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CENTRAL BANTU HISTORICAL TEXTS III

ROYAL PRAISES AND PRAISE NAMES OF THE
LUNDA KAZEMBE OF NORTHERN RHODESIA:
THEIR MEANING AND HISTORICAL BACKGROUND.

Translated and Annotated by
Jacques Chileya Chiwale

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NOTE: Plates I-IV reproduced by courtesy of the Information Department, Northern Rhodesia Government whose assistance is gratefully acknowledged.

FOREWORD

I think Mr Chiwale has made a very useful contribution to the preservation of historical records of Northern Rhodesia by collecting the texts which he uses in this paper. The existence of royal praises associated with the kingship of Kazembe and other Lunda aristocrats has long been known, and it has been commonly presumed that these praises were expressed in the medium of the Lunda language of Mwachiamvwa, and so preserved a historical record of people and events in the language spoken by them prior to their adopting Bemba as their normal speech.

Now that a series of texts is at last available, it is a surprise to find that these are, in fact, in Luba and not in Lunda. If the language of the texts was the language of the royal court from the earliest days of the Kazembe Kingship, and, so to speak, legitimises the aristocracy's identity as different from that of the people upon whom the aristocracy imposed its rule in the Luapula valley, the texts imply a Luba rather than Lunda speaking ruling class.

Yet we know from Cunnison's work that Kazembe and the aristocracy do in fact identify themselves as Lunda, and that great stress is placed upon Lunda-hood. Oral history claims that the Lunda established a conquest state in the Luapula valley, and that the contrast is between Lunda conquerors and the previous non-Lunda inhabitants of the valley. The texts now available suggest that the process was less simple, and that the Lunda conquerors were in fact "Lubaised" between their origin from Mwachiamvwa(i) and their arrival in the Luapula valley, just as since their arrival there, they have been "Shilaised" ("Bemba-ised"). Thus successive acculturations have taken place after the original departure from Mwachiamvwa.

C.M.N. White.

Rhodes-Livingstone Institute.
1962.

(i) See Cunnison, 1962, page 23, para 2.

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I should like to express my sincere thanks to all those who assisted me in collecting and interpreting the material presented in this paper. In particular, I wish to record my appreciation to Mwata Kanyembo VI Kazembe XVII and his councillors for their patient co-operation and for the many hours they devoted to me despite their heavy burden of official duties.

My appreciation too to my colleagues, past and present, at the Rhodes-Livingstone Institute: Mr Charles la Muniere of Harvard University and until recently an affiliate of the Institute; Dr I.G. Cunnison, whose work on the Luapula peoples of Northern Rhodesia, as a Research Officer of the Institute first stimulated my interest; the Acting-Director of the Institute, Mr C.M.N. White; and Research Officers A.A. Dubb and A.D. Jones. To all these, my thanks for their interest, encouragement and assistance.

Finally, I wish to thank the following for their valuable comments and criticism: Mr Bell D. Katapa, former Health Councillor to the Lunda Native Authority, Mwanza-bombwe; Mr Thom Kashimbaya, proprietor of Kwacha Trading Store, Mufulira; Mr G.R. Mulenga, Chief Clerical Officer at the Rhodes-Livingstone Institute; Professor Franklin Parker of Texas University and at present an affiliate of the Institute; and Professor Philip Mayer, Rhodes University, who recently visited the Institute.

Jacques Chiley Chiwale.

Lusaka.
March 1962.

Introduction. (i)

Self-praise eulogy, a mixture of chant and narrative, is a feature of the Bemba-speaking group, or rather of the people who claim their origin from the Western part of the Congo Republic (former Belgian Congo) on the Lualaba river and Kola. They are called Amalumbo (plural) by the Lunda-Kazembe people, Imishikakulo (plural) by the Bemba proper. These praises are recited to honour Kings, Bakabilo (councillors) or Filolo (nobles), and all those others who for some reason have gained public recognition and distinction.

In many societies it is bad form to eulogise oneself: one prefers to have the next man sing one's praises. This type of modesty, however, was not always characteristic of many of the Bantu groups. In the days of tribal war-fare a warrior would often stand up and eulogise himself while his listeners would enthusiastically encourage him. It was fitting that a warrior or important person should eulogise himself.

However, in this paper I am mainly concerned with the praises of the Bemba-speaking group and, more specifically, with those praises which relate to the period when military pursuits and tribal fighting were an important feature of their life. Among the Bemba group, praises were, and still are, a record of the brave deeds of great men, a "keeping-place" for historical events which happened through time. As in other Bantu societies, the Bemba-speaking group had no means of recording events in writing, so that the handing down of history from generation to generation had of necessity to be oral. To keep these events fresh in the minds of praisers and people alike, at all ceremonial occasions it was the custom to eulogise one's own deeds or those valorous actions performed by a dead relation whose surname had been acquired through inheritance or birth.

(i) The collection of data presented in this paper was started by me in 1958. Since this is not organised or subsidised research, the information is perforce limited and somewhat patchy. Some data came from informants contacted during the course of my work in various African townships. The bulk, however, was gathered in Chiefs Munkonge, Chitimukulu and Kazembe's areas during personal visits and more especially on the occasion of the new Kazembe's coronation ceremony during July 1961. I am indebted to the Acting-Director of the Rhodes-Livingstone Institute for facilitating this last visit.

It was also the custom to praise the Kings, starting with their dead ancestors and predecessors. The praiser would recite the praises one after the other until he finally ended with those of the reigning monarch. Similarly, proverbs, riddles, folk-lore, etc., had also to be handed down orally to the younger generation.

The chiefs that I shall discuss here will be Chitimukulu and Kazembe - both past and present rulers. I shall consider the praises of these chiefs or Kings one by one. From the outset I must point out that I have not been able to get full explanations of all the allusions found in some of the eulogies which I shall quote below. I hope that further investigation by a trained and adequately financed worker may bring these to light.

On examination, one finds that the praise-names and related praises of Mwata Kazembe Kanyembo VI (living) and Chitimukulu Musenga (living) give pictures of them from before their birth, through their youth and up to the time when they assumed the leadership of the many tribes defeated by their predecessors.

Birth and Early Life.

Mwata Kazembe Kanyembo VI Mpalumema the Seventeenth (King Kazembe Kanyembo VI the Seventeenth Ruler) was born in Mwansabombwe(i) on the 24th May, 1931. His father, a former Lunda Kazembe monarch, was Chinyanta Kasasa "Kamima". The father was the 12th Kazembe who, until he was recalled to Mwansabombwe to take over the reins after the death of Kazembe Muonga Kapakata, was the governor of Chishinga colony, Iyanga, under the name of Mwine-Mpanda-Salanga. Paul Kanyembo, the present Kazembe, as he was then called began his primary education at Mwansabombwe from Standards I to IV which he completed in May 1949. He was then granted a bursary by the Lunda Native Authority to go to Fort Rosebery Upper Primary School for his Standards V and VI, which he completed in May 1952. Shortly after

(i) Mwansabombwe is the name of a submerged rivulet, some 400 yards south of Mubanda's village. It is from this stream that Kazembe's capital is named.

this Paul was sent out again, this time to Ndola to take up a course in Practical Elementary Book-keeping which he completed in 1955. He returned to the Luapula Valley to put what he had learnt into practice, and was placed in charge of a shop belonging to Mr D.L. Yamba, M.P. This did not please the Lunda aristocrats, however, and they offered him a job as a Court Clerk in the Native Authority where he would be able to gain knowledge of the various hereditary duties that are performed by Lunda aristocrats within the scope of Lunda Kingship. He worked in the Native Authority for a year until Kazembe XV(i) decided to send him to Lusaka where he could learn more about the court system. He was attached to the Native Courts Adviser's Office where he remained for a short time after which he was sent to the Kitwe Urban Court where he worked in both the Civil and Criminal sections. Throughout this period Paul Kanyembo was held in high respect, as the future ruler of the Lunda, by both his employers and by fellow Africans. He then left the Kitwe Urban Court and went to Elisabethville where he secured a job as a Post Office Clerk. He remained there for 4 years until he was chosen to become Kazembe XVII in July 1961.(ii)

According to Lunda tradition, royal children must not be reared by their own mothers. Usually such children are entrusted to an important section-head in the village, but in Paul's case he was reared by the King's senior wives, Kabwita and Nakafuti, a fact which marked the child's importance. Also, to entertain young Paul, the blind singer Timoty recited the praises of the young future ruler.

(i) Succession to the Lunda throne is patrilineal. On the death of a Kazembe, his successor will not necessarily be his son but the most senior member of the patrilineage. This is illustrated in Appendix VI.

(ii) On July 29, 1961 I was privileged to attend the enthronement of Paul Kanyembo as Mwata Kazembe XVII, Kanyembo VI. During my short stay there I was given access to Mwata Kazembe's own biography which will be of great interest when it is completed. It is from his own manuscript that I obtained most of his life history, summarised above.

Paul's father who was Kazembe No.XII (1919-1935), was loved by all his subjects because he did not hesitate to free those who were arrested by District Messengers for failing to pay their taxes when they were marched through his capital. People in the Luapula Valley refer to him as the last King, Ekabinda, who respected old customs and Lunda traditions.

When Paul was enthroned as the successor to the Kazembeship the traditional ceremony followed closely the description given by Dr I.G. Cunnison (i). The new King was led out of the Kambolo, the papyrus-mat hut, by Kashiba, who had put a small mutaba leaf in his (Kanyembo's) mouth, holding his left hand, while at his right was Kalandala. They were preceded by Kings' princesses, abana ba Mfumu, who ululated as they walked through the seated crowd. Together they set him on the Nkumvi, wooden slit-drum, facing the usual direction, i.e. "the gate of the eyes" while several men with muzzle-loaders, headed by Kapena, fired guns.

Shortly afterwards the small Mutaba leaf was removed by Kalandala and replaced by a large one. This Kalandala later removed after Mwine-Mpanda had strung the bow, ukutonta abuta, of kingship. Kalandala then instructed the new King in the open, ukufunda pa lubansa, after which Mwine-Mpanda danced the Mutombok, the Lunda traditional dance of victory and joy. Everyone who danced on this occasion carried either a Mpok, a broadsword, or Cisoka, a decorated axe. The new ruler then rose up and walked majestically and slowly to the middle of the Ibulu, the open gathering, and spoke for the first time since he had been immersed in the Ng'ona river(ii). With much dignity

(i) See Cunnison 1952, page 3.

(ii) Lunda-Kazembe rulers are immersed in the river the evening before the actual succession ceremony described above. This is a tradition in which the new monarch is cleansed of manual duties which are considered to be fit only for commoners and those royal children who have not succeeded to the kingship. The new ruler's grudges (against all those who might have offended him when he was still a prince) are said to be washed away during immersion so that he may rule impartially.

the new Kazembe declaimed his succession name, the personal eulogy and appellation under which he would be known from then on, a eulogy distinct from those he was inheriting from his father and predecessors. As is the custom, these declamations are recited in the Luba language of the Congo Republic and sometimes in Lubanised Bemba. This is what the new King said:-

Luba version:

Nine "Mushindikeni", uwafwa taishindika,
Chakukosama, bana ba Lunda bakudimuka,
Ntambo wafya mala,
Kedi shandi, kadi nyina-di,
Ami wabusimwa bwami.

Bemba version:

Nine "Mushindikeni", uwafwa taishindika,
Newatumpa, ba nwana ba Lunda ebacenjela,
Nkalamo ifukile amala,
Nshikweta tata, nshikwete na mayo,
Ine ndifye neka.

English version:

My name is "the Escortee", for I am like
the dead who does not escort himself,
I am stupid, and the children of the Lundas
are the clever ones,
The Lion has not stretched its claws,
I have no father, I have no mother,
I am just alone.

After the new Mwata had recited his praises he then danced the Mutombok, with much dignity and guns were fired again.

The new ruler was dressed in the Mukonzo, a skirt which is made of several yards of cloth gathered into thick folds around the waist, and with a long piece of cloth, Lucaca, which is arranged as a trail and hangs at the back. He also wore a newly-made Mapango, head-dress, on his head; the Ngala ya tulongo, red feathers of the grey parrot and the Katasa, a string of ivory buttons which hung round the

forehead. He also wore the Matayi, an arm-band of lion skin; the Nshipo, a belt made from the hide of a bull or cow from the royal herd, and Musomo, a decorated ivory pin worn over the ear; the Kasama, skin of the small striped genet, and the Ndibu, bell attached to a string hanging from the waist. The Lucaca (trail) was being held by the akapole, valet of the King, whose office, Umwanso, is hereditary and is presently held by Kanondo, son of Musumba. The akapole, or King's valet, is also responsible for making the Mapango, head-dress for Kings, and also to dress them. Kanondo followed Mwata behind as he danced the Mutombok. There was much ululating and clapping of hands. The King had already pointed his Mpok, broadsword, to the four winds, Mumyela ine., i.e. to the South, North, West and East, to the sky, and to the earth, meaning that he was above all men on earth and that only God, and death, Kanofye Lesa ne mfwa, could conquer him.

While this was going on people walked to and from the centre of the Ibulu (the open area surrounded by the assembled crowd) where a basin was placed on a stool where all well-wishers placed their coins as tribute, Ikoto, to the new monarch.

Shortly afterwards an elderly man walked to the centre of the crowd a few yards from where Mwata was pacing around. I later discovered that the man was a relation of the new King and was there to recite praises. The elderly man was reputed to be one of the rare professional praise singers. He faced the new monarch and uttered a few words. Then, as he began singing the praises, the crowd grew quiet and listened until, when he had finished, they clapped and ululated. These praises and those recorded later form the bulk of this paper. They follow below in annotated form.

Plate 1: A water buffalo (IV) is set on the heavy, slit-bar feeding the of year, and a outside foot is placed in the mouth of a water buffalo the inauguration ceremony.

PLATE 2: A water buffalo (IV) is set on the heavy, slit-bar feeding the of year, and a outside foot is placed in the mouth of a water buffalo the inauguration ceremony.

1. The buffalo, the slit-bar, the traditional water buffalo of the year.
2. The buffalo, the slit-bar, the traditional water buffalo of the year.
3. The bow of kinship, the bow of kinship, the bow of kinship (IV).
4. The buffalo, the slit-bar, the traditional water buffalo of the year.
5. The buffalo, the slit-bar, the traditional water buffalo of the year.
6. Part of the trunk of the water buffalo, slit-bar, water buffalo, water.
7. The buffalo, the slit-bar, the traditional water buffalo of the year.
8. The buffalo, the slit-bar, the traditional water buffalo of the year.
9. The buffalo, the slit-bar, the traditional water buffalo of the year.
10. The buffalo, the slit-bar, the traditional water buffalo of the year.
11. The buffalo, the slit-bar, the traditional water buffalo of the year.
12. The buffalo, the slit-bar, the traditional water buffalo of the year.
13. A traditional arrow.
14. The buffalo, the slit-bar, the traditional water buffalo of the year.

