MEMOIRS OF
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PREFACE.

Early in 1885 I landed at Loanda, as pioneer and linguist of Bishop William Taylor's self-supporting missions in Africa. My duty was to acquire the languages, impart them to the missionaries, and prepare grammars, vocabularies, translations, and other elementary books needed by missionaries in the course of their labors.

During the first two years spent at Loanda the necessity of supporting myself and the station by means of tuition, which had to be given in the Portuguese tongue, added to chronic dysentery and fevers, left me practically no time for the study of the native language. But I was compelled to master Portuguese, which in Angola is indispensable for dealing with the educated classes, and is always of utility in intercourse with the common natives.

My attempts to acquire the native language in Loanda, though largely unsuccessful, taught me several things: (1) that the books hitherto published on the language were worse than useless, being positively misleading; (2) that the Portuguese and the educated natives were not to be relied on as informants; (3) that the form of speech in daily use among Loanda natives, needlessly mixed with Portuguese elements, offers poor material for the study of the genuine Ki-mbundu; (4) that the latter, and not Ambundo, Bunda, N' bundo, or any of the other current terms, is the only satisfactory and proper name of the native tongue.

My third year was spent in the interior, chiefly at Malange, the farthest inland settlement of the Portuguese, and the point of convergence of important trade routes. Here I had better opportunities for linguistic studies, although the necessity of teaching in Portuguese still left me only a few late hours of the night for the record of daily observations.

Before the close of the year I had collected about three thousand
words, discovered the principal rules of Ki-mbundu phonology, morphology, and syntax, and firmly established the following important facts: (1) that the dialects spoken at and between Loanda and Malange are mutually intelligible, while those of Kisama, Lubolo, Songo, Ndongo, and Mbondo become so after very little practice; that, accordingly, all these dialects form one language, and that books printed in either the Loanda or Mbaka dialect would be useful to these tribes; (2) that the political and commercial importance of the Loanda district, where Ki-mbundu is the vernacular, the number and partial civilization of the inhabitants, the vast extra-territorial use of the language—in the coast-belt, wherever there are to be found Portuguese traders, troops, or authorities, and eastward as far as the Lualaba, wherever the ubiquitous Ambaquista (native of Mbaka) has penetrated—fully warranted the founding of a Kimbundu literature; (3) that I was at the time the only person willing and able to spend and be spent in this laborious task.

The sense of this great need of the Angolan people brought me back to civilization. During 1888, while recuperating in the mountains of the Swiss Jura, at the house of my mother, I wrote and published a primer and a gospel, as well as the first reliable grammar of Ki-mbundu, and prepared a dictionary of the same. The specimens of the language, namely, proverbs, riddles, and two short tales, contained in this grammar, were also the first examples of Ki-mbundu folk-lore placed before the public.

In 1889 I was again in America, and accompanied as philologist the United States Scientific Expedition to West Africa (called also the "Pensacola Eclipse Expedition") as far as Loanda. Here and in the neighborhood I took especial pains to obtain folk-tales and proverbs, and succeeded in securing hundreds of the latter and about a dozen of the former. My intention was to publish this material in one of the volumes containing the contemplated Reports of the Expedition.

A few days prior to my sailing once more for America, Jeremiah, my former pupil and friend of Malange, arrived at Loanda and volunteered to accompany me to Christendom. To him I owe the bulk of my tales and the best of them, as also much reliable information in regard to native beliefs and customs. A few of his stories were written on shipboard; the greater part were dictated,
and subsequently type-written by him at Vineland, N. J., in 1890
and 1891.

In June, 1891, when I returned to Angola as United States Com-
cmercial Agent, the manuscript, consisting of eighty folk-tales, with
interlinear translation and notes, was practically ready for the press.
It was then hoped that the Smithsonian Institution would undertake
its publication. Since that time additional stories have been col-
lected, and now there is material available for one or two additional
volumes. Proverbs, riddles, and songs have also accumulated, so
that the present volume, containing fifty tales, is only a first in-
stalment of what I intend to publish as soon as means are forth-
coming.

This will meet the objections of those who would have preferred
to find in this volume examples of all the classes of native traditional
literature. The remarks already made will also account for the
prominence of the linguistic features of this book, which is intended
to serve as a text-book for students of African languages as well as
for students of comparative folk-lore. The scientific reader will
appreciate the local coloring of the literal version and the proof of
genuineness given by adding the original text.

The Comparative Notes are not intended to be exhaustive, but
simply to give a few stray hints to the folklorist, and to furnish the
general reader with some idea of the world-wide dissemination of
folk-tales and of mythologic elements. Those who are acquainted
with the animal tales of American negroes will readily recognize
their variants in this collection. Fictitious tales (mi-soso), including
animal stories, are placed first, and followed by narratives taken to
be the records of events (maka); historical traditions (ma-lunda)
are left for future publication. Within each class the tales are
grouped with the intention of bringing together those mutually
explanatory.

The chapter on African folk-lore, in the Introduction, was written
in 1890–91. Students of folk-lore will notice that recent articles
contained in folk-lore journals, and easily accessible to specialists,
are not mentioned. Since 1890, Stanley’s expedition into “Darkest
Africa” has furnished a contribution to African folk-lore in J. M.
Jephson’s “Stories told in an African Forest.” J. McDonald, in
“Folk-Lore” (London), and E. Jacottet, in “Revue des Traditions
Populaires” (Paris), have published interesting articles on Bantu
folk-lore. Very recently Dr. C. G. Büttner has published an “Anthologie aus der Suaheli-Litteratur” (Berlin, E. Felber, 1894), which appeared but a few days before the author’s death. As this excellent work is a publication and translation of Swahili manuscripts, it is not surprising that only one story is entirely African. The bulk of the written literature of Zanzibar is, naturally, either wholly or in large measure of Arabian origin.

No collector of folk-tales in a virgin field will be astonished to hear that mountains of prejudice were to be overcome by dint of diplomacy, perseverance, and remuneration before Angolan natives could be induced to reveal the treasures of their traditional lore to a stranger armed with pencil and paper. Now the spell is broken, and not a few natives volunteer, for a compensation, to have their stories taken down in writing.

The future of native Angolan literature in Ki-mbundu, only nine years ago so much derided and opposed, is now practically assured. J. Cordeiro da Matta, the negro poet of the Quanza River, has abandoned the Portuguese muse in order to consecrate his talents to the nascent national literature. The autodidactic and practical Ambaquistas of the interior have begun to perceive the superiority, for purposes of private correspondence, of their own tongue to the Portuguese,—to them what Latin is to the Lusitanian peasant; finally, indications are not wanting that the Portuguese authorities, civil and ecclesiastic, are becoming awake to the importance of a general language like the Ki-mbundu as a link between the official speech and the multitudinous Bantu dialects of their vast province of Angola.

In Africa, Portugal is caught as in a trap between powerful and encroaching neighbors, each one of whom is more than her match. The only safeguard of the last, but still magnificent remnant of her once unequalled colonial empire lies in the affection of her African subjects; and in no wise can she secure this better than by giving them what they desire, have patiently awaited, and are promised by the Constitution — namely, a rational system of elementary, industrial, and higher education. Nor can the primary school be a success so long as teacher and pupil are expected to read and write a language which neither understands.

To the Department of State at Washington and to the American

1 Der Fuchs und das Wiesel, a parallel of our No. XXIX.
Preface.

Geographical Society are due my thanks for the plates of my two maps of Angola.

It will give me pleasure to receive suggestions or criticisms from any person interested in African philology or folk-lore.

HELI CHATELAIN.

New York, February 1, 1894.

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INTRODUCTION.

I.

DESCRIPTION OF ANGOLA.

As defined by the recent treaties with Germany, England, and the Kongo State, the Portuguese province of Angola is one of the largest territorial divisions of Africa. Owing to its geographic situation, variety of climates, resources of soil, mineral wealth, and the progress already made in civilization, its intrinsic value and other possibilities surpass those of any other tropical African possession. From 4° 40' to 17° 20' south latitude, it owns over twelve degrees of seacoast, with the two best harbors of the whole West Coast, the mouth of the Kongo, and the Bay of Loanda.

To the interior it extends to the Zambesi River from its bend to its source, to the Kassai River from Lake Dilolo to 7° south latitude, and to the Kuangu River from 8° to 6° south latitude. In the north, its boundary runs along the 6° south latitude and a long stretch of the Kongo River. To this must be added the "enclave" of Kabinda. Thus this province forms a slightly irregular quadrangle, covering about 1,250,000 square kilometers.

In the south, it borders on German Southwest Africa, in the southeast on British Zambesia; and the Kongo State is its eastern and northern neighbor.

As regards geographic latitude, the whole of Angola is tropical, but the temperature is everywhere advantageously modified: on the coast, by the sea-breeze and a high bluff, where the heat in the shade is never disagreeable; in the interior, by the elevation of the land. Of course the distance of twelve degrees between the extreme north and south latitudes implies a variety of climates irrespective of orographic conditions. From north to south the country may be aptly divided into four zones or belts:

1. The coast-belt, between 50 and 150 miles wide, with an average altitude of 100 to 150 feet; more or less sterile, because of its
sandy soil, but rich enough in subterranean water to become valuable as soon as capital introduces wells and pumps.

2. The mountain-belt, formed by the lace-work of erosion on the partition wall between the highlands and the low coast-belt, with occasional signs of volcanic action. This is also the zone of luxuriant vegetation and mineral treasures, of grand scenery, of sultry vale bottoms and breezy peaks, of cascades and inspiring panoramas.

3. The plateau, or highland, belt, extending from the Kongo to the Kunene, and rising from 2,000 to 6,000 feet. This is the realm of the prairie and parkland, the home of antelopes, gazelles, zebras, and of herds of sleek cattle; the foreordained granary and live-stock ground of the coming century. Its general aspect differs little from that of undulating lands in the temperate zone.

In its southern, and widest portion, rising between 3,000 and 6,000 feet above sea-level, the white race can and will get acclimated, and hence raise the sunken native population of Southwest Central Africa to its own moral and political level.

4. The fourth zone, a recent accession, and still unoccupied, may be called the inland depression, and is formed by the Kuangu and Upper Zambezi basins, separated by the high flats of their watershed.

Rather low, swampy, distant, and covered by the darkness of our ignorance, this region is at present uninviting to the civilized man; but its rich soil and its wide network of water-ways navigable by river-steamers, will one day make it no less desirable than its more advanced western sisters.

As a rule it may be stated that, as moist heat is detrimental to the white organism, while beneficial to vegetation, the most fertile regions are also the most unhealthful, and that the most salubrious districts are the least favored as regards vegetation. This rule, however, has many exceptions. Thus, on the coast north of Benguella it is possible for whites, with a sound constitution, who can afford the comforts of life and an occasional trip to the moderate zone, to live a goodly number of years; though not without paying their tribute in fevers and other endemic troubles. Yet, as a race, the whites cannot expect to prosper anywhere in Angola north of 11° south latitude. American negroes, however, though suffering individually, would, as a race, find a genial home in all the highland of the interior.

Thus, again, the high plateaus of the province, south of 11°, while perfectly adapted for the white race, are by no means sterile. They will yield abundant crops of all that is produced in the sub-tropical and temperate zones. But, before it can offer any inducement to white settlers, the highland must be connected with the seaports
Description of Angola.

by means of railways, and the duties on necessary articles must be abolished, or not exceed ten per cent. ad valorem.

The mean temperature of Loanda is 23° centigrade, that of Malange, 19.5°, that of Mossamedes, 20°. The average temperature of the coolest month is: at Loanda, 14.6° centigrade, at Malange, 4.3°; of the hottest month, at Loanda, 31.7° at Malange, 32°.

The staple exports are: (1) India-rubber, which is still found in the forests of the Kuangu basin, and imported from the Kongo State; (2) gum-copal, and other gums, the collecting of which constitutes the main occupation and source of income of thousands of natives; (3) coffee, growing spontaneously and cultivated in the mountainous zone from the Kuanza to the Mbidi River, but susceptible of cultivation through the whole length of said zone; (4) wax, which is produced, to some extent, among most independent tribes; (5) hides, near white settlements; (6) orchilla-weed, which is exclusive to the arid coast-belt; (7) palm-oil, which comes from the river banks; (8) ivory, which is mostly brought to the coast from hunting grounds back of Angola. A few herds of elephants are still found in the southeastern corner of the province.

As to mineral resources, copper, though no longer exploited in exportable quantities, is found at Bembe and many other points of the mountain-belt; gold is found in the sand of the Lombiji River; silver is said to exist in the mountains of Ngola; iron is abundant everywhere; salt is exported from Kisama, and coal crops up at Dondo. Clay for brick and tiles, or limestone, sandstone, and granite for building purposes are nowhere lacking.

The exports of Angola for 1890 amounted to slightly below $5,000,000, the imports to $5,350,000. Regular lines of steamers, two Portuguese, one English, one German, one French, one Belgian (Kongo), one Dutch, connect the province with Europe.

The principal ports are: Kabinda, Kongo, Ambrizette, Ambriz, Loanda, Novo Redondo, Benguela, Mossamedes.

A line of three steamboats plies on the Quanza River, between Loanda and Dondo; and the lower courses of the Llumu, Dande, Bengo, and Longa are accessible to sailing crafts.

The railroad from Loanda to the interior is built as far as the Lukala River, and Catumbela is connected with Benguela by a small railway; yet the whole produce of the interior is still brought down to the coast by caravans of native traders, of whom the Mbaka (Ambaca), and Kasauni (Cassange), with terminus at Dondo or Loanda, and the Mbalundu (Bailundo), and Viye (Bihe), with terminus at Benguela, are the most important.
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The province, as governed by Portugal, is divided into four districts: (1.) In the north, the recently organized Kono District, with capital and governor at Kabinda. (2.) The central District of Loanda, with this city as provincial and districtal capital, and residence of the Governor-General, who is also districtal governor. (3.) The District of Benguela, with governor at this port. (4.) In the south, the modern District of Mossamedes, with this city as capital.

Each district is subdivided into “Concelhos,” which may be compared with counties, and these again into Divisions, which correspond in some respects to townships.

The Governor-General and the District Governors, with right royal powers, are by tradition naval officers; the “chefes” of the “Concelhos” are, as a rule, officers of the colonial army; and the “commandantes” of the divisions are resident traders or educated natives.

In the Kongo District, the heads of the “Concelhos” are called “Residentes,” and are five in number. Being part of the Kongo Basin, this district is placed under the liberal régime of the Act of the Berlin Conference; which will, however, soon be modified by the adoption of the Brussels Act. The other three districts are under the old régime of high tariff and differential duties.

The residences of the Kongo District are: Kabinda, Kakongo, S. Salvador, St. Antonio, and Ambrizette.

The “Concelhos” into which the District of Loanda is divided are:

Loanda, Barra do Bengo, Icolo e Bengo, Barra do Dande, Alto Dande, Ambriz, Encoge, Zenza do Golungo, Golungo Alto, Cazengo, Ambaca, Duque de Bragança, Talla Mungongo, Malange, Pungo Andongo, Cambambe (Dondo), Massangano, Muxima, Novo Redondo.

The “Concelhos” of the District of Benguela are:

Benguella, Catumbela, Egypto, Cacounda, Quillengues, Dombe Grande. The new posts of Bailundo, Bihe, and Cubango are not yet “Concelhos.”

The “Concelhos” of the District of Mossamedes are:

Mossamedes, Bumbo, Lubango, Humpata, Huila, Gambos, Humbe.

The boundaries of the districts coincide to some extent with those of the nations constituting the native population of the province. Thus the Kongo nation occupies most of the Kongo District, but overlaps the northern part of the Loanda District. The latter is occupied by the Angolá (Ambundu) nation, whose name has been extended to the whole Province.
Description of Angola.

The District of Benguella is all occupied by the Ovi-imbundu nation and tribes closely allied.

The people of the District of Mossâmedes do not seem to form an ethnic unit, but differ little from the Ovi-imbundu stock, though many have more affinities with the kindred Ova-Herero and Ova-Ndonga group of the German possessions.

The people beyond the Kuangu and those of the Zambesi Basin, are not yet administered by Portuguese authorities, and are not comprehended in any of the above districts.

The tribes of the Kongo nation, as far as included in Angola, are:

1. Ngoio, occupying the Kabinda enclave, north of the Kongo River.  
2. Solongo and 3. the Eshi-Kongo proper; both south of the Kongo River.  
4. Mbamba, on the Mbidiji River and in scattered colonies.  
5. Luangu, scattered as wandering blacksmiths, but settled in strong colonies in the upper Dande basin.  
6. Hungu, around the headwaters of the Loji and Lukala (Lucalla) rivers.

The tribes of the Angola, or Ambundu, nation are:—

1. The federation known as Ji-ndembu (Dembos), between the Dande and the Lifune rivers. Still independent.

2. The Mbaka, comprising, besides Ambaca, much of Golungo Alto, Cazengo, Malange, Duque de Bragança, and scattered in small colonies as far as the Kassai River. Subdued.

3. The Ngola (proper) or Ndongo, in the Hamba basin. Independent.

4. The Mbondo, northeast of Malange, on the watershed of the Kuangu, Quanza, and Lukala basins. Half subdued.

5. The I-mbangala, or Kasanji, between the Tala Mungongo depression and the Kuangu River, east of Malange. Independent.

6. The Songo, divided into Great and Little, occupying the whole right basin of the Quanza from Malange to Viye (Bihe). Mostly independent.

7. The Haku, between the upper Quanza and Ngango rivers, on the left bank of the former. Independent.

8. The Lubolo, between Haku and Dondo, on the left bank of the Quanza. Independent.

9. The Kisama, between the Quanza, the Longa River, and the sea. Independent.

To these must be added the mixed population under Portuguese rule, which forms all the larger settlements on the right bank of the Quanza River, between Malange and the sea. The Loanda type predominates in this section so much that, but for its mixed elements and semi-civilized state, it might be called the Loanda tribe. It is the most advanced in European civilization and corruption.

The tribes between the Longa River and Egito occupy a some-
Introduction.

what isolated position. They are the Mbwiyi (Amboim) between the Keue (Cuvo) and the Longa rivers, the Ba-sumbe and Ba-sele, north and south of Novo-Redondo, and farther inland the Kibala.

The Ovi-mbundu people are the Highlanders of Angola. They embrace the people between the headwaters of the Quanza and the coast region. The principal tribes are the Mbalundu (Bailundo) and Viye (Bihe), forming one linguistic stock. Smaller tribes are the Ndulu and Ma-lemba on the left bank of the upper Kuanza.

The various tribes of the Nano (i.e. Highland) between the upper Kunene and the depression belong to the same group.

Along the coast and small river courses are found: the Ba-dombe, Ba-Kuando, Ba-Kuise, Ba-Koroka, Ba-Kaoko, which are little known, but owing to their savage state all the more interesting.

The larger tribes of the District of Mossamedes, excepting those of the coast, just mentioned, are: the Ba-Ngambue (Gambos) Banianka, Ba-londo, Ba-nkumbi, Hai, Jau, Ba-ximba and Ba-kubale. Beyond the Kunene River are the Ku-mati, Ku-niama, Hands, Nyamba, Fende, and the Ba-kankala of the yellow Bushmen race.

In the fourth climatic zone, which is formed mainly by the recent accessions of Angola, what is now known as its political zone of influence, we find from north to south, in whole or in parts, the following nations and tribes: —

The Ma-Xinji (Ma-shinji), on the right bank of the Kuangu, ethnically, but not politically, allied with the Ma-Kioko.

The Lunda, farther east, once the greatest nation between Tanganika and Loanda, now almost annihilated by civil wars and the slave-raiding Ma-Kioko.

The Minungu, on the upper Kuangu, neighbors of the Ma-Songo and Ma-Kioko.

The Ma-Kioko or Ba-Chibokue, along the upper course of Kassai, and now far scattered as bold hunters, traders, and slave-raiders.

The Ngangela, east of Viye (Bihe).

The A-mbuela, south of the Ngangela, and occupying most of the southeast corner of Angola, as recently enlarged.

The Ba-rotse, in the upper Zambezi valley, who are, by treaty, divided between England and Portugal, as the Lunda are between Portugal and the Kongo State.

The Ma-mbunda on the Lower Kubango River.

Angola Proper and its Dialects.

What constitutes a nationality in the natural state is much less the political organization than the language. Our ethnologic division into nations and tribes corresponds to the linguistic division into languages and dialects. The people speaking one language constitute a nation, and each tribe has its own dialect. The political predominance of a tribe makes its
dialect the basis of the national literary language, which is enriched and developed by the assimilation of forms and words from the various dialects. Thus the court-dialect of Kongo becomes the literary language of the Kongo group; and the dialects of Loanda and Mbaka form the basis of the literary Ki-mbundu.

Angola proper is limited, in the west by the ocean, in the north by the Dande (Ndanji) and Susa rivers, in the east by the Kuangu, in the south by the Longa River and the boundary line between the Lubolo and Mbalundu tribes.

The dialects of the Ki-mbundu language are those of the tribes already enumerated above: Kisama, Lubolo, Songo, Mbono, Ndongo or Ngola, Mbaka, and that of Loanda. Besides these, there are on the borders some intermediate dialects, which partake almost equally of the languages north and south of them. Thus the Mambaka and Hungu in the north, the Holo in the northeast, the Haku and Sele in the south.

All the stories of the present work belong to the Ki-mbundu group, that is, to Angola proper, and to various tribes; but all are written in the two main dialects of the semi-civilized population: the Loanda and the Mbaka.

Therefore we limit the ethnologic data which follow to the Ki-mbundu stock. Still most of them apply as well to the neighboring groups in the north, east, and south.

Every native community however small or large, inhabiting one place, that is, forming a village or town, is governed by a chief who is elected and controlled by the body of the elders.

In an old community the chief is generally chosen in one family according to the tribal law of succession, provided the lawful heir be deemed fit for the office. If he is not, the dignity passes to the next heir. In new communities — as is the case of fugitives meeting in the bush and building together — the community by mutual consent organizes itself in accordance with its needs, traditional preferences and superstitions, and the council of the elders bequeath to the following generation the constitution which they have framed.

The form of government is neither purely monarchic, oligarchic, or democratic, but a happy combination of all three. The council of the elders, which might be called the parliament and forms the legislative and controlling power, is composed of all the adult and free males who show any ability. It delegates the executive power to a chief whose choice is determined by definite traditions and rules, and who is constantly controlled by the leading elders, whom he has to consult in every important matter. Within the limits of the tribal constitution or traditional laws, the chief or king has absolute power
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over his subjects' lives and property. His chief officers are: (1.)
His premier, who often is his presumptive successor, and whose title
is Ngolambole. He is the chief's right hand, represents him in his ab-
sence, and is regent during the interim between the chief's death and
the inauguration of his successor. (2.) The secretary, called Tandala,
Musumbu, or Sakala, who corresponds to the foreign secretary or
minister of foreign affairs in European states. He is the chief's
mouth-piece, publishes his orders, receives and introduces strangers,
and attends to the official correspondence, when he can write.

Besides these two standing officers, Angolan chiefs have, ac-
cording to their importance and tribe, a larger or smaller number of ac-
cessory officers who carry out the chief's orders, and keep him posted
on the state of things; thus, the captain of the militia, the collector
of this or that tax, the superintendent of roads, or markets, and
others.

In some tribes, the chief may be a female as well as a male; and
in most tribes the head-wife of the chief has great power, even under
the reign of his successor.

The Kimbundu title of the chief is generally Soba. A vassal chief
is called a Kilamba of his suzerain. A suzerain of many vassals is
called in some tribes Faka (Portuguese Jaga), in others Ndembo.
The latter name prevails among the independent chiefs between the
Nzenza (Bengo), Ndani (Dande), and Loji rivers, where a soba used
to be an inferior chief. It is from this title of Ndembo that the
whole district derived its official name "Dembos." The independent
Ndembu form a federation.

In former times every tribe had a head-chief or king; now the
only tribe which still has one great head is that of Ngola. It is still
absolutely independent, and enjoys an elaborate system of elective
and hereditary nobility. In Angola there is no trace of the military
despotic system of the Ama-Zulu.

The social organization of the family in Angola is similar to that
of most Bantu peoples. As fatherhood is never absolutely certain,
while there can be no doubt about motherhood, it is the mother, not
the father that determines consanguinity or kinship, and succession
or heredity. The father's relation to his children is as loose as, with
us, that of a step-father to his step-children. Of course, affection is
commensurate with the belief in consanguinity. Therefore, the
closest relation is that of mother and child, the next that of nephew
or niece and uncle or aunt. The uncle owns his nephews and nieces;
he can sell them, and they are his heirs, not only in private property,
but also in the chiefship, if he be a chief.

Polygamy is honored, although its evil concomitants are not ignored.
In the absence of metal or paper money to represent capital, a large
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number of wives, of children, and hence a wide circle of blood-connection and influence, is considered the best investment and most substantial element of wealth. Each wife occupies a separate house and tills her own fields. She provides her husband with food and tobacco; he builds her house and procures her clothing. The wedding ceremonies are minutely described in the story of the Four Uouas. The money and other things given by the suitor to the girl's parents are not the “price” of the girl, as is often said, but the “pledge” and symbol of the contract thereby executed. If he treat her unmercifully he may lose the money; if she prove untrue or unfruitful the parents have to return the gifts. Impotence in men and barrenness in women are the greatest misfortunes that may befall them. Blindness and lameness are trifles compared to that; so great is the abomination in which these infirmities are held.

One of the most important institutions is that of the tambi, or funeral and mourning. The moment one dies, all those who are in the house and all those who soon come in, raise the most heart-rending wail, and this is repeated daily at stated hours, and for weeks and months by the nearest relatives. The corpse is wrapped in a mat and carried on a pole to the grave, followed by howling men and women who march in the quickest trot. Broken pottery and other objects are placed on the grave. On the grave of a hunter a mound of stones is raised, or skulls of wild animals are placed on the trimmed limbs of a dead tree.

In Loanda, the nearest relative of the deceased stays for months unwashed and unkempt in the bed just vacated; the windows are closed, the room kept unswept, and the mourner can break his or her silence only for the funeral wail. The greatest thing about the mourning, however, is the gathering of all the relatives and friends from afar for the mourning dance, and the regular Irish wakes they keep up at the expense of the successor and next of kin, as long as money lasts. Circumcision is very widely practised, but obligatory only among a few tribes.

Slavery and its unavoidable concomitant, the slave-trade, are practised all over Angola. It is based on three facts: (1) The right of the uncle to dispose of his nephews and nieces as merchandise, (2) the absence of penitentiaries, (3) war. If a man is unable to pay a debt, or has committed a crime and cannot otherwise pay the fine, he is sold himself or he sells his nephew or niece in his stead. Prisoners of war are reduced to slavery and sold to the highest bidder. As a rule, the slaves of uncivilized natives are not worked hard, nor cruelly treated; and they have a chance to redeem themselves, as is shown in the story of the Young Man and the River. Civilized masters and the plantation owners, on the contrary, make the slaves' yoke a galling one, and sometimes thrash them to death.
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This brings us to the subject of jurisprudence. Whenever natives quarrel, one party or both call one or more umpires, generally old men, to settle the case. If it is an important case it is also brought before the chief. In vital questions, as that of witchcraft, the case is decided by the poison test, in which case the medicine-man is practically the judge, and frequently the executioner as well.

Religion. The ever repeated assertion that Africans are fetishists, that is, worshippers of inanimate objects, is utterly false, or else all superstitious people are fetishists. The Angolans have the same religious system as the Bantu generally. They are not idolaters in the strict sense, nor atheists, nor fetishists, nor polytheists, but superstitious deists. They believe in one great, invisible God who made all things and controls all things. But they confess they know very little about his character. Tradition says men have offended Him, and He has withdrawn his affection from them. They do not formally worship God, nor do they ever represent Him in any visible form, or think He is contained in a fetish of any sort. That is, inasmuch as they are purely native. They do, however, carve wooden images which they call gods; but the images thus called are always in the shape of a crucifix, and every native knows that the image does not represent their own great, invisible god, but the god or fetish of the whites. True fetishism I have found, in Africa, among ignorant Portuguese, who do assert and believe that this or that image is God, does work miracles and must be worshipped, not as a mere symbol of its spiritual prototype, but as the actual incarnation or embodiment of it, equal in all respects to the original.

What other figures the natives have are not idols, for they have no connection with the Deity; they are simply charms, amulets, or talismans, to which the medicine-man has, by his incantations, imparted certain virtues emanating from an inferior spirit.

These inferior spirits of Bantu mythology are generally, but without foundation, called African gods. It would be as rational to call the native chiefs gods because they are saluted by the most worship-like prostrations. In their various attributes and powers, these spirits (ma-bamba) correspond pretty closely to the gods of classical antiquity, and to their modern substitutes the saints, minus their intercessory office. Each spirit or demon represents some force of nature, is morally no better than sinful men, and, according to his capricious passions, deals with men in a friendly or unfriendly manner. The friendship of the demons must be secured and maintained by presents, offerings, sacrifices, and in these consists the only visible worship or cult of the Bantu negro. The media between demons and men are the professional medicine-men or women, the diviners, and any individual having the gift of possession or inspiration. These
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media constitute a kind of secret order, and have much influence individually; but they are not organized into a hierarchy, nor do they exert any combined effort. A few of the genii, or demons, are: Kituta or Kianda, who rules over the water and is fond of great trees and of hilltops; Muta-Kalambo, who is king or governor of the woodland; hence of the chase and of the paths, and is to be propitiated by hunters and travelling traders; Lembaa, to whom pertains the mysterious province of generation, gestation, birth, and childhood. The belief in the reality of these entities and in the power of their media is so deep, that even the civilized natives, whatever their position in the state, the church, the army, or commerce may be,—though nominally Christians or professed rationalists and materialists conversant with Comte, Spencer, Renan,—will secretly resort to them as soon as they find themselves in great straits. Yea, not a few whites, after prolonged intimacy with native women, have been found to become secret adepts of those heathen superstitions. The spirits or shades of mortals are never confounded in the native mind with the genii of nature; but their enmity is dreaded as much as that of the genii, and they are propitiated by the same or similar rites.

All the natives of the interior, that is, outside the cities of Loanda and Dondo, are supposed to know the rudiments of certain arts. For instance, all women must know something of midwifery, washing, cooking, trading, tilling, sewing, carrying on the head or back, etc. Every man must have learned something about building a house, hunting, carrying loads, cooking, trading, medicine, etc. In small, isolated communities a man has to be jack-at-all-trades; in large settlements, division of labor produces specialties, and increases the exchange of commodities, that is, trade. The principal crafts or trades of native Angola are:

(1.) Medicine and Divining. This has already been referred to under the head of religion.

(2.) Hunting. This has to be pursued as a specialty in order to be profitable, for since the introduction of firearms the game has become both scarce and wary.

(3.) Fishing. This is, on the coast, one of the most important crafts, as the fish attracts the farthest inland tribes to the coast. But for its famous dried fish, Loanda would scarcely be visited by any inland caravans. The quantity of dried fish yearly sold from Loanda to the far interior is truly astounding, and the quantity of fresh fish daily consumed in the capital is not less amazing. The nets, the canoes, and the sails used in this fishing business are all of native manufacture. A large proportion of the cotton thread is spun in
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Kisama and sold in Loanda. The fish of the rivers and lagoons of the interior is also dried and sold far away from where it was caught. Dried "bagres" stuck in a slit of a stick are to be seen for sale in most market-places.

(4.) Wood-carving. Spoons, tubs, drums, mortars, stools, images for charms, ornamental clubs, smoking pipes, sceptres of chiefs, plates, bowls, snuff-boxes, combs, and a variety of other objects are produced by native sculptors in wood. As a rule every tribe has its own pattern or design.

(5.) Pottery. Clay is found everywhere, and is used in the manufacture of cooking-pots of all sizes, of water jugs resembling the amphorae of the ancients, of pipes, lamps, dishes, clay figures, and, in some parts, of adobes for house-building.

(6.) Spinning and Weaving. The African loom is well known. The material used in weaving is either palm fibre or cotton thread. The cotton-tree thrives all over Angola; and among all tribes spinning and weaving is carried on to some extent. All native textiles are very strong and durable. With the palm fibres natives make mats, which were, of old, the principal garment, and formed, with the cowrie shells of Loanda, the currency which European cloth and coined money have not yet quite superseded. Mats are still manufactured and sometimes beautifully dyed, around the headwaters of the Lukala and Ndanji rivers and around Pungo Andongo; cotton mantles, hammocks, and loin-cloths are still woven for export to neighboring tribes by the people of Kisama.

(7.) Smelting and Smithing. This trade is chiefly in the hands of wandering smiths whose original home is found in Luangu north of the Kongo River. They still speak their Luangu dialect along with Ki-mbundu. Their largest settlements are found between the Mbengu and Lufuni rivers, in the country of the independent Dembos. The articles they chiefly manufacture are: hoes, with single or double handles; hatchets, either for cutting or for ornament and cult; knives; needles for basket and mat making; arrow-points; heads of spears; arm-rings and anklets; earrings of brass or copper; and any object that may be ordered of them.

(8.) Basket, mat, and rope making. All Angolans sleep and eat on mats; the walls, doors, and shutters of many huts are made of mats. This alone gives an idea of the quantities of mats that must be continually produced to replace the worn and torn. Angolan mats are principally of three kinds: (a) The coarse papyrus-mat (ngandu); (b) the fine and large grass-mats (ma-xisa), made of di- senu grass; (c) the fine and small palm-mats (ma-bela), used as clothing, for sacks, for covering tables, or for the ornamentation of rooms. Baskets are made of all sizes, shapes, and qualities: for carrying
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earth or stones; for holding flour and corn; for winnowing and for sifting; for carrying loads either on head, shoulder, or back; for holding mush or cassava-meal, and so on. The baskets are made of matabea palm-leaf and fibrous grass. The former material is also used for sacks, fans, brooms, and ropes. The baobab fibre is used for skirts (among the Kisamas), for ropes, sacks, and caps. Hats are made of straw or mateba fibre by the Mbaka tribe.

(q.) Throughout Angola are now found a few rudimentary trades of Europe: (a) Tailoring, which comprises the sewing of native loin and shoulder cloths, as well as the making of shirts, pants, vests, and coats; (b) Shoemaking, which includes the old manufacture of leather sheaths for knives and swords, quivers, sacks and satchels, cartridge-boxes and any other object made of leather; (c) Carpentering, for making tables, chairs, trunks, bedsteads, doors, shutters, window and door frames, beams, rafters, wooden locks, and repairing any wooden article of European manufacture; (d) Cooperage, which, owing to the extensive manufacture and trade in rum and wine, as also to the export of palm-oil, has become an important industry; (e) Masonry. There is already a host of natives who can build a very good stone house.

The internal native commerce of Angola is almost exclusively that of barter, one commodity being exchanged for another.

The Kisama people have salt, wax and honey, cotton cloths, orchilla weed, some game, cattle and agricultural produce, to export to the north bank of the Quanza, where they receive in exchange guns, powder, Manchester cloth, blankets, rum, and minor articles.

The Lubolo tribe exports chiefly slaves, its greatest market being Dondo. As long as the trade in human beings continues, there is little hope of the Lubolos tapping the exhaustless resources of their spontaneous vegetation, fertile soil, and minerals. Though in relatively small quantities, they do, even now, bring some food produce to barter for European goods.

The Songo tribe trades to some extent in rubber and wax; and some of the men earn a living by carrying loads between Malange and Dondo.

The Mbondo tribe gets its very limited requisite of European goods in exchange for cattle, food, and scraps of rubber and other produce from the Kuangu River.

The Ngola tribe has only recently entered the labor field as carriers from Malange and Cazengo to Dondo or to the far interior. Most of the resources of the country are still untapped, and trade with the whites is on a very small scale.

The Mbamba people of the Malange district obtain what they want of European articles by carrying loads and hammocks for the whites.
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of Malange and Pungo Andongo. As this suffices for their modest requirements, they do not produce anything. The bulk of the Mbamba, however, around the headwaters of the Lukala and Loji rivers, produce coffee.

The great Mbaka tribe displays its best qualities away from home. They used to be active agriculturists; and their peanuts (ground-nuts) were exported to Europe in great quantities. But the extortions of some Portuguese "chefes" discouraged them from producing, and scattered them to the neighboring districts and to the farthest interior, where they are doing well as farmers, traders, tradesmen, secretaries of chiefs, clerks and servants of whites, and generally as pioneers of civilization. It is not the Portuguese, nor the Germans or Belgians, but the black Ambaca people, who have opened up the Kuangu, Kuiu, and Kassai basins. They are the only people in Angola who cultivate rice. Their tobacco, too, is greatly appreciated. The main native produce of the districts of Cazengo, Golungo Alto and Dembos is coffee; nearly all of which is exported via Loanda.

The different tribes constituting the Angola nation have no characteristic features distinguishing them from any other African negroes. Even the famous difference between the so-called Negro and Bantu stocks exists only in the imagination of writers who had no chance of making comparative observations west and south of the Niger.

A pure tribal stock in countries where slavery, the slave-trade, and polygamy have existed for centuries, is an impossibility. Nevertheless, a few tribal features have developed and still remain. Thus, the Kisama people are rather medium-sized and slender; have high foreheads and protruding cheek bones, small and flat noses, scarcely any calves. The Lubolo people are rather of a light bronze; have coarse, angular skulls, and are medium-sized. The Songo people are tall, fine-built, have an open countenance and well-fed limbs, very much like the Ovi-mbundu of Bailundu. The I-mbangala, Mbondo, and Mbaka are mixed in stature, but rather slim, dark in complexion, and wiry. The Ngola, as a rule, are tall and spare, symmetric, oval-faced, with fine hands and feet, and dark complexion.

Much depends on the occupation and food of the people. The most miserable native lad, born of rachitic-looking parents, develops beautiful proportions as soon as he is made to take wholesome exercise and gets plenty of appropriate food.

Abnormities, like dwarfs, giants, albinos, occur here as well as in other parts. Blindness, caused by small-pox, is frequent. Insanity is not very rare. Longevity is not inferior to that of most countries; but mortality among the young is much greater than among civilized peoples.
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The sleep-sickness is as common and as incurable as on the Kongo. Syphilis is found everywhere, but in its worst forms only near white settlements. Goitres are not uncommon in the highlands. Elephantiasis is frequent, especially in the cities of the coast, and more common among men than women. Malarial fevers trouble the natives as well as the whites; but all those who cannot stand a certain degree of fever succumb while young. However, the havoc made by the fever does not seem to be greater, among the natives, than that caused in America and Europe by the sudden changes in temperature. Diseases of the breathing apparatus are largely due to defective clothing and disregard of hygiene; diseases of the digestive organs to defective food and impure water.

While, in the uncivilized state, one never meets with an exceedingly fat native, obesity is very common among the civilized blacks and mulattoes.

II.

ANGOLAN FOLK-LORE.

"I have often wished I could get inside of an African for an afternoon and just see how he looked at things, for I am sure our worlds are as different as the color of our skins," says Prof. Henry Drummond in his "Tropical Africa."

This glimpse into the interior of an African's mind—for more than one afternoon—is afforded by the study of African folk-lore and the perusal of this book. The professor had traveled in Central Africa, had scanned parts of its coast and highland scenery, and lived in contact with various tribes during several months, and this only made him realize the more his failure to reach and grasp the inner, the living, world of Africa.

Now that the great geographical problems of the Mysterious Continent are solved; now that the solution of its greatest moral problem, slavery, has been vigorously undertaken by the whole of Christendom, and the European powers have assumed the position and duties of political guardians over portions of Africa greater than themselves, it behooves every member of Christendom—for every vote weighs in the balance of these vital questions—to form an intelligent opinion on the present status and possibilities of Africa's teeming millions, in whose education he has his share of responsibility.

Never have more momentous questions come before the bar of public opinion than these between European civilization—including the rum and cannon power—and the inoffensive native races, nations, tribes, and citizens of Africa. Yet the great court has hitherto
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heard the voices of only one side; yea, the principal, the offended side, has not even been notified of the proceedings, much less invited to testify on its own behalf and advocate its own vital interests.

Nobody will deny that before a person or a people can be judiciously dealt with, their character must be studied and considered. The character of an individual can be known only by prolonged intimacy, that of a nation by intimacy with typical representatives of its constituent classes, and by a thorough study of its literature.

In Africa, where there are no facilities for intimacy with the natives, and where there is no written literature, the only way to get at the character, the moral and intellectual make-up, of the races and tribes, is to make a thorough study of their social and religious institutions, and of their unwritten, oral literature, that is of their folk-lore.

Books of African travellers have been prominent before the public for the last two decades, but, as a rule, only such accessory parts of folk-lore as strike the sense of sight — native dress, arms, and strange customs — have been described, and seldom accurately at that. The essential constituents of folk-lore, those embodied in words, have been ignored, and the moral and intellectual world of Africa is, to-day, as much a terra incognita as geographical Africa was fifty years ago.

The failure of African explorers in this respect is due, first of all, to their ignorance of native languages, then to their vagrancy; but also to their lack of training in, or taste for, this youngest of sciences, comparative folk-lore.

Missionaries alone, whose duties imply an intimate acquaintance with native languages and habits, have thus far revealed to us a few leaves from the wonderful mnemonic archives of African nations. Missionary linguists, like Krapf, Rebmann and Steere, in East Africa; Grout, Döhne and Colenso, Brincker, Krönlein and Büttner, in South Africa; Bentley, Mackey and Goldie, Kölle, Schön and Christaller in West Africa, had to unravel the tangles of African grammar and lexicology before the collecting of authentic native lore could be successfully attempted.

With one exception it is among these linguists, too, that we find the few authors who have cast some light upon our subject. Few folk-lorists are acquainted with their works, and none has, to our knowledge, gathered and compared the available material and arrived at some positive conclusions.

Recently Dr. Haarhoff, now pastor of a Dutch church in Transvaal, published in German a dissertation on the Bantu and their folk-lore; but the material on which he worked consisted of but a few volumes on South African tribes, and he often fell into the
common error of predicating of the whole race, the Bantu, and even of all Africans, what he had found to hold true in several South African tribes. To this habit of unwarranted generalization must be attributed, very largely, the distressing inaccuracy and the contradictory statements with which books and articles on African topics are replete.

Avoiding this error, we define our geographic field as Africa south of the Sahara. The people inhabiting Egypt, the Great Desert, and what lies north of it, belong to the Semitic and Hamitic families, of the white, red, or tanned complexion. The woolly-haired, but yellow-colored, race of the Batua, including the Hottentots, Bushmen, and pygmies, we only refer to as compared with the Bantu. Thus our ethnologic field is confined to the black or negro race in Africa, generally divided into two families, the Nigritic, or pure negro, and the Bantu, or modified negro. Our studies, however, have led us to reverse this division, and to hold, as Lepsius did, that the pure and main branch of the black or negro race is to be found among the so-called Bantu, ethnically as well as linguistically, and that the so-called Nigritic family is but another branch of the same stock, linguistically modified by the admixture of Hamitic elements.

Reviewing now the published material, we find that East Africa offers but few native tales, scattered in prefaces of grammars and in missionary journals. The collection of Swahili stories which we have seen is really one of Arabian tales in Swahili garb, and does not properly belong to our subject. The work of Almeida da Cunha on the customs of the Mozambique tribes is excellent as far as customs go, but it fails to give any specimens of native literature.

Since the above was written, the Rev. W. E. Taylor has published a collection of Swahili Proverbs, the best of its kind in any African language.

South Africa is the best worked field in African folk-lore. As early as in the forties and fifties, Casalis and Grout gave important specimens of the Sulu and Zulu folk-lore. In the sixties, Bleek published his "Reynard the Fox in South Africa," containing translations of forty-two short tales and fables collected by German missionaries. They are mostly of Hottentot origin, and therefore out of our special sphere. From 1866 to 1870, Dr. Callaway printed at the Springvale Mission Press his "Zulu Nursery Tales" and his "Religious System of the Zulus," which are by far the most valuable works yet published on African folk-lore. The first contains a number of long as well as short tales and myths in the Zulu language, with an excellent English translation and suggestive comparative notes. The second treats in the same threefold and exhaustive manner the Zulu Tradition of Creation, Ancestor Worship, Divina-
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tion, Medical Magic, and Witchcraft. Callaway's notes prove beyond all doubt two important facts: (1) that the folk-lore of the Ama-zulu is intimately connected with that of most other South African tribes; (2) that dozens of incidents and peculiar notions found in the Zulu tales are also familiar to the folk-lore of Polynesia, Asia, Europe, and America. Unfortunately Callaway's books are rare, and they were brought to our notice only when the present collection was completed.

In 1886, McAll Theal, the historian of the Boers, published a second edition of his volume on Kaffir folk-lore, which proves that the subject is becoming popular in the young states of South Africa, although a journal of South African folk-lore had only a short life. In 1886, too, some Herero tales appeared as a supplement to Brincker's Grammar and Dictionary. To these Dr. C. G. Büttner added several others; and this collection, kindly sent us by the author, was the first intimation we got of the importance of African folk-lore studies.

