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**LIKUMBI LYA MIZE
AND OTHER
LUVALE
TRADITIONAL CEREMONIES**

Patrick Wele



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DEDICATION

This book is specifically dedicated to the 'Chilengamili' personalities whose contributions towards the sustenance of the Luvale traditional culture have helped to blend this book into the form that it is now:

Charles 'Kausanga' White
Mose Kaputungu Sangambo
Robert Joseph Papstein
John Mwondela
Willie Robert Mwondela

PREFACE

I was commissioned by my publishers (ZEPH) during the reign of Senior Chief Ndungu Pulu way back in 1986. Little did I know that the Chief himself and most major contributors to this book would never see it.

Fate always befalls us in an unexpected way. The first to board the train of fate was the Senior Chief, Ndungu Pulu, followed by John Mwondela, the missing link in the chain of *Likumbi lya Mize* ceremonies, and lastly Mose Kaputungu Sangambo, the historical doyen of our time, decimated by fate at the age of one hundred. These three great Luvale men's contribution to the preservation of Luvale history as well as traditional attitudes and values will be unequalled for years to come.

It is, therefore, my hopeful prayer that the many children the Luvale people have produced in ideological confusion will carry on with the work.

In writing this book, I encountered different unprintable attitudes from a cross-section of our Luvale society. Some of the 'convulsions' will however surface through the passage of time.

I wish to thank Charles White, Mose Sangambo, Robert Papstein and Willie Mwondela, the historians without whose help the material content of this book would have been scanty. I also owe profound gratitude to my publishers, Zambia Educational Publishing House, for their patience; to Phenox Kaumbu Konga for offering solace at the time when the whole world seemed to turn upside down; to Roy Fungula for providing some of the *Mukanda* songs and to Mr Kambinda for rescuing me with *tusona* when all hope of ever finding them was dim; to my then boss, Goodwin Mwangilwa, who relentlessly encouraged and comforted me during the time of personal psychological embitterment; to the directors of the National Archives, University of Zambia Library and National Museums Board; and lastly to Nelson Chikomo who provided the rare, reflective eulogy — *kulifukula*; and to Margaret Kunda and Regina Chilanga for creating orderliness out of chaos.

To all these people I say: *Ngunasakwila mwane* (Thank you).

Patrick Mutondo Wele
Lusaka, June 1992

CHAPTER I

THE LUVALE: ORIGIN

South of latitude 13°S and east of longitude 22°E, lies the upper Zambezi area of Zambia stretching from east of Angola south-wards to the northern part of Namibia, Caprivi Strip, and east-wards to part of the plain in Western Province: Lukulu, Kaoma and Sesheke. It also incorporates the areas of Chavuma and Kabompo districts of the North-Western Province on the eastern side of the Zambezi River. The area is inhabited by the Luvale, Luchazi, Mbunda and Chokwe peoples. Historically, these are a matrilineal group of Bantu which migrated from the once-famous Kingdom of Mwata Yavwa in Zaire (Belgian Congo).

The Luvale call the area *Yambeji*, a common Lunda-Luba word meaning 'place of plenty of water'. Hence the source, which is in Mwinilunga, is known by the Lunda by the name *Yambezi*.

The area has undergone various political, social and economic changes. Colonisation ushered in tribal conflicts resulting in civil wars. Brothers and sisters on both sides of Angola, Zaire and Zambia could not visit each other.

The Luvale are a group of Bantu who came from the north of Lake Tanganyika. This could probably be the triangular area between Kilimanjaro and Kenya mountains, and Lake Victoria. This assumption is supported by both traditional features and customs of the tribes found in these areas and the royal (chiefly) eulogy (*kulifukula*) of the Luvale, Luchazi, Mbunda and Chokwe. These introductory remarks relate to the 'cloud in the North' (*kalivwi katoma*). This physical feature referred to is obviously snow on both Kilimanjaro and Kenya mountains.

Oral history states that the first leader of this group of immigrants from the 'North' was Kenga Naweji¹ who during the course of the trek became too old to move. She pegged her first camp along Lake Tanganyika in present-

day Tanzania. However, the exact location is difficult to determine owing to the passage of time. The trek then continued until it reached Kasala Katoki² in present Zaire. This is where the Luvale dynasty originated from Konde Mateti. The marital relationship among the chiefs of this group was such that a 'brother' could marry a 'sister'. This trend, however, became abrogated by Luweji's marriage to Chibinda Ilunga – a Luba from Chief Kongolo's dynasty.

Konde Mateti had six children. The first was Chinguli, who is believed to be the founder of the tribes in the north of Namibia and south of Angola. His descendants resisted Portuguese occupation and at one stage even defeated them. The second was Chinyama cha Mukwamayi, the founder of the Luvale chieftainship. Then came Kalumbu, a girl who was followed by a boy called Ndonji. Historians associate Ndonji with the Chokwe. He was a war-like and brave warrior whose people still exhibit some of these characteristics. The fifth was another boy called Lukombo who died at an early age. Last to be born was Luweji, a girl – the creator of the famous Luunda diaspora. This was through a seduction masterminded by a foreigner, Chibinda Ilunga, which resulted in the subsequent surrender of the *Lukano*.

Chibinda Ilunga was a subject of a Luba chief, Kongolo, who had a hunting safari within Luweji's domain. It, therefore, happened that after tracking a wounded eland, he rested at a stream near Musumba. This news of a stranger was quickly reported to Luweji who summoned him to her palace. She was later physically attracted to Chibinda Ilunga and a marriage was consummated.

As years went by, Chibinda Ilunga developed some interest in the Luunda chieftainship. Certain taboos had to be strictly followed. During her menstruation, Luweji had to leave the *Lukano* in a separate place where her husband Chibinda Ilunga lived. During this period, Chibinda Ilunga decided to 'instal' himself as chief of the Luunda dynasty – resulting in the departure of Luweji's brothers Chinguli and Chinyama in protest.

The Mwata Yavwa dynasty branched off through the founding of the chieftainships of Kazembe, Liwanyika, Chitimukulu, Kanongesha, Shinde, etc. These were not brothers of Chinyama but his 'sons'. They are primarily descendants of the marriage between Chibinda and Kamongalwaza – the daughter of Mukachilanda and Kasompa Luwazi³ through their two sons Yavwa Ilunga and Yavwa Nyaweji the original founder of the name Mwata – a title he conferred upon himself after annihilating the Luba leader, Mwene Yavwa Kanyoka.

After the *Lukano* dispute, Chinguli was the first to leave Musumba for an adventure in the country to the south-west. He established his chieftainship farthest to the south of Angola into the present northern Namibia. He was later followed by his brothers, Chinyama cha Mukwamayi and Ndonji,

and his sister Kalumbu. They helped him establish the Luvale, Chokwe, Luchazi and Mbunda tribes in Angola in about 1524 AD.

Chinyama, still in pursuit of more land, established the Kakenge chiefdom around 1747 near Lumbala stream in Angola. It is from this group that the famous chiefs Nyakatolo and Kangombe Kayambi in Angola hailed. The genealogy of Chief Nyakatolo probably dates back to 1840 when she emerged as a very notorious slave and rubber trader. She was, in fact, known as *Nana Kandundu* (mother of rubber). It was during her reign that a slave route linking the Atlantic coast and Zaire was opened.

First Language Spoken: 1980 Census

Province	Luvale			Luchazi		
	Male	Female	Total	Male	Female	Total
Western	13096	14936	28032	6621	7800	14421
N/Western	23871	27700	51571	5846	6894	12740
TOTAL	36967	42636	79603	12467	14694	27161

Province	Mbunda			Lunda		
	Male	Female	Total	Male	Female	Total
Western	31620	38232	69852	1183	1364	2547
N/Western	2383	2554	4937	50899	57321	108220
TOTAL	34003	40786	74789	52082	58685	110767

Source: *Central Statistical Office: Lusaka 1987*

* First spoken language indicated

Chief Kangombe, short and stocky, was a menace to the surrounding tribes. Frederick Arnot wrote this about his cruelty: 'His raidings had turned the greater part of the Lunda country into a desert... He was later killed by a Lunda headman, Chipenge.'⁴

The wars of Ulamba were fought under Kakenge Chivanda Sakayongo. One of such wars was against Chief Mulambwa of the Lozi. Mulambwa had to seek reinforcement from the Mbunda of Mwe Kandala but was repulsed with humiliation. Kakenge Chivanda Sakayongo was the founder of the *Likumbi Iya Mize* Ceremony. His capital then was at Nguji in present-day Angola. He is remembered too as a very good and generous Luvale chief.

The Luvale, Chokwe, Luchazi and Mbunda are closely related to the Lunda, Ndembu and Luyi historically. The Luvale comprise 20.4% of the population of the North-Western Province and share their territory with

Southern Lunda (33.3%), Kaonde (27.5%), Luchazi (5.4%) and Chokwe (4%). (Anita Spring; COS 1969.) It is important to define the role of each unit to determine the relationship.

The Mbunda are part of the Luvale group which was led by Chinyama cha Mukwamayi who settled in the area between Lunyameji and Lungevungu rivers and parts of the Lumbala in Angola. Their most important chief was known as Likovu Iya Matumbo and his followers were Mwe Kandala and Mwe Chiyengele, who later migrated to Barotseland, now Western Province of Zambia. Various theories have been advanced regarding their migration. Some Lozi historians attribute their migration to either the invitation of Mulambwa (Jalla) or the dispute in Angola among the Mbunda chiefs (Nawa and Mainga). Whatever the reasons were, the Mbunda had an impact and influence on the Lozi.

According to Nawa Mataa, 'their military, economic and cultural benefits to the Barotse empire notwithstanding, the Mbunda were in many respects an unfortunate addition, a divisive group to an already divided society'.⁵

The first to arrive, however, was Mwe Kandala who Mulambwa set out to deliberately absorb into his social and government structures, totally subduing him.

The second to follow Mwe Kandala was Mwe Chiyengele, three years later. After Mulambwa's death, there was a bitter dispute over succession to the Lozi throne. The two Mbunda chiefs supported two different camps with Mwe Kandala supporting Silumesii while Mwe Chiyengele was for Mubukwanu.⁶

But it came to pass that Mwe Chiyengele did not desire to be absorbed into the Lozi society where some of the Mbunda traditions were frowned upon. As a result, he and his followers migrated to areas such as Kalabo, Kaoma, Luampa, Mangango and Lukulu. It is common for the Mbunda people to be referred to either as *Kambunda Kashwamuka* or *Kambunda ka Mema*.⁷ The basic difference lies in the acceptance and absorption of the Lozi traditional culture related to circumcision. Mwe Kandala's group was easily abandoned, while the latter traditionally inclined group resisted such acculturation by migrating to places other than those around Mongu. This group practises *Mukanda* and *makishi*.

As has been stated above, the arrival of the Mbunda not only helped Mulambwa win some of his wars but their 'influence became noticeable in the period after 1864 — politically the Mbunda were highly centralised'.⁸

The Luchazi migration from Ikalanyi began during the departure of Chinyama cha Mukwamayi together with his younger brother Ndonji, sister Kalumbu and niece Ngambo ya Mushinda. Chinyama left to find new lands in Angola. Ndonji became the leader of the Chokwe while Ngambo married a Mbwela and had a son with him called Mutunda. Mutunda wa Ngambo

became the leader of the Luchazi. The Luvale and Luchazi are, therefore, blood cousins. The name Luchazi is derived from the stream in Angola where their leader camped. Chinyama and his followers defeated the Mbwela and lived amongst them. To create division, Chinyama gave the Mbwela chief, Matunga a Ngongo, his niece Ngambo ya Mushinda who later became the mother of Chivanda, Chisengo and Nyakapeshi. The Luchazi are comparatively recent migrants from Angola into Zambia and their home was near the sources of the Luena and Lungevungu rivers where Chief Mutunda had a capital.

Their first noticeable migration began in about 1918 under Samujimu who was only a headman. The early migrants, Samujimu, Kasaka, Katali and their followers settled along Lupwepwe and Chivombo streams in Chavuma area of the Zambezi District.

The Luchazi migration into Zambia was probably ignited by the trading (poll tax) dispute with a Portuguese trader nicknamed 'Kamulya Seta'. This happened between 1914 and 1920 in Kwanza Province of southern Angola. The early migrants were later followed by headmen Liveve, Ngongola, Kavalata and Chikololo.

During the dispute between Luvale-Lunda and Lozi, Samujimu, the leader of the Luchazi, being very much pro-Lozi, migrated to Western Province in 1942 but became disillusioned with the Lozi and trekked back to settle in Kabompo District.

The Luyi migration to Zambia from Mwata Yavwa is very significant to the Luvale people and the *Likumbi iya Mize* Ceremony in particular.

Within Mwata Yavwa's palace the subjects were assigned certain responsibilities such as digging fortification structures while others were sent to conquer other lands. One of such people was Kakoma Liwanyika.⁹ His departure was actuated by the ascension to the throne of his brother Mufundi Kakoma ka Milonga. Liwanyika departed in fury through Angola into Zambia. He passed through the Chavuma cataracts to Lukulu. Kakoma Liwanyika and his wife Mbuya had twin daughters: Mbazi and Mbuya. Traditionally, the giving of titles was done by elders and they named the elder Mwambwa wa Ilunga. Later as she grew up, she was known as Mbuya Mwambwa. Hence the analogy: *Kaluyi Mwambwa, Kalunda Mwambwa*. Mbuya grew into a beautiful and attractive woman and had a 'husband' who fathered Mulambwa.

The Chokwe are a mixture of the Lunda led by Chinyama and Ndonji and the Mbwela. They linguistically use animate and inanimate subclasses of nouns, direct and descriptive possessive codes, in their speech. Their ancestor Ndonji ya Konde, brother to Chinyama, set out to find the Chokwe chieftainship. He and his followers appear to have journeyed west-wards from

Katalakatonyi. Other known Chokwe leaders were Mwa Ndumba, Mwa Tembo and Mwa Kawewe.

The Chokwe expansion began in the 19th century through trading in ivory and slaves. According to McCulloch in 1878: 'The Chokwe grew powerful enough by mid-19th century to invade the Lunda Kingdom of Mwata Yavwa (Muteba) on several occasions, once killing the chief himself and capturing the queen mother.'¹⁰

For ten years they were able to control the Lunda Kingdom until they were dislodged. Traces of their influence is prominent in the Lunda language and culture in Katanga (Zaire).

Their migration to Zambia began in about 1920. Their leaders such as Samafulo, Sengwa and Samiyengo established homes in the eastern half of Zambezi and Kabompo Districts. The main wave of Chokwe migration from Angola began in about 1928 after heavy reprisals by the Portuguese there.

CHAPTER II

THE LIKUMBI LYA MIZE CEREMONY

Across the mighty Zambezi River and approximately two kilometres east of Zambezi Boma is Senior Chief Ndungu's capital Mize. It is flanked by a plain stretching five kilometres and dotted with four big ponds which supply the local population with fresh water and fish. At the capital itself neatly strewn streets with name plates add beauty to the surrounding. This is the official venue for the annual Luvale traditional ceremony – *Likumbi lya Mize*.

Historical Background

Likumbi lya Mize means 'Mize Day'. It is a ceremony which derives its name from the early capitals of Chief Kakenge Chivanda Sakayongo in the present Angola. As indicated earlier, Kakenge Sakayongo sent two of his skilled *Vakwetunga* (consorts) during the war with the Lozi under Chief Mulambwa. He was, thus, the last of the Luvale chiefs to be able to speak the Luunda language.

On the bank of Lumbala River in Angola were two capitals built by Chivanda Sakayongo.⁶ The first was Nguji where Mwanauta Kapalu, Chinyama cha Ngambo's son – the medicine-man who was invited by Mulambwa and later killed by a *Kakaza* – hailed from. The capital itself had a beautiful, scenic landscape worth being a tourist attraction. The surroundings were covered by river sand which was fetched by Sakayongo's subjects to cover the grounds annually. The squeak sound provided a melancholy effect to his ear.

The second capital was built among *mize* shrubs. These mostly grew on alluvial sands. After 'sand macadamisation' of the surroundings, Chivanda Sakayongo Kakenge would feast his people with plenty of food and beer.

This chief is credited with the origination, revival and continuity of the present *Likumbi lya Mize* annual ceremony. He was so over-aged that he had to be chaperoned. And so was Sombo Nyamulombwe, the founder of the present capital in Zambia who died at the age of 105 on 23 June 1963.

In 1956, the present capital was built by Chief Sakavungu who is remembered for his 'modernisation policy' in running the affairs of the Luvale people. Prior to the building of the present capital, two capitals existed during the reign of Chinyama Lyato Satome. One was on the eastern side of the Zambezi District in Chavuma area and the other was opposite Mwalya pond on the western side of the Zambezi River—just opposite Zambezi Secondary School.

During the migration from the old capital to the present one, an enormous festival was organised partly to praise Kakenge and partly to inaugurate the newly-built capital. The Luvale people, however, looked eagerly towards the day that their chief would enter the new capital. On 25 July 1956 the enthusiastic Luvale people gathered at the capital where various nationalities were conspicuous. Willie Mwendela, the younger brother to John, the moving spirit behind the *Likumbi lya Mize*, aptly described the event in his book *Chiseke*:

'The ceremony appeared exactly as we have written when at 09.00 hours the *mwondo* sound vibrated. It took everybody by surprise because *mwondo* is not practised these days. When it sounded, *makishi* began to appear within the palace. At 09.30 hours most chiefs began to arrive one by one from the old palace.' Mr John Mwendela, who was the main organiser of the ceremony, had to be summoned for this occasion. This is what he said:

'Today is the day for Luvale people, a big day for showing the Luvale palace of Mize, and the entire new palace of Chief Ndungu. Most chiefs and Luvale people have come to witness the entry of Chief Ndungu into his big palace.'

Mr John Mwendela explained to the people the arrival of the chiefs to the new palace. He said:

'Look at the Kasemu road (path) to see Kucheka where the Semi lya Mbumba who comes smiling, and Mbumba comes crying, children of Chisengo cha Ngalango, here they come, the children of Chisengo on whose knot a basket is made but remembered when parted.

'The leader is Chief Chinyama of Litapi who is walking together with his kinship. Clad in the royal crown of Chinyama and other traditional regalia. Tall as he is, together with his dressing signifies Chinyama cha Mukwamayi.

'Second to follow is Chief Kucheka who lives at Kashiji. He is also walking together with his entourage and clad in the traditional regalia. Opulent as he appears, he is Kucheka proper, an animal that is never trapped.

'Third are children, nephews and *sambeza* in the same company.'

After the eulogy, *mwondo* sound vibrated again at 10.00 hours. John Mwendela continued and said:

'At last the Kasemu road (path) has opened to Sombo Iya Mbumba. Mulombwe wa Mbumba has now appeared. Mulombwe who does not drink from ponds but drinketh in a well. Chief Ndungu is moving in his tom-cart in the company of thirteen people. He is clad in a cloth of *swala*, very expensive cloth. On his head is the royal crown of Chief Chinyama cha Mukwamayi Kasonu who came from Lwalava. People in his company are all clad in the black and white striped cloth around their sleeves and neck. Clad also in black hats, they appear much glorious. Leading the procession is the *kapasu* holding the flag – white with red hem. In each corner there is a picture of four chiefly knives (*mukwale*) of Chinyama cha Ngambo Kayombo ka Kutemba – conqueror of Mbwela people. In the middle is a wrapped cloth. It is the picture of the royal bracelet. Behind the chief *kapasu* are two other *kapasus* – carrying a cloth inscribed Mize Day. Behind them are two people playing accordions and thereafter next to the tom-cart is one who is playing a xylophone.

'Both sides have two women who move with the chief. Behind the tom-cart are four people – two on *chikuvu* and the other on *mukupelo*. Now Chief Ndungu has finally arrived. He disembarks from the tom-cart.' The flag is hoisted near the chief's chair. The chair is then placed on the lion's skin, both sides bear two wooden carvings depicting lions. Chief Muwena conducted the royal salute before Musongo wa Ndungu.

After *kulifukula* (royal salutation) various speeches were delivered but the most noted ones were from Mose Kaputungu Sangambo who later in his life wrote *The History of the Luvale People and Their Chieftainship*. He historically outlined the Mize capital and its importance to the Luvale people. The other was Chief Sakavungu, who at the time had not succeeded his mother – Nyamulombwe Sombo. He thanked every one who made the festival a success.

The success, however, lay in the hands of John Mwendela, the moving spirit behind that festival and the subsequent annual *Likumbi Iya Mize* ceremony. John Mwendela was born on 24 July 1919 at Kaleni Hill Mission in Mwinilunga District, North-Western Province. Young John, at the age of six, entered Chitokoloki Mission School under the care and tutorship of the education and missionary colossus George Suckling. During his tenure at Chitokoloki, a Mr Ooh began to recognise John's artistic talent. The strings of success Mwendela achieved at school were astounding. He obtained the Standard 4 school leaving certificate on 3 January 1934 and went on to obtain upper middle school certificate Standard 6 on 20 August 1940. Prior to the middle school certificate, he obtained the certificate for elementary School Teachers in December 1935.

After obtaining the teachers' certificate in 1935, he taught in mission schools from 1935-39 and was later sent to Chalimbana for a senior teachers' course which was later changed to a supervisor's course for two years up to 1941. Upon his return to Chitokoloki, the Northern Rhodesia government recruited him to teach in their school. He taught at Chinyama Litapi, Kabompo, Chavuma, etc.

While on vacation enroute to Angola to collect his uncle Philip Mukuma and also to study the Portuguese educational system he was recalled by his bosses with a message of his imminent departure to Scotland in 1949 for two years to study graphic design. While at Morey House the District Commissioner requested the British Government authorities to give young John extra grounding in graphic design. What then impressed the relevant authorities was Mwondela's ingenuity to whistle and hum simultaneously. Later the British Broadcasting Corporation auditioned him on the children's programme which handsomely earned him one guinea (50p) per minute.

Returning triumphantly from Scotland, Mwondela was posted to Ndola as Assistant Education Officer - later to become Manager of Schools in 1953. He was transferred to Solwezi in North-Western Province at the time when the perennial Luvale-Lunda intrigues were at their height. It was indeed a crucial period in the life of Mwondela. He was in North-Western Province for six years before being transferred back to Ndola where he remained in charge of Ndola rural and Kitwe rural for three years.

Before Zambia's independence in 1964, he was transferred to Lusaka as Secretary to the Public Service Commissioner in Cabinet Office for ten years when he retired and opted to go into active politics. He became Member of Parliament for Zambezi North in 1978 until his retirement in 1988. All along, the educationist-turned-politician was above all a crusader in the sustenance of the *Likumbi Iya Mize* annual ceremony.

The successful inauguration of the Mize palace including the festivals culminating into the present annual ceremony, *Likumbi Iya Mize*, was torpedoed by the death of Chief Sakavungu on 27 March 1967. According to the Luvale traditional customs, at the death of a chief (see Chapter 6) all functions of all shades or colours grind to a halt until a new chief ascends to the throne. So the *Likumbi Iya Mize* went into a slumber from 1967 to 1976 when John Mwondela, again answering to the voice of the Luvale people, revived it, this time under the reign of Nguvu Samukelenga (Ndungu IV) who was installed on 10 September 1968. Accordingly no reason was indicated to me for discontinuing the ceremony until 1976.

However, the ascension of Nguvu Samukelenga to the Ndungu throne in 1968 saw quite some considerable development in other fields like agriculture and education save for the social and cultural segments of the Luvale people. Chief Nguvu Samukelenga (Order of the Distinguished Services -

Third division) was by nature a legal man who had served continuously under various legal courts on the Copperbelt. In 1975 the *Likumbi lya Mize* Association, in line with the law, became established with John Mwondela as Chairman, Wilson Muvumbo – Vice Chairman; P.K. Muswenyesa – Secretary; John Saviye – Vice Secretary, Johnstone Ngonga – Treasurer and M.E. Katengo – Committee Member. The entire committee comprised fourteen (14) members from places such as Kucheka, Lukulu, Kitwe, Luanshya, Maheva and Litapi.

All in all, the Executive Committee was made up of six office bearers, ten elected and four nominated by Senior Chief Ndungu; thus constituting a committee of twenty members.

In accordance with the pursuit of its policies, programmes and activities the Association conducted its affairs within the framework and in the spirit of the United National Independence Party (UNIP) and the Government in a manner conducive to the enrichment of the cultural life of the nation as a whole.

Some of the Association's objectives are:

- a) to organise and hold *Likumbi lya Mize* celebrations;
- b) in connection with *Likumbi lya Mize* celebrations, to promote, organise and ensure the execution of programmes relating to:
 - i) the construction of buildings and structures;
 - ii) traditional handicrafts including the smelting and fabrication of iron into implements and traditional iron objects;
 - iii) traditional music and *makishi*;
- c) to provide guidance and assistance in connection with the traditional ceremonies, celebrations and rites pertaining to installations and funerals of chiefs of the Zambezi tribal groups comprising the Luvale, Luchazi, Mbunda and Chokwe people;
- d) to ensure the repair, maintenance and upkeep of the chief's enclosure (*lilapa*).

To crown it all, revival, preservation, promotion and ultimate protection from 'foreign' influences over the cultural heritage and traditions of the Luvale, Luchazi, Mbunda and Chokwe people should be the guiding light in pursuit of some of the stated objectives.

Moving with the pendulum of time – the *Likumbi lya Mize* ceremonies continued from August 1976 to 1983 when another tragedy occurred. This time Nguvu Samukelenga died in 1983. Reasons will, however, be given for the bad omen that has always afflicted the male lineage of the Ndungu chieftainship.

The Ceremony

The ceremony then lay in coma for another two years and in August 1985 saw the revellers' hearts and nerves on edge – and the ceremony of the Luvale people emerged from its slumber again and dazzled chiefs, politicians, etc, for four days and five nights of an action-packed cultural festival. Two good reasons marked the 1985 ceremony as unique and special: the installation of Chief Davison Chinyama Pulu and the ceremony itself after an absence of two years.

Davison Pulu (Ndungu V) was born in 1930 at Mize Palace. Born of Nyaulembe – daughter of Sombo Nyamulombwe (Ndungu II) to Mukwetunga Pulu, Davison began his education at Mapachi Primary School within the palace itself. He went for his upper primary school at the famed Chitokoloki Mission School where he completed his Standard 6. Upon completion, he entered the judicial services of the Northern Rhodesia government as a Court Clerk – Nyaviye Local Court, from 1958 – 65. In 1968, he was transferred to Mukandakunda Local Court. He stirred a hornet's nest amongst the Lunda for his being a son of a Luvale chief. Ugly tribal conflict ensued and, at his own request, he was transferred to Kucheka Local Court in the same capacity. He succeeded Chief Kucheka, in 1974, who died on 13 April 1974. Davison Pulu ruled as Chief Kucheka from 1974 to 1984 when on a popular vote from various Luvale *Vilolo*, he was enthusiastically crowned as Senior Chief Ndungu V on 28 August 1985.