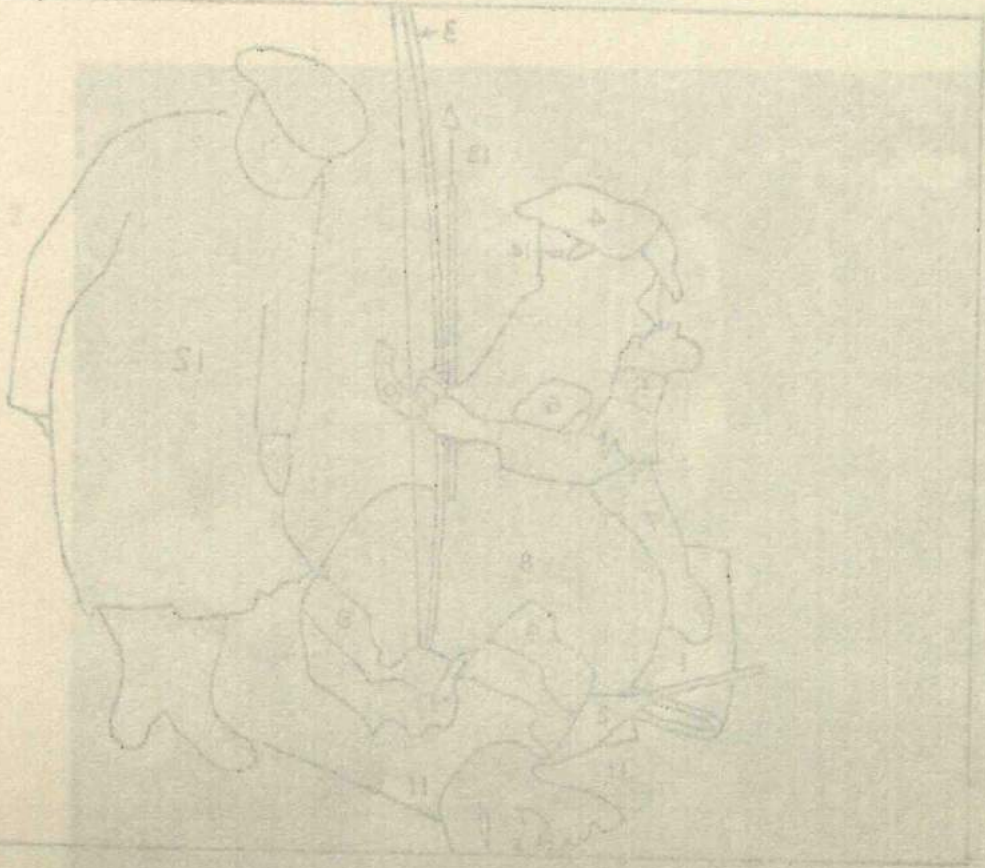
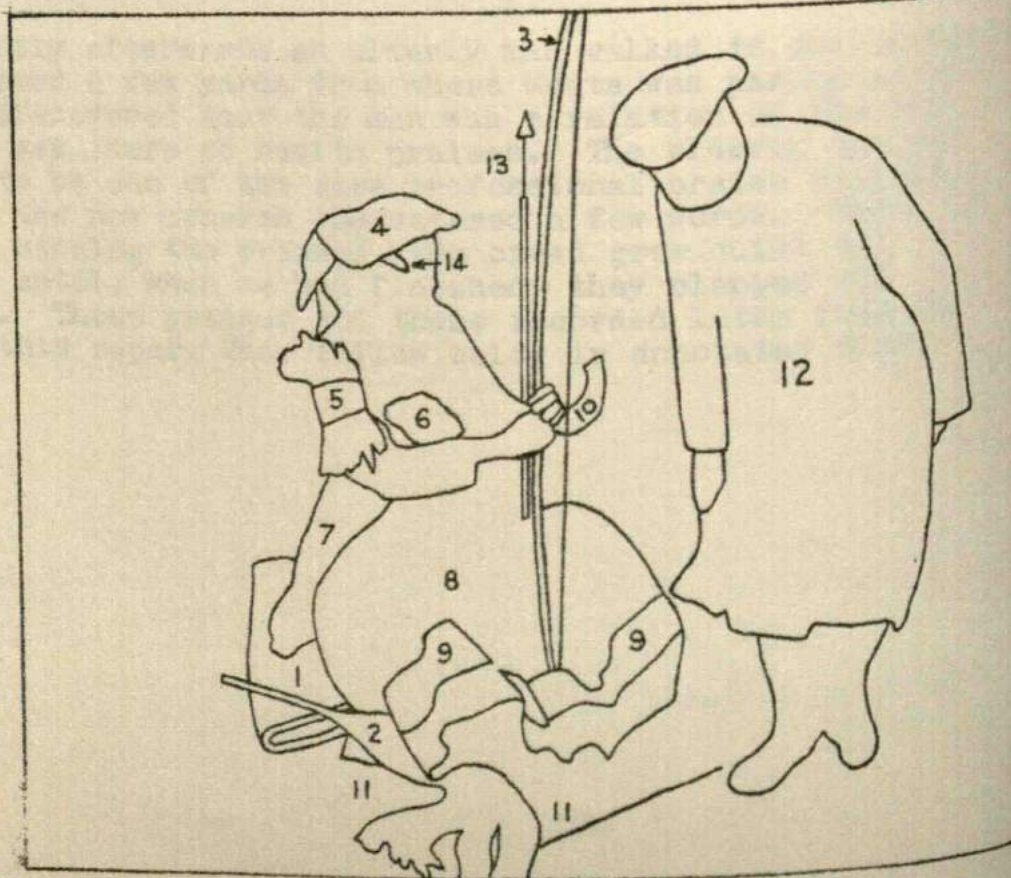


PLATE 1.: Mwata Kazembe XVII is set on the Nkumvi, slit-drum facing the 'eyes' and a mutaba leaf is placed in his mouth by aristocrat Kalanda at the inauguration ceremony. (p.4).

PLATE 2.: Paul Kanyembo Lutaba's enthronement. (pp.4-6)

1. The Nkumvi, the slit-drum.
2. The traditional white whisk of Kingship.
3. The Bow of Kingship after it had been traditionally strung by Mwata Kawala (12) and handed over to the new Kazembe (Appendix IV).
4. The Mapango, head-dress, a sign of continuity of Lunda Kingship.
5. The Matayi, the traditional Arm-band of lion-skin: worn by kings.
6. Part of the tucks of the king's mukonzo, skirt, gathered round waist.
7. The Nshimo, the cow or bull hide traditional belt.
- 8 & 9. The mukonzo the Lunda skirt of kings with wide white stripe.
10. The Cisoka, the decorated traditional axe of kingship said to have originally belonged to Kanyembo I, Kazembe II (1740-1770) and is named after his name.
11. The Cikanya papyrus-mat.
12. Mwata-Mpanda Kawala traditionally chanting a few words after he has strung the bow of kingship and handed it over to the new Kazembe.
13. A traditional arrow.
14. The Musomo, the decorated ivory-pin worn over the ear by the king and the most important aristocrats like Kashiba.



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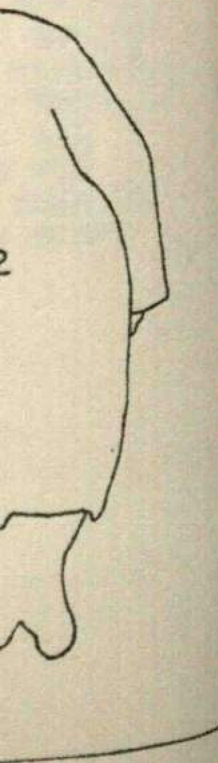
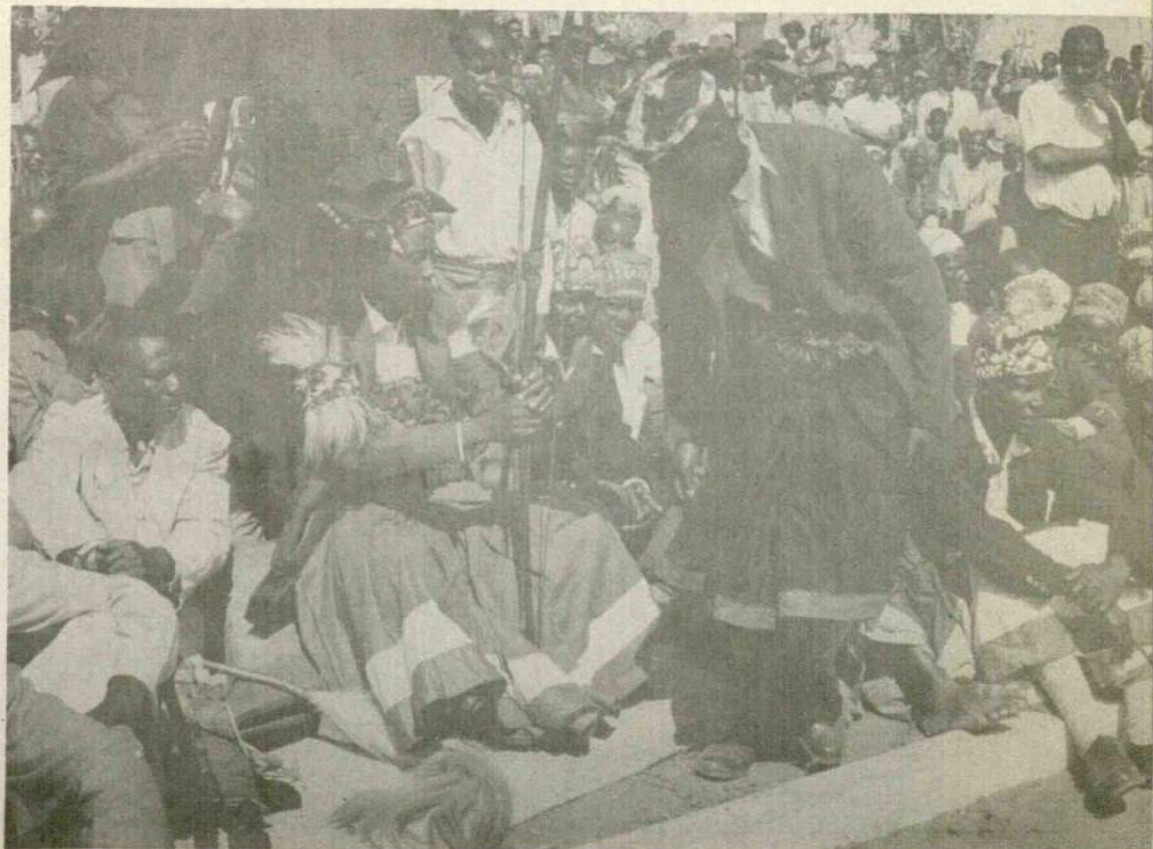
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PLATE I

PLATE 2



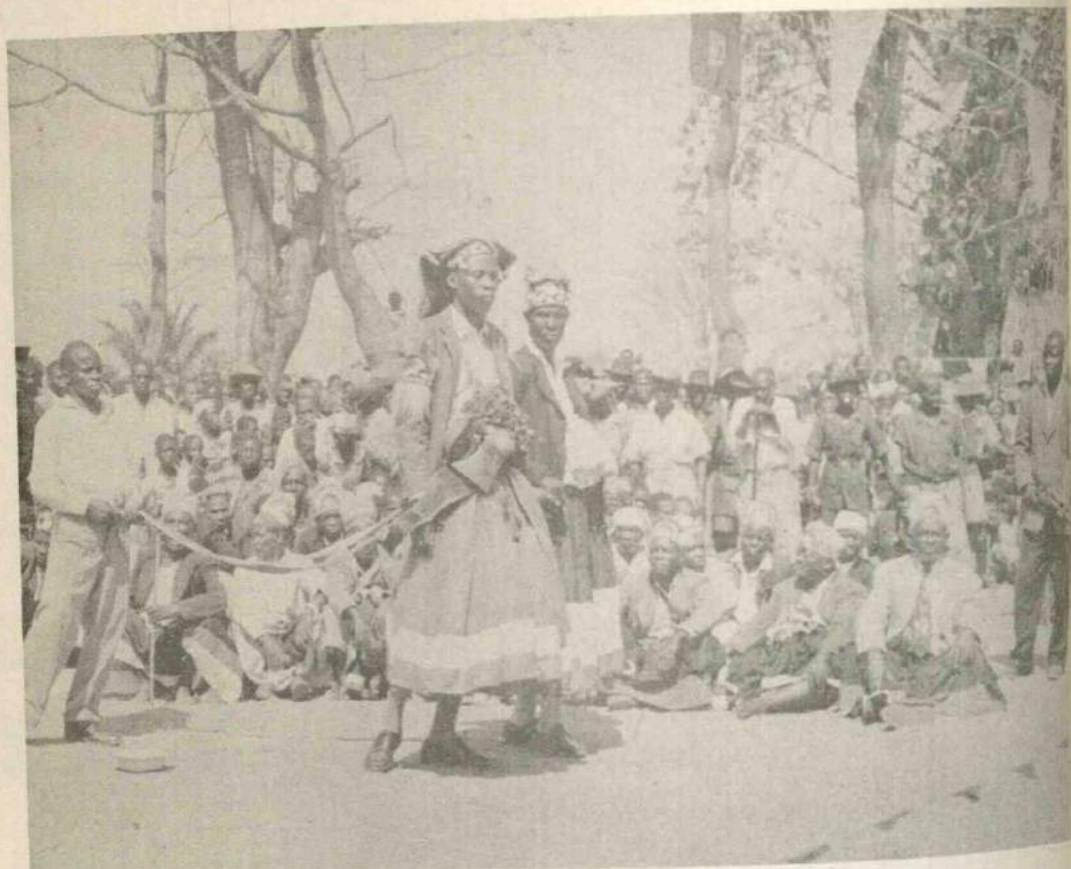


PLATE 3

PLATE 4



PLATE 3.: The new Mwata Kazembe paces majestically inside the Ibulu, the open gathering to declaim his succession name. Kanondo the Akapole, palace-valet is seen holding the Lucaca, trail, behind the new Mwata. (p.4).

PLATE 4.: Tribal muzzle-loaders ready to fire their guns in an applause after the new Kazembe had declaimed his succession name as Mushindikeni, the Escortee. (p.4).

CHAPTER 1

Praises sung at the inauguration ceremony
of Mwata Kazembe XVII and information
gathered on them afterwards

The following praises (out of which most words were and still are taken to be played on the Mondo, the talking-drum by palace royal drummers) were chanted by an elderly man in the Luba language, which I later recorded in the form quoted below. It was dictated to me by an informant. These were in honour of Kazembes whose valorous deeds and characters were to be put across to the reigning monarch according to Lunda custom so that the pride and dignity of the Lunda Kingship should continue to flourish in the old fashion. Unfortunately I was not able to obtain full explanations from the elderly man who chanted them because I did not see him again after the ceremony as he was living at a distant village and was not in the best of health. I discovered that he suffered from asthma and that his health had deteriorated during that month.

