changed since the Frobenius Institute conducted its expeditions. Thus, the names for some ethnic groups that were used in the photographic archive and field reports are no longer in use. In the catalogue, a careful contextualisation and translation of the meaning of these terms has been applied. Some ethnic terms have also been cross-checked, most importantly against two publications made by the Authority for Research and Conservation of Cultural Heritage (2008, 2009) concerning the inventory of the intangible cultural heritages.

For all the complexities of presenting the material for this exhibition, it is possible to conclude that the documentation and studies made by the Frobenius Institute remain a significant contribution to Ethiopian ethnographic study. It is equally true that there remains much to be explored and learned about the under-represented subject of hairstyle.



# A TASTE OF THE EXHIBITION

Fig. 22: Sidama costume and hairstyle of a child. Special hairstyle of the youngest son, which marks him as his father's favourite.

Author: unidentified  
Year: 1954/55



Fig 21: Gidole? Young man with unique hair-style.

Author: unidentified  
Year: 1954/55





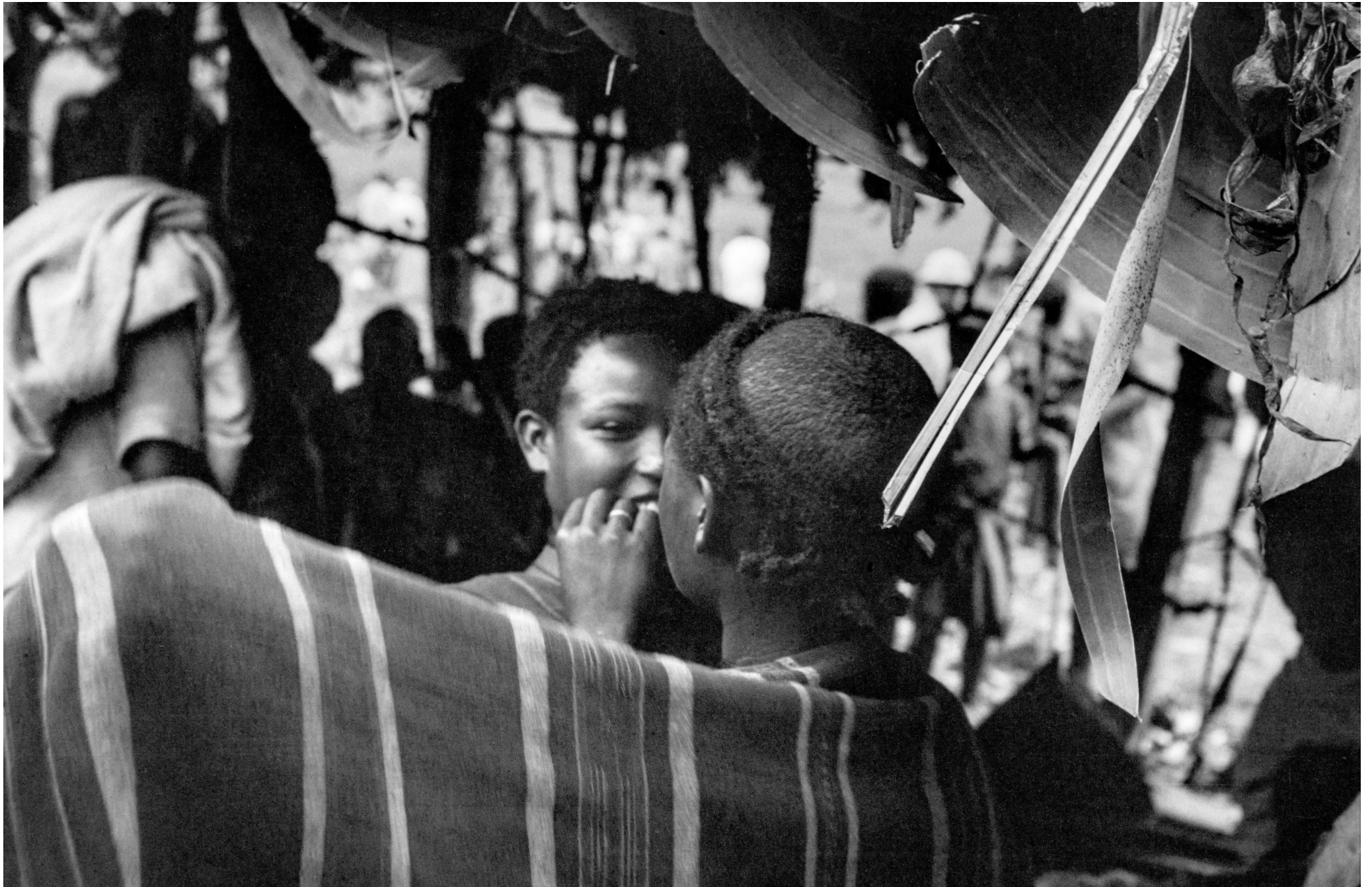


Fig. 23: Hairstyle from Gedeo.

Author: unidentified

Year: 1954/55





Fig. 24: Gedeo. Woman making a hairstyle.