In that collection, Dr. Büttner already doubted the correctness of Bleek's double assertion, (1) that the Bantu have no animal stories or fables, (2) that they have none, because their languages have no grammatical gender. Bleek based his assumption (1) on the theory that mythology is a product of the corruption of language, (2) on the fact that among the scanty Bantu material at hand he had found few animal stories, and these, in obedience with his theory, he forthwith declared to be of Hottentot origin. Our Angolan animal stories, which are purely Bantu and totally disconnected from Hottentot lore, added to similar specimens of other Bantu nations published since Bleek's day, demonstrate that the Bantu folk-lore is as rich in animal stories as that of any sex-denoting language.

Proceeding to West Africa, we look at the great province of Angola, where Europeans have been settled for about four centuries, and we search in vain, through a pile of colonial publications, for a single native folk-tale. When intelligent Europeans have been four hundred years living and mixing with a native population and never recorded a single sample of the natives' oral literature, is that not superabundant proof of its non-existence? So it looks. Yet as soon as we intelligently and persistently searched for it, that literature revealed itself to us in amazing luxuriance. One of the dullest native boys was able, unaided, to dictate to us, from the book of his memory, over sixty tales and fables, a material equal to that of the largest collection of African tales ever yet published. The stories of this book do not represent one half of those already collected in manuscript.

This completes the review of the folk-lore collections among the
Bantu tribes, and we now pass to the Nigricit branch, which covers all Upper Guinea and most of the Sudan.

In 1854 appeared S. W. Koelle's "African Native Literature," containing twelve tales and fables and several historical fragments, all in the Kanuri, or Bornu, language. Bornu is situated on the southwest bank of Lake Tshad. This valuable collection was followed, in 1885, by Schön's "Magana Hausa," giving the original and translation of eighty-one short tales and fables of Hausa. Most of these stories were drawn from the traditional lore; one part was dictated by Dorugu, a Hausa lad who had been taken to Europe; another collected by the native missionary C. J. John of the Niger Mission.

In all these Sudanese productions it is relatively easy to distinguish the purely negro and African elements, which are identical with the Bantu lore, from the Semitic and Hamitic additions introduced with Islamism.

On the folk-lore of Yoruba we have a description of customs and a collection of proverbs by the American missionary T. J. Bowen, published with his dictionary in 1858, and a collection of proverbs published by Abbé Bouche in 1883.

Much valuable material on the folk-lore of the Gold Coast can be culled from the journals of the Basel mission. J. G. Christaller, a member of this mission, has published a collection of three thousand six hundred proverbs, unfortunately without translation; recently also a few legends with a German translation and notes. Nor should we forget F. R. Burton's "Wit and Wisdom of West Africa."

The folk-lore of Sierra Leone is partially illustrated by Schlenker's "Temne Traditions," published in 1861. In addition to a few historical traditions the author gives seven Temne fables, which differ in nothing from similar productions of the Bantu.

Bolat's Grammar of the Wolof contains a number of native tales and fables, and casts some light on the folk-lore of French Senegambia.

For the Fulah group we only have a few historical and poetical specimens scattered in grammars and scientific periodicals.

Summing up, it appears that the only collections of African negro tales, published as such, are Callaway's for the Zulu, Theal's for the Kaffir, our own for Angola, Koelle's for Bornu, and Schön's for Hausa. All the others are merely appendices to grammars or contributions to linguistic or ethnologic journals.

The conclusions arrived at after a careful comparison of the whole material are briefly these:

(1.) Comparing the African folk-lore with that of other races, we find that many of the myths, favorite types or characters, and pecul-
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Familiar incidents, which have been called universal, because they recur among so many races, can also be traced through Africa from sea to sea. African folk-lore is not a tree by itself, but a branch of one universal tree.

(2.) Though the influence of Portuguese and that of Arabian folk-tales is evident in many stories, still the bulk of the tales published is purely native. As to the foreign stories, they have been so well adapted to the already existing native lore of kindred nature, and intermingled with genuine African elements, that nothing remains of the exotic original except the fundamental canvas or skeleton.

(3.) African folk-lore is especially rich in animal stories or fables.

(4.) Considered in itself, the folk-lore of the Bantu appears to be remarkably homogeneous and compact, the most distant tribes showing often more identity in some, and similarity in other particulars, than those who are conterminous.

(5.) After the exotic elements connected with Islamism are eliminated from Nigritic folk-lore, the latter is found to be virtually the same as the Bantu.

(6.) The mythologies and superstitions of the various tribes are easily reducible to one common — the original — type, and this again is strikingly similar to the popular conceptions of the Aryan and other great stocks of mankind, when not identical with these.

(7.) In the fables, or animal stories, each personified animal, while true to its real nature, shows the same character and is made to play the same rôle from one end of the field to the other.

(8.) Among the Nigritic and Bantu tribes a great number of the stories have the peculiar feature of being used to account for the origin or cause of natural phenomena, and of particular habits, in animals as well as in men. Such stories are also met, though it seems less frequently, in the folk-lore of other races. They may properly be called the etiologic class of tales.

The space allotted to this chapter forbids our fully elucidating each one of the preceding points, and for data we refer to the notes. Two points, however, ought to be dwelt on in this introduction: (i) the native classification of Angolan folk-lore, and (2) the part played by animals in African folk-lore generally. The native classification of Angolan folk-lore, as manifested in its terminology, strikes us as both practical and rational, and it may be applied as well to other national folk-lore of Africa, because the material is of the same nature throughout. For convenience we will number the classes, as followed in this work, and give the first place to fiction.

(1.) The first class includes all traditional fictitious stories, or rather, those which strike the native mind as being fictitious. They are the fruit and food of the faculty of imagination and speculation.
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Their object is less to instruct than to entertain, and to satisfy the aspirations of the mind for liberty from the chains of space and time, and from the laws of matter. These stories must contain something marvelous, miraculous, supernatural. As personifying animals, the fables belong to this class. In native parlance these stories are generally called mi-soso. They are always introduced and concluded with a special formula.

2. The second class is that of true stories, or rather stories reputed true; what we call anecdotes. Strictly historical accounts form another class. Though entertaining, too, these stories are intended to be instructive and useful as a preparative for future emergencies. The faculties which prevail in these productions are memory and foresight combined, that is, experience, practical wisdom, common-sense. The didactic tendency of these stories is in no way technical, but essentially social. They do not teach how to make a thing, but how to act, how to live. These anecdotes are called, specifically, maka, which in its widest sense means any kind of Logos, i.e., embodiment of thought in words.

3. Historical narratives are called ma-lunda, or mi-sendu, and make a special class of history. They are the chronicles of the tribe and nation, carefully preserved and transmitted by the head men or elders of each political unit, whose origin, constitution, and vicissitudes they relate. The ma-lunda are generally considered state secrets, and the plebeians get only a few scraps from the sacred treasure of the ruling class.

4. The fourth class is that of Philosophy, not metaphysical, but moral; and is represented by the Proverbs, called ji-sabu. That the negroes are deficient in philosophical faculties can only be said by those who ignore their proverbs, which both in diction and depth of meaning, equal those of any other race. This class is closely related with that of the Anecdotes. Often an anecdote is but an illustration of a proverb, and a proverb is frequently an anecdote in a nutshell. The proverb is the product of the faculty of generalization, of getting at the principles, of inference and discrimination, combined with the gift of graphic and concise expression.

5. The fifth class is that of Poetry and Music, which go hand in hand. The epic, heroic, martial, idyllic, comic, satyric, dramatic, and religious styles are all represented, though not with equal prominence. As a rule, poetry is sung or chanted, and vocal music is rarely expressed without words. African negroes are the readiest extemporizers. Not even a child finds difficulty, at any time, if excited, in producing an extemporaneous song. Of course, not many pieces are really original, nor do artists abound. The proverbs, though never sung, combine as well as the worded song the elements
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of blank versification. In Ki-imbundu poetry there are few signs of rhyme, but many of alliteration, rhythm, and parallelism. Songs are called mi-imbu.

(6.) A sixth class is formed by the riddles called ji-nongonongo, which are used only for pastime and amusement, though eminently useful for sharpening the wits and strengthening the memory of adepts. Often the nongonongo is nothing but a game or play with words. Like the mi-soso they are introduced and concluded with traditional formulæ.

In African folk-tales, the animal world, as also the spirit world, is organized and governed just like the human world. In Angola, the elephant is the supreme king of all animal creation, and the special chief of the edible tribe of wild animals. Next to him in rank, the lion is special chief of the tribe of ferocious beasts, and highest vassal of the elephant. Chief of the reptile tribe is the python. Chief of the finny tribe is, in the interior, the di-lenda, the largest river-fish. Chief of the feathery tribe is the kakulu ka humbi, largest of eagles. Among the domestic animals the sceptre belongs to the bull; among the locusts to one called di-ngundu. Even the ants and termites have their kings or queens. Every chief or king has his court, consisting of the ngolambolé, tandala, and other officers, his parliament of ma-kota and his plebian subjects, just like any human African soba.

At the general assembly of the whole animal creation, in its proceedings and in the execution of its resolutions, every animal exercises the office for which it is qualified. Thus, in the fables, the elephant is equally supreme in strength and wisdom; the lion is strong, but not morally noble, as in European lore, nor wise as the elephant. The hyena is the type of brutal force united with stupidity; the leopard that of vicious power combined with inferior wits. The fox or jackal is famous for astuteness; the monkey for shrewdness and nimbleness; the hare or rabbit for prudence and agility; the turtle or terrapin for unsuspected ability. The partridge, on the contrary, is silly and vain. The mbambi antelope is swift, harmless, unsuspecting; the ngulungu antelope (tragelaphus gratus or scriptus) is foolish and ill-fated. The turtle-dove is, as with us, symbolic of purity, chastity, and wisdom; but the dog, on the contrary, personifies all that is mean, servile, and despicable.

The myths and tales of the negroes in North, Central, and South America are all derived from African prototypes, and these can easily be traced in collections like the present one. Through the medium of the American negro, African folk-lore has exerted a deep and wide influence on the folk-lore of the American Indians; and that of the American white race itself bears many palpable signs of Af-
Literature of Ki-mbundu.

This gives the study of African folklore not only an additional charm, but, for Americans, a decidedly national importance, and should induce American anthropologists to promote the study of negro folk-lore on either side of the Atlantic, by encouraging the collection and publication of more original material.

III.

LITERATURE OF KI-MBUNDU.

P. PACCONIO, C. J. Gentio de Angola, etc. Lisboa, 1642.


PEDRO DIAS, C. J. Arte da lingua de Angola, etc. Lisboa, 1697.

A very short, but pretty correct, sketch of Ki-mbundu grammar. We have seen only a manuscript copy of this rare work.

BERNARDO MARIA DE CANNECATTIM. Diccionario da lingua bunda. Lisboa, 1804.

Owing to its incorrectness, confused spelling, and erroneous renderings of words, this large dictionary, written by an Italian Capuchin, has never been of any use to students of Ki-mbundu.


This grammar is no better than the dictionary of the same author. Both works are far inferior to those of the seventeenth century.

F. DE SALLES FERREIRA. Explicações de Doutrina Christã, etc. Lisboa, 1855.

This is a new but very incorrect edition of the old catechism of 1642, reproduced from the very faulty edition of 1784. It is now as rare as the older editions.


Written by a Brazilian doctor, assisted by an educated native, this work is slightly better than that of Cannecattim; but it is as short and rare as Pedro Dias' work, which surpasses it in grammatical value.
Introduction.

In 1864, Dr. Saturnino de Souza e Oliveira began the publication of his “Diccionario da lingua n’bundu.” A large part or the whole was printed, but never stitched, and only a few unique manuscript slips and printed pages of this valuable work are left.

Vocabularies of Ki-mbundu have been collected by Dr. Livingstone, of whose work an unpublished copy exists in the Grey Library, Cape Town; by the German explorer Lux, published as an appendix to his book, and by the Brazilian Dutra. The vocabulary of the latter was published without the author’s name, as an appendix to Capello and Ivens’ book “De Benguella às terras de Iacca,” Lisboa, 1881. In 1887 it was republished, and again without the author’s name, by the then Bishop of Angola and Congo, Don Antonio Leitão e Castro. The original manuscript is, for the present, in my possession.

About 1883, Sebastião de Jesus completed a “Diccionario n’bundo,” which was not without value, but the author died before he could find a publisher. It still exists in manuscript, but is not worth publishing now.

**Heli Chatelain.** Karivulu pala ku ri longa kutanga kimbundu, 1888.

The first primer in Ki-mbundu. A Portuguese translation accompanies the Ki-mbundu words.


A translation of John’s Gospel into the Loanda dialect of Kimbundu.


**Heli Chatelain.** Grammatica do Ki-mbundu (Ki-mbundu Grammar). Geneva, 1888–89. (Price $1.50.)

Written in Portuguese, but with English rendering of examples, so that with its help, an English student, too, can learn Ki-mbundu.


This German edition has no practical exercises, as the Portuguese edition; but it is enriched by many additional notes, and by tables comparing Ki-mbundu with the six principal West Central African languages. (Price 3 shillings, or 75 cents.)
Pronunciation of Ki-mbundu.

J. D. Cordeiro da Matta. Jisabu, jihengele, etc. Lisbon, 1891.
A collection of proverbs and riddles in Ki-mbundu with Portuguese translation. The author, a full-blooded and self-taught native, published this book, and the following, at his own expense.

J. D. Cordeiro da Matta. Cartilha Racional. Lisbon, 1892.
A Ki-mbundu primer without Portuguese translation.

The best vocabulary of Ki-mbundu yet published.

**Note.**—Most of these books may be procured through H. Châtelain.

IV.

PRONUNCIATION OF KI-MBUNDU.

**Vowels.**

The vowels are pronounced as in Italian. The letters e and o have the open sound, though not quite so much as open e and o in most Romanic languages.

- a like the English a in father, far.
- e " ai in fair, hair.
- *i " ee in feet, heel.
- *o " vowel sound in fought, taught.
- *u " oo in foot, shoot.
- i " Portuguese im, almost like English ing.

* Semi-Vowels.

(1.) Before a vowel, in the same syllable, i and u become semi-vowels, and are then pronounced like English y and w, thus:

- ua like wa
- ue " we
- ui " wi
- uo " wo
- uu " wu
- ia like ya
- ie " ye
- ii " yi
- io " yo
- iu " yu

In Ki-mbundu every syllable is open, and every word has as many syllables as vowels (not including semi-vowels).

Bearing these rules in mind, words like the following need no accent in order to be read correctly:
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\[ iiii \quad \text{equals} \quad i-i-i \quad \text{equals} \quad yi-yi \quad \text{equals} \quad n-i-i \quad \text{equals} \quad n-y-a \]
\[ uii \quad " \quad u-i-i \quad " \quad w-i-yi \quad " \quad n-e \quad " \quad n-y-e \]
\[ uiu \quad " \quad u-i-u \quad " \quad w-i-wa \quad " \quad n-i \quad " \quad n-y-i \]
\[ e i \quad " \quad e-i \quad " \quad e-yi \quad " \quad n-i \quad " \quad n-y-o \]
\[ muii \quad " \quad m-u-i-i \quad " \quad m-w-i-yi \quad " \quad n-i \quad " \quad n-y-u \]
\[ k-i-su-u \quad " \quad k-i-su-u \quad " \quad k-i-su \quad " \quad k-i-su \quad " \quad k-i-su \quad " \quad k-i-su \]
\[ iau \quad " \quad i-o-u \quad " \quad yau \]

**Exception:** When, however, the accent rests on \( i \) or \( u \), the latter keeps the full vowel sound. In this case the accented \( i \) or \( u \) is written with an acute accent, e.g., *Kuitja, kizua*.

Sometimes these and similar words are written and pronounced *kuijia, kisuwa* (pronounce: *Kuijiya, kisuwa*), in which case the reduplication of the letter takes the place of the accent.

(2.) In rapid speech, unaccented \( e \) and \( o \) before a vowel, without intervening pause, become semi-vowels \( i \) and \( u \). However, this change of sound is not usually shown in writing when \( e \) and \( o \) are final, e.g., *pange ami* pronounce *pangi ami* or *panyami, ki momo* \( b \) pronounce *ki momu \( b \) or ki momu\( b \).

- **Diphthongs.**

Final *ai, au, ei, eu, ou*, though pronounced in rapid speech like diphthongs, are in reality two full vowels; hence two syllables. E.g., *sai* is *sa-i, dikau* is *di-ka-u*, and according to the rule the accent rests on the penult.

When an enclitic is added, the accent is shifted to the next vowel, e.g., *sai-ku* pronounce *sa-i-ku*.

In *kuzauka*, for instance, the accent is on *'u* (*kuzauka*) because that is the penult (*ku-sa-u-ka*).

In *aiu*, both *a* and *i* have the same tonic value, because the accent falls on the last syllable, not as usual on the penult; thus *ai-ue*. But for this accent on the last syllable, the word should be pronounced *a-i-ue*.

- **Consonants.**

Those sounding as in English are *b, f, v, h, l, m, n, s*.

In the standard dialects of Ki-mbundu, *p, t, k* are pronounced as in French or Italian, i.e., without the explosive *k* generally heard after them in English.

The letter *s* represents the harsh sound, never the soft *z* sound; as in *son*, not as in *has*.

The letter *g* is always hard as in *anger*, never soft as in *angel*.

The letter *x* represents the English *sh*, never English *x*.

The letter *č* represents the English *ch* or *tsk*. It occurs only in dialects of the interior. In the Mbaka dialect it always stands in the place of a Loanda *x*, e.g., Loanda, *musima*; Mbaka, *muxima*.

In the Bantu mother-tongue this *č* was a *t, mutima*. 
Pronunciation of Kīmbundu.

The letter \( j \) has the sound of the French \( j \), which in the English words *asure* and *measure* is symbolized by \( s \) and \( 
\). The letter \( d \) before -\( i \) represents a peculiar African sound, which in various tongues is written \( l \), \( r \), \( d \), but in pronunciation is never exactly that. In Loanda, it is pronounced almost like simple (soft) Portuguese \( r \); in the interior it sounds almost like \( d \). For English people it is safest to pronounce it like \( d \).

In all other cases \( d \) is pronounced as in English.

Hitherto this \( di \) has been written \( ri \), which is also correct. It is a parallel of the Spanish \( b \) and \( v \).

Syllabisation.

For the correct pronunciation and understanding of Kīmbundu, it is essential to know the rules that prevail in the syllabization of words.

1. All syllables are open; that is, they end with a vowel.
2. The letters \( m- \) and \( n- \) are never pronounced with the preceding vowel, but with the following letter, whether it be a vowel or a consonant, e.g., *kīn̕z̕o-nji, a-mbu-ndu, ndo-ng̕o, ki-na-ma*.
3. Every syllable can have only one vowel; but it may contain a semi-vowel preceding the full vowel, e.g., *i-mbu-a, ki-mbi-a-mbi-a*.

Tonic Accent.

1. The general rule is that the tonic accent rests on the penult.
2. Exceptions are indicated by an acute accent, e.g., *ba-nd, ḋi-vulu*.

When the accent rests on the last syllable of a genuine Kīmbundu word, one may depend on it that there has been an apocope of part of the original word. When the accent is on the antepenult, the word is of foreign origin.

In polysyllabic derived verbs, however, it is admissible to put a slight tonic accent on the root of the verb; e.g., *z̄ąnḡu-la*; but *z̄aa-ḡu-la* is equally correct.

3. Monosyllabic words may be accented or not. When they are not accented, they are pronounced as one word with the preceding or the following, the sense indicating to which they belong. If they belong to the preceding word, the accent of the latter passes from the penult to the last syllable; e.g., *Nḡ̄a-ma 'ngo* is pronounced *nḡ̄a-nḡ̄o*, and *kut̄̄unga 'n̄̄z̄̄o* is pronounced *kut̄̄unḡ̄a-n̄̄z̄̄o*.

Enclitic particles (not nouns) are tied to the preceding word by a hyphen; e.g., *Nḡi bane-bi̊u, kut̄a-la-mu*.

When a monosyllabic word is not to be pronounced enclitically, it is distinguished by an acute accent; e.g., *K̄i̊d̄, i̊d̄, i̊d̄.*
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Diacritic Signs.

(1.) The acute accent indicates the tonic accent, when this is not on the penult, or when a monosyllabic word is pronounced separately from the preceding or the following, e.g., ëvulu, kïd.

(2.) The grave accent is used to distinguish words which, though differing in meaning, could otherwise not be distinguished in writing. Thus the locative, ã, is distinguished from any other ã by the grave ã, e.g., Ngalaka, uAkala, muâ Bango.

(3.) The circumflex distinguishes, graphically, words which, in spoken language, are pronounced with a different intonation. This a foreigner will hardly ever be able to learn, and it is of no practical use to explain it here; e.g., Njila, path, njila, bird, mbambi, cold, mbambi, deer. Perhaps it may help some if we tell them to pronounce the word with circumflex rather slowly and with equal stress on both syllables, as is done in French. The word without circumflex to be pronounced as usual.

The negative ëk is pronounced longer than ëli meaning when. The suffix -ê of the third person singular is distinguished by circumflex and a prolonged sound from -ë suffix of the second person singular. So is -ë suffix of the third person plural from -ë demonstrative.

(4.) The trema in ë and ô indicates the crasis, or contraction of two vowels, with or without ellipsis of an intervening consonant, e.g., ngëxana for ngaixana (a+i=ë), mbulungu for maulungu (a+u=ô) ngobana for nga ku bana (nga 'u bana).

(5.) The apostrophe indicates the dropping of a letter, e.g., 'ngo instead of ingo, mu 'amenemene instead of mu kamenemene, ngu 'u bana instead of ngu ku bana, mon 'a mutu instead of mona a mutu.

The apostrophe also distinguishes k'a negative from any other ka, e.g., K'abanga, he, she, it, does not; kabanga, he, she, it, does.

When the word is negative the first syllable is pronounced longer and higher; but the tonic accent remains as usual.

(6.) The til over any vowel makes the same nasal, e.g., ë, pronounce ing. This ë is a contraction of inga. It occurs only in the Mbaka dialect, and is the only nasalized vowel in the standard dialects of Ki-imbundu.
FOLK-TALES OF ANGOLA.

I.

NGANA FENDA MARIA.

*Version A.*

Eme ngatelele ngana Fenda Madia, uauaba k'a mu uabelâ. I often tell (of) ngana Fenda Maria, beautiful more beautiful.

Uakexidi e, inga uvuula mona. O mon' é, inga u mu ixana ué She lived on, and gave birth (to) a child. Child here, and she her called she ngana Fenda Madia. O manii á, se uauaba kavua, o mona ngana Fenda Maria. Mother here, if (she) was beautiful the ninth, the daughter uauaba kakuinii. was beautiful the tenth.

Manii á inga utuma ku Putu kusumba lumuenu luzuela. Mother here then sent to Portugal to buy a mirror that speaks.

Kamenemene koso, ki azuba ku di sukula ni' kuzuata, uia Morning every, when she had washing herself and dressing, she went finished

mu lumuenu luë, inga uibula o lumuenu: to the mirror hers, and asked the mirror:

"El lumuenu luami, el lumuenu luami; ngauaba inga "O mirror mine! O mirror mine! am I beautiful or

ngaiiba?" — "Kana mbá, uauaba muene; ku mundu oko kuenié am I ugly?" — "Not at all; thou art indeed; in world this there is not

beautiful

mutu, uauaba usokela n'ele." a person, beautiful equal with thee."

Izúa ioso, ki azuba o kuzuata, uakëbula o lumuenu lué. Days all, when she had finished dressing, she then questioned the mirror hers.

O lumuenu inga lu mu tambujula kiomuene. The mirror and (it) her answers the same.

Kizúa kimoxi, o mon' é, ngana Fenda Madia dia Mona, inga Day one, child hers, Miss Fenda Maria the daughter, and uakulu kiá, o manii á ki atundile, o mona ujukula o dibitu grown up already, mother hers when had gone out, the daughter opens the door dia m'ônzo mu ene o lumuenu, inga ukala ku di talela-mu. of the room in which is the mirror, and she looks and looks at herself in it.

Ki azubile ku di tala, inga utund'á. When she had done looking at herself, then she goes out.
Folk-Tales of Angola.

Kizúa kiamukuá, o manii á, ki azibile o kuzuata, inga uia
day the other, mother hers, when she had done dressing, then she went
mu lumuenu luē o ku lu ibula. O lumuenu inga lu mu
to the mirror hers to it question. The mirror then told her
tambujila: “Ambula mbá, ngana Fenda Madía. Uuaaba muene;
answers: “Leave it alone, ngana Fenda Maria. Thou art beautiful indeed;
maji, se eie uuaaba kavua, o mon’ é, uéjile mazá momo, uuaaba
but, if thou art beautiful ninth, daughter thine, who came yesterday in here, she is beautiful
kakukinii.” Katé mu izúa itatu, ki aia mu lumuenu, o lumuenu
tenth.” Up to days three, when she went to the mirror, the mirror
lu mu tambujila kiomuene.
(k) her answered the same.

O mama inga uamba kiki: “Kana; 13 o mon’ ami mu kuuaba ua
The mother then says thus: “No; daughter mine in beauty has
ngi tundu. Se ngilombuela 14 kiki, o mon’ ami uando ku ngi
me surpassed. If I let pass this, the daughter mine will from me
tambula o mala. Ki a di bange kala kiki, o mon’ ami, ngando
take the men. As it has happened like this, daughter mine, I will
ku mu katula ku bat’oko.” 15 O mama inga utuma kubangesa
her remove from house this.” The mother then ordered to be made
o ‘nzo, inga uta-mu o mon’ é ni maseka 16 ié, kiiadi kiá. O
a house, and she put in daughter hers with nurse hers, both of them. The
mama inga utuma kuxitiša o mabitu ni injinjena, 17 inga ubangesa
mother then orders to block the doors and windows, and to make
ngó kadizungu, buoso bu abitixila 18 o kudia ni menia.
only a small hole, through which they shall pass the food and water.
O mon’a ngan’ 19 ó ni maseka ié inga akala m’o’nzo mueniromo
The young lady this and nurse hers then stayed in house in there
ndumba ia mivu.
a lot of years.

Kizúa kimoxi, o ngana Fenda Madía dia mona uakxile ni vondadi
day one, ngana Fenda Maria the daughter had a craving
ia kudia muenge, inga uambela maseka ié: “E! maseka iami;
to eat sugar-cane, and she tells nurse hers: “O nurse mine;
gala ni vondadi 20 ia kudia muenge. Nôde ku Paláia, 21 ka ngi
I have a craving to eat sugar-cane. Go to the beach, there for me
sumble muenge.”
buy sugar-cane.”

O maseka inga u mu ibula: “Aba ngana, ngisumbá kiebi o
The nurse then (she) her asks: “But, mistress, I shall buy how the
muenge, maji kana díbitu buoso bu ngibitila?” O ngana ié inga
sugar-cane, but no door through which I can pass?” The mistress hers then
u mu ambela: “Tubange dizungu 22 bu mbando ia kipalelu 23
(see) her tells: “Let us make a hole in the side of wall
nda utunde.” Inga abanga o dizungu. O maseka inga utunda,
that then mayest go out.” And they make the hole. The nurse then goes out,
ui kuásumba 24 o muenge.
goes to buy the sugar-cane.
Ki ejile. ngana Fenda Madia ina ukala mu kudia o muenge, When she had come ngana Fenda Maria and was eating the sugar-cane, (baak),
mu kuta o poko ku muenge, i mu tula ku mulembu; poko while striking the knife at the sugar-cane, it (the her hits on a finger; the knife
inga i mu kuama. knife)
and (b) her wounds.46

Ngana Fenda Madia ina uixana maseka iè: “E! maseka, e! Ngana Fenda Maria then calls nurse here: “O nurse! O
maseka; ngaifika o polo iami ngó iauaba; manii, ki ngaubau nurse! I thought face mine alone is beautiful; but, as I am beautiful
o polo, ni maniinga mami mauaba.” in the face, (so) also blood mine is beautiful.”

O mon’â dilala, uxile 51 mu kubita bu kanga, o ki évile m’o’onz o A young man, who was passing outside, when he heard in the house
mu auzeula kiki, muene bu kanga ina utambuji: “Nga ku ivu, mu auzeula kiki, muene bu kanga ina utambuji: “Nga ku ivu,
spocking then, he outside then answered: “I have thee heard,
mon’â ngana, uazuela m’o’onz omo, kuma ku aubau o polo iè, young lady, who has spoken in house this, that as is beautiful face thine,
ni maniinga mé uè mauaba. Baba, se uamuene ngana Fele ni maniinga mé uè mauaba. Baba, se uamuene ngana Fele
also blood thine too is beautiful. But, if thou hast seen Mr. Fele also blood thine too is beautiful. But, if thou hast seen Mr. Fele
Milanda, tundu 56 ki aubau, o madiibu 59 ma mu sueka mu ikandu.” Milanda, tundu 56 ki aubau, o madiibu 59 ma mu sueka mu ikandu.”
Ngana Fenda Madia, ki évile bu kanga bu a mu tambuji kiki, Ngana Fenda Madia, when she heard outside that one her answers thus,
inga ukala mu banza ngana Fele Milanda, ua mu tundu mu then she begins to think of ngana Fele Milanda, who her surpasses in
kuuaba, tundu ku aubau, o madiibu ma mu sueka mu ikandu. kuuaba, tundu ku aubau, o madiibu ma mu sueka mu ikandu.
Day that ngana Fenda Maria not die more. beauty, so much is he beautiful, (that) the demons have him hidden in Ikando.

O kizu’ okio ngana Fenda Madia k’adidiè dingi. O kizu’ okio ngana Fenda Madia k’adidiè dingi.
Day that ngana Fenda Maria not die more.

Kizida kieniekia, inga ubongololo o ima iè ioso, inga u i ta mu
Day this same, then she gathers things here all, and she then puts into
kalubungu51 ké, inga utuma maseka iè bu kitanda ku akú ma “kalubungu” here, and sends nurse here to the market to there her
“kalubungu” here, and sends nurse here to the market to there her
sumbila ndumba ia makezu ni jinjibidi.52 O maseka inga u mu
sumbila ndumba ia makezu ni jinjibidi.52 O maseka inga u mu
buy a lot of kola-nuts 48 and ginger. The nurse and (she) her
sumbila o makezu.

O m’usuku, ene oso muene azeka kiá, ngana Fenda Madia, bu buys the kola-nuts.
In the night, they all indeed are asleep already, ngana Fenda Maria, in
hama iè, ukatula o kalubungu ké, inga ukuata makanda mu njila.54 hama iè, ukatula o kalubungu ké, inga ukuata makanda mu njila.54
bed here takes the “kalubungu” here, and catches (her) soles on road.

Ukala mu kuia kuà 55 ngana Fele Milanda. She is going to ngana Fele Milanda.

Inga uenda, uenda: uzuba mbeji moxi, mbeji iadi; uenda And she walks, walks: she completes mount one, months two; she walks
Folk-Tales of Angola.

mai'ë. O ki azubile, o kuinii dia mbejî, usanga o kaveia kézala on and on. When she completed the ten (of) months, she meets an old woman tall (of) kitanga; k'eniê ku ki kulala. Ngana Fenda Madia inga u mu lepwey; there is no one to it cure. Ngana Fenda 'María and she her kulala; ua mu sukula, ua mu tumbu, inga u mu ta o milongo. cure; she her washes, she her dresses wounds, and her puts on the remedy.

O kaveia inga uia ku kilu. The old woman then goes to sleep.

Kiosuuki o kaveia ki azeka, ngana Fenda Madia inga u mu While the old woman sleeps, ngana Fenda María (and) she her lambela o mbjii ni funji. Ki tabile inga ufundumuna o kaveia; cooks the fish and the meat. When they are ready then she awakens the old woman; inga o kaveia kadia. Ki azubile o kudia, o kaveia inga u mu and the old woman eats. When she had done eating, the old woman then her bana o manongoongo: "Kuma eie nauloi" ó, Fenda Madia, eie gave the instructions: "Where thou art going then, Fenda Maria, thou uazuuba kiá kuinii dia mbejî. Kuá ku kamba mbejî jiadi hast completed already ten (of) months. There is for the lacking months two pala kubixila. Maji, ki uakábijila, ki uakásanga o jihoji, for arriving. But, when thou shalt there arrive, when thou there findest the lions, jingo, jinzamba, iama iama kiá; iša bu muelu; iazeka leopards, leopards, wild beasts, wild beasts all over; that are at the door: saleep šiäli kalá iäu, k'ukale ni uoma. Somboka-iu, ubokole mu as though they were dead, don't be with fear. Pass beyond them, to enter the kololo.

hall.

O ki usanga o hoji ionene, iajukula mu kanu, ta o lukuaku When thou findest the lion great that has open his mouth, put (thy) hand mu kanu dië, usunge-mu o jisabi: kuinii dia sabi ni sabi jiadi, into mouth his, pull out from it the keys; ten keys and keys two (of), mu kuinii dia kuulutu ni kuulutu jiadi. for the ten rooms and rooms two.

Uie ku kitadi, ukatule-ku o kuinii dia masanga ni masanga (Then) go to the yard, take out thence the ten jugs and jugs maiadi, u m’ambaite, u ma bandese ku tandu. Inga udila, two, them carry and get them up up - stairs. And thou shalt cry, ubuka, udila, ubuka, katé mu kuinii dia masanga ni moxi. O thou shalt fan, cry, fan, until the ten jugs and one (the 11th). The dia kaikadi ki dzala, o ki difafela boxi, o ngana Fele Milanda twelfth when it gets full, when it runs over to the ground, (then) ngana Fele Milanda ufukunuka.

will revive."

Ngana Fenda Madia inga ui'ë. Inga usanga o kaveia kamukuá Ngana Fenda María then goes her And she finds an old woman other way.

— lukuaku lumoxi, kinama kimoxi, mbandu ia polo ni mbandu ia — arm one, leg one, one side of face and one side of
mukutu — kalotua. Ngana Fenda Madia umenekena, utambula
body — she is pounding. Ngana Fenda Maria greets, takes from
o kaveia o muisu. Ngana Fenda Madia inga utua o jimbombo,
the old woman (her) paste. Ngana Fenda Maria then pounds the dried cassava,
inga usesa; ubanga o fuba, ubana o kaveia.
and sifts; makes the flour, gives (it) to the old woman.

Kaveia inga u mu sakidila, inga u mu bana o manongonongo,
and she hands (her) her instructions,
kala m'a bene 47 o kaveia kadianga.
like those her gave the old woman first.
Fenda Madia ukuata makanda mu njila, uenda.
Fenda Maria takes (her) soles to the road, walks.

Ki kua mu kambele kiia izza iiadi ngio, inga uivua bu-lu,
When there was her lacking already days two only, then she hears in heaven,
butala ku mu ixana: “Fenda Madia! Fenda Madia! ualoa
there is (one) her calling: “Fenda Maria! Fenda Maria! thou art going
kué?” 48 Fenda Madia usakuka koko, usakuka koko: kuale
where?” 49 Fenda Maria turns hither, turns thither: there is no
mutu. Ukala mu kui'e, inga a mu ixana dingi; katé lutatu. O
person. She is about to go on, and they her call again; up to thrice. The
lua kauna, Fenda Madia inga uisana, inga uzuela, uixi: “Eie,
fourth time, Fenda Maria then stands (still) and speaks, saying: “Thou,
ulo ng' ihula! inga u mutu, inga u nzumbi, inga cele
who art me asking! whether thou be a person, whether thou be
Ngana Nzambi, ngaloia kuá ngana Fele Milanda, tanda ki auaba,
the Lord God, I am going to Mr. Fele Milanda, so much he is beautiful,
o madiabu ma mu seuka mu ikandu.” — “Kidi muene, Fenda
that the demons have him hidden in Ikandu.” — “Truly, indeed, Fenda
Madia, utena o kuia kuá Fele Miland'á?” 50 — “Ngia,” — “Ui' á?”
Maria, canst thou go to Fele Milanda?” — “I am going,” — “Thou art going?”
— “Ngia.” — “Poji, 50 ijia nakui, kuma eme Ngana Nzambi, ngaal
— “I shall go.” — “Then, know this, that I am the Lord God, that am
ku' u zuelesa. O tuveia tuiaidi, tu uasange mu njila, eme muene.
to thee speaking. The old woman two, whom thou hast met on road, (wore) I myself.
Ngabilukile pala kutala, se u mutu uenda o ngongo.51
I had transformed myself to see, whether thou art one to stand
Ngómono; 52 kuma u mutu, uenda o ngongo, k'ujimbidila. Ki
I have thee seen; as thou art one, that stands hardship, thou shalt not get lost. As
a di bange 53 kala kiki, eie, o ngongo va i ende kia, uende
ten months and months two, not eating, not drinking; food thing (was)
dikezu, kunua kué makania. Tunde ki uatundu ku bata dienu,
food, drink thing (was) tobacco. 54 Since thou learest home years,
k'uzeké, uenda o usuku ni muania. Eme ngi ku ambel' ó.
though dost not sleep, walking night and day. I then tell this.
Folk-Tales of Angola.

Inga u mu bana o manongonongo kala m'a mu bene o tuveia.
And she gives the instructions as those that her gave the old women.

U mu bana u'e kalubungu, pala ioso, i abindamena, u unwind o
He her gives too a "kalubungu," in order that all things, she may need, she throws the
kalubungu boxi; mu kalubungu inga mu ene mutunda ioso
box on ground; out of the box then there will come out all things
i andala.
she wants.

O ngana Fenda Madia, ki akekile kiá pala kubixila, o 'nzo uala
Ngana Fenda Maria, when she was already about to arrive, the house she is
ku i mona kiá, usanga o dizanga di akondoioka o jinjila; inga
it seeing already, she meets a lake which are surrounding birds; and
uxikama bu mbandu a dizanga.
she sits down on shore of lake.

Kiosueki ki axikama, ualokoxila, inga ukala mu kuanda o nozi:
While she is seated, she falls into a nap, and begins to have a dream:
Bu dizanga buatundu o njula imoxi; iai ku mu ambela: "Ngana
From the lake comes-out bird one; it comes to her tell: "Ngana
Fenda Madia, ualuka k'ujimbe o manongonongo, m'a ku bana
Fenda Maria, take care that thou not forget the instructions, which to thee gave
Ngana Nzambi." O muene inga utambujila: "Kana; ki ngijimbiama-
She then answers: "No; I shall not forget
the Lord of God." them."

Fenda Madia inga upapumuka ku kilu, inga ui'é.
Fenda Maria then starts out of (her) sleep, and goes on.

O ki abixidile, usanga o sabalalu69 ionene. Bu kanga68 buézala
When she arrived, she found a palace great. Outside it was full
iama iama kiá. O muene, uoma ua mu kuatele dingi; o
(of) wild beasts and wild beast. She, fear takes hold on her again; (the
mukima ua mu xikané.69 Fenda Madia ubokola mu kololo, usanga
heart is her failing. Fenda Maria enters into the hall, finds
o kthoji kionene, kiajukula mu kanu. Inga uta-mu o lukuaku,
o the lion big, that opens (wide) his mouth. And she puts in (her) arm,
usungu-mu o kuinii dia sabi ni sabi jiiadi, mu kuinii dia ku slutu
picks out the ten (68) keys and keys two, for the ten (of) rooms
pills out the ten (68) keys and keys two, for the ten (of) rooms
ni kuulutu jiiadi.
and rooms two.

Ujukula kuulutu: ahatu a mindele a-la-mu; mu amukuá: jimosá; 90
She opens a room: on white ladies are in it; in another: maistto ladies;
mu amukuá: mindele ia mala; mu jikuulutu jamukuá: ialu, jimeza,
in another: white men; in rooms others: chairs, tables,
itadi, ndumba ia ima. O mu kuulutu iasukina, mu asangele
and rooms: lots of things. In the room last, in it she found
metal-ware, o mundele, uazeka bu hama, uauaba k'a mu uabelá.
a white man, asleep is bed, beautiful there is no more beautiful.
Ngana Fenda Maria.

Fenda Madla inga uiu ku 'itadi'; usanga-ku ndumba i' atu
Fenda Maria then goes to the yard; finds there a lot of people
azeka: abika a ngana Fele Milanda.
 asleep: the slaves of ngana Fele Milanda.

Fenda Madia uambata o kuinii dia masanga ni maiadi, ubanda
Fenda Maria carries the ten jugs and two, goes up
namu ku tandu, inga udila, ubuka, udila, ubuka, katé ki ézalesele
with them upstairs, and weeps, fans, weeps, fans, till she had filled
o kuinii dia masanga ni moxi ni kaxaxi. Ki kuakambele o kaxaxi
the jug and one and a half. When there lacked one half (only)
pala Fele Milanda kufukunuka, uiwa bu kanga: "Nanii usumba o
for Fele Milanda to revive, she hears outside: "Who will buy a
mubika mu meni' é?"
mubika with water?"

Fenda Madia uiwa bu njanena; uixana o mutu, ualosumbisa o
Fenda Maria goes to the window; calls the one, who is selling the
mubika. Mukua-mubika inga ubanda ku tandu. Fenda Madia inga
slave. The seller of the slave then goes up upstairs. Fenda Maria then
u mu ambela: "Eme ngalami ni menia. O menia, mu ngala namu,
him tell: "I have not any water. The water, which I have,
masoxi. Se uandala, zuela." O mukua-mubika inga utambujila:
is tears. If thou wantest, speak." The seller of the slave then answers:
is tears.
"Ngandala."
"I want."

Fenda Madia inga ubana o mukua-mubika ni akuá o masoxi; ene
Fenda Maria then gives the seller of the slave and his people the tears; they
inga anua. Mamukuá, inga uézalescù o midingi. then drink. The other (tears) then
Fenda Madia uambata o mubik' é; uiwa n'è ku 'itadi; u mu
Fenda Maria takes away slave here; she goes with her to the yard; she her
sukula, u mu zuika, inga u mu luka Kamasoxi.
washe, she her dresses, and she her calls Kamasoxi.

Uiwa n'è ku tandu, inga u mu tuma: "Kamasoxi, mubik' ami,
She goes with her upstairs, and she her commands: "Kamasoxi, slave mine,
didila mu disang' omo. O kikikala pala kuizala, ngi fundumune."
weep in jug that. When it is about to be full, me arouse." Weep
Fenda Madia inga uzendala 66 ku meza. Kiosueki ki azendalala,
Fenda Maria then reclines on the table. While yet she was reclining,
ua ku kilu.
she went to sleep.

Kamasoxi udila, ubuka, udila, ubuka. O kí ézalele o ditangi;
Kamasoxi weeps, fans, weeps, fans. When got full the jug,
ki diafaceli boxi, Fele Milanda uafukunuka.
when it ran over on the ground, Fele Milanda revived.

Ki atala kiki Kamasoxi, o muene, Fele Milanda, ubixila bu
When saw this Kamasoxi, he himself, Fele Milanda, came where
Kamasoxi, u mu bana kandandu, uixi: "Eie wa ngi bana kamasoxi (was), ha her given a long, saying: "Thou hast not given (saved)
o mueniu." Akatuka, aia mu sala.
life." They start, go into the parlor.

O Kamasoxi utunda, uia m'o'nozvo, mu ala Fenda Madia. U mu Kamasoxi goes out, goes to the room, where is Fenda Maria. She her
ixana: "Kamadja68 diabu,69 fundumuka." Fenda Madia ufundumuka,
calls: "Kamaria," devil, get up." Fenda Maria gets up.

Ki atala kiki Kamasoxi, uixi: "Ndé, diabu Kamadja, uatemese
When she sees this Kamasoxi, she says: "Go, devil Kamaria, go to warm
menia pala ngana ié ia diiala."
the water for master thees (male).

Fenda Madia uabanze; utunda, uia ku kitadi, utemese o menia;
Fenda Maria thought; goes out, goes to the yard, warms the water;
uta bu mbaniu66 ku tandu, uvituke'ku itadi.
pen (it) into the bath-tub up-stairs, returns to the yard.

Fele Milanda uabange kiá mbëji jiuna, o ki ebula Kamasoxi:
Fele Milanda had been (then) already mouths four, when he asked Kamasoxi:
"E! Kamasoxi, o Kamadja uu mu sumpa70 kúe?" Kamasoxi uixi:
"O Kamasoxi, Kamaria thou her boughtest where?" Kamasoxi says:
"Nga mu sumble ku Putu."
"I her bought in Portugal."

Kizá kimoxi, Fele Milanda utumumi kuludikisa o lopa ié pala
Day one, Fele Milanda ordered to get ready clothes for
kuia ku Putu, kuámenekena o ndandu jié.71
to go to Portugal, to visit relatives his.

Ki akexile pala kuia, utuma kufulomala abik'ú oso. U a ambela:
When he was about to go he orders to form a line slaves his all. He then tells:
"Ngaloia ku Putu. Zuelenu isoso i nuandala." En' oso muene72
"I am going to Portugal. Speak out all that you wish." They all indeed
inga abinga isoso i andala.
then ask everything they desire.

O Fele Milanda inga uambela Fenda Madia: "Zuela úé, Kamadja,
Fele Milanda then tells Fenda Maria: "Speak also, Kamaria,
ioso i uandalía." Kuala Fenda Madia: "Emé, ngana, k'i ngandalami
ioso i uandalá." Kuala Fenda Madia: "Emé, ngana, k'i ngandalami
whatever thou wisiest." Then Fenda Maria: "I, master, I do not want
kima; mukonda eme, isoso i ngandalá — loko73 ngá ku sangá ku
kima; mukonda eme, isoso i ngandalá — loko73 ngá ku sangá ku
anything (now); for I, all that I wish — directly I shall thee find on
telasu,73 inga ngá ku bekela lelasá ia isoso i ngandalá."
telasu,73 inga ngá ku bekela lelasá ia isoso i ngandalá."
terrace, and there I thee will bring a list of all things I wish."