Praise-song sung in honour of Chinyanta Kasongo of 1680-1710, and father of the first Kazembe(i).

Luba version: (ii)

Muluma nama wafwa mwitumba
Wakumema, mukoka nswanswa mema mfula kayekalile,
Wishile, Kakombwe mungwa wakulakita,
Polapola wa munsansu mu wampile,
Mwandye bandi ke mwakundya musukai,
Chinyanta wanyanta ku mutunga
Wanyanta ku ma ng'oma maliba,
Mwana Kasongo wakesa ku makesa,
Kasongo wakesa ku Lualaba ngwya,
Mudya mpembe kapwishi inda.

(i) See chronological list in Verhulpen, 1936. Annexe 2; Cunnison, 1952, page 3, and 1956, page 131. See also Appendix VI below.

(ii) No Bemba translation was available and therefore no English translation was attempted.

Here the praise-singer was addressing the new ruler in the same manner as Chinyanta Kasongo, the father of Kazembe I, was addressed. A brief account of how Chinyanta Kasongo was and how he was killed by being drowned in the river Mukulezi after he had been tied and put in a basket was explained to the new monarch through the medium of praise-chanting. This episode happened a long time ago when Chinyanta Kasongo was arrested by Mutanda Yembeyembe for having disclosed to Mwata Yamvwa Muteba about the Mungwa, or Mucele, salt which he and Chinyanta had found on the Lualaba where they had been ruling(i).

In the second phase of this chanting the elderly man sung yet another praise-song in the Luba language in honour of Chibangu or Mwata 'Keleka' who was Kazembe IV. The elderly man was still acquainting the new ruler with the character and valorous deeds of past Lunda rulers, and in particular that of Chibangu whose character the present ruler was supposed to assume. The following is the praise song as recorded during my visit to Mwansabombwe:

Luba version:

Tchibangu sasa Citi Katemwe,
Mukinda wabena menso,
Mukinda ketwe ku bwani wita mukinda we mwine,
Chibundi mikonso kaiye lupungulwila;
Tchibangu sasa Citi wa malwa,
Kapone yonka mibanga ya mushokoloka,
Kongwe kapye mbala, kipya mbala niba mikonso neba molu.

Here Kanyembo Lutaba or Mwata 'Mushindikeni' was also being acquainted with the way Mwata 'Keleka' considered those men who remained behind in the village (while he himself and others went to war) as women who feared to take long and tiresome journeys on foot because their bakongwe (plural), the labia majora, would be badly chafed, while at the same time the praise-song was a medium of relating past events of previous kings and important men so that the dignity of the old standard of the Kingship is maintained. It was also an appeal to the new ruler's subjects to co-operate with their young monarch lest they would be considered to be of little value.

(i) See Mwata Kazembe XIV, 1951. pp.20-22.

In the third and final praise-song the elderly man chanted the praises of the new ruler's father and grandfather who were previous Kazembes. The following text was in their honour:

Lubanised Bemba:

Niwe mwana 'Kamima' akamutamina Nkonde,
Fufuta mfula ya bufumi inokele abakulu pa mapala;
Mwana Kasasa, Kakanga kabafu,
Kakanga kabena Nkala,
Wishingile makata nekusanga pakwabukila,
Mwishikulu 'Sunkutu Kabanda',
Kazembe Kanyembo Mpalumema.

Approximate

English version:

You are the son of 'Kamima', the drizzler, who
makes the weather in the East overcast,
The Rains that drizzle, and soak the old on
their bald heads,
Son of Kasasa, the papyrus-mat for the dead,
The papyrus-mat for those who die,
He who does not sit idle, unless he looks for
a crossing place;
Grandson of 'Sunkutu' the angry lion that roams
in the forest,
Kazembe Kanyembo the Ruler.

It is interesting to note that the Lunda-Kazembe eulogies and those of the Bemba proper are still in Luba or Lubanised Bemba, a language which is not normally spoken by people in their day-to-day affairs in the Northern and Luapula provinces. The Luba language was, and still is, the language spoken on the Lualaba in the Katanga province of the Congo Republic where both the Bemba proper and the Lunda-Kazembe had stayed for some time before proceeding to their present chiefdoms. In spite of the languages that the Bemba proper found in the present Bembaland, the Bemba, like

their kin the Lunda-Kazembe, still maintain the dignity and pride of their kingship by chanting praise-songs and personal eulogies in either Luba or Lubanised Bemba. This language is not understood by the ordinary Bemba-speaker but only by those who are very close to the royal families and more especially by the hereditary Bakabilo, nobles, whose duties involve much Luba (in as far as eulogies are concerned) as a symbol of continuing the expression of one's character, those of great men and Kings for the valorous deeds performed by them or their dead relations, and also to remind them of their original place both on the Lualaba and Kola in the Congo Republic.

The eulogies of the Kings of the Bemba proper and those of the Lunda-Kazembe follow the same pattern as the Roman Catholic Church which, in spite of the universality of English and French, conduct their high mass in Latin probably on the same principle of preserving their tradition and dignity through this medium. Similarly the Nkumbu praise-songs beaten on the Mondo, the talking-drum, are mostly in Luba or Lubanised Bemba in both the Luapula and Northern Provinces to this day.

CHAPTER II

Information and praises gathered at Kazembe's Court during the inauguration ceremony. From the following Councillors and Notables: Court President Mbwekese Chintombe, Mwine-Mpanda Kawala, Masele and four others in the presence of Mwata Kanyembo VI.

In 1890(i) Kanyembo Ntemena who was Kazembe X (1886-1904) went to Bemba land to seek military help from two Bemba chiefs. The first was Cisala 'Mubanga Cipoya', who became Mwamba-wa-Mafula, governor of Mafula area, whose personal eulogy and appellation were as follows:

- (a) Mubanga Cipoya
- (b) Mufimbana bantu
- (c) Kalila N'gwena.

Approximate
English version:

- (a) Mubanga Cipoya.
(Here the name 'Mubanga' seems to be of no special significance. It does, however, become significant when bestowed on Kazembe. See below.)
- (b) The one who wears human skins.
(Underlines his reputation of cruelty and lust for killing.)
- (c) The one who sheds crocodile tears.
(Because after he had killed an enemy chief, he sent for a son or kinsman from N'gwena area, where he had lived before, to rule the now headless tribe)(ii)

(i) See Lunda Tribal Council (no date), page 53, para.3.

(ii) A different translation was given at Mwansabombwe (Kazembe's capital) for Kalila N'gwena:

The one who sheds crocodile tears.
(Because hypocritically after he had killed an enemy chief, he had to pity and wail for the headless tribe while, at the same time, sending for a son or kinsman to rule the same tribe.)

The second chief, from whom he sought help, was Chitimukulu Mulenda Kapalakasha IV who died in 1895(i). Kanyembo Ntemena's request for help was granted and an appellation was also given him under which he was later to be known: Mubanga, which Bemba praise-singers recited in his honour as:-

- (a) Mubanga pulula,
- (b) Mubanga wauma lubali abena Chishinga bontekwensansu.

Approximate
English version:

- (a) Mubanga, the tree that strips off leaves, (the tree that seems to be dying)
- (b) Mubanga, the tree which in death remains so hard that only its twigs can be used for firewood by the Chishinga. (Also meaning that although he, Kanyembo, appeared to have fled from his country he would still go and fight the Chishinga because he was not defeated.)

(Mubanga is the name of the tree, Afrormosia Angolensis, which, after dying, hardens so much that it is not easy to chop wood from it, although the branches and twigs provide good fuel. It is considered to be the hardest tree found in the Northern and Luapula Provinces. Mubanga in this context refers to the return of Kazembe after he had received help from the above-mentioned Bemba rulers. Kazembe Ntemena "Mubanga", as he was called afterwards, was fighting the Chishinga tribe who had revolted against his regime. Although Kazembe appeared to have fled from his country because the Chishinga tribesmen had shown strength in the first fight, Kazembe came back equipped with all the necessary might to fight and defeat the Chishinga and their allies.)

(i) See abbreviated tree of the Bemba royal house in Brelsford, 1948, page 49.

CHAPTER III

Another set of praises which are well-remembered and were explained to me by the same informants were those of Kazembe Ilunga "Lukwesa" (1760-1805) which he sang to himself before the gathering, Mutentamo, of his subjects. This followed an event which took place during his reign. Nkuba(i), one of the Shila chiefs, who had his capital at Chisenga island had murdered his sister's son, Chituti, skinned him and was using the skin as a bed cover and as a mat(ii). Nkuba had alleged that his sister's son had been rude to him. The same boy was the next heir to the throne of Nkubaship. Nkuba was always suspicious of his nephew's behaviour and believed that he might one day usurp the throne. Nkuba's sister, Nacituti, was furious at the death of her son, who was not only killed but skinned by her brother, who used the skin for his stool and bed. She mourned for her son for many days. One day she heard of the powerful chief who had been fighting the Bwile and Tabwa. Nacituti went to see Kazembe by night with her husband. This time Mwata Ilunga "Lukwesa" was about to go back to Lualaba in the Western Congo. Nacituti begged the king not to go away until he had killed her brother (Nkuba) for her in revenge. As she was speaking to Kazembe Ilunga, Nacituti removed all her clothing including the small strip, ubukushi, or undercloth worn by women which she slung in front of Kazembe. This slinging of the strip of undercloth implied that Kazembe Ilunga would be considered a woman if he went away before killing chief Nkuba. Kazembe was annoyed and he ordered his military-general, Kalandala, to lead the punitive expedition to Chisenga island where Nkuba was. The headquarters of Nkuba was captured during a day's fight and many people, including Nkuba's chief wives, were killed. He himself fled with a few men to his brother's chiefdom, Mulumbwa. He and his brother were in the end killed and their heads cut off. They were identified by

(i) Nkuba is the hereditary title for Shila chiefs who once ruled the country now known as the Lunda-Kazembe kingdom. Today he rules on the other side of the Luapula river in the Congo Republic, but pays tribute to Kazembe.

(ii) See Cunnison 1951, pp. 1-22; and Lunda Tribal Council (no date), pp. 32-39.

Nacituti. She was extremely pleased. She thanked Kalandala very much. She also asked him to take her to Mwata Ilunga himself so that she could express her gratitude personally.

Kalandala and the rest of the warriors returned to Kazembe with Nacituti and the heads of dead chiefs Nkuba and Mulumbwa. There was a public gathering, umutentamo, the following day. Here Kalandala ceremoniously presented Kazembe Ilunga with the heads of chiefs Nkuba and Mulumbwa. Kalandala and his second-in-command, Nswana Ntambo and Nacituti all had their bodies and faces smeared with red ochre or dye, nkula.

Then Kalandala began by reciting his own praises before the King. His name Kalandala and its related praises have been hereditarily carried on by subsequent heirs. The following is Kalandala's Luba-Lunda eulogy:

Luba version:

Ami Kalandala mabo,
Kakolelwa ng'ombe,
Ng'ombe yandi yakola Cimungu,
Watapile Nkuba nebana ba Nkuba kelumpungulwila,
Nkuba mwine Chisenga,
Mwanabo ni mushimbwa-linge.

Bemba version:

Nine Kalandala nebo,
Neo mushakembile nshishi kuno,
Nshishi yandi ikembwa na Cimungu,
Newaipeye Nkuba naba mwana Nkuba bonse pamo pene,
Ulya Nkuba umwine wa Chisenga,
Namunyina wakwe pamo pene.

English version:

I am the only Kalandala,
Whose grave you will not make here,
Whose grave will be made by Cimungu,
I who killed Nkuba and all his children (subjects),
Nkuba the owner of Chisenga island,
Together with his own brother.

Kalandala was alluding to the days when the Lundas were coming from Kola when they learnt of chief Cimungu on the western end of Chief Mwenda's chiefdom who did not want to surrender to the invading Kazembe. (i) Kalandala was ordered to go and fight Cimungu; and because he knew the small chances of surviving in wars, he publicly told his listeners that they should not worry about making a grave for him because he was not going to die in their area by an ordinary death but that he might be killed by chief Cimungu who would either burn his body or bury it.

Then Kalandala danced the Mutombok, Lunda traditional dance of victory to the tune of Amadimba, xylophone, Nkumvi, wooden slit-drum, Mondo, talking drum, Mukelo and Itumba, common drums. Kalandala then went on to say that he had killed the owner of Chisenga island, and that he had performed the duty assigned him by his King Kazembe Ilunga.

Nacituti then took the stage. She held two objects in her hands. In her right hand was a basket of soil; in her left hand was a pot of water. She stepped forward towards Mwata Ilunga and presented her basket of soil saying that she had no other greater gift to offer than the basket of soil of the Shila country which she was giving him as a token payment. "The Shila country is now yours with all that grows therein", she announced. She then presented him with the pot of water and added: "I give you this pot of water in order to show that you have been given all the rivers and lakes which belonged to my brothers, Nkuba and Mulumbwa, the Shila chiefs, and all that swim and live therein. I want you, the King, to remain here in Shilaland so that you rule me and all Shila people, because if you go away to Lualaba the Shila tribesmen and other members of our royal family will kill me and my husband as they killed my only son. Please stay and reign over here," she concluded. There was much ululating. Mwata Ilunga and all Lunda people who were listening were extremely pleased at what Nacituti had given and said. He (Mwata) then rose up, paced majestically, pointing his Mpok, broadsword, to the four winds, mumyela-yonse ine, to the sky and to the ground. He then recited the important praises which every

(i) See Cunnison, 1962, p.24, para 2.

ruler must utter on important occasions, in the same manner in which his father, Kazembe Kanyembo, had recited it when he was given the Lukano, bracelet of human sinews, conferring on him authority (by Mwata Yamvwa), to go and conquer and rule over other tribes on the Lualaba and Luapula rivers. This is what he said:

Luba version:

Nkonda bilo,
Wakondele ubuleyi nebutombo,
Mutunda mwabilwa Ntanda,
Bashele babilwa mbushi ne mikoko.

Bemba version:

Newatemwa,
Ukupoke fyalo mukucimfya,
Neupelwa ifyalo na bantu,
Abanandi bapelwa imbushi ne mikoko.

Approximate

English version:

I love
To seize the country by force,
I who am given lands and people,
Whereas others are given goats and sheep.

He then danced the Mutombok, Lunda traditional dance of victory and joy. There was much rejoicing in the capital. From that time, the Lunda decided to stay and rule over tribes in what is now called Luapula Valley.