Scheduled for August 29 - 31, the cultural performance was encouraged by action-thirsty carnivalists who had slid into the main arena two days earlier and set the drums in motion. The throbbing drums and the singing and dancing continued until September 1. Journalist Elias Nyakutemba wrote in the *Zambia Daily Mail*:

'On August 31, the crowd had swelled to more than five thousand people. The crowd gripped with joy, went wild with the famous rhythms of *kachacha* drums. Sweating bodies, a jostling press, a multitude of gay children and dancing crowds sprawled all over the palace grounds, watching, moving and singing — a modern people for once drowned in a frenzy of cultural action reminiscent of their great grandfathers' days.

'With 20 various types of *makishi* performers, seven bands of *kachacha*, *makopa* group, *sambalakata*, *fwifwi*, *shombe* and a host of various types of traditional dancers performing all the time, the deafening roar and rumble could only be quietened by speech-makers.'¹¹

At this juncture, the carnivalists witness the arrival at the main arena of all the sub-chiefs in colourful regalia amid tumultuous sounds of various *mikupelo*. Before their arrival the sound of the *mwondo* drum is heard signalling the start of the procession to the main arena.

According to the day's programme, shortly before the chiefs emerge, the general public, including invited guests, spend some time viewing the various curios on display. There are a wide range of knives (*jipoko*), baskets (*misalo, jimbango*), holsters (*jindalo*), cooking sticks (*viko*) and an array of other crafts. One of the most interesting attractions is the *lutengo*.

While the onlookers anxiously await the arrival of the Senior Ndungu to the main arena, an array of assorted *makishi*, led by the 'king' of *makishi* – *kayipu* – saunter into the main arena. *Kayipu* is only associated with the royal establishment and is immaculately designed to fit the dignity befitting a chief. With him are other fifteen to twenty smaller *makishi* (a more detailed description of the *makishi* appears in Chapter 3). Others are the pig, a 'swallow bird', *chikishikishi* (giant with a smoking head), *chikwekwe*, *likopitulu* (helicopter), *katotola*, *ndondo*, *chizaluke*, *chileya*, etc. The cluster of this assortment of *makishi* becomes the most important single attraction during the ceremony apart from the Senior Chief Ndungu himself.

Back at the palace entrance, a throng of ululating women converge to welcome and escort the Senior Chief to the main arena. Clad in a long overflowing embroidered dress with wonderfully decorated head regalia (*muchama*) and carrying a fly-whisk is Senior Chief Ndungu himself being drawn in a tom-cart. Heading the procession is *chitapanga* (executioner) carrying a double-edged sword. Following him are two *vikuvu* drummers, then *jinjimba* (xylophone), *Mwalya* (chief's first wife) and finally Senior Chief Ndungu himself seated in a *kalikoke* (tom-cart). Historically, chiefs were carried in a hammock but with passage of time the mode of carriage was substituted with a tom-cart. Behind the chief a horde of ululating and chanting women continue to sing:

Ngongola
Waulambe-ee mama wo -o,

Mutambukise Ngongola
Mwalilambe - ee

Let's escort his majesty,
In glory,

Ngongola,
Our Chief in glory indeed.

The procession continues unabated to the main arena to enable the revelers and dignitaries to take a broader view of their chief – a rare occasion indeed, for the Senior Chief only appears once a year or only on very impor-

tant occasions. After alighting from the *kalikoke*, he saunters majestically to take his seat on a special chair carved like a lion — a symbol of authority and power. This special chair is only located where special guests sit.

At this juncture, the frenzy of the ceremony begins with an expert dancer who takes up the floor and performs a royal dance, *kutopoka*, to the rhythm of *mungongi* drumming. This type of dance, according to the Luvale, was only performed by a senior village headman and never by a chief. The man, painted in red and white ochre (*pemba na ngula*) and wearing *sala ya njimba* (large head-dress of assorted feathers of whydah) sets the onlookers agog with his back-and-forward movements. With his stern eyes fixed on the throne, he swings the *chimbuya* (small ornamented axe) in all directions, grinding his teeth, twisting his shoulders and wriggling his waist to the crescendoes of rising royal music — fulfilling the wrath of the throne.

After *kutopoka*, the climax of the occasion focuses on the *kulifukula* (royal salute or self-reflective eulogy) by a reciter who squats on his knees, inclining slightly towards Senior Chief Ndungu, reciting the whole history of the royal family, urging and praising the important dead to rise and give strength to the new chief and pledging the people's loyalty to the throne — in a ceaseless mixture of Luvale, Luunda and Luba dialects. Below is the full text:

Luvaie/Luunda Version

Wavulye, wavulye
Chinyama cha Mukwamayi
Kasongo ejile ku Lwalava
Chikanga wa kwota
Kasongo wakulala

Wavulye, wavulye,
Chinyama cha Mukwamayi
Tambwe ya Masango
Tambwe nakulya,
Tambwe na kutokola

Wavulye, wavulye,
Kanyama wafwa wasangukila vakwavo
Kavungu mazala kuvungunuka hikulyana
Lipengele linyama kalili mwila
Lyalya usolusolu wangombe
Chimbulu kumutwe, kumakasa
Ngongo mulya watu

Wavulye, wavulye,
Linyama pengo, Linyama soto
Linyama kavate likazo
Linyama kavali mapwevo
Lya savalila kumapili
Lyalya namapweyo kuvizambiko

Wavulye, wavulye,
Mundumbu wachinwa manyinga,
Malovwa awa nwina pwila
Samwauka auka lyambai mafuwatela
Ambanda akilwa hachau chapako nangaji
Hazaukile utunda naulamba
Utunda kwishi ulamba helu

Wavulye, wavulye,
Kadunwami keshi nangiza
Namungiza na Kasaji
Mukwangu ngiza na mweniputu kumeji
Kasaji kasaji kamata
Mbamba chipata mavaya,
Mbambo vikungo kulema

Wavulye, wavulye,
Chinguli cha Konde
Chinyama cha Konde
Ndonji ya Konde
Luweji Iwa Konde
Chinguli mukwangu
Chinyama ha Yambeji
Ndonji ha Kalimba
Mwachiyavwa ku Luunda

Wavulye, wavulye,
Ngambo ya Mushinda
Mushinda wa Liwengele
Liwengele lya Mutupa

Wavulye
Vana va Chisengo cha Ngalango
Valongelele mujimo
Chisengo nyaka valika
Kutunga mbango namahongo
Chisengo cha Nyaluwaya

*Kutwama nenyi unuka
Kuya kumushinganyeka*

*Wavulye, wavulye,
Koma Iya Pezo
Akoma vyavakwavo
Vyenyi vyakulila matemo namazembe*

*Wavulye, wavulye,
Chinyama cha Ngambo
Muwema wa Ngambo
Kayombo ka Kutemba, jindamisa vambwela*

*Sombo Iya Mbumba
Mulombwe wa Mbumba
Mulombwe kanu meya amuchijiva
Nanu muchimbombolonga
Kutemba kuusoko... kuulo.*

*Sombo Nyamukambakamba wakusamina peto
Wakusengelela valala
Sombo Nyakuhutwa ahutwa
Nakawakala nge kahina
Sombo Nyamwalakana
Vamwalakana vangeji
Venyembo valitwamina
Nyaluya Kayumbu mwana lakali
Lunamuwane*

*Wavulye, wavulye
Kakenge wa Sachivunda fwota mitengi
Kakenge wa Mayadi wanguji, wazenguzengu
Azengukila kumapango
Vaya vonyi vasala
Vonyi vana Mukelenga Chivunda avunda
Vamwene kuvula*

*Wavulye, wavulye,
Chiteta mikoshi kayenge wakuteula
Lyato Iya mukula kuvomba ndu
Lyalupusa mayanga
Wavulye*

*Kalipa ka Mahongo luvaji mwangana
Tambwe chiwape chakulya nenyi
Wanganyina uswiza
Hungwahungwa chilume wakwona
Chilume wakumwimba na ndaji
Chizaji wa kumwimba nandaji*

*Chinyama kadimanga adimana adi mupata
Kayembe kadimanga amudimina
adi mupata
Wavulye, wavulye, Kalombo*

English Version

Praise his Majesty
Chinyama son of Mukwamayi
Whose ancestor Kasongo came from Lualava
With his burning furnace and became
A torch-bearer

Praise his Majesty
Chinyama son of Mukwamayi
The king of the forest who
Devours anything in his way

Praise his Majesty
The dead animal who resurrects
Upon others
Clenched are his claws,
Once released destroys
The beast which eats no grass but
Eats the offals of cows
Resembles a horse, yet possesses
Deadly hands

Praise his Majesty,
The vicious rhinoceros
The untrappable animal,
The unpalatable animal
Which women hate
He sleeps in the mountains,
Yet eats with women at manioc's roots hole

Praise his Majesty,
The dracula of blood,
Yet drinks water with insatiable thirst
He drinks water with insatiable thirst
The colossus who rises upon land
And whose women rise upon glory
He rises with dignity yet superseded

Praise his Majesty
Your latent boundaries
Except Kasaji river
Yours is Mbangala country,
Near the Portuguese ocean
Kasaji laden with guns and different metals
Kasaji so heavy to carry

Chinguli son of Konde
Ndonji son of Konde
Luweji daughter of Konde
Chinguli in his Mbangala country
Chinyama in his Yambeji country
Ndonji in his Chokwe country
Mwachiyavwa in his Luunda country

Praise his Majesty
Ngambo daughter of Mushinda
Mushinda daughter of Liwengele
Liwengele son of Mutupa

Praise his Majesty
Children of Chisengo
Daughter of Ngalango
All stuffed in her womb
Chisengo, the producer of baskets
Chisengo, daughter of Nyaluwaya
Obnoxious, once lived together
Unforgettable, once deserted

Praise his Majesty
Likoma, daughter of Pezo
Causes misery to others
Yet adorns civility

Praise his Majesty
Chinyama son of Ngambo
Muwema son of Ngambo
Conqueror of Mbwela people

Praise his Majesty
Sombo daughter of Mbumba
Mulombwe drinketh no water
Not even from a well
Except in a pond
The jealous Kutemba who
Cherishes relatives
Yet becomes an instant
Enemy over marriage

Praise his Majesty
Sombo Nyamukambakamba
A beauty to look at
Yet poverty-stricken to the bones
Both visitors and strangers
Don't visit her
Yet she is a problem-solver

Praise his Majesty
Kakenge son of Sachivinda
The discoverer of countries
Wide and bound
Kakenge son of Mayandi
So lean are his ornamented legs
That he is easily deserted
Yet he is the custodian of many

Praise his Majesty
Chiteta, the executioner
Cremated with silver-shaven head
His canoe made of *mukula* tree never drowns
He succeeds where others fail

Praise his Majesty
Kalipa son of Mahongo
Reverent with glory
The lion who eats alone

Apprehensive of others
Yet his spider-web horn is
Melodious to many

Praise be to his Majesty
Chinyama never ploughs ordinarily
Except in the forest
Kayembo never ploughs ordinarily
Except in the forest
Hail, hail the Majesty

The ceremony, after the eulogy, enters a crescendo when all the *makishi* parade for the Senior Chief, and begin to dance to the enthralling amusement of the reveller. Never does one see and witness such classic workmanship of qualitiveness in dancing. Truly and actually, the ceremony becomes a land-mark in the Luvale traditional culture – a momentous occasion worth seeing again and again.

Before the display of various dancers, the leading National Chairman delivers his report to the Senior Chief Ndungu (see appendix iv) which is followed by a leading political leader invited to represent the party leadership as enshrined in the *Likumbi lya Mize* Constitution.

Just as the heat reaches intensity, the various assortments of *makishi* leave the arena and later the Senior Chief Ndungu leaves for his palace where a luncheon is laid on for the invited guests.

Back at the arena, the revellers continue with various displays of dance until dawn when a film show marks the end of the *Likumbi lya Mize* ceremony.

CHAPTER III

MAKISHI, DANCES AND OTHER ARTEFACTS

Physical *Likumbi lya Mize* comes to an end as soon as Senior Chief Ndungu departs from the main arena for his place to entertain the invited guests. Following him would be the tirade of the *makishi* who also leave for obvious reasons — the main ingredient in the artistic creation of *kayipu*.

In spite of the imminent departure of Senior Chief Ndungu and the main attraction — *makishi* — dancing continues. Culturally, the Luvale and closely allied people are of exceptional interests. For long decades, various studies have been conducted in African art. There is hardly any other sphere of African life to which more attention has been devoted.

In spite of the interest, the Luvale art and music have been slightly distorted and unrepresented for obvious reasons of both missionary and post-independence ideological influence. However, apart from *makishi*, there are various artefacts, dances and music too.

Wood-carving is an activity with a long tradition which is all over Africa. The Luvale people are not an exception to this situation. Even wood-carving offers wide possibilities to artistic expressions. It should be noted, however, that the same applies to pottery, basketry, metal-work (*lutengo*) and finally bone-carving.

Of all the traditional dances (music inclusive) performed at *Likumbi lya Mize* Ceremony, the notable ones will be given and outlined, where more detailed description is required, it will also be given. Of the *makishi*, a selected few will be described inclusive of their role, function and responsibility as regards the Luvale traditional life.

Therefore, in this chapter emphasis will be given to *makishi*, dances and various artefacts.

Makishi

All *makishi* are traditionally believed to be spirits which rose from the grave and this story is told to both women and children. The uninitiated are not supposed to know that there is a man inside the costume. Today, that tale does not hold water for obvious reasons of post-independence ideological manipulation. According to Charles White:

'In this sense a *likishi* is a rare creature returned from the world of the dead, but the notions which are associated with the masks are highly complex and in this case the *katotola* is associated with the actual ancestral spirits of the matrilineage of the holder of the rites and bears the name of an important lineage founder.

'But the women and children were told of the risen *likishi* from the dead as a result of the fracture of the caster-oil-filled bottle on the grave of the important lineage founder. But the actuality prevails when a *chilombola* of the *kandanji* marked a *likishi* similar to his at the time of his circumcision cubation.¹²

The ingenuity accredited to the expert creation of the *likishi* is the main phenomenon which manifests itself among the Luvale and associated allied people. It takes an expert to weave various dyed threads into various patterns.

An outline of process, including various materials pertaining to the production of a *likishi*, is aptly stated by Willie Robert Mwendela: '... first material has to be collected to make white rope. A tree known among the Luvale as *muzawu* and found in thickets besides streams, was used, its bark being of the required whiteness. Other secondary ropes were obtained from the tree known as *mufufu*. To make an attractive *likishi*, ropes were dyed into a number of assorted colours... Leaves of another tree were pounded and mixed with water to produce red ochre. *Munganga*, a hard charcoal from Lutengo was crushed and later *musungwa* leaves, yellow, were pounded and added.'

Other materials required to make *likishi* costume were a big piece of bark cloth, a special kind of wax, a piece of red cloth and white paper for decoration. Usually, measurements were taken from the person who would use the *likishi*, after which the bodice was woven on a tree trunk, the weaver following a memorised pattern. The framework of the head of *likishi* was made of wood.

The duration of the production of both the *likelevende* (mitre-shaped head-gear) in case of the bigger *makishi* and smaller ones is relatively short

and this is due to the fact that the process has been done behind the circumcision school.

During the *Likumbi lya Mize* Ceremony, various shades of *makishi* are exhibited before Senior Chief Ndungu. It should be noted that the Luvale, being very artistic and superbly creative people, exhibit different types of *makishi* every year. For example, both the Angola liberation and civil wars brought into Zambia – among the Luvale, consequently – the helicopter, wasps, etc. These became a common feature during the ceremony. Quite an array of *makishi* are exhibited but the most important of them are:

Kapiyu: Popularly known as the 'king' of the *makishi* is, specifically, associated with royalty. He is actually the Chief's *likishi*. Heavily decorated and always escorted by a 'body guard', *kapalu*, *kayipu* behaves like a chief in the traditional sense. Distinct from the rest of the *makishi* in his category, he wears a blanket as opposed to animal hides. He does not speak except when issuing commanding instructions to *Kapalu*. In most instances, the slaughter of a goat is done by *kapalu*, but during the *Likumbi lya Mize* Ceremony, the slaughter is done by *Kayipu* himself – a complete departure from the traditional norm. He always carries a *chimbuye* axe.

Mupala: Next to *kayipu*, in the *likelevende* category, comes *mupala* with an enormous head, an enlarged forehead and an equally enlarged mouth. He is the most feared because of his aggressiveness during the circumcision of the male children and holds a relatively high position in the *Mukanda* ceremony (see Chapter 4). His utmost and immediate function during the surgical operation is to carry each child to the *chipungu* (circumcisor) and draw away the attention of the women by entertaining them to subdue the agonising screaming of the children at *Mukanda*. Because of the nature of his function, *mupala* always carries in both hands whips with which he jostles joyous women.

Katotola: Designed in red, white and black, his 'mitre' is keel-shaped. Normally, the first to appear at the inception of the *Mukanda*. *Katotola* always carries whipping sticks and plays with women. Although fearsome and aggressive, he is loved by most women. During *kulyachisa* (first bath of the children), *katotola* plays a leading role in preventing mothers of the children from snatching their children. Most women become so brave that they whip each other toe-to-toe! During the surgical operation, he scuttles women and children to enable the *vilombola* to prevent their candidates from fleeing at his first sign of appearance. He appears as a figure armed with a spear and sword

(*mukwale*) and gives the appearance of murderous frenzy as he raves and gesticulates at the company. His other important function is to commute between villages of the candidates alerting various principalities before opening and closure of the school.

Chikuza: Portrays an impression which attains total perfection in his duties. With a long conical mitre, his main function is to teach the candidates the art of *kuhunga* – a dance where the twisting of the legs coincides with the waist-movements resulting in the *jizomo* swivel in flight. This dance is practised so often that the *kandanji* has to achieve maximum perfection.

Kalelwa: A fascimile of the *chikuza*, although mostly in junior capacity. His duty is to assist in the perfection of *kuhunga* dance of *tundanji*.

Utenu: A tiny but ferocious and aggressive disciplinarian who can only be consoled by the village headman. Whenever a mishap happens, *utenu* appears scattering everybody in that village including men. People have to be indoors during his appearance resulting in confiscation of whatever item the school requires.

Ngondo: A small *likishi* whose mitre is kite-shaped and only 'speaks' by simultaneously clicking two stubs of sticks to announce his arrival. Only fast runners excel to perform the duties of *ngondo*. He is the emissary of *kayipu*.

Apart from the aggressive and ferocious *makishi* outlined above, there are other sets whose performance and characteristics resemble humility, entertainment and wisdom. Their main facial feature is the circular head-gear dotted with wool on the wooden head like *likishi lya mwanapwevo*. Notable ones which are conspicuous at the *Likumbi lya Mize* Ceremony are:

Ndondo: A fetish, but stubborn, midget-type. His pot-belly is believed to be the result of poisoning due to stubbornness. Usually, short men are preferred in order to consummate his funny outlook. He is the little 'darling' of most women.

Chizaluke: The most highly decorated and well-designed *likishi* in this category. He saunters with a very dignified personality. He always walks with a *mbwechi* (wood-carved walking-stick) symptomatic of old

age. Unlike the *makishi* in his category who wear hides, he is normally clad in very soft woollen animal skin and a colourful calico. His head is decked with white wool denoting grey hair which is mostly associated with wisdom found among elderly people. He is easily approachable.

Chileya cha Mukanda: Literally referred to as a fool of the school. During the tension leading up to the surgical operation of *tundanji*, *chileya* appears to have an important role in helping to ease the mounting tension and anxiety of the women as the moment of crying of *tundanji* draws near. Fetish and childish character who mimicks at the slightest movement. His dressing is totally undignified — a short cloth in the waist with white wool on his head. In short, he is the black sheep of the school.

Ngaji: Probably one of the two most beautifully decorated of the non-aggressive set of *makishi* in this category. He is a beauty to watch! Wrapped around the waist is a multi-coloured and well-designed cloth with a special cap made from the feathers of a whyddick bird — *njimba*. This special dress is only worn by diviners and performers of *kutopoka* during *Likumbi lya Mize* Ceremony. *Ngaji* is also the 'darling' of the women because of his impeccability in cleanliness. He dances with elegance, paralleling his fine walking step. His main characteristics are grace, elegance and tidiness.

Munguli: A representative of rogues who are a menace to society. Literally means a hyena. He is designed to represent the hyena in the forest.

Chikishikishi: His name generally appears in folklore stories during camp-fire with children. He is depicted as a monster who carries a boiling pot and devours the mischiefs of the community or society. His main characteristic is discipline.

Likishi lya Mwanapwevo: A stylish, gymnastic acrobat whose name literally means 'likishi of a teenage girl'. He is best known for his acrobatic display on two ten-metre poles connected by a rope. It is generally believed that he places magic medicines at the foot of the two poles as he ascends and goes through mystical gyrations to receive the spirit of his wife, which, it is believed, will stay with him until he descends and it

returns to her. In the meantime, his wife keeps her face turned away from him. The poles are selected and erected by himself; it is a taboo for one to walk between them! An awkward accident happened involving two of the famous Luvale *makishi*, Kameya and Munjuta of Balovaie (Zambezi) in 1956. Kameya was betrayed by Munjuta resulting in Kameya crashing to the ground and ending up in Zambezi Hospital for resuscitation by medical personnel! The other 'culprit' who witnessed the mishap took to his heels!

Kanyengenyenge: The pelican whose strength and vitality enable him to survive an amphibious type of life.

Katoyo: Purely for entertainment within the community. Mostly associated with Chokwe and a master *chiyanda* dancer. *Katoyo's* stylish dance supersedes that of *likishi lya mwanapwevo*.

Likopetulu: A clear version of a helicopter. As stated earlier, the Angolan wars brought different *makishi* designs. This is a clear testimony of that. Another form of creativity is the tortoise.

Dances

A great variety of dances become a common feature at the *Likumbi lya Mize* Ceremony. Most dances performed by *makishi* are exclusively reserved for a soloist and backed by a group of women. He is usually a possessed medium whose skill as a 'virtuoso' is keenly watched and enjoyed. In some dances more than one individual is featured such as *shombe* and *kachacha*. This mode of group-dancing results in different turns of solo, duet or large-group exhibitions. The most common dances are as shown below:

Kachacha: At most Luvale traditional ceremonies such as female (*wali*) and male (*mukanda*) this type of dance features prominently. It is a 'circular line dance' for all who may care to join in – men and women. Members of the group perform two distinct roles by turns. In addition, one expert beats four to six drums (*jingoma*) simultaneously in accordance with the sound and rhythm. The dance can continue for two nights and two days. It is a beauty to watch.

Shombe: A circular line dance like *kachacha*, except that no drums are introduced. The line itself is interspaced with both women and men. For every turn either a woman or man goes in. The irony of this dance is the erotic attitude of the dancers – eventually the 'two-by-two' affair

ensues. Most young men and women prefer this for the obvious reason stated. It is only performed at night.

Kuhunga: This is a special dance performed only by *tundanji* who after healing are taken to the river (*kulyachisa*) to have a bath for the first time since their enrolment at the school. They wear kilts (*jizombo*). These are strips of bark rope from the *mulende* tree which are made by their *vilombola* (attendants) for their charges. During the *kulyachisa* rite, the *tundanji* are dressed in their kilts and rubbed with ash and led by *sakambungu*. *Makishi* as well as other men escort them.

Apart from *kulyachisa*, *kuhunga* is performed finally before a huge audience at the end of 'school term'. By simultaneously twisting the legs and the hips, the kilts fly horizontally to the waist like a peacock's tail.

Fwifwi: This dance is performed during *chilende*, the last phase of the *Mukanda* period. These are mainly bark-strips of the *mulende* tree which are made into a bundle using both hands and strung to the waist of the dancer using both hands. The dancer flickers the straws in front of him. The *makishi* dancers gather at a special place called *chilende*, the day after burning the 'school'. They dance and mimic to the accompaniment of singing and clapping from the women. The *chilende* is most preferred to be conducted in a plain where visibility of the *makishi* is assured. Each *likishi* moves a distance and in response to the drumming begins to flicker the straws with both hands while at full speed, falling by the sides as he approaches the drums. The occasion becomes ecstatic when all the *makishi* perform together.

Chiyanda: This is a special dance associated with the female puberty ritual. *Wali* and performed by *mwali* before either a bridegroom or onlookers who present her with gifts. The dancer wears a *chiwamba*. Hanging from the belt are strips of cloth. On her legs are tied small percussions (*sangu*) which rattle once shaken. The dancer shakes her buttocks in stumping stance thereby making the *chiwamba* bounce up and down to the accompaniment of the *jisangu* (rattle). The dance is also performed by *katoyo* and *Likishi lya Mwanapwevo*, a very common and popular dance today among Zambian women of all tribes.

Sambalakata: A dance mainly connected with fertility. It is actually a belt from which hang many beads on which are strung slender bits of reed, longitudinally and some transversely. The strings of various lengths form a kilt. Together with percussion on both legs, the women dance thereby lifting their buttocks in unison with the thronging drums.

Artefacts

Apart from the *makishi* – masks, costume and various dances outlined above, there are a lot of other artefacts that are closely associated with *Likumbi lya Mize* Ceremony. In accordance with the aims and objectives of the Likumbi lya Mize Association of promoting traditional handicrafts including smelting and fabrications of iron into implements and traditional iron objects, these artefacts are displayed. Basically, the Luvale are by tradition innovative and highly artistic people and bearers of a developed tradition of wood-carving. Under this section, an outline of the artefacts is given under three categories. These are wood-carving, basketry, metal fabrications and vessels and receptacles.

Wood-carving

Wood-carving is an activity with a long tradition among the Luvale and other associated traditional allies – Luchazi, Lunda, Chokwe, and Mbunda. This, therefore, makes a most interesting chapter in the history of Zambian art.

Likishi Head Gear

The face is modelled in soft lines (*henya*) beside the eyes. Horizontally, along the forehead down to the nose is an evenly soft line (*mukomongo*). On the cheeks are four distinct circular designs designating a young woman. The facial make-up adds human beauty to the *likishi*.

Apart from these which are a semblance of a human face, others with a long mitre and a big face denote aggressiveness. These are mostly found in the *likelevende* category.

It was fashionable among the Luvale to sharpen their teeth. It was not compulsory though fashionable at that time. The story behind it was that the teeth left the mouth of its owner and went to fetch human faeces at night. And to stop such a trend, the sharpening of the teeth became common. The final naturalistic effect is achieved by the hair, obviously made of sisal threads dyed black with either bone or stick embedded in the mouth denoting teeth. Generally, the front of the face is made of wood, the back and neck being made of fibre like the rest of the *likishi* costume.