Fenda Madia ubanga o lelasá: Navaia di-zuike, ditadi dia muambi
Fenda Maria makes the list: A razor sharpen-thyself, a stone speaker
a kidi, lubambu, ni an'a mixaxini74 kiaidi, kandèia di-sendele, ni
a kidi, lubambu, ni an'a mixaxini74 kiaidi, kandèia di-sendele, ni
of truth, a chain, and dolls two, a lamp light-thyself, and
of truth, a chain, and dolls two, a lamp light-thyself, and
lumenu di-muike.
and lumenu di-muike.

Ngaana Fele Milanda inga uia ku Putu kuàmenekena o jindandu jié.
Ngaana Fele Milanda then goes to Portugal to visit relatives his.
Ngana Fenda Maria.

Ki abixidile ku Putu, manii â, pai â, ni ndandu jiê joso,
When he had arrived in Portugal, mother his, father his, and relations his all,
atambulula mon’ â : kubanga fesa,80 kudia, kunua, kutonoka.
their received son theirs: feast-making, eating, drinking, playing.

O kubanga izâ, Fele Milanda inga utangela manii â o ngongo
Doing (after) days, Fele Milanda then related to mother his troubles
jiê joso, inga u mu ambela kuma: “O ua ngi bene77 o mueniu,
jiê joso, inga u mu ambela kuma: “O ua ngi bene77 o mueniu,
his all, and he her told saying: “She who me saved life (k)
muhatu ua mumbundu, jina diê Kamasoxi; maji uene ni mubik’ è
muhatu ua mumbundu, jina diê Kamasoxi; maji uene ni mubik’ è
a woman of negro, name hers (s) Kamasoxi; but she has a slave hers
a mu ixana Fenda Madia, uauaba k’a mu uabelà. Muene ua ngi
a mu ixana Fenda Madia, uauaba k’a mu uabelà. Muene ua ngi
called Fenda Maria, who is beautiful exceedingly. She has me
tumu ku mu sumbila: Kandeia di-sendele, navaia di-zuike, ditadi
sent to for her boy: A lamp light-thyself, a razor sharped-thyself, a stone
teller of truth, a chair, and dolls two, and a mirror
dia muambi a kidi, lubambo, ni an’ a mixaxiniu kiaidi, ni lumunu
dia muambi a kidi, lubambo, ni an’ a mixaxiniu kiaidi, ni lumunu
toller of truth, a chair, and dolls two, and a mirror
di-muike.” Manii a Fele Milanda uabanze o imamb’ eii, i atumu
“Dia muambi a kidi, lubambo, ni an’ a mixaxiniu kia idi, ni lumunu
lock-thyself.” The mother of Fele Milanda thought over the things these, which had sent
kusumba Fenda Madia, inga uubula mon’ è: “E! mon’ ami; o
toby Fenda Madia, and she asks son hers: “O son mine! that
Fenda Madia, mundele73 inga mumbundu?”
Fenda Madia, (is she) white or black?”
Fele Milanda uatambujila kuma: “Mundele.” — “O Kamasoxi
Fele Milanda answered saying: “White.” — “Kamasoxi
ua mu sumbile kuë?” — “Kamasoxi uambele kuma ua mu sumbile
she her bought where?” — “Kamasoxi said that she her bought
ku Putu.” — “Ei, mon’ ami, k’uatohe. O ku Putu kuene ku o
ku Putu.” — “Ei, mon’ ami, k’uatohe. O ku Putu kuene ku o
in Portugal.” — “Thou, son mine, be not foolish. In Portugal there thou want
valel,”96 evile kid’ kuma ku Putu ene mu kusumbisa-ku abika?”
were, hearest thou (ever) that in Portugal they are wont to sell there
valel,”96 evile kid’ kuma ku Putu ene mu kusumbisa-ku abika?”

— “Kana.” — “Ijia-kuin, kuma Kamasoxi ua ku nganara. Fenda
— “No.” — “Know this, that Kamasoxi has thee deceived. Fenda
Madia, muene o ngana; o Kamasoxi, muene o musika. O ima i
Madia, muene o ngana; o Kamasoxi, muene o musika. O ima i
Maria, she (s) the mistress; Kamasoxi, she (s) the slave. The things which
Maria, she (s) the mistress; Kamasoxi, she (s) the slave. The things which
atumu kusumba Fenda Madia, pala ku di bonda. O im’ eii ku
atumu kusumba Fenda Madia, pala ku di bonda. O im’ eii ku
ordered to buy Fenda Maria, (are) for killing one’s self. Things these in
ordered to buy Fenda Maria, (are) for killing one’s self. Things these in
Putu oko, k’a i sambia ngó; ita kitadi kiavulu.”
Putu oko, k’a i sambia ngó; ita kitadi kiavulu.”
Portugal here, they not them sell for nothing; they cost money much.”
Portugal here, they not them sell for nothing; they cost money much.”

Fele Milanda, ki azubile kubanga mbeji juana ku Putu, inga
Fele Milanda, when he finished spending months four in Portugal, then
usenga80 o ima joso, i a mu tumine abik’ è. O i a mu tumine
he bought the things all, that him ordered slaves his. Those, that him ordered
he bought the things all, that him ordered slaves his. Those, that him ordered
Fenda Madia, inga u i jimba.
Fenda Madia, inga u i jimba.
Fenda Maria, then he them forgets.

O papolo,81 ki iendele kid’ izà juana mu ’Alunga, Fele Milanda
The steamer, when it had gone already days four in Ocean, Fele Milanda
ulembalala82 o ima i a mu tumine Fenda Madia, inga ubinga
remembered the things that him ordered Fenda Maria, and he begged
ulembalala82 o ima i a mu tumine Fenda Madia, inga ubinga
remembered the things that him ordered Fenda Maria, and he begged
Folk-Tales of Angola.

kabintengu ka navigu pala kuvutuka. Kabintengu k'axikanenié.
the captain of the ship to go back. The captain would not.

Fele Milanda inga u mu futa kondo; kabintengu inga uxikana.
Fele Milanda then (he) him paid a thousand; the captain then agrees.

Inga avutuka dingi ku Putu, kusota o imbamb' eii. O mu loja
And they return again to Portugal, to fetch things there. In the shop (store)
mu a i sangele, inga a mu binga kondo jiuana, inga ubana o kitadi.
where he them found, then they him demand thousands four, and he gives the money.

Fele Milanda inga u di long'é mu navigu.
Fele Milanda then embark in the ship.

O ki abixidile ku bata dié, oso muene a mu menekena; inga
When he arrived at home his, all indeed they him greet;
ubanga izú a iadi. O kia katatu, inga uixaana abik' é oso, inga u
he spends days two. On the third, then he calls slaves his all, and he
a bana o ima iâ, i atumine. Inga ukatula o padi 64 ja jibixa
a pair of earings jia ulu, ja madiamande, jivolota jia ulu, ni nela ia ulu, ia madiamande,
them gives things theirs, which they had sent for. And he takes a pair of earings
of gold, of diamonds, waistlets of gold, and a finger-ring of gold, of diamonds,
inga ubana Fenda Madia kuma: "Tambula o im' eii, i a ku tumisa
and he gives Fenda Maria saying: "Take things those, which to thee sent
and him.

manii etu ku Putu, sandu ise.
mothers mine in Portugal, namesake thine."

Fenda Madia inga utambula o im' eii; maui o Kamasoxi lumbi
Fenda Maria then takes things those; but Kamasoxi envy
lua mu kuatele.
(i) her grasped.

O mu ngoloxi, ngana Fele Milanda inga uia ku telasu; o Fenda.
In the evening, Mr. Fele Milanda then goes to the balcony; Fenda
Madia inga u mu batesa 66 katé ku telasu, inga ubinga o ima iê
Madia then (he) goes up to the terrace, and asks for things hers
Maria then (she) him follows up to the terrace, and asks for things hers
i atumine. Fele Milanda inga u ma makutu, kuma kana, k'a
which she had sent for. Fele Milanda then (he) her tells a lie, that no, he not
i beké. Fenda Madia inga uzuula, kuma: "Abik' é, eie ua
i beké. Fenda Madia inga uzuula, kuma: "Abik' é, eie ua
them brought. Fenda Maria then speaks, saying: "Slaves thine (own), thou hast
brought all, that they sent for; but to me, because I (am) the slave of wife
a bekela ioso, i atumine; maui e e, kuma nga mubik' a mukaji
a bekela ioso, i atumine; maui e e, kuma nga mubik' a mukaji
them brought all, that they sent for; but to me, because I (am) the slave of wife
é, k'uxikané ku ngi bekela ioso i ngatuma. Manii, uakexele ni
é, k'uxikané ku ngi bekela ioso i ngatuma. Manii, uakexele ni
thine, thou wouldst not to me bring all that I sent for. Forsooth, went thou with
uoma, xila 67 ngi ku futumi?" Fele Milanda inga ukatula o ima,
forsooth, went thou with
fein, less I thee pay not!" Fele Milanda then took the things.
inga u mu bana naiu. 68 Fenda Madia inga utambula inga u mu
and he her gave them. Fenda Maria then received (them) and she him
and he her gave them. Fenda Maria then received (them) and she him
ibuila, se kikuxi? Fele Milanda inga u mu ambela kuma: "O
ibuila, see kikuxi? Fele Milanda inga u mu ambela kuma: "O
asked, saying how much? Fele Milanda then he her told saying: "The
money that cost things these, thou camest not it give."
“Zuela; iene, inga se makuniatatu a kondo, eme ngi ma bana.”

“Speak; the same, even if (it be) thirty thousands, I shall them give.”

Fele Milanda uabanze uixi: “O mubika uala ni makuniatatu a kondo, maji o ngana iê k’alê namu? mukua-kizatu kimoxi thousands, but mistress here has not them? wearing cloth one kuabu?” Fele Milanda inga uambela Fenda Madia kuma: “Ndaié, only?” Fele Milanda then tells Fenda Maria saying: “Go, k’ufute kima.”

Fenda Madia inga usakidila.

Fenda Maria then thanked (him).

O m’usuku — oso mueine azeka kiá — o ngana Fenda Madia —

At night — all indeed were asleep already — ngana Fenda Maria —

kuma a mu bana ’nzo k’ubeka ü ni kaveia kene ku mu zekesa as they had given a house alone to herself with an old woman who used to sleep with her — Fenda Madia inga utula ku tandu a meza o im’ eii, i a mu — Fenda Maria then set down on top of table things which to her bekelele Fele Milanda, inga uzikama ku kialu. Uabundu kiá had brought Fele Milanda, and she seats herself on a chair. She has knocked already o kalubungu kê boxi. Muatundu izuatu ia mbote, isofetale ni ulu kalubungu here on ground. Out come dresses elegant, adorned with gold ni matadi ma jibilande. Uakembe k’a mu kembelá.

and gems of brilliants. She dressed (as) none else could dress.

Inga ukala mu kufundila o im’ eii, iala ku tandu a meza, And she began to plead (supe) things those, that were on top of table, inga utanga o ngongo jiê jioso, m’oso mu abitile pala Fele Milanda and told trouble hers all, which she went through for Fele Milanda kufukunuka. O ki azubile, inga uzuela: “Se makutu mu ngazuela, to revive. When she had finished, then she said: “If (it is) a lie what I said, eie, tadi dia muambi a kidi ni an’ a mixaxiniu, o navaia di-zuike then, O stone teller of truth and (yes) dolls, the razor sharpen-thyself i ngi batule o xingu; ni lubambu lu ngi bonde.” O ki azubile let it not cut off neck; and the chain may it me hang.” When she finished o kuzuela, o kandela kasendela; o navaia ia di zuika ku ditadi dia speaking, the lamp lit itself; the razor sharpened itself on the stone muambi a kidi; o lubambu lua di niengene bu lu. O lubambu, teller of truth; the chain hung itself on high. The chain, ki luakxile pala ku mu nienga, o navaia pala ku mu batula o xingu, as it was about to her hang, the razor about to her cut off the neck, ana a mixaxiniu inga akuata o im’ eii.

the dolls than seized things those.

Manii, kiosueki ngana Fenda Madia ki alobanga o im’ eii, o kaveia However, while ngana Fenda Maris was doing things there, the old woman katono é. Mu kamenemene o kaveia inga ka di xib’ë. Fenda Madia was awake. In the morning ‘the old woman then held her peace. Fenda Maria inga u ki bangaté mu mausuku matatu. O ua kauana, mu then she it did as much as nights three. On the fourth, in
kamenemene, o kaveia inga kambela Fele Milanda kioso ki alobita.

Fele Milanda, at mid of night, then he goes down, and hides,
inga ukala mu kuzongola mu musula uazuata, inga ubatama, mu
dressed, and did as she used to do always, and related troubles
este ali, and said: “Say true, Kamasoni, speaking truth, thou, who didst save
Fele Milanda o mueniu, o sabi ia palata ia kualutu ia Fele Milanda,
Fele Milanda (his) life, the key of silver of the room of Fele Milanda,
palani k’u i telekalé? Se makutu, mu ngazuela, enu, nuala ku
why didst thou set it deliver? If (is) a lie, what I said, ye, that are on
tandu a meza, ngi bondienu.” O im’ eii, i iakeile pala ku mu
top of table, me hang!” Things there, when they were about to her
jiba, Fele Milanda ujukula o dibitu, ubokola. Fenda Madia uai ku
kil, Fele Milanda opened the door, entered. Fenda Maria went into
kiambu; Fele Milanda ujai ku kiambu. O kaveia inga ka
a swoon; Fele Milanda also went into a swoon. The old woman then she
a bangela milongo; ena inga apamonga.
for them makes medicine; they then wake up.

Fele Milanda uamesenene kuambata Fenda Madia ku tandu ni
Fele Milanda wanted to carry Fenda Maria upstairs with
izuatu ié, i azuata; maji o Fenda Madia k’xikaneni, inga uta
dressed hers, which she had on; but Fenda Maria refused, and put
o ima ié mu kalubungu ké; inga uzek’e.
things hers into kalubungu hers; and she went to bed.

O Fele Milanda, ki abixidile ku tandu, inga ubanga o mikanda ia
Fele Milanda, when he arrived upstairs, then he made letters of
kutuma kuku vitala o makamba mé pala ku di mosalela ku bata dié.
sending to invite friends his for to take breakfast at house his.
Mu kamenemene inga utumisa o mikand’ eii; inga utuma kutesa
In the morning then he sent the letters these; then he ordered to put
kalakatalá mu pipa.
coal-tar in a barrel.

En’ osu muene, ki ejile ku di mosala, o ki akeule mumudia,
They all indeed, when they had come to breakfast, when they were eating,
o Fele Milanda inga uibula Kamasoni: “O sabi ia kualutu kibé?”
Fele Milanda then asked Kamasoni: “The key of the room
where is it?” Kamasoni uixi: “Kana; ngasangediami-mu sabi.”
where is it? Kamasoni asked: “No; I not found there a key.” —
"Tanga hanji m'oso mu uabitile pala ku ngi katula mu ikandu."
"Tell please all through which thou wentest for to me rescue from Ikandu."

Kamasoxi uedi pf! 104
Kamasoxi, not a word!

O Fele Milanda inga utangela o makamba mè ioso iabiti mu
Felo Milanda then told friends his all that happened in
mausuku mauana ni Fenda Madia; inga utuma kuixana Fenda
the nights four with Fenda Maria; and he ordered to call Fenda
Madia ku kitadi.
Maria from the yard.

Fenda Madia inga uiza. Fele Milanda inga u mu binga o sabi.
Fenda Maria then came. Felo Milanda then (he) her asks for the key.

Kuala Fenda Madia: "Eme, ngana, kana nga i ijiami. Utokala
Then Fenda Maria: 1 "I, master, not do it know. Whom it behooves
ku i ijia ngana Kamasoxi."
Ni ku mu ji jila kuala Fele Milanda
to it know (is) mistress Kamasoxi." With being urged by
inga ukatula o sabi, inga u i telekala,105 inga utanga kioso kiabitile
then she takes out the key, and she it delivers, and tells all that happened
ni Kamasoxi, ni m'oso mu abitile, muene Fenda Madia, pala
with Kamasoxi, and what she went through, she Fenda Maria, to
kukatula Fele Milanda mu ikandu.
rescue Fele Milanda from Ikandu.

Mindele ioso muene, elelenu! 106 Kamasoxi, sonii ja mu kuata.
The white men all indeed, laugh ye! (applauded). Kamasoxi, shamed her seized.

Fele Milanda uixana an' a mala kiiadi. Azangula Kamasoxi, inga
Felo Milanda called young men two. They lift Kamasoxi, and
a mu ta mu pipa ia kalakatala, inga a i ta o tubia. Kamasoxi
they her put into the barrel of coal-tar, and they set on fire. Kamasoxi
inga ubia, ujikata;107 o kafuba katuka, katula Fenda Madia.
then burns, gets charred; a little bone dies up, alights on Fenda Maria.

Fenda Madia inga u di xisa-ku.108 Fele Milanda inga ukazala 109 ni
Fenda Maria then rubs herself with it. Felo Milanda then married (with)
Fenda Madia; aia ku Putu kuà ndandu jé, inga avutuka. Inga
Fenda Maria; they went to Portugal to kusamun bis, and returned. And
akalà: "Adia nguwinge, aseiala musolo."

they lived on: "They eat catfish, they sup on musolo-fish."110

Ngatelelele o kamusoso kami. Se kauaba inga kaili, ngazuba.
I have told little story mine. Whether (it be) good or bad, I have finished.111
NGANA FENDA MADIA.

Version B.

Eme ngateletele ahatu a mindele kitatu, jipange, atungile mu muxtutu. Kizúa kimoxi, umoxi uadenge uexile mu njanena mu kudia muenge, inga u di batula o mulembu.

O mubidi uexile mu kubita, inga o muhatu ua mundele u mu ambela: "Tala hanji, e' mubidi, o kima kizela kia di fangana ni kikusuka; o kikusuka kia di fangana ni kizela." "Kala ngana Vidiji Milanda; mu konda dia kuuka kuavulu, nganga aju mauela ku mbandu a palala."

O muhatu uébudixile o mubidi, uixi: "Pala kuenda kuangana Vidiji Milanda, uenda izúa ikuxi?" "Uenda izúa nake. O kia kavua uábixila hu ene ngana Vidiji Milanda. O muene pala kufundumuka, udila kuinii dia masanga ni maiadi."

O ngana Fenda Madia inga uenda o izúa nake. O kia kavua, ki abixidile buá ngana Vidiji Milanda, inga ukuata mu dila o kuinii dia masanga ni maiadi.

O ki abixidile mu kuinii dia masanga n' umoxi, uexile mu bita mutu, uexile mu sumbisa mubika mu disanga dia menia. Ngana Fenda Madia inga u mu ixana; usumba o mubika mu disanga dia mosoxi, inga ukuata mu kudila o disanga di asumbile-mu mubika.

O ki atenesene o kuinii dia masanga n' umoxi ni kaxaxi, inga uixana o mubika: "E' Kamasoxi! Iza, udidile mu disang' emo. Ki dimateka o kuizala, ngi tone, mukonda mesu molo ngi kata kivulu."


O ki apapumukine, u mu ambela: "Ngi be ndandu, mukaji ami."

O muene, ku mu ambela: "K' emiami mukaji e; mukaji e, ió uazeka" ua mu ambelele: "Ngi be ndandu, munume 116 ami," inga a di ambata, 117 ni muene ngana Vidiji Milanda.

Kamasoxi uabolukile 118 Fenda Madia; o Fenda Madia uabolukile mubika, inga u mu luka Kamadía. Inga aia mu tunga o' nzo iá, ku akerexi ku di tuma 119 kiambote.

Kizúa kimoxi, ngana Vidiji Milanda uèxanene abik' en'oso, inga u a ambela: "Eme ngoloia ku Putu. Ènu, nu abik' ami, zuelenu iso i nuamesena, pala, ki ngiza, 120 ku nu bekela." O umoxi uambele: "Ngamesena kolodá ni milele ia mbote." O uamukaú
NGANA FENDA MARIA.

Version B.

I often tell of three white ladies, sisters, who were living in the forest. One day, one of them, the youngest, was at the window eating sugar-cane, and she cut her finger.

The shepherd was passing by, and the white lady tells him: "Look, please, thou shepherd! the white thing that looks like the red thing, the red thing that looks like the white thing." "Just like ngana Vidiji Milanda, because of (his) great beauty, wizards have bewitched him on the side of shore."

The lady asked the shepherd, saying, "To walk to the place where ngana Vidiji Milanda is, one walks days how many?" "One walks eight days. On the ninth day thou shalt arrive (at the place) where is ngana Vidiji Milanda. For him to revive, thou shalt weep (full) ten jugs and two."

Ngana Fenda Maria then walks eight days. On the ninth, when she arrived (at the place) where (was) ngana Vidiji Milanda, then she began to weep (full) the ten jugs and two.

When she reached the ten jugs and one, there came passing a person, who was selling a slave for a jug of water. Ngana Fenda Maria then calls him; she buys the slave for a jug of tears, and begins to weep full the jug she had bought the slave with.

When she had completed the ten jugs and one and a half, then she calls the slave: "O Kamasoxi! come! weep into this jug: When it begins to get full, wake me up, because my eyes are paining me much."

The slave then begins to weep. She cared nothing about all that her mistress had told her. She filled the jug; ngana Vidiji Milanda then wakes up.

When he awoke, he said to her: "Embrace me, my wife." She, instead of to him saying, "I am not thy wife; thy wife is she yonder who is asleep," said: "Embrace me, my husband;" and they go arm in arm (she) with him, ngana Vidiji Milanda.

Kamasoxi became Fenda Maria, (and) Fenda Maria became the slave, and she called her Kamaria. And they go to build their house where they lived in fine style.

One day ngana Vidiji Milanda called all his slaves, and says to them: "I am going to Portugal. You, my slaves, speak out everything that you want, in order, when I come, to bring (these things) to you." The one said: "I want a cord (necklace) and fine clothes."
Folk-Tales of Angola.

uambele: "Ngamesena jingondo ni jibixa." O uamukuá ua mu ambele: "Ngamesena jinela ni misanga ia mbote."

O ki éxanene o Kamadía, ua mu ibudixile: "Eie, uandala 'nii?" Inga u mu ambela: "Eme, ngana, nguami kuzuata; mkonnda o m'ika k'atené kuzuata íma ia mbote. Ngana, kima u ngí bekele: Kandeiba Di-sende, navaia Di-zuikí, tujola Di-batule, ni ditádi dia Muambi-a-kidi.

O ngana Vidiji Milanda inga uambela o mukaji é: "Abik'etu, en' oso muene, abingi íma ia mbote ia kuzuata. O Kamadía k'abingié íma ia kuzuata, mu konda dia 'nii?" Mukaji è inga u mu tambujíla: "Kamadía munzenza. K'k'ejí o íma ioso i abingi akuá. Eie, k'kó mu bekele o íma i abingi muene; mkonnda muene k'ejí o ioso i azuela. Munzenza ua mutu.

O ngana Milanda u mu ambela: "Kana; en' oso ngà a bekele ioso i abingi; o Kamadía ué ngu mu bekele ioso i a mu tumu maxima ué.

O ngana Vidiji Milanda inga ui'è ku Putu, ku akexile o izúa ioso i andele. O ki exile pala kuíza, úia mu kuibudisa o íma ioso i a mu biingle Kamadía. K'emuenié. Ingia ui áxi tamukuá ku ku à sota o íma, i a mu tumine m'biik'è, inga u i mona.

O ki éjile, en' oso aia ku mu tambulula: "Ngana ietu uèza! tuedokemba!" O Kamadía ua di xibidi é. Ki k'endediè mu tambulula ngana iè.

O ngana, ki amatekene o kuban' en' oso, ki a mu ibudixile: "Enu oso muene, muèza mu tambula o íma iènu i nga nu ambelele; aba o Kamadía, nabi?"


En' oso muene, o abik' a ku bata, azatele, inga abanga o jífeza, mukonda o ngana iá uabixidile ni saúidi. O Kamadía ua di xibidi é mu kanzo kë, mu exile ni kaveia.

O kutula ni usuku — en' oso azeza kiá — Kamadía ki akatuile o íma i a mu bekelele ngana iè, ubunda o kalubungu kë boxi: Mu atundile jivestidu ja mbote, ni íma ioso, i zuata muhatu ua mundele. Ingá ukuata o íma ia Putu, u i ta ku tandu a meza, inga ukala mu kuzuela: "Eie, ngana Vidiji Milanda, utambula o mubika; ua ngí
Another said: “I want copper beads and earrings.” Another said to him: “I want finger-rings and fine beads.”

When he called Kamaria, he asked her: “Thou desirest what?” And she says to him: “I, master, want not clothing, for the slave cannot wear fine things. Master, these are the things that thou mayest bring me: lamp light-thyself, razor whet-thyself, scissors cut-yourself, and stone the speaker-of-truth.”

Ngana Vidiiji Milanda then tells his wife: “Our slaves, they all of them asked for fine things to wear. Kamaria asked not for things to wear, because of what?” His wife then says to him: “Kamaria (is) a bush-slave." She does not know all the things that the others asked. Thou, do not bring her the things that she asked; for she does not know what she says. She is a bush-woman.”

Ngana Milanda tells her: “No, they all, I will bring them all that they asked; Kamaria, too, I will bring her everything that her heart told (ordered) her.”

Ngana Vidiiji Milanda then goes to Portugal, where he stayed all the days that he wished. When he was about to come back, he goes to ask after all the things that Kamaria had asked him for. He did not find them. Then he went to another city to look there for the things that his slave had sent him for, and he finds them.

When he came (back) they all go to receive him. “Our master has come! we shall dress up!” Kamaria she kept silent. She did not go to receive her master.

The master, after beginning to give the things to them all, then for her he asked: “You all, indeed, have come to receive the things that I had promised you, but Kamaria, where (is she)?”

The mistress says to him: “Kamaria is a thing just from the bush; do not give her anything.” Ngana Vidiiji Milanda said: “Kamaria is a slave like the others. I will give her all that she asked me for, that made me go to many cities.” He calls Kamaria: “Come! receive all that thou hast asked me for.” Kamaria was in one small loin-cloth. Shame seized her, to come in the presence of ngana Vidiiji Milanda. She hid herself behind the door. Ngana Vidiiji Milanda stood up, and went where Kamaria was; he gives her the things she had asked him for.

They all indeed, the slaves of the house, dressed up, and had a merriment, because their master had arrived with health. Kamaria held her peace in her little hut, where she stayed with an old woman.

The night arriving—they all were already asleep—Kamaria, after taking the things that her master had brought her, knocked her kalubungu on the ground. Out came dresses fine, and all things that a white lady wears. And she takes the things of Portugal, she sets them on top of the table, and begins to speak: “Thou, ngana Vidiiji
xisa; eme, nga ku endelele o izáa nake mu solongo dia muxitu, mu enda mon’ a njila, mon’ a mutu k’a mu muena-mu. O kizúa kia kavua, ki ngabixidile ni paxi iami ni ngongo iami, inga ng’ u didila o kuini dia masangá n’ umoxi ma masoxi, ki buabitile mutu, uexile mu sumbisa o mubika mu menia, eme inga ngikuata o disanga dia masoxi; ngisumba o m’bika pala ku ngi kuatesa mu paxi jami ni ngongo jami. Eie, ngana Vidiji Milanda, ni uatumbula o m’bika, ni ua ngi xisá eme, ngi ngana, ng’ o muene 129 o jipaxi ni jingongo. Eie, kandeia Di-sende; eie, navaia Di-zuike; eie, tujola Di-batule; eie, ditadi dia Muambi-a-kidi, (s’ eme ngazuela makutu), 130 ngi batujudienu.”

O kandeia ka di sendelé; o navaia ia di zuika; o tujola tua di batujula; o ditadi dia Muambi-a-kidi diolo di pangajala 132 boxi. O muene, Kamadía, inga uamba: “Eie, Nzambi, ngi kudile!” O ima ioso inga ibukia.

O kaveia kekile mu kumona o ima ioso eii; inga uzuela ni muxima uè: “O uná, uala ni ngana ietu, manii ki mueniè ngana ietu ia muhatu? O ngana ietu ia muhatu manii ió, a mu bake kuma Kamadía? O Kamadía muene, uná, uala ni ngana ietu.” Inga u di xiba ni muxima uè, pala kutala, se mósuku 133 moso muene, o Kamadía ululuka kala ki abiluka o usuku ua lelu. Fenda Madía inga unanga. Kaveia ka di xiba ni muxima uè.

O kutula ni usuku, n’ osó azeka kiá, o kaveia ka di bangesa 134 kala uazeka, manii uolotala. O Kamadía ukatula o kalubungu kè; u ka bunda boxi: ima ioso muene pala kuzuata iéza. Uazuata, io uate o ima ku tandu a meza; uate navaia Di-zuike, ni kandeia Di-sende; tujola Di-batule, ni tadi dia Muambi-a-kidi, inga ukala mu zuela: “Só salavande! 135 ngàkale eme, 136 ngu muhatu, ngatundile ku bata dia ndandu jamí, inga ngenda o izáa nake mu solongo dia muxitu ni paxi jami ni ngongo jami. Eie, ngana Vidiji Milanda, ngòdídile o kuini dia masangá ni sanga dimoxi ni kaxaxi, inga ngambeíla o m’bik’ ami: ‘Tenesa o kuini dia masanga ni maiali; manji, ki dikala pala kuizala, ngi tonese pala eme ku di zudisà.” 137 O mubik’ ami, nga mu sambilé mu masoxi mami, k’t k’a ka bangedié, inga uhelela o disanga ku di izalesa. O ki apapumukine ngana Vidiji Milanda, inga u mu ambele ‘ngi be ndandu, mukaji ami;’ muene, ku mu ambela ‘k’emiami ngi mukaji é; mukaji é io uazeka;’ ua mu ambelele ‘ngi be ndandu, mulume ami,’ pala eme kubuluka ngi Kamadía. Eie, ditadi dia Muambi-a-kidi; eie, tujola Di-batule, eie, navaia Di-zuike; eie, kandeia Di-sende, (se ngazuela makutu) ngi batujudienu.”
Ngana Fenda Maria.

Milanda, hast taken the slave, hast-left me; me, who for thee walked eight days in the heart of the forest, 'where goes the child of Bird, the child of Man is not to be seen therein.' The ninth day, when I arrived with my trouble and my misery, and I had wept for thee the ten jugs and one of tears, when there passed one who was selling a slave for water, I then took a jug of tears; I bought the slave to aid me in my trouble and my misery. Thou, ngana Vidiiji Milanda, thou both didst take the slave, and leave me, me, the mistress, who for thee underwent hardships and misery. Thou lamp light-thyself; thou razor whet-thyself; thou scissors cut-yourselfs; thou stone speaker-of-truth, (if I have spoken lies) cut me to pieces."

The lamp lights itself; the razor whets itself; the scissors cut and cut themselves; the stone speaker-of-truth is knocking and knocking itself on the ground. She, Kamaria, then says: "Thou, God, succor me!" And the things all disappear.

The old woman was seeing all these things, and she speaks with her heart: "That one who is with our master, whether she indeed is not our mistress? Our mistress, whether (she is) this one, whom they put down as Kamaria? The true Kamaria is she who is with our master." And she holds her peace with her heart, to see whether all nights Kamaria will be changed as she was changed on the night of to-day. Fenda Maria then lives on. The old woman holds her peace with her heart.

Arriving in the night, they are all asleep, the old woman makes herself as though asleep, but she is looking. Kamaria takes her kalubungu; she knocks it on the ground: all things indeed for dressing come out. She dresses and sets the things on the table; she sets the razor whet-thyself, and the lamp light-thyself, the scissors cut-yourselfs, and the stone speaker-of-truth, and she begins to speak: "So salavande! If it were not I, a woman! I left the home of my family (kin), and walked eight days in the heart of the forest, with my troubles and my miseries! Thou, ngana Vidiiji Milanda, for thee I wept the ten jugs and one and a half, and I said to my slave: 'Finish the ten jugs and two; but, when it is going to be full, wake me up for me to finish it.' My slave, whom I had bought with my tears, she did not do it, but she allowed the jug to be filled. When ngana Vidiiji Milanda awoke, and said to her: 'Embrace me, my wife,' she, instead of saying to him, 'I am not thy wife; thy wife is that one (yonder) asleep;' she said to him: 'Embrace me, my husband,' for me to be turned into Kamaria. Thou stone, the speaker-of-truth; you scissors cut-yourselfs; thou razor whet-thyself; thou lamp light-thyself, (if I have spoken lies) cut me to pieces."
Kandeia ni imá ioso ia di sendela; o ditadi diolo di pangajala; o navaia isolo di ziuka; o tujola tuolo di batujula. O muene, bu 'axaxi bueniobo, inga uvutula: “Nzambi, ngi kudile!” Imá ioso inga ibuika.

Kaveia katale. O muhatu ua mundele uazula o imá a azuatele, pala kuzauta o kadikoza inga ubongolola o imá iê; inga u i baka mu katutu ka kaxa. Inga azek’ã.

Kizúa kiamukuã, o kaveia kaia mu fetela ngana iê: “Eie, ngana, uadia ‘nii? uanua ‘nii? se o îó, ua mu tambula kuma muene mkaji é Fenda Madia, ki mueniê? O Fenda Madia una-ze, nua mu bake kuma Kamadía.”

O ngana Vidiijí Milanda inga u ambela: “Eie, u kaveia, uakambe ujitu; umba kuma mukaji ami o kahatu kaná kabolo, kala ku ‘itadi.” “Eie, ngana, k’ufike makutu, mu ngelo ku tangel. Loko, m’usuku, eme ngizekami m’o’nzo. Ngambela o kahatu: “Kàzeke k’ubeka uê; eme ngâzeke bu kanga, bu a ngi kuvitala bu kizomba.”

Ngibanga dizungu bu dibitu. Eie, ngana, ni uambele mukaji ê, kuma: ‘Ngolotunda ni usuku. Ki ngizami, kikala makolombo.’ Ni tua mu tale ioso i abanga m’o’nzo ni usuku.”

O ngana inga uambela mukaji ê: “Eme lelu ni usuku ngoloi bama; ondo ngi bang a ujitu.” Inga ananga.

O ki azubile o kudia, o ngana Vidiijí Milanda inga utunda makutu, inga u di sueka bu kididi, ki a mu dikixile o kaveia.

Kutula ni usuku, o Fenda Madia uixana Kamadía: “Kamadía, zá, ngi bekele o menia; ngisukule o inama.” Kamadía uabeka o menia pala kuzaula Fenda Madia o inama. O ki azubile, inga u mu ambela: “E! kahatu! ndé m’o’nzo, úâzeke. Kutula o makolombo, uâjukuila o dibitu ngana Vidiijí Milanda.”

O Kamadía uatambujila, inga ui’ê mu zeka m’o’nzo iê. Ujika ku dibitu, inga uzuela ni muzuma uê: “Lelu ngala k’ubeka uami; kia-beta ku ngi uabela. Kana mutu ngi mona.” Ukuata o kalubungu ké; u ka bunda boxi: mu tunda abika; mu tunda seia; mu tunda jivestidu ja mbote; ioso i zuata muhatu ua mundele. Inga u di longa mu seia, u di sukula; abika a mu tukuta kiambote; a mu kondona, inga a mu zuika o vestidu ia mbote ia jitetembua.

Muene uiza ku meza. O ngana Vidiijí Milanda uolotala o imá ioso, i olobanga Kamadía mu o’nzo.

Kamadía ukala mu zuela: “Kiakale eme! Vidiijí Milanda, nga ku endeñele o izúa nake. Ngendele mu muxitu, eme ngu muhatu ua Nzambi, ni paxi jam ni ngongo jam. O kia kavua, ki ngabixidile
Ngana Fenda Maria.

The lamp and things all light themselves; the stone is knocking itself; the razor is whetting itself; the scissors are cutting themselves. She, in the middle there, says again: "God, succor me!" All the things then disappear (in darkness).

The old woman saw it. The white lady takes off the things she had put on, to wear (again) the small rag; and she gathers her things, and keeps them in her rotten little trunk. Then they sleep.

The next day, the old woman went to whisper to her master: "Thou, master, why eatest thou? why drinkest thou? if that one whom thou hast taken as thy wife, Fenda Maria, is not the same? Fenda Maria is that one, whom you (both) put down as Kamaria."

Ngana Vidiji Milanda then tells her: "Thou, old woman, lackest courtesy; thou sayest that my wife is the little woman yonder mean, that is in the yard?" "Thou, master, do not think it (to be) lies, what I am telling thee. Soon, at night, I shall not sleep in the house. I shall say to the little woman: 'Sleep alone; I will sleep outside, where they have invited me to the dance.' I shall make a hole in the door. Thou, master, also tell thy wife, 'I am going out at night. I shall not come, except at cock-crow,' that we may look at her, and all she does in the house at night."

The master then tells his wife: "To-day, at night, I shall go somewhere; they will give me a party." And they live on.

When he had finished eating, ngana Vidiji Milanda then goes out falsely, and hides himself in the place which the old woman had showed to him.

The night coming, Fenda Maria calls Kamaria: "Kamaria, come, bring me water that I may wash my feet." Kamaria brought the water to wash Fenda Maria's feet. When she had finished, then she tells her, "O little woman! go to the house to sleep. When it is cock-crow thou shalt go and open the door for ngana Vidiji Milanda."

Kamaria assents and goes to lie down in her hut. She shuts the door, and speaks with her heart: "To-day I am alone with myself; it greatly pleases me. Nobody sees me." She takes her kalubungu; she knocks it on the ground: out come slaves; out comes a bath-tub; out come splendid dresses; everything that a white lady wears. And she lays herself in the tub; she washes herself; the slaves rub her well; they wipe her; and they put on her the beautiful dress of stars.

She comes to the table. Ngana Vidiji Milanda is looking at all the things that Kamaria is doing in the house.

Kamaria begins to speak: "But for me! Vidiji Milanda, I walked for thee for eight days. I walked in the forest, I, a woman of God, with my troubles and my miseries. On the ninth day, when I arrived
mu palaia, 160 mu a ku louelele o jinganga, mu konda dia kuuaba kuavulu, eme ngexile mu ku didila o kuinii dia masanga ni maiadi, mu ng’ ambelele o mubidi; inga ng’ u didila o kuinii dia masanga n’umoxi. O ki ngatenesene kuinii dia masanga n’umoxi 160 ni kasaxi, buexile 161 mu bita o mutu, uexile mu sumbisa mubika, inga ngu mu sumba mu sanga diami dia masoxi. Ng’i mu luka Kamasoxi; inga ngikala mu dila pala kutenesa o kuinii dia masanga ni maiadi. O ki ngabixidele mu kuinii dia masanga n’umoxi ni kasaxi, ki ngexane Kamasoxi, o mubika, nga mu sumbile mu masoxi mami, mu ngexile mu didila ngana Vidiji Milanda, inga ngu mu ambela: ‘Tenesa, mubik’amia, o kuinii dia masanga ni maiadi. Ki dikala pala kuvala, eie ngi tone; mu konda ngana Vidiji Milanda uondotona. Eie, u m’bik’amia, se muene uatono, eme hanji ngazeka, ki a ku ambela: “Ngi be ndandu, mukaji ami” eie u mu ambela: “K’emiam ngi mukaji è; mukaji è ió uazeka.”’ O Kamasoxi, ki atonene o ngana Vidiji Milanda, ua mu ambelele: ‘Ngi be ndandu, mukaji ami,’ o muene inga u mu tambujila: ‘Ngi be ndandu, mulume ami.’ Kiakale eme! Vidiji Milanda, nga ku endelele o jipaxi, ni jingongo, ni malamba… eie uatambuile o m’bika kuma mukaji è, eme, ngi mukaji è, nu ngi bange ngu m’bika. Eie, kandelia Di-sende; eie, navaia Di-zuikè; eie, tujola Di-batule; eie, ndundulu Di-pangale; eie, ditadi dia Muambi-a-kidi; eie, lumenu Di-muikè, (se ngazuela makutu) ngi batujidienu!”

Iene isos ia di sendela; ndundulu iolo di pangajala; tujola tuolo di batujula; o lumenu luolo di muika; o navaia iolo di zuika; o ditadi dia muambi a kidi, diaia mu zuela o kidi. O ki iexile pala kubuka, 164 ki abokuele Ngana Vidiji Milanda, inga u mu ambela: “Ngi be ndandu, mukaji ami.” Muene, ki amuene ngana Vidiji Milanda ubokuele, inga ubana selende; 165 ngana Vidiji Milanda uia ku kiambu uè. O kaveia, kexile-bu, kabangele o milongo pala ngana Vidiji Milanda ni Fenda Madia kutona, inga atona.

Abanda, ni Fenda Madia ni Vidiji Milanda, kusanga Kamasoxi, uazeka bu hama. O Kamasoxi, ki amuene Fenda Madia ubokola m’onzo ni ngana Vidiji Milanda, unaxala uatukumuka.

O Vidiji Milanda uèxanene abika pala kukuata Kamasoxi, ni ku mu ta mu pipa ia kalakatalà. O kifu, kiatundile mu pipa ia kalakatalà kiabangele o pema, pala Fenda Madia ni Vidiji Milanda ku di xisa.

Ngatelele o kamusoso kami; se kauaba inga kaiba, ngazuba.
Ngana Fenda Maria.

on the shore, where the wizards had bewitched thee, because of great beauty, I was weeping for thee the ten jugs and two, which the shepherd had told me; and I for thee wept ten jugs and one. When I had finished ten jugs and one and a half, there was passing one, who was selling a slave, and I bought her for a jug of tears. I called her Kamasoxi, and I resumed weeping, to finish the ten jugs and two. When I had arrived at ten jugs and one and a half, then I called Kamasoxi, the slave whom I had bought with my tears, that I was weeping for ngana Vidiji Milanda, and I said to her: 'Complete, slave mine, the ten jugs and two. When it is going to get full, thou, wake me up; for ngana Vidiji Milanda will awake. Thou, my slave, if he awakes, I being still asleep, when he says to thee: "Embrace me, my wife;" thou to him shalt say: "I am not thy wife. Thy wife is that one (yonder) who sleeps."' Kamasoxi, when ngana Vidiji Milanda awoke, he said to her: 'Embrace me, my wife;' but she then answered him: 'Embrace me, my husband.' But for me! Vidiji Milanda, who for thee went through the hardships, and trials and miseries, ... thou tookest the slave as thy wife, that me, thy wife, you (both) might make a slave. Thou lamp light-thyself; thou razor whet-thyself; thou scissors cut-yourselves; thou pebble knock-thyself; thou stone speaker-of-truth; thou mirror look-thyself, (if I have spoken lies) cut me to pieces!'

They all light themselves, the pebble knocks and knocks itself; the scissors cut and cut themselves; the mirror is looking at itself; the razor is whetting itself; the stone speaker-of-truth is speaking the truth. When they were going to disappear, then entered ngana Vidiji Milanda, and says to her: "Embrace me, my wife." She, when she sees ngana Vidiji Milanda entering, then she faints; ngana Vidiji Milanda also goes into a swoon. The old woman, who was there, made a remedy for ngana Vidiji Milanda and Fenda Maria to awake; and they awoke.

They go up, both Fenda Maria and Vidiji Milanda, to find Kamasoxi, asleep in bed. Kamasoxi, when she saw Fenda Maria coming into the room with ngana Vidiji Milanda, she was appalled.

Vidiji Milanda called slaves to catch Kamasoxi, and put her into a barrel of coal-tar. The bone, that came out of the barrel of coal-tar, made the white clay, for Fenda Maria and Vidiji Milanda to smear themselves.

I have told my little story; whether good or bad, I have finished.
FENDA MADIA NI KOTA DIE NGA NZUA.

Eme ngateletele nga Nzuá dia mon' a Kinoueza kia Tumb' a Ndala. O pai à uafu; o manii à uafu. A mu xila ni pange è Fenda Madia, mon' a Kinoueza kia Tumb' a Ndala.

O ngana Fenda Madia, manii à ua mu xila kahombo. Ki akexile mu kufua, manii à ua mu ambelele: "Mon' ami, kahombo kë koka, nga ku xila, muene manii enu, muene pai enu." Manii à uafu; afundu manii à. Akal'a, ni kota die nga Nzuá. Adia nguimgi; ascíala musolo.

Kuala Fenda Madia uixi: "Kota diami, aku'enu asokana; eie k'usokané mu konda dia 'nii? O kitadi kiki, ki a tu xila papaii ni mamanii. Eme ngu muhetu, dial' eie; ki usokana, ki ngi uabela." O dikota dixi: "Di xibe ö, nga Madia." O ndenge ua di xib'ë.

Kizu' okio, nga Nzuá uazuata; ua di longo mu maxila; unií mu paxii,168 katé mu Luanda. Usanga nga Nzuana169 dia mon' a nguvulu muá Ngola.169 Ki amona nga Nzuá, uatekuka, uixi: "Tunde ki a ngi vual' ami, kiluá ngamono diíala uauaba o kuuba kua nga Nzuá dia mon' a Kinoueza kia Tumb' a Ndala. Ku lu dia mundu,161 kiluá ngasange diíala kala nga Nzuá."