Author: unidentified

Year: 1954/5





Fig. 25: Wolayta. Upper class.  
The *kanjasmatsch* Fere wearing the old killer jewellery.

Author: Eike Haberland  
Year: 1954/55





Fig. 26: Wolayta. A young man with the headdress of a killer who has killed three people (three ostrich feathers). Shield and spear are old Wolayta weapons.

Author: Eike Haberland  
Year: 1954/55





Fig. 27: Spiral braided hairstyle of young men from Alabdu-Gudji.

Author: Eike Haberland  
Year: 1954/55



Fig. 28: Young woman from Alabdu-Gudji with braid hairstyle and a small pearl pendant.

Author: Eike Haberland  
Year: 1954/55







Fig. 29: Wolayta. Ritual jewellery. Informant Kaba with phallic killer jewellery.

Author: Eike Haberland

Year: 1954/55



Symbolic head ornaments like the phallic headpieces are worn by killers of men and big games. The phallic symbol does not only appear as a headpiece; it is also seen on rings, roofs, rods and grave monuments. It is a symbol of high status or worthy position.



Fig. 30: Alabdu-Gudji. Men types. The *kallu* of the Alabdu.

Author: Eike Haberland  
Year: 1954/55



Fig. 31:  
The old Dami-Kyaz with a phallic forehead ornament  
shortly before his death.

Author: Eike Haberland  
Year: 1972-74



Fig. 32: Dizi. Adikyaz - ritual devices. Adikyaz with the phallic forehead ornament.