Stools, Wooden Plates

Some stools are carved entirely from wood while others have a hide seat on a wooden frame (*likupu*). The art of carving human or animal figures is noticeable and has become a common feature among today's carvings. It is quite wide-spread. It is also very common to the designer to feature wooden paddles (*viko*). Wooden combs with long teeth and ornamental handles (*visakulu*) popularly known as 'afrocombs' are a common feature.

Musical Instruments:

Wood-carving conjures also with instruments which produce sounds. This class includes rattles and bells:

Jinjimba: This xylophone was brought into Zambia by the Mbunda from Angola during the migrations of Mwa Kandala and Mwa Chiyengele. This instrument has become a common feature at other ceremonies but plays a leading role at the *Likumbi lya Mize* Ceremony. The *jinjimba* are composed of wooden slats fastened upon a wooden framework and a calabash under each slat to act as a resonator.

Two sticks with heads of *ulezo* (raw rubber) are used to beat the slat to produce the required sound. They can be tuned like a guitar or piano.

Likembe: Known by racialistic sociologists as 'kaffir piano'. This is a small instrument with iron keys mounted on a rectangular board and plucked by both thumbs. The board may be hollowed or a small calabash may be used as a resonator.

Drums

There are quite a variety of skin stretched musical instruments available during the *Likumbi lya Mize* Ceremony. Commonly found are the usual type consisting of a hollow wooden cylinder with an animal skin stretched over the end. In the centre of the skin is *ulezo* which is intermittently warmed to give it better resonance. This drum is beaten by both hands. The sides are also beaten with a short stump of a stick (*mikakaji*).

In this category are:

Chikuvu: This is a double-ended skin drum specifically associated with royalty. One side of the *chikuvu* is thicker than the other to give it double tone – low and high pitches. During the *Likumbi lya Mize* Ceremony two drums feature prominently during the procession to the main arena.

Ngoma Pwita: Popularly known as friction drum. It has a stick driven through the centre of the drum-head and stuck to the skin by means of traditional devices. The drummer applies wet cloth to the stick, pulling back and forth – thereby producing a squeaky sound. The *ngoma pwita* is a general purpose musical instrument.

Mwondo: Ironically referred to as the 'talking drum'. It actually acts as a radio through which the chief summons his people for consultations. It has hollow wooden cylinders with two slits at the top. Two stubs of sticks are used as vibrators.

Basketry

Another field of the Luvale artistic ingenuity is basketry. The common feature is the high quality of design. Common baskets are tall ones used for either holding meal or grain, etc. Others are the flat baskets in which other objects such as cassava and millet are exposed for drying or which are used to separate chaff from grain by rattle-shaking.

Among these are:

Mbango: Mainly used for storage of meal or grain. It is medium-sized and made with tough springly roots (*vikenge*) which are dyed in various colours.

Mutonga: A long basket used for carrying fruit, vegetables, cassava roots or dried fish. It is popular and essential to most Luvale women. Modern developments of basket work are straw hats, satchels, table mats and even attache cases – for the younger generation.

Musalo: For separating chaff from grain.

Weaving of cloth is common and the most impressive is the ornamental type usually with mosaic type of design. Mats (*visalo*) mostly referred to by the rich as 'Persian', are common. This type of weaving is done with sisal-like fibres, although papyrus fibres are a common feature too. More of this design is now adopted in the making of deck chairs – very popular among urban dwellers.

Metal-workings, Weapons and Tools

Characteristic of the Luvale and other associated allies is iron-working which produced various useful instruments both as implements and weapons during the marauding war of Ulamba. The modernisation of our society has seen the Luvale blacksmith's art transplanted by imported goods like hoes. More emphasis, now, is given through the Association to encourage the production of arrows and spear-heads. The blacksmith makes spare parts such as strikers and triggers for muzzle-loading guns.

Lutengo: One of the main attractions of the *Likumbi Iya Mize* annual ceremony is the crude method of extracting iron ore. Generally, the black-smith at the *Lutengo* is surrounded by numerous taboos such as abstention from sexual misconduct while working on iron. How observant and faithful one can be is hard to believe. But the *Lutengo* smelter is made as follows:

Smelter: This is built of clay and is about five centimetres high. An air intake is moulded at the lower side of the furnace. A metal drainage exit is provided with an entrance dug under the earth.

A channel leads to the door where the smoulder iron finds its exit. Attached to the smelting furnace are bellows covered with skin and stuck in the middle are two sticks which act as blowers to create a current of air for removing the impurities.

Process: The mineral deposits are crushed and mixed with charcoal and ignited. Usually, the upper part of the smelter is left open to expose the product to air. The process is left for a day before the door is broken and the cast iron forked out. Later the cast iron is introduced back to the smelter. The iron is then removed and worked on an anvil with hammered tongs.

Out of this process emerges various products such as:

Axes: Heads which are usually fashioned with one end tapering off to jut out of the handle and may be detached and used as a crowbar. Battle-axes with half-moon-shaped blades are also made. Ornamental axes of miniature size like *chimbuye*, *likandu*, etc., often resembling the battle axes or sometimes with two blades are commonly carried at dances. The blades are usually very thin and this differentiates them from the small axes.

Hoes: The normal type of hoe is composed of a flat surface with a jutting out tong which is fastened to a handle (*muhinyi*). The sizes vary without much distinction. But the smaller ones are analogous of the miniature axes which are carried at dances.

Arrows: Going in partnership with the arrows are bows. They are both offensive weapons but a lesser weapon is a *ndavi* used for killing birds. The bow is a long, well-smoothened stick approximately two metres with a twisted string attached to the end of the carved stick and tied.

Arrows are normally made of a shaft of a reed, with the iron head being attached to the shaft and tied round with fine bark rope. Most arrows have quills for guidance.

Another type is that of rounded barbs (*ndavi*), which are mostly used for shooting small birds or small animals.

Spears: Are mostly used for fishing (*kusohwa*) and game-hunting. Usually, the head is fastened into half by the projecting tong, bound round with metal. The fish spears have rings or projections and barbs (*muumba*).

Knives: Most conspicuous are knives with a short blade, broad basally and cut across sharply at the point. The knife has a handle of wood mostly ornamented with a different grand design. It is carried in crude leather sheaths (*vindalo*). These knives are given a clean edge (*mbeli*) for shaving and performance of the traditional surgical operation.

Vessels and Receptacles

Pottery plays a significant role in the art of making household objects and utensils. The figural decorations spread into elaborate scenes indicative of normal life.

Earthenware: Clay pots and calabashes are the usual types. The traditional technique of pot-making involves collecting clay (*uma*) from the known sites. The vessel is roughly moulded - and set to dry. The pot is smoothed and framed with a stone. Finally the pot is oasthoused with bark chips.

Vessels: Mostly used as containers of water, honey or beer. They come in various sizes, *suhwa* being the largest; with *chituvo* being the smallest. Normally, a small calabash with a long narrow spout is used for administering enema (*linyongi*) and the rather larger one which serves as a hookay (*mutopa*), the calabash holds water for reducing potency of tobacco while *musaka*, the receptacle, is attached to the calabash by a hollow reed. Small gourds (*seta*) serve to hold the snuff, tobacco and castor-oil.

The Luvale tradition is quite interesting. Indeed having ploughed through the various artistic expressions, the *Likumbi lya Mize* offers a unique opportunity to scale through the unscathed artistic ingenuity of the Luvale people and their associated tribes.

CHAPTER IV

MUKANDA AND WALI

Associated with *Likumbi Iya Mize* Ceremony are two of the most accomplished and revered ceremonies within the Luvale traditional culture - *Mukanda* and *Wali*. In any given group of people within a society there are certain patterns and ways of behaviour which transcend themselves in form of art, music or folklore stories. It is, therefore, these patterns and behaviour that are a form of education which is imparted to the young people in order to groom them for the onerous tasks ahead of them.

Educational training, within the Luvale society, is categorised in three distinct stages: first, from childhood up to ages ten to twelve. These children irrespective of sex undergo the same training such as cleaning pots and drawing water, which is mostly associated with kitchenry. The early form of training is supplemented with story-telling which is aimed at moral purification with a clear emphasis on good behaviour.

When children reach the adolescent stage, they are introduced to a more refined form of education which commemorates the termination of the relationship between a son and the mother and the introduction of the defining of a new relationship between them and the child's incorporation into the world of men and subsequently into marriage. Equally, the girl's departure from that stage into womanhood is an embodiment of the process involving the symbolism and recognition of growth, the magical assurance of fertility and formation of marriage.

Two important processes ensure the boy and girl's passage to adulthood and these are *Mukanda* (which I will refer to as a 'school' as opposed to 'camp') and *Wali* respectively.

Mukanda Male Puberty Ceremony

When boys reach the ages between twelve and seventeen, the second stage of their educational training commences when they are enrolled into the *Mukanda* 'school' where they are then introduced to adult life.

The *Mukanda*, where the penis surgical operation is performed, is normally held by a single village and other surrounding villages are invited to participate. Usually, the initiative is taken by a single village headman (*chilolo*) who, after noticing quite a sizeable number of uncircumcised youths, consults other men in his village and a decision is arrived at to hold the *Mukanda*. Preparation then begins with news being communicated to relatives. At this stage, the initiator of the *Mukanda* ceremony becomes known as *chijika mukanda* which 'literally means the 'planter' of *Mukanda*'. The senior child, normally the holder's son or nephew, becomes known as *sakambungu*. At this stage, the invocation of spirits before a *muyombo* tree is done to bless and purify the children who will undergo the operation.

Preparation

Feverish preparation then culminates into great pleasure felt by the adults in the village. Anxiety among the uncircumcised children can be seen written on their various faces. To most adults, this is the period of dancing and consummation of abundant beer and meat which is chaperoned at this stage.

The *Mukanda*-holder acquires the services of very important specialists - a *Nganga mukanda* (a medicine-man), the *chipungu* (the circumciser or penis surgeon), and *chilombola* (attendant). The choice of the *chilombola* always rests with the parent. Traditionally, a link of white beads placed around his neck is a passport to become a *chilombola* but today the habit has changed with money substituting beads.

Nganga mukanda then chooses the site for the school to be built where the 'students' will spend their time in total seclusion. Ideally, the 'school' should be sited on the western side of the sponsoring village with the entrance facing the sunrise direction. One of the most essential features is the choice of the tree where the 'students' will urinate. This is normally a *mupepe*, *musole* or *munyenyeye*. The siting of the school also should be within the proximity of the village for the choral songs. Later magical pegs are inserted at various points to keep the witches at bay.

Apart from the three important specialists, there are others such as *Nyachijika mukanda* (wife of the 'planter'), *sakambungu* (the headboy) and *sakasula* (assistant headboy), who is always the last to be operated on. He is the least attended to except during mealtime. The other responsibility is to deputise for *sakambungu* who enjoys extreme commanding respect by all

the other students. Any misbehaviour results in stern and swift punishment.

When the preliminaries are completed, comes the day of the rites. The date having been fixed, the enjoyants assemble for the feasting and dancing. More beer is brewed in plentiful supply for relatives irrespective of lineage. Prior to the actual circumcision, the stage called *kuningama ngoma* (dance the whole night) is held. During the night the students are gathered by a fire with their *vilombola* who intermittently escort them to the village to dance in pairs. At this stage *nganga mukanda* displays the medicine which is made to repel wizards. These contain *funda*, which is a bundle of protective medicines and *kaliwe* (a small calabash which resembles a penis), the power of a man to produce children.

As dawn approaches, the revellers go to rest and eat, but the next day around mid-day the *chijika mukanda* laboriously distributes beer to all and sundry. At the same time, the students eat their last meal before the actual penis surgical operation begins. Emotionally affected mothers wonder about their children's fate as the first and famous song vibrates as an indication of the commencement of the ceremony – *mbimba kaluku talilenu helu* (locusts hover and sky-dive from the sky). The *likishi*, mostly *chileya*, appears in an amusing way to relax the tension before the murderously frenzied *Katotola* performs his services. With a sword and spear, *katotola* slaughters a goat whose blood is used by *nganga mukanda* to invoke the ancestral spirits at the *mu-yombo* tree in the presence of *sakambungu*. The invocation of the ancestors ends with the naming of the *katotola* as a returned ancestral spiritual lineage (*mukulu*). From the shrine the *katotola* allows the challenged students to touch him. The courageous ones volunteer while the frightened ones have to be dragged.

After this the *nganga mukanda* (the medicine-man) rubs preventive medicine and white clay onto the students before the *katotola* snatches (*kuhukula*) the pounding mortar (*liyanda*) and the pole (*mwishi*) which he carries to the circumcision theatre. At the village, the *katotola* firstly snatches the *sakambungu* to the theatre. After this the *vilombola* begin to escort the students to the circumcision theatre called *fwilo* which is meant to be the 'death place'. At this place, drumbeats with renewed and redoubled vibration drown any cries which might be heard by the parents.

At the circumcision theatre, the penis surgeon eagerly and methodically works on each student with swift meticulousness – the foreskin (*muvumbo*) being retrieved to prevent the *chipuku* from taking it for medicinal purposes. As each student is operated on, he is made to sit on a block of hard wood. Traditionally, a *lifwika* is hollowed to catch the dripping blood from the student's penis which should not drop to the ground. As blood dries up, medicine which is made from *pundukayina* (a shrub with red fruits symbolic of fertility) is applied. The penis is then wrapped in a leaf attached to the

fibre and properly secured. During this process, no actual shelter is constructed and no singing is done. All of them sleep on their backs with stretched legs.

Seclusion

The next stage during the *Mukanda* process is referred to as *tundanji vali hamafyo* (students are on leaves). Quite early in the morning just after the operation, the students rise around 03.00 hours on pain of the danger of impotence and at dawn they stand at the fire singing and clicking the *min-gongo* sticks in unison rhythmically. These sticks are mostly referred to at the school as *vifuhya vya vafu* (skeletons of the dead). Each student is told to carry a phallus and a fly whisk to fan away flies from the penis.

As dawn approaches, the co-operative spirit of the Luvale men stirs them into building the school which is made of leafy branches, unroofed but high enough to provide privacy. A hole is left in the branch screen for the students to throw the left-over food (*futa*) through it. It is taboo for the students to look at the back of the school. This hole in the branch screen is called *ndambi*. The dormitory type of layout consists of a series of pens of sticks at the rear of the school — *mbangalakachi* — in which the students sleep with fire continuously burning all night within each pen for warmth. Two tresses exist both in and outside for the purpose of urination and the accumulation of ashes which are not swept. Found inside too is a stake upon which a basket of protective medicine called *mwima* rests. During the early stages of *kutwama ha mafyo* (sitting on the leaves) the *vilombola* are mandatorily compelled to dress the wounds of the students every morning. This is referred to as *kusoza* (iodine type of medication) which is very painful once administered.

At day break, a strict set of observations have to be adhered to such as eating on leaves and not plates. The first to eat is always *sakambungu* before the rest of the students eat. During mealtime, no one speaks or stands up no matter how satisfied one is because doing so will result into the rest abandoning the meal. The *vilombola* bring food in baskets and not plates although the trend now has changed due to passage of time. Any infringement of the set rules by the students during mealtime results in the confiscation of the food and it being thrown through the *ndambi* — the forbidden place. The essence of this teaching is to instil discipline into the students to respect their parents, elders and the attendants.

During the period of seclusion the students are heavily introduced to adult life. Handicrafts are also taught — such as wood-carving, mask-making, weaving, basketry, pottery and iron-making. Many sporting games are also introduced to enable the students to achieve maximum aptitude. The most interesting is *tusona* which constitutes a tradition of ideographic writing. Dr

Gerhard Kubik, probably the most noted Luchazi specialist notes:

'Ideographs which are sized anywhere between half a metre square and two flat palms of the human hand joined together. These are drawn usually by adults and elders, with a certain performance technique.'¹⁴

The meaning and content of *tusona* are so complex that they would need a complete chapter of their own. They are often very philosophical in entertaining the community as a form of written code for expressing abstract ideas on some of the people's most central issues and institutions. The graphic components are worked in elaborate configuration whose meanings are variable. For example, a single dot or a series of dots, produced in the characteristic technique with the first and third fingers of the right hand impressing the dots into the sand can represent completely different things or ideas, according to context: tree, person, animal or beer vessels. As regards to the lines, a line which is drawn with the right index finger can symbolise either a path, a river, fence or contours of the human body. Directional concepts are also well defined in structures.

However, the *tusona*'s originality is obscure as most of their structures are more or less connected with footprints of animals including birds e.g., *lingano iya tengu* (footprint of the roan antelope).

Apart from what has been outlined above, the students are also told to keep the secrets of the school from uncircumcised (*vilima*, plural; *chilima*, singular) boys and women and to be aware of succumbing to female seduction which could lead them to reveal the secrets.

The last phase of the seclusion starts when all the students recover from their wounds. The *vilombola* remove the fire restriction and the students can now play with other sharp instruments such as knives. Later kilts (*zombo*, singular; *jizombo* plural) are made by their *vilombola* (see Chapter 3 on *kuhunga* dance). They come to realise that the fig tree is about to germinate when they are taken to dig *kangamba* roots. While lugging at the roots they are struck with switches by the attendants – the process is called *kufula kangama* (digging up a shank).

After the kilts are made the students are made to stand on one leg to the pleasure of the attendant. Whoever buckles during the exercise, his parents pay a chicken to the attendant. This is the moment most mothers see their children when the students are escorted by *katotola* to the river for purification which would allow them to wash. Most mothers vie to reach the students. The carnival reaches a point of crescendo when the *sakambungu* is made to leap over the 'fire' in the river. This ritual is called *kulyachisa tundanji*. After bathing, the students dress again in kilts and return to the school while men and *katotola* struggle with excited women in repelling them from reaching the students.

Once back at the school, they are allowed to do chores such as catching birds, fishing, collecting wood for the fire. They are no longer confined to the *mafulo* which has been their resting place. Such structures as sleeping pens are demolished and students are allowed to sleep on mats and even use blankets. Most of the taboos are, at this juncture, relaxed.

The conclusive stage of seclusion is called *kukosa chikula*. Its main purpose is to remove the restriction about sexual intercourse imposed on the attendant as well as the village. Secondly, to allow the students to release the anxiety during the sexual taboos. After this ceremony the students live a relatively free life until graduation.

Some Taboos Associated with Mukanda

During the seclusion, the students are not only bound to strictly adhere to disciplinary rules during their stay at the school but even after graduation.

While at Mukanda

- i) The students must not touch or look at the mattresses of their mothers otherwise the pain of developing convulsion (*lukuku*) is assured.
- ii) It is forbidden to wash with water except with ashes.
- iii) All the students must sing when required to do so and any student who fails is beaten. If he cries, he must weep until he has filled a small cup with tears and will be beaten unless he does so.
- iv) A student must not doze during the singing period otherwise cold water is poured on him as punishment.
- v) Students are told to avoid contact with fire; if the night is cold when they are sleeping, they should not stir their fires but must rattle their *mingongo* sticks on the poles of their pens to alert their attendants to stir the fire for them.
- vi) Student should never look in the direction of *mwima*.

After Graduation:

- The students should never reveal such secrets as:
- i) Tibia of the dead – meant to be used in singing. These are two short stumps of sticks.
 - ii) Shorts worn before cure.
 - iii) Plates used by *tundanji*.

iv)
v)
vi)
vii)

viii)

Son
Dur
sun

Sunrise:

Sunset:

Other s
night):

- iv) Blankets (*hulu*).
- v) Huts made of sticks.
- vi) Stools used by the student by the fire-side (*njamba*).
- vii) Both *chilombola* and his mother's houses are forbidden places and are strictly out of bounds.
- viii) Always to swear over *chilombola*/mother when speaking the truth (*kunyima ya mama/chilombola*).

Songs Sung at Mukanda

During this period, various types of songs are sung at both sunrise and sunset. This course of education is called *kukuwa*. Some of these are:

Sunrise:

Hawe, lelo vanana vovo
Vo navakokakola kumwe;
Lelo hawe;
Kumbyee-e neha musana hawe

Oho, here are our mothers;
 They are bringing the sun;
 O sun, bring warmth so that we
 May warm ourselves;
 Here are our mothers

Sunset:

Khumbyee lyinayi mukangongo, lyoliya;
Chikuwakuwa chavamba mukangongo, lyoliya;
Vanoko kavatukwila mukangongo, lyoliya

The sun has gone,
 It is going into the grave,
 Going into the grave as we sing
 We sang to your mother,
 But it is going into the grave
 Your mother does not sing back to us
 And it is sinking into the abyss

Other songs are directed at *nyatundanji* (mothers of the students at night):

Ho-hwee--
Eee----
Lelo kwimbwe-e-

This is followed by women ululating. The students begin singing accompanied by the rattle of sticks:

Kasanda kuve kachiyengo-ee

Meso to-o-o

Kasanda kuve-e

Kachiyengo meso-to-o

Savala kuche-yee-oo

Ove chijikamukanda likishi lyove

Na weme mutwe-e

Savala kuche-o-e-e

Linaweme-e

Savala kuche-yee oo

Twalonga

Twaloonge, eh eh kuloonga twaloonga

Hawe

O-lelo twaloonge kulonga twalonga hawe

(Leader)

(Rest)

(Leader)

Kuloonga chetu twaloonga hamene tukalongolele,

(Rest)

Twaloonge

Teto Kajila

Wata wahanjika wahanjike yavelela

Teto wange nana-a, wange nane-e-e-e

wata wahanjika

(Leader)

Tetweye teto kajila!

(Rest)

Wata wahaji ke-e-e-e

Saikapula

Saikapula yomweza, Saikapula yomweza

Tusangu twakulanda, twose mali ndondondo

Hayove saikapula

Here comes Saikapula,

Here comes Saikapula,

Bought all rattle gourds,

Spent all the money,

This is Saikapula.

**Waisamba
kekeke**

Keke wakeke, wayisamba kekeke

Musuvo yanoko, wayisamba kekeke

Kukengilano, wayisamba kekeke

Kanongo

Mbumba luhundu wayisamba kekeke
Chikonya mutete, wayisamba kekeke
Hafwika noko, wayisamba kekeke
Kafukununaho yove, wayisamba kekeke
Mbumba luhundu, wayisamba kekeke
Chikonya mutete wayisamba kekeke
Wolelo pundukayina,
Ove watela kasasa,
Yee- ndele pundukayina,
Ove watele kasasa,
Yee welelo pundukayina

(Leader) We unfortunate dozers,
 The school is how it is
 Eh, we dozers, eh
 Eh, dozers aye
 Lets go and sleep
 (Rest) Eh, dozers aye

Taboo, taboo,
 In your mother's house,
 Taboo, taboo,
 To enter it,
 Taboo, taboo,
 Leprosy, vicious
 Taboo, taboo,
 Epilepsy, sour
 Taboo, taboo
 Where your mother is covered
 Taboo, taboo,
 Never uncover
 Taboo, taboo
 Leprosy, vicious,
 Taboo, taboo,
 Epilepsy, sour
 Taboo, taboo
 Eh, we dozers
 Eh, we dozers
 Those at home sleep soundly

Kanongo

Eh kanongwee-ye (x2)
Valikwimbo tala muvakosa tulweye

Chorus
(Leader)
(Rest)

Etu vakwavo tala mutwanongojoka
Mukanda wapwamo
Eh kanongwe ye

Eh kanongwe ye tundanda tuyenu
Eh kanongwe ye

Eh, we dozers
Eh, we dozers
Those at home sleep soundly

When the *vilombola* bring food to the school a song accompanies them. They always bring in baskets and not plates. The students sing:

Ngulyee, hawee,
Mavemya a eee
Nana yo, nyali mwalikwenda
Wambata kamozi kalinjenga

Let me eat, *hawee*
Red-eyed, *hawee*
Here is mother
Brother (or sister), sister-in-law
Is coming and brings something to eat

Then the attendants call *kulyee hawee* and when they hear the response the students continue.

Chilinga ee, njiya mwili ee
Njiya mwilu chamba mulonga mbagwe

I am flying away like a butterfly

Then the students reply:

Eyaye twalonga ee,
Vanoko vovo,
Vovwe

We have learnt the right actions
Here and yours mothers

At the school, any visitor who did not contribute towards the preparation of the school is always greeted by the following song before he pays:

Chinjate
Watulyatee-lelo
Watulyata

You have stepped on us
You have stepped on us

Another is sung when the attendants charge for the food. All must stop eating and stand up with closed legs. It begins:

Ndambalweye nandamambala, yoyiya;
Ndambala kuvewuka nandamavala
Kuzangama ndambaia

The food is going to be thrown,
Through the *ndambi*;
The forbidden place
The penalty for looking at
It is impotence
Be careful not to look

During the purification at the river, the students sing:

Ndonje ye
Ndonje lila e Ndonyi
Ndonje ye Ndonje lila, eyaya mama Ndonje,
kwahichila tundanji kwazuma
Eyaya mama kwazuma
Kwahichila chilima kwanuka, eya
Mama kwanuka,
Ndonje lila, Ndonje lila.

Ndonje, cry out
Where the students have passed is warm,
Where the women have passed is cold;
Where an uncircumcised person passes stinks

Graduation

The last phase of the *Mukanda* ceremony culminates into the rite called *kulovola* (graduation) at the instigation of the *chijika mukanda*. Like the earlier preparations, beer and food are prepared for the graduation ceremony.

Extra *makishi*, as indicated in Chapter 3, are made to grace extra glamour to the occasion—*nganji*, *chizaluke*, etc. A day before the graduation, the students undergo a process of artificial cohabitation with an old 'woman'. Each student goes through the process beginning with *sakambungu* right up to *sakasula*.

Later, in the evening, the students get plenty of wood which is taken to the village — all dressed in their special kilts and keeping their heads down in a single file. Women get excited at the sight of the 'lost' children. They shout and ululate. The boys return to their school awaiting the last stage of the graduation. Leaving the school is by passing under the arch leading outside and fleeing to the village where a mat is laid for them to sit on. Then the elderly men burn down the school in their absence. During the burning of the school, the attendants, together with the students, have to stay awake the whole night to enable them perform the *kuhunga* dance in pairs. The merry-making continues till morning when the students finally undergo the last purification rite at the river. After this, the students are taken to a separate place where the *kateu* is performed — their hair is cut and they are allowed to eat.

In the afternoon the students get dressed in their new clothes bought by the *vilombola*. Then they are triumphantly taken shoulder high by their *vilombola* to the village—led by *sakambungu*. Excitement engulfs the revellers after seeing the graduated *Mukanda* students. The students are each given a plate on which all the presents for the attendants are kept. Each attendant then relates to the parents the child's up-keep during the period. Dancing continues for quite a period of time during which the *vilombola* are feasted with various foods. Later a formal payment to the attendant is made by the parents.

At the village the student has to undergo a process called *kusukula chikula* — cohabitation with a female who is supposedly ignorant of the student's tenure at the school. All students formalise blood friendship with each other and the attendants give a chicken to their students whose parents are also expected to do likewise.