Nga Nzuá dia ku bata die ku museke.182 Usanga ndenge è, ngana Fenda Madia dia mon' a Kinoueza kia Tumb' a Ndala, uixi: "Nðenge ami, o muhatu, nga mu mono, nga Nzuana dia mon' a nguvulu muá Ngola, ua ngi uabela kinene. Muene ua ng' ambela, uixi: 'Eie, nga Nzuá, la168 uamesena kukazala n' eme, o ndenge è, ngana Fenda Madia, ukala mubik' ami; u mu ta üe mu kulemba.'164 Ngéjìami iosí in íngbanga."

Ndenge-pe k'ëlé kíma; ua di xib'ë. Íu uazekedi è. Kutula mu' amenemene, kuala nga Nzuá uixi: "O muhetu, ngà mu takana kíà." Uambotesa a ilembu, ëlu mu Luanda; usanga ngana nguvulu; u mu binga mon' è nga Nzuana.

Pai à, ngana nguvulu, uaxikana, uixi: "Mon' ami, klikala ukazala ni nga Nzuá; manii o kulemba, nguamami-ku."165


Nga Nzuana usanga ngana Fenda Madia dia mon' a Kinoueza kia
II.

FENDA MARIA AND HER ELDER BROTHER NGA NZUA.

I often tell of nga Nzuá, son of Kinoueza kia Tumb' a Ndala. His father died; his mother died. They left him with his sister Fenda Maria, daughter of Kinoueza kia Tumb' a Ndala.

Ngana Fenda Maria, her mother left her a kid. When she was dying, her mother told her: "My daughter, this thy goat, which I leave thee, it is thy mother, it is thy father." Her mother died. They buried her mother. They lived on, (she) and her elder (brother) nga Nzuá. They breakfast on "bagre;" they sup on catfish.

Then Fenda Maria says: "Elder mine, the others get married. Why dost thou not marry? The money is here, which our father and mother left. I am a woman, thou art a man; if thou marriest, it shall please me." The elder says: "Hold thy peace, nga Maria." The younger (sister) held her peace.

One day nga Nzuá dressed; he placed himself in a maxila; he went for a tour, down to Loanda. He meets nga Nzuana, daughter of the Governor in Angola. When she saw nga Nzuá, she wondered, saying: "Since I was born, never saw I a man beautiful like the beauty of nga Nzuá, son of Kinoueza kia Tumb' a Ndala. On the face of the earth, not yet have I met a man like nga Nzuá."

Nga Nzuá goes to his home, in the Muceque. He finds his sister, ngana Fenda Maria, daughter of Kinoueza kia Tumb' a Ndala, saying: "My sister, a girl whom I saw, nga Nzuana, daughter of the Governor in Angola, she pleased me much. She told me, saying: 'Thou, nga Nzuá, if thou wantest to marry with me, thy sister, ngana Fenda Maria, shall be my slave; thou shalt put her also in the wooing-presents.' I don't know what I shall do."

The sister, however, said nothing; she was silent. He went to sleep. Arriving in the morning, nga Nzuá says: "The girl, I will fetch her at once!" He gives to the carriers the wooing-presents, goes to Loanda; he finds the Lord Governor; he asks of him his daughter, nga Nzuana.

Her father, the Lord Governor, assents, saying: "My daughter, it shall be that she marries with nga Nzuá; but the wooing-present, I will not (take) it."

They went to church. Nga Nzuá and nga Nzuana are married; they make the feast. In two days the feast is over. They go to the house of nga Nzuá.

Nga Nzuana finds ngana Fenda Maria, daughter of Kinoueza kia
Folk-Tales of Angola.

Tumb’a Ndala, uixi: “Eie, m’o’kulu uakexile u ngana Fenda Madía; akiki 167 uala eie Kamadía.” Akal’ à.


Uëvu o kahombo kë, kalokuiza ni kudila: “Méé! méé! méé! kiebi, ngan’ ami? 175 Uaddila ‘nii, ngan’ ami ia ndenge?” “Ngidilami kiebi? Tunde ki a ngi vual’ ami, kihía ngasukuile o milele; asukula akama 176 mai’d. 177 O kizúa kia lelo, 178 makunda pai etu uafu, o manii etu uafu, o kota diami, nga Nzúá — nga ku tuma kusota o muhetu? — kizúa kia lelo, ngikala ngi m’bika. Ngixanga jihuini; ni menia, ngitek’ o menia.”


Nga Nzuana uëza uëmite; uia mu vuala: mon’a diiala. Akuata mu sas’ o mona. Mona uakulu; uaii bu xikola; uëjia kutanga ni kusoneka.


Ki aia mu tala bu tabu, se iamoneka o ngamelia, o menia mambata
Tumb' a Ndala, (and) says: "Thou, of old thou wast ngana Fenda Maria, but now art thou Kamaria." They live on.

She fetches the fire-wood; she gets the water. One day: "O Kamaria!" "Mistress." "Come, go to wash the clothes." She lifted up the tub; she went to the landing to wash. She arrives under the fig-tree; she sets the tub on the ground. She begins to cry, saying: "Woe! woe to me! Since me, since my father and mother gave me birth . . . But to-day they send me to wash! Because of what?"

She hears her little goat that is coming and crying: "Mey! mey! How (is it) mistress mine? Why criest thou, my young mistress?" "How shall I not cry? Ever since I was born, never did I wash clothes. They who wash are always slave girls. Today, because my father is dead, (and) my mother is dead, my elder brother, nga Nzuá . . . did I bid thee to seek that wife? . . . this day of to-day, I must be a slave. I fetch the fire-wood; also the water."

Then the goat said: "Be quiet, mistress mine! one day thou shalt see thy glory; the medicine is inferior." The goat takes the clothes out of the tub; she washes the shirts, the trousers, the coats, she spreads (them) in the sun. She finds her mistress Fenda Maria, says: "My mistress, why dost thou cry?" "I am crying over my misery." "Come, my mistress, I will louse thee." She looks her (over) for lice. When she finished looking for her lice, she went to fold the clothes. She has folded them; she gives them to her mistress.

Fenda Maria lifts up (the tub), arrives at home. "Eh! Kamaria, didst thou wash these clothes?" She says: "I washed them." She went to her room; she lay down.

Nga Nzuana comes to conceive; she goes to be delivered; (it is) a male child. They begin to bring up the child. The child grows up; goes to school; knows (how) to read and to write.

His father calls him to the table: "Come (and) eat, my son!" "I will not, my father." "What wisiest thou? Desirest thou pork?" "I will not, father." "What dost thou desire?" "I want goat." "Which goat dost thou wish?" "I want the goat of Kamaria."

They kill it; skin it; they take out (its) tripe; give them to Kamaria: "Go, wash these tripe and stomach." She washes one tripe; it is gone with a fish; she washes another tripe; it is gone, too; all the tripe are gone. The stomach is carried away by a bagre. Says she: "Woe! woe to me! What shall I do?" She begins to cry.

When she went to see at the landing, whether the tub appears (is
Folk-Tales of Angola.


Avunda kalubungu boxi: mu tunda akama kiíadi; mu tunda hama ia felu; mu tunda papiniá. A mu zalela. Makixi a Lumba akuata mu kutonoka . . . katé kuma kuaki.202

Nga Madía uixi: “Ngalui’ ami kiá.” Exi: “Kana, tuzek’ etu
there) the water had carried off the tub. Kamaria threw herself into
the water; she swam; she gave in. She got out on land (and went)
as far as the house of ngana Nzuaná. Says she: “Kamaria, the
tripes, where are they?” “They were carried off by the fishes.”
They take her and beat; they sleep.

Arriving in the morning, when she got up, Kamaria ran away.
She enters the forest, begins to walk; walks and walks. She finds
an old woman of Kinoueza kia Tumb’ a Ndala. Since she was
brought forth by her mother and her father, she needed somebody
to attend to (her) leprosy. Kamaria nurses her. Then the old
woman: “Thou, granddaughter mine, behold!” She opens a room:
cloth! she opens a room: rum! she opens a room: copper! she
opens a room: wax! she opens a room: teeth of elephant! 192
indiarubber! They sleep; they live. Then Kamaria says: “My
grandmother, I am going!” “Nga Maria, dear, let us stay together
longer.” She says: “I am going.” The old woman gives her a
box of cloth, a box of rum, a box of slaves, a box of mules, a box of
soldiers, a box of music,197 a box of money, a box of dresses. Then
nga Maria: “Farewell! my grandmother!” “Get there well!” She
goes away.

The day that was born Fenda Maria, daughter of Kinoueza kia
Tumb’a Ndala, in the land of Angola, that same day was born
Ndunge, son of the Ma-kishi of Lumba.199 There (it was) that nga
Maria arrived. The Ma-kishi of Lumba had gone a-hunting: “Divine!
thou, divinest what?” 200 “I divine a thief, who comes to our
house.” “Thy lies, that thou speakest.” “Thou divinest what?”
“Hunter of Tumba, who came to hunt. Night darkens: he finds
no place to sleep. He says ‘I will go and sleep in yonder house.’”
“Thy lies; thou divinest not.” Then another: “Divine! what
dost thou divine?” “I divine a thief.” “Thy untruth.” “I divine
that in our house there arrives ngana Fenda Maria, daughter of
Kinoueza kia Tumb’a Ndala in the land of Angola; she is going
now to their land.” The Ma-kishi all said: “Splendid, splendid,
splendid!” They arrive at home.

Then Kishi a Lumba: “Nga Maria, appear!” Nga Maria ap-
pears. The day when Fenda Maria was born (was) the same day
when ngana Kishi a Lumba was born. His father owns nine thou-
sand of heads: one person owns nine thousand of heads! He says:
“Nga Maria, we wanted thee much; now we see thee.”
They knock a kalubungu on the ground: there come out two
slave-women; there comes out a bed of iron; there comes out a mos-
quito-bar. They prepare her (bed). The Ma-kishi of Lumba begin
to dance (and dance on) until daybreak.

Nga Maria says: “I am going now.” They say: “No, we will
Folk-Tales of Angola.


Kuala Katalaui: “Ngan’ a ndenge é! uabixidile muene mu ngeleja?” “Ngabixidile muene. Nga Nzuana, nga mu sange mu ngeleja, k’a ngi monumi.”²³³

still sleep (another night).” “Longing holds me after my elder brother, whom I left, nga Nzuá, son of Kinoueza kia Tumb’ a Ndala.”

Then the Ma-kishi: “Wait yet a little.” They go on: a box of food, a box of clothes, a box of music.

Nga Maria is going now. They accompany her: “Get there (well).” “Fare ye well.” She arrives at the house of her elder (brother). Then nga Nzuana: “Thou, KAMARIA? Since that thou goestest lost, never we saw thee; to-day thou appearest?” They seize her; they give her a flogging. The brother will not speak; he is silent. They go to sleep; to-morrow (is) Sunday. 204 They arrive in the morning, then nga Nzuá: “Eh! nga Nzuana, dress up, that we go to church.” Nga Nzuá, as he turned his back, then nga Maria: “Eh! Katalaiu, 205 I am coming directly. I am going also to church.” “Young mistress, dear, what wilt thou wear?” She says: “Let me alone, my slave.”

She goes around to the back of the house; knocks a box on the ground: out comes a dress, such as a trader greatly desires; 206 she puts it on. She knocks a box on the ground: out come soldiers; out comes a carriage; out come two slave-girls; out comes a band. Nga Maria enters into the carriage, the (band of) music behind, they go up to church. They find the church is full, with both whites and blacks; both blind and cripples. 209 All together wonder: “Not yet did we see a lady beautiful as this.” They have done the mass; they go outside.

She knocks the box on the ground: out comes a chair, such as greatly desires the Lord Governor in Angola. She sits outside of church. The band strikes. The Lord Governor looks, and his daughter, nga Nzuana, and his son-in-law, nga Nzuá; they look at the white lady there. Fenda Maria, when she started to go away, they followed her and also her band. When she arrived behind the house, the things all entered into the box.

Then Katalaiu: “Young mistress, didst thou arrive indeed in the church?” “I got there indeed. Nga Nzuana, whom I found in the church, did not see me.”

When they passed a moment, nga Nzuana arrives with nga Nzuá. “Well, then! the breakfast, has it gone already on the table? Eh! KAMARIA!” “My mistress.” “Come, take off these shoes.” She takes them off. She gives her the slippers. “Eh! KAMARIA, why! we went to church: we wondered at a white lady, her beauty, on the face of the earth we have not seen her like.” “Oh! thy lies. 214 The beauty (with) which thou art beautiful, my mistress, the white lady, whom thou mentionest, can she be superior to thee?” She says: “Truth indeed, (is) what I am speaking, KAMARIA.” They live on. They sleep. Day breaks. They spend time. They sleep again.
Folk-Tales of Angola.

O ngana nguvulu muâ Ngola uabana ngonge217 mu 'xi : "Uoso u ngi monena o muhatu a mundele ó, uendele mu ngeleja; uoso ukatula ngó o sabatu ëè ku kinama, nga mu bana saku 218 jìjadi."


Ngana Madia, ki atundu bu kanga, uvunda kalubungu boxi : mutundu ëalu ëiiadi. Uxikama ni kadifele219 ké. U mu ambela : "Ndoko, tui' etu kiá." A di longa ki à mu kaluaji ; mujika ila ku a kaiela ku dima . . . katé ku dima dia 'nzo. Ukatul' ëmbamba, i azuatale, uëta mu kalubungu ; ubokola m' o'ndjá.220


Kutula mu ngoloxi, ngana Fenda Madia uixi : "Ngalui' ami kiá; manii, tuma ku k'já,222 ngana nguvulu, mungu tuzzuela." A di xalesa : "Bixil' è!" "Xala kiambote."
Fenda Maria and her Elder Brother nga Nzuá. 61

The Lord Governor in Angola gave a proclamation in the land:
"Whoever shall let me see that white lady, who went into the church, whosoever shall take off only a shoe from her foot, I will give him two sacks." People live on. They await the day, that they shall see her, when she goes again to church. Sunday arrives. Then nga Nzuana:
"Eh! nga Nzuá, let us go to church." They start. Then nga Maria: "O Katalau! I am coming soon. I am going to church." He says: "My mistress, go." She starts (and goes) as far as the church. All who assembled in the church, say: "We wonder! ah! behold, she is coming, that white lady." She arrives in the church. The Lord Governor wonders. They have done the mass.

Ngana Maria, when she has gone outside, she knocks the box on the ground: out come two chairs. She sits with her ensign. She tells him: "Come, let us go now." They get at once into the carriage. The band is following them behind, as far as back of the house. She takes off the things she was wearing, puts them into the box; enters into the house.

Somebody has seen her; goes to tell the Lord Governor. The Lord Governor arrives. They arrest nga Nzuá, son-in-law of the Lord Governor. Then the Lord Governor: "Then thou keepest this one, Kamaría? What to thee (is she)?" Nga Nzuá says: "My sister." Nga Maria says: "His lies, Lord Governor; I was his sister, but now I am his slave." "Truth, indeed, Kamaría, what thou art telling here?" "Truth itself." "They made thee a slave! Is it thou indeed, who wentest to church on Sunday?" "My Lord, Lord Governor, why! the dress, where shall I find it, to wear it? I who am a slave?" "Thou indeed didst go to church; thou art telling me only lies." She says: "Truth itself, Lord Governor, it is no lie." The Lord Governor says: "Nga Maria, I wish thee to-morrow to go to my house, to talk with me." He now goes to his house.

Arriving in the morning, ngana Fenda Maria knocks a box on the ground. She dresses; she gets into the carriage; she goes up to the palace. The soldiers, when they see her, shout: "Present arms!" She descends from carriage; enters the palace; goes upstairs. They greet each other, she and the Governor. They give her a chair; she sits down. Ngana Fenda Maria says: "How? Lord Governor, me, thou didst want me?" The Governor says: "I have seen thee." They breakfast. They finish breakfasting; they pass time.

Arriving in the evening, ngana Fenda Maria says: "I am going now; but know thou well, Lord Governor, to-morrow we shall talk." They part: "Reach (home well)." "Farewell."
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Ua di longo mu kaluaji : mujika uala ku mu kailea, katé ku bata dié. Azeka.

Kutula mu 'amenemene, atambula kafué. O kuinii, a di mosala. Uzuba kudia, utunda ku meza, uzuata. Aziuka o kaluaji ; u di longa mu kaluaji ... katé ku palaxu. Utula; a di menekena. "Inii, ngana Fenda Madía, ia ku beka?" "Ngi bange favolo, 228 ngana nguvulu; tuma kutakana kota diami ni mukaji e." Uatumu ku a takana; abizila. Kualala ng Madía uibudisa nga Nzuá : "Eme ngi inii ê?" Nga Nzuá uixi : "Eie u ndenge ami." "Makutu mé, ki uazuela, nga Nzuá. Ki ngakexile ngi pange é; akiki ua ngi bangala ngala ngu mbika?"

Nga Nzuá, a mu ta mu 'aleia.224 Uazeka momo. U di zuelela ku muxima : "Eie, nga Nzuá, kibekesa a ku ta mu 'aleia, ndenge é. Pala ku mu lemba, muhetu ua ngi nganala.226 Kiabekesa ndenge ami, nga Madía, ku mu ta k'ubika, muhetu; muhetu ua ngi nganala. Tuma ku k'ijía, nga Nzuá, kikala a ku folokala;227 kikala ué nga Nzuana a mu beta mixinga ku matakui. Mukonda 'ki zuela o muhetu, diiála k'a di tûnie; ' mukonda 'etu, tu ahetu, tuata, mu konda dia uenji uetu.' Ngana Fenda Madía, kibekesa kota dié pala eie ukala m'bika a huedi é, kiazuela o muhetu." Kutula mu 'amenemene a mu jituana.

Mu palaxu, ngana Fenda Madía uamba kala kiki : "Eie, u ngana nguvulu mu 'xi ia Ngola, kikala kiki : o kota diami ni eme, tuka1 etu ku bata dieu. O mon' é, mu bane diiála diengi." Ngana nguvulu uixi : "Uala kuebi?" 228


Akal' a, ngana Fenda Madía ni kota dié, nga Nzuá. A di mosala ikusu, 230 aseiala musolo.

Ngana jami ja ahatu, ni ngana jami ja mala, eme ngateletele o kamusoso kami, se kaliba anga kauaba.
Fenda Maria and her Elder Brother nga Nzuá. 63

She gets into the carriage; the band is following her, as far as her house. They sleep.

Arriving in the morning, they take coffee. At ten, they breakfast. Having done eating, she leaves the table, dresses. They prepare the carriage; she gets into the carriage, as far as the palace. She arrives; they greet each other. "What, ngana Fenda Maria, brings thee?" "Do me a favor, Lord Governor, send to fetch my elder (brother) and his wife." He ordered to fetch them; they arrive. Then nga Maria asks nga Nzuá: "What am I to thee?" Nga Nzuá says: "Thou art my sister." "Thy lies! what thou sayest, nga Nzuá! If I was thy sister; now hast thou made me to be a slave?"

Nga Nzuá they put him in jail.224 There he sleeps. He talks to himself in (his) heart: "Thou, nga Nzuá, what caused (them) to put thee in jail, was thy sister. In order to woo her, a woman has beguiled me. What caused my sister, nga Maria, to be put in slavery, (was) a woman; a woman has beguiled me. Consider thou well, nga Nzuá, maybe they will hang thee; maybe nga Nzuana also, they beat her (with) floggings on the buttocks. For 'what the woman speaks, the man refuses not;' for 'we, women, are costly, because of our merchandise.' 227 Ngana Fenda Maria, what made thy brother cause thee to be slave of thy sister-in-law, (is) what a woman spoke." Arriving in the morning, they set him free.

In the palace, ngana Fenda Maria speaks like this: "Thou, Lord Governor, in the land of Angola, let it be thus: my elder and I, we shall live in our house. Thy daughter, give her another man." The Lord Governor says: "Where is he?" 228

They start. When they arrive at their house, ngana Fenda Maria knocks a box on the ground: out comes a two-storied house, which a trader wants, but does not get. "My elder, this house (is) for thee." She knocks a box on the ground: out come slaves, and goats, and cattle. She knocks again the box on the ground: out come two nurses: "For thee, my elder, to keep house with them." She knocks a box on the ground: out comes a warehouse of cloth, a warehouse of money of copper, and money of silver, and money of gold, and money of bank-notes.

They live on, ngana Fenda Maria and her elder, nga Nzuá. They breakfast on i-kusu, they sup on catfish.

My ladies and my gentlemen, I have told my little story, whether bad or good.
III.

NA NZUA DIA KIMANAUEZE.


Kiz’ eki 290 mbanza 291 uxi: “Katumua, kātambe.” Uazangula uanda; ubixíla 292 ku Lukala. Uazaie uanda; unanga katangana. Usunga uanda; uanda uaneme. Úu sunga dingi luamuküa; kt uikína kuiza. Katumua uxi: “Eie, uakuata o uanda koxi 293 a menia, ha 294 u kiximbi, 295 ha u ngandu, ng’ ehele o uanda uami. Eme a ngi tumu; k’eme nga-d’ijila.” 296 Usunga o uanda; uanda iú uiza.

Ki atala mu uanda, kima kiala-mu; uoma ua mu kuata; uanda, uotakula boxi. Umateka kulenga. O kima, kiala mu uanda, kixi: “K’ ulenge; imana!” 297 Uëmana. Usangü o uanda; uotakula ku kanga. 298 Kima kiatu ku kanga. Katumua, uoma ua mu kuata dingi; iú uteketa.

O kima kixi: “Eme muene, ngu mukua’xi, ngëza. Ndé ku bata, kàtakane na Kimanaueze kia Tumb’ a Ndala ni mvuale jé, ène mu ku tuma kukuata o jimbii.”


We often tell of Na Nzuá of Kimanaueze kia Tumb’a Ndala, favorite of friends. Na Kimanaueze built, dwelt. His head-wive conceived. She eats no meat; she eats no food; she wants fish of the water. Na Kimanaueze is wont to send his Katumua, saying: “Go and catch fish in the Lukala, for my head-wife, who eats no meat.” The Katumua takes up the net; goes to the Lukala. He catches fish; brings (them) to the head-wive. The head-wive cooks the fish; eats. They sleep.

At morning she says: “What shall I eat? Katumua, take up the net, go to fish.” Katumua starts; arrives at the Lukala; catches fish. He comes with them; gives them to the head-wive. She eats them all in one day. Katumua says: “The fishes which I am always catching, thou eatest them in one day!” He goes again a-fishing; he brings her (fish) again. Thus every day, she eats no other food. Every month the same.

One day, the chief said: “Katumua, go fishing!” He took up the net; arrived at the Lukala. He casts the net; he waits a while. He pulls the net; the net is heavy. He pulls it again, another time; it refuses to come. Katumua says: “Thou who holdest the net under the water, whether thou be the river-genius, or a crocodile, let go my net! They sent me; I have not come of myself.” He pulls the net; the net, here it comes.

When he looks into the net, a thing is in it; fear possesses him; the net, he throws it down. He begins to run. The thing that is in the net says: “Do not run; stand!” He stood. He pulled out the net; he threw it on land. The thing lands on dry land. The Katumua, fear again takes him; he is trembling.

The thing says: “I myself, I, the Lord of the land, I have come. Go home, and fetch na Kimanaueze kia Tumb’a Ndala and his head-wive, who always send thee to catch fish.”

Katumua starts off in haste; he arrives at home. The loin-cloth, he left it by the water. When he arrives at home, the crowd said: “Thou, Katumua, what causes thee to walk naked? art thou crazy?” Katumua said: “Let me alone, please; let me explain myself to the chief!”

He arrives at the court. He sits on the ground; he lies down on his back; he sets down the chin. Na Kimanaueze says: “Explain thyself!” Katumua says: “Lord, when I left you, I arrived at the Lukala. I threw the net into the water; I waited a while. I pull the net; the net is heavy. I say: ‘Thou who holdest the net,
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Akatuka ni ngolambole 268 tâ, ni muene, Kathamua. Abiöila ku Lukala. A mu sange, íi, uaxikama ku kialu. 266 Ene, uma u a kuata.


Mona uakulu; uëza kiá mu ìtalà 262 kia kusakana. O Lukala, íi ubëka jinzoji ku kílu, uxi: "Ngi bekelienu kamba diami; ngikala n’ë kunu. Ha kí mu mu beka, ngu mu jiba; ufua." Atukumuka nzoji, ki azuela Lukala.

whether thou art the river-genius, or a crocodile, let go my net. They sent me; I came not of myself.' I pull the net; the river itself comes ashore: Lukala himself. I begin to run. He says: 'Do not run; stand, please. Go and fetch your King and his Queen, who are wont to send thee to catch fish. Let them come here, that I speak all that is on my heart.' I, Katumua, that is what brought me in haste. Lord, I have said."

Na Kimanaueze says: "Very well. Thou, queen, shalt dress. Let us go where we are sent for." The queen dressed herself well. Na Kimanaueze, too, decked himself well. They start with their prime-minister, and Katumua himself. They arrive at Lukala's. They find him there, sitting on a chair. They, fear seized them.

He, Lukala, said: "Be not with fear. Approach here; that I may speak what I want." They sat on the ground. Lukala said: "Thou, na Kimanaueze kia Tumb' a Ndala, favorite of friends, when thou camest to build in the land, thou camest to see me, the river. Thou didst settle in my land. Now thy wife is pregnant; she eats no other food; she wants fish only. All days, indeed, she eats fishes. It will be that she will consume my people. Why? Thou, his prime minister, who camest with him, the pregnancy that conceived the queen of Kimanaueze, is finishing my people. Soon, when she gives birth to the child, if it is a girl (she is) my wife; you bring her to me; if a boy, (he is) my friend, or my namesake. I, Lukala, have finished; I go." Na Kimanaueze kia Tumb' a Ndala says: "Lord, very well. How shall we further do?" When he finished to assent, they look (to see) where was the genius; where he went, they don't know.

They get up; arrive at home. They live on some days. Katumua, he goes on catching fish.

One day, the queen, her day has come to give birth; she is down, she is up. She gives birth to the child. They go to announce to the King, saying: "The queen has born a male child." He says: "Very well." He takes up a goat; he gives (it) to the people, who have assisted the queen. They live on some days. They bring up the child.

The child grew up; he has come now to the age of marrying. Lukala, he brings dreams in sleep, saying: "Bring me my friend, I will stay with him here. If you do not bring him, I shall kill him; he shall die." They start from dreams, after that Lukala has spoken.

Na Kimanaueze says: "Thou, head-wife, how shall we do? Thou, my son, na Nzuá, what the river said (means that) it wants thee."
Na Nzuá, when he heard this, fear took him. He says: "How shall
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Uazangula ni ima ié, i a mu bana. Umondala ku monde; abika ala mu kaiela ku ema. Ala mu bita ngoho mu iangu, mu kai ka ditutu. Kizúa moxi, kizúa kadi, kizúa tatu, kizúa kauana; eñe mu kondoloka o jingi ji.

Mu kukuata kizúa kia katanu, abixila mu kai ka ditutu; na Nzuá uamondala ku monde ié. Ki atukuluka bu kota dia muki; ki atala o mesu: xitu, xitu joso j’abanga Nzambi; kana xitu ia kiama, iaxala mu ngongo. Ni ibamba ioso, i abanga Nzambi, ia di bongolola beniaba, ni bene takitaki. Ni iama ia menia, ni jinjila joso j’abanga Nzambi. O kia a bongoluesa o kidiri kimoxi, ajiba mbambi; kana mutu uatena ku i uana, iama iene ioso ni itena.


Muene uakexile ni imbua ié ia ndumbe. Uékuata; uéjiba; uéuana. Hanji k'atena; ni ku mbando k'ëza-ku. Uajiba o monde ié; uauana: k'atena. Ujiba mugibik' é; uauana: k'atena. Uajiba mugibika ua kaiadi;
Na Nzuá dia Kimanaueze.

I do? I, Nzuá dia Kimanaueze kia Tumb’ a Ndala, where shall I flee?” He called a girl: “Put for me water in the trough.” The woman put water in the trough. Na Nzuá lies down in the trough; he stays there a while. He is thinking where to go. He gets up from it, says: “How shall I do, father?” His father says: “I do not see what I shall do. Come; I will give thee thy things that belong to thee; enough. Go thou anywhere.”

Na Kimanaueze took up two slave-men; he gave them to him, saying: “Take two male slaves.” He took two riding-bulls. He took two mothers of goats, and two mothers of swine. He says: “Thy food, to eat on the road, wherewith thou goest. Soon, we shall see each other no more. Wherever thou goest, do not cross a river. All rivers, follow them up; thou shalt go round by their springs.” The son assents.

He sets out with his things, that they gave him. He mounts the riding-bull; the slaves are following behind. They are passing through the grass, in the midst of the bush. First day, second day, third day, fourth day; they always go round the rivers.

On the beginning of the fifth day they arrive in the midst of the bush; na Nzuá riding his bull. When he appears in the open circle of a tree, when he looks with eyes: game all the game that God made; there is no ferocious beast that is left in the world. Also all insects, that God made, have gathered there; and there they are thick. Also the beasts of the water, and all the birds that God made. What brought them together in one place (is) that they killed a deer; nobody is able to divide it, so that all the beasts get a share.

When they saw na Nzuá, they said: “We are fortunate.” Na Nzuá, when he arrived there, fear held him. The beasts say: “Go on! We needed (one) to divide for us our deer. Now we are lucky.” Na Nzuá says: “Alas! How shall I do? I, Nzuá dia Kimanaueze kia Tumb’ a Ndala, the favorite of friends?” The beasts say: “Be not with fear! Get down from (thy) bull.” He gets down. “Unsheathe thy knife from waist.” Our friend unsheathes the knife. They say: “Divide us this meat.” He says: “All this crowd, one deer; how can I divide it?” They say: “Divide (it) well, so that all eat.” He begins to cut it in bits; he is distributing; the deer is finished. The crowd of beasts, not even in part has come to it. The beasts say: “Still we are looking. Divide (it) well, that we be equal.” He says: “The deer is finished. What shall I do?”

He had his male dog. He took it; killed it; divided it. Still not complete; even in part they have not come to it. He kills his bull; divides; not complete. He kills his slave; divides; not com-
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“Kizúá kia ku kuata malamba, kàkèele uxi: ‘Teleji! ingo.’”


Iama ioso kiene; ibamba ioso kiene ki abange. Exi: “Ndaié.”

plete. He kills the second slave; divides; not complete. The beasts say: "Thou, na Nzuá, divide so that we be equal. Let not one beast be left." He takes his other bull; he kills it. The ants, he gives them only the hairs; the large beasts, he gives them only a little bone, tiny, small. Still some are left. The beasts say: "Divide to us equally." He says: "How shall I do?" His slaves and his bulls are used up distributing. He remains with nothing more; himself alone, that is all. The beasts say: "Sir, thou hast divided; we are satisfied; thou alone remainest."

The lion said: "Come here; approach me. Be not with fear." Na Nzuá approached the lion. The lion said: "Open thy mouth!" Na Nzuá opened his mouth. The lion spat spittle in his mouth, saying: "Thou, na Nzuá, on the day of thy pressing distress, thou shalt speak, saying: 'Teleji! small heap of having debts.'"

The wolf, too, says: "Come here!" Nzuá arrives; kneels on ground. The wolf says: "Open thy mouth!" Nzuá opens his mouth. He spits spittle in his mouth, saying: "Day of thy pressing need, speak, saying: 'Teleji! wolf of assegay, in the bush of the spirits.'" Nzuá stood up hence.

The njinji said: "Come here!" He came, kneeled down. Said he: "Open thy mouth!" He opened his mouth. The njinji said: "The day that hardship presses thee, speak, saying: 'Teleji! njinji of leopard.'"

The ant says: "Come here!" Nzuá approaches it; he sits on the ground. Says: "Open thy mouth! The day that thou be in need, speak, saying: 'Teleji! little ant.'"

The leopard, too, said: "Come here!" He came. Said: "Open thy mouth!" He opened. "The day that misfortune grasps thee, speak, saying: 'Teleji! leopard.'"

The mukenge says: "Come here!" He approaches. Says: "Open thy mouth." He opens (his) mouth. "The day that distress holds thee, speak, saying: 'Teleji! mukenge of jackal.'"

The hawk said: "Approach here!" He approached; he opened his mouth. He spat spittle in his mouth, saying: "The day that thou seest hardship, speak, saying: 'Teleji! hawk, the bird who caught a child; the friend began to play.'"

The hawk, when he has finished speaking, the eagle says: "Come here!" Nzuá comes. Eagle says: "The day that distress grasps thee, speak, saying: 'Teleji! eagle, bird without a tail, the neighbor to the sky.'"

All the beasts the same; all the insects did the same. They say: "Go."

He took up his staff; he went into the midst of the bush, alone. He walked, walked; his feet hurt him. He says: "How shall I
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kikuanzomba, njila, iakuatelye ndenge; kamba diakuata kutonoka."

Atu, ki èvu o sanji ja di kola, abalumuka ni lusolo. Aribixa bu kididi, bu akutela; èxi: "Njinji! kaienu-iu." A i kaia; a i lembua.


Kimenemene, uxi: "Lelu kí ngitenka kuenda; inama iala mu ngi kanta; nginanga." O jingenji uè jixi: "Tunanga netu; mungu tuia." Akuata ku minangu. Atubula o xitu ia ngulu bu kanga; a i aneka
do?" Says: "Teleji! the bird who caught a child, the friend began to play." He becomes a hawk. He is in the sky; he is moving on in sky. Hunger grasps him. He arrives at a camp. Says: "Teleji! man, who is the last." He becomes a man; he comes to the camp. Says: "What shall I eat?" Says: "Teleji! njinji of leopard." He becomes a njinji. He goes to one side of a village, that was (at) a small distance. He lurks for the fowls. The fowls come to eat in the grass. He catches two cocks.

The people, when they heard the fowls shrieking, they arose in haste. They arrive at the place, where he caught (them); they say: "It is a njinji! chase him!" They chased him; they gave him up.

He arrived there, said: "Teleji! man, who was the last." He became a man. He tied the two cocks together; he hung (them) on (his) staff.

He arrived at a camp. He found there travellers; he sat on the ground. The travellers said: "Thou, gentleman, please, hast come whence?" He said: "I am going to my brother. I was bringing him two cocks; they died on the road. Hunger grasped me; one to cook them for me, I do not see." The travellers said: "Give here; they will cook them for thee." They take them; they pluck them. They cook them; they give him. He ate; slept. Day shone; he started; walked; the noon-heat set in. Hunger grasped him; he said: "What shall I do?" Says: "Teleji! wolf of assegay, in the land of the spirits."

He becomes a wolf. He goes into the grass; squats down; keeps quiet. Night comes; he goes into the village; enters into the centre of the village. He finds a sty of pigs; he takes out two sucklings. The pigs cry out. The people are startled. They say: "A wolf is catching pigs! chase him!" They chased him; they gave him up. He went into the grass; he slept.

Morning shone. He said: "Teleji! man, who was the last." He became a man. He bound the sucklings in the basket, which he had made in the grass; he starts. He arrives at a camp; finds travellers. They say: "Thou, gentleman, hast come whence?" He answers, saying: "I am going to my brother, that I (may) bring him two sucklings. They died on the road from heat. He who will cook them for me, I see him not." The travellers say: "Take them for him, that you scrape them." They take them; they scrape them. They cook for him the meat (of) one. He ate; he slept.

At morning, he says: "To-day I cannot walk; the feet are hurting me; I will rest." The travellers say, too: "We will rest, too; to-morrow we shall go." They begin to pass the time. They take the meat of the hog outside; they spread it on the roof of a camp-
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bu hongo ia fundu. Ahatu a akua 'xi éza mu sumbisa makudia ku jingenji. Asange xitu ia ngulu ku hongo, éxi: "Jingenji, tu sumbise enu karitu ka ngulu." O jingenji jixi: "Ki xitu ietu; ia ngene; ia mon' a mundele, uazeka bobo." Ahatu a di xib' á; amuangan. Abixíla ku bata; asange mala. A a tangela: "Tuéle288 bu jifundu. Tuasange-bu xitu ia ngulu. Etu tuafika tuxi 'o ngulu jetu, imbungu ia ji kuata m'usu.' Manii, o mon' a diala uaniana o ngulu jetu?" O mala éxi: "Tuénu; mu tu londekese288 né."

O mala azangula o mata, ni jimbangala, ni jingumba, ni jingaia, éxi: "Tuá mu beta." Abixíla bu fundu, éxi: "Uebi, uaniana o ngulu jetu?" Ahatu éxi: "Muen'iú." Muene uxi: "Eme nginiana o ngulu jenu?" Ene éxi: "O xitu ifi, ya i sange kuebi?"


Uakituka dingi kikuambi. Ía bulu; urbxíla mu sanzala ia Luanda; uakondoloka o sanzala ioso bulu. Uxi: "Teleji! kanjíla mu ngongo." Uakituka kanjíla. O kanjíl' aka, o mabab' é kala ulu, ni muzungu ué. Ixi ioso, kana-mu njíla kala ifíi.

Uëza ku tandu a 'nzo ia na Nguvulu; uala mu zunga bulu. Na Madía, mon' a na Nguvulu, uala mu beia dia 'nzo, mu tunga izatu. Utala boxi; utala kilembeketa kia kanjíla. Kia mu uabela; usakula mesu bulu; utala kanjíla kaná.
Na Nzuá dia Kimanaeze.

hut. A (few) women of the villagers came to sell eatables to the travellers. They found hog's meat on the roof; they said: "Travelers, sell us a little hog's meat." The travellers said: "It is not our meat; it is the meat of another; of the gentleman who is asleep there." The women said nothing; they separated. They arrived at home; found the men. They tell them: "We went to the camp. We found there hog's meat. We thought saying: 'Our pigs, the wolves caught them in the night.' Maybe, that young man has stolen our hogs?" The men say: "Let us go; you show us him!"

The men take up their guns, and staves, and spears, and lances, saying: "We will beat him!" They arrive in camp, saying: "Where is he, who stole our hogs?" The women say: "He is here!" He says: "I, steal your hogs?" They say: "This meat, thou foundest it where?"

They begin with him a quarrel of fighting. Nzuá conquers. They go home; call the others; an army indeed complete. They arrive again in camp, saying: "Come out!" The crowd says: "Thou hast (already) seen victory; now come out."

Nzuá comes out. They begin to fight. (His) arms are tired. He says: "Teleji! small heap of having debts." He becomes a youth of a lion; he utters a roar. The crowd of war scatters with haste. Some, they throw their guns into the grass; some fall on the path; because they are with fear of the lion. The lion begins to roar; even the travellers, too, scatter. He remains alone. He says: "Teleji! man, who was the last." He becomes a man. He says: "How shall I do? I will go, now!"

He enters the path; arrives in the midst of the bush. He thinks, saying: "Where I am going, to Loanda, I have not yet gone there. There, there is no kinsman of mine, there is no friend of mine. How shall I do? At whose house shall I stop?" He stands; he is thinking. He says: "I am perplexed, I, Nzuá dia Kimanaeze kia Tumb' a Ndala, where I am going, I have not seen that place." Says he: "Teleji! hawk, a bird who caught a child; the friend began to play."

He becomes again a hawk. He is in the sky; he arrives in the city of Loanda; he circles round the whole town in the sky. Says: "Teleji! a little bird in the world." He becomes a little bird. This little bird, its wings (are) like gold; so (is) its bill. In all the country there is not a bird like this.

He comes over the house of the Lord Governor; he is circling in the sky. Na Maria, the daughter of the Lord Governor, is in the verandah of the house sewing clothes. She looks on the ground; she sees the shadow of a little bird. It pleases her; she turns her eyes upward; she sees the little bird (is) there.
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Pai à wa mu tumu, uxi: “Zá ni kanjila ké; ngi ka tale.” Uabande ku tandu ni kanjila. Pai à utala kanjila, uxi: “Kidi; kanjil’ aka, mu ngongo kí kala-mu.” Na Madí dia na Nguvulu uabalumuk’ é; uakulumuka boxi.


O muene, na Madí dia na Nguvulu, uene ni kífua kic kia kudia mu muania ni mu dikolombolo didianga. [209] Azala meza m’o’nzomo ié. Kudia, a ku baka ku tandu a meza; o tuhatu tuvala mu langa.


She says: "Oh! this dear little bird, how shall I catch it? The little bird is beautiful altogether!" She takes her white handkerchief; she spreads it on the ground. She kneels on one knee; she recites the mass to it. This little bird descends; it arrives on the handkerchief. She has caught it; says: "This little bird, where shall I keep it, that it may not die?" She ordered a cage of gold; it comes. She put it in, she kept (it) in her room. She put in rice; she put in water. She sent to tell her father, the Lord Governor upstairs, saying: "I, here, have a little bird. Thou my father, sawest it never yet; neither in Europe is it there, nor in Negro-land is it there. I do not know whence it came."

Her father sends her (word) saying: "Come with thy little bird, that I see it." She went upstairs with the little bird. Her father looks at the little bird, says: "Truth, this little bird, it is not (to be seen) in the land." Na Maria of the Lord Governor arose; she went downstairs.

The little bird refused to eat. She put in different food, from Europe. The little bird will not eat. She says: "This little bird, how shall I treat it? It will die."

She, na Maria of the Lord Governor, had her own habit of eating at noon and at the first cock-crow. They would spread the table in her room. The food, they set it on the table, (and) the girls were watching.

This day they put the food on the table. The little bird is in that same (room). In the middle of the night the little bird said: "Teleji! little ant!" The bird became an ant. It is crawling down; it picks up the crumbs of food that had fallen to the ground; it has eaten. It returns to its cage, says: "Teleji! little bird!" He became again the little bird. Every day the same.

Another day he says: "Teleji! little ant." He becomes an ant; he gets down on ground, says: "Teleji! man, who is the last."

He becomes a man elegantly dressed. He sits at the table; eats the food. He arises, saying: "Teleji! an ant." He becomes an ant. Having climbed into his cage, he says: "Teleji! little bird." He becomes a little bird; he sleeps.

At the first cock-crow na Maria gets up; she comes to the table. Food, there is none. She says: "You girls, where is the food gone?" The girls said: "Mistress, we don't know!" She beat them, saying: "You yourselves, you have eaten it."

Day comes, another night has come. The girls say: "We, to-day we’ll wake; that we may catch the thief, (who) yesterday caused us the beating." At the middle of night the little bird says: "Teleji! little ant." It is transformed; it (ant) gets down on the ground.
Folk-Tales of Angola.


Dikolombolo didila; na Madia uabalumuka. Uèza ku meza; kudia k't kuala-ku. Uxi: "Tuhatu, kudia kuai kuebi?" Umateka ku tu beta.


Na Madia uabalumuka; uaii ku meza; u mu kuata mu lukuaku. Na Nzuà dia Kimanaueze kia Tumb'a Ndala, kilundu kia makamba, ni na Madia, a di mono, a di bubala. Axikama ku meza; a di taia ngaoho kienieki.

Kuma kuaki; na Nzuà uasoneka mukanda. Mukanda uaii kuà na Nguvulu. Na Nguvulu uasoneka mukanda. Mukanda uxi: "Eme, na Nzuà dia Kimanaueze kia Tumb'a Ndala, kilundu kia makamba, ngamesena kusakana ni na Madia dia na Nguvulu."

Na Nguvulu uvitula mukanda kuma: "Kiauaba. Muene, ktn gu mu ijà lóó o polo. Mungu èze ni mon'amí muene; ngijà o diila."


Na Nguvulu utala na Nzuà; utala mon' ë, na Madia. U mu ibula: "Na Madia, usakana ni iù?' Na Madia uaxikina. Uibula dingi o diaila, uxi: "Eie, na Nzuà, uamesena kusakana ni mon'ami? Ha usakana nè, u ngi bangela ikalakalu. Ha uèbange, i ngamesena, k'i nga uaxibina." Na Nzuà uxi: "Kikalakalu kiahi?" Na Nguvulu uxi: "Uà ngi takena mon'ami ku Putu. A mu ambata ku Putu; kana
Na Nzuá dia Kimanaueze.

It says: "Teleji! man!" It becomes a handsome man. He sat to table; he is eating. The girls saw him. Fear held them from addressing him. He has finished eating; gets up. Says: "Teleji! little ant." It climbed into the cage; it became the little bird. He kept quiet.

The cock crows; na Maria gets up. She comes to the table; the food is not there. She says: "Girls, where is the food gone?" She begins to beat them.

The girls say: "Mistress, do not beat us unjustly. Wait, that we tell thee (all). We, in the night, have seen a gentleman sitting at table; he was eating. We could not question him, because fear held us. Do not have doubts. To-morrow we will go to awake thee, (that) thou, too, mayest see." Na Maria assented. They slept. The day shone. They passed the day. Night came down. They spread the table.

In the middle of the night the little bird says: "Teleji! little ant." It becomes an ant. It gets down on the ground; says: "Teleji! man." He becomes a man, dressed indeed elegantly both below and above. He sat to the table; he is eating. The girls saw him. They arose; went to tell ngana Maria: "Mistress, come, see the gentleman who is at table!"