Author: Eike Haberland  
Year: 1972 -74

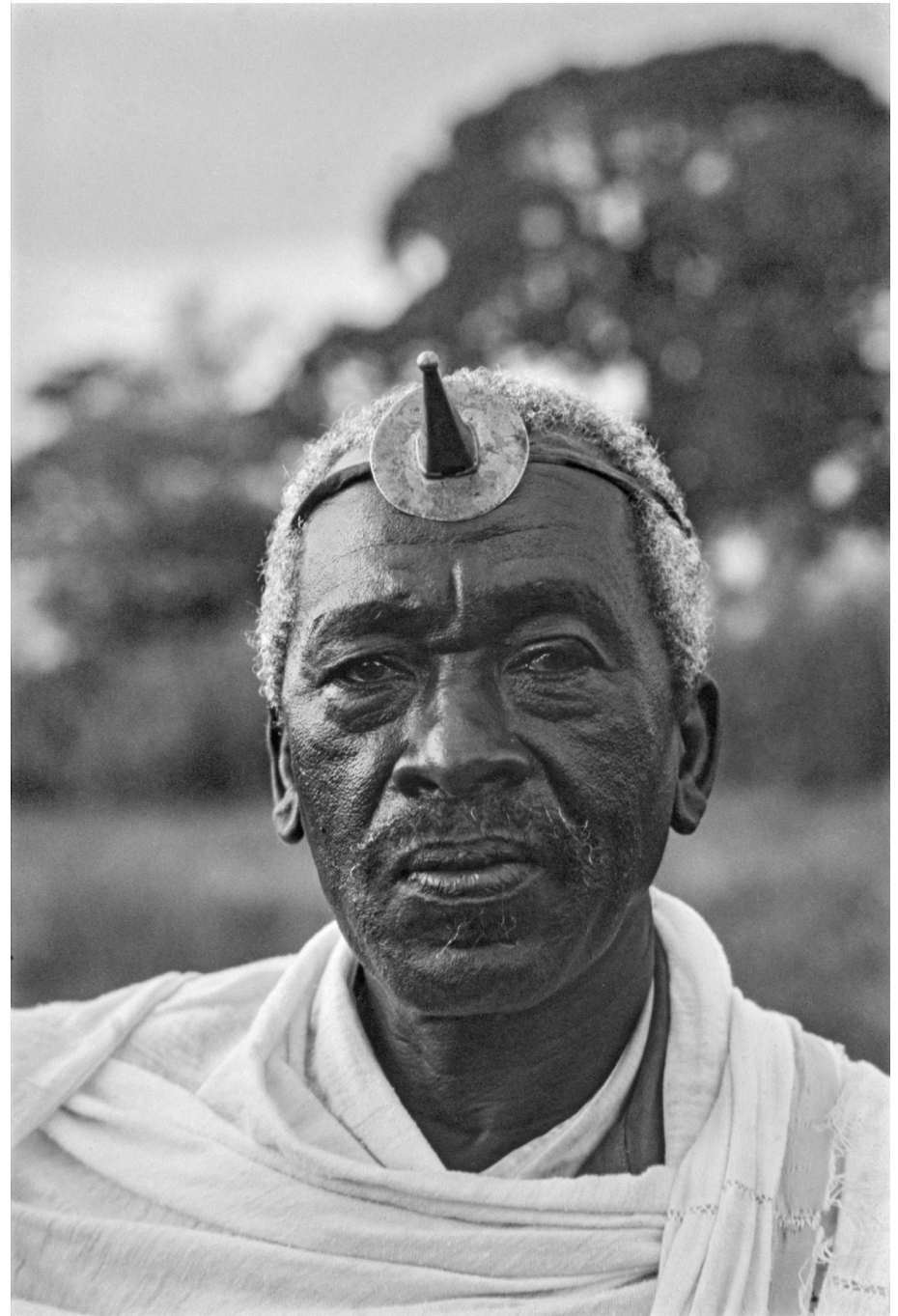


Fig. 33: South Ethiopia -  
Mati-Gudji.  
Married woman.

Author: Eike Haberland  
Year: 1954/55







Fig. 34: South Ethiopia -  
Mati-Gudji.  
Unmarried girl.

Author: Eike Haberland  
Year: 1954/55





Fig. 35: South Ethiopia  
- Mati-Gudji. Boy with  
hairstyle of the *suluda*  
class of the *gada* system.

Author: Eike Haberland  
Year: 1954/55





Fig. 36: South Ethiopia - Mati-Gudji. Boy with hairstyle of the *karre* class of the *gada* system.





Fig. 37: South Ethiopia -  
Ts'amako. Man lying on  
head rest.

Author: Elisabeth Pauli  
Year: 1950/51

Fig. 38: Alabdu-Gudji.  
Girl in dance jewellery  
for big dance festival.

Author: Eike Haberland  
Year: 1954/55







Fig. 39: Gedeo. Hairstyle. Men. Except for a tuft on the back of the skull, the head is shaved. Signs of the top age group.

Author: unidentified  
Year: 1954/55



Fig. 40: Hadiya. Hairstyle  
of girls and women with  
leather at the back called  
*gufutta*.