Wali

As already observed in the male puberty ceremony the maturity leads to the seclusion of a girl. The Luvale people do not practise clitoridectomy as in other tribes. *Wali* is an educational process which a girl who has attained maturity undergoes. The main determining factor to hold *Wali* is the first reported menstrual period by the girl to her grandmother. In this way the girl individually goes through the process as opposed to a group in the case of *Mukanda*. She has to observe certain rules such as not running quickly, lying on her stomach and avoiding being slapped on her buttocks. She has also to avoid eating certain types of food. She has also to constantly refrain from contact with fire which is closely associated with life and its absence (coldness) is symbolic of death – only her grandmother kindles the fire for her. Just as *Mukanda* for boys, *Wali* goes through three distinct stages.

First, the preparatory, later seclusion and finally the graduation – except the last stage is connected with marriage and makes a way for convenient departure.

First to be appointed is the instructress (*chilombola*) who should have had many years of experience in this form of educational process. In addition to an instructress, the girl is provided with a young girl below puberty stage called *kajilu* or *kasambijikilo* who performs domestic chores for the student such as drawing of water and attention to food.

Preparation

At this stage, the girl is referred to as *mwali*. A tree which is close to the village and is associated with fertility, usually *muulya*, *musole* or *muwangwa* is chosen. Quite early in the morning the girl is taken to the chosen tree for loin dress and administration of protective medicine by the *chilombola* accompanied by other women singing songs. As the sun rises, the entourage leave the girls at the tree to enable them to prepare the *litungu*, or the shelter in which the student will stay. It is mostly built in the village preferably near her nephew's house. Before the cross-polarisation of the Luvale traditional culture, the Luvale used to betroth the girl for marriage. In fact, the parents chose the bride for their son in consonance with the moral behaviour of the bride's family. The bride, therefore, was known as *sakakeza* who is informed to come and help build the shelter (*litungu*). Both the instructress and *sakakeza* go into the forest to bring poles for the same purpose. The *litungu* resembles a conical-shaped hut.

After completion, the *sakakeza* climbs onto the top of the hut and sits there until payment is effected by his in-laws. A meal is prepared during the construction of the shelter. She supervises the preparation of the chicken for

sakakeza. When the food is ready the *sakakeza* and his helpers are ushered into the shelter to enjoy their meal – the chicken bones must not be broken otherwise the *sakakeza* pays a fine. He has to provide a blanket (*zeva*) which is used by *mwali* throughout the ceremony.

In the meantime, the girl who was left at the tree has to be fetched. The *chilombola* sing the *lilombola* song as mockery in arousing sexual appetite within a home.

The last phase of the preparatory stage culminates into escorting the girl to the village in the evening. Back in the village, *mwali* is dressed in a blanket which covers her head along with three small packets of medicine. The instructress carries the girl on the back, accompanied by other singing women circling the village while at the same time she has to bow her head. She is, later, taken to her uncle's house where purification is carried out on her before she receives her meal since menstruation. Once completed, the *mwali* is taken to the *litungu* and is later joined by the *kasambijikilo*.

Seclusion

The second phase of *Wali* is the girl's seclusion at *litungu* where the educational training begins. It is always mandatory for the instructress to awaken the *mwali* quite early in the morning and be taken to a special place – *mukanda*. This routine is adhered to during the period of seclusion. During the first day, the *mwali* has to go into the bush and dig up roots of *pundukanyina* which is used to make a girdle for her.

Just as the male puberty seclusion period marks the beginning of the educational training, the *mwali* is taught the use of string games and figures which are purely for recreational purposes. These could be categorised as – beds, hoes, birds, eyes, stars, etc. Others are *katambwilo* whose inference is related to a woman's labia which receives the man's penis during coitus, *kakweji* (moon), symbolic of menstruation. *Lichimbi* (navel), which is also symbolic of fertility, *kahama ka pembe* – a big and protruding puberty area and so is *lungano lwa tengu* (roan antelope's foot print).

Taboos Associated with Wali

Whilst the *mwali* is under instructions, she has to strictly observe certain restrictions such as:

- (i) that the girdle and apron she wears must not get wet;
 - (ii) that during menstruation, she should not touch fire;
 - (iii) that she must cover her head to avoid seeing the roofs of houses;
- (This restriction also applies to *tundanji*);

- (iv) that during menstruation, she should not touch cooking utensils and neither cut fire-wood nor cultivate;
- (v) that she should speak in a very low voice. But when she needs attention, she must whistle (*kutwa chitwoli*);
- (vi) must avoid contact with *tundanji* otherwise she would be beaten.

Other prohibitions relate to foods as well since these are more related to sexuality and fertility:

- (i) Avoid eating fish especially *chivende* which makes *wali* become lukewarm.
- (ii) Avoid eating *mbovo ya musombo* fish which creates excessive vaginal mucus (*kuzova*).
- (iii) Avoid eating *musuta* fish which will either lead to epilepsy or frigidity during sexual intercourse.
- (iv) Avoid eating fish that will cause vaginal constriction and wet vagina, such as *mbuli* (barbel).

Songs Sung at Wali

At the entry of the girl into seclusion the dance known as *lilombola* is held:

Enu malunga eh-e
Eh - malomo enu,
Enu mwazanga jimbiyo

You men eh
 Eh - your penis
 You who like pubic tattooing
 You also like labia

Ove mukoka mukakundwingila kulihi?
Lomo lyahola lyehi

Clitoris where do you find a sensation
 When the penis has lost its erection?

Twamuwananga mbembele
Twa, uwananga lomo lya Samalenge
Muchichima ngwenji kwatako
Livoko ngwenji vyambala

We found him without a creation the penis of Samalenge,
 In his heart he wants intercourse

CHIEFS AND OTHER IMPORTANT FIGURES



Senior Chief Ndungu at his palace during Likumbi lya Mize



Chief Ndungu IV (Nguvu)

CHIEFS AND OTHER IMPORTANT



Chief Shinde (left) and Mwata Kazembe (right) in 1952. To the right of Chief Shinde is Mose Sangambo

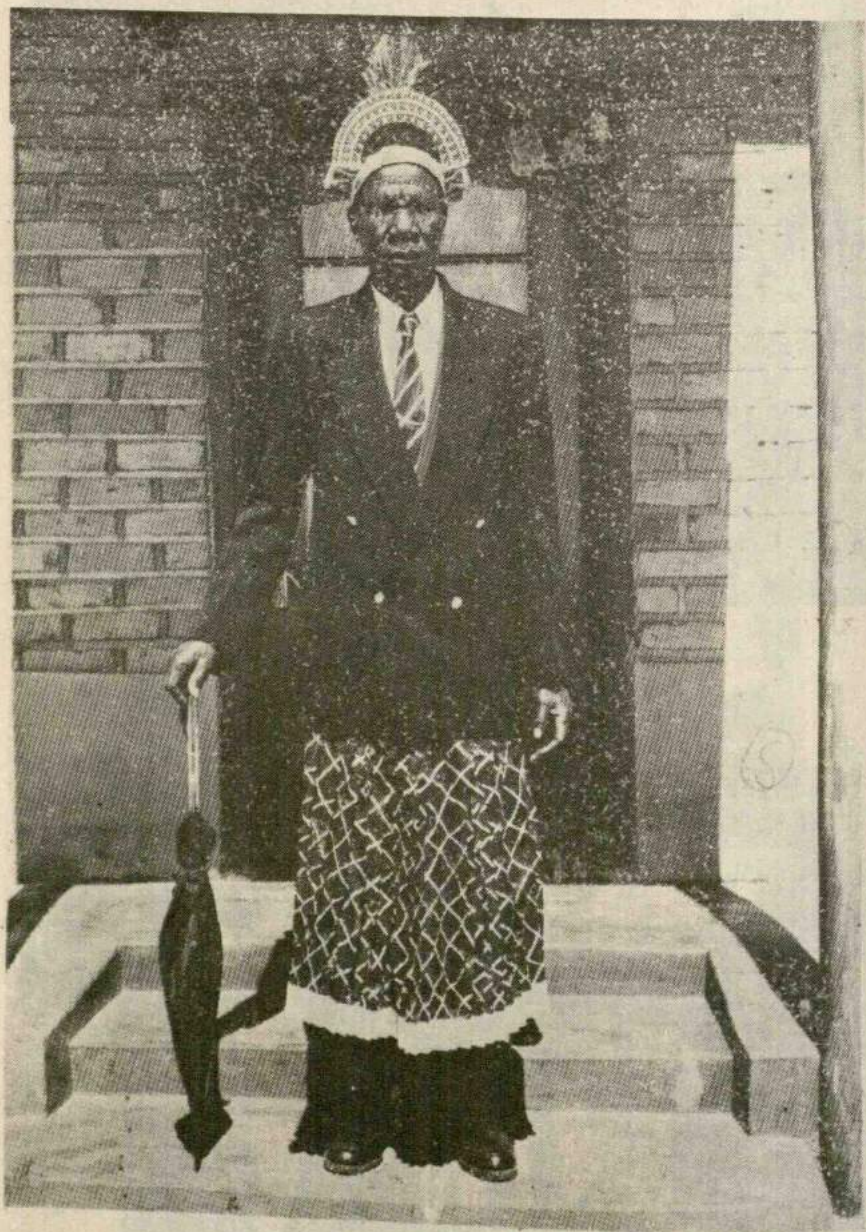


Mwata Yamvu Ditend

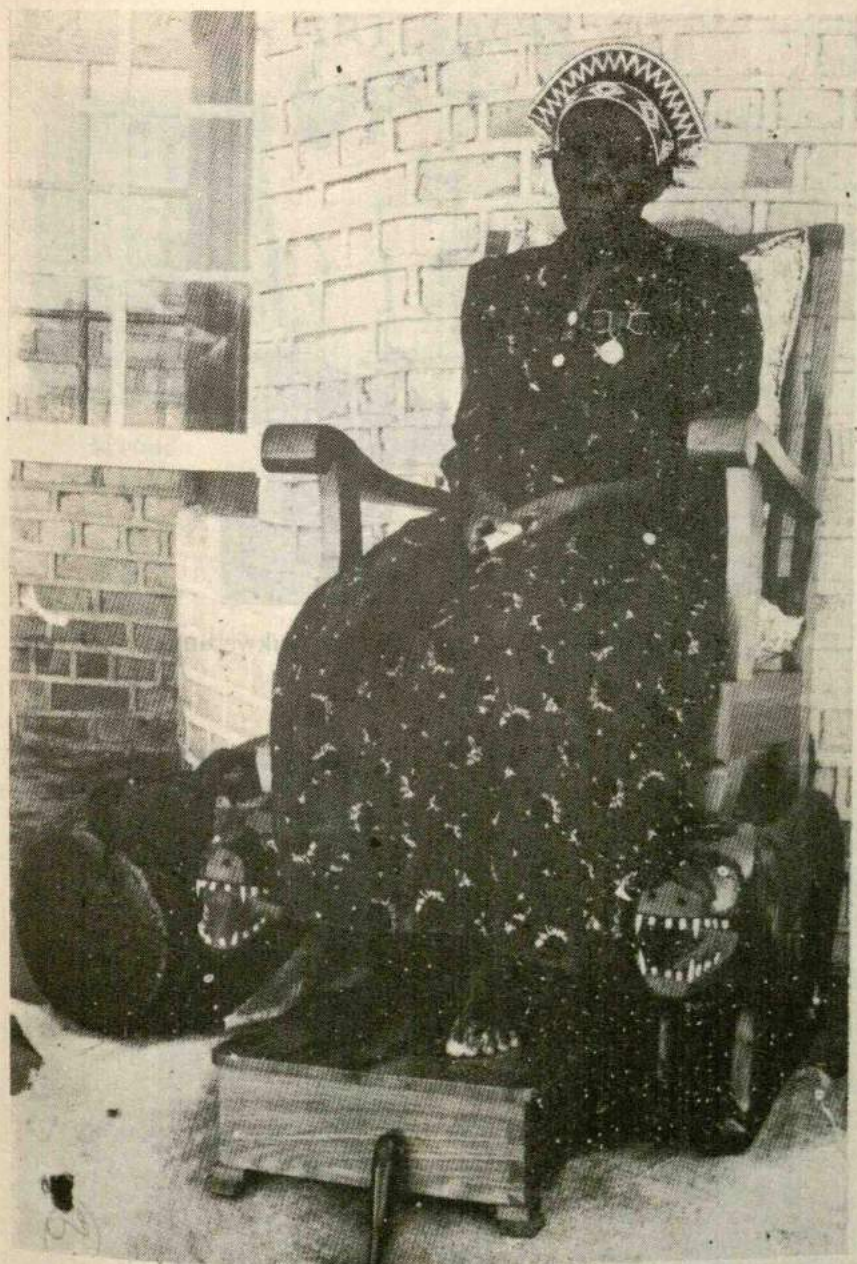


Chief Chinyama Litapi with John Mwendela (on his right) on Mize Day

Chief



Ndungu III (Sakavungu)



Ndungu II (Nyamulombwe)



Chieftainess Nyakatolo and her mukwetunga

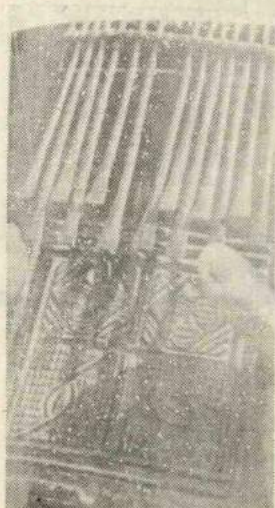


George Suckling

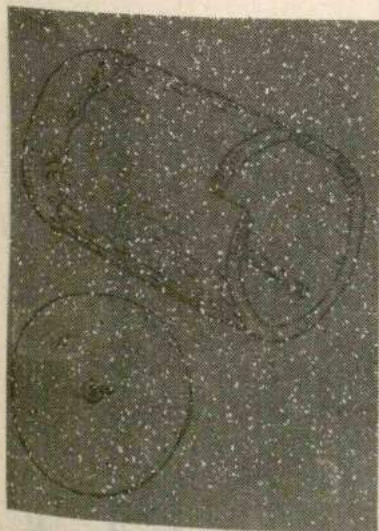
ARTEFACTS



Mwondo



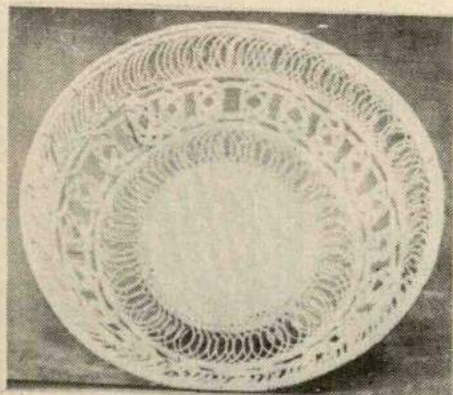
Hand or Kaffir piano



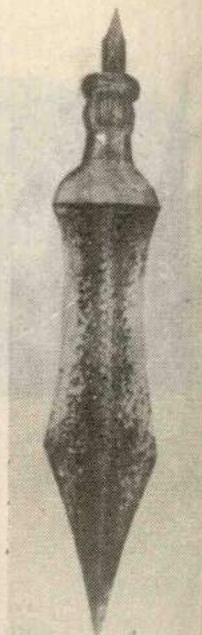
Diagrammatic illustration of ngoma pwita



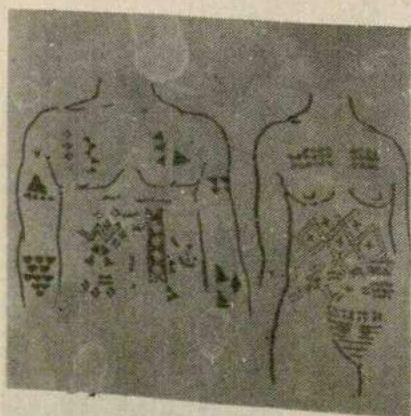
Ngoma



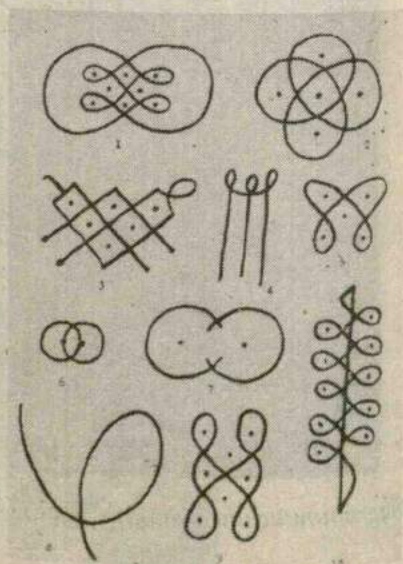
Basket



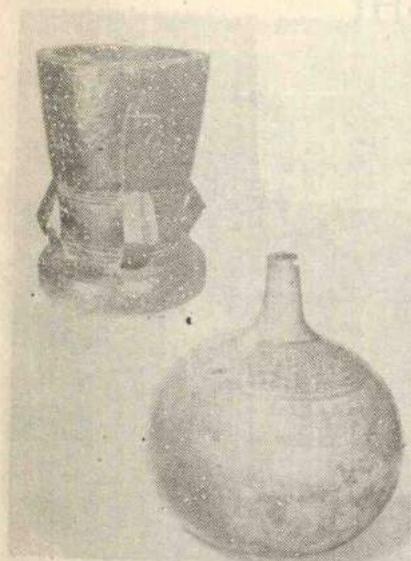
Royal matchet



Decorative tattoo



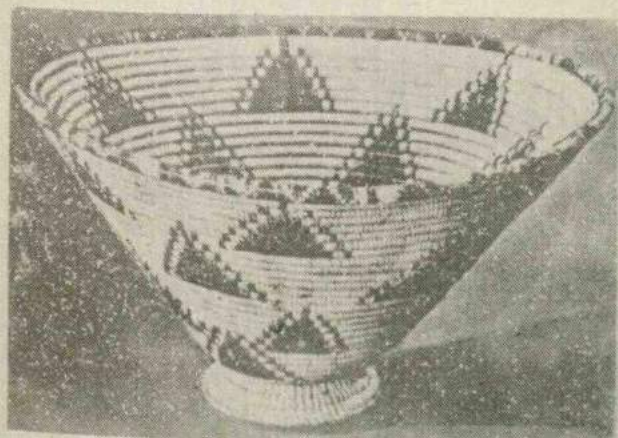
Tusona



Woodcarving and earthenware



Musalo basket



Chilele basket

MAKISHI



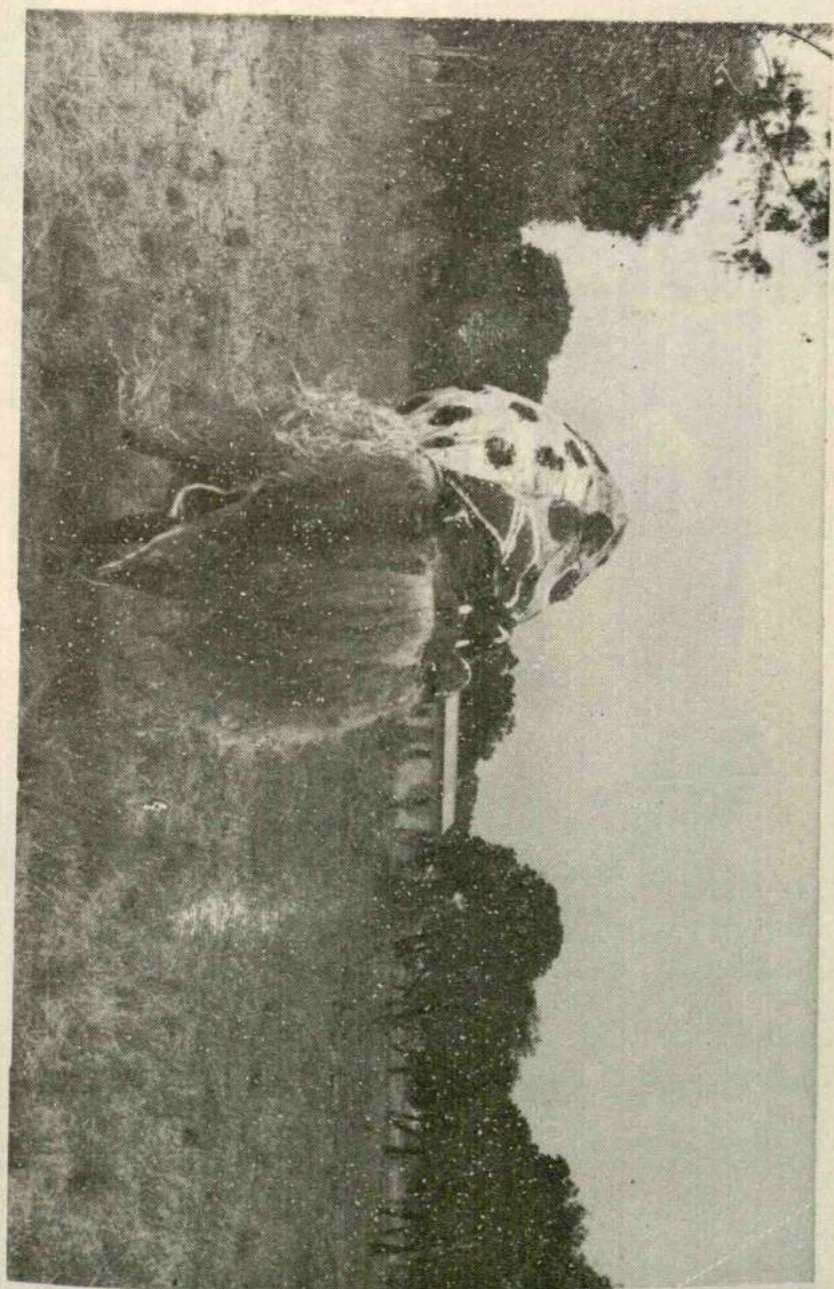
A chileya on Mize Day



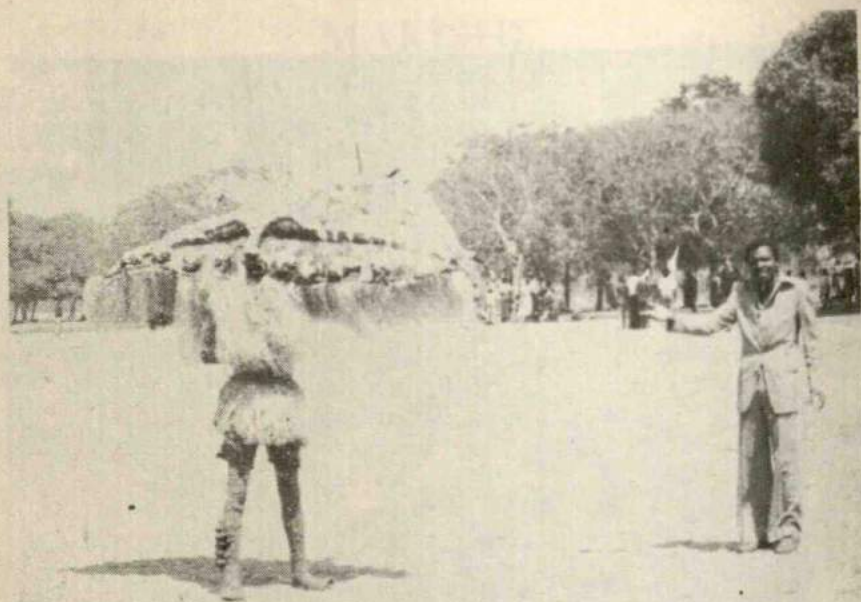
Ndondo in action



Kanengenenge during Mukanda



Likishi on Mize Day



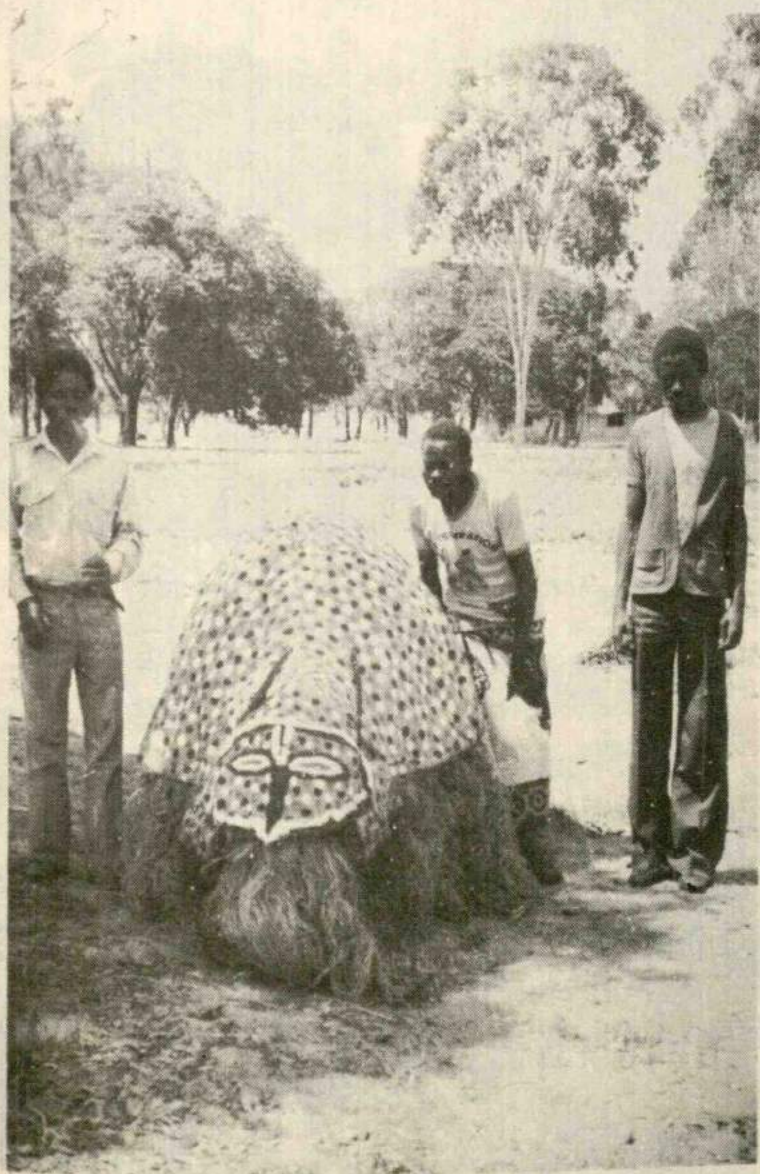
Likopetulu



Likishi lya pwevo



A likishi with a child



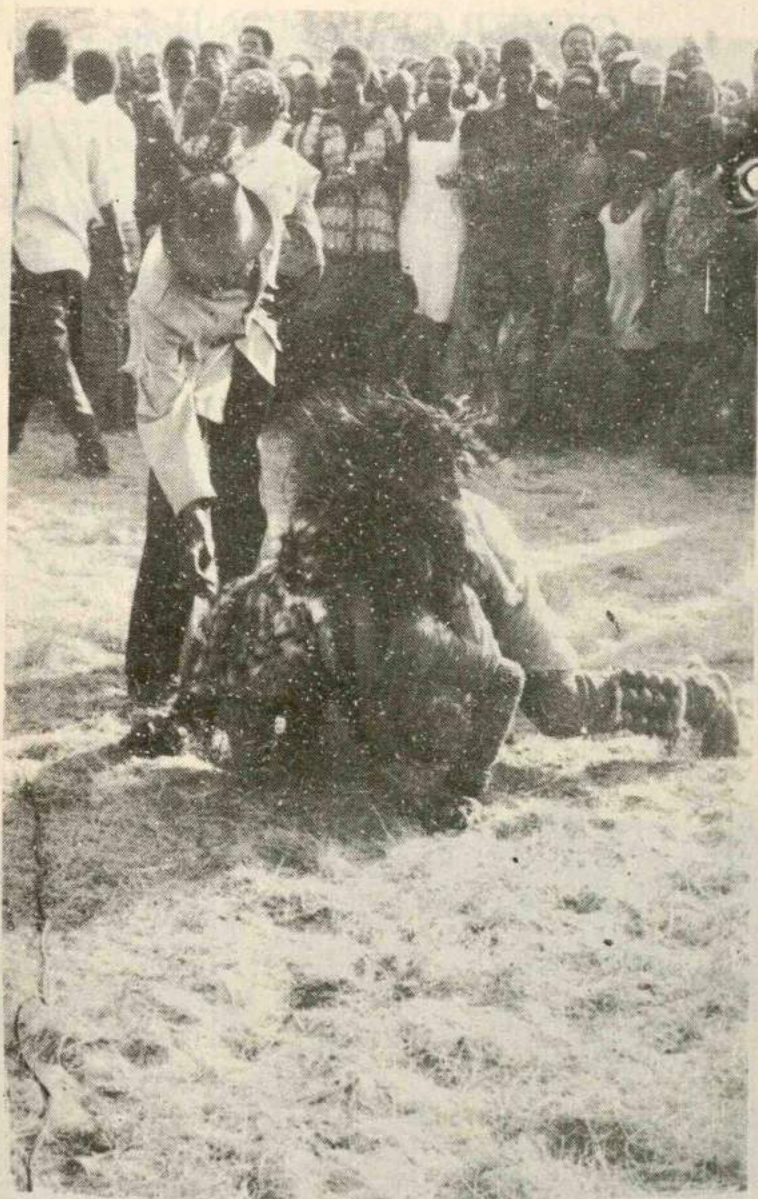
Munguli



*Dr Ludwig Sondashi (in darkglasses) and Mr Roger Sakuhuka with kayipu
(1986 Mize Day)*



Makishi on Mize Day



Katoyo

OTHER CEREMONIES



Kutopoka or royal dance



Tundanji at the camp after circumcision



Wali graduates

But his hand refuses because it is someone else's wife
(A song sung to revile a village considered by the
women to be backward in having affairs with them.)