CHAPTER IV

When Muonga 'Sunkutu', who was Kazembe VIII (1862-1870) usurped the throne of Ilunga 'Lukwesa' Mpanga Kazembe VII, he threw his country into terrible inter-tribal warfare. One group of his subjects who liked Ilunga 'Lukwesa' wanted Ilunga to come back to his capital from Tabwa country where he was seeking refuge. The other group wanted Muonga 'Sunkutu' to remain their King. Those who were pro-Ilunga suffered much injustice; many of them were killed and others had their arms and ears cut off.

Muonga Sunkutu usurped the throne when Ilunga Lukwesa was undergoing circumcision(i) at Kalandala's place, on Chisenga island, where his subjects traditionally took him tributes. Ilunga Lukwesa was reported to have ordered the retention of empty baskets (in which people had carried him food) so that he could (when they returned to his capital) go and use them for killing those he suspected of plotting against him, by drowning them. This rumour frightened many, even among the nobles, so that a faction asked Muonga 'Sunkutu' to usurp the throne while Ilunga Lukwesa Mpanga was away. Muonga declared himself Kazembe VIII. Ilunga had to flee and seek refuge with a Tabwa chief, Nsama(ii). The roughness and brutality of Muonga led to declamation of his personal appellation as 'Sunkutu' after which he was later known. This is what he said on his installation.

Luba version:

Ami 'Sunkutu' kabanda,
Kalobwe muntabangula bwanga,
Ye ukubangula mutwe wabukala.

(i) It was, until recently, the Lunda custom to send royal children to important aristocrats where they had to undergo circumcision, and it was an infringement of the custom for one to succeed to the throne before one was circumcised. The practice, however, seems to be fading away - probably as the Lunda become more and more acculturated by their long stay in the Shila and Bemba-speaking areas. It is also possible that the custom is simply one of those which are being discarded by present generations.

(ii) See Lunda Tribal Council (no date), pp.50-53 and Cunnison, 1962, pages 13; 85-86.

Bemba version:

Nine 'Nkalamo' ya mu mpanga,
Neushitina kulowekwa ku bwanga,
Ndi Nkalamo itendekela-po ukulyo mutwe wabukala.

Approximate
English version:

My name is 'The Lion' of the forest
He who does not fear to be bewitched;
The Lion that first eats the penis of its prey.

Muonga 'Sunkutu' was demonstrating on purpose his courage and brutality by comparing himself with the lion who kills savagely and indiscriminately. He was convinced that if he did not treat his subjects roughly, they would revolt against him. He was reputed to have gone about the country killing his own subjects.

CHAPTER V

Praises of Kafuti "Chinkonkole" Kazembe IX
(1870-1872) as explained by the same informants:

As you will have seen in the previous chapter Muonga Sunkutu's reign was not peaceful. Ilunga Lukwesa who had sought refuge with a Tabwa chief, Nsama, was preparing an attack on his kingdom. When Ilunga's army advanced to the capital, Muonga Sunkutu fled away with a few people and was being carried shoulder high by a King's son, Kafuti "Chinkonkole". Kafuti, realising that Muonga was not returning to his capital to organise the army told Muonga that he was going to relieve himself behind the anthill, but vanished, leaving Muonga unguarded. Kafuti returned to the capital and conspired with Na-Kafwaya, the only Queen, Mwadi, who was left to look after the capital. Nakafwaya agreed together with many others who disliked Muonga. Kafuti then eloped with her and went to live at Pemba or Futo Luko(i).

Kafuti then snatched the Lukano, bracelet of human sinews (the insignia of office) from Muonga's son, Kampwelwa, and declared himself the Kazembe IX. Kampwelwa wailed for the Lukano, which his father (Muonga Sunkutu) had left him with but which he could not recover. Kampwelwa then fled away to Lomotwa country on the other side of the Luapula river where he went to raise an army of Lomotwa warriors. Kafuti then recited praises defaming Kampwelwa:

Luba version:

Mwana Owani,
Ukolile Ngala yakwe,
Yamushilile wishi Owani.

Bemba version:

Umwana wa Mfumu,
Alelila ifya bufumu fyakwe,
Fya mushilile wishi imfumu.

(i) See also Cunnison, 1962, pages 90-91.

Approximate
English version:

The King's son
Is wailing for the Insignia and the Sword
Which his father, the King, had left with him.

The above-quoted praises were enough to make Kampwelwa feel out of place and the only answer that was left for him was to flee to another chiefdom and raise an army.

Kafuti went across the Luapula with his army to fight the Lomotwa whom Kampwelwa had raised. But the Lomotwa were disorganised and he defeated them. Kafuti and his army suffered hunger because there was no food in the Lomotwa country. When he returned to his capital he called for an open gathering, Mutentamo, for the first time since he declared himself Kazembe, since he had had no chance before because Ilunga Lukwesa was preparing an attack on him. Kafuti announced his personal eulogy and appellation under which he was later known: Chinkonkole, the Rummager. This is what he recited in his praises:

Luba version:

Ami Chinkonkole Kapanda mabo,
Bakonkola nseke nsaka yaliyanga.

Bemba version:

Nine "Kakonkolola" wa tumpu bunga,
Neukonkolola nge nseke sha bunga,
Nsala ya mucalo ca kupansa.

Approximate
English version:

My name is "the Rummager" who goes about digging
lily bulbs,
The one who searches for siftings of the corn,
The hunger of the invaded country.

A few days later Ilunga Lukwesa's army of Tabwa and Arabs made a second attempt to overthrow Chinkonkole and was successful. Chinkonkole fled away with a few people but was captured and killed near the Mununshi stream and his body was burnt at a point near Kapesa's village. Ilunga Lukwesa reinstated himself as Kazembe (1872-1886).

Kafuti's children have been referred to as those of Chinkonkole in the Lunda-Kazembe history.

CHAPTER VI

The following is inherited eulogy and appellation of Amon Lukwesa "Sambwe", one of the many Lunda royal children. The information was given by himself during my short visit to Mwansabombwe

Amon Lukwesa is one of the many Lunda Kings' sons. He told me that before he inherited his grandfather's praise name he had no eulogy of his own. When Amon was a young man he went to Elisabethville where he worked for the B.C.K. Railways (Compagnie du Chemin de Fer du Bas-Congo au Katanga) for many years. He was recalled home from there to go and inherit his grandfather's praise name. The latter passed away some time ago.

Amon told me that his predecessor whose name he has acquired through inheritance was of the Mfula, rain clan. This man, his grandfather, had acquired it from the first holder who was Amon's mother's ancestor. Amon described him as being the first person to declaim the appellation. He was said to have possessed a beautiful physique and a fair complexion. The following eulogies and appellation were drafted by Amon himself and dictated to me:

Luba version:

- (a) Ami Sambwe dianda, mukinda wita mema,
- (b) Musengele walufu, kisela nkasampe,
- (c) Nshila ya Kayo katendwe mukula;
- (d) Kiatana Mpelembe, kiatana Katembo.
- (e) Kanangila mwa kilolo, poso mwakabamba-nga-matota.

Bemba version:

- (a) Nine Sambwe umusuma, umwina Mfula,
- (b) Nine Musengele wabafu, usendelwapo abalumendo,
- (c) Nshila ya ku Nshishi Ku Kayo ishipuswa milamba,
- (d) Nga wakumanye Mpelembe, ninshi wakumanya aba Tembo,
- (e) Neushitandalila mu mishi inono, kanofye imishi ikalamba.

Approximate

English version:

- (a) I am "Sambwe" the beautiful and light-skinned man of the rain clan,
- (b) I, the "Stretcher", which carries the dead bodies of young men. (This was an allusion to his bad luck for failing to be survived by a child. Instead he became used to carrying the dead bodies of his own children on a stretcher.)
- (c) The "Path" to the Kayo grave yard from which one cannot wander. (He became the only constant user of the path to the Kayo as he took the bodies of his children to be buried there.)
- (d) When you meet the buffalo, you meet the Tembo tribesmen. (An allusion also to the tribe of his grandfather, i.e. the Tembo who were reputed for their skill to hunt buffaloes with spears.)
- (e) I, who do not patronise small villages; but visit only big villages. (A reference to buffaloes which are mostly found in thick forests where only expert hunters could reach. Chances of escaping death by buffaloes are very narrow in such places. Hence the bravery of the Tembo.)

Amon Lukwesa went on to say that the first holder of the name had several male children who had died in their youth. This grieved him very much. And finding no other way of expressing his anger for the bad luck of having no male child to survive him, he claimed that he had no alternative but to declaim that he was the "Sambwe", (an "intimate discussion" between the relatives of a deceased person which follows after a burial and, in the course of which, family matters are settled) and Musengele, the "Stretcher" for the dead. He chose these eulogies because every time he had a male child he could not expect to rear him. Most of his ten children, Amon told me, died between the ages of 9 and 10, therefore Sambwe became the constant user of the path to the Kayo grave yard as his children died one by one.

Sambwe was also alluding to his mother's father's tribe, the Tembo(i) who were reputed for their skill in hunting buffaloes with spears, bows and arrows, implying also that despite the fact that he was born of this important tribe, one by one his children perished. Again the element of self-derision is present.

Amon Lukwesa "Sambwe" as he is now called, asserted that the episode happened during the course of Lunda movement from Kola. The Tembo tribesmen, "Sambwe" went on, are today found all over the Katanga Province, i.e. the Lomotwa, Sanga and Lamba areas. Amon said that he was proud to have acquired what he called the important praise name of his ancestors because he can be respected as an important man.

(i) The Tembo tribe can still be found to the North West of Lake Mweru in the Congo Republic (former Belgian Congo).

CHAPTER VII

As in other examples discussed in previous chapters, the element of self praise appears in a number of cases.

When Kanyembo Ntemena 'Mubanga' (Kazembe X) died in 1904, he was succeeded by Muonga Kapakata, the son of Chinyanta Munona (Kazembe VI). Unlike his predecessors, Muonga Kapakata declaimed his personal eulogy and appellation long before, when he was still a prince.

During the reign of his predecessor, Muonga Kapakata was asked to lead an army to go and fight the Yeke. Because of his self-confidence at shooting muzzle-loaders, he (Muonga Kapakata) stood up before the reigning monarch at an Ibulu, open gathering, and declaimed his personal eulogy and appellation in the capacity of marksmanship. This was also in line with the custom of self-praise. This is what he said:

Lubaniſed Bemba:

Nine 'Kambwali',
Akamulala mfuti, muka Masengo.

English version:

I am the 'Marksman',
The skilled, and husband of Masengo.

Muonga Kapakata was alluding to the skills and techniques he had acquired during previous tribal fights. He also demonstrated that he did not only acquire the skills in fighting, but that he fitted into society as a man and that he was the husband of Masengo.

Before Muonga Kapakata became Mwata Kazembe XI, he was made a sub-chief of Lukanga area under his personal eulogy as Chief Kambwali. From then on all subsequent rulers in Lukanga area near Lake Mweru have been installed under the title of Chief Kambwali in spite of their personal succession eulogies and appellations declaimed at the time of their inauguration.

When Muonga Kapakata was enthroned as Mwata Kazembe in 1904, he had a nickname added to two of his personal eulogies. He was referred to as Mwata Kamwefu, the goatee,

because he grew a beard on his chin.

At his inauguration ceremony as Mwata Kazembe in 1904. Muonga Kapakata declaimed again his personal eulogy as a succession name, followed by others. He was still demonstrating his character according to Lunda tradition. This is what he said:

Lubaniised Bemba:

Nine 'Kambwali',
Akumulala mfuti, muka Masengo,
Sunsa malaya, Kamwefu.

English version:

I am the 'Marksman',
The skilled, and husband of Masengo,
The one who tucks garments; and the goatee.

Muonga Kapakata's praises were an exposure of his character and attitude towards his subjects and the British Administration which was exercising its authority in the country. Probably because the British Administrators were stopping African rulers from waging wars on weaker tribes, Muonga Kapakata was not happy about their presence because his chances of capturing slaves from defeated tribes were very limited. He did not take long to get annoyed - followed by ukunsunsa insalu, tucking up of his garment in readiness to act violently against his offenders. The British Administrators had already established their Boma at Kalungwishi and were sending out scouts to various centres to see what was happening there.

However, Muonga Kapakata is greatly remembered by his subjects in Lunda country for his efforts in shifting the Spirit-Worshipping(i) of the four graves from the Lunde royal graves of Mwatas Yamwa Muteba and Mukanzo and those of Chinyanta Kasongo and Kasombola to Mwansabombwe capital. He found it very tiresome for people to walk many miles to Lunde to go and pray there. This was in 1914 when the Miyombo trees were first planted on the western gate of the King's palace where worshipping takes place. Muonga Kapakata or Mwata 'Kambwali' died on 15th August 1919.

(i) See Lunda Tribal Council (no date), page 62, para. 4.

CHAPTER VIII

Remembered in Lunda royal circles are praises and personal eulogies of Chinyanta Kasasa who was Kazembe XII (1919-1935).

Until he was recalled to Mwanabombwe where he was to become the next Mwata, Chinyanta Kasasa was the governor, Kalama, of Chishinga colony, Iyanga, under the title of Mwine-Mpanda-Salanga.

When Muonga Kapakata or Mwata 'Kambwali' died in 1919, there was much quarrelling within the circles of the Lunda aristocrats as to who should be the next Mwata(i). Kashiba, one of the outstanding figures of the baKalulua, aristocrats, wanted Chifuntwe-Kanyembo-Salanga, who was the son of Lukwesa-Mpanga (Kazembe VII) to be the next Mwata, whilst Kalandala, another important figure nominated Chinyanta Kasasa as the next Mwata. After many days of discussion and quarrelling, Kalandala's nominee (Chinyanta Kasasa) was elected as the next Mwata and was immediately recalled to Mwanabombwe to make preliminary arrangements for his inauguration ceremony which was to follow.

On 27th October 1919, the Lunda enthroned Chinyanta Kasasa as Mwata Kazembe XII. It was during his inauguration ceremony that he declaimed his succession name, a personal eulogy and appellation in accordance with Lunda tradition and custom. This is what is said to be his praise:

Lubanned Bemba:

- (a) Nine 'Kamima' umutamina Nkonde (ii)
- (b) Nine 'Fufuta' mfula ya bufumi;
- (c) Unokele abakulu pa mapala.

(i) See Resume in Lunda Tribal Council (no date), page 64.

(ii) Nkonde is the old Bemba word for the East, Kukabanga. It originated at the time when Nkonde tribesmen from some parts of Tanganyika and Nyasaland penetrated into Bemba land a long time ago. The Nkonde were running away from the invading Zulus under Zwangendaba. When a Bemba wanted to point a finger to the East, Kukabanga, he simply said "to the Nkonde".

Bemba version:

- (a) Nine 'Mfula' iyikutamine ku Kabanga,
- (b) Ndi 'Mfula' ya munan'gani;
- (c) Neuloka nabakalamba pa mapala.