Na Maria arose; she went to the table; she takes him by the arm. Na Nzuá dia Kimanaueze kia Tumb' a Ndala, favorite of friends, and na Maria, they see each other, each other embrace. They sit at the table; they only look at one another like this.

Day dawned; na Nzuá wrote a letter. The letter went to the Lord Governor. The Lord Governor opened the letter. The letter said: "I, na Nzuá dia Kimanaueze kia Tumb' a Ndala, favorite of friends, I want to marry with na Maria of the Lord Governor."

The Lord Governor returned a letter, saying: "Very well. He, I do not yet know his face. To-morrow let him come with my daughter herself; I must know the man."

The letter arrived at na Nzuá's. He opened it; he read it. He says: "Very well. I will sleep; to-morrow we shall go." They slept. The morning dawned. Na Nzuá said: "Na Maria, dress, that we (may) go to your father." They dress, both of them; they arrive upstairs. They give them chairs; they sit down.

The Lord Governor looks at na Nzuá; he looks at his daughter na Maria. He asks her: "Na Maria, wilt thou marry with this (man)?" Na Maria consents. He asks again the man, saying: "Thou, na Nzuá, wantest thou to marry with my daughter? If thou marry with her, thou shalt do me service. If thou do it, what I want, it will please me." Na Nzuá says: "Which service?" The Lord Governor says: "Thou shalt fetch me my daughter from
mutu utena ku à mu sanga-ku. Ha uëza nê, o kifutu kié, uiça k’unguvalu.” Na Nzuá uaxikina. Na Nguvulu u mu ambela, uxi: “Ki uakâibîlê ku Putu, ha umona mon’ a muhatu, uala mu teki utoka 297 bu dixita, muene mon’ ami.”

Na Nzuá uakatuka: ualekela muhatu ê, uxi: “Xala kiambote.”
Uakituka holokoko.
Uâbîxîla ku Putu. Utala mon’a muhatu uala mu tubuka m’o’nzo; uala mu kuîza bu xita mu teki utoka. Mon’a muhatu uxi: “Ainé! hadi iahi, i ngitala.”

Na Nzuá, uala bu lu, uëvu; uêjía kiá, uxi: “Muene, a ngi tumu nê.”
Uxi: “Teleji! kikuanzomba.”
Uakituka kikuambi. Uabutu kîtalâ; tazangula mon’a muhatu. Exi: “Telenu! njîla iambata mutu.”
Uxi: “Teleji! holokoko, njîla ia kabungu.”
Uakituka holokoko. Uai ni mon’a muhatu dikanga diône bu lu. Uâbîxîla mu Luanda.
Uxi: “Teleji! mutu alubilà-suku.”
Uakituka mutu.

Uabokona m’o’nzo ia ngana Nguvulu; uasange mukaji ê, na Madîa, uxi: “Ki muene pange ê iû, a ngi tumu nê?” Na Madîa uaxikina, uxi: “Muene.” Azekele.
Ki kuâki, uxi: “Ngíla kuà na Nguvulu mu mu bana mon’ ê.”

Ha akâl’á, na Nzuá dia Kimanaueze kia Tumb’ a Ndala, ni na Madîa dia mon’a Nguvulu.
Bene bu tua u ivíla. Ha tuamesena, tuta dingi; ha ki tuamesena, tuzeke-etu. Mahezu.
Portugal. They carried her off to Portugal; nobody can find her there. If thou comest with her, thy payment, thou shalt come to the governorship." Na Nzuá agreed to it. The Lord Governor tells him, saying: "After arriving in Portugal, if thou seest a young woman, who is throwing out ashes on the refuse heap, she is my daughter."

Na Nzuá starts; he bids adieu to his wife, saying: "Stay thou well." Na Maria says: "Go there." When he had started, na Nzuá said: "Teleji! hawk." He became a hawk; there he is in the sky. He says: "Teleji! eagle, bird without a tail, that is neighbor to the sky." He becomes an eagle.

He arrives in Portugal. He perceives a young woman, who is coming out of a house; she is coming to the refuse heap to throw out ashes. The young woman says: "Alas! what misery I have to see!"

Na Nzuá, who is in the sky, hears; he knows now, says: "(It is) she, they sent me for her." He says: "Teleji! hawk." He becomes a hawk. He lowers his height; he lifts up the young woman. They say: "Look! a bird carries off a person!" He says: "Teleji! eagle, the bird without a tail." He becomes an eagle. He went with the young woman a great distance in the sky. He arrived in Loanda. Says: "Teleji! man who is the last." He became a man.

He enters the house of the Lord Governor; he finds his wife, na Maria, says: "Is not this thy sister, for whom they sent me?" Na Maria assents, saying: "She is." They slept.

When it dawned, he said: "I will go to the Lord Governor to hand him his daughter. They go, na Nzuá and the young woman; they arrive upstairs. They find him present. Na Nzuá says: "Thy daughter (is) here, thou hadst sent me for her." The Lord Governor says: "Well done. Thou hast earned the dominion. Come to the governorship; take thy glory, which befits thee."

And they lived together, na Nzuá dia Kimanaueze kia Tumb' a Ndala and na Maria, the daughter of the Governor.

Thus far we heard it. If we want, we will tell more; if we will not, let us go to sleep! Finished.
IV.

MUHATU, UASEMA MBIJI.

Eme ngateletele ngana Kimalauezu kia Tumb' a Ndala, uakexidi ē ni mukaji ē, ku dìma dìa kukala; 900 anga akal' ā. Mukaji ē anga uiza uimita. Kana k'adie xitu; usema 901 ngő mbijì.


Ki azubile, uixì: "Ngìla mu tamba," anga utakula u oanda. Luadìanga k'akubatìdē kìma; lua kaiadì kiumuene. O lua katatu anga uivua 904 uaneme. 905 Moxi a menia anga muixì: "King' anji; 906 mukonda muku'enu 907 mukua-mona." Ki azubile o kukiunga, anga uivua dìngi muixì: "Sunga kìà." Muene anga usunga kimbiji kiomene; anga u ki ta bu muhamba; anga umateka o kuenda. Maji o jìmbiji joso jakexile mu kaiela o kimbiji eki; o diìala anga divua-jìna ngò mu ìangù: ualala! ualala! 938

Ki akexile kia mu bixìla ku bata, o muhatsu ē u endele ku mu kauìdòla n'akua-diembù diè. Ki abixìdile ku bata, o diìala anga ubana o mbijì pala ku i bangà. O muhatsu anga uambela o diìala, uixì: "Eie, bangà-lu." O diìala uixì: "Ngùami." O muhatsu anga umateka o ku i bangà. Maji o mbijì iakexile mu kuimbìla, ixi:

"Ki u ngì bangà, ngì bange ami kiambote.
Ki u ngì bangà, ngì bange ami kiambote."

Ki azubile anga u i ta mu 'mbia; maji o mbijì iakexidi ē hanji mu kuimba. O mbijì ki iable, o muhatsu anga udidìka malonga matanu anga ukuvitala 909 o diìala n'akua-diembù diè. Ene anga a dì tun'ā. Muene anga udia k'ubeka uè.

IV.

THE WOMAN WHO LONGED FOR FISH.

I will tell of ngana Kimalauezu kia Tumb' a Ndala, who was staying with his wife, a long time back; and they lived. His wife then came to conceive. She ate no meat; she longed only for fish.

The man, when he went fishing, brought a lot of fish; the fishes then fled to another river. One day the man tells the woman, saying: "Prepare me food, that I go fishing." And the woman prepared the food. The man then went to the river, where the fish had fled; and he made there his camping-hut, and ate.

When he finished, he said: "I will go to fish," and he cast the net. The first time he caught nothing; the second time the same. The third time he feels it is heavy. Under the water then it says: "Wait, please; because thy friend is the father of a child." When he finished waiting, then he hears again there saying: "Pull now!" He then pulled (out) a big fish, very large; and he put it into (his) basket, and began to walk. But the fishes all were following this big fish; the man heard always in the grass only: ualalá! ualalá!

When he was already about to arrive at home, his woman went to meet him with her neighbors. When they arrived at home, the man then gave the fish to be scaled. The woman, however, then told the man, saying: "Thou, scale it!" The man said: "I won't." The woman then began to scale it. But the fish was (all the time) singing, saying:

"When thou me scalest, scale me well!
When thou me scalest, scale me well!"

When she had finished, then she put it in the pot; but the fish was still singing. When the fish was done, the woman then prepared five plates, and invited the man with her neighbors. But they refused. She then ate alone by herself.

When she had finished, then she took her pipe and the mat; and she spread it in the open. When she was seated, then she heard in her belly, saying: "Where shall I get out?" The woman said: "Get out by the soles of (my) feet." The fish answered her: "By thy feet, wherewith thou art wont to tread on dirt, there shall I get out?" The woman said: "Get out by the mouth." "By (thy) mouth, where thou didst swallow me, there shall I get out?" The woman said: "Seek wherever thou wishest." The fish said: "Then I get out here!" and the woman burst in the middle. The fish then went away.
V.

SUDIKA–MBAMBI.\textsuperscript{811}

Tuatelele ngana Kimanaueze kia Tumba a Ndala, kilundu kia makamba; uavulaa mon' é, diijina dié na Nzuá dia Kimanaueze.

Na Kimanaueze uxi: "Eie, mon'ami, na Nzuá, ndé mu Luanda, uakâte uenji." O mona uxi: "Kindaular\textsuperscript{822} ngabenga o muhatu." O pai uxi: "Ndé; eme nga ku tumu." Uazangula; uabíxila mu Luanda; uate uenji.


\begin{quote}
"Mamanii, o xibata\textsuperscript{814} iami i iiza.
Mamanii, o poko iami i iiza.
Mamanii, o kilembe\textsuperscript{813} kiami, ki kiz'okio.\textsuperscript{816}
Mamanii, o mbamba iami i iiza.
Mamanii, dí idíke kíá kiambote; eme ngiz' ó."
\end{quote}

O mona uatundu, uxi:

"Jina díami, eme Sudika-mbâmbi.
Boxi ngita mbamba;
Bulu ngisudika mbâmbi."\textsuperscript{39}

O muhatu uivua dingi mu mala o ndenge, iaxala-mu, uxi:

"Mamanii, o xibata iami i iiza;
O poko iami i iiza;
O mbamba iami i iiza;
O kilembe kiami ki kiza.
Mamanii, xikama kiambote; eme ngiz' ó."

Mona uatundu; mona uxi:

"O jina díami,
Eme Kabundungulu
Ka muši ua lukula.\textsuperscript{837}
Mbua iami idia ndende;
O kimbundu kiami kikambula ngombe."\textsuperscript{819}

O mon' a dikota, Sudika-mbâmbi, uxi: "O kilembe kiami, kuna-kiu ku xílu dia 'nzo." Uxi dingi: "Mamanii, ihi ia mi bake boba?"
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Let us tell of ngana Kimanuæeze kia Tumba a Ndala, favorite of friends, who begat a son, his name (was) na Nzuà of Kimanuæeze.

Na Kimanuæeze says: "Thou, my son, na Nzuà, go to Loanda to do business there." The son says: "Just now only I brought home a wife." The father says: "Go, I have commanded thee." He started; arrived in Loanda, did business.

His father, behind, where he remained, the Ma-kishi sacked his home, of na Kimanuæeze, all. The son, who had gone to Loanda, arrives at the house of his father; he finds there are no people. Hunger, it grasps him, he says: "How shall I do?" He says: "I will go to the fields." When he arrives in the fields, he sees a little woman yonder. He calls her. When she sees him, his wife whom he had left, she says: "Thou hast come whence?" 312 The man says: "What has done this to you?" The wife says: "The Ma-kishi have destroyed us." They live together. The woman is with child. The day has come to give birth; she hears in belly:

"Mother, my sword, here it comes.
Mother, my knife, here it comes.
Mother, my kilemba, 316 here it comes.
Mother, my staff, here it comes.
Mother, place thyself well now; I am coming here." 318

The son is out, he says:

"My name, I (am) Sudika-mbambi.
On the ground I set (my) staff;
In the sky I set up (an) antelope."

The woman hears again in belly the younger, that remained there, saying:

"Mother, my sword, here it comes;
My knife, here it comes;
My staff, here it comes;
My kilemba, here it comes.
Mother, sit well; I am coming here."

The son is out; the son says:

"My name,
I (am) Kubundungulu
Of the tree of lukula, 317
My dog eats palm-nuts;
My kimbutu swallows a bull." 328

The elder son, Sudika-mbambi, says: "My kilemba, plant it at the back of the house." Says again: "Mother, what has placed you
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Azangula o jixibata, ni ndenge è; abixila mu iangu. Sudika-mbâmbi uabatula soko dimoxi: masoko ene oso a di su. Ni ndenge uè, kiene ki abange dikota, ni muene kiene. O kota ni ndenge akutu o masoko; èza; atula bu kanga. Avutukila mu sua o iangu; èza, atula bu kanga.


Kuala Sudika-mbâmbi uxi: “Mamani, ni papali, bokonenu; ngatungu kiá.” Uxi luamukà: “Eme ngila mu lua makixi. Eie, ndenge ami Kabundungulu, xala n’ adi etu. Manini, ha uamono o kilembe kiami kiakukuta, eme, ku ngaì, ngafu.”


Èza mu kuba. O Sudika-mbâmbi uazangula o disoko; ua di bana Kipalende kia kubu ’nzo ku ditadi, uxi: “Oba.” O Kipalende
here?” His mother says: “I wonder, the child baby, I gave it birth just now, it is speaking!” The child says: “Do not wonder; you are going to see what I will do.” The child says further: “Let us go to cut poles, that we build for our parents houses.”

They take up the swords (he) and his younger; they arrive in the bush. Sudika-mbambi has cut one pole: the poles they all cut themselves. And the younger too, just as the elder has done, he also (does) the same. The elder and the younger bound the poles; they come; they set (them) down outside. They return to cut the grass; they come; they set (it) down outside.

The elder and the younger come to erect the house. Sudika-mbambi erected one pole; all the house erected itself at once. He tied one cord; all the cords have tied themselves. He thatched one grass-stalk; the house all thatched itself.\footnote{932}

Then Sudika-mbambi says: “Mother and father, enter; I have built already.” He says another time: “I go to fight the Ma-kishi-Thou, my younger, Kabundungulu, stay with our parents. But, if thou seest my kilembé withered, I, where I went, I died.”

Sudika-mbambi set out. He arrives in midst of road; he hears in the grass a rustling. He says: “Who?” The person says: “I (am) Kipalende, who erects a house on a rock.”\footnote{933} Sudika-mbambi says: “Come, let us go!”


They take to the road. He hears again in the grass a rustling. He says: “Who?” He answers, saying: “I (am) Kipalende, who bends down the beard to Kalunga.”\footnote{934} Sudika-mbambi says: “Come, let us go!”

They arrive on road. Sudika-mbambi perceives some one, that is coming on the other side of the river. He asks him: “Thou (art) who?” He says: “I (am) Kijandala-midi,\footnote{935} (with a) hundred I rinse (my) mouth.” Sudika-mbambi says: “I (am) Sudika-mbambi; on earth I set staff; in sky I set up antelope.” Kijandala-midi, when he heard this, ran away.

They arrive in midst of bush.\footnote{936} Sudika-mbambi tells the four Kipalendes: “Let us build here in order to fight the Ma-kishi.” They go for the poles. Sudika-mbambi cut one pole: they all cut themselves. He tied one pole: they all tied themselves.

They come to erecting. Sudika-mbambi takes up a pole; he gives it Kipalende, who erects house on rock, saying: “Take.” The
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uutambula o disoko; u di kuba ku ditadi; ki di xikina. Ua di kubu dingi; ki di xikina. O Sudika-mbambi uxi: "Eie uambele kiki, uxi 'ngi kuba 'nzo ku ditadi; 'ua i lembua?"


A mu jîkula o ditadi, exi: "Ihi ia ku bangie kiki?" O Kipalende uxi: "O kakulakaji ka muhatu kiebl ni mulauli'ë, uxi: 'Tu di xine. Eie, ha ua ngi xini, usakana ni mulaul' ami.' Eme nga di kuatele n'ë. Muene ua ngi xini." Aku'â a mu olela, exi: "O muhatu, muene ua ku xini?" Azekele.


Kipalende takes the pole; he erects it on the rock; it will not (stand). He erects it again; it will not (stand). Sudika-mbambi says: "Thou didst speak thus, saying: 'I erect a house on rock; thou givest it up?"

Sudika-mbambi built the houses. The houses are finished. They slept.

It dawns in morning, Sudika-mbambi says: "Let us go to fight the Ma-kishi!" There remained one Kipalende, (he) of carving ten clubs; he takes along three Kipalendes. They arrive at the Ma-kishi's. They are firing.

At home, where remained one Kipalende, there came an old woman with her granddaughter. She found Kipalende, says: "Let us fight! If thou beatest me, thou shalt marry with my granddaughter." They fight. Kipalende is beaten. The old woman lifted a stone; she laid it upon Kipalende. The old woman went away.

Sudika-mbambi saw that Kipalende was under stone. He tells the three Kipalendes, saying: "Your companion is under stone." The Kipalendes say: "Sudika-mbambi, thou tellest untruth. We are far off; thou sawest how, that he was under stone?" Then Sudika-mbambi says: "Truth indeed."

They stop firing. They say: "Let us go home!" They arrive; they find Kipalende under stone. Sudika-mbambi says: "I told you how?" The Kipalendes say: "Truth."

They remove the stone from him; they say: "What has done this to thee?" Kipalende says: "An old woman came with her granddaughter, saying: 'Let us fight. Thou, if thou beatest me, thou shalt marry with my granddaughter.' I fought with her. She has beaten me." The others laugh at him, saying: "A woman, she has beaten thee?" They slept.

Morning, Sudika-mbambi says: "Let us go to the war!" There remained another Kipalende. They arrive at the war. They are firing. At home, where the Kipalende stayed, the old woman came with her granddaughter, saying: "Let us fight!" Kipalende says: "Well." They struggle. The old woman has beaten the Kipalende. She weighs him down with a stone.

Sudika-mbambi knows already that Kipalende is under stone. He tells the others: "Your companion is under stone." "Let us go home!" They arrive; they lift the stone off him, saying: "What has done thee this?" He says: "Yesterday, the old woman, as she did to our comrade, so to me also the same." They slept.

It dawns in morning, they start, go to the war. There remained another Kipalende. They are firing. Here, where a Kipalende stayed, the old woman comes. She found Kipalende, said: "Let us fight! Thou, if thou beatest me, thou shalt marry with my grand-
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lende; ua mu jika ku ditadi. Uai’ é.


O ku bata, ku axala Kipalende, o kakulakaji kéza, uxi: “Tu di kuate. Eie, ha ua ngi xini, usakana ni mulaul’ ami.” A di kuata. Kakulakaji uaxini Kipalende; ua mu jika.


O ku bata, ku axala Sudika-mbâmbi, kakulakaji kéza, uxi: “Tu di xine. Eie, ha ua ngi xini, usakana ni mulaul’ ami.” A di xina; kakulakaji a mu xini. O Sudika-mbâmbi uajib’ o kakulakaji; uaxala ni mulaul’ é.


O ku bata, ku atundile, kuaxala ndenge è Kabundungulu. Uakondoloka ku xílu dia ‘nzo; utala o kilemba kia kota diè: kialèla. Úxi: “O kota díami, ku aii, uandala kutua.” Ua’kí tabelo o menia; kiabuingita.

O dikota, Sudika-mbâmbi, ki akuzukarnu dikungu, koko uakutuka mu njila; uulu mu kuenda.

UBIXILA MU KAXI KA NJILA; UASANGE KAKULAKAJI, KALA MU DIMA NI MUTUE; O MBUNDA ÙÉBAKE MU KILEMBEKETA. O Sudika-mbâmbi
daughter." They fight. The old woman has beaten Kipalende; she weights him down with a stone. She goes away.

Sudika-mbambi, he knows it at once. He tells the others: "Let us go home! Your comrade is shut down." They arrive at home. They lift the stone off him, saying: "What has done this to thee?" He says: "The old woman, what she did to our comrades, (she did) to me the same." They slept.

Morning, Sudika-mbambi says: "Let us go to the war!" There stayed one Kipalende. They arrive at the Ma-kishi's. They are firing.

At home, where Kipalende stayed, the old woman comes, says: "Let us fight! Thou, if thou beatest me, shalt marry with my granddaughter." They fight. The old woman beats Kipalende; she weights him down.

Sudika-mbambi, where he went, knows at once. Says: "Let us go home! Your comrade is weighted down." They stop firing. At the Ma-kishi's there was left one village. They arrive at home. They free Kipalende. They slept.

It dawns, Sudika-mbambi says: "Yesterday, there was left one village. You, four Kipalendes, go ye to fire (guns). I, to-day, shall stay behind." They went to fire.

At home, where stayed Sudika-mbambi, the old woman comes, says: "Let us fight! Thou, if thou beatest me, shalt marry with my granddaughter." They fight; the old woman is beaten. Sudika-mbambi killed the old woman; he remained with her granddaughter.

The young woman says: "To-day I got life; for my grandmother used to shut me up in house of stone, that I (should) not go about. To-day, we will marry now with Sudika-mbambi!" He assented. The Kipalendes come, say: "The Ma-kishi to-day are finished." Sudika-mbambi says: "Well." They live on.

The four Kipalendes are making a plot for killing Sudika-mbambi, saying: "A child has surpassed us. We shall kill him now?" They dug a hole in the ground. They spread on a mat and a mat. They call him. They say: "Sit down here." He sat down; dropped into the hole; they covered him up. They stayed with the woman.

At home whence he came, there stayed his younger, Kabundungulu. He goes round to the back of the house; looks at the life-tree of his elder; it is withered. Says: "My elder, where he went, is going to die." He pours water on it; it grows green.

The elder, Sudika-mbambi, when he dropped into the hole, there he found a road; he is walking.

He arrives in midst of road; he finds an old woman, who is hoeing with the head (part); the lower (extremity), she kept it in the
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O Sudika-mbâmbi a mu telekela kudia mu ngoloxi. Muene uavungunuine, utala: dikolombolo dia sanji ni ngalu ia funji. Uzanguula o dikolombolo; uabake moxi a hama. Uanomona xitu ëî; iene ì adila o funji. Ubîxîla mu kaxî ka usuku; uivua mu sanzala: "Nanii najiba o dikolombolo dia ngene? dia na 'Alunga-ngombe?" O dikolombolo ditaala moxi a hama; kokolokuë!


O Sudika-mbâmbi uabokona m'o'noz ia Kinioka. Uasange o mon' a Kalunga-ngombe, uxi: "Tui'enu. Pai enu ya ku tumu." Abistila bu kanga dia na 'Alunga-ngombe, uxi: "Mon' é ëi."

Na 'Alunga-ngombe uxi: "Ngì jibile Kimbià kia malenda a ngandu, uala ku ngi kuatela o jihombo ni jingulu." O Sudika-mbâmbi uxi: "Beka diletà dia ngulu." A mu bana-di. Ua di te
Sudika-Mbambi.

shade. Sudika-mbambi gave the old woman the day: "My grandmother, warm there!" The old woman responds: "Heat of day (is) here, my grandson." Sudika-mbambi says: "Show me the road." The old woman says: "My grandson, sir, hoe for me a little, please, that I show thee the way." Sudika-mbambi takes the hoe; he hoed for her. The old woman says: "I thank. Come, let me show thee the way. Take this narrow path, do not take the wide path; thou wouldst go astray. But when thou art going to arrive outside of na Kalunga-ngombe's, thou shalt carry a jug of red-pepper and a jug of wisdom."

Sudika-mbambi assents; he takes the road; he arrives outside of na Kalunga-ngombe's. The dog of na Kalunga-ngombe barks at him. He scolds it; it enters their house. They spread for him in guest-house. The sun is set. They have saluted him. He says: "I came to marry with the daughter of na Kalunga-ngombe." Kalunga-ngombe says: "Well. Thou shalt marry my daughter, (if) thou hast a jug of red-pepper and a jug of wisdom."

Sudika-mbambi, they cook for him food in the evening. He uncovered (it), looked; a cock and a basket of mush. He took out the cock; he kept (it) under bed. He takes his own meat; that he eats with the mush. He arrives in midst of night; he hears in the village: "Who has killed the cock of another? of na Kalunga-ngombe?" The cock answers under the bed: "Kokolokut!"

Day breaks. Sudika-mbambi says: "Na Kalunga-ngombe, give me now thy daughter." Na Kalunga-ngombe says: "My daughter was carried away by Kinioka kia Tumba. Go and rescue her!"

Sudika-mbambi starts; he arrives outside of Kinioka's, says: "Kinioka is gone where?" The wife of Kinioka says: "He has gone shooting." Sudika-mbambi waits a while. He sees drivers; here they come. Sudika-mbambi he beats them. There comes the red-ant; he beats them. There come the bees; he beats them. There come the wasps; he beats them. There comes a head of Kinioka; he cuts it off. There comes another head; he cuts it, too. There comes another head; he cuts the palm-tree of Kinioka; cuts the head. There comes another head; he cuts the head of the dog of Kinioka; cuts the head of Kinioka. There comes another head; he cuts the banana-tree of Kinioka; he cuts the head. Kinioka is dead.

Sudika-mbambi enters into the house of Kinioka. He finds the daughter of Kalunga-ngombe, says: "Let us go! Thy father sent for thee." They arrive outside of na Kalunga-ngombe's, says: "Thy daughter is here."

Na Kalunga-ngombe says: "Kill me Kimbiji kia Malenda a Ngandu, who keeps catching my goats and pigs." Sudika-mbambi says: "Bring a suckling of pig." They give him it. He puts it
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mu nzolo; uatakula mu menia. O Kimbiji uiza mu tambula; uaminia o ngulu. Sudika-mbambi umateka o kusunga; ua di bale mu menia. O Kimbiji kia malenda a ngandu ua mu minia.

O ku bata, ku axala ndenge e Kabundungulu, ujinguluka ku xilu dia 'nzo mu tala o kilembe. O kilembe kia xukukuta; uxi: "Kota uafu. Ngikaiela ku a kota diami."


Kabundungulu uakuzuka; uakutuka mu njila, mu abitile kota die. Usanga o kakulakaji, kala mu dima ni mutue, mbunda iila mu kilemeketa. Uxi: "Eie, kakulakaji, ngi dikise o njila, i endela kota diami." O kakulakaji ua mu londekesa o njila.


O dikota, ku aia mu nianga, o ndenge uiza mu onzo ia kota die ni kursulesa ahatu a kota die. O dikota uatundu mu nianga, ubišila m' onzo. O mubatu uëa mu tangles: "O ndenge è uala mu kuiza mumu mu tu zuelesa."


Kiene, kota ni ndenge a di kuatelele ahatu; iá amuangana.
on hook; he casts into the water. Kimbiji comes to take; he swallows the pig. Sudika-mbambi begins to pull; he tumbles into the water. Kimbiji kia Malenda a Ngandu swallows him.

At home, where his younger Kabundungulu stayed, he goes around to back of house to sec the kilembé. The kilembé is dry; he says: "(My) elder is dead. I will follow where my elder went."

He enters the road, where his elder went. He arrives at house of his elder; he finds the Kipalendes; says: "My elder, he went where?" The Kipalendes say: "We don't know." Kabundungulu says: "You have killed him. Uncover the grave." They uncover it.

Kabundungulu gets in; he strikes the road, on which his elder passed. He finds the old woman, who is hoeing with the upper body, the lower is in the shade. He says: "Thou, old woman, show me the way, which my elder walked." The old woman shows him the way.

He arrives outside of na Kalunga-ngombe's, says: "My elder, where (is he)?" Na Kalunga-ngombe says: "Kimbiji has swallowed him." He says: "Give me a pig." They give him it. He put it on hook. He casts into the water. Kimbiji swallows the hook. Kabundungulu calls the people to pull (out) Kimbiji. They pull him; he comes on dry land.

Kabundungulu takes his knife; he cuts open Kimbiji. He finds the bones of his elder; he gathers them. Says: "My elder, arise!" Sudika-mbambi arises. The younger says: "Let us go now, my elder." Sudika-mbambi, na Kalunga-ngombe gives him his daughter.

They take the path. They arrive at the hole where Sudika-mbambi died. The ground is crackling. They get out on earth. They find the four Kipalendes. They drive them away. They live on. The younger says: "My elder, give me one woman, for thou hast two." The elder says: "No. My wife, thou my brother, canst not marry her."

The elder, when he went hunting, the younger comes into the house of his elder to entertain the wives of his elder. The elder left the hunting, arrives in the house. His wife tells him: "Thy younger keeps coming here to make love to us."

The elder, when he heard this, it displeased him. They begin to quarrel, the elder and his younger. They strike each other; they want to kill each other. No one can kill the other. They thrust (at) each other their swords; they don't cut. They get tired of it. The elder, Sudika-mbambi, on ground he sets the staff, in sky he sets up antelope, goes to the East. His younger, Kabundungulu of wood of lukula, his dog eats palm-nuts, his kimbundu devours a bull, goes to the West.

Thus the elder and the younger quarrelled about women; then
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Kiaxalela kala kiki: o mvula ki inuma, o dikota, uiaia mu tunda; o mvula iamuku'a, itaia, ndenge è, iaia mu lujji.

Tuateletele o musoso uetu. Mahezu.

VI.

NGANA SAMBA NI MAKIXI.

Tuateletele kasabu. Atu atunga, asoma. Kixibu kieza; éxi:
"Tuie mu ximika kitumba." Ahetu ni mala a di bongolola.
O mala ajiba jixitu; n ahetu ala mu kanda jipuku. O mundu uene uoso uai kiá ku bata. Mu kitumba muaxala kakatu kamoxi; ualanduka ni kukanda o puku ia dixinji.

O ki ala mu kanda, dikixi di díza; dia mu sange. O dikixi ha u mu ambela, uxi: "Eie, kakatu, ua ngi uabelma." Muene, ki amona o dikixi, uoma ua mu kuata; mukonda makixi adia atu. O dikixi ua mu ibula: "Jina dié, nanii?" O kakatu uxi: "Eme Samba." O dikixi uxi: "Zá; tuie ku bata. Úeza ni nanii?" O kakatu ha uimba o kamuimbu:

"Tuakandele kazense — ku mulenga;
Tuakandele kazense — ku mulenga.
Bakvëtu bakuata kuinii — ku mulenga;
Eme ngakuta kamue — ku mulenga;
Ku mulang'è! — ku mulang'è! 564

O kakatu, ku bata, ku atundu, aku'á a mu sotele; k' amoneka. Exi: "Samba uajimbidila."
O dikixi, ki abixila n'é ku bata dié, uatangole o makixi n' aku' á; "Eme ngéza ni kakatu, uala mu kuimba kamuimbu ka mbote." Aku'á exi: "A k' émbe hajji." Muene ua mu ianene: "Samba, zá; imba o kamuimbu ketu." Uxi:

"Tuakandele kazense — ku mulenga;
Tuakandele kazense — ku mulenga.
Bakvëtu bakuata kuinii — ku mulenga;
Eme ngakuta kamue — ku mulenga;
Ku mulang'è! — ku mulang'è!

Aku'á oelela; éxi: "Kauaba." Akal'á.
Ki abange kitangana, makixi n'akuá ala mu longesa o muuka-kahatu; éxi: "Tu mu die; kieza uleng'è." O muene, dikixi, uxi:
"Nguami; ngu mu sakana."
parted. It remained like this: The storm when it thunders (is) the elder, who went to the East; the other thunder, that responds, (is) his younger, who went to the West.

We have told our story. The end.

VI.

NGANA SAMBA AND THE MA-KISHI.

We often tell a little story. People built, dwelt. The dry season came, they said: "Let us go to burn the prairie." Women and men gather themselves. The men kill the game; the women are digging (after) rats. The people indeed all have already gone home. In the prairie there remained one little woman; she tarried in digging for a dixinji-rat.

While she was digging, a Di-kishi came (that way); he found her. The Di-kishi then tells her, saying: "Thou, little woman, thou pleasest me." She, when she saw the Di-kishi, fear took her; because the Ma-kishi eat men. The Di-kishi asks her: "Thy name, which?" The little woman says: "I am Samba." The Di-kishi says: "Come, let us go home. Thou camest with whom?" The little woman then sings the little song:

"We dug crickets — in plantation;
We dug crickets — in plantation.
The others caught ten — in plantation;
I caught one — in plantation.
In plantation! — in plantation!"

The Di-kishi laughed, said: "The little song, which thou hast sung, it pleases me. Come, let us go home!" They take the road. The girl, at home, whence she came, the others sought her; she appeared not. They said: "Samba is lost."

The Di-kishi, when he arrived with her at his home, he told the other Ma-kishi: "I have come with a girl, who is singing a good little song." The others say: "Let her sing it again." He called her. "Samba, come; sing our little song." She sings:

"We dug crickets — in plantation;
We dug crickets — in plantation.
Our people caught ten — in plantation;
I caught one — in plantation.
In plantation! — in plantation!"

The others laughed, saying: "It is nice." They lived on.

After spending a time, the other Ma-kishi begin to persuade the man of the woman, saying: "Let us eat her; one day she will run away." He, the Di-kishi, said: "I will not; I will marry her."
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Ua mu tungila inzo; uabokona. Ki abanga ku mivu, uavuala n’è ana atatu a mala. Kiz’ eki, o makixi a di ongolola butu kanga; ala mu ta pungi, èxi: “Mungu tudia kana kamoxi.” O tuana tuèvu; tuai, tuatangela manii à, tuxi: “Ala mu tu ta kikutu kia ku tu jiba.” O tuana, majina mà: o dikota, Ngunda; o kadi, Kadingu; o katatu, Papa. Azekele.

Mu kimenemene o muhatu uxi: “Ngala mu kata; kì ngitena kuia mu mabìa mu dima.” O munume è ua mu ambelele: “Xala; lelu ngu’u sanga.” Mundu uoso uai mu mabìa.

O Samba ki atale bu bata kana-bu mutu, buaxala tuana tua ndenge, ualongele o imbamba iè ni jimbutu jè joso; uazangula. Uatuamekésa o tuana tuè tuiadi; o ndenge u mu ambaka ku ema. Akutuka mu njìla.

O tuana tua makixi tuaala mu ia mu kuixana munume a Samba, tuxi: “Samba, iè ualenge.” O munume a Samba uazumbukile lusolo; ubisìla m’o’nzò: Samba uai.

Uakuata mu njìla, mu abiti Samba. U mu mona uala mu bita dikanga. Ukala mu mu ixana, uxi ni kuimba:

“Ngì xile Ngunda;
Kadingu, ndè n’è.
Ngì xile Ngunda;
Kadingu, ndè n’è.
Ngì xile Ngunda;
Kadingu, ndè n’è.”

O muhatu uèmbile uè:

“Ngunda mona;
Kadingu mona;
Papa, Ngunda,
Kadingu, tu’ etu.”

O Samba uazangula kitutu kia mbala; ua ki takula boxi. O munume è uabixìla-bu; uasange o mbala boxi. Uala mu nona ni kuimba:

“Nonou’è! Kidima, kelèkexi.” (Luíadi.)

O mbala iabú. Uazanguka ni kuimba dingi:

“Ngì xile Ngunda;
Kadingu, ndè n’è.” (Luíadi.)

O muhatu uavutuile ni kuimba uè:

“Ngunda mona;
Kadingu mona.
Papa, Ngunda,
Kadingu, tu’ etu.”
He built her a house; she entered. After some years had passed, she had begotten with him three male children. One day the Ma-kishi gather themselves outside; they are making a plot, saying: “To-morrow we will eat one child.” The children heard; went, told their mother, saying: “They are making a plot to kill us.” The children, their names: the eldest, Ngunda; the second, Kadingu; the third, Papa. They slept.

In the morning, the woman said: “I am sick; I cannot go to the fields to hoe.” Her husband said to her: “Stay (here); to-day I’ll find thee (again).” The people all went to the fields.

Samba, when she saw (that) in the village there was nobody; there are (only) little children, she packed all her things and all her seeds; she started. She makes go ahead her two children, the baby she carries it on back. They enter the road.

The children of the Ma-kishi are going to call the husband of Samba, saying: “Samba, she has run away.” The husband of Samba left work quickly; he arrived at the house: Samba is gone.

He takes the path, where Samba passed. He sees her passing afar off. He begins to call her, saying and singing:

“Me leave Ngunda;
Kadingu, go with him.
Me leave Ngunda;
Kadingu, go with him.
Me leave Ngunda;
Kadingu, go with him.”

The woman sang too:

“Ngunda (is) a child;
Kadingu is a child;
Papa, Ngunda,
Kadingu, let us go.”

Samba took up a cracked calabash of millet; she threw it on the ground. Her husband arrived there; he found the millet on the ground. He is picking up and singing:

“Pick, pick up! A fruit, don’t waste it.” (Repeat twice.)

The millet is finished. He starts, singing again:

“Me leave Ngunda;
Kadingu, go with him.” (Repeat twice.)

The woman replied singing also:

“Ngunda is a child;
Kadingu is a child.
Papa, Ngunda,
Kadingu, let us go!”
Folk-Tales of Angola.

Samba utakula boxi kituto kia ukoto. O munume é uabixila-bu; uala mu nona ni kuimba:

"Nonon'ô! Kidima, kelekexi." (Luiadi.)

O ukoto uabu. Ukuata mu kaiela ni kuimba:

"Ngi xile Ngunda;
Kadingu, ndé n'ê." (Luiadi.)

O muhatu utambujila, uxi:

"Ngunda mona;
Kadingu mona.
Papa, Ngunda,
Kadingu, tu' etu."

Uatakula boxi kituto kia luku. O dikixi uabixila-bu; ukuata mu nona ni kuimba:

"Nonon'ô! Kidima, kelekexi." (Luiadi.)


O muhatu uabixila ku bata, ku atundile. Ki a mu mona bu bata, èxi: "Samba uêza. Tuafikile, tuxi 'uafu.' Uendele kuebi?"
Muene uazuelele, uxi: "Dikixi dia ng'ambetele. Muene ngavuala n'ê ana atatu: o iú Ngunda; o iú Kadingu; o ndenge Papa. Eme ngalenge ami." O ndandu jé ja mu tambuluile, ha a mu jibila hombo.

O dikixi, ki avutukile ku bata diâ, aku'â a mu olela, èxi: "Tua ku ambetele, kuma ' tu mu die; kizia uleng'ê'; eie uxi: 'nguami.' O kiki mukaji é ualenge é n'an' enu." O muene uavutuile: "Aba, eme ngibanga kiebi?"

Sabu iabu. Mahezu.
Ngana Samba and the Ma-kishi.

Samba throws down a calabash of sesamum. Her husband arrives there; he is picking up and singing:

"Pick, pick up! A fruit, don't waste it." (Repeat twice.)

The sesamum is finished. He resumes pursuing and singing:

"Me leave Ngunda; Kadingu, go with him." (Repeat twice.)

The woman answers, saying:

"Ngunda is a child; Kadingu is a child. Papa, Ngunda, Kadingu, let us go!"

She throws down a calabash of Eleusine. The Di-kishi arrives there; begins to pick up, singing:

"Pick, pick up! A fruit, don't waste it." (Repeat twice.)

The Eleusine is finished. He begins to pursue. Samba arrives at a large river. She crosses with her three children. The Di-kishi, when he arrived at the river, he found the river full; he could not cross over.

The woman arrived at home, whence she had come. When they saw her in the village, they said: "Samba has come! We thought, saying, 'she is dead.' — Where wentest thou?" She spoke, saying: "A Di-kishi carried me away. He, I begat with him three children: this one (is) Ngunda; this one (is) Kadingu; the youngest (is) Papa. I ran away." Her kindred received her, and for her killed a goat.

The Di-kishi, when he returned to their home, the others laughed at him, saying: "We had told thee, saying: 'Let us eat her; one day she will run away;' thou didst say, 'I will not.' Now thy wife has run away with your children!" He returned: "Well, what shall I do?"

The story is finished. The end.
VII.

AN' A AHETU NI MAKIXI.

Ngateletele minzangala ia an' a ahetu kitatu, atonokene ukamba ni makixi.
Ahetu éne mu ia ku makamb'á a makixi izúa ioso. Bu kaxi kia sanzala i' an' a ahetu ni ia makixi bala dikanga.


Akuata mu njila; abixila ku ngijii; azauka. Enda dikanga; abixila bu sanzala ia makamb'á a makixi. Makamb'á a a zalela. Ngoaloxi iëza; a a telekela kudia; adi.

O makixi lelu ate pungi ia kujiba an' a ahetu pala ku a dia. Eza mu kusungidisa*304 o an' a ahetu; asungila; atubuka. An' a ahetu axala kiuana kía m'o'ñzo. Mundu uoso uazeka kíá; an' a ahetu azeka, o makota atatu. O kandenge, mu mesu mua mu kala xíxi.

Kitangana, uívua bu kanga bu muelu ua 'ñzo, i a a zalela, makixi atula. Muene ua di xiba hudi; uoma ua mu kuata. Uívua dingi, makixi ala mu kuibula m'o'ñzo: "Ngingi, ngingi, muazeka kadia?" Kana ka muhetu kala mu xingeneka ni muixima, uxi: "Bába ngibanga kiebi? Ngimba muimbu uahi?" Dikixi dixi dingi: "Ngingi, ngingi, muazeka kadia?"*335* Kana ka muhetu kajimi tubia bu jiku; kakala mu tambujila:

"Tuazeka; tuazekel-ku;
Muixima ku 'igangang
Kia ngang' a njila,
Mbambi é! kuma ngulil.
THE GIRLS AND THE MA-KISHI.

I will tell of youths, young women, three, who played (at) friendship with the Ma-kishi.

The girls used to go to their friends, the Ma-kishi, all days. In the middle (between) the village of the young women and that of the Ma-kishi there is distance.

One day, the young women say: "To our friends, as we are wont to go, to-morrow we will go." They slept. It dawned, they say: "Let us go." They gather, the three of them. There is one of them, who has a little sister, a girl, who says: "I, too, will go; where you always go, all days, what is there?" The elders said: "We won't." The child said: "I, too, will go." The elders said: "In middle there is a large river; thou canst not cross over." The child said: "Until I have gone." The two elders said to the other, who owned the young sister: "We will not go with a child." Her elder caught her; she beat her, saying: "The others have refused." They go away. The child is following them in haste. They stop on the road; the child overtakes them. The elders turn back; they see it is coming. They say: "Thou, child, thou art obstinate, why? They have beaten thee already; yet thou comest? Let us go now."

They take the path; arrive at the river; cross it. They walk far; arrive at the village of their friends, the Ma-kishi. Their friends spread (mats) for them. The evening comes; they cook for them food; they eat.

The Ma-kishi to-day had made a plot to kill the young women, to eat them. They come to have a chat with the girls; having chatted, they go out. The girls remain, the four of them, in the house. All the people are already asleep; the girls are asleep, the three elders. The child, in her eyes there is wakefulness.

A while, she hears outside, at the door of the house, where they stayed, the Ma-kishi have come. She keeps quiet, hush! fear has taken her. She hears again the Ma-kishi are asking into the house: "You, you, are you asleep now?" The little girl is thinking in her heart, saying: "How shall I do now? I shall sing what song?" A Di-kishi said again: "You, you, are you asleep now?" The little girl put out the fire in fire-place; she begins to sing in response:

"We are in bed; are not asleep;
The heart to the great wizard
Of the wizard of the road.
Cold, oh! outside red!
Folk-Tales of Angola.

Makixi amuanganu bu kanga; aii mu takana o makudia n'abane a di tende 897 o nzala. Kitangana, atula ni mbinda ia ualu, ni funji. Abana o kana; kana katambula bu mbandu a muelu. Makixi ëxi: "O ki adia n'ëkuta o mona, uia ku kilu; etu ni tujja ku a jiba." Kana katambula imbamba; ka i bake. Kitangana, uivua dingi:

"Ngingi, ngingi, muazeka kadia?"

Kana këxi:

"Tuazeka, tuazekele-ku;
Muxima ku 'inganga
Kia ngang' a njila,
Mbambi ë! kuma ngulii.
Nzala ë! kuma ngulii.
Huina ë! kuma ngulii.
Jimue ë! kuma ngulii."

Makixi amuanganu dingi. O ki ala mu banga o kandenge ni makixi, o makota k'a k'ijita; azek'â.


"Ngingi, ngingi, muazeka kadia?
Ngingi, ngingi, muazeka kadia?"

Kandenge katuama kutambujila, këxi:
The Girls and the Ma-kishi.

Hunger, too! outside red!
Thirst, too! outside red!
Mosquitoes, too! outside red!"

The Ma-kishi scatter outside; they go to fetch victuals, to give to those that complained of hunger. A while, they come with a gourd of beer and mush. They give to the child; the child receives (it) at the side of the door. The Ma-kishi say: “When the child has taken, and is full, it will go to sleep; we then shall know (how) to kill them.” The child received the things; she put them aside. A while, she hears again:

“You, you, are you asleep now?”

The child says:

“We are in bed, are not asleep;
The heart to the great wizard
Of the wizard of the road.
Cold, oh! outside red!
Hunger, too! outside red!
Thirst, too! outside red!
Mosquitoes, too! outside red!”