Author: Ulrich Braukämper  
Year: 1970/71

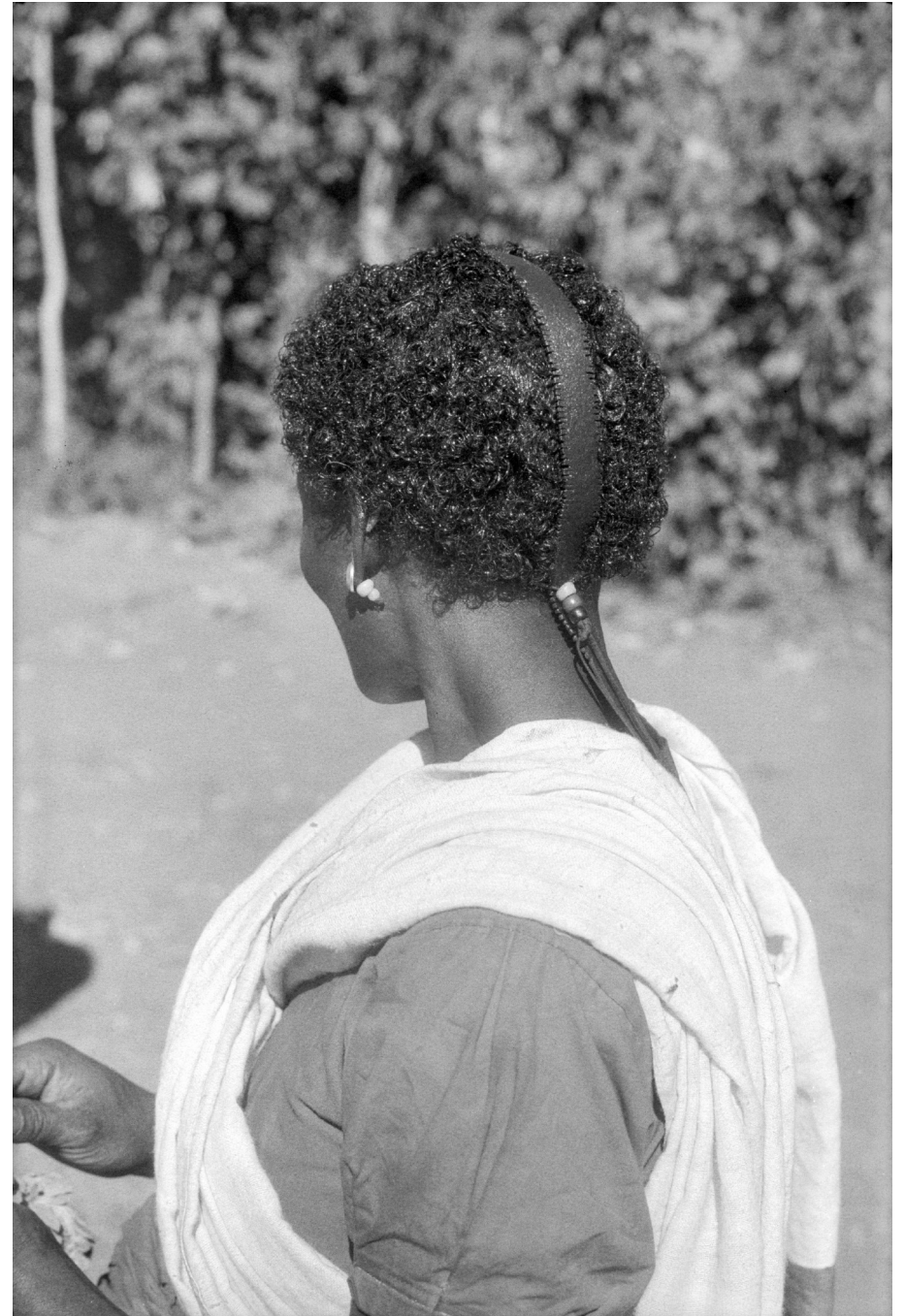




Fig. 41: Gurage and  
Kabena. Girls in Butajira.

Author: Ulrich  
Braukämper  
Year: 1970/71







Fig. 42: Sheka. Hairdo of  
potter women; Masha.

Author: Werner Lange  
Year: 1972-74





Fig. 43: After the leap across the cattle they shave their hair only leaving the horseshoe shape on the front of the head and then begin to alternate as explained above. This hairstyle is worn until the marriage proposal ceremony is carried out.