Kufuza mwali (teasing the girl)
Lelo yayoyo kalumukila
Mize walingelenga kalumukila
Lelo kahimba kove kalumukila
Kalukanga uyenge kalumukila

Today you must change your ways;
Change now from what you used to do
You have got a husband, you must change,
Up and on your way, change

Song of Girl When Dancing

Imana nguchikineko muno muzango
Ami ivene ngwasema mwana

Stop now while I dance.
Here in the village centre,
For I have given birth to a child (i.e., I have now
obtained fertility)

Songs of Women to Girl:

Kano kahela kakandende
Lelo nangwandumuka

This bed is too small,
I shall fall over the end

Lisungu chikuma nalizakalya lunga
Kalilile lunga nalizakalya pwevo

Too much jealousy will consume the husband
If not the husband, it will consume the wife

Ove walela vey
vakwenu valela vana
Ove walela mbindu

Whom have you reared?
Your fellow women rear children
You only rear testicles (Allusion to a home without
children.)

Yayayaya Mahalu
Wakata nahinge
Nokowenu wamusulila

Oh Mahalu (girl's name), you are in love with the man
but you hate his mother (i.e., you must not do this, but
must get on with all your husband's relatives.)

During this period, more emphasis is given to the social aspects of married life. She should respect her husband as well as his relatives, and must endeavour to consolidate her marriage at all costs by not being over-jealous especially where polygamy is concerned. She should also be impartial in the distribution of food to both families. Under the able instructions of the *chilombola*, the *mwali* is tattooed over her pubic area, stomach, chest and around the waist just above the buttocks; the aim is purely for sexual eroticism. The pain endured during the exercise is so unbearable that it is synonymous with the male penis surgical operation. The labia (*mikhoka*) undergo an enlargement process by cupping them with a *muzovu* plant. She is also taught to dance with her hips during sexual intercourse (called *mutenya*). To enable the girl to achieve maximum 'heat' in her vagina, crushed leaves of *kavuvu* tree are inserted into her. To achieve and ensure a 'dry' vagina, the girl or woman is taught to sit above boiled cassava and *chikwata* leaves. Apart from the above instruction, other women give her tit-bits during evening discussions.

In spite of the taboos imposed on the *mwali*, she is fed like a pig as a matter of pleasure for *sakakeza*. She even accompanies other women to the garden although she does not cultivate herself.

The seclusion period lasts approximately four to six months although today it might only take two hours of hard drinking of beer - a trend which has encroached onto the Luvale female puberty ceremonies owing to tribal cross-breeding. This is due to certain misguided cultural values and attitudes of Zambian 'ideology'. At the end of the seclusion period, arrangements are made for the *mwali* to graduate from the school, which is synonymous with the *Mukanda's kulovola*.

This is a very crucial time for the girl because of the 'direction' in her life - either getting betrothed or remaining single. If the girl was already betrothed the *sakakeza* plays a very leading role at this juncture. When the time

for emergence draws near, the relatives of *sakakeza* present a white cloth called *lyandanguwu* to be used as a veil. The girl also helps in the preparation of the ceremony by brewing beer too.

While the preparations continue, a game of hide-and-seek is played between the two families: songs do follow here. First to go to the man's village are *mwali's* relatives who will go and sweep the ashes from *sakakeza's* door and shout '*lunga lyetu!*' ('our husband') and vice-versa. Next comes the *kukundula* where the *mwali* is hidden in the bush so that the man's relatives try to find her. Later in the day, the instructress together with the student go to dig the *muzovu* root which is used to wash over the pot. While washing the water must run off the girl onto the body of the instructress. At this stage, the *mwali* no longer wears the blanket but dresses in her new clothes covering the torso. The blanket is either taken by the grandmother or the instructress.

Having alerted the man's relatives, the next stage is *kutuva litungu* - 'puncture the shelter'. The man's relatives appoint a female representative who stealthily reconnoitres among the *mwali's* relatives carrying a concealed white plate or cloth and white clay. She leaves the plate and slips away with a shout - '*puwetu!*' ('our wife'). In the meantime the man's party is on the way to *mwali's* village singing.

At *mwali's* village, the girl is brought from the shelter for everybody to see for the first time. Each woman who contributed to the training schedule 'cleanses' the *mwali* with white clay on her forehead and arms. Finally the instructress ordains the couple with white clay.

In the meantime, the dance commences and the man is at liberty to join the carnival. When dawn approaches, the *mwali* is taken to *kateu* for a haircut. She is 'encased' in castor-oil and red ochre. During the shaving (both pubic and 'natural' hair) women continue to sing and impart their final advice to *mwali* relating to married life such as being submissive to her husband, keeping her house in proper order and informing her husband about her menstrual period, etc.

After counselling and hair-dressing, she is returned to the village. In the afternoon, the *mwali* and *kasambijikilo* are escorted to the village accompanied by women holding a mat over them. Great excitement engulfs the village with the famous song: *Mbimba kaluku, talilenu mwilu* (red locust hovering in the sky). *Mwali* and *kasambibijikilo* begin to dance and the revellers present gifts. This dance is called *kuwita* (normally associated with *chiyanda*).

The *sakakeza*, immaculately dressed, remains seated in the chair while the *mwali* dances towards him. She caresses her man who later presents her with a gift. After this, the girl begins to dance until she becomes utterly exhausted and is taken behind the mat shield. Later the instructress presents her account of her stewardship.

A very interesting episode in the life of *mwali* is what is called *kulya pembakanama*. This is the stage where results of the training are tested and known. It begins with the instructress appointing a young man who can make love to the *mwali*. The man is both the internal and external examiner himself. Tact becomes the litmus test because the student is taught so many tactics of debunking a man. He must have sexual intercourse with her. When the man is ushered into the house, the *mwali* enquires whether the man is either a 'bee' or 'fly'. If the man is a 'bee', he then must use all the tricks in the book to entice her. Early in the morning, the instructress comes over to find out whether the man is a 'bee' and if the *mwali's* answer is affirmative, then the man is marked with white clay and a fowl is presented to her. Traditionally the man continues secretly having an affair whether married or not. This process applies to unbetrothed *mwali* only and is also known as *kufumusa kakege* for the boys.

But when *mwali* is betrothed, *pembakanama* consists of the *mwali* holding the boiled *muzovu* root throughout the night while her fiance continues to dance. The young man stands in. No coitus is involved.

The presentation of gifts on the two plates provided marks the end of the *mwali* ceremony.

Chiefly Male and Female Puberty Ceremonies

The ceremonies pertaining to royalty do not differ much from those of the ordinary people except that the *chilombola* does not molest the chief's son or the chief. In most cases he will build a shelter outside the *nganda*. Normally, the *chilombola* always remains the *nyachifwa*, in this case an old woman. Her role is to cook for the chief's son (student) and maybe visit him especially after he is cured. The *nyachifwa* must always wear a white cloth.

Equally, in the female puberty ritual, the student may be a daughter of a female chief whose chiefly lineage by matrilineal descent are entitled to ascend to the throne. Such a person does not undergo the tutorship alone. She must be accompanied by an ordinary girl (mostly the daughter of a village headman) who has not attained puberty yet. She has also to have her own attendant. During her graduation time she is not permitted to dance but is represented by the headman's daughter. Normally, the student is never betrothed since, in the Luvale tradition, a female chief chooses her own husband.

CHAPTER V

CHIEFTAINSHIP AND OTHER RITUALS

The stony problem that was created by the King of Italy, Emmanuel, in collaboration with the British and the Portuguese in 1905, was to partition Africa into territories, which consequently left an indelible mark on the Luvale chieftainship later during the 20th Century. That decision however made part of Northern Rhodesia (Zambia) to belong to Ndungu, Chinyama Litapi and Kucheka on one side, while part of Angola belonged to Nyakatolo and Kakenge and Mwata Yavwa possessed part of Zaire. Yet all these chiefs belonged to the same blood.

However, the Luvale chieftainship in Zambia can be traced through Nyakatolo in Angola. Chieftainess Nyakatolo's genealogy dates back to 1840 when she surfaced as the most powerful trader who controlled militarily the route from Katanga in Zaire to Lobito port in Angola. She was later to be recognised as a major rubber merchant or *Nana Kandundu* (mother of rubber). Chieftainess Nyakatolo was one of the two sisters of the famous Chinyama cha Mukwamayi. These were Sombo Iya Mbumba and Kutemba Mulombwe whose genealogy can be traced to Chinyama Litapi and Nguvu chieftainships. (See Appendix 10)

Abdication of Chinyama Litapi Chieftainship

According to the Luvale, the most senior of all the chiefs in Upper Zambezi is Chinyama Litapi whose lineage can be traced to Chinyama, grandson of Kutemba Mulombwe, whose capital was at the source of Chinyama Litapi River. Later, in 1924, he was succeeded by Mukuma Kakoma Chinyama Litapi who ruled up to 24 February 1964. It was under this chief that the colonialists made him abdicate his seniority to the Ndungu chieftainship. In

spite of the Luvala's assertion of his supremacy, the colonial administrator in the name of Bruce-Miller — the catalyst of tribal politics in Zambezi District — refused.

This refusal according to Joseph Papstein was because the administrators 'were not prepared to walk the sixty kilometres to Litapi. Instead, the Ndungu chieftainship was moved from the Chavuma area to opposite the Balovale *Boma* and declared "senior". This was in 1922 when Sombo Nyamulombwe ascended to the Ndungu chieftainship'.

Still within the Kutemba Mulombwe genealogy comes the Nguvu chieftainship on the banks of the Lungevungu River in the Upper Zambezi. In later years it was obtained by John Ngonga who proceeded to succeed the Chinyama Litapi and Ndungu chieftainship and so was Davison Chinyama Pulu who died on 2 January 1990 as Senior Chief Ndungu.

On the other hand, within the Sombo lya Mbumba genealogy comes the Ndungu chieftainship which hails from Chieftainess Nyachikheka Ngambo through her son Chinyama Lingoji and whose father Chivuvu cha Kamana was killed during one of the Lozi-Luvale wars under the soldierly command of Kakenge Chivanda Sakayongo - the founder of the present annual traditional ceremony, *Likumbi lya Mize*.

Ndungu Dynasty Lyatoo Satome - Ndungu I

The Ndungu dynasty proper began around 1850 when Chinyama Lyatoo Satome took over from Chiyaze Khenya Kalokoto who died at Kapako in Chavuma area of the Upper Zambezi. The historical explanation accorded to the name Ndungu is scanty but taken literally means 'a very bitter fruit'. It is, however, from such bitterness that the cruelty coupled by bravery derives. Understandably, he was a very tall, fat and tough warrior who witnessed all the Ulamba wars. Under him, the Luvale chieftainship spread like bushfire, establishing two sub-chieftainships of Mandalo Mutupa at Kapako and Sanjongo Kaumba just opposite Chavuma Mission. Chinyama Lyatoo Satome (Ndungu I) died in 1920 at his capital, Mize, opposite Mwalya Pond.

The death of Satome Ndungu brought a very bad omen on the Ndungu chieftainship. In 1921, Mutupa Mandalo took over the chieftainship and within a very short time, he died and was succeeded by Kaumba Sanjongo who died enroute to take over the chieftainship.

According to Sangambo, 'the death of two chiefs within one year was disturbing'. Our custom says that when there are many deaths in a chieftainship in this way a woman should be installed to 'cool' it down. There have been many versions surrounding these deaths but the formidable one is that which states that two sub-chiefs, Mutupa Mandalo and Kaumba Sanjongo, conspired to kill Ndungu Satome through witchcraft - a feat they ably achieved.

As a result, before Chinyama Lyatoo Satome died he 'magically cursed' all males who would ascend to the Ndungu chieftainship. This version has been proved correct in the deaths of Sakavungu, Ngonga and lately Davison Pulu - the last one within five years of his ascension!

Nyamulombwe Sombo Ndungu II

After the two deaths, the Ndungu chieftainship was succeeded by Nyamulombwe Sombo (Ndungu II) in 1922. During her reign, four important events occurred:

- (i) The settlement of the Lozi-Luvale-Lunda disputes.
- (ii) The language dispute in Chavuma.
- (iii) Vakakaye rebellion and Luweji's deportation.

The Lozi-Lunda-Luvale Dispute

When Balovale (Zambezi) was built in 1907, it was under the jurisdiction of an agreement between Lewanika and the British South Africa Company (BSA) which was given the right to administer all the 'Lozi and its dependencies'. The Barotse Reserve Concession of 1909 was later to be opposed by a 'joint fight' of the Luvale and Lunda chiefs. When the colonial administrators took over, Lewanika continued to assert that the Luvale and Lunda were subject to him when in reality they were not. The two tribes continued to pay tribute to him and became victims of two greedy oppressive 'overlords' - Lewanika and the BSA. After a long protracted argument between the two 'combatants', the Lunda and Luvale through George Suckling, the doyen of missionary education in Zambezi District, and a cadre of Lunda and Luvale intellectuals appealed to the British Government for redress over the issue. In response, the British Government appointed a commission of inquiry headed by Justice MacDonnel on 28 September 1938. Its terms of reference were:

Examine and report upon the whole question of the past and present relations of the paramount chief of the Barotse Nation and the chiefs resident in the Balovale district both East and West of the Zambezi River, with special reference to the ownership of the land and the methods by which the tribes have been governed and to make recommendations for the future.

The commission was assisted by George Suckling for the Lunda and Luvale and Mr Clay for the Lozi. The commission, however, took almost two years to gather evidence, summarise and make recommendations to the appropriate authority - the British Government.

Language Dispute in Chavuma Area

Another dispute which engulfed the Ndungu chieftainship under Sombo Nyamulombwe was the language problem in Chavuma area. The Lunda people of Chief Shinde believe that Chavuma area lies within their jurisdiction as per Bruce-Miller's earlier decision. This decision was made by the British Government as an appeasement to Shinde Kazanda for his hospitality to Dr David Livingstone in Angola. The British Government brought Shinde Kazanda from Lufwiji in the present Angola in order to subdue the Luvale hegemony.

Therefore, Chavuma area, probably the most fertile land in the district, has been the hotbed of the Lunda-Luvale tribal dispute for some time.

Bruce-Miller, the District Commissioner, not only decided to demarcate the district into two zones and made the Zambezi River the boundary between the Lunda and Luvale, thereby throwing the Luvale away from Chavuma, but also imposed the Lunda language as the teaching medium in all schools in Chavuma. However, the majority of the population were Luvale. A bitter dispute ensued and a State of Emergency had to be effected by the colonial government in 1952.¹⁵

Luweji Deportation from Chavuma

Then came the last straw to break the camel's back over the Chavuma dispute between the Luvale and Lunda. It was decided to settle the Chavuma dispute in consultation with Mwata Yavwa since the two tribes hailed from Musumba in Zaire. A delegation of both Lunda and Luvale was sent to Zaire to consult Mwata Yavwa Ditend who was reigning at that time. Yavwa Ditend immediately seized the golden opportunity by expanding his Lunda Kingdom. He then sent his daughter Luweji with Mukwetunga Chingeji - a Chokwe, to Chavuma. Her presence, instead of soothing the wounds, inflamed the anger of the Luvale by her 'tribalistic tendencies'.

According to Joseph Papstein:

During the late 1950's and early 1960's this led to a three-way struggle for power in Chavuma between the Chokwe, Luvale and Lunda and to the ultimate breakdown of authority and the return to house burnings, school boycotts and petitions to the government. In 1963, with independence approaching, Luweji was deposed and returned to Zaire. Luvale and Lunda partisans both attempted to place a chief of their own in Chavuma. Both failed.¹⁶

The Northern Rhodesian Government finally declared Chavuma ungovernable - without a chief! On 19 April 1991, President Kaunda elevated

Chavuma from sub-boma status to a full-fledged district, thereby ending the perennial Luvale-Lunda conflict.

Vakakaye Rebellion

In May 1956, an ugly situation tested the supreme authority of Senior Chief Sakavungu and that of the Luvale Native Authority. There occurred a rebellion in defiance of the Senior Chief's instructions by his subjects - a village to have a plot of rice, toilets, and to construct proper roads linking each village. Unfortunately the people of Chief Mandalo Nyapinji defied the order by calling themselves *Vakakaye*.¹⁷ They gathered at headman Jimbo's old village.

Unfortunately, the authorities from the Luvale Native Authority were physically manhandled, which prompted the Northern Rhodesia District Commissioner, John Durant, to request Mobile Police assistance to quell the rebellion. Prior to that he and his clerk John Konga decided to convene a meeting with the riotous group at Kasanda to sound the people's opinion.

Little did they know that the people were in an uncompromising mood. The District Commissioner summoned headman Lindumbi for consultation. That simple gesture became misconstrued as an immediate arrest. Ultimately the mob became riotous, resulting in Boma messenger Nyalufuma losing teeth. The District Commissioner had to request assistance from Kamfinsa Mobile Police Unit, who even wanted to cross Zambezi River for action. Chief Sakavungu restrained them but they had to escort the District Commissioner and their entourage up to Chanda Falls in Kapako area of Chavuma before dispersal.

Later, the ringleaders, headmen Lindumbi, Samutela, Lingwelende, Kasela and Kanjungu, together with Chief Mandalo Nyapinji, were detained. Subsequently Chief Mandalo Nyapinji was exiled to Lumbala in Angola as punishment.

In 1965, on his return from the Copperbelt, Chief Sakavungu had to take disciplinary action against three notable employees of the Luvale Native Authority for embezzlement of funds. These were: Ngambela Jeremiah Sakatengo, Peter Muswenyesa (treasurer) and Wilson Sakapaji (assistant treasurer). The last two were imprisoned for two years.¹⁸

Nyamulombwe Sombo (III), however, never wavered in her attempt to protect her people's interests as demonstrated by the Lozi, Chavuma and language disputes. She won the battle against the Lozi and the language disputes but failed on Chavuma although the area is predominantly Luvale, and their loyalty to her was totally unquestionable.

Chinyama Sakavungu Ndungu III

After Nyamulombwe Sombo came Chinyama Sakavungu, who by traditional norms was not properly installed, when Ndungu II was too old to rule. Sakavungu was requested to assist her and at her death, he was unanimously declared to assume the Ndungu chieftainship as Ndungu (III). Chinyama Sakavungu will be remembered for his wise leadership and modernisation policy. Under his leadership, the new Mize capital was built and the *Likumbi Iya Mize* Ceremony revived. In addition, he fought tirelessly for the right of the Luvale people to determine their destiny without 'foreign' domination and to continuously adhere to their cultural attitudes and values - a gift the Luvale people are proud of indeed.

He was the first Luvale chief to have undertaken a trip in 1965 to the line of rail to visit his subjects. He was later presented with a station-wagon Land-rover. He initiated the Mwalya embankment in consultation with the Luvale Native Authority. In 1964, soon after Zambia's independence, the UNIP government reconstructed the embankment to an all-weather standard. Together with Samuel Mbilishi, MP, the chief constructed the Mize Rest House. He died on 27 March 1967 having ruled for eight years. Throughout his reign he was ably assisted by Ngambela Samusole Kambangu who, at the same time, was also employed as the court assessor and so was Ngambela Luvyeyi Kazanda from 1948 to 3 December 1963.

The death of a chief creates a very big vacuum where, at least, a very capable *Kalama Kano* (caretaker) has to be sought. In most cases the caretaker acts until the new chief is installed. Ngambela Samusole became *Kalama Kano* for nineteen months before John Ngonga took over.

John Ngonga Nguvu Ndungu IV

John Ngonga Ndungu IV became Ndungu IV on 10 September 1968. Prior to ascending to the 'hot' throne, he, for a long time, worked in the Judicial Department of the Ministry of Legal Affairs as court president on the Copperbelt. After retirement from the Civil Service, he proceeded to take over the Nguvu chieftainship after Mukuma Nguvu. Later he went on to succeed Mukuma Kakoma Chinyama Litapi in 1963. Six years later, he ascended to the now most-celebrated chieftainship among the Luvale in Zambia - Ndungu. Under his reign, most Luvale people were encouraged to grow more food - in fact he pioneered the now famous rice scheme under the Integrated Rural Development Scheme in the Upper Zambezi. His other achievements were:

- (i) provision of piped water to Mize;

- (ii) introduction of ox-drawn carts as the mode of transport in the Upper Zambezi;
- (iii) introduction of agriculture;
- (iv) encouraging the Capuchin Fathers at Chinyingi and helping them in the construction of Chinyingi suspension bridge;
- (v) the establishment of the Kakanga pontoon in Chavuma.

In 1971, the Chavuma issue was also revived when twenty-seven prominent people were detained for illegally installing chieftainess Nyaulembe Mandalo. Tension ensued after the District Intelligence Officer was evicted from the house that was previously built for Luweji in 1956. Samuel Chinyama Mbilishi, who was then Member of Parliament for Zambezi West, frantically tried to deter his constituents in Chavuma from taking any move but to no avail and as a result twenty-seven people were detained under the Preservation of Public Security Act for eight months at Mumbwa prison on 24 February, 1971. Some of them were: Samalina Chilila, Sapetulu, Salwenyeka, Moses Tanda Maseka, Mbulaya Mulongesa, Sachilombo Manuwele, Jepison Kaumba and John Sawomba. Later in 1971 President Kaunda appointed a Commission of Inquiry headed by Chief Undi of the Chewa people in Eastern Province to unearth more evidence on the Chavuma dispute. I remember vividly how Chief John Ngonga Nguvu ably gave evidence in the Zambezi Conference Chamber Hall and later at Mayuma area in Chavuma. My father, Sachilombo Manuwele, was the interpreter. They took much evidence but the recommendations are still confidential even at the writing of this book.

In recognition of his contributions towards the agrarian revolution, in addition to his legal leadership over the Luvale and other allied tribes in the country, John Nguvu (IV) was awarded, by President Kaunda, the prestigious National Award of Grand Companion (Second Division) in 1980 at the Investiture Ceremony at State House. During his reign, he was ably assisted by his Ngambela Samusole Kambangu. He died in 1982 at Mize.

Traditionally, the choice of a chief was made by a committee of the inner circle within the royal establishment without the enforcement of adult suffrage as a mode of settling ties. However, the democratisation process was only introduced in 1968 during the installation of John Ngonga (V) because of the opposition advanced by his 'brothers' who felt that the Ndungu chieftainship was purely for the Sombo lya Mbumba genealogy and not that of Kutemba Mulombwe. He was then challenged by Chinyama Chikulu who was soundly defeated. Before Davison Pulu ascended to the throne, the *Kalama Kano* was Nelson Chikomo.

In 1984, a year before Davison Chinyama Pulu, then Chief Kucheka, rose to the throne, the same democratic process was instituted to determine the rightful candidate. This time Davison Chinyama Pulu was challenged by his 'brothers': Chinyama Chikulu - who at that time was Chief Chinyama Litapi - and Kaumba Salwenyeka. The results were: Davison (350), Chikulu (68) and Salwenyeka (9).

Having emerged victorious, Davison Chinyama Pulu Kucheka ascended to the Senior Ndungu chieftainship on 28 August 1985. His installation was most important because of the dual ceremonies held together - *Likumbi lya Mize* and for his crowning as Senior Ndungu (V).

Backed by his civil service experience Senior Chief Ndungu (V) scored numerous successes during his reign. The most notable ones were:

- (a) He instituted a clear-cut policy of unity which culminated into the first-ever trip undertaken by any Ndungu to visit his subjects from Zambezi to Livingstone. Throughout his trip, his message was that of love, peace and unity under the United National Independence Party leadership. He even ended up having an audience with President Kaunda at State House in 1987. He headed the Commission of Inquiry between Chiefs Chizera and Mushima over the establishment of the present Mufumbwe District.
- (b) He established in conjunction with John Ngonga Nguvu a successful rice project in Upper Zambezi District under the auspices of the Integrated Rural Development Project (IRDP) while at Kucheka. Later he equally established the Mushili Settlement Scheme.