The Ma-kishi separate again. What the child and the Ma-kishi are doing, the elders do not know it; they are asleep.

A while, the Ma-kishi come again. They come with a gourd of palm-wine, and a cloth for the child to cover itself. They give her; she received: put (them) aside there. The child said in her heart:

“I will not sleep; if I fall asleep, forthwith they will kill us.” The Ma-kishi separate outside. The cocks crow; the Ma-kishi cannot come back any more.

Day dawns, the people all get up. The child tells her elders, saying: “You, my elders, when you were well asleep, the things to-night that came outside, did you ever hear them?” The elders said:

“Thou, child, art naughty; therefore yesterday we sent thee back. We, all days that we have been coming here, we did not hear them; now thou hast heard them?” They give her a snap. The child said: “(It is) well, what you said; another night, when it comes, do not sleep, that you may hear.” The others assented; they passed the time. The sun set; they cook them food; they eat. They begin night-chatting with their friends, the Ma-kishi. All people are asleep now; the Ma-kishi leave them saying: “Sleep ye well.” The women respond; they lie down on the beds. The day (night) has come (to be) in the middle, only they hear outside:

“You, you, are you asleep now?
You, you, are you asleep now?”

The child was first in answering, saying:
"Tuazeka, tuazektele-ku;
Muxima ku 'inganga
Kia ngang'a njila;
Mbambi ë! kuma nguili.
Nzala ë! kuma nguili.
Huina ë! kuma nguili.
Jimne ë! kuma nguili."

Makixi amuanguana. Ku ema ku axala ahetu, kandenge ututa makota, uxi: "Mua k'ivu?" Makot'ëxi: "Tuëvu; k'ukole dingi."
A d'ibula mu diâ, ëxi: "O kiki, tubanga kiebi?" Muku'ë uxi:

Makixi atula dingi; ala mu kuibula:
"Ngingi, ngingi, muazeka kadia?"

Kandenge kala mu tambujila, këxi:
"Tuazeka, tuazektele-ku;
Muxima ku 'inganga
Kia ngang'a njila;
Ia'ë mu buabua ixoto."

Makixi amuanguana. Atakana jimbinda ja ualua ni maluvu, ni funji, ni milele. Ëza dingi; ëbulu bu kanga:
"Ngingi, ngingi, muazeka kadia?"

Kandenge katambujila:
"Tuazeka, tuazektele-ku;
Muxima ku 'inganga
Kia ngang'a njila;
Ia'ë mu buabua ixoto."

Makixi abana o ima, i èza naiu. Kana katambula; kabake koko. Makixi aii; azuela, ëxi: "O kan'aka k'akolela-hi mu mesu?" Makolombolo adidi; katena dingi kuiza.


The Girls and the Ma-kishi.

"We are in bed, are not asleep;
The heart to the great wizard
Of the wizard of the road.
Cold, oh! outside red!
Hunger, too! outside red!
Thirst, too! outside red!
Mosquitoes, too! outside red!"

The Ma-kishi separated. Behind, where the girls stayed, the child taunts her elders: "Have you heard it?" The elders said: "We heard; don't talk loud again." They ask each other, saying: "Now, how shall we do?" Another said: "Let us run away in the night." The others said: "If we run away at this hour, we shall meet with wild beasts. Thus, how shall we do?" They said: "Let us sleep now; to-morrow we may know what to do." They kept quiet.

The Ma-kishi come again; they begin to ask:

"You, you, are you asleep now?"

The child is responding, saying:

"We are in bed, are not asleep;
The heart to the great wizard
Of the wizard of the road;
They are breaking wind."

The Ma-kishi separate. They fetch gourds of beer and palm-wine, and mush, and cloths. They come again; they ask outside:

"You, you, are you asleep now?"

The child answered:

"We are in bed, are not asleep;
The heart to the great wizard
Of the wizard of the road;
They are breaking wind."

The Ma-kishi gave the things that they came with. The child received; put aside there. The Ma-kishi went; they speak, saying: "This child, why is it awake as to (its) eyes?" The cocks have crowed; they cannot come again.

Day breaks; the Ma-kishi come to greet their girl friends. The girls said: "To-day we slept not (well), we are sick." The Ma-kishi said: "Is one person sick, or are you all sick?" The women said: "We indeed are all sick." They are passing time; the third day.

The sun sets; the evening comes. They give them food; they eat. The girls are asking each other, saying: "How shall we go?" They say: "We will first chat with them; when they separate, we may flee." They agree, the three of them, saying: "So we shall do." The Ma-kishi came to chat; they are chatting. The people all have retired; the Ma-kishi take leave of the girls, saying: "Sleep ye well." The girls respond. The Ma-kishi go out.

O ku ema, ku sanzala ku atundu, makixi éza k'o'onzu mu kiu-bula:

"Ngingi, ngingi, muazeza kadia?
Ngingi, ngingi, muazeza kadia?"


M'onzu muwá hudi. Makixi afik' éxi: "Azeka." Anomona makongolo a tubia; akondoluesa inzo ioso: inzo iauama. O jimbi-

Inzo iauila; éza mu tala bu utoka; asanda-bu: jimbinda jala-bu; atu k'amunwëka. Kia a iibila; ala mu zuela, éxi: "Mbunda iaia! mbunda iaia!"

Akutuka mu njila; atala maniani 877 mu njila. Iá uá ai'á; ala mu kãiela n'usuku ueniú. Abixila ku ngiji, ku ala ahetu.

Kuma kuaki; atala mu muxi: iá. Makixi éxi: "Mbunda iii; mbunda iii." An' a ahetu éxi: "Uaué! tuabulukile; o kiki ki a tu landula, tuandala kufua." Makixi akuta makia; ala mu koka o muxi ni kimene. An' a ahetu ala mu kuimbila bu lu dia muxi, éxi:

"A! ngimbu! a! ngimbu!
Bukuka!
Tulandula ngimbu,
Ku embu."

O makixi asuna kukoka. O Kikuambi uala mu zunga bulu; an' ahetu éxi: "Tata, Kikuambi, tu bulule; tuá ku fute878 ku bata." Kikuambi uxi: "Nguamiami; kí muaxikina ku ngí futu." Exi: "Tua ku diondo; tuá ku futu." Kikuambi uala mu zung'ë; kí kí mu kuatela kima. An'ahetu alu mu mu bomba: "Tata, eie Kikuam-

O makixi asuna kukoka. O Kikuambi uala mu zunga bulu; an' ahetu éxi: "Tata, Kikuambi, tu bulule; tuá ku fute878 ku bata." Kikuambi uxi: "Nguamiami; kí muaxikina ku ngí futu." Exi: "Tua ku diondo; tuá ku futu." Kikuambi uala mu zung'ë; kí kí mu kuatela kima. An'ahetu alu mu mu bomba: "Tata, eie Kikuam-

Ha ua tu bulula, amanii etu880 a ku futa. Ha k'axikina ku ku futa, etu ene tutena ku ku futa." Kikuambi uxi: "Kiawaba."

Uazangula mutu umoxi ku muxi; ua mu tula ku sambua. Uavutu-

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The Girls and the Ma-kishi.

The girls, behind where they stayed, take their little things; they wrap them in their bosoms. They go outside; they send ahead their little sister. The moon shines. They walk with strength on the path. They arrive at the river; find the river full; they cannot cross by night. They say: "Now, how shall we do?" By the side of the river, there is a large tree; they all climb on that same tree. The three elders, they get up to the top of the tree; the child gets up beneath. They keep quiet.

Behind, in the village whence they came, the Ma-kishi come to the house to ask:

"You, you, are you asleep now?
You, you, are you asleep now?"

In the house there is silence. The Ma-kishi think, saying: "They are asleep." They take brands of fire; they surround all the house; the house is afame. The gourds of beer, that are in the house, explode with the fire. The Ma-kishi, hearing the gourds, that are bursting, said: "They are the people who are reasting." They are laughing: "Haha! haha! to-morrow we shall eat meat, meat of delicacy." The house is consumed; they come to look in the ashes; they scratch them: the gourds are there; the people fail to appear. It displeased them; they speak, saying: "The meat is gone, the meat is gone!"

They go to the path; they look for the tracks on the road. They too go; they pursue that same night. They arrive at the river, where are the girls.

Day dawned; they looked into the tree: here they are. The Makishi say: "Meat here; meat here." The girls say: "Woe! we had escaped; now that they followed us, we are going to die." The Ma-kishi take (their) hatchets; they are felling the tree from early morning. The girls begin to sing in top of the tree, saying:

"Oh! hatchet! oh! hatchet!
Do break!
We shall replace hatchet
At home."

The Ma-kishi are hard at felling. The Hawk is circling in heaven; the girls say: "Please, Hawk, save us; we shall pay thee at home." The Hawk said: "I will not; you will refuse to pay me." They say: "We beseech thee; we will pay thee." The Hawk is circling on; he does not care a bit. The girls are imploring him: "Please, thou Hawk, wilt thou abandon us to die? If thou savest us, our mothers will pay thee. If they refuse to pay thee, we ourselves can pay thee." The Hawk said: "Well."

He took one person from the tree; he set her down on the other side. He came back again for another, the second; he set her down
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An' a abetu akutuka mu njila; ala mu xikina ndenge â, ëxi: "Ndenge etu, mazadinâ, tua mu betele ngoro; mani kidi kié; muene ua tu bana o mueniu."
Abixila ku bata diâ; asange adi â. A a tudila ioso i amono, ëxi: "Ndenge etu ua tu bana o mueniu; ni Kikuambi ué, muene ua tu bana a mueniu." Adi â ëxi: "Kiauaba." A di xib' â.


Ni kiki ki kiaxalela: Kikuambi, kiéne mu kuata o jisanji, m'uuku k'akexile mu kuata jisanji, uakexile mu dia mabhoi ni tunjila ngoro. Kia mu kuatesa-jiu, mudimu ué, u abanga.
Ngateletele musoso; mahezu.

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VIII.

O ANA A MUTUDI.

Muhetu uavualele an'ë. Ki azuba kuvualá an'ë, ana akulu.


Alenga; ëza mu 'nzo ia makixi; abokola. Asange-mu mbanza ia makixi; iâ axika. Dikixi iú uiâ; uambata pakasa jiladi. Uibula se: "Iú nê, uoloka o mbanza?" Uivila mueniomo, kuma: "Se u mukua-nguzu, bokola m'o'nzo, ukala huta ia jimbuja jami."
on the other side. He came back for another, the third; he set her down on the other side. There remained their child. The Ma-kishi work hard at felling; the tree is bent already. The three elders, who are on the other side, say: "Woe! our child is going to die. Hawk, hasten, take her up in haste." The Hawk arrives at the tree; takes up the child; the tree falls. The Ma-kishi are disappointed; they speak, saying: "The meat is gone;" saying: "The meat is gone."

The Hawk sets down the child on the other side, saying: "How about paying?" The girls said: "Sir, we are thankful; thou hast saved us. Here, we have nothing to pay thee. Thou thyself shalt see thy day and find us at home, we, that we pay thee." The Hawk assented.

The girls entered the road; they are giving right to their child, saying: "Our younger, before yesterday, we beat her wrongly, for truth was hers; she saved (us) life."

They arrived at their home; they found their parents. They announced to them all they had seen, saying: "Our younger has saved our life; and Hawk too, he has saved our life." Their parents said: "Well." They are silent.

They spent two days, the Hawk arrived, saying: "Ye pay me now." They said: "We cannot pay thee into (thy) hands; thou thyself, the fowls are here, help thyself." The Hawk assented.

And thus it remained: the Hawk, who is wont to catch fowls, of old he did not catch them; he was eating locusts and small birds only. What caused him to catch them, his job, that he once did.

I have told the story; finished.

VIII.

THE CHILDREN OF THE WIDOW.

A woman gave birth to her children. When she had finished giving birth to her children, the children grew up.

Their father died. One, the elder said: "I will learn the craft of hunting." The younger said: "I will learn also the craft of hunting." They took up the guns; they go, until (they are) in the woods. They see no game. The rain comes on; they say: "Let us flee from the rain."

They run; they come to a house of Ma-kishi; they enter. They find in it a mbanza of the Ma-kishi; they play. One Di-kishi comes; he carries two buffaloes. He asks: "Who (is) he, who is playing the mbanza?" He hears in there, saying: "If thou art a


Dikota ualendela uē; uajiba o kiuana kiaxala-bu. Uakuata o soba; u mu batula o mutue. Buabingana dengi mutue; uobatula dengi. Buabingana dengi uamukuā. O dikota uxi: “Tu mu tenetu;888 tuxikame hanji.”


Ku axala, maniī ā uaiia ku ‘xi ēngi ni tuana tē tuiai. O maniī ā uixi: “O kudia, ku tuolodia, ki ku tu tenetu.990 Kaxangieni jihuini.”


Ua a ambela: “Ndenu mu tek’ o menia.” Dikota ni ndenge aii ku menia. O ndenge uateke o menia; uēza. Dikota uaxala, uixi: “Pai etu, ng’ ambele kiā.” Pai ā uxi: “O kaveia, loko ki āta o menia bu jiku; ki a ku ambela kuma ‘tala o menia, se matema,’ eie
The Children of the Widow.

strong man, enter the house, thou shalt be food of my dogs." He stopped outside. Another Di-kishi comes; he also carries three buffaloes. He asks the other, who is outside, saying: "In the house, what didst thou flee from?" Says he: "I fled from two men who are in it. They want to kill us for food for their dogs." Others they come too; also their chief. The chief asks, saying: "In the house, what did you flee from?" They say: "We fled from two men, who want to kill us."

The chief entered; greeted, saying: "Be gone, outside." The two men said: "We cannot go outside." The chief called the others, saying: "Put them outside!" They manage to put them out.

The elder, he sits down; the younger, he fights with the Ma-kishi. He kills four Ma-kishi. There remain eight Ma-kishi. He kills again four. The younger too sits down.

The elder conquers too; he kills the four who remained. He takes the chief; he cuts off his head. There succeeds again a head: he cuts it again. There succeeds further another. The elder says: "We cannot (kill) him; let us sit down, please!"

The elder becomes a bagre-fish. The Di-kishi takes him up; he swallows (him). The bagre goes to look into his hearts, whether there are the keys of their houses. He finds them; he takes them; comes out. The younger, who succeeded him, he cut the head of the Di-kishi. The Di-kishi died.

They opened the rooms. They found (in them) slaves; they gave them to eat. They go up to the upper story and open there. They find there three ladies, and they give them to eat, too. They say: "Let us live now here!"

Where she stayed, their mother had gone to another country with her two little children. Their mother said: "The food, which we are eating, it is not sufficient for us. Go to fetch firewood."

They went for the firewood; they went astray. They come to the house of a stranger, of an old woman. They hear the old one, saying: "You (are) my children; go ye for firewood." They went for firewood; they came with firewood. They ate; they slept; they got up. Then the old woman: "Go ye again for firewood." They went to cut. The younger, a girl, went with her firewood; the elder stayed. He finds his deceased father, saying: "The firewood, you are cutting it why?" "I don't know, father." Their father says: "Directly I will tell thee, when they send thee for water." The elder returns also to the old woman.

She tells them: "Go ye to get the water." The elder and the younger went for the water. The younger got the water; came (home). The elder stayed, said: "My father, tell me now." His father said: "The old woman, forthwith when she puts the water
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uamba kuma 'ngéjiami.' Kioso ki átala o menia o kaveia, eie u mu xinjika mueniomo; u mu bondeka o mutue mu menia matema'.

O dikota, kioso ki a mu ambela pai á, kiene ki abange. Ualundula o kaveia, ua mu jikila mueniomo mu menia; o kaveia anga ufua.
Kota ni ndenge abokola mu 'nzó. Akatula-mlu kitadi kioso.
Alenge á kuá manii á.
Mahezu.

IX.

KIANDA NI MON' A MUHETU.

Muhatu uexile n' an' é kiaádi. Buíza Kaholongonio ka mutue va mutu, uamesena mon' é umoxi ua ndenge pala ku mu sokana. Mona ua dikota anga u ka zangula, anga ukatula utokua, anga u mu nokena nau. Ki azivile ku mu nocona utokua, anga u mu texi mu dizanga. K'axidivilé 386 kima pala kusokana ndenge é.

Muene koxi a menia ubuluka Kianda. O kimenemene anga uiza mu zuela ni manii á, ua mona muenió, uixí: "Ngamesena mon' é pala ku mu sokana." Manii á anga utambujila. Ki azivile kutambujila, o Kianda anga uambata o muhetu, anga uia n' é koxi a menia. Ki azivile kuía n' é koxi a menia, anga u mu zuika klambote ni jikolodá 387 bu xingu ni mu maku. Ki a mu zukile, anga uiza n' é ku bata dia manii á, anga u mu bekela pipa ia vinu, anga ukatula dikuba dia fazenda, u mu bana-dín. Ki abekele o im' eii, o muhatu anga uia ku bata dia munume é, anga akal'á, akal'á.

O diíala anga ukatula kalubungu; u ka bunda boxi. Butunda abika avulu, anga buíza kiá jinzo pala abika.

Ki azivile o im' eii, o muhatu inga uiza uimita, anga uvuala. O mona anga ufua.
O diíala anga uamba kiki, kuma: "Mon' ami ió uafu ó. Manii enu k'ezé-bu ngó bu tambí." Manii á anga uiza, o diíala ki exile mu kina. Muene ki asakuka, utala ku polo manii a muku'avalu ké. Ki atalele anga ui' é ku bata diè, anga uambela mukuji é, kuma: "Nga ku ambelele kié? kuma 'mon' ami uafu; bu tambí manii enu k'ezé-bu'?

Ki azivile o kuzuela, ukatula o kalubungu anga u ka bunda boxi. Jinzo joso anga jía mu kalubungu. Bu akexile sanzala anga busa-
The Kianda and the Young Woman.

The Kianda and the Young Woman.

A woman was with her two children. There came Skull of the head of a man, who wanted one of her daughters, the younger, for to marry her. The elder daughter took it up and took ashes, and filled (its apertures) with them. When she finished smearing it (with) ashes, then she threw it into a lagoon. It was no good to marry her younger sister.

The same under the water became Kianda. In the morning, then he comes to talk with the mother of that same daughter, saying: “I want thy daughter to marry her.” Her mother then assents. When she finished assenting, Kianda then carried off the woman and went with her under water. When he had done going with her under water, then he dressed her finely with strings on neck and arms. When he has dressed her, then he comes with her to the home of her mother, and brings her a barrel of wine, and taking a bale of cloth, he gives her it. When he brought these things, the woman then went to the house of her husband, and they stayed and stayed together.

The man then took the kalubungu; he knocked it on the ground. There came out many slaves, and there came at once houses for the slaves.

When these things are finished, the woman then comes to be pregnant and gives birth. The child then dies.

The man then speaks thus, saying: “My child is dead here. Thy mother, let her not come to the funeral.” Her mother then comes, as the man was dancing. He, when he turned, saw, in front, the mother of his consort. When he had seen, then he went to his house, and told his wife, saying: “How did I tell thee? saying ‘my child is dead; thy mother (need) not come to the funeral’?”

When he had finished speaking, he takes the kalubungu, and knocks it on the ground. The houses all then go into the kalu-
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buka iangu. Ki azubile, o diiala anga ui'e kuosokuoso. Muhatu ua mu kaiela, kuoso ku oloia o diiala, anga ukala mu kuimbila, uixi:

"Munume ami ua henda! Munume ami ua henda!"

Atu ala bulu anga akala mu tambujila:
"E! lendenu e! Mbengela kende xibu." 994

O diiala anga usanga buama, bu ala kiditadi klonene, kiala ni dibitu. Muene ubokola moxi a ditadi. O muhatu k'a mu mueniè dingi. Anga uvutuka kuoso ku atundu, anga uia ku bata dia manii á.

Ki abixidile ku bata dia manii á, anga ufua; manii á uè anga ufua; ni atu oso ufua uá.995

Buaxala ngó mutu umoxi, ua muhatu. Ió uaxala mu o'nzó iè. Dikixi anga diza anga u mu ambata; uia n'è ku bata diè. Anga akalá. O muhatu anga uiza uimita; uvuala mona. Uatundile mutue umoxi.

Muhetu anga uimita luamukuá; dikixi anga u mu ambela kiki: "Se uvuala dingi mona ua mutue umoxi, ngi ku ixaneu ake' etu pala ku ku dia." O muhatu anga uvuala mona ua mitue iiai.

O muhetu anga uambata mon'è ua mutue umoxi, anga uleng'è. Usanga jinzo, anga usuama mueniomo. Buexile mu bita dikixi, anga uivua o dizumba dia mutu. Dikixi anga ubokola mu o'nzó; usanga o muhatu uazeka, anga u mu dia ni mon' è, kiiadi kia.

O inzo anga ibiluka inzo ia makixi.

X.

A-OUOA KIUANA.

Tuateletele a-OUoa996 kiuana; ua makota aiadi, ni ndenge jiiadi. Na Kimanaucze kia Tumb' a Ndala, kilundu kia makamba, utungua, uasoma. Uavualu an'è kiuana; ahatu ene oso. Kana dingi mon' a diiala. Ene oso, mama ià imoxi.

Dikota, ki éza mu di luka,997 uxi: "Eme OUoa." O ndenge è, ia mu kaiela ku kunda diè, uxi: "Eme OUoa." Pange à, ia katatu, uxi: "Eme OUoa." Kasule kà, kauana, uxi: "Eme OUoa." Akuà èxi: "O dijina dimoxi, di mua di luka, m'upange uenu kiuana. A m' ixana klebi?"
bungu. Where there was a village, then there sprouts the grass. When he had finished, the man then goes away, anywhere. The woman follows him, wherever the man is going, and she keeps on singing, saying:

"Husband mine of love! Husband mine of love!"

People who are in heaven, then keep answering:

'O! run ye, O run! Soon is gone the dry season." 894

The man then finds a place where there is a large rock, that has a door. He enters inside the rock. The woman saw him not again. And she returned where she came from, and went to the home of her mother.

When she arrived at the home of her mother, then she died; her mother also then died; and all the people they died too. 895

There remained only one person, a woman. She remained in her house. A Di-kishi then comes and he carries her off; goes with her to his house. And they live together. The woman then becomes pregnant; she gives birth to a child. It came out (with) one head.

The woman then conceived another time; the Di-kishi then said to her thus: "If thou bearest again a child with one head, I shall call our folk, to eat thee." The woman then bore a child of two heads.

The woman then carried her child of one head, and ran away. She finds houses, and hides there. There was passing a Di-kishi, and he scents the smell of human beings. The Di-kishi then enters into the house; he finds the woman asleep, and he eats her with her child, both of them.

The house then was changed into a house of Ma-kishi.

X.

THE FOUR UOUAS.

We will tell of the four Uouas, 896 of the elder two, and the younger two. Na Kimanuweze kia Tumb'a Ndala, favorite of friends, built, lived. He begat his four children; all females. There came no male child. They all (had) one mother.

The eldest, when she came to name herself, 897 said: "I (am) Uoua." Her younger, who followed her behind, also said: "I (am) Uoua." Their sister, the third, says: "I (am) Uoua." The youngest, the fourth, says: "I (am) Uoua." The other people say: "The name is one, that you called yourselves, in your sisternesship of four. How shall they call you?"
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Akulu; èza mu itala⁹⁹ ia kusakana.

Kuëza diiala mu beka, kuà Uoua ua kota. Ene inzo imoxi, ia unzangala.⁹⁸ A mu bake mu kijima. Kumbi diafu. A mu telekela kudia; uadi. Usuku ûëza; diiala diatubuka; diai m'o'bono ia an'ahetu.


"Nganange munangi⁹² a nzamba.
Ngesete museti a kiela.
Nzamba kutenguna, a mu ase.
Njila kafufuka, a i endela.⁹³
Kangalafa ka masangu, kudia kuà jinjila.⁹⁴
O milemba mi nibangu, kijingisa kia dibata.⁹⁵
Mu tunda, tu an' a nguvu;
Mu agela, tu an' a Nguvula.⁹⁶
O mon'â diiala, ha ua di futila,
Dibeka ku kiasu.⁹⁷
Mbamba, mbamba; zibata, xibata:
Mbamba, tua i kuatele, makembu;
Xibata, tua i kuatele, usalajendu.⁹⁸
Makania azekele bu hete;
Maluvu azekele mu kobo.⁹⁹
Makania, telu dia mate;
Maluvu, telu dia maka.
Kuene ku a mu ii o muśima. Mu maxila,⁹⁰ jingana."

Ala mu ta o mak'â. Uxi: "Nga ku endela, eie, na Uoua ua kota."⁹¹

Na Uoua uxi: "Kiauaba. U ngi sakan' eme, u tu sakana etu oso, kiuana kietu. Ha uëdi, uxi eme ngoho, ngi dikota, k'utena ku ngi sakana. Kikala tusakana iala dietu dimoxi, kiuana kietu mu uana ua mama." Diiala ditaia, uxi: "Eme ngitena ku mi sakana." Ua a bana makania; uai'i mu kijima kiè; uazekele.


Uvutuka ku bata diè. Uasange pai à; uxi: "Ku ngendele, a ngi xikina. A ngi bingi ilembu ia an'ahetu kiuana." Pai à uazangula mana jiuana ja ngombe; ua mu bana-jiu; uxi: "Kâlembe." Uazekele.
They grew up; have come to the age of marrying.

There came a man to woo, to Uoua the eldest. They (were in) one house, of virginity. They placed him in the guest house. The sun died. They cooked food for him; he ate. The night came; the man went out; he went to the house of the girls.

He says: "Evening, you, ladies." The girls accept it, saying: "This is evening." They spread for him a mat on the ground; he sits down. The girls entertain him; saying: "Thou spentest (the day) how, young man?" He says:

"I spent the day as an elephant spends it.
I played, as a player of backgammon.
The elephant is lame, (because) they shot him.
The path is worn down, (because) they walked it.
A nice bottle of bird-seed, (is) food of birds.
The wild fig-tree and the Mubangu tree (are) ornaments of a home.
In the East, we are children of the hippo;
In the West, we are children of the Governor.
The young man, when he covers himself,
(Casts) the mantle over the left (shoulder).
Staff, staff; sword, sword:
Staff, we took it for ornament;
The sword, we took it for sergeantship.
The tobacco slept at head of bed;
The palm-wine slept in the glass;
Tobacco, (is) the cause of spitting;
Palm-wine, (is) the cause of talking.
There is where his heart went. This is the end, ladies."

They say: "We accept." They say: "Let us pass time. The sun is down, the evening is dark. That thou thoughtest, saying, 'I will go to give them (good) evening,' we praise it, that thou didst so. The end." He answered, saying: "(Is) of God." They continue their conversation. He says: "I came (because of) thee, thou, na Uoua the eldest." 417

Na Uoua says: "Very well. Thou shalt marry me, (if) thou marriest us all, the four of us. If thou thinkest, that (thou wilt have) me alone, the eldest, thou canst not marry me. It must be that we marry our one man, the four of us in the fourhood (of) one mother." The man assents, saying: "I can marry you." He gives them tobacco; he goes to his guest house; sleeps.

At daybreak, he goes to na Kimanaueze, saying: "I have come to have a talk; I want to marry with thy daughters." Na Kimanaueze says: "Very well. If thou canst afford the four of them, bring me the price." The man agrees to, saying: "I can. All right."

He returns to his home. He finds his father; says: "Where I went, they accepted me. They asked me for the wooing-presents of four girls." His father took up four mothers of cows; he gave them to him, saying: "Go and woo." He slept.


Eza n'a. A a bokuesa mu manzu 416 â. Dikota n' inzo iê, ndenge n'inzo iê; katatu n'inzo iê; kasule ká n'inzo iê. A a jibila hombo. Adila mu manzu a ubanga. Izua iiadi iabu. Mundu ua imbalañbi uamuangana. 417

O diiala nguè kuiza mu manzu a mabanga. Izua ioso uala mu zeka m'o' inzo ia uazangala. Kizu' eki pai á ua mu ambe, uxi: "Eie, na Nzuá, an' a ngene, hanji ki ua a benga, mu jinzo jà nguè kubokona palahi?" Muene uvutuila pai á, uxi: "Papali, sonii ja ngi kuata, mukonda hanji ki nga a benga, k'adi lúa kudia kua mbote. Mungu ngia mu iangu mu mbole; sumba ngijiba-mu kambàmbi n' adie." Uazekele.


Kamoso uai. Utuama Uoua ua kota. Ubokona m'o' inzo, uxi: "Dibunda didi, di a ku tumisa muadi, uxi: 'dibunda didi, di akutu njimu, kioua kà di jitule. 421 Eme ngaxala kunu; ki ngítena lúa kuia.' Muene, muadi, ua ng' ambela, uxi: 'dibunda didi, kà di bane na Uoua ua kota; k'ù di tangele o pange jè.'" Kamoso katubuka.

Uai dingi muà 422 Uoua uamukut; ua mu jikuila. Kamoso uxi: "Dibunda didi, muadi uxi, 'dibunda, di akutu njimu, kioua kà di jitule. Eie ngaoho, nga ku tumikisa o dibunda; pange jé k'ù a tangele-diu. Eme ngaxala hanji.'" Kamoso katubük'è.
The Four Uonas.

In the morning, he starts. He arrives at his parents-in-law's; he hands the cows. They accept. The bridegroom says: "I give you four days. The fifth day I shall come to fetch the brides." They cook him a mother of goat. He slept.

Morning comes; he returns to his home. He slept four days. The fifth day having come, the man took the companions. They go to fetch the brides; they arrive. They spent the day. They cooked them a goat and mush. The evening came; they gave them the brides.

They come with them. They introduce them into their houses. The eldest has her house; the younger has her house; the third has her house; the youngest has her house. They kill them a goat. They eat in the houses of brideship. The two days are over. The band of the companions scatters.

The man will not come into the houses of the brides. All days he is sleeping in the house of bachelorship. One day his father scolded him, saying: "Thou, na Nzuá, the girls strangers, since thou hast brought them home, in their houses thou refusest to enter, why?" He replied to his father, saying: "Father, shame has held me, because since I brought them home, they not yet ate nice food. To-morrow I will go to the bush to hunt; perhaps I may there kill a deer for them to eat." He slept.

When shone the morning, he took up his gun, and his knife, and his dog, and his boy. He says: "Let us go to hunt." They start; they arrive in bush. They build a hut; they get in. They sleep.

Morning shines. Na Nzuá goes to set traps for rats. He comes away; comes to his hut. He slept. They went to look at the traps. They loosened the rats; forty rats. They return to the grass-hut.

Na Nzuá tells his boy, saying: "Cut green leaves." The boy cuts leaves. He says: "Bind four bundles of the rats." He says: "Boy, I will send thee directly home. Thou shalt arrive at night; do not arrive by day. These four bundles, carry them to my wives."

The boy went. He begins with Uoua the eldest. He enters into the house, says: "This bundle (is) that which the master sends thee, saying, 'the bundle, which the wise bound, let a fool untie it.' I remain here, I cannot yet go." He, the master, told me, saying, 'this bundle, go, give it na Uoua the eldest; do not mention it to her sisters.' The boy went out.

He went again to Uoua the second; she opened to him. The boy said: "The bundle here, master says, 'the bundle, which the wise bound, let a fool untie it. Thou alone, I sent thee the bundle; thy sisters, do not mention it to them. I still remain.'" The boy went out.
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Ua i dingi muâ Uoua ua katatu; ua mu jikuila. Uabokona: "Muadi uxi: 'dibunda di akutu njimu, kioua kâ di jitule. Dibunda didi, eie ngoho nga ku tumikisa-diü; pange jé k'u a tangele-diü.'" Kamoso katubuk'ë.


Ahatu ku bata, a a tumikisa mabunda, Uoua uadianga uabake o dibunda mu kaxa. Uoua ua kaiadi ua di bake mu kaxa. Uoua ua katatu uë u di bake mu kaxa. Uoua ua kauana uxingeneka, uxi: "Dibunda, di a ngi tumikisa, uxi 'kâ di jitule,' eme ngi di jitula ni ngitale kioso kiala-mu."

Ua di jitula; utala jipuku, jala-mu. Ua ji kubula; ua ji kulu. Ua ji te m'o'mbia; ua ji lambe. Ua ji niange ku musoma; uôsomeka mu hongo. Ua di xib'ë. Akal'â ku izu'a, kuïiï dia kizda.

Na Nzuâ, uendele mu mbole, uëza; iü m'o'nzio ia Uoua ua kota, uxi: "Beka dibunda, di nga ku tumikisa." Ujikula mu kaxa; unosona dibunda; u di sangununa. Puku jabol ojoso; jakituka mandui.

Dilala uatubuk'ë; uai muâ Uoua ua kaiadi: "Beka dibunda, di nga ku tumikisa." Muhatu ujikula mu kaxa; u di nomona; u di sangununa. Muâla mandui oso.

Dilala uatubuk'ë; uai muâ Uoua ua katatu. Uxi: "Beka dibunda, di nga ku tumikisa." Muhatu ujikula mu kaxa; unosona dibunda; u di sangununa. Muâla mandui ngoho.

Dilala uatubuka; uai muâ Uoua ua kasule. "Beka dibunda, di nga ku tumikisa." Muhatu ubalumuka; unosona musoma mu hongo. O jipuku jakukuta.

He went again to Uoua the third; she opened to him. He entered: "Master says, 'the bundle, that the wise bound, let a fool untie it. Thou only, I send thee this bundle; thy sisters, do not mention it to them.'" The boy went out.

He went further to Uoua the youngest; she opened to him. The boy said: "Master says, 'this bundle, thou only I sent it to thee; thy sisters, do not mention it to them. The bundle, which the wise bound, let a fool untie it.'" The boy says: "I am going now. To-morrow do not mention me to thy sisters."

The boy went in the night. He arrived at his master's in the bush. His master asks him: "Didst thou do as I ordered thee?" The boy says: "I did do so."

The women at home, to whom the bundles were sent, Uoua the first kept the bundle in the box. Uoua the second kept it in the box. Uoua the third also, she kept it in the box. Uoua the fourth thought, saying: "The bundle, that he sent me, saying, 'let her open it,' I will open it, that I see what is in it."

She opened it; she sees the rats, that are in. She cleans them out; she shaves them. She puts them in pot; she cooks them. She sticks them on a spit; she sticks it in roof. She kept quiet. They live on some days; ten days.

Na Nzuá, who had gone hunting, comes; he is in the house of Uoua the eldest, saying: "Bring the bundle that I sent thee." She opens the box; takes out the bundle; she unties it. The rats are all rotten; they have become maggots.

The man goes out; he goes to Uoua the second: "Bring the bundle that I sent thee." The woman opens the box; she takes it out; she unties it. In it are all maggots.

The man goes out; goes to Uoua the third. Says: "Bring the bundle that I sent thee." The woman opens the box; she takes out the bundle; she unties it. In it are maggots only.

The man goes out; goes to Uoua the youngest: "Bring the bundle that I sent thee." The woman stands up; she takes off the spit from the roof. The rats are dried.

The man laughs. He goes outside; he calls the crowd of the people of the village. He says: "You, gentlemen, I went a-hunting. I tied four bundles; I sent them to my wives, saying 'the bundle which the wise tied, let the fool untie it.' I made ten days in the bush. To-day I have come home, saying, 'you, wives, bring the bundles, that I sent you.' They take out the bundles; those of the elder three are rotten; the bundle of the fourth, of the youngest, is dried. Her rats are these. The elder three are fools; they are not intelligent. I will marry the youngest." The elder three went away.
XXII

Ngana Kamuambata ni Ngana Kamuambela

Ngana Kamuambata ni ngana Kamuambela akutu o uenji uâ; aluia mu Luanda mu ta uenji, ni ngamba já.


Kutula mu njila, ngana Kamuambelâ uamesena kunena, uixi: "Moso é, tuluka, nginemene." "Eme, nga ku ambelele kiâ; eme, k'a ng'ambatami. O kizüa kia lelu, ual ku ng'ambata, ngitenami kutuluka." Ngana Kamuambelâ uanena uêmana.

Mr. Carry-me-not and Mr. Tell-me-not.

This brought about the saying: "Elder and younger shall not marry one man." Because the youngest took from her elder the man, because of her shrewdness.
Thus far we heard it. Finished.

XI.

MR. CARRY-ME-NOT AND MR. TELL-ME-NOT.

Mr. Carry-me-not and Mr. Tell-me-not bound their merchandise; they are going to Loanda to make trade, with their carriers. They made trade in the city of Loanda; they bind their baskets; they lift (them). They go as far as Kifuangondo. Then Mr. Tell-me-not: "Friend, let us go now!" Says: "Let me sleep first!" They rest. They reach the evening: "How? friend, thou hast rested how?" Says: "I rested not." They sleep.

(He) arrives in morning: "Let us go, friend!" Says: "I cannot walk." Then his friend: "Let us rest. You, carriers, go ye home. When you reach home, tell them, the old people at Ambaca, saying: 'Mr. Carry-me-not is sick. We left them at Kifuangondo, both Mr. Tell-me-not and Mr. Carry-me-not. Mr. Carry-me-not is sick; the other remained, to look after him, until the sickness is over.'" The carriers have gone. They, who stayed behind, spend the day; they sleep.

Arriving in the morning, then Mr. Tell-me-not says: "My friend, the sickness is much. Let me carry thee that we may go." "They do not carry me." "Lies thine." Says: "Friend, I spoke the truth. I, they do not carry me." (The other) says: "I will carry thee indeed; I am telling thee so!" He says: "I, they do not carry me at all; it is a law of my family."

(The first) says: "Thy lies! I will carry thee anyhow." He puts him on (his) back. They start . . . as far as on Bengo River at Pamba's. "Friend, get down!" "I shall not get down. I have been telling thee: 'I, they carry me not.' The day of to-day, thou hast carried me, I cannot get down." He sleeps with him on (his) back until day breaks. They set out.

Halting on the road, Mr. Tell-me-not wants to do something, says: "Friend, get down, that I may do something." "I have told thee already; me, they carry me not. The day of to-day, thou art carrying me; I can no more get down." Mr. Tell-me-not did it standing.

They start . . . as far as Pulungo. Then Mr. Tell-me-not: "Get down, friend, that I may rest." He says: "My friend, I shall not get down any more."

Ki kuxalela, k'o lo dia mundu, o mutu uèvua ki azuela mukuá:
"Eie, moso, kienieki k'ui kia bange; ki ku békla maka," ki uixi "ki kia ngi bangami kima," uélé.
K'o lo dia mundu, mutu uèvua mukuá; eie uèvua muku'ènu ki azuela. Eie, k'uvué mutu, u kiana kia muxitu; umona ngó i ku dia, i ku tanga k'ui i moné.

Kiebi? ngana jami ja ahetu. Eme ngatelete ngana Kamanambatá, o kamusoso kë. La kauaba, la kaiiba, ngana jami ja mala, ngazuba.
Mahezu . . . "ma Nzambi."

XII.

MUTELEMBE NI NGUNGA.

Tuateletele Mutelembé ni Ngunga.

Mala aiádi, kota ni ndenge, éxi: "Tuie mu mbole." O ndenge, muene uala ni jimbua jë jìadi; o ifii jina dié Mutelembé, o ifii jina dié Ngunga. Akutuka; abïxila mu mbole. Atungu fundu; abokona; akalìa.
Ndenge ila mu loza o jixitu, o dikota kana. Abange mbeji, ndenge uxi: "Kota tuì' etu kia ku bata."
Azangula. Dikota uxiagenëka uxi: "Tuëjile mu mbole. Mon' a ndenge, muene uajiba o jixitu; eme, ngi dikota, kana. Ki ngïxilha ku bata, sonii jì ngi kuata. Uajiba ndenge è. Uanomuna o midia ia ndenge è; ua i bana Mutelembé. Mutelembé ua i nuha; nguë. Usa i bana imbua lamukuá, Ngunga; nguë. Uazangula o muhamba ua xitu. O jimbua jatale ngana ià a mu jiba; jikala mu kuimbila:

"Ndala ia kota
Ni Ndala ia ndenge,
Ele mu ngongo
Mu dia akuá.
Mutelembe and Ngunga.

Mr. Tell-me-not eats nothing, drinks no water. Mr. Carry-me-not drinks no water, eats no food. They start. They halt on the road; Mr. Tell-me-not falls on the ground. Their fathers sent a hammock. They put them in the hammock . . . as far as home. Mr. Tell-me-not, Mr. Carry-me-not, they made eight days. Mr. Tell-me-not died, Mr. Carry-me-not died. The one, Mr. Carry-me-not, died on the back of the other. They buried them, (one) man in his grave, (the other) man in his grave.

If there is left, on the face of earth, somebody who hears that another says: "Thou, friend, do not do this; it will bring thee trouble," if he says "It will not do me any harm," he is wrong.

On the face of the earth, one listens to another; thou, too, shalt listen to thy companion when he speaks. Thou, who dost not listen to any one, art a beast of the forest; thou shalt find only what will kill thee, what thee will report thou shalt not find.

How is it, my ladies? I have told of Mr. Carry-me-not, his story. Whether good, whether bad, my gentlemen, I have finished.

The end . . . "is of God."

XII.

MUTELEMBE AND NGUNGA.

We will tell of Mutelembe and Ngunga.

Two men, elder and younger, say: "Let us go a-hunting!" The younger, he has his two dogs; this one, his name (is) Mutelembe, this one, his name (is) Ngunga. They start; they arrive in game-ground. They build a hut; they go in; they stay on.

The younger is (always) shooting the game, the elder none. They spent a month, the younger says: "Elder, let us go home now!"

They start. The elder thinks, saying: "We came a-hunting. The child, he killed the game; I, the elder, not. When I arrive at home, shame will take me." He killed his younger. He took out the bowels of his younger; he gave them to Mutelembe. Mutelembe smelled them; he refused. He gave them to the other dog, Ngunga; he refused. He lifted the basket of meat. The dogs looked at their master (who was) killed; they begin to sing:

"Nduala the elder
And Nduala the younger,
They went into the world
To destroy others."
Ndala ia kota uatula o muhamba ua xitu boxi; uajiba imbua imoxi. Uxi: "Janda ku ngi tanga ku bata, jixi 'muene uajiba ndenge ê.'" Uazangula muhamba; usuluka. Imbua, i ajiba, iii izi diingi ni kuimba:

"Ndala ia kota
Ni Ndala ia ndenge,
Ele mu ngongo
Mu dia akuâ.
Tuximana
Mutelembe ni Ngungá;
A a texile midia;
Nguâ ku i dia."

Uatula diingi o muhamba ua xitu boxi; ua ji jiba jiâadi. Uakande kina; ua ji vumbika.

Uazangula; usuluka. Jimmya ji jiza diingi ni kuimba:

"Ndala ia kota
Ni Ndala ia ndenge,
Ele mu ngongo
Mu dia akuâ.
Tuximana
Mutelembe ni Ngungá;
A a texile midia;
Nguâ ku i dia."

Uabixila ku mbandu a bata. Uazuata; uazangula; übokona m'onz. 
Mutelembe and Ngunga.

We praise
Mutelembe and Ngunga,
To whom were thrown the bowels;
They refused to them eat."

Ndala the elder set down the basket of meat on ground; he killed one dog. Says: "They will report me at home, saying, 'he killed his younger.'" He took up the basket; he goes ahead. The dog that he killed, here it comes again, singing:

"Ndala the elder
And Ndala the younger,
Went into the world
To destroy others.
We praise
Mutelembe and Ngunga;
They threw them the bowels;
They refused to them eat."

He set down again the basket of meat on the ground; he killed them both. He dug a grave; he covered them up.
He lifts up; goes on. The dogs, here they come again, singing:

"Ndala the elder
And Ndala the younger,
Went into the world
To kill others.
We praise
Mutelembe and Ngunga;
They threw them the bowels;
They refused to them eat."

He arrives in vicinity of the village. He dresses; lifts up; enters into the house.
They ask him: "You went two; thy companion, where is he?"
He said: "He went to his country." He finishes speaking, (and) the dogs arrive; they enter the house of their master; they begin to sing again. The people say: "Hear the dogs are singing! Thou, Ndala the elder, thy younger thou wentest with him, thou hast killed him! His dogs, they told us!" They wailed the mourning.
Folk-Tales of Angola.

XIII.

MON'A KIMANAUEZE NI MON'A KUMBNI MBEJI.


Kazundu uakatuka; uia bu füxi, bène mu kuiza akua na Kumbi ni Mbeji mu taba. Uumumata o mukanda; uakatuka mu füxi; ua di xib'ë. Kitangana, akua na Kumbi ni Mbeji èza mu taba o menia. Ata disanga mu füxi; Kazundu uabokona mu disanga.

Atabe menia; azangula. Ène k'éjìa kuma disanga mu abokona Dizundu. Abïtìla bulu; atula masanga bu kididi kìa; atunda-ku. Kazundu uatubuka mu disanga. O m'o'noz, mu ène mu baka o masanga a menia, abaka-mu ni meza. Kazundu ualukula mukanda; ua u tula ku tandu a meza. Uai; uabatama mu hotá ia 'noz.