Author: Elisabeth Pauli  
Year: 1950/51



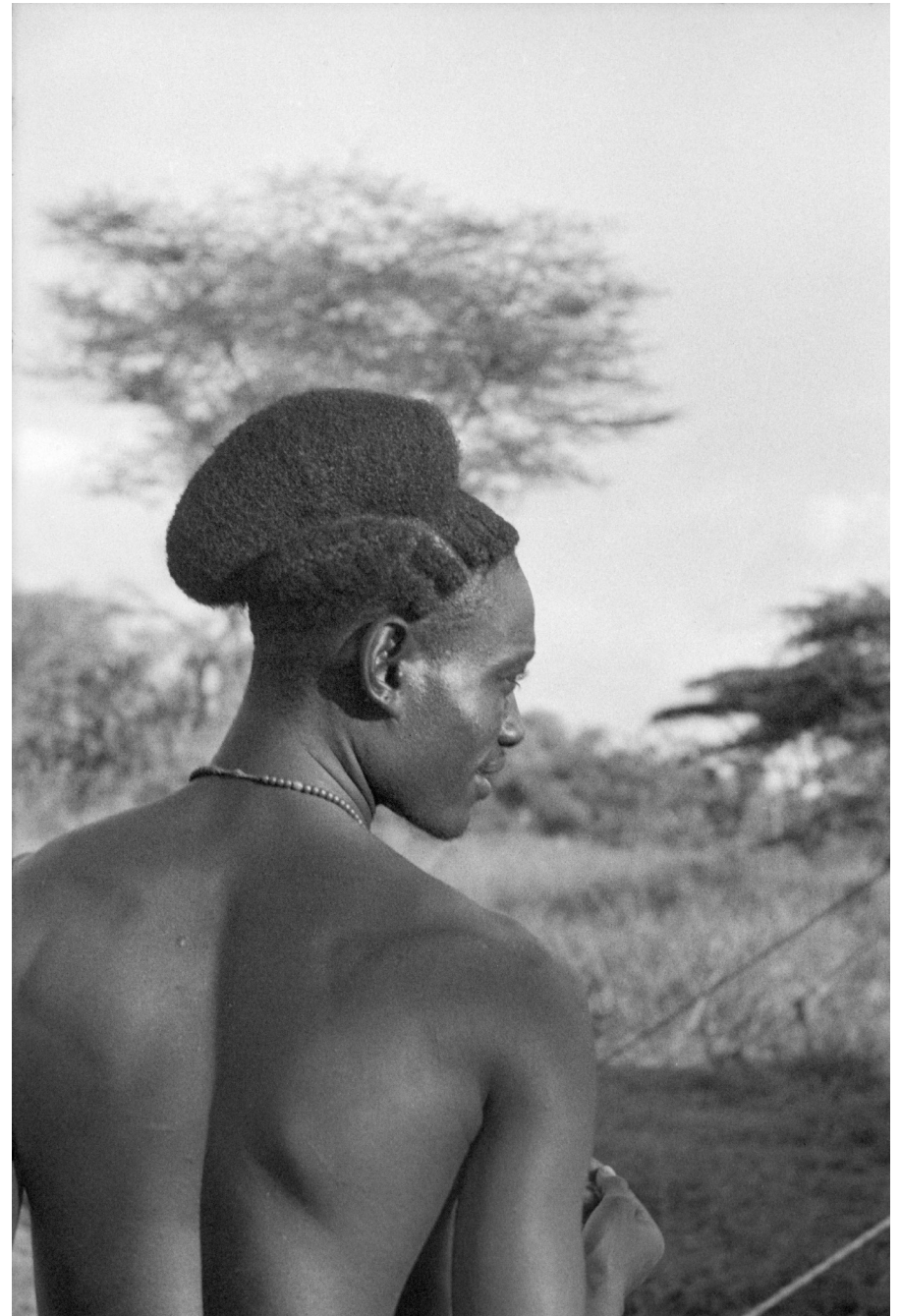


Fig. 44: South Ethiopia - Banna man

Author: Elisabeth Pauli  
Year: 1950/51



Fig. 45: Gudji girl with milk jar.