He helped rehabilitate Mapachi Primary School under NORAD.

Under his leadership the *Likumbi lya Mize* cultural association was modified and infused with new blood with leadership hands changing from John Mwondela to William Muzala Chipango of Livingstone.

The above achievements, which he attained within a space of five years, are unequalled in the Ndungu chieftainship. However, he died of cancer on 2 January 1990 at Chavuma Mission Hospital. He is survived by four wives and seventeen children.

Luvale Clans (*Miyachi* or *Jikumbu*)

Generally, the Luvale are matrilineal. There are thirteen clans with *Nama Kungu* being restricted to the chieftainship. All the children of the female chiefs are automatically referred to as *vamyangana* and yet the child of the male chief is referred to as *mwanauta* (the son of the bow). He will never ascend to the throne in his life.

But the central question haunting most Luvale people is that of replacement of the Ndungu chieftainship, having experienced such an inescapable tragedy resulting in the lack of female chiefs who have produced the *vamyangana*. Will Nyakatolo, as head of the Ndungu chieftainship, solve this dilemma considering the international boundary between Zambia and Angola?

Apart from the chiefly clan – *Nama Kungu*, there are twelve others of particular interest. Although matrilineal, the clans have played a significant role in cementing relationships among themselves in the political, religious, social and economic aspects of their lives. As in the past, a stranger or visitor to a village, having introduced himself, is accepted as one of their relatives.

Below are the original clans before their multiplicity: Kaposhi, Chihuka cha Kavili, Chungu, Chihombo, Chimona, Nama and Khamba. Later, due to leadership wrangles coupled by cruelty, more splinter groups emerged. Accompanying these groups were totems as insignia of their clans:

Kaposhi Kamununga

Chisehwa Mbuze (Hawk)

The followers call themselves hawks as a symbol of theft. Normally, a hawk snatches chicks from their mother without warning.

Kaposhi Kambwe

Totem: An owl.

Chihuka cha Kutemba

Totem: Eagle. Out of these groups came the famous fish *kakea Chihuka cha Sachingongo* (Bees).

Chungu

Totem: Viper Snake. Out of this came:

- a) Chungu cha Kalombo Kaluheta.
- b) Chungu cha Mutovo.

Nama Kungu

Symbol of the Luvale chieftainship. Out of this came Nama Kwandu. Totem: Lion.

Khamba ka Zovu

Totem: Elephant.

It is believed to be a very big clan.

Others are:

Chihombo

Totem: A very small fish associated with floods.

Chimona

Totem: Dog.

As indicated above in relation to visitors, each member of the clan (*kumbu*) must memorise his lineage and be able to recite it. (See app. I.)

Installation of the Luvale Chief

When a Luvale chief dies, there is a period of recuperation between one or two years. During this period there is a chosen keeper of the chieftainship called *Kalama Kano* (keeper of the bracelet). He is normally one of the most respected *chilolo* and is very well versed with the royal-traditional norms.

When time for the installation draws near, the committee of the inner circle decides who should ascend to the chieftainship. Normally the proposed candidate never sits on this committee until the proposed date of the installation draws near. The ascension to the throne is only for the children of the female chiefs, as indicated earlier, since the Luvale are matrilineal.

On the appointed day, beer is normally brewed and the drum which was punctured at the death of the previous chief has to be repaired in readiness for the occasion. Once the preparations are complete, the *Chivwika Kano* who is normally the famous *nyachifwa*, conducts the ritual. He does not reside within the *nganda* but at his own village. It must be stated that the choice of the special committee is never made public although, with the passage of time, the secrecy surrounding this is diminishing.

The new chief is made to sit on the *mowa* (royal chair) with his feet resting on either a leopard or lion skin. Generally, the Luvale recognise the importance of special animals and the person's status is judged by the type of skin he was entitled to sit on. Having sat on his *mowa* and properly dressed for the occasion, he is covered in a skin but not a blanket. Meanwhile, the

lukano bracelet which was left overnight and soaked in the blood of a cow or goat – previously human blood – on a white plate is stealthily placed on his/her wrist, removed and placed back on the plate. The *lukano*, specially made of male genital nerves, is symbolic of the chief's power of fertility and policy.

Before this ritual is conducted by *nyachifwa*, the new chief has to be blessed by performing the *sebequy* before a *muyombo* tree. Then a fly-whisk made from an eland's tail is also placed in his hand. After this, a stream of selected advisors begins to address the newly installed chief. First in the line is *chingenge*, the Ngambela who advises the chief on the importance of love, wisdom and grace; a chief is a father of multitudes, not of a minority.

Lastly, he is led into his official palace, *nganda*, accompanied by throbbing drums (*mukupelo*), with women ululating in excited response. Gun fire marks the end of the ritual.

Burial of a Chief

When a chief is afflicted with a disease, he is always kept indoors by *nyachifwa* together with his/her keepers until the day of death. On that day only *nyachifwa* remains in the house, together with the deceased's body, until it rots completely. At this time the *lisano* is removed from the palace ground. She will sneak back to her village until burial day. The *nyachifwa* continues to sweep the maggots and places them back into the body until he plucks the head off the body. Meanwhile, the funeral (*chipeji*) is held in the palace ground.

The death of a chief is known as *kutuva ngoma* (puncturing the drum) and it is always performed by the chief's grandchild - *muzukulu*. This is normally done by puncturing one side of the drum (*mukupelo*). *Tufunde* or *minguli* (burial attendants) perch themselves, about thirteen in number – going by their clans. They continue hurling very obscene insults on the mourners. This is their time to take vengeance on whoever they have a quarrel with: no retaliation, no matter how offended one feels.

During the funeral period, the *minguli* go into villages to plunder food. Finally the plucked head of the chief is placed on a leopard or lion skin together with his body. A chief is never carried in a coffin but a long specially-made basket (*mutonga*). A cow is slaughtered to escort the body *chishinjikiza* – for the mourners to eat. Meanwhile, *nyachifwa*, smeared with red ochre around the eyes and wearing a loin cloth, carries the *mutonga* and is escorted by the *minguli* to *kakwe* burial ground. Upon arrival, the *nyachifwa* recites an escorting eulogy for the dead chief to be accepted by his or her ancestors.

But a new trend introduced by Chief Muwema of placing the dead body on a *katambo* out of the palace is despised by most noted Luvale traditionalists. They feel that it is a departure from the traditional practice.

Chiefly Artefacts and Personalities

Associated with the royal establishment are many personalities and other related artefacts. Tabulated below are the following:

Personalities Associated with Royalty:

Mwangana	-	Chief himself/herself.
Lisano/Masano	-	Chief's wife/wives.
Mwalya	-	Chief's first wife.
Mwanauta	-	Child of a male chief.
Sambaza	-	Husband of a male chief's daughter.
Tukwatambuli	-	Children produced out of the marriage of Sambaza and Mwanauta.
Mukwetunga	-	Husband of the female chief.
Chingenge	-	Official adviser
Tutumwa	-	Chief's personal stewarts.
Mungomba	-	Chief's barrister or lawyer.
Chitapanga	-	Chief's executioner.
Chivwika Kano	-	Official crowner.
Nyachifwa	-	Official burial attendant.
Kaumbu	-	Chief's personal secretary.
Mulongwe	-	Laundry attendant.
Sendamayanda	-	Caterer.
Mbimbi	-	Chief's witchdoctor.
Minguli/Tufunde	-	Assistants to the official burial attendant.
Kalama Kano	-	Royal caretaker.

Artefacts Associated with Royalty

Lukano	-	Bracelet made from human genitalia and human nerves symbolic of fertility.
Lilapa	-	Grass-thatched enclosure surrounding the palace.
Mukupelo	-	Special double-ended drum.
Chimbuya	-	A small decorative axe only carried by chiefs.
Mukwale	-	A special double-bladed sword used by the executioner.
Mwondo	-	Special wooden drum used to summon people to the palace.
Chikuvu	-	Friction drum.
Kayipu	-	Special <i>likishi</i> only associated with royalty.

		Well-decorated and distinguishable from the rest of the <i>makishi</i> in his category.
Kapalu	-	Kayipu's emissary.
Muchama	-	Head regalia worn by Luvale chief – specially made by assorted beads.
Nganda	-	Palace.

Important Artefacts Associated with Royalty

Three of the most important artefacts associated with the Luvale royal establishment are *lukano*, *muchama* and the special skins of lion and leopard. These are:

The lukano bracelet: As explained above, it is associated with fertility. The Luvale believe that the chief is the guarantor of the fertility of the land.

Muchama: Most of the tribes associated with the Mwata Yavwa kingdom possess the special crown worn by their respective chiefs. In 1980, a controversy erupted in Zambezi district related to the crown regalia of different chiefs.

Skins: Equally, the Luvale chieftainship recognises the importance of animals. Lions and leopards symbolise strength. It is believed that a person's status, and that of a chief, is reflected by the skin that he wears – symbol of authority and strength.

Most of the Luvale chiefs regard the three artefacts stated above as the main symbols of the chieftainship.

CHAPTER VI

THE FUTURE

Valuvale, tangenu!
Muhindule lifuchi lya Luvale
Phoko ya Kayombo ka Kutemba
Yatapilenga vathu hamyaka
Miyachi yose vayichikimine
Yahetele, swii naku Luapula

Luvale people, wake up
To resurrect the entire Luvale nation
Because Kayombo son of Kutemba's sword
Executed length and breadth among
Other nations
For many feared and trembled before it
It reached as far as Luapula River

The arrival of the missionaries in the Luvale country towards the beginning of the twentieth century brought hope in the fields of education and health but later contributed to the demise of the traditional culture on the other hand. With them came their western cultural values where even names had to be anglicised or biblicalised.

It began with the story of the Brethren in the 1820s in England and Ireland when several men met privately to study the Bible and arrived conclusively at a doctrine in the latter years. Frederick Arnot, the moving spirit in the establishment of many CMML mission stations in the Luvale country, answered the call. Assisted by his brother-in-law Walter Fisher, they were able to establish Kazombo Mission in Angola, in Chief Nyakatolo's area, in

1899. Later George Suckling established the Chitokoloki Mission in 1912 and George Wallace Logan Chavuma Mission in 1924.

The aspect of missionary influence in the Luvale land began when the underlying villages fell prey to their teaching which ultimately poisoned their attitudes towards their own traditions. Some of the Christian church members felt prestigious in associating themselves with western values much to the detriment of their own. Much of their influence centred on the creation of the hierarchy of the mission and its followers. Just as the colonialists created tribes for the divide-and-rule policy. At the top were themselves, followed by an inner circle of trusted cadres – able to teach Holy Communion and lastly the sinners, sarcastically referred to as pagans.

As their influence became vividly marked, most of the Christians began to not only disassociate themselves from ceremonies like *Mukanda* but also gruesomely condemned them. Children who came of age were denied the education that such ceremonies imparted, preferring the *mukanda wa undele* (European circumcision). Some even kept their children, after the operation, in their houses because, according to them, the ceremony was of pagan nature. Even watching a *likishi* was a Christian taboo! Worse still if the *likishi* is of a *mwanapwevo* type and dancing is involved. To them, such beautiful human artistic creation was not only primitive, but sinful. Consequently, a song was composed by Wallace Logan, later to be infused into the Luvale Hymn book:

Wayevangila Kujingombo
Nyamandenda mwono wauchiko e
Nyamandenda

Nyamandenda flirts with
Sorcerers
There is no everlasting life in them
You Nyamandenda

Such poisonous propaganda was irresistible. Coupled with health and educational provision accorded to the people, the western cultural values swept like a hurricane. Instruments like guitars, xylophones, and flutes made by Luvale artistry were considered sinful. Even florid ornaments resembling those mentioned in the Old Testament were considered as earthly goods and condemned. In the meantime, the missionaries' houses were stocked with beautiful carvings. Occasionally when a marriage was contemplated between a Christian and a 'sinner' the *vakachikungulwilo* (church elders) virtually condemned it wholeheartedly, even going to the extent of rebuking the parents of the Christian.

Apparently the CMML dogma was torpedoed at the creation of a splinter group called Zambia Christian Fellowship. In 1984, I was bestman to a non-Christian friend who married a CMML convert in the early 80s in Zambezi District. The harassment and haranguing that preceded the consummation of the marriage will be too difficult to erase from my mind. The Zambia Christian Fellowship came to our aid while some of the CMML invited guests boycotted it – including missionaries, and yet Joseph's father is a long-standing Christian of exemplary reputation.

Wholesale condemnation of the missionaries, however, would be unfair since they contributed a lot to uplifting the standard of living of the Luvale in the field of health and education. During the Lozi-Luvale and Lunda conflicts, the Luvale had to summon the services of J. Caldwell and G. Suckling. Credit must be given to them for being instrumental in providing the cultural symbols that were made into a cultural identity; especially a written language and even a researched written history.

However, when we attained our independence in 1964, a new era was also ushered in: A new Social Order was to be created under the *Zambian Philosophy of Humanism* where man was to be the centrifugal force in the creation of 'One Zambia, One Nation'. How then has the Luvale traditional culture fared under the philosophy?

Apparently this is a deep question which would need proper research to be conducted. But on the surface, the philosophy has exposed the Luvale tradition and consolidated it through, for example, artefacts which were previously collected and stored in the Livingstone Museum which has a long-standing association with the Luvale traditional culture. Some of the literature used in the writing of this book was conceived and plates produced by the museum.

On the other hand, the philosophy has had an extremely negative effect on the Luvale traditions, which have disintegrated disastrously in the process of nation-building. For example, there has been a decline in ancestral worship, although the male puberty ritual is preserved today. This is because they express in ceremony certain Luvale cultural values. While the *Wali* ceremony does not exist in the urban areas, except in the extreme rural areas where traditional roots are still deep. In urban areas where 'cross-breeding' is very common, the Luvale women are exposed to the newly introduced '*wali*' called kitchen parties. The concept of a kitchen party was of western culture with the sole aim of helping the bride with kitchen utensils, and not in the educational context that we Luvale understand it.

Wali emphasises educational preparation of the female child towards adulthood. There are obviously some outdated taboos but the rest are intact and beneficial. The urban '*wali*' is made contrary to the standard Luvale female puberty rituals when single and some hopelessly divorced women are

called up to give advice to the bride-to-be. What educational advice can a single or divorced woman of such behaviour impart to the girl? I believe our values have drastically been absorbed by cosmopolitanism. Never was a Luvale woman seen in the company of *chilima!*

It is, therefore, quite common after independence for a child to speak while elders are seated, or stand up while talking to a senior man who is seated. Obviously this is the effect of the 'cross-breeding' of various misleading tribal attitudes and values. The word *mwane* is a by-word for the dustbins.

On the contrary the *Mukanda* is still being performed in urban areas although there have been sporadic incidents regarding *Kulyita ha Mukanda* (forced circumcision) and some members of other tribes within Zambia. Two ritualistic incidents which attracted even the attention of higher Zambian authorities and the law are:

A man at Kasongo along the Kitwe-Ndola road was forcibly circumcised for 'intruding' at *Mukanda*. He was alleged to have been attacked by several Luvale, Lunda, Luchazi and Chokwe men who were arrested by the police. Prominent LLC leaders in the Zambian Government considered the convictions a collective attack and an insult to their traditions. Emotions ran so high that the Vice President Kapwepwe intervened and requested all tribes to respect other people's traditions. As a compromise, a clear demarcation of the camp was made and became a common practice. This was in 1968.

In 1982, the head of the *Mukanda* in Kaoma was sentenced to eight months imprisonment but suspended for two years for forcibly circumcising an 'intruder'. The 'intruder', a drunken Zambian soldier, and his colleagues, overran the poor village with utter savagery.

The two examples of ritualistic attacks are an indication of the strength of the Luvale attitude and values towards their traditions. Even under various urban constraints — such as going to school, etc., the *Mukanda* ritualists consciously, in a relatively short time, provide the youths with a much-needed cultural identity to face a competitive Zambian society.

Going by the adage: *Kuzangamisa seta yove yavene* (the owner of the gir-dle promotes his own snuff) the Luvale are custodians of their own traditions and no one else. Governor Mukazo Vunda (National Guidance) philosophically advised the Luvale on their disintegration:

'The question that we all need to ask ourselves in this country is: who are we and where do we belong? We ought to realise that in spite of the wealth, education, jobs, intelligence and wisdom, the Luvale will be

regrettable. Even if we travel in planes, ships, cars with flags, we are deaf to the realities of life. We are myopic to what lies ahead of us.

Among the eleven children I have produced, including nephews and nieces, etc., my heart bleeds with pain. I ask myself what it is that I will leave which would please them – from our ancestors. God only helps those who help themselves. The leaders of today should work tirelessly to uphold and guide the youth for the future. We attained our independence from colonialists 27 years ago in order to build one tribe in this country. Does this tribe respect you? If you are doubtful, you should realise that you are mats to be tramped on by your friends. No matter how loyal to the country – even to the leader of this country – you are simply mats. Humanism now is symbolic of the origin of the people, e.g., on the Copperbelt. Humanism, to the Luvale, is a forgotten song. You are *lwena*, you are mats of the fortunate.

Comrades, you are unfortunate, your elected leaders inclusive. They are only mindful of food and drink and helping their relatives and not the Luvale. While we orchestrate unity among the tribes, we will be unfortunate. It is not bad. No matter how big or prominent Luvale is, there is no appreciation. You may be educated and wise but you are useless. How long shall we continue to praise such ideals? Why did a *chipupi* die over honey? We are in trouble. Will we continue to watch and listen without talking?

Yes, a man is only a man in his own house. He should be a person at a festival. He should be a person at work when working together with others. He must be a person of all people of the country even to the government. Right now the respect of a Luvale is in the village. His respect is in leading the nation to other people of other tribes. He is a mat! When will you shackle the mat tag? It is only God's providence that will help us. The onus is on ourselves.'

The onus truly lies on the heads of the Luvale people themselves by creating a vision of architectural nature, by giving maximum support to the *Likumbi lya Mize* Ceremony. It is the only instrument with which the Luvale shall be measured in the sea of plenty. It is the ceremony that will expose important landmarks in the district such as Mwange Lake, Chavuma cataract, beaches, Chanda historical relics and other areas of special interest. The social secretariat of the Zambezi District Council should be enticed to get seriously involved.

However, for any given system to work certain loopholes have to be patched up. These loopholes are:

The Constitution

Credit must be given to those who drafted it. Certainly there is always need to lay a foundation for future improvement. The constitution needs:

- a) organisational zones to be formed under the National Organising Committee;
- b) Administration Committee—purely for administration purposes only;
- c) Finance Committee—with a well-established Central Account which must be subjected to auditing to allay fear;
- d) Social and Security Committee—responsible for the programme and security. Zambian security personnel to be involved.

Adequate availability of publicity materials including brochures and leaflets outlining the historical importance of the *Likumbi lya Mize* Ceremony and other related ceremonies. The brochures should include maps, *makishi*, etc. These should be made available to the revellers. Livingstone zone has already bought a plot and even established the *Likumbi lya Mize Village* in Maramba where performances of various kinds are exhibited. The contributions from such gatherings should partly be used for improvements deemed necessary and the rest be sent to the central fund for proper accountability.

Accommodation

There is a dire need to build a larger rest-house to accommodate visitors. At the moment the present rest house which has been taken over by the NORAD representative is too small. The *malapa* where women sell drinks and food is too small. Sometimes it is used as a shelter. It should be enlarged and properly constructed. In fact, there is a need for a permanent shelter for such purposes.

Date of the Ceremony

End of August has always been very hot and considering the ingredients used in the preparation of *kayipu* (Lingongwe), the chances of withstanding the intense heat are very slim. Secondly, by programming the event in the morning, most of the revellers who fail to cross the Zambezi River miss the most important part of the event. Thirdly, the water level of the Zambezi during that time is very low

indeed thereby making the pontoon fail to function properly. At times, it gets stuck in sand and has to be dug out. In the end, June is the most appropriate period for the ceremony to be conducted in view of the three points stated above.

Mini Likumbi Iya Mize

Transport to Zambezi is a tedious affair in the absence of an all-weather road. For those who are unable to attend, mini-ceremonies in various zones should be held to coincide with the main event at Mize. All provisions such as education for our children who are now caught in the integration process should be made available.

Luvale Museum

The Organising Committee must solicit for funds to either build (quite expensive) or renovate one of those dilapidated houses within *nganda* and have it turned into a museum. It is shocking to find materials which could be found among the Luvale people stuck somewhere for the betterment of other people. The Zambezi District Council ought to be dragged into this project because of its commercial advantage. Efforts should also be made to find pictures of all chiefs dating back from Ndungu Chinyama Lyatoo Satome to the rest – such as chiefs Kucheka, Chinyama Litapi, Nguvu, etc.

Lastly, a concerted effort be made to acquire most of the books related to the Luvale traditional culture.

Young People

There is a tendency among the fogey older generation to place young men in a position of sublimity. The days when a child was given food in the hands are gone. Many educated and traditionally – inclined young men and women could play a pivotal role in both organisation and running of the deliberations of the ceremony. Shutting them out does not augur well for the continuity of our traditions and the ceremony in particular.

Leaders

It is very, very imperative that the Luvale leaders in the parties as well as the Government show interest in the activities of the ceremonies. After all, they preach day and night about the revival and mainte-

nance of traditional customs. Why then do they abscond when it comes to their own ceremonies? Unless overtaken by national duty such as cabinet and meetings, conferences and congresses, etc., their presence is a must. In the past, without the hardworking John Mwendela, there was pathetic apathy from them. There is need to change their attitude towards their ceremonies.

On countless occasions, leaders only attend when election time draws near and these are purely for selfish motives. Moreover, contribution to the ceremony should be made collectively and not on an individual basis as it was in the past.

Mize House

Woodgate Holdings, through Enoch Kavindele, has made contributions towards the construction of Mize House.¹⁷ However, work has abysmally slowed down for lack of sizeable contributions. The responsibility of ensuring its completion rests with the Luvale people themselves. Do the leaders who visit Mize not feel anguished at the sight of an ugly unfinished house staring at their limousines?

In conclusion, the Luvale and other closely allied people are culturally and exceptionally interesting people, having achieved a superlative attainment of artistic ingenuity. The *makishi* have now spread where a 'nomadic' Luvale lives especially in Zimbabwe and South Africa. I pray that the little contribution made in this book will help resuscitate our ailing traditional culture because *Likumbi Iya Mize* Ceremony has unified every allied brother and sister into one formidable rock. I hope the rock will stand the chilling weather.

APPENDICES

APPENDIX I

SPEECH AT THE INAUGURATION FOR THE FIRST MIZE DAY 1956

SPEECH BY CHIEF SAKAVUNGU

'Europeans, chiefs and all people gathered here at Mize today. I welcome the Provincial Commissioner, government representatives, missionaries, traders, chiefs and all people who have come to help us at this ceremony.

Although we are celebrating the opening of the palace, we regret the death of Chief Nyakatoio of Angola. She was a caring chief among her people. We expected her to be with us during this festivity (ceremony) but unfortunately she will not be with us.

'Talking about the work that the Luvale people assigned me, I thank God the Almighty for the health he gave me to complete this work in spite of my ill health. Therefore, I am happy to show the house so that mother can sleep in it.

'Europeans, chiefs and all people gathered here, I thank you for the work you have performed in providing food. Many headmen provided chickens, goats, sheep and baskets of cassava. I must also thank consort Fwilipu Mukuma, Mwata Chilila, Mwanauta Sakaya and headman Saviye Kapembe for donating cows. We also thank people from Chavuma for donating a cow, 25 bags of cassava flour and baskets of cassava including oranges and bananas. We thank Musumali Sakalwiji for providing £14 for buying *masoko* and secondly a cow and he even went to buy a cow for Chief Ndungu for the ceremony. We thank teachers within the Luvale country for donating £1 per person. We thank Mrs Collias, Mrs Durant and other ladies for providing cookery for Europeans. We thank Peter Matongo, Samajengu, Salwenyeka, Vilinga, and Yopa for preparing food for visitors. We thank the District Officer, Mr Powell, for coming to help us during festivity. We thank Mr Logan (Sakuwunda) for providing a public address system. We thank all the Europeans for helping in the provision of other items for making this ceremony a success. We thank Kanaji Chilanda and Sakuwaha Mujinga for providing transport to bring people to this ceremony. We thank John Mwondela for coming from Solwezi to help us in organising this event. We also thank the chieftainship from Manyinga for coming to help us with this festivity.

'We end by thanking workers within the palace for the various performances in organising this event so that it becomes a success. I wish you God's guidance on your way back to your villages.'

APPENDIX II

SPEECH BY MOSE KAPUTUNGU SANGAMBO

To Europeans, chiefs of all the people who are gathered here at Mize today, I want to remind and inform you about the short history of the Mize palace. Mize was the palace of Chinyama cha Mukwamayi - Kasongo wa Kumanyima on the bank of Lwena River. Building that palace required hard work and where the Luvale people gathered to build the big cylindrical house - roofed with mats. This palace has the name Mize because it was built among Mize shrubs.

I knew Chief Sakavungu in 1924 as work was being done to beautify his palace. His building was an example to people. In 1927, the chief moved to Chitokoiki where he showed his willingness to help the Luvale and their chieftainship. He built a big and magnificent house which was also an example for many people. He grew plenty of food. In 1932 he helped Luvale people in finding food. He was one chief who realised the beauty of education at that time. He was a Christian and took on the work of encouraging children to go to school thereby helping the Luvale to understand the importance of education. During those years Chief Sakavungu had not been happy to see that the Chinyama chieftainship in Northern Rhodesia was not united. Chiefs Chinyama and Kucheka were apart. He took upon himself the task of teaching three other chiefs the unity of working together. In the end, all of them saw wisdom of working in unity and decided to choose one of them to become their leader. They chose Ndungu and decided to name the palace Mize. Just after few years past, Chief Ndungu felt duty bound to choose one of her sons to help her rule her country. She then chose Chief Sakavungu to rule in her name (abdicated). Therefore, today we are gathered at his palace to witness and hear the work that Chief Sakavungu has done in his mother's name. Although few people might not be happy at the amount of work Chief Sakavungu has brought to bear on them, many feel that Chief Ndungu had made a wise decision to abdicate in the favour of her son.

'Certainly, looking at this new palace that we are opening that I am not afraid to say that Chief Sakavungu has done a commendable job - that of propagating and resurrecting the Luvale chieftainship and all the clans of the Luvale people before other tribes surrounding us. We shall thank God Almighty to add more years and days to exceed the work he has already done.'

APPENDIX III

SPEECH BY COUNSELOR OF CHIEF NDUNGU LUYEYI KAZANDA

'Europeans, Chief and all people gathered here today. Verily I say that Chief Sakavungu was chosen by his mother - Chieftainess Ndungu, chiefs Chinyama and Kucheka together with all Luvale people to come here at Mize from Chitokoloki, to work for the chieftainship in the name of Chieftainess Ndungu. Chieftainess Ndungu was enthroned in 1923. Now she has clocked 33 years on this throne. She took over when she was already old. She is now approximately 100 years. As you have seen, she does not have the strength to continue with our affairs. But we thank God for keeping

her up to today so that she can witness the magnificent work her son Sakavungu has done in her name.