English version:

- (a) I am the 'Rains' that overcast the weather in the East. (Meaning that if he had not been the governor of Iyanga, Chishinga colony, which is to the East of Mwansabombwe, he would not have been chosen to become the Mwata. So like the rains that usually overcast the weather in the East, he implied the importance of his existence as the potential ruler which everyone in Lunda circles should have known.)
- (b) The 'Rain' that drizzles. (Also meant that because he was the Mwata, he was like the rain showers that drizzled on everything, meaning that he feared nobody as the Mwata. He considered all men as small people.)
- (c) He who does not care to soak the old on their bald heads (This means the same as in (b).)

Like his predecessor, Chinyanta Kasasa or Mwata 'Kamima' did not wage wars against other surrounding chiefdoms because he became the Kazembe at the time the British Administrators had established a number of posts in various places in which are now the Northern and Luapula Provinces. His immediate problem was to adjust to the new rule of foreign powers.

Chinyanta Kasasa was the son of Muonga Sunkutu who was Mwata Kazembe VIII. He (Chinyanta Kasasa) was the first Lunda monarch to meet the first visiting British royalty, the Prince of Wales, at Broken Hill in 1925.

His reign is greatly remembered by many in Lunda country of Kawambwa district because of his efforts in releasing his subjects when they were arrested by District Messengers for tax-defaults. This was on occasions when the arrested people were marched through his capital. He

considered the arrests to be unfair since they (British Administrators) were urging him to stop giving severe punishments to those who offended him while, at the same time, they themselves arrested people as if they were his equal(i). He regarded the measure as an attempt to wipe out his power if he let the foreign powers punish his subjects on charges he considered to be non-existent in the African set-up. He died in 1935.

(i) See page 6 above, where the Mwata points his Mpok, broadsword, to the four winds, to the South, North, West and East, to the sky and to the ground, meaning that he was above all men on earth, etc.

CHAPTER IX

Remembered also is the following praise song which every Lunda royal prince is supposed to recite during his princehood and before he succeeds to the throne of Lunda Kingship. It was recited to me by Amon Lukwesa 'Sambwe' during my visit to Mwansabombwe, in the following words:

Luba version:

Bikondami,
Buyanshiku bikoloka.

Bemba version:

Ifyakongama;
Fikololwa.

English version:

The crooked
Will be straightened.

Again, according to Lunda custom, royal princes were, and still are, not reared by their own mothers. They are entrusted to other important section-heads and aristocrats. The people who rear them are in a way their teachers on Lunda history and traditions. Royal princes are, therefore, subjected to what one might call many ill-treatments by their teachers, whose aim was, and still is, to make them learn good manners becoming to the royal family. They are taught all sorts of African crafts, i.e. learn to fish with nets, hunt, make mats, etc., in addition to learning traditional etiquettes and techniques of dancing the Lunda royal Mutumbok, dance. They are made to sit on the ground while their teachers sat on stools or mats and they (the princes) must not share meals with them. They must eat, in some cases, the remains of the meals, after their overseers have had theirs. Their adjustments to these treatments are reported to the reigning monarch, and their activities and progress in getting acquainted with Lunda history and traditions. Because sometimes princes feel at a loss in this way, they resort to reciting the above-mentioned praise-song and look forward to the day when they would be the rulers so that they could be free from such treatment. Hence the 'Crooked will be straightened' praise-song for them. The element of self-derision is also present.

CHAPTER X

Following the death of Chinyanta Kasasa on 14th December 1935 - the Lunda aristocrats decided unanimously after two days of serious discussion and arguing that Kanyembo Chibumbu should be the next Kazembe. Kanyembo Chibumbu was the only son of Kafuti Chinkonkole who was Kazembe VIII.

The two days of discussion that followed the death of Mwata 'Kamima' was about Kanyembo Chibumbu's qualities to become the Mwata. One group of the deciding committee of Lunda aristocrats maintained that because Kanyembo Chibumbu had acted as a regent before, during Kazembe Kanyembo Ntemena's reign, purified the dead bodies of people taken to him at the time when Mwata 'Mubanga' Ntemena fled from the invading British Administrators and had enjoyed the fruits of the kingship as Kazembe Mutoto, Kazembe the Junior, and later fled to Chibondo when the owner of the kingship returned to his capital, showed his quality of cowardice and he, therefore, could not become the Mwata. He stayed at Chibondo island for many years until after the death of Mwata Mubanga. As a result Kanyembo Chibumbu suffered much scorn. The history of his father's (Kazembe Chinkonkole) reign has not been regarded as important in Lunda circles. However, he (Kanyembo Chibumbu) was reputed to be the best man, who knew how to play the Lunda royal drums and also knew much about traditional etiquette.

On 4th March 1936, Kanyembo Chibumbu was enthroned as Mwata Kazembe Kanyembo IV. The following was his succession name, a personal eulogy and appellation which he declaimed to mark his position and character of succession:

Lubanised Bemba:

- (a) Waswene ca malwa,
- (b) Banaabo baswana ca mutende,
- (c) Ami Chikuni, calwalukila batyaba.

Bemba version:

- (a) Napyanina mukucula,
- (b) Abanandi bapyana-fye bwino,
- (c) Nine 'Lukuni' nga lwapona panshi
lwacena abalutebele.

English version:

- (a) I am enthroned through much sufferings.
- (b) My brothers succeeded with less sufferings.
- (c) I am the "Firewood" that falls down and injures those who fetched it. (Here it means that although he had undergone much scorn and had been treated like a commoner, he had acquired carte blanche to deal with anybody who did not obey him, let alone those who put him into power.)

There is, however, nothing great that is remembered of during his reign, probably because he assumed the leadership of his father's country when he was very old. He died in 1941.

CHAPTER XI

Shadrack Newton Chinyanta Nankula was the son of Muonga Kapakata (Kazembe XI). Chinyanta Nankula, as he was popularly known, was born in 1907(i). He went to school when he was 10 years old. After his schooling he went to the Congo Republic (former Belgian Congo) where he worked as a typist-clerk for seventeen years. He was always held in high respect as Mwata.

Chinyanta Nakula spoke both English and French and was interested in the welfare of his people even before he became the Mwata.

Following the death of Kanyembo Chibumbu or Mwata 'Chikuni' Kazembe XIII, the Lunda aristocrats chose Shadrack Newton Chinyanta Nankula to be the next ruler of Lunda country in the Kawambwa district. On 29th September 1941, Chinyanta Nankula was recalled to Mwanabombwe capital where he had to begin preliminary arrangements for his enthronement, which was to take place on October 18th of the same year.

On the day of his inauguration ceremony, Chinyanta Nankula stood up (after having gone through all formalities) and walked majestically inside the Ibulu, open gathering, and declaimed his succession name, a personal eulogy and appellation according to Lunda tradition, demonstrating his ability and character in the following praise:

Lubaniised Bemba:

- (a) Nine 'Tachililwa kubaya',
- (b) Kubutulwa nabutwilwe-ko.

Bemba version:

- (a) Nshipyene cipyane-pyane,
- (b) Kufyalwa nafyelwe ku bufumu.

(i) See Mwata Kazembe XIV, 1951, Chapter V, page 121.

English version:

- (a) I am the "Rightful Successor"
- (b) Because I was born a chief.

Like his predecessors, Chinyanta Nankula was expressing his position and determination to inherit. This is only done on one's public appearance after immersion⁽ⁱ⁾ according to Lunda tradition. Chinyanta Nankula was showing his rivals who were competing with him for the throne that he was chosen to be the next ruler of the country not because of anything else but because he was born of the royal blood in the akamenga (the papyrus-hut in the palace grounds where the chief's wives go to give birth. Thus this expression refers to a child born after his father had succeeded to the throne of kingship, as opposed to those born, kubwala, that is, "outside", before the father became the heir to the throne).

Chinyanta Nankula or Mwata 'Tachililwa kubaya', was the first Lunda ruler who had received a modern western education. He, therefore, discontinued the custom that each Kazembe should build a new house in the palace grounds by putting up a permanent two-storey house in burnt brick with aluminium sheeting roof, for his own use and for that of his successors. Unfortunately he did not live to enjoy the fruits of his achievements. He died, in 1951, two days before he was to move into this house. He is greatly remembered by all the Luapula peoples.

(i) See page 4 above, footnote (i).

CHAPTER XII

Brown N'gombe becomes Mwata Kazembe XV(i)

Brown N'gombe was the son of Kanyembo Ntemena or Mwata 'Mubanga' who was Kazembe X. Like his predecessor, N'gombe went to Elisabethville where he worked as a clerk for the Katanga Railways for many years. When he left Katanga he went to Bulawayo where he did the same job.

After staying in Bulawayo for many years, N'gombe returned to Mwanabombwe where he was offered a post as a clerk in Chipita Court. He was later promoted to Councillor. After having acquainted himself with court work and traditional functions, he was sent to the Copperbelt where he was Kazembe's representative in the African Urban Courts.

When Chinyanta Nankula died at Mwanabombwe, N'gombe was recalled to the capital where he was to become the next successor to the throne. His enthronement took place on 2nd February 1951, when he too declaimed his succession name, a personal eulogy and appellation which was first recorded by Dr I.G. Cunnison (ii).

Lubaniised Bemba version:

- (a) Nine 'Nsamfwe', yaishilo kubola,
- (b) 'Kabumbu' sekela, abashikwa'bo bahiya.

Bemba version:

- (a) Nine bowa bwa 'Nsamfwe' bushimenena kwikala,
- (b) 'Nshinshi' sekeleleni nabambi abakushikwa.

English version:

- (a) I am the 'Nsamfwe' mushroom, that springs up only to rot. (A reference to his life which was to be shortened as a result of his succession to the throne, by sorcerers. His life was to be no better than the wild 'Nsamfwe' mushroom which lives only for a few days after sprouting and then dies - probably with no cause of its own.)

(i) See Postscript in Cunnison, 1962, page 136.

(ii) See Cunnison, 1952, page 3.

- (b) The 'Graves' rejoice; for those who are dead. (Means the same thing as above and that as a result of the short life that he was to live, he was not going to enjoy the fruits of kingship. Therefore the graves must be prepared to welcome yet another dead king.)

As his personal eulogy shows, Brown Ng'ombe or Mwata 'Nsamfwe-Kabumbu' did not live long to rule the people he loved. He fell ill and died on 17th May 1957, at the age of 61 years. However, he built two offices and a Dispensary for his people a year before he died, all in burnt brick. His death was taken as sudden in spite of the psychological effect of which one might not be wrong to attribute to the causes of his death, as was demonstrated in his personal succession name and eulogy, i.e. 'Nsamfwe', the mushroom that springs only to rot and the 'Kabumbu sekela', the graves rejoice for the next dead King.

Shortly after the death of Mwata 'Nsamfwe' and while the Lunda aristocrats were busy discussing possible rulers, Kanyembo Chofwe, who was Chief Kanyembo over the Mofwe area and who had gone to Mwansabombwe for the funeral announced one eulogy which baffled the deciding committee of aristocrats. He said: 'Nine Cibelushi, uwashinta mu Mulungu,' that he was the 'Saturday' the day that was next to Sunday, meaning that there was no other person who could be the next Mwata other than himself. By old tradition, if a King's son or brother of a reigning monarch announced his name on the Mondo, the talking drum, during the absence of the ruler and more especially if it was done from within the palace, the person who chanted such a praise-song either by mouth or on the Mondo was considered to have assumed the leadership. He would be backed by his relatives and those in his favour(i). As a result, this kind of take-over or usurpation led to much serious trouble in which members of opposing groups fought for days with spears and arrows killing those who proved weak. On this occasion Kanyembo Chofwe (who was also known as Hitler by aristocrats and commoners for his toughness in arguing with British Administrators without fear) got the backing of all aristocrats who were deciding on the next ruler. By

(i) See page 17 above, and Mwata Kazembe XIV, 1951, page 90.

tradition Kanyembo Chofwe would not have qualified for the post because the late Mwata 'Nsamfwe' was his direct brother. Kanyembo Chofwe and Mwata 'Nsamfwe' were the sons of Mwata Kanyembo Ntemena 'Mubanga'. Kanyembo Chofwe should have let the post go to other Kings' sons whose lines of succession have not been touched for a long time. But, in spite of all these, Kanyembo Chofwe, 'Hitler' got the support of every aristocrat and preparations for his enthronement began to take shape.

The morning of 10th August 1957 saw the inauguration ceremony of Kanyembo Chofwe as Mwata Kanyembo V, Kazembe XVI, at Mwansabombwe, the Lunda capital. According to Lunda custom, he declaimed his personal succession name a eulogy and appellation under which he was to be known. The following is the text as recorded by me:-

Lubaniised Bemba:

- (a) Nine 'Mpulumba' wa mayenze,
- (b) Kayo kalukimba ntanda,
- (c) Lukusu lwaponeshe mulima;
- (d) Musenga, uwailikishe mpili.

Bemba version:

- (a) Nine 'Nkalamo' ya masense,
- (b) Neo icalo conse cakulatotela,
- (c) Newaba ngo Lukusu uluponya umulima panshi, nipakuti nga umuntu alefwayo kunjipaya ku bwanga ena eungafwa ine nashala filya fine umulima uponena panshi nga wati wikale ku Lukusu ulwabola umusambo umulima wena kuti wailangula panshi lelo ulukusu lwena nga lwaponena panshi nlashi tulufwile iyo pantu kuti lwamena kabili.
- (d) Ine ncilile pa bakalamba fye bonse.

Approximate English version:

- (a) My name is the 'Maned Lion',
- (b) The Kayo stream that covers a wide area, (meaning that since he had succeeded to the throne everybody must bow down to him)

- (c) The 'Stone of Mukusu tree' which falls the bat, (meaning that he was equipped with powers to resist any sorcerer's attack which might attempt to shorten his life; because he was like the Lukusu fruit which hangs on a rotten tree branch which can break any time a flying bat tries to rest on it thus making the bat fall down whilst the Lukusu fruit will regeminate)
- (d) The 'Sand' that covered the hills (also meaning that in spite of opposition from sections of the aristocrats and other obstacles he managed to convince everyone that he was the only next ruler. He overrode other adversaries who were much older than himself, just as the sand could cover the hills).

Kanyembo Chofwe or Mwata 'Mpulumba' demonstrated his courage to dispel the fears of having his life shortened by his adversaries, the fear which dominated the life of his predecessor 'Nsamfwe'. In spite of his determination to rule the country for a long time, Mwata 'Mpulumba' ruled for a short period like that of Kazembes Lukwesa Mpanga, Muonga Sunkutu and Kafuti Chinkonkole during the greatest scramble for the Lunda Kingship ever recorded in their history. He fell ill and died a day after he was to have opened the Annual Show in his capital of Mwansabombwe on May 17, 1961.

CHAPTER XIII

Information and praises gathered in
Mwansabombwe from other individuals
during my short visit there

The following praises are still remembered by some commoners in honour of Tshibinda Ilunga, the Luba prince who became Makwe Luwezi's consort way back in Kola. As previously remarked above, these praises were and still are a "keeping" place of all great actions performed by great men and Kings and also a medium in which such valorous actions and characters are expressed by all Bemba speakers.