Kitangana, na Kumbi muene uiza m'o'noz ia menia; utala ku meza; mukanda uala-ku. U u nomona; uibula, uxi: “Mukanda uatundu kuebi?” Exi: “Ngana, manit.” Na Kumbi u u jikula; u u tanga. A u soneka éxi: “Eme, mona a na Kimanaueze kia
The Son of Kimanauze.

XIII.

THE SON OF KIMANAUEZE AND THE DAUGHTER OF SUN AND MOON.

I often tell of na Kimanaueze, who begat a male child. The child grew up; he came to the age of marrying. His father said: "Marry." He said: "I will not marry a woman of the earth." His father said: "Then where wilt thou marry?" He said: "I, it must be, (that) I marry the daughter of Lord Sun and Moon." The people said: "Who can go to heaven, where is the daughter of Lord Sun and Moon?" He said: "I indeed, I want her; if on earth, I will not marry here."

He wrote a letter of marriage; he gives it to Deer. Deer says: "I cannot go to heaven." He gives it again to Antelope. Antelope says: "I cannot go to heaven." He gives it to Hawk. Hawk says: "I cannot go to heaven." He gives it to Vulture. Vulture says: "I reach half way; to heaven I cannot arrive." The young man said: "How shall I do?" He laid it aside in (his) box; he kept quiet.

The people at Lord Sun and Moon's used to come to get water on earth. Frog comes; he finds the son of Kimanaueze, says: "Young master, give me the letter, that I go with it." He, the young master, said: "Begone; where people of life, who have wings, gave it up, dost thou say: 'I will go there?' How canst thou get there?" Frog said: "Young master, I am equal to it." He gave him the letter, saying: "If thou canst not go there, and thou return with it, I will give thee a thrashing."

Frog started; he goes to the well, where are wont to come the people of Lord Sun and Moon to get water. He puts in his mouth the letter; he gets into the well; he keeps quiet. A while, the people of Lord Sun and Moon come to get water. They put a jug into the well; Frog enters into the jug.

They have got the water; they lift up. They don't know that Frog has entered into the jug. They arrive in heaven; they set down the jugs in their place; they go thence. Frog gets out of the jug. In that room where they were keeping the jugs of water, they kept also a table. Frog spat out the letter; he set it on the top of the table. He went; he hid in the corner of the room.

A while, Lord Sun himself comes into the room of the water; he looks on the table; a letter is on (it). He takes it, asks, saying: "Whence comes this letter?" They say: "Lord, we don't know." Lord Sun opens it; he reads it. Who wrote it says: "I, son of
Folk Tales of Angola.

Tumb’a Ndala, boxi, ngamesena kusakana ni mona a na Kumbi ni Mbeji.” Na Kumbi uxingeneka, uxi ku muxima u’e: “O na Kima-
nauze uène boxi; eme ngi mutu ngene bulu; o uéza ni mukanda
mukuahi?” Uabake mukanda mu kaxa; ua di xib‘è.

Na Kumbi ki azuba o kutanga o mukanda, Kazundu uabokona
mu disanga. Kitangana, menia abu mu masanga; tuhatu tu’ akua-
kutaba azangula masanga; atuluka boxi. Abixila bu fuxi; ata ma-
sanga mu menia. Kazundu uatubuka; uaii koxi a menia; uabatam’è.
Tuhatu tuazuba kutaba; ai’â.

Kazundu uatubuka mu menia; uai’è mu sanzala i’a; ua di xib’è.
Ki abange izúa ikuxi, mon’ a na Kimanauze uibula Kazundu:
“Ial’è, ku uendele ni mukanda, kiebi?” Kazundu uxi: “Ngana,
mukanda, nga u bene; k’avutula lua njimbu.” Mon’ a na Kima-
nauze uxi: “Ial’è, uatange makutu; k’uèle-ku.” Kazundu uxi:
“Ngana, kuene ku ngendele, uandala kumona.”

Abange izúa isamanu; mon’ a na Kimanauze uasoneka dingi o
mukanda ua kuibula o mukanda uatuama, uxi: “Ngatumu ku ni
sonekena, enu na Kumbi ni Mbeji. O mukanda uami uendele; kana
k’i muu ni qutuila o njimbu i’a kuila, ‘tua ku šikina, ba, tua ku di
tunu.’” Uazuba ku u soneka; ua u jika. Uëxana Kazundu; ua
nu ban’â. Kazundu ukatuka; ubixila bu fuxi. Uamumata o mu-
kanda; ukutuka mu menia; uabatam’è bu hole ia fuxi.

Kitangana, tuhetu tu’ akua-kutaba tuatuluka; abixila bu fuxi.
Ata mesanga mu menia; Kazundu uakutuka mu disanga. Azuba
kutaba; azangula. Abandele ku uandanda,487 u aleke Kabube.488
Abixila bulu; abokona m’o’nozo. Atula masanga; ai’â. Kazundu
utubuka mu disanga; ulukula mukanda. Usa u tula ku meza; uabat-
tama mu hota.

Kitangana, na Kumbi ubita m’o’nozo ia menia. Utala ku meza:
mukanda uala-ku. U u futumuna; u u tanga. Mukanda uxi:
“Eme, mon’ a na Kimanauze kia Tumb’a Ndala, nga ku ibul’ eie,
na Kumbi, o mukanda uami, uatuamene o kuia. Kana k’u ngi qutu-
lila njimbu.” Na Kumbi uxi: “Enu, tuhatu, muula mu ia mu taba,
enu muula mu kuambata o mikanda?” Tuhatu tuxi: “Etu, ngana,
kana.” Na Kumbi, pata ia mu kuata; uabake mukanda mu kaxa.
Usoneken: mon’ a na Kimanauze, uxi: “Eie, uala mu ngi tumikisa
o mikanda ia kusakana mon’ ami, ngašikina, ha kima eie muene,
diila, uíza ni dišikina dié; eme ué ni ngi ku iji’e.” Uazuba kusone-
ka; uabudika mukanda. Usa u tula ku meza; uai’è. Kazundu
utunda mu hota; uanomona mukanda. Usa u mumata; ubokona mu
disanga; ua di xib’è.
na Kimanaueze kia Tumb'a Ndala, on earth, I want to marry with the daughter of Lord Sun and Moon." Lord Sun thinks, saying in his heart: "Na Kimanaueze lives on earth; I am a man that lives in heaven; he who came with the letter, who is he?" He put away the letter into the box; he kept quiet.

Lord Sun, when he finished reading the letter, Frog got into the jug. A while, the water is out of the jugs; the water-girls lift the jugs; they go down on earth. They arrive at the well; they put the jugs in the water. Frog gets out; goes under water; hides himself. The girls have finished bailing out; they go.

Frog comes out of the water; he goes to his village; he keeps quiet. When many days had passed, the son of na Kimanaueze asks Frog: "O fellow, where thou wentest with the letter, how?" Frog said: "Master, the letter, I delivered it; they have not yet returned (an) answer." The son of na Kimanaueze said: "O man, thou toldst a lie; thou didst not go there." Frog said: "Master, that same (place) where I went, thou shalt see."

They spent six days; the son of na Kimanaueze wrote again a letter to ask about the former letter, saying: "I wrote to you, you Lord Sun and (Lady) Moon. My letter went; not at all did you return me an answer, saying, 'we accept thee,' or 'we refuse thee.'" He finished writing it; he closed it. He called Frog; he gave it to him. Frog starts; he arrives at the well. He takes in his mouth the letter; he gets into the water; he squats on bottom of the well.

A while, (and) the girls, the water-carriers, come down; they arrive at the well. They put the jugs into the water; Frog gets into a jug. They finish filling; they lift up. They go up by the cobweb, which Spider had woven. They arrive in heaven; they enter the house. They set down the jugs; they go. Frog comes out of the jug; he spits out the letter. He lays it on the table; he hides in the corner.

A while, (and) Lord Sun passes through the room of the water. He looks on the table; a letter is on it. He uncovers it; he reads it. The letter says: "I, son of na Kimanaueze kia Tumb'a Ndala, I ask thee, Lord Sun, (about) my letter, that went before. Not at all didst thou return me an answer." Lord Sun said: "You, girls, who always go to fetch water, (are) you always carrying letters?" The girls said: "We, master, no." Lord Sun, doubt possessed him; he laid the letter into the box. He writes to the son of na Kimanaueze, saying: "Thou, who art sending me letters about marrying my daughter, I agree; on condition that thou in person, the man, comest with thy first-present; that I too may know thee." He finished writing; he folded the letter. He laid it on the table; he went away. Frog comes out of the corner; he takes the letter. He puts it in his mouth; he enters into the jug; keeps quiet.
Folk-Tales of Angola.

Kitangana, menia abu mu masanga; tuhatu tuëza; azangula masanga. Ia ku ngoji ia Kabube; atuluka boxi. Abixila bu fuxi; ate masanga mu menia. Kazundu utubuka mu disanga; uaii bu hole ia fuxi. Tuhatu tuazuba kutaba; tuabande. Kazundu uatomboka; ubixila mu sanzala ia; ua di xib'ë.

Ngoloxi iëza, uxi: “Ngâbeka kiâ o mukanda.” Ua u lukula; ubixila k'o'nzoe ia mon'a na Kimanaueze. Ubaba ku dibitit; mon'a na Kimanaueze uiibula, uxi: “Nanii?” Kazundu uxi: “Eme, Mainu dia Kazundu.” Mon'a na Kimanaueze uabalumuka bu hama, bu azendelele, uxi: “Bokona.” Kazundu ubokona; u mu bana mukanda; utubukë. Mon'a na Kimanaueze u u futununa; u u tanga. Ki a di kundu na Kumbi, kia mu uabela; uxi: “Kazundu, manii kidi klë k'i a ng' ambelele, uxi 'uandala kumona ku ngendele.” Ua di xib'ë; uazekele.

Kimenemene, uanomona makuini-a-una a mukuta; uasonoka mukanda, uxi: “Enu, na Kumbi ni Mbeji, diixikina di diz’odio; eme ngaxala mu kenga o kilenbu. Enu koko, ngi tumikisienu o suilu ia kilenbu.” Uazuba mukanda; uëxana Mainu dia Kazundu. Uëza; ua mu bana mukanda ni itadi, uxi: “Ambata.”

Mainu dia Kazundu uzangula; ubixila bu fuxi. Uabokona koxi a fuxi; ua di xib'ë. Kitangana, tuhatu tuatuluka; tuta masanga mu menia; Kazundu uabokona mu disanga. Tuhatu tuazuba kutaba; tuazangula. Tubandela ku uandanda; abixila m'o'rzoe ia menia. Atula masanga; ai'ë.

Kazundu utubuka mu disanga; uatula mukanda ku meza ni itadi. Uaii; uabatama mu hota. Kitangana, na Kumbi uëza m'o'rzoe ia menia; uabanga mukanda ku meza. Ua u nomona ni itadi; uötange. Utagela muhetu è o njimbu, iatundu ku holome; muhetu è uaxikina.


Na Kumbi usoneka mukanda, uxi: “Eie, holome ami, diixikina, di ua ngi tumikisa, ngatambula. O suilu ia kilenbu, u ngi bana saku ia itadi.” Uazuba mukanda; ua u tula ku meza; uai. Kazundu utunda mu hota; uakatula mukanda. Uakutuka mu disanga; uazekele.
A while, the water is out in the jugs; the girls come; they lift the jugs. Now (they go) to the cord of Spider; they get down on earth. They arrive at the well; they put the jugs into the water. Frog gets out of the jug; goes to the bottom of the well. The girls have done filling; they go up. Frog goes ashore; he arrives in their village; he keeps quiet.

The evening come, he said: “Now I will take the letter.” He spat it out; he arrived at the house of the son of na Kimanauze. He knocks at the door; the son of na Kimanauze asks, saying: “Who?” Frog says: “I am Mainu the Frog.” The son of na Kimanauze got up from bed, where he had reclined, saying: “Come in.” Frog went in; he delivered him the letter; he went out. The son of na Kimanauze he uncovers it; he reads it. What Lord Sun announces, it pleases him; says: “Frog, why, (it was) his truth he told me, saying, ‘thou shalt see where I went.’” He paused; slept.

Morning, he took forty macutas; wrote a letter, saying: “You, Lord Sun and Moon, the first-present is coming here; I remain to seek for the wooing-present: You there, ye send me the amount of the wooing-present.” He finished the letter; called Mainu the Frog. He came; he gave him the letter and the money, saying: “Carry.”

The Frog starts, he arrives at the well. He enters under the well; he keeps quiet. A while, (and) the girls come down; they put the jugs in the water; Frog enters into a jug. The girls have finished filling; they take up. They go up by the cobweb; they arrive in the room of the water. They set down the jugs; they go.

Frog gets out of the jug; he puts down the letter on the table with the money. He went; hid in the corner. A while, (and) Lord Sun comes into the room of the water; he finds the letter on the table. He takes it with the money; he reads it. He tells his wife the news that came from the son-in-law; his wife assents.

Lord Sun says: “Who is coming with the letters, I do not know him; his food, how shall it be cooked?” His wife said: “We will cook it anyhow, and put (it) on the table, where are usually the letters.” Lord Sun said: “Very well.” They kill a mother hen; they cook it. Evening comes; they cook the mush. They set the eatables on the table; they shut (the door). Frog comes to the table; he eats the victuals. He goes to the corner; he keeps quiet.

Lord Sun writes a letter, saying: “Thou, son-in-law (of mine), the first-present, which thou hast sent me, I have received. The amount of the wooing-present, thou shalt give me a sack of money.” He finished the letter; he laid it on the table; went. Frog came out of the corner; took the letter. He entered the jug; slept.
Kimenemene, tuhatu tuanomona masanga; atuluka boxi. Abixila bu fuksi; ate masanga mu menia. Kazundu uatomboka mu disanga. Tuhatu tuazuba o kutaba; abande.

Kazundu uatubuka mu menia; ubixila mu sanzala iâ. Ubokona m'o'ngo è; unang'è. Kumbi diafu; ngoloxi iatuluka; uxi: "Ngâbeku kia mukanda." Uakatuka; ubixila k'o'ngo ia mon'a na Kimanaueze. Ubaba ku dibitu; mon'a na Kimanaueze uxi: "Nanii?" Kazundu uxi: "Eme Mainu dia Kazundu." Uxi: "Bokona." Kazundu ubokona; uabana mukanda; uatubuk'è. Mon'a na Kimanaueze ufromununa mukanda; uotange; iî uôbake.

Uabange izâ isamanu; uatenesa o sakù ia kitidi.439 Uixana Kazundu; Kazundu uèza. Mon'a na Kimanaueze uasonaka mukanda, uxi: "Enu, makou' ami, kilembu ki kiz'o kio; hinu enre muene, ngimona o kizàa kia lubenga mukaji ami." O mukanda, ua u bana Kazundu, ni itadi.

Kazundu uakatuka; ubixila bu fuksi. Ubokona koxi a menia; uasum'è. Kitangana, akua-kutaba atuluka; abixila bu fuksi. Ate masanga mu menia; Kazundu ubokona mu disanga. Azuba kutaba; azanguila. Abandeke ku uandanda wa Kabube; abixila bulu. Atula masanga m'o'ngo ia menia; atundu-ku. Kazundu utomboka mu disanga; utula mukanda ku meza, ni itadi. Uaii mu hota; uasum'è.

Na Kumbi uiza m'o'ngo ia menia; usanga mukanda ni itadi. Ukatula; u diceda mukaji è, na Mbeji, o itadi. Na Mbeji uxi: "Kiauaba." Akuta sesene 440 ia ngulu; a i jiba. Alambe kudia; atula ku meza; ajika-ku. Kazundu uèza mu dia; uadi. Uazuba; ubokona mu disanga; uazafele.

Kimenemene, akua-kutaba azanguila masanga; atuluka boxi. Abixila bu fuksi; aboteka masanga mu menia. Kazundu uatundu mu disanga; uasum'è. Azuba kutaba; abanda bulu. Kazundu uatomboka; ubixila mu sanzala iâ. Ubokona m'o'ngo È; ua di xib'è; uazafele.

Kimenemene, utangela mon'a na Kimanaueze, uxi: "Na velu, kungende, kilembu nga a bana; atambula. A ngi lambela sesene ia ngulu; eme ngadi. O kiki, eie muene umona o kizàa kia kuia mu benga." Mon'a na Kimanaueze uxi: "Kiauaba." Akalà; kuinii dia kizàa ni iadi.

Mon'a na Kimanaueze uxi: "Ngabindemena atu, aia mu ngi be ngela o dibanga; ki nga a mono. Exi, 'ki tutena kuia bulu.' O kiki, ngibanga kiebi, eie Kazundu?" Kazundu uxi: "Na velu iami,
The Son of Kimanaueze.

Morning, (and) the girls take the jugs; they go down to the earth. They arrive at the well; they put the jugs into the water. Frog got out of the jug. The girls finished filling; they went up.

Frog went out from the water; he arrived in their village. He enters into his house; he waits. The sun is gone; evening has come down; he says: "I will now bring the letter." He started; arrived at the house of the son of na Kimanaueze. He knocks at the door; the son of na Kimanaueze says: "Who?" Frog says: "I am Mainu the Frog." Says he: "Come in." Frog went in; he gave the letter; he went out. The son of na Kimanaueze uncovers the letter; he reads it; now he sets it aside.

He spent six days; he has completed the sack of money. He called Frog; Frog came. The son of na Kimanaueze wrote a letter, saying: "You, my parents-in-law, the wooing-present comes here; soon I myself, I shall find a day to bring home my wife." The letter, he gave it to the Frog, with the money.

Frog started; he arrived at the well. He went in under water; he hid. A while, (and) the water-carriers came down; they arrived at the well. They put the jugs into the water; Frog entered into a jug. They finished filling; they take up. They go up by the cobweb of Spider; they arrive in heaven. They set down the jugs in the room of the water; they go out. Frog gets out of the jug; he lays down the letter in the table with the money. He goes into the corner; he hides.

Lord Sun comes into the house of the water; he finds the letter and the money. He takes them; he shows the money to his wife, Lady Moon. Lady Moon says: "Very well." They take a young hog; they kill it. They have cooked the food; they set (it) down on table; shut (the door). Frog came to eat; he ate. He finished; entered into the jug; slept.

Morning, (and) the water-carriers take up the jugs; they get down on earth. They arrive at the well; they dip the jugs into the water. Frog gets out of the jug; he hides. They finish filling; go up to heaven. Frog went ashore; he arrived in their village. He entered his house; kept quiet; slept.

Morning, he tells the son of na Kimanaueze, saying: "Young master, where I went, I gave them the wooing-present; they received it. They cooked me a young hog; I ate. Now, thou thyself shalt choose the day of going to bring her home." The son of na Kimanaueze said: "Very well." They lived on; ten days and two.

The son of na Kimanaueze said: "I need people, to go to bring home the bride for me; I find them not. They say, 'we cannot go to heaven.' Now, how shall I do, thou, Frog?" Frog said:
Folk-Tales of Angola.

di xibe è; eme ngasoko-ko, o kuia mu mu benga.” Mon’a na Kima-
naueze uxi; “Eie k’utena. Eie uatena kiá kubambata mukando; ha
ku mu benga, k’utena.” Kazundu uxi dindi; “Na velu, di xibe è;
k’ubindame ngoho. Eme muene ngitena kuia mu benga; k’u ngi
tende.” Mon’a na Kimanaueze uxi; “Ngá ku tale.” Uakatula
huta; uabana Kazundu.

Kazundu ukatuka; ubixila bu fuxi. Ubokona mu fuxi; uabatam’è.
Kitangana, akua-kutaba atuluka; abixila bu fuxi. Aboteka masanga;
Kazundu ubokona. Atabe; abande bulu. Abixila m’o’nz o ia me-
nia; atula masanga; aif’a. Kazundu utubuka mu disanga; uasuama
mu hota. Kumbi difua; mu ngoloxi ia usuku, Kazundu utunda
m’o’nz o ia menia; uia ni kükenga m’o’nz o mu azekele mon’a na
Kumbi. U mu sanga, iú uazeka. U mu lokola disu; ulokola dingi
diamukuá. Ua a kutu bu dilesu; uéza m’o’nz o ia menia, mu hota ë.
Uabatam’è, uazekele.

Kimenemene, atu oso abalumuka; mon’a na Kumbi k’atena kuba-
lumuka. A mu ibula; “Eie k’ubalumuka?” Uxi; “O mesu a ngi
hadikinia; k’t ngitena kutala.” Paí a ni manii á éxi; “Ihi ibanga
kiki? Muene mazá k’a di tende.”

Na Kumbi uazangula akunji aiai, uxi; “Ndenu ku Ngombo,
uuñambule mon’ amí, uala mu kata o mesu.” Akatuka; abixila
ku mukua-Ngombo. A a zalea; mukua-Ngombo uatubula kita.41
Akua-kuzambula k’atumbula mahañi; éxi ngoho: “Tuéza mu tu
zambula.” Mukua-Ngombo42 utala mu kita, uxi: “Mahañi a mi
beka; o uala mu kata, muhetu; o mahañi a mu kate, mesu. Enu
muéza, a mi tumu; k’enu muá di ijila ku mukima uenu. Mahézu
enu.” Akua-muzambu43 éxi: “Kidi. Tala kiá, kioso kia beka o
kukata.” Mukua-Ngombo utala dindi, uxi: “Muene muhetu, uala
mu kata, kilúu asakana; a mu mono ngoho. O ngan’ é, ua mu zue-
lesa, muene uatumikisa o uanga, uxi: ‘Muhetu ami éze; ha k’éza,
ufua.’ Enu, muéza mu tah, kà mu bekienu kuà munune ë, abu-
luke. Mahézu enu.” Akua-muzambu axikina; abalumuka. Asanga
na Kumbi; a mu tudila jinjimbi ja Ngombo. Na Kumbi uxi; “Kia-
uaba; tuzeke. Mungu a mu tulula boxi.” O Kazundu, uala mu
hota ë, iú uivua loso, i ala mu di kunda. Azekele.

Kimenemene, Kazundu ubokona mu disanga. Akua-kutab’ éza;
azangula masanga. Atuluka boxi; abixila bu fuxi. Ate masanga
mu menia; Kazundu uatundu mu disanga. Uabatam’è koxi a fuxi.
Akua-kutaba abande.
"My young master, be quiet; I am equal to it, to go and bring her home." The son of na Kimanauze said: "Thou canst not. Thou couldst indeed carry the letters, but bring her home thou canst not." Frog said again: "Young master, be quiet; be not troubled for naught. I indeed am able to go and bring her home; do not despise me." The son of na Kimanauze said: "Let me try thee." He took victuals; he gave to Frog.

Frog starts; he arrives at the well. He gets into the well; he hides. A while, the water-carriers come down; they arrive at the well. They dip in the jugs; Frog enters. They have filled; they go to heaven. They arrive in the room of the water; they set down the jugs; they go. Frog gets out of the jug; he hides in the corner. The sun set; in the evening of the night, Frog went out of the room of the water; he went seeking in the room where slept the daughter of Lord Sun. He finds her asleep here. He takes one of her eyes; he takes out again the other. He tied them up in a handkerchief; he came in the room of the water, in his corner. He hid; slept.

Morning, all people got up. The daughter of Lord Sun cannot get up. They ask her: "Dost thou not get up?" She says: "(My) eyes are closed; I cannot see." Her father and mother say: "What may cause this? Yesterday, she did not complain."

Lord Sun takes up two messengers, saying: "Go to Ngombo, to divine (about) my child, who is sick as to the eyes." They start; they arrive at the Ngombo-man's. They spread for them; the Ngombo-man takes out the paraphernalia. The divining people (they) do not let know the disease; they say only: "We have come to be divined." The Ngombo-man looks into the paraphernalia, says: "Disease has brought you; the one who is sick is a woman; the sickness that ails her, the eyes. You have come, being sent; you have not come of your own will. I have spoken." The divining people said: "Truth. Look now what caused the ailment." The Ngombo-man looks again; says: "She, the woman, who is sick, is not yet married; she is chosen only. Her master, who bespake her, he sent the spell, saying, 'my wife, let her come; if she does not come, she shall die.' You, who came to divine, go, bring her to her husband, that she may escape. I have spoken." The divining men assented; they got up. They find Lord Sun; they report him the words of Ngombo. Lord Sun said: "All right. Let us sleep; to-morrow they shall take her down to the earth." Frog being in his corner, he hears all that they are saying. They slept.

(At) morning, Frog got into the jug; the water-carriers come; they take up the jugs. They descend to the earth; they arrive at the well. They put the jugs into the water; Frog came out of the jug. He hid under the well. The water-carriers went up.
Folk-Tales of Angola.

Na Kumbi uambela Kabube, uxi: "Leka uandanda ua dikota, katé boxi; manii lelu o kutulula mon' ami boxi." Kabube ualcka; uazuba. Ala mu nanga.


Kazundu uavutuka bu fuxi; uakutuka mu menia; ua di xib'è. Kumbi diafu; mon'a na Kumbi a mu tulula boxi. A mu tula bu fuxi; abande ã.

Kazundu utomboka mu fuxi; uambela mon'a muhatu, uxi: "Eme muene ngu mukunji ué; tuie ngà ku beka kuà ngan' enu." Kazundu ua mu vutuila mesu ã; akatuka. Abokona m'o'зо ia mon' a na Kimanaueze. Kazundu uxi: "Na velu é! bangà dié didi." Mon'a na Kimanaueze uxi: "Tana-ku! Mainu dia Kazundu."

Mon'a na Kimanaueze asakana446 ni mon' a na Kumbi ni Mbejì; akálã. Ene oso alembele kuia bulu; ua ki tena, Mainu dia Kazundu.

Ngateletele kamusoso kami. Mahezu.

XIV.

DIBANGA NI HUEDI JE.

Ngateletele kamusoso.

Mon'a diiàla uêne ni pange jé jiùana ja mala; tanu muene. Uamune muhatu; ua mu benga. Dibanga diazeke izúa iùana ia ubanga; a di tubula. Uate imbia ia funji bu jiku; ualambe funji; iabi. Uakundu ngalu ia ngan' ã; uakundu dingi ngalu ia huedi jé jiùana. Uai mu ku a bekela.

Huedi jé jixi: "Ha tudia o funji ié, tu tumbule majin' etu." O muhatu uxi: "Majin' enu ki ngëjía." Exi: "Ha k'uejía, ambata funji ié." Ua i zangula; uëza naiu m'o'зо ié. Adi funji ã; ni diiàla ni muhatu; azekoze.

A Bride and her Brothers-in-Law.

Lord Sun tells Spider, saying: "Weave a large cobweb, down to the earth; for to-day is the taking down of my daughter to the earth." Spider wove; finished. They are passing time.

Frog got out of the well; he goes to their village. He finds the son of na Kimanaueze, says: "O young master! thy bride, to-day she comes." The son of na Kimanaueze says: "Begone, man, thou art a liar." Frog says: "Master, truth itself. I will bring her to thee in the evening of the night." They kept quiet.

Frog returned to the well; he got into the water; he was silent. The sun set; the daughter of Lord Sun, they take her down to the earth. They leave her at the well; they go up.

Frog gets out of the well; he tells the young woman, saying: "I myself am thy guide; let us go that I bring thee to your master." Frog returned to her her eyes; they started. They enter the house of the son of na Kimanaueze. Frog says: "O young master! thy bride (is) here." The son of na Kimanaueze said: "Welcome! Mainu the Frog."

The son of na Kimanaueze married with the daughter of Lord Sun and (Lady) Moon; they lived on. They all had given up going to heaven; who could (do) it (was) Mainu the Frog.

I have told my little story. Finished.

XIV.

A BRIDE AND HER BROTHERS-IN-LAW.

Let me tell a little tale.

A young man had four brothers; the fifth (was) himself. He saw a girl; he married her. The bride slept the four days of brideship; they brought her out. She set the pot of mush on the fire; she cooked the mush; it is done. She took out the dishful of her master; she took out moreover the dishful of her four brothers-in-law. She went to bring (it) them.

Her brothers-in-law said: "If we eat thy mush, tell us our names." The woman said: "Your names, I know them not." They said: "If thou knowest them not, take away thy mush." She took it up; went with it into her house. They ate their mush, both the man and the woman; they slept.

(In) morning, she cooked again the mush. She went to bring it to her brothers-in-law. Her brothers-in-law said: "If we eat thy mush, tell us our names." The woman said: "Your names, I do not know them." They said: "Take up thy mush." She took up;
xingeneke: "O huedi jami jala mu di tunao funji iami. Eme muene ki ngëjia majin' â." Azekele.

Kuaki; anange. Utula mu kumbi dia ngoloxi, muhatu uanonoma mbombo, uxi: "Ngía mu zuka." Uabišila bu kinu; uate mbombo mu kinu; umateka kuzuka. Kanjila katula mu muki, uala bu kinu. Kanjila kala mu kuimba, këxi:

"Kuédì zai ézi,
K'u zë zë mazin' â?
Húlakana, ngu ku ámbel'ë!
Utudh!
Húlakana, ngu ku ámbel'ë!
O Tómbo Sinkándu;
O Tómbo Sinkándu Muná!
Húlakana, ngu ku ámbel'ë!
Utudh!
Húlakana, ngu ku ámbel'ë!
O Tómbo Kaölù;
O Tómbo Kaölù Muná!
Húlakana, ngu ku ámbel'ë!
Utudh!
Húlakana, ngu ku ámbel'ë!  447

Mon'a muhatu uatakula muixi boxi; uanonoma ditadi; uakaie kanjila, uxi: "Kalà mu ngi bakela jinguzu." 448 Kanjila kai. Uazuku; mbombo iabi.

Uazangula; uabokona m'o'ngo. Uate imbia i'a funji bu jiku; iabi. Uakandula ngalu jìjìadi; uazangula, ubekela huedi jë. Huedi jë jìxi: "Tu tumbulë majin' etu." Uxi: "Ki ngi m'ëjia, majin' enu." Exi: "Ambata funji ìà." Uazangula; uabokona m'o'ngo. Adi funji ìà; azekele.

Kimene memene, uazangula dingi o mbombo; uabišila bu kinu; uate mbombo mu kinu. Uazangula muixi; umateka kuzuka. Kanjila katula dingi, këxi:

"Kuédì zai ézi,
K'u zë zë mazin' â?
Húlakana, ngu ku ámbel'ë!
Utudh!
Húlakana, ngu ku ámbel'ë!
O Tómbo Sinkándu;
O Tómbo Sinkándu Muná!
Húlakana, ngu ku ámbel'ë!
Utudh!
Húlakana, ngu ku ámbel'ë!
O Tómbo Kaölù;
entered her house. They ate their mush. The woman is thinking: "My brothers-in-law keep on refusing my mush. I indeed do not know their names." They slept.

It dawned; they spent the day. Arriving at the hour of evening, the woman took the mbombo, saying: "I will go to pound." She arrived at the mortar; she put the mbombo into the mortar; she begins to pound. A little bird alights on the tree, that is near the mortar. The little bird begins to sing, saying:

"Thy brothers-in-law these,
Thou knowest not their names?
Listen, I will tell thee!
She pounds!
Listen, I will tell thee!
(One is) Tumba Sikundu;
(One is) Tumba Sikundu Mundá!
Listen, I will tell thee!
She pounds!
Listen, I will tell thee!
(One is) Tumba Kaulu;
(One is) Tumba Kaulu Mundá!
Listen, I will tell thee!
She pounds!
Listen, I have told thee!"

The young woman threw the pestle on the ground; she took a stone; she chased the bird, saying: "It is making me noise." The little bird went. She has pounded; the mbombo is finished.

She takes up; enters into the house. She set the pot of mush on the fire; it is done. She takes out two dishfuls; she takes (it) up, brings (it) to her brothers-in-law. Her brothers-in-law say: "Tell us our names." She says: "I know (them) not, your names." They say: "Take (away) thy mush." She took it up; she entered the house. They ate their mush; they slept.

Morning, she took up again the mbombo; she arrived at the mortar; she put the mbombo into the mortar. She has taken up the pestle; she begins to pound. The little bird alights again, saying:

"Thy brothers-in-law these,
Thou knowest not their names?
Listen, I will tell thee!
She pounds!
Listen, I will tell thee!
(One is) Tumba Sikundu;
(One is) Tumba Sikundu Mundá!
Listen, I will tell thee!
She pounds!
Listen, I will tell thee!
(One is) Tumba Kaulu;
Folk-Tales of Angola.

O Tumba Ka'diu Munâ!
Hulakana, ngu ku ámbélé!
Utuá!
Hulakana, nga ku ámbélé!"

Muhatu ua ka kaie. Ki azuba o kukaia, uxingene ka ki ala mu-
kuimba o kanjila. Uxi: "Kala mu ngi tangela o majin' a huedi
jiami; o kiki ngatukumuka!" Uazuku; mbombo iabi.

Uëza m'o'nzó; uate funji bu jiku. Ua i lambe; iabi. Uaka-
ndula; uia mu ku a bekela. Exí: "Ha tudia funji ié, tu tumbule
majin' etu." Muhatu uxi: "O iú, Tumba Sikundú; o iú, Tumba
Sikundú Muná; o iú, Tumba Kaulu; o iú Tumba Kaulu Muná."
Huedi jé jolela; atambula o funji iá; adi. Muene uëza m'o'nzó ié;
akal'a, ni ngan'a.

O mon'a diíala uasakenene o muhatu é. O diíala uakexile ni pange
jiuana. O muhatu, ua mu sakonene, k'éjidele majin'a. Ki éle mu
zuka, kanjila ka mu tangelele majina a huedi jé.

Ngateletele kamusoso kami. Manhóri.

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XV.

O JIHOJI NI KIMONA-NGOMBE.

O jihoi mu ngongo jatunga. Muvu umoxi, nzala iëza mu ngo-
ngo.469 Kana kuma ku adia.
O jihoi jixi: "Tubanga kiebi? O nzala iavulu. O mutu uéne
ni jingombe jé. Tuia-ku kuebi? Bualu dikanga ria fundu 469 imoxi
ngó." Azangula; abixila mu kanga.
O munzangala ua hoji ia muhatu uakituka mutu. A mu zuika
kiambote; a mu tokola kiambote. A mu bana jindunge, éxi: "Ubita
bu sanzala ia iuná, uala ni jingombe javulu; muene, jina dié ngana
Kimona-ngombe kia na Mbuá.461 Eie, ki ubita-ku, uambu kiki:
'Ngala mu ia kuà pange ami, uatunga kuku.' O ngana Kimona-
gombe kia na Mbuá, muene, ki a ku mona, uà ku zueléda pala ku
ku sakana. O ki anda ku ku sakana, éie u mu jiba; etu tukute o
jingombe pala kudia."

O munzangala ua hoji iataí. Uakutuka kiá mu njila. Uabixila
bu kanga dia Kimona-ngombe; u mu sanga uaxikama bu muelu ua
'nzó.
The woman chased it. When she had chased, she thinks what
the little bird is always singing. She says: "It was telling me the
names of my brothers-in-law; now I perceive!" She has pounded;
the mbombo is finished.

She came into the house; she put the mush on the fire. She
cooked it; it is done. She took out; went to bring them. They
said: "If we shall eat thy mush, tell us our names." The woman
said: "This one is Tumba Sikundu; this one, Tumba Sikundu
Muná; this one, Tumba Kaulu; this one, Tumba Kaula Muná." Her
brothers-in-law laughed; they accepted their mush; ate. She
came to her house; they lived on, with her master.

A young man married his wife. The man had four brothers.
The woman, whom he had married, knew not their names. When
she went to pound, a little bird told her the names of her brothers-
in-law.

I have told my little tale. Finished.

XV.

THE LIONS AND KIMONA-NGOMBE.

The lions in the land settled. One year, famine came in the
world. There was no place (where) to eat.

The lions said: "How shall we do? Hunger is great. Man has
always his cattle. How shall we get there? It is the distance of
one camp only." They start; arrive in outskirts.

A youth of a she-lion turned into a human being. They dressed
her finely; they trimmed her hair nicely. They give her instruc-
tions, saying: "Thou shalt pass through the village of him who
has many cattle; his name is ngana Kimona-ngombe kia na Mbua. Thou,
when thou shalt pass, shalt say this: 'I am going to my
brother, who lives yonder.' Ngana Kimona-ngombe kia na Mbua,
he, when he will see thee, he will talk to thee, to marry thee. When
he will thee marry, thou shalt kill him, that we may catch the cattle
to eat."

The young lioness assented. She took at once the road. She
arrives outside of Kimona-ngombe's; she finds him seated on the
threshold of the house.

Uabixila ku bata dià; utangela akuà, kuma: “Kimona-ngombe ua ngi zuelesa ku ngi sakana.” Akuà éxi: “Kiauaba.” O muhatu uazeka izúa iadi; ió uavutuka ku diíala; ua mu sange. A mu jibila hombo; uadi. A mu tungila o’nzo; uabokona.

O diíala, ngana Kimona-ngombe, uxi: “Ngìia mu zeka m’o’nzò ia dibanga.” O mon’è, a mu vuala ni na mvuale, jina diè Ndala ja Kimona-ngombe kia na Mbuà, mon’a ndenge hanji, uanienganana pai à, uxi: “Ngàzeka ni papai.” Kualá manii à uxi: “O pai enu uala mu ia mu zeka m’o’nzò ia dibanga; eie, tuzeke n’eme.”492 O mona nguale; uala mu didila pai à. Pai à uaxikina: “O mona ua ngi nienganana; ngià n’è.”493

Abiixila m’o’nzò ia dibanga; axikama bu hama. O dibanga uxi: “O mbanza uèza ni mona.” O mbanza uxi: “O mon’ami ua ngi nienganana; ngué kuxala kuà manii à.” Azeka. O diíala uazeka ni mon’è boxi.494


O muhatu uiva k’o’xi ià, ku atundu, ala mu mu ixana: “Eie uala mu dia Kimona-ngombe kia na Mbuà, kuuiz’á?” O muhatu ha uthaia, uxi:

“Hombo ia Kimona-ngombe lâzeka;
Mubika ua Kimona-ngombe uazeka;
Sanji ia Kimona-ngombe lâzeka;
Ngulu ia Kimona-ngombe lâzeka;
Mbudi ia Kimona-ngombe lâzeka;
Muene Kimona-ngombe uazeka;
The Lions and Kimona-ngombe.

He asked her: “Thou, young woman, art going where?” The woman replied, saying: “I am going to visit my brother. I am tired; let them give me a little water, that I may drink.” They give her. Ngana Kimona-ngombe asks her again, saying: “Thou, young woman, art thou married already?” She says: “Not yet (am) I married.” He made her proposal; the woman accepted. She says: “Let me go home first, that I tell my parents. I shall come in two days.”

She arrived at their home; she told the others, saying: “Kimonangaombe has talked to me, to marry me.” The others say: “That is good.” The woman slept two days; then she returned to the man; she found him. They killed for her a goat; she ate. They built her a house; she entered.

The man, ngana Kimona-ngombe, says: “I will go to sleep in the house of the bride.” His son, begotten with the head-wife, his name (is) Ndala ja Kimona-ngombe kia na Mbua, a child yet, hangs on to his father, saying: “I will sleep with papa.” Then his mother says: “Thy father is going to sleep in the house of the bride; thou, let us sleep with me.” The child will not; he is crying after his father. His father consents: “The child is hanging on to me; I will go with him.”

They arrive in the house of the bride; they sit on the bed. The bride says: “The chief has come with a child.” The chief said: “My child was hanging on to me; he would not stay with his mother.” They lie down. The man lies down with his son, on the ground.

They arrive in middle of night. The woman gets up on bed; she turns a lioness; she wants to catch the man. The son, who is lying behind the man, he sees her. He rouses his father, saying: “Father, on the ground, it is biting.” His father got up. The lioness turned a woman.

Day shone. They spent the day. Another evening is come. The man and his son come to sleep. The woman says: “O chief, the child has aroused thee already in the night; why dost thou come with him again?” The chief speaks to her, saying: “My son was hanging on to me.” They sleep.

The woman hears in her country, whence she came, (how) they are calling her: “Thou, who wentest to kill Kimona-ngombe kia na Mbua, art thou not coming?” The woman then answers, saying:

“The goat of Kimona-ngombe is asleep;
The slave of Kimona-ngombe is asleep;
The hen of Kimona-ngombe is asleep;
The pig of Kimona-ngombe is asleep;
The sheep of Kimona-ngombe is asleep;
Himself Kimona-ngombe is asleep;”
Ndala ja Kimona-ngombe k’ène kilu mu polo, pàá!
Ndala ja Kimona-ngombe k’ène kilu mu polo, pàá!"

O muhatu, ki ìmìila kiki, uakituka hoji; uamesena kukuata o diiala.


O muhatu uivua akuâ, ala mu mu ixana: "Uaia mu dia Kimona-ngombe kia na Mbuia, k’uiz’â?" O muene utambujila, uxi:

"O hombo ia Kimona-ngombe iaze ka;
O mubika ua Kimona-ngombe uaze ka
O sanji ia Kimona-ngombe iaze ka;
O mbudi ia Kimona-ngombe iaze ka;
O ngulu ia Kimona-ngombe iaze ka;
O muene Kimona-ngombe uaze ka;
O Ndala ja Kimona-ngombe k’ène kilu mu polo, pàá!
O Ndala ja Kimona-ngombe k’ène kilu mu polo, pàá!"

O Ndala uabalumuka ku ema dia pai â uxi: "Papai, balumuka! mu o’nzö muala kiama!" O pai â, njinda ja mu kuata, uxi: "Tuie, ngà ku beka kuà manii enu. Ua ngi fidisa [466] o kilu."


O muhatu uxi: "O mona, uendele kiâ mu mu beka kuà manii â, palahi uvutuka dingi?" O diiala uxi: "Mona ngué." Azeka. O diiala ua di futu o mulele mu mutue; uala mu tala.

O muhatu uivua íâ a mu ixana k’o’xi íâ, ëxi: "Uaia mu dia Kimona-ngombe kia na Mbuia, k’uiz’â?" Muene utambujila, uxi:

"O hombo ia Kimona-ngombe iaze ka;
O mubika ua Kimona-ngombe uaze ka
O sanji ia Kimona-ngombe iaze ka;
O ngulu ia Kimona-ngombe iaze ka;
O mbudi ia Kimona-ngombe iaze ka;
O muene Kimona-ngombe uaze ka makutu;
O Ndala ja Kimona-ngombe k’ène kilu mu polo, pàá!"
The woman, after singing this, turned a lioness; she wanted to eat the man.

The son, who was lying behind the man, rouses him, saying: "Father, arise, on the ground, it is biting." His father replies: "The house is new; what (can) bite on the ground?" The son says: "On the ground are roaches and maggots." His father answers him again: "Thou, child, hast lies; I am not listening." They sleep again a little while.

The woman hears the others, who are calling her: "Thou who wentest to kill Kimona-ngombe kia na Mbuia, art thou not coming?" She then responds, saying:

"The goat of Kimona-ngombe is asleep;
The slave of Kimona-ngombe is asleep;
The hen of Kimona-ngombe is asleep;
The sheep of Kimona-ngombe is asleep;
The pig of Kimona-ngombe is asleep;
Himself Kimona-ngombe is asleep;
Ndala ja Kimona-ngombe has no sleep on face, pooh!
Ndala ja Kimona-ngombe has no sleep on face, pooh!"

Ndala stood up behind his father, saying: "Father, get up! in house there is a wild beast." His father, anger possessed him, he said: "Let us go, that I bring thee to thy mother. Thou disturb my sleep."

They get outside in midst of night. The son then tells his father outside, saying: "Thy wife has been turning a wild beast." His father has doubts, says: "My son, thou tellest lies." The son says: "Truth itself, father. Let us return into the house; thou shalt sleep falsely, to see her." They return; lie down.

The wife says: "The child, thou wentest already to bring him to his mother, why does he return again?" The man says: "The child would not (stay)." They lie down. The man covers himself with the cloth on head; he is looking.

The woman hears them who call her in her country, saying: "Thou, who wentest to kill Kimona-ngombe kia na Mbuia, art thou not coming?" She answered, saying:

"The goat of Kimona-ngombe is asleep;
The slave of Kimona-ngombe is asleep;
The hen of Kimona-ngombe is asleep;
The pig of Kimona-ngombe is asleep;
The sheep of Kimona-ngombe is asleep;
Himself Kimona-ngombe is asleep, falsely;
(But) Ndala ja Kimona-ngombe has no sleep on face, pooh!"
Folk-Tales of Angola.


Kiaxalela kala kiki: "O kuvuala kidi." O ngana Kimona-ngombe, muhatu uêjile ku mu jiba; o mon' ê, Ndala, muene ua mu bele o mueni.

Mahezu.

XVI.

MUSUDI NI A-MULOMBE.

Ngateletele Musudi a Tumba, uasudile matemu ê, uxi: "Ngila ku a sumbisa."

Uakatuka; ubiixila bu sanzala. Uasange a-Mulombe 468 a Nganzu, uxi: "Sumbenu matemu!" A-Mulombe a Nganzu êxi: "Tu xile-u; 469 hinu utakana o sela. Tuia mu dia o jingoma; eie uiza bu mbeji ia katatu." Musudi uaxikina; ua a bana matemu ene oso.