'When Chief Sakavungu came here at Mize, he showed many clever methods of performing his work. He has shown other chiefs on how the new palace has been built and the building of the embankment to stop alluvial sand from Mwalya. With this work all Luvale people including chiefs have placed upon themselves the onerous task of emulating the ideas advanced by Chief Sakavungu. They have built such a big house for their chief which they have named Luvale House and they have built this embankment which you are using now to bring you to Mize. These are not easy tasks and I wish to thank most sincerely all headmen, chiefs and young men for this wonderful work that you have performed. Some have worked using their hands while others have been given donations for such work.

'We also thank the Government for enabling such work to be performed. Therefore, I would like to humbly ask the Luvale people that what we have accomplished is just a figment of more achievements we endeavour to complete because progress is not only measured by the success of this building only.'

APPENDIX IV

PROGRAMME

31 August 1985

ORDER OF EVENTS

1. Arrival of all participants
2. Arrival of all *makisni* at their 'Mukanda' Camp
3. Registration of all cultural crafts by the Cultural Committee
4. *Lutengo* preparation
5. Assembling of the Royal procession – participants to meet the Chairman-General
6. Prepare detailed entertainment programme

Time	Event
07.30	'Lutengo' workers, black-smith, crafts assemble
08.30	Visitors arrive to watch the start of iron-making, watch crafts and other forms of entertainment, get seated at the arena
09.00	Arrival of visiting chiefs and Chief's relatives

09.15	Sound of the talking drum (MWONDO) Arrival of Chief Chinyama of Litapi
09.30	Sound of 'MWONDO'
09.45	Arrival of Senior Chief Ndungu at the arena in colourful Royal procession
10.00	National Anthem in Luvale Royal salute (<i>KULIFUKULA</i>) Royal Dance (<i>KUTOPOKA</i>) and Royal traditional talks take place
10.30	<i>Makishi</i> procession with the King of all <i>makishi</i> – <i>KAYIPU</i> a) Performance of <i>vizaluke</i> b) <i>Makishi</i> leave arena in procession
11.30	Speeches a) A brief benediction b) Presentation of <i>Likumbi Iya Mize</i> Report c) Representative of Senior Chief Ndungu d) MCC or his representative
12.30	Departure of Senior Chief Ndungu from the main arena
12.45	Break
12.45	Distinguished Guests meet Senior Chief Ndungu at his Palace
14.00	<i>Makishi</i> dances Traditional dances and songs
16.00	Witness the last phase of iron-making Merchandising of any crafts assembled
19.00	A cinema show by the Ministry of Information and Broadcasting Services

APPENDIX V

THE NATIONAL ANTHEM (LUVALE)

Twimbenu nakwalisa Zambia
Tuzachile namwe nangolo
Tunalu mummyako'sena
Hituna sokoka
Tulinunge mwose

Africa hilifuchi lyetu
Vatuhana kuli kolunga

Twivwasanenu Tutosena

Tuzachile hamwe

Tulinunge mwose

Kuunda chiyangililanga

Mumiyachi yose mu Zambia

Nge kwaze mwaelemba mwilu

Alisenu Zambia

Tulinunge mwose

Lemesenu

Tengi, tengi yetu

Natuhane

Zambia, Zambia, Zambia,

Twasokoka

Twemana na lipandelo

Alisenu Zambia

Tulinunge mwose.

THE NATIONAL ANTHEM (ENGLISH)

Stand and sing of Zambia proud and free

Land of work and joy in unity

Victors in the struggle for the right

We've won freedom's fight

All one, strong and free

Africa is our own motherland

Fashion'd with and blessed by God's good hand,

Let us all her people join as one,

Brothers under the sun

All one, strong and free

One land and one nation is our cry

Dignity and peace 'neath Zambia's sky

Like our noble eagle in its flight

Zambia—praise to thee

All one, strong and free

Praise be to God

Praise be, praise be, praise be

Bless our great nation

Zambia, Zambia, Zambia

Free men we stand

Under the flag of our land

Zambia—praise to thee

All one, strong and free

APPENDIX VI

SPEECH BY HON. JOHN MWONDELA MP, MINISTER OF STATE FOR CIVIL
SERVICE
CHAIRMAN GENERAL OF LIKUMBI LYA MIZE CULTURAL ASSOCIATION AT
KUSWANA AND LIKUMBI LYA MIZE CEREMONY HELD ON 29TH, 30TH AND
31ST
AUGUST 1985 AT MIZE, ZAMBEZI DISTRICT

The Representative of the Member of the Central Committee for North-Western Province,

The District Governor, Zambezi district,

All visiting Governors,

All Senior and Junior officials in the Party and its Government,

All visiting Chiefs,

All Headmen,

Ladies and Gentlemen,

On behalf of *Likumbi Iya Mize* Cultural Association whose Head is the Senior Chief Ndungu and on my own behalf as Chairman-General, I welcome you all to Kuswana and *Likumbi Iya Mize* Ceremony, which officially commenced on 29th August 1985 ending today, 31st August 1985.

Special welcome is given to the representative of Chief Shima of Zambezi East with his entourage to attend *Kuswana* and *Likumbi Iya Mize* for the first time. Another special welcome goes to representative of the Senior Chief Sikufele of Kabompo District who is also attending the Ceremony. What we were seeing on the throne with decorations of carved lions surrounding it is the Senior Chief Ndungu of Chinyama cha Mukwamayi, Kasongo wa Kulwalava, Ntambu ya Masanga, already recognised by the Party and its Government and has already gone through traditional rituals succession, a ceremony that took place throughout the night as indicated on Page 6, Item 2, in your programme, that is:

They killed an ox and placed the meat at *muyombo* and conducted the traditional prayers through their ancestors to God for blessings.

At different times, they killed a goat and placed its meat at another *muyombo* and a ceremony for the blessing of a successor was then conducted by a special conductor.

Some blood of the animal killed was used in soaking the Royal bracelet (*lukano*). The meat offered at the first *muyombo* is afterwards eaten by the

chiefs who gather there and the goat's meat at the second *muyombo* is to be eaten by the successor and his family only.

He has kept on throughout the night without sleep, he had been taken for a bath during the night and he had been clothed and made to sit on the throne.

While on the throne, a special man called *Chivwika-Kano* performed a crowning ceremony by naming all the previous Ndungu in order of succession until he came to the name of the present Senior Chief Ndungu which proceeded with thunderous and joyous welcome by the subjects. This in short is what the Senior Chief Ndungu went through last night. We wish him God's blessings and wisdom to lead and guide his junior chiefs and his people of all tribes in the area of his jurisdiction and to assist in the programme of the Party and its Government by the encouragement of food production.

Likumbi lya Mize literally means 'Day of Mize', which is Mize Day. Please learn to pronounce it properly by listening to those who know the correct pronunciation. It is a day in which we try to promote a multiplicity of talents and activities more than what the ancient Mize of Chinyama cha Mukwamayi was able to do. We promote:

- Iron-making
- Blacksmith
- Crafts
- House-building
- Self-reliance
- Makishi*
- Music

We recognise:

- Respect
- Royal Music
- Royal Salute
- Royal Dance

We continue doing these things to lay the foundation on which the future generations would build. We are busy sieving the culture as we live, preserving the good and forgetting the unnecessary ones and the symbol you see on page twelve on your programme is a reminder of the aim.

In promoting self-reliance, let me report to you the contribution of Vaka Chinyama cha Mukwamayi and many other people all over Zambia.

Special mention goes to the people of Kashiji in Chief Kucheka's area who have contributed K4,000 and the people of Solwezi who have contributed a surprise of K1,000 we never expected. The rest have contributed as shown at Appendix 1. (Never shown to the author.)

We have met some expenses in the feeding of our guests who have reached a number of 1,400 people. The number is by any means the biggest we have ever handled in feeding and accommodating, especially that at the time the District Council Motel is closed

and the Zambezi Secondary School dormitories are in a very bad condition. Please bear with us even when you have not been kept as comfortable as you would have wished.

In promoting housing construction, I would like to announce that the construction of Lavale Zavo ya Mize is still on. You can see this on the southwest as I face west. It is next to the temporary palace. Contributions are still required to complete the remaining work in order that the next *Likumbi Iya Mize* can find the Senior Chief Ndongu in a more comfortable house.

In conclusion, I would like to thank the Zambezi District Council, whose Chairman is the District Governor, Major Munamutungu, Zambezi, for all the assistance given to *Likumbi Iya Mize*, which is in fact part and parcel of the Council's work.

I would like to thank the police and pontoon workers for protection and services rendered for the ceremony. My gratitude goes also to the company (unknown) which has repaired the *Kalibaki* (cart) in Lusaka free of charge as their contribution and the company in Kitwe that has enabled our cameramen (Broadcasting) to come and cover the ceremony. I am also grateful to:

Mbakungu Wanganda Committee, Lusaka, for the provision of special items this year. That is, the three (3) flags provided;

Headmaster, Zambezi Secondary School, for the use of furniture at the ceremony;

Farmers Institute for accommodating our visitors;

All those who have provided transport services in one way or another;

All the Services Committees for their commitment to duties;

All marketers who have camped at Mize to render services of selling food-stuffs, to you all I say thank you and God's blessings.

THANK YOU

APPENDIX VII

OBJECTIVES OF LIKUMBILYA MIZE

The aims and objectives of the Association are, through the voluntary contributions of labour services, and materials and financial aid (altogether known as, and hereinafter referred to as 'Mbakungu Wanganda') by its members, to revive, preserve, promote and protect from foreign influences, the cultural heritage and traditions of the Luvale, Luchazi, Mbunda and Chokwe people of Zambia, and in particular:

- a) to organise and hold *Likumbi Iya Mize* (Mize Day) celebrations;
- b) in connection with *Likumbi Iya Mize* celebrations, to promote, organise and ensure the execution of programmes relating to:
 - i) the constructions of buildings and structures;
 - ii) traditional handicrafts including the smelting and fabrications of iron into implements and traditional iron objects;
 - iii) traditional music and *mukashi*;
 - iv) other related matters
- c) to provide guidance and assistance in connection with the traditional ceremonies, celebrations and rites pertaining to the installations and funerals of chiefs in the Zambezi tribal group comprising the Luvale, Luchazi, Mbunda and Chokwe people.

- d) to ensure the repair, maintenance and upkeep of the Chief's enclosures (*Malapa*);
- e) to encourage and promote the establishment of branches of the Association in other areas within Zambia inhabited by people of the said tribal group in significant numbers, for the furtherance of the aims and objectives of the Association;
- f) to encourage and promote the participation by people of the said tribal groups in all such cultural activities throughout Zambia as may be in the interests of the nation and conducive to the development and enrichment of the nation's cultural life; and, generally,
- g) to carry on any other activities which in the opinion of the Association are conducive to the attainment of its aims and objectives, and to do such things as are incidental to the attainment of the above aims and objects.

APPENDIX VIII

SOME OF THE RECOMMENDATIONS MADE BY MACDONNELL COMMISSION APPOINTED BY THE BRITISH GOVERNMENT OVER THE EXCLUSION OF BALOVALE DISTRICT FROM BAROTSELAND IN 1941

RECOMMENDATIONS

345. The tribes in the District are to be free from Barotse rule, and it will be best first to give a concise statement of how one proposes to effect this, then to discuss the difficulties, contractual, statutory and others to be surmounted and finally the proposals in detail of how to re-organise and settle the District.

EACH TRIBE TO GOVERN ITSELF

346. The recommendation of this Report is to give to the tribes in the District the self-government that indirect rule implies, each tribe to govern itself. The District has two main tribes, the Luvale and the Lunda, but it also has in it a large number of Luchazi and smaller portions of the other tribes. To add to the complexity there are several enclaves, particularly of Luchazi, in Lunda country with Lunda villages all round them, and the converse. Since I am convinced that it is neither just nor practicable to put these tribes collectively under the Barotse, it is necessary to guard against the similar mistake in the Balovale District of putting one tribe there under another. The Lunda and Luvale then would bring their cases to their own tribal chiefs or sub-chiefs for determination, with appeal to the court of the principal chief of their tribe whenever the case was one which the tribal chief or sub-chief who had tried it in the first instance had, in native phrase, 'been able to finish', and the Luchazi will have their own tribal courts, which appeal to the Manyinga Kuta in the east of the District, which they seem to have accepted as suiting their needs. There will be then Lunda courts, Luvale courts and Luchazi courts, the first two with their tribal courts of appeal, and the Luchazi with the court of appeal of their choice.

DIRECT RULE FOR INTERIM PERIOD

347. These are what one hopes will soon be the Native Courts in the Balovale District, but for a time it will probably be best to revert to District Rule there. Tribes and chiefs alike have been harassed, and chiefs have been debarred from full exercise of their authority, and the District has been full of unrest. Consequently, until the adoption of definite scheme of government there, an interim period of Direct Rule will certainly make for the peace and contentment of the tribes within it. I doubt if Section 22 of Ordinance 25 of 1936 or Section 9 of Ordinance 26 of 1936 gives the Governor the powers required, namely, to exempt the whole District from native

authority and native courts, for this would be interpreting the words in those sections 'class of natives' to mean 'all natives in the District,' and I would wish to consider further before advising that such interpretation is sound: a short Ordinance declaring the Barotse Province Ordinances Nos. 25 and 26 of 1936 no longer of force in the district from being under the Native Courts Ordinance (no. 9 of 1936), the flaws on these matters for the rest of the Territory, seems the safer way. But some such moratorium is desirable for the District pending the final decision as to its future, for that decision may not be arrived at for months, and it seems best therefore, to revert to Direct Rule for a short period. One hears, too, that while awaiting that decision natives in the District are not taking cases to their chiefs for trial but allowing them to accumulate, and if they had Direct Rule, there would be a court accessible to them and so remove one source of possible embarrassment for the future. We have accepted the principle of Indirect Rule, but we must be masters of that principle and not its slaves, and purists who would not have us over-depart rule can be assured that for a while yet the Balovale natives will apply to the Boma in their difficulties, whether it has legal power to settle those difficulties or not.

MORE PERMANENT DISTRICT COMMISSIONERS

348. Part of the scheme for the future of the District would be permanence of the district officials in charge of it. In the thirty-two years from the opening of the Boma in 1907 to the present year there have been over twenty officials in charge of it, and this constant shifting of men into the Balovale District and out again has been responsible for some, at least, of the trouble there. Right management of a district means knowledge of the district, its people and its language, and how can this be attained if the man in charge is changed every eighteen months? The essential principle seems to be to find a man with knowledge of the people and its language, put him in charge of the District and keep him there, certainly for two tours of service and perhaps for three, with an assistant who will be acquiring similar knowledge under him and will automatically act for him when he goes on leave. This system, one man with the knowledge and the other on the way to acquiring it, will make more effective, and easier, that touring of the District which was at all times essential and is so more than ever now under Indirect Rule – which will have to be established some time soon in the Balovale – for without constant touring it is not easy to see what they are thinking and what they want. The claim of this much-tried District Balovale, to be treated in this way – a permanent man with an assistant permanent also in that he would act when the man in charge was on leave – is paramount and ought, I submit, to be acted upon, unless we wish to court a repetition of what has happened there in the past.

West Bank

356. The portion of the Balovale District on the west bank of the Zambezi has been part of the Barotse Reserve since the confirmation in 1910 of the Concession of 1909. The Concessions of 1900 and 1909 were inartificially drawn, but I doubt if it would be possible to argue that reserving an area from prospecting, as was done in Clause 10 of the Concession of 1900 and in the one operative Clause of the Concession of 1909, was independent of the undertaking in Clause 1 of the Concession of 1900 to leave to the Paramount Chief 'all cases between natives ... to deal with and dispose of', and that in Clause 2 to leave him his constitutional authority intact, that an area might be reserved from prospecting without the Paramount Chief having constitutional or judicial authority therein. Both Concessions, without defining the extent of the Barotse dominions, speak of certain areas as if part of those dominions although outside the areas reserved from prospecting, and one would prefer the argument that the Paramount Chief has left his jurisdiction and constitutional authority in any part of his 'dominions' irrespective of their being part of the Reserve – all the Reserve part of the Barotse dominions but not all parts of the

Barotse dominions part of the Reserve – so that the Barotse Paramount Chief would have been entitled to claim jurisdiction and authority in places outside the Reserve such as Batoka and Mashukulumbwe countries. In actual fact the Statute Law of the Territory has never allowed him jurisdiction and authority save within the Barotse Reserve, and in part of the Reserve he never has had jurisdiction, even the Kasempa District. But when the Concession of 1909 put the portion of the Balovale District west of the Zambezi into the Barotse Reserve it gave him, as it seems to me, jurisdiction and authority within it, since clearly we must read the two Concessions, that of 1900 and that of 1909, together, and the former of these seems, as has been said, to retain to him this authority and jurisdiction in any part of his 'dominions', whether in the Reserve or not. But by reserving him the portion of the Balovale District west of Zambezi, the Concession of 1909 admitted the west bank portion to be part of the Barotse dominions or made it so. I see no escape from this argument. The portion of the Balovale District west of the Zambezi is part of the Barotse dominions and therefore, the natives there, by treaty, a bilateral agreement, two things, you observe, attach by those treaties to this portion of the districts west of the Zambezi, first that it is reserved from prospecting and next that the Paramount Chief has this authority and jurisdiction, and they are certainly distinct and separate rights. He could throw open the whole of this portion of the district on west bank to prospecting without thereby giving up his authority or his jurisdiction over it, or give up his authority and jurisdiction without any prejudice to his power to stop prospecting there.

Balovale District to be Taken out of Barotse Province

357. This report, as will be seen, recommends that the southern part of the west bank portion of the Balovale District remain part of the Barotse District and be cut out of the Balovale District altogether, but it also recommends the removal from the Balovale District (so reduced) of all Barotse authority whatever if the tribes there are to have peace and contentment, and, to be logical, it should also recommend that no portion whatever of the district continue to be part of the Barotse Reserve, the area reserved from prospecting, but that the Paramount Chief and his people's rights to the same should be bought out. To advise whether this should be done or not is a question to be determined by balancing the probabilities of the matter. To allow any part of this district to remain a portion of the Barotse reserve is, certainly, to leave an opening for Barotse instruction in the future. As long as any part of it is still in the reserve, it will be possible for the Paramount Chief and his advisors to send in their indunas under the pretext that the Paramount Chief had information so as to decide whether to allow the British South Africa Company to prospect there or not, 'it would be a money gain to him to allow prospectors of the Company there and he must be permitted to find out the chances of such money gain'. These indunas, sent into the district on such pretext, would come once and again and could certainly use their visits, not to examine what minerals might be there (they would be quite incapable of that) but to resuscitate Barotse claims and to spread uncertainty and unrest. On the other hand, the chance of this – Barotse indunas sent in ostensibly to give information to the Paramount Chief from which he could decide whether to invite the Company to prospect in the district or not – so great as to be worth providing against? There is nothing to show that the Paramount Chief or his advisers have ever tried to intrude in a similar way in the Kasempa Salient, governing rights over which they lost early and never seem to have actively tried to regain. If they have never tried this in the Salient, why would they in the western part of the Barotse District? Natives know nothing about searching of minerals, and it will be a couple of generations or so before they acquire such knowledge, and the induna with the story that he had come looking for minerals would be certain very soon to make a blunder, and contravene some general law or some rule for the district when an exemplary sentence would discourage the intrusion of others tempted in like case to offend. These are the arguments, on the side, that very likely mischief

will not raise and that, if it does, the criminal law will almost certainly provide a cure. On the other hand the danger will exist as long as the Paramount Chief has, in the west bank portion of the district, this remnant of his former rights, a vote on prospecting, with the concomitant right of sending people to ascertain whether he is to exercise that vote or not, and prevention is better than cure. If he is to lose all other rights in the district, as this report recommends, then it would be what the Roman Law calls an *inelegantia* to leave this remaining right – it is no answer, to say that the Kasempa Salient is an *inelegantia* also – and I confess that my own inclination is to recommend that the right be bought out so that henceforward no portion whatever of the Balovale District be in the Barotse Reserve or connected with the Barotse Province in any way whatever, but to do this will, probably, necessitate a verbal alteration in Section 41 (1) of the Order of Council of 1924. At present it is not lawful to “alienate from the Chief and people of the Barotse the territory reserved from prospecting by the Concessions of 1900 and 1909, and it would be necessary to amend that sub-section by adding thereto some such words as ‘other than that in the Balovale District.’ The Government ought then to become itself the assign of this veto on prospecting in the west bank portion of the district.

East Bank Shinde and the Lunda

389. Dealing first with the east bank, it will be found that here there are two divisions, historically and actually, that of Shinde and the Lunda and that of Manyinga with its mixed tribal population (para. 158 ante). Shinde has under him seven sub-chiefs and in 1935, 7,182 males and 4,293 taxable natives, Shima, the Lunda chief who represents the Nyachipopa line, is hostile to Shinde but his people support Shinde in his opposition to Nawinda and the Barotse. The only difficulty Shinde's country represents is the Luchazi enclaves in the north, that of Samuzimu on the Lupwepwe, just south of it. They are a mixed population under Katali on the Lunkunye and Chozo, and to the southwest the small Luchazi enclave under Kasaka between the Lwatembo and Lutali Rivers. These enclaves must be got rid of by movement, not a desirable thing in itself but a lesser evil than permanent enclaves, and the justification of that movement is the desirability of compact tribal blood. With this runs the principle that any person who moves from one area to another is automatically to come under the chief to whose area he moves. Other removals will be subject to the chief of the area with recourse if he refuses to the District Commissioner. The Samuzimu and the other Luchazi areas will be invited to move east into the Manyinga where there is, it seems, plenty of room for them, and where there will be even more room if and when some of the Lunda villages in the Manyinga area move west into Shinde's country. When Manyinga comes to be discussed it will be seen that an offer can be made to Samuzimu which may make him not unwilling to move thither, and I am assured that the majority of his people will also be willing to move. He has two sub-chiefs under him and had, in 1935, 1,789 males and 1,299 taxable natives. The Luchazi in Katali's mixed area are included in this total. The country Samuzimu and Katali occupy is historically Lunda country, and the former at any rate is always at odds with Shinde, while in Manyinga he will be far more among his own people than where he is now. The resident indunas, Sienda and Simuchinga, have never been more than village indunas, and no special provision is necessary for them. If they do not agree, either of them, to come under Shinde, the chief in whose country they are living, they can always move to Manyinga or where they please.

East Bank, Manyinga

390. The other country of the east bank is Manyinga, a large area comprising the extreme eastern portion of the district. It contains people of every known tribe in the district. The number of villages of each tribe in the Manyinga has been given already (para 164) but it is con-

venient to repeat it here – Luchazi 78, Lunda 47, Luvale 38, Mankoya 24, Chokwe 16, Mambunda 12, Malozi 3, Kaonde 2, Lukolwe 2, Mambowe 1. The chief of the area – perhaps leading chief would be more accurate – is Sinyama Imasiku. A Malozi put there in 1929, with a Malozi Kuta. He is elderly and an invalid. The majority of the people in his area are pro-Malozi irrespective of tribe or perhaps are supporters of their chief and his Kuta rather than of the Malozi themselves. There are few if any political complaints from Manyinga, due, you are told, to the tactfulness with which the head induna, Ikanjiwa, looks after the area. The total male population in 1935 was approximately 5,180 and the taxable natives 3,930. Another Malozi chief is Sikufele, brother of the Sikufele Namiluko who died in Angola. He has an area of his own on the Katuva stream but he and his people are under the Manyinga Kuta. Contrary to the tradition of his family, he is, at present, strongly on the Malozi side, but this, you are told, is because he is afraid of the Manyinga being given to Shinde. Also, if you could get the truth from him, he would prefer to be independent of Lealui altogether like his ancestors and forebears at the Lukwakwa. You are told further that it is not certain that the head induna, Ikanjiwa, and the Manyinga Kuta are really faithful to Lealui, for they have kept away from Nawinda and have not been to visit Lealui for quite a while, and may really prefer the independence which *de facto* is very much theirs. With Manyinga out free from Lealui, Sinyama Imasiku will have his choice, to stay where he is or to return to Barotseland. If he decides to return there, then Sikufele will succeed him as head of the Manyinga Kuta, while if he prefers to stay where he is, Sikufele will succeed him on his death.

The Luchazi and Samuzimu

391. The next person to be provided for is Samuzimu, on the Chikenkwele or Luli River, just west of the Manyinga River. There is a large number of Luchazi villages over which the Manyinga Kuta placed Kalunga, a Luchazi, as induna, who however died early in 1938, and Ikanjiwa decided in view of the strained situation not at once to replace him. His place then is open for Samuzimu to fill, and if he demurs at taking a mere induna's position, he can always be reminded that he is only the acting Samuzimu, never having been definitely selected by his tribe or approved by the Boma. If he consented to move into Kalunga's place and bring his villages with him, he would find a *niche fade* for him and would receive the title of chief on being confirmed. As to Samuzimu's actual status: he has said that he likes to take his appeals to a Malozi, and if so might be willing to come under Sinyama Imasiku or, when he goes, under Sikufele. If he were not willing, it might be possible to carve out a separate area for him, the boundaries of which must obviously depend on the number of villages he brings with him when he moves from his present position on the Lupwepwe.

Chiyengele and Bulamitata

392. There are two other persons to provide for in the Manyinga: Chiyengele the Mambunda and Bulamitata a Malozi of the royal blood, Chiyengele. Of Siengele's 23 villages, 17 are Lunda, and of Bulamitata's 21, 11 are Lunda. Chiyengele lives away from Shinde's country to the east on the Chikenkwele or Luli, and here there is the converse to the position of Samuzimu; his 17 Lunda villages, if they want to continue to have Shinde as their chief, must move west into Shinde's country, and here there will have to be adjustment. His 11 Lunda villages will have the opportunity of moving a little west – some of them probably march with Shinde's country already – but in any case the greater part of Bulamitata's area will accrue to Shinde. The only remaining difficulty is the mixed area of Katala, his Lunda villages will remain where they are, while he and his Luchazi ones will gradually move east into Manyinga.