Author: Willy Schulz-Weidner  
Year: 1950/51



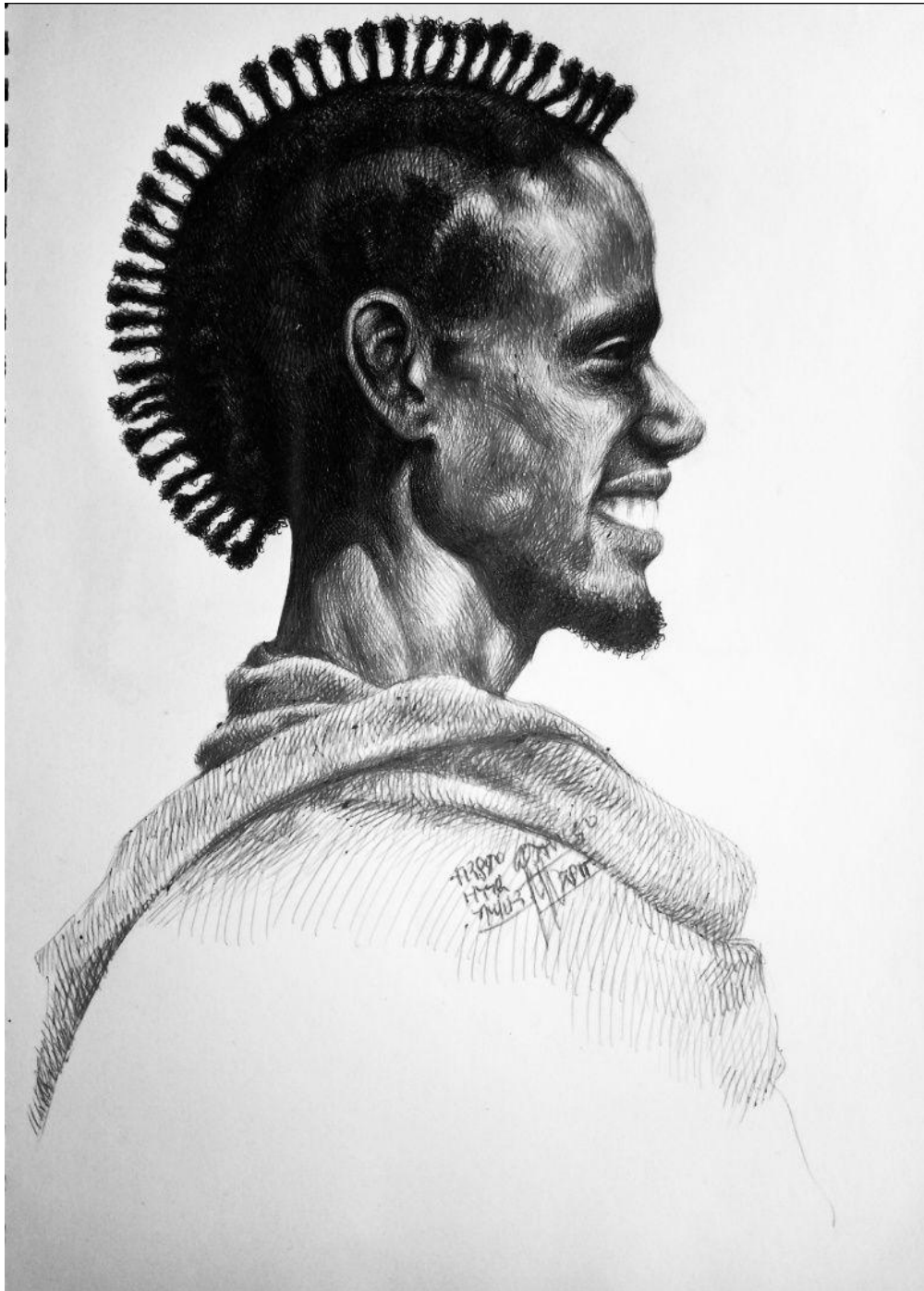


Fig. 46: Sketch by Biniyam Kassahun of Ts'amako man