Although the following praise-songs and eulogies are not popular with the Lunda-Kazembe, they relate to the events that occurred while the Lunda-Kazembe were still in Kola during Luweji's reign. My informant told me that the praise-song contributed much to the reasons that led to the misunderstanding between Luweji's brothers and herself which prompted the general exodus. These were chanted by Tshibinda Ilunga, the Luban prince and the Queen's consort every time Queen Luweji passed over her Lukano (a bracelet of human sinews and the insignia of office) during her time of impurity and which provoked the Queen's brothers. The following is the text as recorded:

Luba version:

Ami Tshibinda mutakatele
Ami ninshili nikuti nyama,
Katate-nati-kali Mwata.

Bemba version:

Nine Tshibinda uwaishile-fye,
Newaishile ukulunge nama,
Nomba ilelo nasanguka ndi Mfumu yabo.

Approximate
English version:

The 'Hunter' that came,
I who came to hunt game
Today I am their Ruler.

The above praise-song angered Queen Luweji's brothers and their followers so much that they decided to go away from her rather than go on bowing down to a foreigner just because he was always keeping the insignia of Kingship when their sister was in seclusion. In spite of the dissatisfaction of Luweji's brothers, Tshibinda Ilunga did not stop there. He had another praise-song added to the first one which also stirred up the feelings of Queen Luweji's brothers. The following text was recited to me by the same informant:

Luba version:

- (a) Ami Ilunga Mbili,
- (b) Wa menso makata,
- (c) Abakwabo niba tyetye.

Bemba version:

- (a) Nine Ilunga mwana Mbili,
- (b) Newamenso yabukali ayengi,
- (c) Abashala bonse baice kuli ine.

Approximate

English version:

- (a) I am Ilunga, son of Mbili,
- (b) He who has many fearful eyes
(meaning that being the only person who acquired the ruling powers, he had many people to observe for him on anybody plotting against him)
- (c) He who looked upon other people like little men
(also means the same as above and that everybody must bow down to him while he was in possession of the Lukano, bracelet of human sinews).

Tshibinda Ilunga was a Luba prince of Kalala-Ilunga Mbili (sometimes called as Mbili). His father, Kalala-Ilunga is said to have invaded the country of Kongola-Mwana in the Lomami district of the Congo Republic (former Belgian Congo). Tshibinda Ilunga had been wandering about in the country hunting game with a group of people until one day

he landed in Lunda country which was then under the rule of a woman, popularly known as Makwe Luweji, Queen Luweji(i). Queen Luweji or Luwezi was the daughter of Mwata Nkonde and her brothers were Chikudi, Chinyama and Dyulu or Liulu. She had never married before Tshibinda Ilunga came to her country.

When Leweji married Tshibinda Ilunga she passed her Lukano to him during her monthly periods and by Lunda tradition any person can be said to have properly succeeded to the throne when a Lukano was invested on him or her. For instance, Lukwesa Mpanga who became Kazembe VII returned to the capital(ii) from his hiding to go and have the Lukano invested on him according to the custom. It was after the investiture that he was said to have properly succeeded to the throne of Lunda Kingship. The handing over of the Lukano to Tshibinda Ilunga during her seclusion meant investing him with kingly powers to deal with anybody who did not obey him.

Similarly, when Kanyembo Ntemena or Mwata 'Mubanga' became Kazembe X after he had usurped the throne from Lukwesa Mpanga, he had no Lukano invested on him and was not considered to have succeeded to the throne properly. The Lukano had been burnt, together with the body of Lukwesa Mpanga, when he was killed near Kabimbi's place on the other side of the Luapula river where he was staying in hiding. It was after Lukwesa Mpanga's body was burnt that it was realised that the Lukano was not taken off the dead Kazembe's arm (Lukwesa Mpanga). It was Kanyembo Ntemena or Mwata Mubanga who ordered the body of Lukwesa Mpanga to be burnt in the same manner Lukwesa had burnt the body of Kafuti Chinkonkole near Mununshi stream after he had usurped the throne from him. For a long time Kanyembo Ntemena ruled the country by what could presently be termed as 'ruling by military power', because he did not properly succeed in accordance with the custom. It was during the reign of Kanyembo Ntemena that the present Mapango, the head-dress, was introduced to replace (as a mark of continuing the Kingship) the Lukano, bracelet of human sinews which they could not make. The Lukano was only to

(i) See Mwata Kazembe XIV, 1951, pp.3-5.

(ii) Mwata Kazembe XIV, 1951, page 97.

be provided by Mwata Yamvwa, but since the Lukwesa Mpanga succeeded to the throne there had been much scramble for leadership among the King's sons and, as a result, communication between the Lunda-Kazembe and Mwata Yamvwa was disrupted by successive fighting. The Mapango, head-dress, has been in use among the Lunda-Kazembe from that time to this day.

CHAPTER XIV

Information and praises of Lunda
Rulers as gathered at Mwansabombwe
from the same informant

As a general custom, most commoners, like professional praise-singers, know one or several praise-songs, and eulogies, in honour of particular or several rulers and those of other great men.

Summarized below is one of the several texts of personal eulogies and appellations in honour of Mwana-Bute Chibangu, Kanyembo II or Mwata "Keleka" Kazembe IV (1805-1850).

Luba version:

- (a) Keleka Monzi,
- (b) Bena Chishinga tukeleke nabo,
- (c) Bapemba botutapana,
- (d) Shampwita, wapwita makundji ya ng'anda;
- (e) Mondo wakelwapo,
- (f) Kazembe utapile aba Luba.

Bemba version:

- (a) Changamifumbi mwana Monzi,
- (b) Nabena Chishinga nkaya angala nabo,
- (c) Abo tutekafye ebatwalukila,
- (d) Ne nkakashi, iyipaye cipaye-ipaye onse uyo
asanga mu mushi;
- (e) Neushisakamana nokusendamo tulo kano
nabucesha-fye,
- (f) Kazembe uwaipeye naba Luba.

Approximate

English version:

- (a) The "Frisker" son of Monzi,
- (b) He who gambols at the mutiny of Chishinga
tribesmen (because he took fighting as a
mere play).

- (c) The brazen-faced slaughterer that slays indiscriminately those he finds in the village;
- (d) He who resembles the talking-drum that is beaten throughout the night (because he could go on fighting even throughout the night as if he were the Mondo, talking-drum that was played on throughout the night when a King slept. It is something to trick the approaching enemy that the King was still awake)
- (e) The governed have revolted against us
- (f) Kazembe that defeated the Luba. (The Luba army under military-generals Nkumbula and Bitentu was bitterly defeated when trying to invade his country through Chipita-baluba water channel a few miles away from Mwanabombwe capital.)

It was during Kazembe Tshibanga's reign that Lumba, a military-general and the governor of Chishinga colony, Iyanga, under the title of Mwine-Mpanda was killed by the rebel Chishinga chief that precipitated him (Kazembe) to lead a punitive expedition himself. But when he arrived there the Chishinga rebel chief and his army had fled. It was during his stay there that he pronounced his appellation as "Kaleka".

CHAPTER XV

Another set of praise-songs and personal eulogies were given to me by the same informant in respect of past rulers. The following are texts as recorded with brief histories of them:

Luba version:

- (a) Ami 'Kapumba' lwete,
- (b) Ciyombo mukulu kabashokele,
- (c) Pakusoka ciyombo mwaka walifita;
- (d) Cisaba bwana bwa nama bacipwilame.

Bemba version:

- (a) Neufwaya-fwaye fye milandu,
(Nico alitemwishishe ukulwa neshamfumu shimbi)
- (b) Mpango bukulu bashaoca;
(Ekutula ati ico imfumu shimbi shatumpile nokula fwayo kucita imisula kuli ba Lunda nico ta balebalwisha)
- (c) Pakoca ilya mpanga kano ukulwisha aba bamo,
- (d) Emwafwila abantu bandi abengi.

Approximate

English version:

- (a) My name is the 'Beggar' of troubles,
(because he was never pleased if he did not wage war against another chief. He either did it by provoking them, after which he sent his army to go and fight. By this action other surrounding chiefs lived in panic and so could not attempt to revolt against him or else they would be crushed)
- (b) The land that has not been ablazed is so big
(he was referring to undefeated chiefdoms around him)
- (c) The burning of this land could be after invading the country,
- (d) The land where my people have been killed.

The above quoted text was that of Muonga Kasawo, or Mwata Kazembe V. Although he had declaimed a succession name previously, he was later known under the one (quoted

above) which he announced when he was preparing to go and fight the Shila and the Ba-Anza under Mpweto. Mpweto had beaten most of Muonga Kasawo's army when they fought. When the news of their defeat reached him, he was so annoyed that he decided to lead a punitive expedition himself to go and fight the Shila. It was then that he chanted the above praise-song throughout the day demonstrating to his subjects how much the defeat of his army affected him; and also to show his courage and determination to fight. Muonga Kasewo or Mwata 'Kapumba' is one of the past Lunda rulers who is highly remembered in royal circles. His personal appellation (that of 'Kapumba') is one of those adopted names found among Lunda royal children as a surname.

When Muonga Kasawo or Mwata 'Kapumba' was returning from Bwile country where he had been fighting chief Mpweto, he found at home that Nkuba, one of the Shila chiefs who had been loyal to him for some time, had revolted against his regime. Mwata 'Kapumba' went to Chisenga where Nkuba was staying. He fought him and Nkuba was defeated and killed. This was the second Nkuba to be killed. When Muonga Kasawo returned to his capital, he sung a praise-song expressing his greatness. He did this at an open gathering which he had called in accordance with the Lunda practice where he had to express his joy for the defeat. The following is the text as recorded by me:

Luba version:

- (a) Konte milenge ya banuke,
- (b) Ponso yaba Nkuba mwine Chisenga.

Bemba version:

- (a) Neushiteta mitwe yabaice,
- (b) Kano ukuteta imitwe yabakalamba pamo nga Nkuba ulya umwine wa Chisenga.

Approximate

English version:

- (a) I who do not rejoice over the head of a minor chief (because when a minor chief was killed it was the war priest who purified, but if an important chief was killed in the war it was he who purified it by a Mutentamo, open gathering at which he danced it by Mutombok, the Lunda traditional dance of victory and joy)

- (b) He who rejoiced over the heads of big people like that of Nkuba the owner of Chisenga island.

Also remembered, my informant went on, was a text of a praise-song chanted in honour of Kazembe N'ganga Bilonda. His praise-song was, and still is, chanted and beaten on the Mondo, the talking-drum. The following is the text as supplied to me:

Luba version:

- (a) Nsensha mikola,
- (b) Kamwenepo pa kwabukila;
- (c) Nkunkusha mikandu yaba Mwemena neba Kapongo,
Ba Mukoba niba Mufunga;
- (d) Mukulumpe kamone mbuba, amone mbuba abutwilamo.

Bemba version:

- (a) Neukonka ululamba lwa mimana,
- (b) Ukufwaya-fwaya apakusambucila,
- (c) Newapitilena mu mpili shaba Mwemena, naba Kapongo
Ba Mukobe naba Mufunga.
- (d) Neushimona apali abantu abengi; kano nafyalamo
abana.

Approximate
English version:

- (a) He who goes round the river banks and coasts,
- (b) To look for a suitable crossing point,
- (c) He who passed through the hills of Mwemena and Kapongo, Mukobe's and Mufunga (these are the places or chiefdoms where he travelled through)
- (d) He who does not miss a place where many people live unless he marries there and bears children.

The above praise-song is said to have followed the laborious journey which the Lunda undertook through chiefdoms and hills mentioned in the praise-song under the

leadership of N'ganga Bilonda who was Kazembe I (i).

When N'ganga Bilonda, Kazembe I, died he was succeeded by Kanyembo (who became Kanyembo I Kazembe II) whose mother was Mpemba. Kanyembo Mpemba is one of the highly remembered Lunda rulers in Lunda-Kazembe history. He waged wars on chiefs around his area on the Lualaba including Katanga. Kanyembo Mpemba hastened to follow the way which Lubunda took when he fled from Mwata Yamvwa's capital following the death of Mwata Yamvwa's daughter some time back. By 1740 (ii), the Lunda, under the leadership of Kanyembo Mpemba crossed the Luapula river near Matanda in which is now Fort Rosebery district. Shortly after all the Lunda had crossed the Luapula, Kanyembo Mpemba sung the praise-song which N'ganga Bilonda (his predecessor) had recited at an open gathering way back in Kola when Mwata Yamvwa chose him to be the leader of the new Lunda-Kazembe. This praise-song has been chanted by all Lunda-Kazembe rulers up to this day. The following is the text as recorded:

Luba version:

- (a) Ami Mutunda mwabilwa ntanda,
- (b) Bashele babilwa mbushi ne mikoko.

Bemba version:

- (a) Newangila ifyalo no bantu
- (b) Abanandi bena bapelwa imbushi ne mpanga (imikoko)

Approximate

English version:

- (a) He who rejoices over the people and land,
- (b) Others rejoice over tributes of goats and sheep.

Kanyembo Mpemba Mwata Kazembe II then rose up and portentously struck his Mulumbu, spear, into a big Mupundu, sycamore tree, thus arrogating to himself dominion over all those Luapula lands. There was much dancing, rejoicing over their (Lunda) success in crossing the Luapula river.

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- (i) See Mwata Kazembe XIV, 1951, page 125 and Cunnison 1962 page 24.
 - (ii) See Mwata Kazembe XIV, 1951, page 40 and Verhulpen 1936 Annex.2.

On the next day, Matanda, who was the owner of that part of the land where the Lunda had crossed, came to meet the Lunda and welcomed them to his capital. The unconditional surrender on the part of Matanda caused some concern to the other neighbouring chiefs of Matanda - who had been preparing to resist the Lunda entry into their chiefdoms. In the end those other chiefs also gave in and began to pay tributes to Kanyembo Mpemba. As food was constantly being demanded by the Lunda from local chiefs in the form of tribute, the local chiefs began to refer to Matanda in the form of praise-singing as: Matanda cabusha bukaka uwaabwishe u Lunda, Matanda who ferried the brazen-faced Lunda because the Lunda worried them with tributes. Those local chiefs who failed to take tributes to the Lunda were severely dealt with.

CHAPTER XVI

Information and praises of Bemba-
proper rulers as told by informant
I met in the course of Institute
Research in the Northern Province

The following is a set of praises and eulogies of the Bemba-proper kingdom which, according to my informant, rank in the Bemba praise chanting. The first is that of Chitimukulu I who was their leader when they crossed the Luapula river from Lubaland, at a point near Kashen'geneke in chief Mpweto's area. This is said to be in about 1700(i):

Lubaniised Bemba:

- (a) Nine Chitimuluba
- (b) Chiti mukutu,
- (c) Ntalasha matanda,
- (d) Newasabwike bemba,
- (e) Nine Mukulumpe wamwene bwikaló.