Shinde Courts, Native Authority and Treasury

394. Nawinda would, of course, be abolished. As for the east bank, even at present it is only the Luchazi, you are told, that take appeals to Nawinda, not many such coming from the Manyinga, while Shinde and the Lunda boycott Nawinda. In its place there would be for the Lunda a First Class Court and appeal court to be called *Mukandakunda* to mark that it is Shinde's to consist of Shinde and his councillors, with seven second class courts, under Shima, Mpili, Nyakulenga, Kakeke, Chisamba, Chavuma and Kangwanda, the last-named to function in the area which Samuzimu will leave when he moves. There would be Native Authority under Shinde to be called *Mukandakunda*, and a native Treasury as in other parts of the territory outside Barotseland. The Second Class Courts of the Lunda never seem to have been gazetted. If the Balovale District is separated from Barotseland as this Report advises, the 30 per cent of tax now paid to Lealui will cease entirely to be paid to it and will be spent in the district. As a district man said to me, 'If Shinde knew that any Lunda money was going to Lealui, you would never get a single Lunda tax paid to you again.' The percentages of the taxes paid in the Manyinga and Luvale areas will also be spent in the district.

Luvale Courts, Native Authority and Treasury

404. Ndungu as senior Luvale chieftainess in 1935 and under her 6,370 adult males and 4,648 taxable natives will have a first class court which will be also a court of appeal, with second class courts for Kucheka, Chinyama Litapi, Mandalo, Chaize and Nguvu. But a difficulty may arise here. Ndungu always took the lead in any gathering of the Luvale and Kucheka and Chinyama Litapi gave her precedence, but you are told that her position is largely due to her head village being nearer the Boma – just across the river from it – than that of the other two Luvale chiefs, she is *prima inter pars* but no more. If there is the least chance of ill-feelings from giving Ndungu a first-class court and court of appeal should consist of Ndungu, Kucheka and Chinyama Litapi and their respective councillors, with second-class courts under it composed of such sub-chiefs and headmen as they severally suggest, and the Boma approves. They will have a Luvale native authority and Luvale native treasurer, and the ultimate appeal will be to the Boma as on the east bank with *Mukandakunda* and Manyinga. You should suggest *Chikelete* as a name for the Luvale first-class court.

APPENDIX IX

RELATED TYPES OF MAKISHI

Luvale	Mbunda
Mupala	Sachihongo
Katotola	Kataye
Mwanapwevo	Likulukulenge
Ndondo	Huungu
Chileya	Malombwe
Luchazi	Chandamundali
Munguli	Limbondo
Mbongo	Kachenjela
Chizaluke	Kaluwe

Chileya
Chokwe
Chikuza
Utenu
Mwandumba
Ngondo
Kalumba
Samasenga
Katoyo
Chikeza
Chiponda
Chimwiza
Kalelwa
Kamutonga
Kapapa
Ndemba
Chikwekwe

Mbalambamba
Chawa
Biweluwelu
Kanolo
Kapango
Namabunda
Linyampa
Kabole
Ndumba
Njamba

APPENDIX X

LUVALE CHIEFS (LINEAGE) BOTH IN ZAMBIA AND ANGOLA

Sombo Iya Mbuuba/Kutemba ya Mulombwe

Chiyaze cha Ngambo

Sangolongo Chiyazengombe

Chikundu cha Kutemba

Kakoma Wahenga

Toka Kajilawavinyi

Smart Kakoma

Muwema

Nyakapamba Ngambo

Muwema wa Ngambo

Kapalu ka Kandombwe
Mandalo Mutupa
Kapalu Mandalo
Kanjungu Chinyama Mandalo
Kayombo Chimoto Mandalo
Nyapinji Mandalo
Sombo Nyapinji
Muwema Njolomba
Ngambo Nyatoloshi
Muwema Toloshi Paciencia

Kucheka

Kaumba Mutoshi
Sombo Nyapinji
Kaumba Sefu
Salwenyeka Litiya
Ngongola
Samuwawa Kakoma
Chikenge Kucheka
Kakoma Pulu

Chinyama Litapi

Nyamuhumbu

Chinyama Zambia

Chinyama Chikelekete

Chinyama Kaumba Kamunyamo

Kahuli ka Katoji

Mukuma Chinyama

John Ngonga Nguvu

Chiyaze Chikulu Mayembe

Nguvu

Nguvu Kayombo

Sakumbaluka Kafula

Mukuma Nguvu

John Ngonga

Isaka Chinyama

Mukuma Chinyama

John Ngonga

Senior Ndungu

Chinyama Iya Mbwembwela

Chinyama Khenya Lyatoo Satome

Mutupa Mandalo

Kaumba Sanjongo

Sombo Nyamulombwe

Chinyama Sakavungu

John Ngonga Samukelenga

Davison Chinyama Pulu

APPENDIX XI

LUIVALE CHIEFS, THEIR NGAMBELA AND TUPASU

1. Ndungu Lyatoo Satome (1850-1921)

Ngambela

- | | |
|--------------------|-------------------------|
| 1. Kakulu Chingaji | Chihuka cha Sachingongo |
|--------------------|-------------------------|
-

- | | |
|-----------|----------|
| 2. Lunana | Chihombo |
|-----------|----------|
-

2. Ndungu Nyamulombwe (1922-1963)

Ngambela

- | | |
|-----------|----------|
| 1. Lunana | Chihombo |
|-----------|----------|
-

- | | |
|-------------|-------------------------|
| 2. Kambondo | Chihuka cha Sachingongo |
|-------------|-------------------------|
-

- | | |
|-----------------------|--|
| 3. Jeremiah Sakatengo | |
|-----------------------|--|
-

- | | |
|--------------------|--|
| 4. Luvyeyi Kazanda | |
|--------------------|--|
-

- | | |
|----------------------|-------------------------|
| 5. Samusole Kambangu | Chihuka cha Sachingongo |
|----------------------|-------------------------|
-

Tupasu

- | | |
|------------|--|
| 1. Kawende | |
|------------|--|
-

- | | |
|----------------------|--|
| 2. Kakonde Chimwanga | |
|----------------------|--|
-

- | | |
|-----------------|--|
| 3. Kavemba Tewu | |
|-----------------|--|
-

3. Chinyama Sakavuungu (1963 - 1967)

Ngambela

- | | |
|--------------------|--|
| 1. Luvyeyi Kazanda | |
|--------------------|--|
-

- | | |
|----------------------|-------------------------|
| 2. Samusole Kambangu | Chihuka cha Sachingongo |
|----------------------|-------------------------|
-

Tupasu

- | | |
|----------------------|--|
| 1. Sakayombo Malasha | |
|----------------------|--|
-

- | | |
|------------------|--|
| 2. Mutondo Mecha | |
|------------------|--|
-

4. **Ndungu John Nguvu (1968 – 1973)**
Ngambela

Samusole Kambangu

Chihuka cha Sachingongo

Tupasu

1. Sakayombo Malasha

2. Mutondo Mecha

3. Kambowa Chilengi

4. Benard Kahokola

5. **Pulu Kucheka (1985 – 1990)**
Ngambela

Samusole Kambangu

Chihuka cha Sachingongo

Tupasu

1. Musumali Kapalu

2. Thomson Chikenge

3. Isaiah Mundengo

6. **Kucheka Kaumba Mutoshi**
Successors

1. Nyakamiji Sombo

2. Chikenge cha Ulembe

3. Davison Pulu

4. Kakenge Muswakaji

Ngambela

1. Linyanga Musongo

Chihombo

2. Mukila (Chitengi?)

Chihombo

2. Luvinda Chengu

3. Litwayi Livandeke

4. Chiyuka Sakameya

8. **Nguvu**

Successors

1. Mukuma Nguvu

2. John Ngonga

3. Isaka Chinyama

9. **Sefu (Sombo Nyakamiji)**

Successors

1. Kaumba Sefu

2. Salwenyeka Litiya

Ngambela

1. Samalesu Likuji

Chihuka cha Sachingongo

2. Titima Katende

Mbuze

10. **Mandalo Mutupa**

Sombo Nyaulembe

Ngambela

1. Kanjunga Mandalo

2. Lemba Chiyeji

APPENDIX XII

Luvale Version (Kumbu)

(i) *Kaposhi Kamununga*
Chisehwa ca Mununga,

Mbunji yamununga,
Panda vanungile, panda yayile kwilu,
Mushinge wa Luumba Sachizembi Kanyimbwa
Yavwa mutochi yavwa,
Chiwuvu cha Kamana,
Mukasa wa Kamana,
Lyombe iya mapande Ngovangova yaluhaka,
Mkunji wa kalongo,
Katotola ka Mungenda,
Kyowa Iya Kunanga, Mwangana Kangawe,
Kambwe na Kazanga,
Kalima na ukondo,
Kambaze Chiswana Chivwasana
Katoto'a mwecha likishi, Iya Nyahonge,
Ndumba ya Chilombo,
Malombo a ka Mwengo,
Ngunda ya Malombo aka Mwengo,
Ngunda ya kanjiye,
Lifwano Iya Kapenda Kukwata
Kulututinjika.

(ii) *Kaposhi-Kambuze*

Chisehwa cha Mununga,
Kaposhi ka Mununga,
Mbunji ya Mununga,
Panda vanungile Panda vayile Mwilu,
Litope vanungile panda vayile Mwilu,
Litope Iya Mwava,
Kalunde kamwava
Nguvu
Ndunda ya
Chimbotwe cha Ngili na Kalunga ka ngili
Lingelengenda ka Mbuze,
Lingumbi mwana Nyawino.

(iii) *Sachingongo Kapenda*

Sachingongo Kapenda fufuta Iya Ngweji
Kalumbi ka mayavu
Mutenda wa Kalumbi ka Mayavu
Mutende wa Samba
Putungu Iya Mukumbi kaveta Kamingila,
Kavanda ka Manungo.

(iv) *Kavili kamuyembe*

Wavulyee, Mwangana kwasa ya Kutemba,
Lyowalye Lumbala,
Upalikilo wa Meji,
Konga Iya Votoka
Lyafuma Kwakusuku afuli kwashi
Yasala ya kulandulula ningwe

Mweze wa kamana,
Mwangana Nyakalela Musungwa.

- (v) *Chungu*
Kalombo kaluheta, ahetele vanene,
Vanene, kavanihetako,
Cheleka cha ka Mwengo panda ya Kasole
Musulu wa Kamwengo,
Mukoko wa chinbu,
Kavandajila likuva Iya kavangu
Chishiida mwana Kombo Mwashilenu,
Muwema wa Ngambo
Kayombo ka kutemba
Jindamisa vambwela
- (vi) *Chimona*
Mwangana ka chimona amwene uiamba
Utunda lwishi, Ulamba helu,
Kuku Iya Kahunga
Ndingo ya Kanyiya
Nyakawa Muwenga
Waiile tujina mazo
Chinjikiso kawa wa Kuwoza hembo.
- (vii) *Chihombo*
Mwangana Kombwe ya Chilanga
Livundamina Iya Kaluvi
Mukewe wa Kawanga,
Chiwala cha Mukunga,

Suwa Kukunga, Suwa Kwesekela
Kapashi ka ndongo na Kenga ya Ndongo.
- (viii) *Kamba Kazovu*
Kamba kazovu,
Kamba Mukumbi wa Kamana
Chitona matako,
Nyumbu luputa atelemwanda
Kaputu,
Kakinga ka Chihombo,
Lipulu Iya ka Mwengo
Katawola Ka Muzinji watele Mbonjo na mazo
Katele Ka Iwembwe Iwembwe
- (ix) *Chungu cha Mutovu*
Chungu cha Mutovu
Ndala Munitanganyi
Mwangana matata
Vaka mutovu wa Chipondo
Mutondo livundamina iyandwa

- (x) *Namakwandu*
Mwangana Kwandu,
Kwandu kwa Matunga angongo
Kwanduka lukuhama
Kunongama lukumina
Chipinda cha Katela atele ungaji
Na ukulenga
Kajila ka Chama
Saluseke Iwangunga
Swana Makavaze
Kapanda lukuli kanyama Mungongo
Kahuma ka Samba
Mbangu ya Samba
Liyole Iya Samba
Kalama ya kamahya
Kasupa Ka malenge
Chivunda cha kochi
Kakinga ka Mutete
Ndumba ya Chilombo

- (xi) *Namakungu*
Nyakapamba Musopa
Mwanti Yawa ku Luunda
Chisengo cha Ngalango
Mushinda wa liwengele Iya Mutupa
Chinyama cha Ngambo.

GLOSSARY

- Chavuma:** Cataract found in North-Western Province. An agriculturally rich area of constant wrangle between two sister tribes in North-Western Province – Luvale and Lunda.
- Chilima:** Uncircumcised man or girl who has not been through puberty ritual school. Can also mean, *ngalami* or *chijiji*.
- Chiende:** A place where a clustre of *makishi* perform their dances especially *fwifwi*.
- Chileya:** Incompetent or impotent person. A funny type of *likishi* with protruding stomach who enthuses mothers during the penis surgical operation.
- Chokwe:** Chokwe is both a tribe and language typical of the West Central zone of the Lunda/Luvale assimilation with animate and inanimate sub-classes of nouns, dichotomy of direct and descriptive possessive and elaborate verb system.
- Chitanga:** One who allows himself or herself to be obscured by a misguided mass.
- Chilolo:** Headman of village or one who acts as a chief's counsellor.
- Chikanga:** One who uses charms in connection with a kind of fetish ancestral spirit (*mahamba*).
- Chiko:** Wooden artistic paddle used in preparation of food especially *shima*.
- Chilombola:** An attendant to a student during *Wali* or *Mukanda* traditional dancing ceremonies.
- Chikuvu:** The wooden slit drum used during traditional dancing ceremonies.
- Chikula:** A rite of the *Mukanda* graduate to perform privately the removal of the stigma of maturity.
- Chikishikishi:** A giant *likishi* of a malign spirit, supposed to kill those it met with a black smith's hammer heated red-hot, then going to eat them in the forest.
- Chijika Mukanda:** The head of the village who is the holder of the rites pertaining to *Mukanda* school.
- Chimbuya:** A small decorative axe carried only by important chiefs.
- Chimbombolonga:** Dark spoor of the pond or river.

- Chipango:** Enclosure, especially fence or wall, as around chief's courtyard, or for ceremonial separation of sick person, especially of barren or pregnant woman.
- Chipungu:** The penis surgeon.
- Chisakulu:** A wooden comb popularly known as 'Afro-comb'.
- Chitapanga:** Chief's executioner.
- Chitaha:** Diviner.
- Chituvo:** One who punctures a *mukupelo* drum of the chief at the latter's death – normally the nephew to the chief.
- Chizaluke:** A well-decorated *likishi* representing dignity.
- Chiwila:** Female post-graduate ceremony. Only those who volunteer must have undergone the *Wali* ritual.
- Chiwamba:** Belt filled with stones with waitz used by a *likishi lya mwanapwevo*, *chileya* and *mwali* dancers.
- Chivyika Kano:** One who instals the chief at the succession presenting him with the royal bracelet, *lukano*.
- Chiyanda:** A special dance performed by *mwali* at her emergence from *Wali*.
- Funda:** A bundle containing protective medicines worn by *kandanji*.
- Fwifwi:** A special dance performed by various *makishi* during the last phase of the *Mukanda* ceremony.
- Jipelo:** Pieces of once-animate matter, e.g., piece of a person's body, animal or insect, used in making charms.
- Kawimbu:** Chief's official usher.
- Kumbu:** Clan lineage.
- Kukundula Mwali:** Removing the girl from seclusion.
- Kukombela:** The process of invocation of ancestral spirits.
- Kukosa Chikula:** Cleansing ceremony for the removal of injunctions related to sexual intercourse imposed on attendants and the entire village.
- Kukwata ha mafyo:** Rise of *tundanji* in the morning after the operation or at the site of the lodge before cockcrow.
- Kufula Kangamba:** Digging up the shunk as symbolic of fertility.
- Kuhunga:** A special dance performed by *tundanji* prior to emergence from the 'school'.
- Kuningama ngoma:** An overnight celebration before the penis surgical operation and coming out.

Kunyima ya n

Kulyana:

Kulyachisa:

Kulifumisa Ka

Kulifukula:

Kulita ha Muk

Kulihelama:

Kulovola:

Kuswana:

Kusukula Chil

Kutopoka:

Kuvunga Maza

Kuwita:

Kulifukula:

Lifwika:

Lihamba:

Likelevende:

Likembe:

Likishi:

Likumbi lya Mi

Lilapa:

Linyongi:

Liteo:

- Kunyima ya mama:** An oath which literally means 'at the back of my mother'. The oath is indicative of truthfulness.
- Kulyana:** Ferociousness especially related to a wild beast such as a lion or leopard.
- Kulyachisa:** Ceremony performed by the 'students' after the wounds are healed.
- Kulifumisa Kakenga:** Coitus process of removing the hymen of child (girl).
- Kulifukula:** Self-reflective eulogy performed before the chief by a reciter.
- Kulita ha Mukanda:** Physical intrusion of an uncircumcised person on the school.
- Kulihelama:** Sorcery used between competitive *makishi* dancers.
- Kulovola:** Graduation ceremony at the end of the *Mukanda*.
- Kuswana:** Succession (as to a chief).
- Kusukula Chikula:** Coitus association with the Luvale rites (during the seclusion of the girl).
- Kutopoka:** Prance or dance about (an expression of rejoicing).
A prance before the chief at his accession.
This dance is performed by a headman during *Likumbi lya Mize*.
- Kuvunga Mazala:** Sprouting of the clenched fish like a leopard.
- Kuwita:** A parallel dance performed by the *mwali* before her fiance or crowd.
- Kulifukula:** To show respect by kneeling and rubbing earth on chest; to show deference to, or worship.
- Lifwika:** A piece of grey anthill-earth hollowed out and used by a *kandaji* to catch the dripping blood which must not fall upon the ground.
- Lihamba:** Troublesome ancestral spirit.
- Likelevende:** A large mitre of a *likishi* such as *mupale*, *Katotola*.
- Likembe:** Known by racialistic sociologists as 'kaffir piano'.
A small instrument with iron keys mounted on a rectangular board and plucked by both thumbs.
- Likishi:** A masquerade.
- Likumbi lya Mize:** A Luvale annual ceremony held at Mize capital to promote art, crafts, music and commemorate the founding of Sakayongo's Nguji and Ndungu's Mize establishments.
- Lilapa:** An enclosure around the chief's palace.
- Linyongi:** Enema.
- Litemo:** Hoe.

Lisano:	The chief's wife.
Liula:	Mostly considered as a judge.
Lyato:	Canoe.
Lungambwa:	The string used on a bow.
Lutengo:	Furnace used for making metal material.
Lupembe:	Ancient symbol—pre-dating the Nama Kungu Clan.
Lwazo:	Wax used on a drum to create a deep sound.
Litungu:	Shelter used by <i>mwali</i> during the period of incubation.
Mbimbi:	Keeper of the chief's fetish-horns.
Mbunda:	The Luvale associated allies mostly found in Southern Angola where the word Mbunda means 'red alluvial soil'.
Mbwechi:	Decorative walking-stick.
Muchama:	The chief's ornamental regalia mostly referred to as a crown.
Mufufu:	A plant whose fibres are used in producing <i>tundanji's</i> kilt.
Makombelo:	Ancestral spirits used in invocations.
Mahamba:	See Lihamba .
Malova:	Dark soil found in streams and lakes.
Mafyo:	Literally means 'leaves'.
Mufuka:	Fly-whisk of an eland's tail.
Mafula:	Place of assembly used by <i>tundanji</i> outside the lodge.
Makishi:	Plural for <i>likishi</i> .
Mwanaunta:	Chief's nephews.
Mukanda:	A penis surgical institution used by the Luvale people for educational purposes.
Mungamba:	A V-shaped iron arrow with quills for guidance.
Mukungu wa Nganda:	Contributions made towards the maintenance of the Chief's palace.
Mungomba:	Almost equivalent to <i>lula</i> in an advisory capacity.
Mukishi:	Ancestral spirit representing dead people.
Mukupelo:	Double-barrel drum used by Luvale chiefs.
Mukwale:	A double edged knife used by <i>Chitapanga</i> executioner.
Muiondo:	Ornamented vessel for storage of water.
Muiongwé:	Official responsible for the preparation of the chief's luggage on tour.
Mulopwe:	Previously referred to as a senior advisor but now referred to as <i>ngambela</i> .

Mupala:

Mukwetunga:

Mutonga:

Mutopa:

Musaka:

Musaka:

Muvumbo:

Muyachi:

Muyombo:

Mwangana:

Mwalya:

Mwalo:

Mweniputu:

Phemba:

Phoko:

Phembakanama:

Samahanda:

Sambaza:

Sambalakata:

Sakambungu:

Sakasula:

Sala ya Njimba:

Sangu:

Sendamayanda:

Sunji:

Seta:

Mwombo:

Mwondo:

Lisano:	The chief's wife.
Liula:	Mostly considered as a judge.
Lyato:	Canoe.
Lungambwa:	The string used on a bow.
Lutengo:	Furnace used for making metal material.
Lupembe:	Ancient symbol—pre-dating the Nama Kungu Clan.
Lwazo:	Wax used on a drum to create a deep sound.
Litungu:	Shelter used by <i>mwali</i> during the period of incubation.
Mbimbi:	Keeper of the chief's fetish-horns.
Mbunda:	The Luvale associated allies mostly found in Southern Angola where the word Mbunda means 'red alluvial soil'.
Mbwechi:	Decorative walking-stick.
Muchama:	The chief's ornamental regalia mostly referred to as a crown.
Mufufu:	A plant whose fibres are used in producing <i>tundanji's</i> kilt.
Makombelo:	Ancestral spirits used in invocations.
Mahamba:	See Lihamba .
Malova:	Dark soil found in streams and lakes.
Mafyo:	Literally means 'leaves'.
Mufuka:	Fly-whisk of an eland's tail.
Mafula:	Place of assembly used by <i>tundanji</i> outside the lodge.
Makishi:	Plural for <i>likishi</i> .
Mwanaunta:	Chief's nephews.
Mukanda:	A penis surgical institution used by the Luvale people for educational purposes.
Mungamba:	A V-shaped iron arrow with quills for guidance.
Mukungu wa	
Nganda:	Contributions made towards the maintenance of the Chief's palace.
Mungomba:	Almost equivalent to <i>luila</i> in an advisory capacity.
Mukishi:	Ancestral spirit representing dead people.
Mukupelo:	Double-barrel drum used by Luvale chiefs.
Mukwale:	A double edged knife used by <i>Chitapanga</i> executioner.
Muiongo:	Ornamented vessel for storage of water.
Muiongwe:	Official responsible for the preparation of the chief's luggage on tour.
Mulopwe:	Previously referred to as a senior advisor but now referred to as <i>ngambela</i> .

- Mupala:** A *likishi* with an enormous head, with an enlarged forehead and an enlarged mouth holding a senior position in the *Mukanda*.
- Mukwetunga:** Husband to the female chief.
- Mutonga:** A long basket used for carrying fruits, vegetables, cassava roots, etc.
- Mutopa:** Calabash used for smoking.
- Musaka:** A receptacle attached to *mutopa* by a hollow reed.
- Musaka:** Basket used for separating chaff from grain.
- Muvumbo:** An elongated extension of the penis before the operation.
- Muyachi:** Known in Luvale as one of the twelve clans.
- Muyombo:** A tree of life used by the Luvale for ancestral invocation and divinity.
- Mwangana:** Known as chief.
- Mwalya:** The chief's senior wife.
- Mwalo:** A girl undergoing puberty education
- Mweniputu:** A Chokwe reference to the Portuguese.
- Phemba:** White clay used in the invocation of ancestral spirits.
- Phoko:** A knife, also known as *phoko ya Luvale*
- Phembakanama:** The coitus stage of *mwali* by a male to remove *chikula*.
- Samahanda:** Head chief.
- Sambaza:** A husband to a female chief not installed.
- Sambalakata:** Belt of a dancer from which hang many beads and on which are strung slender bits of reed, some longitudinally and some transversely, used in ceremonies. The strings of various lengths form a kind of skirt. They are connected.
- Sakambungu:** The first and most senior of the 'students' at *Mukanda*. His authority is unquestionable.
- Sakasula:** The 'last' student at the *Mukanda*. Considered to be the 'wife' of *sakambungu*.
- Sala ya Njimba:** Large head-dress of assorted feathers of whydah.
- Sangu:** Dried small gourd containing seeds which rattle when shaken (small rattle-gourds).
- Sendamayanda:** Chief's caterer.
- Sunji:** Literally means vagina.
- Seta:** Small gourds served as holders for snuff.
- Mwombo:** A fee charged for the performance of a given or requested talk.
- Mwondo:** A special signalling drum used by chiefs to alert

- and summon his subjects when there is either impending danger or for consultation.
- Nana Kandundu:** Chief Nyakatolo's famous niece. (She is renowned for the trade in rubber and slaves.)
- Ndambi:** A branch screen at the back of the lodge through which left-over food (*futa*) is thrown.
- Nganda:** Chief's palace.
- Nganga ya Mukanda:** A medicine man whose charms are made to protect the students from supernatural dangers.
- Ngambela:** Counsellor – this word was derived from the Lozi vocabulary during the Luvale semi-imperialism by the Lozi/BSAC.
- Ngaji:** A very beautifully decorated *likishi*.
- Ngoma Pwita:** A friction drum with a stick driven through the centre of the drum-head into the drum shell stuck to the skin by means of traditional devices.
- Ngombo:** A diviner's instrument in 'detective' witchcraft.
- Ndavi:** An arrow with a wooden bulb-head used to kill birds and small animals.
- Ndondo:** A pot-bellied foolish but stubborn midget type of *likishi*.
- Nyachifwa:** One who installs and buries a chief. He also plays a significant role in the chief's puberty ceremony.
- Nyaluya:** Monkey.
- Njimba:** A wooden frame-work with a calabash slotted underneath to act as a resonator.
- Tundanji:** Male *Mukanda* students.
- Tumbungu:** Chief's pall-bearers.
- Tukwatambuli:** Nephews of a chief.
- Tusona:** Graphic ideographs practised by the Luchazi during *Mukanda* period or simply for pleasure.
- Ulamba:** Chieftainship.
- Ulembe:** Poison effected at the arrowhead.
- Uma:** Clay which is heated and refined.
- Utenu:** A small but ferocious *likishi* within the *likelevenae* category.
- Usanga:** Beads used in the manufacture of *muchama*.
- Waza:** The male penis mucus emitted by a *chilima*. Different from *vana* (sperm).
- Wali:** The Luvale female puberty ceremony.
- Vifwiko:** Customary funeral blankets used to bury a chief.

Vilombola:

Vilima:

Zokama:

- Vilombola:** Attendants of the students during the *Mukanda* ceremony.
- Vilima:** Uncircumcised male people.
- Zokama:** Squat.

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7. The two expressions mean 'unsalted' or 'unpalatable' (*Kushamuka*) and 'real clean water'. The latter adhere to the traditions such as *Mukanda* and *Makishi* and are not absorbed into the Lozi 'unsalted' traditions.
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16. *Vakakaye*
17. Literally means 'people of the world'. This connotation was made in defiance of Senior Chief Ndungu's authority. To them, they neither belonged to the Chief
- 18.
19. Mukazo Vu

18. nor the Northern Rhodesia government.
This information was given to me by
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himself worked for the Luvale Native
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