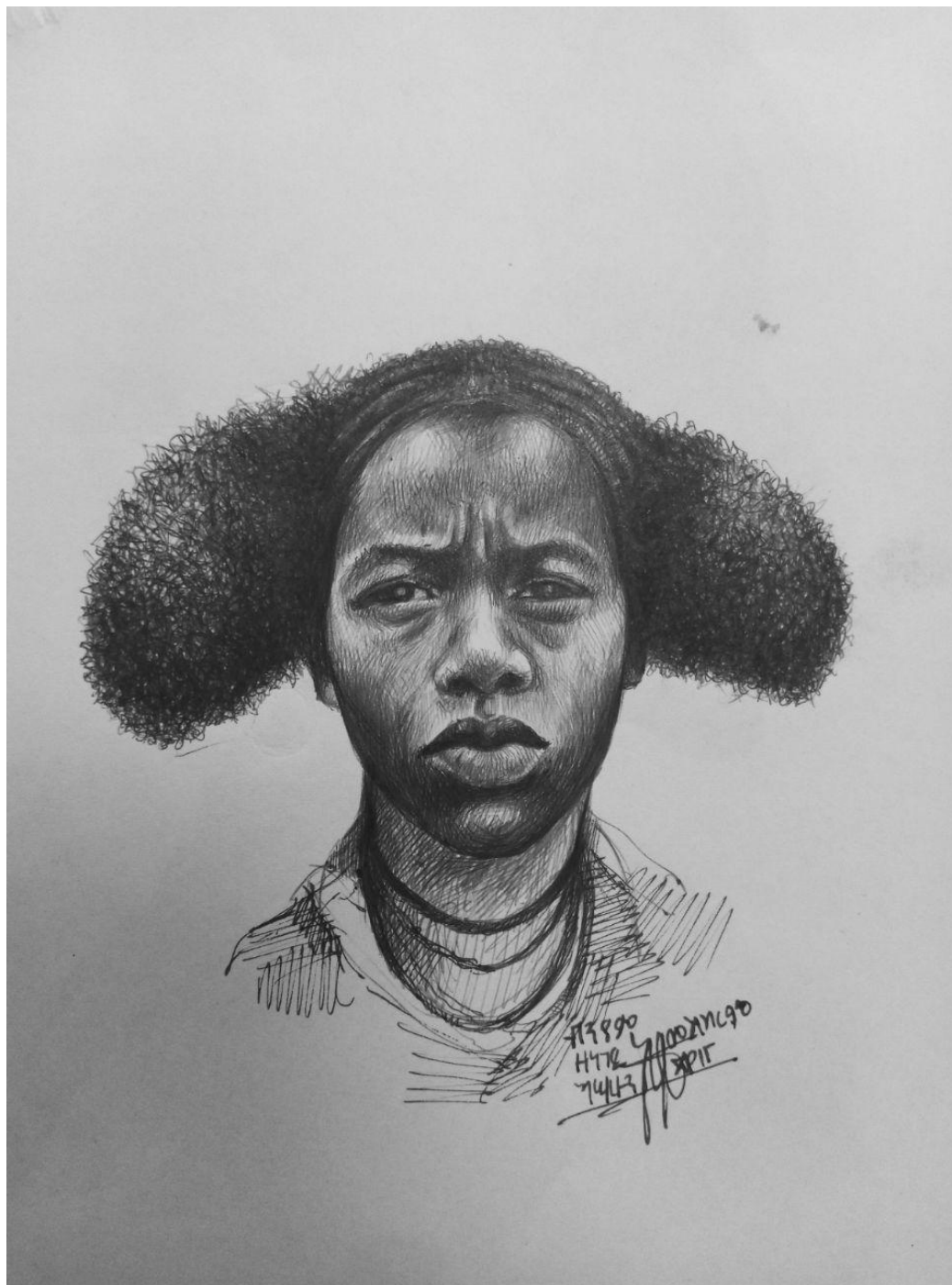


Fig. 47: Sketch by Biniyam Kassahun of Alabdu-Gudji women's hairstyles.