Approximate
English version:

- (a) My name is 'Citi' (literally, the Tree) from Lubaland,
- (b) The 'Tree' that is as strong as a Lion,
- (c) He who quietened the country
- (d) He who crossed the lake first,
- (e) The great one that discovered the dwelling place.

According to the informant, like the Lunda-Kazembe ruler, Citi then ominously struck his Mulumbu, the spear, into a tall tree and declared that he had made dominion of all those lands he entered. Citi then told his subjects and his own elder brothers, Nkole and Katongo, and other members of the royal blood that although he was their youngest brother he was confident of his powers of leadership. He then declaimed that he was the Chitimukulu, the 'Big Tree' by which name he and all subsequent heirs to the throne were to be known.

When the Bemba reached what is now Bembaland, their leader again chanted his praise-song and eulogy starting

(i) See Rev. Father Tanguy, 1948, pp.14-15.

with the first verses that he had sung when the Bemba crossed the Luapula, but extended it according to his new achievements in the new country. The following is an extended praise-song as told by the informant:

Lubaniised Bemba:

- (a) Nine Chitimukulu
- (b) Ntalasha matanda,
- (c) Cifinga cankuni cavinguluka capwa bantu;
- (d) Muka Kasuba pa Lubemba,
- (e) Ntalasha wali umwaice, asanguka mukalamba wabo;
- (f) Katilungu mutwalo, mukonso walwenga matanda.

Approximate
English version:

- (a) I am the "Big Tree",
- (b) He who quietened the country,
- (c) The faggot of firewood that maims people when it is dropped (meaning that he was vested with powers to punish or kill even those who appointed him to the throne when they wronged),
- (d) The husband of Kasuba, the sun, in Bemba-land (Kasuba was the name of his senior wife)
- (e) The young conqueror who became their great leader,
- (f) The 'tree of the plain country' and the travelling leg that quietened the country (meaning that he was like a tree that lived on the plain, i.e. by spending nights outside his village fighting other chiefs, which involved much travelling and thus quietening those areas he visited by fighting them).

All the above praise-songs and eulogies explain the character of the ruler and his valorous actions.

Another set of praise-songs and eulogies, the informant told me, were those of Citimukulu V, Chileshe Cepela, which he chanted during the period of fierce fighting. This was when he was fighting the Ngoni who had taken part of his country. This is what he said:

Lubaniſed Bemba:

- (a) Nine 'Kaling'ongo',
- (b) Mulala kwacenama.

Approximate
English version:

- (a) My name is the 'Scorpion',
(meaning that because he dared not build a fortress around his capital because of the confidence he had in his army to defend themselves. So, like the Scorpion which probably by natural reasons does not close its hole entrance when it stays in hiding because it can defend itself by biting any intruder to its hole with one stroke)
- (b) That leaves the door open when it retires to sleep. (See explanation above in (a).)

Chileshe Cepele, Chitimukulu V, is greatly remembered by many in Bemba land because he was a very strong man who did not fear anybody. He waged many wars against other tribes, such as the Lungu and the Bisa and Namwanga. He is the one who went to Lundaland to seek military help from Kazembe Keleka who gave him the Ilamfya, a war magical power (i) which is said to have had the power to weaken the enemy's soldiers. As a result of Chileshe Cepela's power to rule, he is still held in high esteem by the Bemba. There were many praise-singers also who chanted praises in his honour. The following is one of the texts of praise-songs which professional praise-singers sung in his honour:

Lubaniſed Bemba:

- (a) Niwe 'Kalungu' we mwine nkuni na menshi,
- (b) Niwe Mfumu, waba ngo mumana,
- (c) We wafundiko Lubemba,
- (d) Wiwe mwine wa bantu bonse nowa fintu fyonse.

Approximate
English version:

- (a) You are the 'god', the owner of wood and water
(meaning that he was an equivalence of the heavenly God who possessed everything)

(i) Mwata Kazembe XIV, 1951, page 74.

- (b) The only Ruler, like the river,
(meaning almost the same as the above and that he was the master and owner of everything on whose mercy the life of everyone depended; and like the river where everybody went to draw water to quench the thirst)
- (c) The only one who held Bembaland in his hand
(that the life of everyone depended on his mercy in Bembaland)
- (d) The master of every person and owner of everything (because he was a wealthy man with plenty of food to supply the needy in time of famine).

The above quoted praise-song, one of many, shows the same characteristic of self-praise, a medium of self-expression of one's actions in a special and dignified style.

When Mulume-wa-Nshimba (one of the Bemba royal sons) was chosen to become the governor of a defeated Lungu country, he declaimed a personal eulogy and appellation under which he was to be known, a eulogy distinct from his own surname of Mwamba and that of the Mulume-wa-Nshimba, the big male Genet, which he had possessed for some time. The following is the text thereof:

Lubanned Bemba:

- (a) Nine 'Mumpolokoso',
- (b) Ciinga walabwa-labwa,
- (c) Bushiku bwakunjibukisha niku ntanga.

Approximate
English version:

- (a) My name is 'Mumpolokoso'
- (b) The 'neglected piece of broken pot'
(meaning that because he was never considered before to be suitable to govern any of the defeated countries in Bembaland)

- (c) The 'Neglected piece of a broken pot' that is only remembered when there is roasting of seed (meaning that he was only remembered when there was a need for one chief's son to be the governor of Lungu country, whereas his brothers had been given other areas to rule or honoured in one way or another. A broken piece of a pot is usually regarded by owners of pots as useless when especially they have sufficient useful pots to use, but when it comes to frying and roasting and even grinding of powdered medicine, the only thing they look for is the Ciinga, the almost neglected piece of a broken pot).

In the above praise-song, Mwamba or Mulume-wa-Nshimba, the big male Genet (i.e. also describing his strength like a genet) and later known as Mumpolokoso, was demonstrating self-derision because of the way in which he was held in the royal circles. The present Mpolokoso boma is named after Mwamba's personal eulogy and all subsequent rulers in that area are enthroned under that title. The old Bemba folk refer to this area as that of Mulume-wa-Nshimba.

CHAPTER XVII

Remembered also is Mwadi, Queen Kafuti's 'Nakafwaya' whose personal appellation I shall discuss below.

Kafuti Yamfwa were her proper surnames. Kafuti acquired her other name, that of 'Nakafwaya', after she had married three paternal brothers of the Lunda-Kazembe dynasty. This is what happened. When Kabwebwe (the young brother of Chinyanta Munona who was Kazembe VI) was returning from Lunda and Lubaland, he met Kafuti Yamfwa on the way(i). Kafuti Yamfwa was trying to go back to Lualaba from the Luapula where the Lunda had established themselves and where she had lived under the rule of Chinyanta Munona. Kabwebwe, who was struck by her beauty, asked her to return to the Luapula so that he could marry her and that he was going to make her the chief wife. Kafuti Yamfwa agreed and together they went to the Luapula and lived at Mukolo.

When Chinyanta Munona Kazembe VI who was Kabwebwe's elder brother, heard of their arrival, he sent for them so that he could meet them at his court and receive a report of Kabwebwe's visit to Lualaba. It was on this occasion that Chinyanta Munona again met Kafuti Yamfwa who he had not seen for some time. He asked her why she had not been seen about the court and she explained that she had left Lunda country for Lualaba where she had met and married Kabwebwe. Chinyanta Munona coaxed her and suggested that she leave Kabwebwe and that he (Chinyanta) would make her the Mwadi, Queen, straight away, since he was the ruler. Chinyanta also offered compensation to Kabwebwe in the form of a piece of land from Mbereshi river to the N'gona stream. Kafuti Yamfwa then became the Mwadi there and then.

When Chinyanta Munona Kazembe VI died, Kafuti Yamfwa who was the Mwadi was to continue to be so when her brother-in-law, Lukwesa Mpanga (who was Kazembe VII discussed in Chapters IV and V above) became the Mwata. However, she conspired with Muonga 'Sunkutu' when he usurped the throne and became Sunkutu's Mwadi. When Lukwesa Mpanga returned from Tabwa country where he had

(i) See Cunnison, 1962, page 83.



gone to raise an army, Muonga Sunkutu, who had usurped the throne, fled, leaving his Mwadi behind unguarded. Kafuti Yamfwa conspired again with Kafuti Chinkonkole who also declared himself the Kazembe IX. They married at a place called Futo-Luko on the Pembe lagoon where Kafuti Chinkonkole had been in hiding. Kafuti Chinkonkole was later killed and his body burnt by Lukwesa Mpanga when he reinstated himself as Kazembe. Yamfwa Kafuti who was then becoming old, finally became Lukwesa Mpanga's Mwadi. She had become notorious in Lunda circles for what she had done; that is by marrying many Kazembes. Kafuti Yamfwa had then announced her personal eulogy and appellation. The following is the text:

- (a) Nine Nakafwaya,
- (b) Cafwaya balume milonga.

Approximate
English version:

- (a) The 'Lustful Woman'
- (b) Who desired to have a chain of husbands to herself.

In spite of Nakafwaya's unfaithfulness to her husbands, the Lunda rulers regarded her as the greatest Mwadi the Lunda-Kazembe kingdom had ever had. While she was held responsible at the time for the deaths of her husbands, she played a leading role in the preservation of Lunda relics during those times of great scramble. But, because she was suspected of being responsible for the death of Lunda-Kazembe rulers, the accusation implied that she had a lascivious passion for royal sons, while at the same time expressing self-derision. When she misbehaved while she was still the Mwadi, she was expelled - but with great honour. When she died very soon after, her body was carried in the Muselo, a litter made of zebra-skin and the Lunda royal drums were beaten throughout the night and up to the grave yard. She is the only Mwadi who is buried in the grave-

yard of King's children(i). The palace fence was partly broken in accordance with Lunda custom, from which the Muselo, in which her body was carried, was taken through. Kafuti Yamfwa 'Nakafwaya' is the only Lunda-Kazembe Mwadi, Queen, who had been accorded such high respect in Lunda-Kazembe history. The following is the text of her Nkumbu the special praise-songs which are beaten on the Mondo, the talking drum, in her honour to this day:

Luba version:

Mwishikulu mumano wateka nongo,
Zyeulukenipo mwine ntanda wafita,
Mwana mukishi ulele mimpane ulu:
Ne kupang'a ebenankala,
Mwana Chinyanta wakesa ku makesa,
Chinyanta wakesa ku Lualaba ngeya.

Here the praise-song explains the kind of woman Kafuti Yamfwa was, how she stood all military operations during those days of Lunda scramble for leadership. The family of her mother's father is also mentioned in the praise-song, i.e. Chinyanta who is said to have been the ancestor of her parents. She is the only Mwadi who has a Nkumbu like that of other important aristocrats.

(i) The Mwadi is regarded as the most important figure in Lunda custom as she can perform traditional duties which the Mwata can do. However, the Mwadi cannot be buried in the Lunde royal graves in spite of the very high office she holds. The Mwadi is always regarded as the second Mwata in traditional circles. It is interesting, therefore that Kafuti Yamfwa was the only Mwadi who, as far as is known, predeceased her Mwata, and this is possibly the reason for her burial in the royal graveyard.

CHAPTER XVIII

The following are texts of praise-songs which are only beaten on the Mondo, the talking drum, and which are never altered as oral praises may be. The Mondo is a special medium of transmitting news to the people who live at various distant villages.

The Nkumbu, the special Mondo praise-songs (as they are called by Lunda-Kazembe) are beaten either in honour of past or present rulers' clan lineage and activities or for imposing a curfew, to waken citizens, warning citizens of a lion or leopard, announcing the death, succession ceremony, inviting citizens to a beer drink at the palace and previously at the first appearance of a new moon. These are not easily altered through the ages as in self-praise eulogies and appellations which go with circumstances of valorous actions performed by individuals. Unfortunately again, I did not get full explanations of some of them due to short time, or probably as the Bemba phrase says: that one cannot claim complete righteousness.

To impose a curfew

Luba version:

Ushiku bwaila, ushiku bwaila,
Tunsense twakalala,
Ushiku bwaila, ushiku bwaila,
Tunsense twakalala,
Papesa kabwili-bwili kamukoma mwilima,
Mutu panji mutu panji.

Approximate

English version:

The night has fallen, the night has fallen,
The crickets are now retired to rest
(because crickets stop making noise when it is
deep in the night until early next morning)
The night has fallen, the night has fallen,
It's really getting too dark to see far,
only the bat can do so (because the bat flies
about in search of food when it is too dark
and it can 'see' clearly)
Everyone must lie down to rest.

Warning of a Lion

Luba version:

Muluma ntambo tambwe namoyo wiminine ntambo-
Kafunda umine mutima,
Wamampateula muli mitondo.

Approximate
English version:

The male lion is about, the lion is standing,
Ready to maul anybody who will try to go out.
He will be eaten up in the thicket.

Announcing the Death

Luba version:

Twafwa ntiki, twafwa ntiki,
Twafwa twamona malwa twashina
Twafwa ntiki tya buyashi,
Twafwa ntiki twa bukelenge,
Waya kalunga nyembo,
Wapalanga wisa,
Waya kalindi kalele bafu kalunganombo kakamowana;
Malilo mampanampana makatembeyo,
Bamukuse mutwe ne miniononge yamupwila,
Cifumyeni cabola catumbula menso,
Bekalunda batipata nkongolo,
Paba twakesa nabo,
Nabalimwiulu nabalimwianda,
Naikumbata maboko mwishingo,
Talapo menso kondi kuno,
Pano twaikalo bulanda,
Talapa menso kondi kuno.

To Announce Succession

Luba version:

Padi kufwa kufwa,
Padi kushimbulwa muntu,
Padi likonde paswanapo mwanedi,
Padi ntambo paswana nsashi.

For Beer Drink

Luba version:

Wanwa malwa manwenwenwe te malengansala,
Abakalunda bacipata nkongolo,
Tepakushalapo muntu,
Kumang'ana kumang'ana,
Pali minonga ya mansikansika,
Pali utunenene tetwa kuyayaya.

First Appearance of the New Moon

Luba version:

Bulongombok,
Wasesa wafika,
Mulume ng'ondo ufwana mpata cinyimba
Nakumana nakutawasa mutombolole angangolele
Balya inshila na kumana nakutawasa.

To Waken Citizens

Luba version:

Languka mungangela watyakala,
Languka mungangela watyakala ushiku bwashikwitulya,
Kombolwe yewatubusha,
Wabikapo makasa munshingo bulanda ngembo bwamutana,
Languka mungangala,
Mwatyakala mukuku kukwilile kunkunku yakuca,
Languka mungangela mwatyakala,
Mukuku kukwilile kunkunku yaululi wakapamba kakasu-
Ketekele mutwe mwilulu,
Mungangela mwatyakala.