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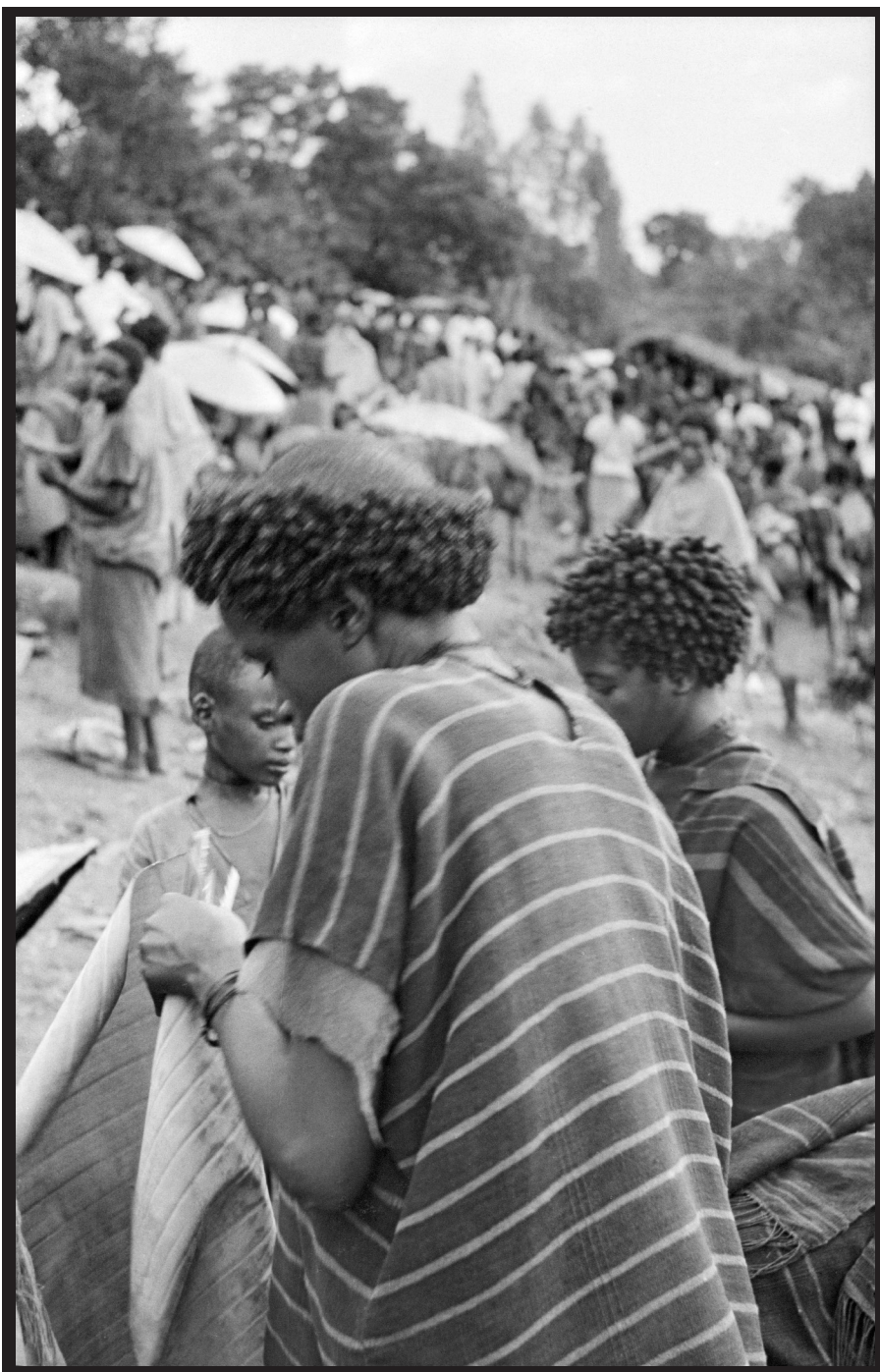
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