APPENDIX I

SOME OF THE TITLES OF PERSONS AROUND KAZEMBE'S
PALACE AND OBJECTS WITHIN THE PALACE GROUNDS AND
POPULAR WORDS.

- Bakalama: Are district governors of conquered colonies, Amayanga.
- Bwana-Nseko: Is a court jester.
- Kaseya: Is the title given to a person who distributes royal beer.
- Fibale: Are the branches of raffia for strengthening the frame of the bier. These are found from anywhere.
- Cota: Is the real house of Kingship as distinct from Kambolo, papyrus mat hut.
- Fimankata: Are carriers of the royal bier, Umuselo.
- Fikola: Were Kazembe's Constables who broke up fights in the city and who took culprits to account for themselves.
- Ikoto: Tribute money.
- Kubwala: Is the period when children of a reigning monarch were born, i.e. born before their father succeeded to the Kingship (outside the papyrus mat hut, kunse ya Kambolo)
- Kalambilo: Is a point near Lunde royal graves where Grave-keepers beat the followers of the bier, Muselo.
- Lutata: Is a child whose top teeth appear before its lower ones, icinkula, a child of evil omen.
- Katamatwi: Was a person or officer who cut off offenders' ears with an instrument like a pair of scissors.
- Mufungo: Is a tribute of goods that is asked for by the King.

- Mulambo: Is a tribute of goods that is given voluntarily.
- Nkebo: Were shields of zebra-skins used in wars made of Mukusu, light wood.
- Pakamenga: Is the reference made to King's children born after succession as distinct from those born before succession to the Kingship. (See Kubwala), i.e. Kamenga by the mound in the papyrus mat-hut of Kingship.
- Mwanabute: Is the heir to the Kingship.
- Mbala: Is the royal kitchen.
- Mwina-Masemba: Is the traditional title of Chintombe because King's wives go to him when in state of impurity.
- Tumama: Are the special reeds for the bier frames. These are obtainable from the North, from the river Lwao in the country of Chief Puta. (North East of Lake Mweru)
- Tuseba: Are special nails of special wood which must be got from the west, from the chiefdom of Kabimbi in the Congo Republic.

LIST OF

Mukonzo:

Nshipo:

Musoma:

Ndibu:

Kasama:

APPENDIX II

LIST OF ROYAL OBJECTS THAT MAY BE USED BY ARISTOCRATS OR OTHERS

- Mukonzo: The Lunda skirt. It is made of navy blue or black cloth with a strip of some other at the bottom. There are various lengths of cloth. Kazembe's skirt has over 32 yards of cloth and wide coloured strips. The most important aristocrats have Mukonzo made of less cloth; but they can have them made if they wish with frills around the waist. The King's sons and grandsons, and the royal dancing girls, wear small, simple, skirts, as do non-Lunda who have been given honorary Lundahood.
- Nshipo: This is a belt made from the hide of a bull or cow from the royal herd. There are two kinds: those made from the skin over the backbone with the tail attached (Nshipo ya muchila), and those made from other parts of the hide. Kazembe and the most important aristocrats may wear the former. The belt is about twice the necessary length and is worn with the redundant portion protruding in a great roll in front.
- Musoma: This is a decorated ivory pin worn over the ear by Kazembe and the most important aristocrats.
- Ndibu: Are small brass hand-bells worn by Kazembe and the first aristocrats. These are attached to a string hanging from the waist, so that they ring during dancing. They are apparently of some age.
- Kasama: Is the skin of the small striped genet. Mwine-Mpanda alone wear it at present, but Kazembe's chief wife, the Mwadi, may also wear it.

APPENDIX III

LIST OF SPECIAL LUNDA BAND INSTRUMENT

- Mondo: Is the talking drum. This is common, and is still being made. Many aristocrats and Kings' sons have them, particularly those Kings' sons who are chiefs.
- Nkumvi: This is a wooden slit-drum. This is not so common, but chief Lubunda of the Rat clan and those Kings' sons who are chiefs have them.
- Madimba: This is a Xylophone made formerly of dried cucurbits, nowadays of empty food-tins. As far as the informants knew, there were only two in the country, both at Kazembe's court.
- Mukelo and Itumba: These are common drums, and used by all tribes for dancing, but they also form a part of the royal band.
- Lubembo: Is a large metal gong with two notes used in the same way as the Mondo: both for sending messages and for ordinary drumming. These are no longer made, but there remain old examples at Kazembe and in the possession of some members of the royal family, and also at Lubunda's relic-hut, the Akamba.

APPENDIX IV

LIST OF RELICS KEPT IN KAZEMBE'S PALACE GROUNDS

- Buta bwa
bufumu: The bow of Kingship. This is kept hidden from view in the spirit-hut of Nakabutula. It is slackened on the death, and it is strung on the inauguration ceremony of a new King by Mwine-Mpanda.

Mpok: The broadsword of Kingship. There are many of these, but one very old example is kept in the Mutanamo, open shed in the palace grounds. Lunda say the Mpok, was as important as guns in their conquests, and a chief who was defeated was said to have 'agreed to the Mpok' 'Asumina ku Mpok'. It is kept in a sheath of otter-skin.

Cisoka: This is a decorated axe of Kingship. This again is one example out of a number, which is kept in the same shed as the Mpok. This axe is said to have belonged to Kazembe II, Kanyembo (1740-1770) and is called Kanyembo.

APPENDIX V

THINGS THAT MAY BE USED OR WORN ONLY BY THE KING

Muselo: Is a litter made of zebra-skin, slung on stout poles, in which Kazembe is carried during his life time on ceremonial occasions and at death to his grave. One Muselo is made in a very special manner for each Kazembe. After the burial of dead Kings the Muselo is thrown into the river Lunde. The Muselo is kept in the Mutanamo shed in the palace grounds. The royal mode of carrying it is Ukushabila: eight bearers take a few steps forward followed by a few steps backwards.

Mapango: This is the head-dress which has taken the place of the Lukano, bracelet of human sinews, as a mark of the continuity of the Kingship. The present one is said to have been worn by Kazembe III.

Likanya: Is a broad band of beads worn across the King's chest.

Ngala Literally (red) feather of the grey parrot. This is the special head-dress worn at times by the King in
ya
Tulongo: place of the dull-coloured Mapango. It used to be made of parrot feathers, but the bird is not found on the Luapula: and a likeness of the original is made with scarlet wool. People say that only the King should wear it, but Kashiba, an aristocrat, wears one. The King is buried in this head-dress so that the Mapango can go to his successor.

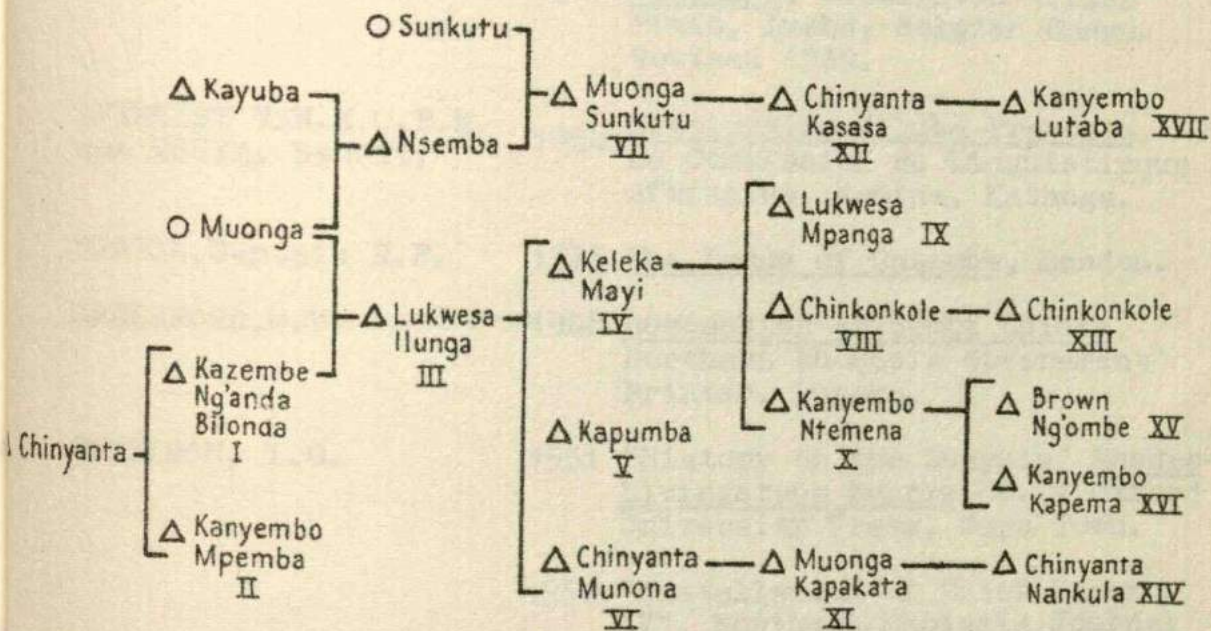
Katasa: Is a string of ivory buttons worn round the forehead.

Lucaca: Is a long double tail-like piece of cloth attached to the back of the Mukonzo, skirt, and held up by the akapole, valet, who follows the King.

Matayi: This is an arm-band of lion-skin. It is said that only the King should wear it, but others said that the late Kashinge wore the Matayi with the King's permission.

APPENDIX VI

Descent of Kazembes in Patriline



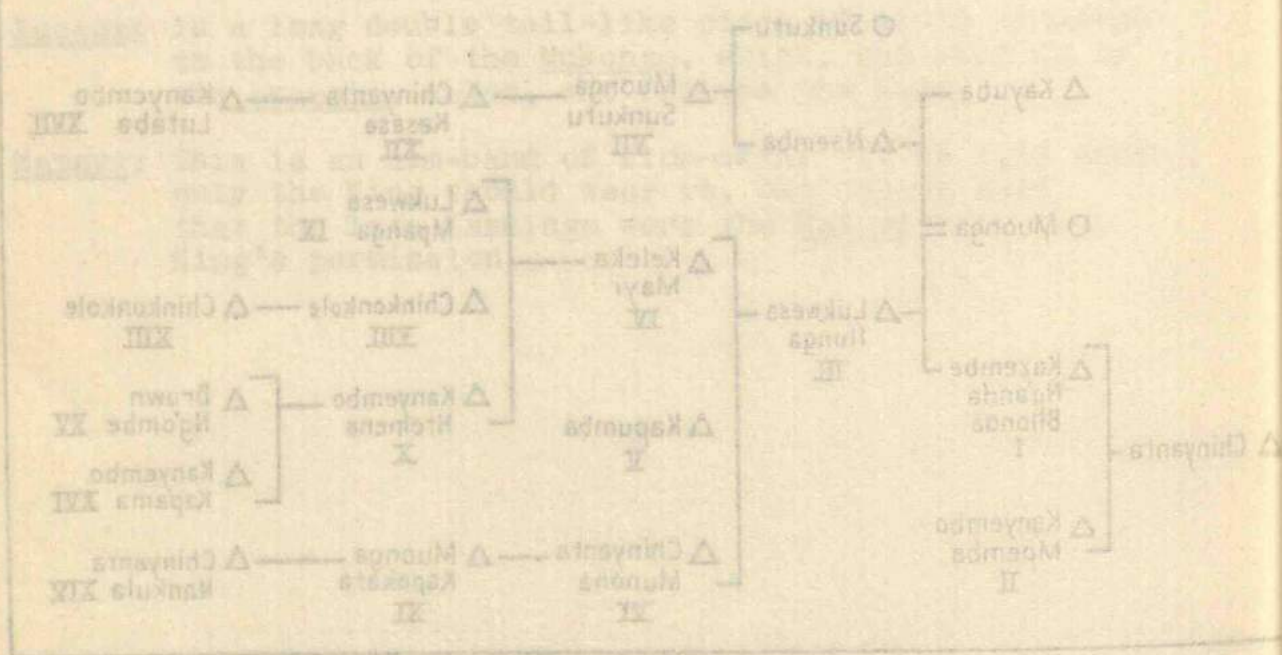
(Genealogy reproduced from Cunnison 1959, p.162 and brought up to date. Acknowledgements to author and publishers.)

The Reigns of the Kazembes

N'ganda Bilonda I (1710-1740)	Ilunga Lukwesa Mpanga VII (1872-86)*
Kanyembo Mpemba II (1740-1760)	Kanyembo Ntemena X (1886-1904)
Ilunga Lukwesa III (1760-1805)	Muonga Kapakata XI (1904-1919)
Chibungu 'Keleka' IV (1805-1850)	Chinyanta Kasasa XII (1919-1935)
Muonga 'Kapumba' V (1850-1854)	Kanyembo Chinkonkole XIII (1936-41)
Chinyanta Munona VI (1854-1862)	Chinyanta Nankula XIV (1941-1950)
Lukwesa Mpanga VII (1862)*	Ngombe 'Nsamfwe' XV (1951-1957)
Muonga Sunkutu VIII (1862-1868)	Kanyembo Kapema XVI (1957-1961)
Kafuti Chinkonkole IX (1868-1872)	Kanyembo Lutaba XVII (1961-)

* Deposed after short reign in 1862 and reinstated in 1872, retaining original title, viz. Kazembe VII.

Descent of Karambas in Patriline



(Research reproduced from Commission 1999, p. 115 and brought up to date.
Acknowledgements to author and publisher.)

The Dates of the Karambas

Karamba Bionda I (1885-1904)	Karamba Bionda I (1885-1904)
Karamba Bionda II (1904-1913)	Karamba Bionda II (1904-1913)
Karamba Bionda III (1913-1922)	Karamba Bionda III (1913-1922)
Karamba Bionda IV (1922-1931)	Karamba Bionda IV (1922-1931)
Karamba Bionda V (1931-1941)	Karamba Bionda V (1931-1941)
Karamba Bionda VI (1941-1950)	Karamba Bionda VI (1941-1950)
Karamba Bionda VII (1950-1960)	Karamba Bionda VII (1950-1960)
Karamba Bionda VIII (1960-1970)	Karamba Bionda VIII (1960-1970)
Karamba Bionda IX (1970-1980)	Karamba Bionda IX (1970-1980)
Karamba Bionda X (1980-1990)	Karamba Bionda X (1980-1990)
Karamba Bionda XI (1990-2000)	Karamba Bionda XI (1990-2000)
Karamba Bionda XII (2000-2010)	Karamba Bionda XII (2000-2010)
Karamba Bionda XIII (2010-2020)	Karamba Bionda XIII (2010-2020)
Karamba Bionda XIV (2020-2030)	Karamba Bionda XIV (2020-2030)
Karamba Bionda XV (2030-2040)	Karamba Bionda XV (2030-2040)
Karamba Bionda XVI (2040-2050)	Karamba Bionda XVI (2040-2050)
Karamba Bionda XVII (2050-2060)	Karamba Bionda XVII (2050-2060)

* Passed after short reign in 1885 and reinstalled in 1885, retaining original title, viz. Karamba VII.

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