Uaiê ku bata diê. Uabange jimbeji; ubiixila bu mbeji ia katatu. Uxi: "Iene o mbeji, i a ngi bele a-Mulombe a Nganzu. Ngîla kiâ mu takana sela iami." Uakatuka; ubiixila bu sanzala. Ene oso, ua a sange. "Ngî futienu kiâ o sela iami!" A-Mulombe a Nganzu êxi: "Naniu mu bana matemu ê?" Musudi a Tumba uxi: "Enu muene." A-Mulombe a Nganzu êxi: "Hondo, ku mu sula; mbondo, ku mu tumuna. 461 Mutu a mu ila nganjî; k'ule ngoho 'enu, enu.' Etu ene oso, tuala baba, etu a-Mulombe a Nganzu. Polo jetu jene jimoji; kolo 462 ieto iene jimoji. Moso 463 ua mu bele matemu ê, u mu tumbula, uxi: 'u na Petele, ba na Lumingu,' n'a ku futu matemu ê.' Musudi a Tumba, mu tulu mu a xiti; k'amoni ku åbanga ni ki azuela. Uxingeneka, uxi: "Ngîla mu mi kolela." 464

The Blacksmith and the Blackbirds.

The woman then turns a lioness; she wants to catch the man. Kimona-ngombe saw her; he believed what Ndala said: "Ndala spoke the truth." He arose in the night, saying: "My child, let us go, that I bring thee to thy mother!" They get outside. Ndala, they put him into the house of his mother. Ngana Kimona-ngombe tells the village and his slaves that same night, saying: "Come to set the house on fire. The woman, whom I married just now, keeps turning a lioness." They surround the house with fire. The woman is roasted in the house. The day breaks.

It remains like this: "Begetting is truth." Ngana Kimona-ngombe, a woman was going to kill him; his child, Ndala, he saved his life.

The end.

XVI.

THE BLACKSMITH AND THE BLACKBIRDS.

I will tell of Blacksmith; who had forged his hoes (and) said: "I will go to sell them."

He started; arrived in village. He finds the Blackbirds, says: "Buy some hoes!" The Blackbirds say: "Leave them; later on thou canst fetch the wax. We will go to empty the hives; thou shalt come in the third month." Blacksmith consented; he gave them the hoes, all of them.

He went to his home. He spent months; arrives at the third. Says: "This is the month, that the Blackbirds gave me. I will go now to fetch my wax." He started; arrives in village. They all, he found them. "Pay me now my wax!" The Blackbirds say: "To whom didst thou give thy hoes?" Blacksmith says: "Yourselves!" The Blackbirds say: "The baobab-fibre is to be hammered; the baobab is to be peeled." A person is to be named, So and So; do not say only 'yourselves.' We all of us, who are here, we are Blackbirds. Our faces are alike; our color is alike. Whoever (it was) thou gavest him thy hoes, thou shalt name him, saying, 'thou na Petele, or na Lumingu;' that he may pay thee for thy hoes." The Blacksmith, it chokes him in the breast; he finds not what he shall do, nor what he shall say. He thinks, says: "I am going to summon you."

He started; here (he is) at home. He slept. Morning, he says: "I will go to summon them." He arrives at Lord Katete's, saying: "I summon the Blackbirds. They owe me my hoes; they refuse to pay them." Katete says: "Very well." He sent to call them. They all come, and there, what blackness! Blacksmith said: "I myself, I summoned you to pay me (for) my hoes."
Folk-Tales of Angola.

Na Katete uxi: "Enu, a-Mulombe a Nganzu, palahi ki mufutu Musudi a Tumba?" A-Mulombe a Nganzu èxi: "Ngana, kidi. Hondo, ku mu sula; mbondo, ku mu tumuna. Mutu u mu tumbula, uxi: 'nganjì ua ngi di o kima kiами.' Ètu ene oso, tuatena baba; muene, Musudi a Tumba, iù uaxikam' ò, anonome o mutu, uuso ua mu di o matemu è. Ètu, a-Mulombe a Nganzu, tuazuba kufunda. Eic, na Katete, mukuulu 466 mu jinjìla, mahezu."


Kadiembe uxingeneka, uxi: "Eme ngiz'ò, ngu u batule." Uatuka; uai koko. Katangana, iù uiza. Uatula dingi mu muxi, uxi: "Eie, Musudi a Tumba, iù, mu kute! Iù, mu kute! Iù, mu kute!" Musudi a Tumba ua a kutu.

Ià a di tukulula, 469 èxi; "Eme ngadi." Iù uxi: "Eme, k'eme. Ngì jìtule, ngà ku kuatela muku'a kongo diè." Ène oso, a a kutu, a mu futu o sela iè; makongo abu.

Mulonga u Musudi a Tumba, uabele matemu è kuà a-Mulombe a Nganzu; këza ki ejile mu kufutisa, a di tunine à; uabatula o mulunga, Kadiembe. Kì ène mu dila, èxi: "Dicembe dia la mu dila." Manìi kana. Ùene mu batula mulonga u Musudi a Tumba.

Mahezu.

XVII.

MUTU NI MBAXI.

Ngateletele MbaXi a Koka. 470
Mutu a Lubì la Suku uakuetele o MbaXi mu iangu; uèza n'è bu sanzala. Èxi: "Tu i jhibienu!"
Èxi: "Tu i jiba kiebi?" Èxi: "Tu i tenda ni makúa," MbaXi u a vutuila, uxi:

"MbaXi a Koka,
Ni Kìa a Koka;
Dikùa k'ã ngi di kama."
Man and Turtle.

Na Katete says: "You, Blackbirds, why do you not pay Blacksmith?" The Blackbirds say: "Master, truth. The fibre, they hammer it; the baobab, they peel it." The man, he shall name (one), saying, 'So and So, he owes me my thing.' We all, we are here in full; he, Blacksmith, who is sitting here, let him take out the one whosoever owes him his hoes. We, Blackbirds, have finished pleading. Thou, na Katete, chief among birds, finished."

Na Katete says: "The case is to me hard to decide. Thou, Blacksmith, name the one to whom thou gavest thy hoes." Blacksmith said: "The Blackbirds." The Blackbirds say: "We are complete; thou, Blacksmith, take out the one to whom thou gavest thy hoes, that he (may) pay thee." Blacksmith cannot name him. Na Katete says: "I cannot decide it." He is silent.

(That) moment, Turtle-dove comes. She alights on a tree, says: "What dispute are you debating?" Blacksmith says: "The Blackbirds, they owe me for my hoes; they refuse to pay me. I have summoned them." They say: "We do not owe thee any hoes."

Dove thinks, says: "I am coming directly to decide it." She flew; went yonder. A moment, here she comes. She alights again on the tree, says: "Thou, Blacksmith, this one, bind him! this one, bind him! this one, bind him! this one, bind him!" Blacksmith bound them.

These confess, saying: "I owe (them)." This one says: "I (do) not. Untie me, that I catch thee (thy) debtor." They all, who were bound, paid him: his wax; the debts are finished.

The dispute of Blacksmith, who gave his hoes to Blackbirds; the day when he came to make them pay, they denied (it); who decided the case, (was) Dove. When she is cooing, they say: "Dove is cooing." But not so. She is judging the case of Blacksmith.

Finished.

XVII.

MAN AND TURTLE.

Let me tell of Turtle of Koka.

Man of Lubi la Suku caught a Turtle in the bush; he came with it to the village. They said: "Let us kill it!"

Some people said: "How shall we kill it?" They said: "We shall cut it with hatchets." Turtle repudied, saying:

"Turtle of Koka,
And hatchet of Koka;
Hatchet not kills me a bit."
Folk-Tales of Angola.

Atu èxi: "Tu mu jiba n'íhi?" Amoxi èxi: "Tu mu jiba ni matadi." Mbaxi, uoma ua mu kuata, uxi: "Ngandala kufua." Uxi mu kanu:

"Mbaxi a Koka,
Ni Tadí a Koka;
Tadi k'á ngí di kama."

Atu èxi: "Tu mu tienu mu tubia!" Mbaxi uxi:

"Mbaxi a Koka
Ni Tubia a Koka;
Tubia k'a ngí di kama.
Ku kunda diami,
Kuala kala tadi;
Ki ku tena
Kutata tubia."

Atu èxi: "Tu mu jiba ni jipoko." Mbaxi uxi:

"Mbaxi a Koka,
Ni Poko a Koka;
Poko k'a ngí di kama."

Atu èxi: "Ia! ú, tu mu bang a kiebi? Tu mu jiba kiebi?" Iá èxi: "Tu mu takulienu bu dijía dia menia." Mbaxi uxi: "Aiué! ngàfu ó! Ngibang a kiebi?" Atu èxi: "Euá! Tuamono kioso ki tu mu jiba!"

A mu ambata; abíxila n'è ku ngjìi. A mu takula bu dijía. Mbaxi uakoboka; kitangana, uatumbuka. Iú uala mu zoua ni kui-
mba:

"Mu menia, mu embu dietu!
Mu menia, mu embu dietu!"

Atu èxi: "A! Mbaxi ua tu tobesa. Tuéjile ku mu jiba ni dikúa,
uxi 'dikúa k't di ngi di kima.' Tua mu tumula ku mu takula mu menia, uxi 'ngandala kufua.' Tuézà, tua mu takula mu menia;
maníi tua mu bulula."

Kiabekesa Mbaxi kukala mu menia: atu éjile ku mu jiba; muene, iú uadimukine.

Mahezu.
Man and Turtle.

The people said: "What shall we kill him with?" Some said: "We shall kill him with stones." Turtle, fear grasped him, he said: "I am going to die." He says by mouth: 471

"Turtle of Koka,
And stone of Koka;
Stone will not kill me a bit."

The people said: "Let us cast him into the fire!" Turtle said:

"Turtle of Koka
And fire of Koka;
Fire will not kill me a bit.
On my back,
It is like stone;
Not there can
Catch on fire."

The people said: "We will kill him with knives." Turtle said:

"Turtle of Koka,
And knife of Koka;
Knife will not kill me a bit."

The people said: "This fellow, how shall we do? how shall we kill him?" These said: "Let us cast him into the depth of water." Turtle said: "Woe! I shall die there! How shall I do?" The people said: "We have it! We have found the way we can kill him!"

They carry him; they arrive with him at the river. They cast him into the depth. Turtle dives; (after) a while he emerges. There he is swimming and singing:

"In water, in my home!
In water, in my home!"

The people said: "Oh! Turtle has fooled us. We were going to kill him with hatchets, he says, 'hatchet will not kill me a bit.' We spoke of casting him into the water, he says, 'I am going to die.' We came, we cast him into the water; but we saved him.'

(This is) what caused the Turtle to live in the water: the people were going to kill him; (but) he was shrewd.

End.
NIANGA DIA NGENGA NI NA NGO.

Nianga dia Ngenga uzangula uta ué, uxi: "Ngiiia mu mbole." Uabišila mu tutu, uaniange; k'amono xitu, uxi: "Ngii'ami."

Ki alunga ku bata, usanga na Ngo, a mu badika bu pandanda ia muki. Ki amono Nianga, uxi: "Tata Nianga, ngi sukumune!" Nianga uxi: "Ihi ia ku bange kiki?" Uxi: "Ngi sukumune hanji; ngu ku ambela."


Kabulu uiwa; u a sanga mu zuela, uxi: "Ihi mua di kuatela?" Nianga uxi: "Na Ngo, nga mu sange bu pandanda ia muki. Uxi: 'ngi katule-bu!' Nga mu katula. Uxi 'ngi bane kudia!' Nga mu bana o jimbua jamí jiadi ni patonona iami. Uxi 'ngi bane dingi kudia.' Iene tua di kuatel' eii."


Nianga ha uloza na Ngo.
Mahezu ... "a Nzambi."
Nianga dia Ngenga and Leopard.

XVIII.

NIANGA DIA NGENGA AND LEOPARD.

Nianga dia Ngenga takes up his gun, saying: “I will go a-hunting.” He has reached the bush; he has hunted; he saw not game; he says: “I will go.”

When he returns home, he finds Mr. Leopard, whom they have stuck up in the fork of a tree. When he sees Nianga, he says: “Father Nianga, help me out!” Nianga says: “What has done this to thee?” He says: “Unfork me first; I shall tell thee.”

Nianga took him out; he set him on the ground. He says: “Elephant has stuck me up in the fork of the tree. Sir, to whom one has given life, one gives more.472 I have been two days on the tree; give me a little food.” Nianga says: “Where shall I find food?” He says: “Anywhere.”

Nianga takes up his dog; he gives it to Mr. Leopard. Mr. Leopard ate it and said: “I am not satisfied.” Nianga takes up also the other dog; he gives it to Mr. Leopard. He has eaten, says: “Still I have not enough.” Nianga dia Ngenga took up his cartridge-box; he gives him it. Mr. Leopard, when he had eaten it, said: “Still I have not enough.”

Hare comes; he finds them talking; says: “Why are you quarrelling?” Nianga says: “Mr. Leopard, I found him in the fork of a tree. Says he, ‘Take me out!’ I took him out. Says he, ‘Give me to eat!’ I gave him both my dogs and my cartridge-box. He says, ‘Give me more to eat.’ That is what we are quarrelling about.”

Hare says: “Mr. Leopard, let him be again on the tree, where he was; that I may see.” Mr. Leopard returns to the tree, where he was. Hare moves off to a distance; he calls Nianga. He says: “Thou, Nianga, art unwise. Mr. Leopard is a wild beast, he is wont to catch people. Thee, who didst get him out of there, he wanted to devour thee. Shoot him.”

Nianga then shoots Mr. Leopard.

The end . . . “(is) with God.”
XIX.

MON’ A NIANGA NI MON’ A MBAMBI.

Mukaji a Nianga uavuala; o mukaji a Mbambi uê uavuala.
O mon’ a Nianga, ku mu tubula, o jihaku jê, muê muñîma ua mbambi, ni funji, ni fejá, ni mbji iia menia. O mon’ a Mbambi uê, amesena ku mu bana o jihaku. O haku jê mudia-mbambi ngoho.


Kimenemene, uazangula uta; ubixîla bu kisumbula. Uasambela; unanga katangana. Mbambi ibixïla; ualozo; iaifu. Uatuluka; uakutu o Mbambi.
Uazangula; ubixîla ku bata. Uatale Mbambi; uanomona muê muñîma. Atubula o mon’ a Nianga.

XX.

DINANGA DIA NGOMBE NI MBAMBI.

Dinianga dia Ngombe uazangula uta uê, uxi: “Ngïia mu mbole.”
Uabixïla mu tutu; usanga Mbambi, iila mu dia o mudia-mbambi. Uatudika nzambi; uavutuka ku bata.
Uaximbuisa o dikumbi, di idia o Mbambi, uxi: “Ngïia kiá!”
Uazangula uta; ubixïla bu kisumbula. Uasambela-mu. Ubanga katangana; Mbambi uêza.

Uatudika uta bu kisuxi; ua u tengununa; ualozo. Mbambi iboxi. Muene utuluka. Ukuata Mbambi mu kinama; uêzubidisa ni dikûa; iaifu. Uanomona poko mu mbunda; uala mu tala o
XIX.

THE CHILD OF HUNTER AND THE CHILD OF DEER.

The wife of Hunter gave birth; the wife of Deer also gave birth.

The child of Hunter, to take it out, its first-food (is) liver of
deer, and mush, and beans, and fish. The child of Deer also,
they want to give it first-food. Its first-food $^474$ is mudia-mbâmbi $^478$ only.

Hunter says: "I will go to lie in wait." He takes up the gun;
he arrives in the bush. He finds a mudia-mbâmbi (tree); he sets
up, in it, his tree-seat. $^478$ He climbs; spends a while.

Deer arrives; Hunter begins to put up (his) gun to shoulder.
Deer says: "Stay, please! Both of us, we are in need. Thou,
Hunter, thy wife has born. The child needs its first-food, liver of
deer. I too, Deer, my wife has born. The child needs its first-food,
 mudia-mbâmbi. Thou, if thou killest me first, my child will not get
its first-food. Wait; I will take the first-food of my child, that I
may take him out. To-morrow, when I come, thou Hunter, shoot
me, that thou mayest take thy child out." Hunter consents. Deer
carries off mudia-mbâmbi. Hunter comes down. He goes home;
sleeps.

In the morning he takes up his gun; he arrives at the tree-seat.
He climbs up; waits a while. Deer arrives; he shoots; it is dead.
He comes down; binds the Deer.

He lifts (it) up; he arrives at home. He skins Deer; takes out
the liver. They take out the child of Hunter.

XX.

DINIANGA DIA NGOMBE AND DEER.

Dinianga dia Ngombe took up his gun, saying: "I will go hunt-
ing." He arrived in the bush; he found Deer, who was eating
 mudia-mbâmbi. He set up a tree-seat; he returned home.

He awaited the hour, when Deer eats, and said: "I am going
now!" He takes up the gun; he arrives at the tree-seat. He
climbs into it. He spends a while; Deer comes.

He sets the gun to the shoulder; he cocks it; he fires. Deer falls
on ground. He gets down. He grasps Deer by a leg; he finishes
it with the hatchet; it is dead. He takes the knife from waist; he
Mbambi. Mbambi, uazuba o ku i tala; uasunga o kiba boxi dia Mbambi; Mbambi iabalumuka!

Ialenge é ni malusolo. Itula mu kanga; iemana. O dinianga, diaxala ni kiba bu maku, uxi: "Isuma iahi, i nga di uana? O mbambi i ngajiba, i nga xila kiba bu maku!" Uxi: "Eie, Mbambi, sonii já ku kuata, ki uakabixila kuá tat'enu ni mam'enu; à ku ibula 'uēza tuxi; o kiba ua ki xi kué?'"

Mbambi uxi: "Sonii jai-eie, Nianga; sonii jarri-emé, Mbambi. Eie ki uabixila ku bata, uasanga akuenu ni mukaji é, uxi 'ngélé mu batementa; ngalozo mbambi. Iafu; nga i tale. Mbambi iabalumuka; ia ngi xila o kiba bu maku.' Sonii já ku kuata."

Mbambi uazuela; Dinianga k'a mu vutuila dingi. Uxi: "Ngii'ami ku bata." Uazangula uta uè; uia ku bata. Uasange akuá ni múhetu é. Uxi: "Nga di uana kisuma! Ngéle mu batementa. Mbambi íeza; nga i lozo; iafu. Nga i tale; Mbambi iabalumuk' é; ia ngi xila o kiba bu maku." Akuá a mu olela.

Kienieki Mbambi ualungu; Nianga uabele.

XXI.

NGANA NGO NI NGULUNGU NI HIMA.

Version A.

I. NGANA NGO NI NGULUNGU.


Kutula mu njila, nzala i a kuata. Asanga o mienge, ngana Ngo uixi: "Mulaul' ami, o mienge ifii kêdiá, kala 684 adia o mienge iofe." Ki abokola mu dibia dia mienge, o ngana Ngo uadi o mienge iauaba; mukuetu, ngana Ngulungu, uadi o madianga.685 Muzumbu ua mu
XXI.

LEOPARD, ANTELOPE, AND MONKEY.

Version A.

I. LEOPARD AND ANTELOPE.

I will tell (of) Mr. Leopard and Mr. Antelope.

Mr. Antelope (was) grandson of Mr. Leopard. Mr. Leopard said: "Please accompany me to my father-in-law." Mr. Antelope carried three demijohns of rum. They set out.

Stopping on the road, Mr. Leopard says: "Grandson, pick up what thou findest on the road, for my wife." When he picked it up, (they were) driver-ants, which bite him. Mr. Leopard says: "My grandson, thou (art) a fool. Driver-ants, does one ever take them with hands? They bite. Let us go now, my grandson."

Stopping on the road, hunger seizes them. They find sugar-canies; Mr. Leopard says: "My grandson, these canes, they don't eat them; but they eat the small canes." When they entered the field of cane, Mr. Leopard ate the good canes; our friend, Mr. Ante-
Folk-Tales of Angola.


Atula mu njila. Nzala i a kuata. Asang’ o masa ma kindele mabi; uixi: “Mulaul’ ami, ndoko, tutolole masa pala tu m’oха.” Uixi: “Mulaul’ ami, o masa makusuka k’a ma tololâ. Utolola o masa maluzeza-ke; 497 o masa makusuka k’a ma diâ.” Atula ku idima. Ngana Ngo uatomola o masa makusuka; o mukuetu, ngana Ngulungu, uatomola o maluzeza-ke.

Ki atula bu dixita, 498 uixi: “Mulaul’ ami, ohela boba, bu ala o tubia.” Ki ata o masa bu jiku, o ma ngana Ngo mabi, o ma Ngulungu ki mabi é. Uixi: “Mulaul’ ami, zangula, tui’etu; eie u kioua. Uaxisâ 499 buala o tubia; manii o masa ua ma te b’o’tokua. Ndoko, tui’etu kiá.”


A mu bana dilonga dia jinguba; a mu bana dilonga dia jimbombo. Ki azuba o kudia, a mu bana mudingi ua menia; a mu ukila pexia makania. Uazuwa o fumala, uixi: “Ngalui’ami kiá. Xalenu kiambote. Loko ngu nu bita dingi.” “Bixila kiambote; kâmeneke na muku’avalu ké.”

Ki azuba o kutula, usanga ngana Ngulungu, ua mu xisa, uixi: “Kiebi? mulaul’ ami. Ku ngendele, a ngi kaie; k’a ngi banami kima; ngēza ni nzala iami. Ngalenge ami; andala ku ngi beta. Tui’etu kiá.”


Ngana Ngulungu, ki atula-ku, uzuela ki a mu longo ngana Ngo. A mu kuata; a mu beta, 494 eixi: “O kuku enu, ngana Ngo, o ki ēza bobà, k’a tu xingi etu. 495 Eie u tu xinga palanii? O kuku enu, ki atundu bobà, tua mu bana kudia; uadi; tua mu bana mudingi ua menia; uanu; tua mu bana o pexi; uafumala; uixi: ‘Ngalui’ami kiá; xalenu kiambote. Loko ngu nu sanga.’ ‘Bixil’è! Kâmeneke na
Lope, ate the wild cane. His mouth becomes (all) wounds. Mr. Leopard says: "Art thou not a fool? Wild canes, they eat them not; (they are) things (that) wound the mouth. My grandson, let us go now."

They stop on the road. Hunger has seized them. They find ripe maize; he says: "My grandson, come, let us break corn for us to roast." He says: "My grandson, the red corn, they break it not. Thou shalt break the green corn; the yellow corn, they eat it not." They come to the plants. Mr. Leopard plucks the yellow corn; our friend, Mr. Antelope, he plucks the green.

When they come to the straw-heap,\(^{498}\) he says: "Grandson, roast here where the fire is." When they put the corn in the hearth, that of Mr. Leopard was done, that of Antelope was not done. He says: "My grandson, arise, let us go; thou (art) a fool. Thou hast left the fire; but the corn, thou puttest it in the ashes. Come, let us go."

Stopping on the road, they meet women, who are planting peanuts. He says: "Grandson, I come directly." He goes to a thicket of the forest; he unties (his) bundle; takes out a shirt, takes out drawers, takes out trousers, takes out a vest, takes out a coat; he dresses. Having finished dressing, cane in hand, he goes. He finds the girls: "Good-afternoon, ladies, you are well?" "We are well; thou, too? At thy home thy folks are getting on well?" "They are well, ladies." "Where art thou going?" "I am going to my father-in-law, to visit my father-in-law."

They give him a plate of peanuts; they give him a plate of jimbo-mbo. When he finished eating, they give him a jug of water; they light for him a pipe of tobacco. Having done smoking, he says: "I am going now. Fare ye well. Soon I shall pass by you again."

"Arrive safely; greetings to thy wife."

When he had arrived, he finds Mr. Antelope, whom he had left, (and) says: "How, my grandson? Where I went, they chased me; they did not give me anything. I have come with my hunger. I ran away; they wanted to beat me. Let us go now."

Mr. Antelope says: "No. I also will go where thou wiltest; I, too, will go in order to see them there." Says: "When thou arrivest, do not say, 'Good-afternoon;' speak like this, saying: 'Vioko, vioko, go and eat dung.'"

Mr. Antelope, on arriving there, speaks as Mr. Leopard instructed him. They take him; they beat him, saying: "Your grandfather, Mr. Leopard, when he came here, he insulted us not. Thou insultest us, why? Your grandfather, when he left here, we gave him food; he ate; we gave him a jug of water; he drank; we gave him the pipe; he smoked; (then) he said, 'I am going now; fare ye well.
Folk-Tales of Angola.


A a bana maxisa pala ku a zalela m'o'no, mu ene mu akala. O'kouakimi uaii-ku; ujiba kiletá kia ngulu pala kulambela o holome. Kudia kuabi, ë tumisa ku meza; aii mu bekela holome.


Kukuata mu ngoloxi, kudia kuabi, uiixi: "Mulaul' ami, ndaié, kâta- kane kió o muzúa ua menia." Ki aia mu takana muzúia, ki abulula o menia, malubub'ë. Uiixi: "A! nganange ni nzala iami; ngibulula o menia mu muzúa, mabub'ë. Kota, ngái' ami; o menia nga ma lembua."
Soon I shall meet you.' 'Safe arrival. Greet the home-folks.' What induced thee to insult people, what is it? If they beat thee, (it is) because of insulting people, whom thou mettest. Thou didst meet others, didst not greet them well; rather didst insult them. Begone. We would have given thee food; but thus, no. Stand not longer here, else we beat thee; for thou lackest respect. 'Go at once.'

When he arrives on the road, he finds his grandfather seated:

"My grandson, how, where thou wentest? How did they treat thee? Well, where thou wentest, how didst thou do?" "When I arrived, I said: 'Vioko, vioko, eat ye dung.' The women, when they heard, anger possessed them; they beat me, they chased me." Mr. Leopard says: "Thou (art) a fool. When thou meetest others, then dost thou insult them? (It was) right (that) they beat thee; thou wast insolent. Arise, let us go." He took up (his load).

When they had started, they meet a brook. He says: "My grandson, when thou crossest this brook, it shall be (that) thou shuttest (thy eyes) for jumping." When he went to jump, he tumbled down; the demijohn of rum, it broke. He says: "Now, art thou not a fool? Thou crosseth the river, (with) eyes shut; the demijohn of rum, thou hast broken it. Now, how shall we do? We are going with a present to parents-in-law. How will they receive us? The demijohn, thou hast broken it on the road. Come, let us go now."

When they had arrived at the house of the father-in-law: "Son-in-law, how do you do?" Says: "We are well. Nothing bad, that we have seen." (They are) receiving them; (he gives) the two bottles, that remained.

They give them mats to spread for them in the house, in which they are to stay. The father-in-law has gone; he kills a big suckling of hog to cook for his son-in-law. The food is ready; they send it to the table; they bring it to the son-in-law.

The son-in-law receives the food, says: "Mr. Antelope, go to the river yonder, and take out the fish-trap; dip out water to drink." Mr. Antelope, when he goes to dip out the water with the fish-trap, the water runs out. When he had returned, he finds Mr. Leopard has eaten already. He says: "Our grandfather, I am with my hunger; where is the food, thou hast left me?" He says: "The food is finished. A lot of people were here. They have eaten the food. Wait till evening, then thou shalt eat."

The evening having come, the food is ready, he says: "My grandson, fetch quickly the fish-trap with the water." When he goes to fetch the fish-trap, when he dips out the water, it runs out. He says: "Ah! I spent the time being hungry; I dip out water with the fish-trap, it runs out. Better I go away; the water, I give it up."
Folk-Tales of Angola.

Usanga ngana Ngo; uadi é kia. Uixi: "Kuku etu, tunde kame-nemene, ki tuaëza, ngadiami; ngizeka ni nzala iami? Kienieki kiauabê." Uixi: "Mulaul' ami, di xibe é; mungu udi'ë."


Ki atula m'o'ndo, akuata mu sungila, éxi: "Mungu é; zeka kiambote, huedi ami." Kutula m'usuku, ngana Ngo uixi: "Ngana Ngulungu, o kididi kiatolo; zeka bu tala." Ngana Ngo uabilukile; uakexile mutu, akiki uala kiama. Uabokola mu kibanga kia ukou' é; uasangë o jihombo ni jimbudi; uajiba makuniadi a mbudi ni hombo. Uatambula o maniinga; na ma te mu 'mbia. Usanga ngana Ngulungu uazeka; u mu xamuína o 'mbia ia maniinga. Uiza bu hama ëë.


A mu jiba; a mu tala; akatula-ku kinama kia xitu; a ki bana ngana Ngo, o mulaul' é mufi. Azeka.

Atula mu 'amenemene, ngana Ngo uixi: "Ngalui'ami kia." A mu longela iti diletá dia ngulu, kizongelu kia fadinia; a mu bana o ngamba, i mu ambatela o muhamba. Ki akatuka: "Xalenu kiambote!" "Bixila, holome ami é! Kàmenekene akua-bata."

Ki aziba o kutula ku bata dië, ukatula o kinama kia xitu ia Ngulungu, u ki sasa mu 'axaxi; mbandu iamukua pala muene, mbandu iamukua pala kuabekela muku'avalu ka ngana Ngulungu. U i bebekela, uixi: "Tumenu o ku ki iji: o xitu ëi, i a ku tumisa mutat' é." A i dia. Kuala o mona uixi: "Mamanii, o xitu ëi, ilunuhu kala papaii. Manii, ku endele papaii, manii l'a mu jiba? Ngwamiami
Leopard, Antelope, and Monkey.

He finds Mr. Leopard, who has eaten already. He says: "Our grandfather, since early morning, when we came, I have not eaten; shall I lie down with my hunger? This is not right." He says: "My grandson, hold thy peace; to-morrow thou shalt eat."

Arriving at night, the tom-toms begin in the dancing place. Mr. Leopard went out, Mr. Antelope went out; also the girls, here they are in the dancing place. They begin to respond to the drum. They dance until the cock-crow. Then the girls say: "We are with our sleep, we want to go to bed." They say: "To-morrow!" They leave. They go to accompany the visitor, Mr. Leopard.

When they come to the house, they begin the night-chat, (and) say: "To-morrow! sleep well, my brother-in-law." The night having come, Mr. Leopard said: "Mr. Antelope, the place is (too) small; sleep on the shelf." Mr. Leopard changed; he was a man, now he is a wild beast. He enters the fold of his father-in-law; he finds the goats and sheep; he kills twenty sheep and goats. He takes the blood; he puts it into a pot. He finds Mr. Antelope asleep; he throws at him the pot of blood. He comes to his bed.

In the morning early, he takes his instrument; he begins to play his song. The father-in-law, when he came into the pen, he found the sheep killed, said: "Oh! woe to me! all my goats, they killed them; what has done this to me? Now, how shall I do?" Then Mr. Leopard says: "How, father-in-law?" He says: "My son-in-law, the goats, they have all been killed." "Look, please; Mr. Antelope is asleep. Maybe he has killed the goats?" He goes to make him get up. He wakes up; comes outside. When they see him thus, the whole body ugly with blood, they say: "We thought (he was) a visitor, but (he is) a thief. Therefore how shall we treat him?" They say: "We shall kill him; for (he is) a thief. If he were a guest, he would not steal."

They kill him; they skin him; they take off a leg of meat; they give it to Mr. Leopard, whose grandson (was) a thief. They go to sleep.

Arriving in the morning, Mr. Leopard says: "I am going now." They pack for him a suckling of pig, a measure of cassada-meal; they give him a carrier, who shall carry for him the load-basket. When he starts: "Fare ye well!" "Arrive (well), my son-in-law. Greet the home-folks."

When he finally arrives at his home, he takes out the leg of the meat of the Antelope; he cuts it in the middle, one half for himself, one half to bring to the wife of Mr. Antelope. He brings it, saying: "Know ye well; this meat (is) what thy husband sent to thee." They eat it. Then a child says: "Mama, this meat is smelling like papa. I wonder, whither papa went, whether they killed him?"
kudia o xitu isi, ialunuha pai etu.” “Eie, u mona, uamba 505 pai enu ku mu jiba palanii? Tú uiź’è. Dia ngó o xitu.”

Ngana Ngo umambe kiki: “O xitu, ki nu i dia, ki mubake-ku dingi xitu; ioso ile mu ’mbia. U ngi xile ngó kaxitu, mukonda eme ngi ngiz’ami.” O xitu ioso ćłambe. Ki azuba ku i lamba, funji iabi, adi. Ki azuba o kudia, ngana Ngo uixi: “Tuma o kuijía, eie, mumana a ngana Ngulungu; o mutat’è, ku tuendele, uaniene o hombo ja ngene. Iá a mu jibile; iá a tu banene o xitu isi. Eme ngambe ’ngidiami ngó k’ubeka uami; ngà i bekela mumam’è; udia-ku pala ku k’iijía.” Iá a ng’amambele: “Eie u mu tangela: tuma ku ki iijía, o mutat’è ku endele k’uijía, a mu jibile.” Tumenu o ku k’iijía: o xitu i muadi mutat’è numa mu di ó. Pala mu k’iijía; ki nukiinge ngó. Bangenu tambi; mutat’è uafu mu konda dia uifi.” Kuala o mona uixi: “Mamanii, nga ki amambe; o xitu isi inuha papa. Kidi kiami ki ngambele. Kiki papa uebi?”

Akuata mu dila tambi. 507 Tambi iabu. Kizia ki abua tambi, kuala ngana Kahima uixi: “Kizia, eme uami ngiia ni kuku etu, ngana Ngo; la utena ku ngi bangá kala ki abange mukuetu.”

Iá akezidi á; adia nguindi, asciaala musolo. Alubanza ngana Ngulungu, éxi: “Kiia mu dia, kiane? O kalunga, ka mu dia, muene kanii?” Kana mutu uéjía o kalunga, kadi ngana Ngulungu.

II. NGANA NGO NI NGANA HIMA.

Ngana Ngo uixi: “Mulaul’ ami, ngana Hima, zá, uá ngi beke k’o’lou’ami.” Azangula.


Kutula mu njila, asanga dibia dia masa. Uixi: “Mulaul’ ami, udia o masa momo, maluzea-ke; la udia o masa momo makusuk’omo, ki anda ku sanga mukua-dibia dié, uanda ku ku beta.” O ngana Hima, ki abokola mu dibia, uadi o masa makusuka, manii uaxi o masa maluzea-ke.

Ki atula bu dixità bu ala tubia, uixi: “Mulaul’ ami, ohela bobo o masa mé.” Uixi: “Ai! kuku, o bobo, tubia tuajimi; o masa maxikana o kubi’â?” “Ohela buoso bu uandala.” Ki adi kía, ngana
won't eat this meat, that smells like our father." "Thou, child, why
dost thou say that your father is killed? He will come. Only eat
the meat."

Mr. Leopard had said thus: "The meat, when you eat it, do not
lay by any meat; let it all go into the pot. Leave me only a little
bit, for I shall soon come." The meat they cooked it all. When
they had cooked it, the mush was ready, they ate. When they had
done eating, Mr. Leopard says: "Know thou well, thou, wife of
Mr. Antelope, thy husband, where we went, stole the goats of others.
These killed him; these to us gave this meat. I said: 'I will not
eat alone to myself. I will bring it to his wife; she will eat of it,
that she may know.' They had told me: 'Thou shalt announce her:
know thou well, thy husband, where he went on a visit, they killed
him.' Know ye well, the meat you ate (is) thy husband, whom you
ate here. That you might know, and not wait in vain. Make the
mourning; thy husband is dead because of stealing." Then the
child said: "Mama, I said it; this meat smells of father. Truth
mine, which I said. Now, papa, where (is he) ?"

They begin to wail the mourning. The mourning ended. The
day, on which the mourning ended, then Mr. Monkey said: "One
day, I too will go with my grandfather, Mr. Leopard: whether he
can do to me as he did to our friend."

Thus they lived; they ate bagre, they supped on cat-fish. They
keep remembering Mr. Antelope, saying: "What killed him, what
(was it)? The death that he died, what was it?" No man knew
the death that destroyed Mr. Antelope.

II. LEOPARD AND MONKEY.

Mr. Leopard said: "My grandson, Mr. Monkey, come, accompany
me to my father-in-law." They start.

Stopping on the road, he says: "My grandson, pick up what thou
findest, this black thing, for our wife." He says: "My grandpa,
thou take hold at the head; I will take hold at the tail; for thou
knowest that (these are) driver-ants, which bite." He says: "My
grandson, the way thou hast begun to behave on road is not nice.
Get up, let us go!" They start.

Stopping on the road, they find a field of corn. He says: "My
grandson, thou shalt eat the corn yonder, that (is) green; if thou
eatest this yellow corn here, when the owner of the field will find
thee, he will beat thee." Mr. Monkey, when he entered the field,
he ate the yellow corn, but left the green corn.

When they arrived at a straw-heap where is fire, (he) says: "My
grandson, roast here thy corn." He says: "Oh! grandpa, here, the
fire is out; the corn, will it cook?" "Roast wherever thou wilt."
Folk-Tales of Angola.

Ngo uambela ngana Hima: "Zangula, tui'etu biá, mulaul' ami."
Azangula.

Kutula mu njila, asanga dibia dia mienge. Kuala ngana Ngo, uixi: "O mienge oio k'édíá; udía o mienge iofele oio." O ngana Hima, ki a mu ambela kua kuku á, uabokola mu dibia, manii sé ku ki bangá, ki a mu tumine ngana Ngo. Uabukula o mienge ienene.68
Ngana Ngo uixi: "Nanii ua ku tumu kubukula o mienge eií?" Uixi: "Kuku etu, k'uadimuké; uamonene kiá mutu, udía madiangá?" " Kuabu kiá, mulaul' ami; zangula, tui'etu kiá."

Kutula mu honga, uixi: "Mulaul' ami, o muzáá iu, etu tuala ku u sisa69 boba. Loko uiza mu takana-mu o meniá." Kuala ngana Hima, uixi: "Kuku etu, eie k'uadimuké. Uamuene kiá o mutu utekela menia mu muzá...?" "Ndó, tui'etu kiá, mulaul' ami."


Uixi: "Mulaul' ami, ndáié kátakane o jingutu pala kuiza mu dia." Ngana Hima usuam'ë ku dima dia 'nzo. Úvutuka, usanga kuku á, ngana Ngo, iu ualudí'ë kia. U mu kuata o lukuaku: "Eme, ua ngi tumu kuia mu takana o jingutu; eme ng'u sanga ualudí'ë kia, sé ku ngi king'eme. Kinga ki ngidi'ami hanji uami." Uta o lukuaku bu dilonga dia mbiji, uta mu kanu; ukutula ku dilonga dia funji, uixi: "Ngadi kiá uami; ndoko, tudie kia, kuku etu!" Akuata mu kudia; kudia kuabu. Asukula maku; axikam'á.


Kutula mu 'amenemene, o 'kouakimi, ki aia mu tala mu kibanga, usanga jihombo joso jojibe. Kahima ubokola m'o'nožo; ukutula mba-
Leopard, Antelope, and Monkey.

When they had eaten, Mr. Leopard says to Mr. Monkey: "Get up, let us go now, my grandson." They go.

Arriving on the road, they find a field of sugar-cane. Then Mr. Leopard says: "Those canes there, they don't eat (them); thou shalt eat that small cane there." Mr. Monkey, as he was told by his grandfather, he entered the field, but without doing that which Mr. Leopard had bidden him. He broke the large cane. Mr. Leopard said: "Who ordered thee to pluck this cane?" He says: "Grandfather, thou art not wise; hast thou ever seen a man that eats wild cane?" "Enough, my grandson, take up (thy load), let us go now."

Arriving at a brook, he says: "My grandson, this fish-trap, we are leaving it here. Soon thou shalt come (and) fetch water in it." Then Mr. Monkey says: "Our grandfather, thou art not wise. Hast thou ever seen a man dipping water with a fish-trap?" "Come, let us go, my grandson."

Arriving at the father-in-law's of Mr. Leopard, the women say: "Eh! Mr. Monkey here! (How) hast thou been?" "I am well." "Thy wives, are they well?" "They are well." "Thou, Mr. Leopard, at thy home, are all well?" He says: "They are well." They kill for them a hen; the hen is cooked. The food comes into the house for Mr. Leopard and Mr. Monkey.

He says: "My grandson, go (and) fetch the spoons to come and eat." Mr. Monkey hides himself behind the house. He returns; finds his grandfather, Mr. Leopard, who is eating already. He seizes his arm: "I, thou sentest me to go and fetch the spoons; I find thee eating already, without awaiting me. Wait until myself also eat." He puts the hand into the plate of fish, puts in mouth; takes out of the plate of cassada-mush; says: "I also have now eaten; come, let us eat now, our grandfather!" They begin to eat; the eating ends. They wash hands; they sit down.

The sun has set. The food comes again. When they have done eating, they begin to have night-chat. The drums come, they begin to dance; (they dance) until the cock crows.

Mr. Monkey comes to sleep. Mr. Leopard stays outside. He enters the yard of his father-in-law. He finds goats; begins to kill. He kills a goat, takes the blood (and) puts it into a pot. He finds Mr. Monkey; wants to throw the blood on his body. But Monkey is awake. When he has done seeing him coming to him (to) pour the blood on his body, he pushes him with the hand. The pot of blood upsets on the body of Mr. Leopard. They go to sleep.

Arriving in the morning, the father-in-law, as he goes to look at the curral, finds the goats all killed. Monkey enters the house,
Folk-Tales of Angola.


Kutula mu ‘amenemene, ajiba ngulu; apaxala ni ngana Hima, ualui’ê kiá ku bata diè. A mu bana kinama kia xitu ia ngana Ngo, a mu jiba. Exi: “O xitu eii, uakábana o mumam’ a ngana Ngo.”

Uatambula o xitu; uai’é,anga ubixila ku bata dia ngana Ngo. Ubana o xitu, uixi: “Ijienu, kuku etu, ngana Ngo, uabiti mu tomba. O xitu eii, ua mu tumisa-iu. Dienu maienu; nu ngi xile ngó kama; ngalokuiz’ami selu.”


Ngana jamì, ngateletele o kamusoso kami, la kaubà, la kaibà; ngazuba.

Version B.

1. NA NGO NI NA NGULUNGU.

“Abà-diu.” “Abae-n-diu.”

“Díze.”


Leopard, Antelope, and Monkey.

takes out the banjo, begins to play, saying: "He has made a fool of Mr. Antelope," says: "Whether Monkey too is to be fooled?" His father-in-law, Mr. Leopard's, arrives: "Eh! Monkey, your grandfather, where (is he)?" "He (is) here in the house sleeping." They go to make him get up. They find his body all ugly with blood. They take him; they kill him.

The father-in-law of Mr. Leopard says: "Monkey, Mr. Antelope, we have killed him unjustly. Not he (it was) who killed the goats. Therefore now, thou shalt marry my daughter." They go to sleep.

Arriving in the morning, they kill a pig; they accompany Mr. Monkey, who is going now to his home. They give him a leg of the meat of Mr. Leopard, (whom) they killed. Saying: "This meat, thou shalt give it to the wife of Mr. Leopard."

He takes the meat; he goes away and arrives at the house of Mr. Leopard. He gives the meat, saying: "Know ye, our grandfather, Mr. Leopard, went (further) on, hunting. This meat, he sent it to you. Eat away; for me leave only a little; I am coming directly."

They cooked the meat; they eat. Then a child says: "Mama, this meat, my heart is sick. The meat smells of papa." "Thou art crazy. Your father, he is coming. The meat, how can it smell of your father?"

When they had done eating, they washed (their) hands. Mr. Monkey goes outside, saying: "Know ye well, thy husband, Mr. Leopard, at his father-in-law's, where he went, killed the goats of others; these killed him also. I am going." They say: "Catch him!" They pursue him; they give up. Mr. Monkey is gone. They remain wailing the funeral.

Gentlemen and ladies, I have told my little tale, whether good or bad; I have finished.

Version B.

I. LEOPARD AND ANTELOPE.

"Take (thou) it," or, "Take (ye) it."
"Let it come."

I often tell the story of Mr. Leopard and Mr. Antelope.

Mr. Leopard said: "Mr. Antelope, come, accompany me to my parents-in-law." Mr. Antelope agrees to it. They enter the path.

When they arrive in middle of the road, they find driver-ants. Mr. Leopard says: "Mr. Antelope, pick up the girdle of our wife." Mr. Antelope gathers up the driver-ants with (his) hands; he wraps them up in his bosom. They bite him. He throws them down in great haste, saying: "Sir, they are biting." Mr. Leopard laughs,
Folk-Tales of Angola.

uolela, uxi: "Jene jinzeu. Eie u ji vota ni maku? U kioua. Zá, tui'etu!"


Asuluka; abixila m'o bia. Na Ngo uxi: "Eie, na Ngulungu, di tele mbandu fùli; ukanze jinjilu ja imbondo; mukonda m'o bia dia ngene." Eme uè, ngi di tela kuku. Tutakana ku polo. Uvuza ni fadinia pala kuelela o jinjilu; uvuza ku fadinia ia kazeia." Na Ngulungu uaxikina. Uakanze imbondo ia jinjilu; uuvuza kazeia ka fadinia. O na Ngo uakanze jinjilu jakolo; uuvuza fadinia ia makota.


Abixila ku mbandu a bata. Na Ngo uazangula o ngolamata, uxi: "Na Ngulungu, nienga-iu mu mbangala." Na Ngulungu ua i tambula.


Leopard, Antelope, and Monkey.

saying: "They are) driver-ants. Thou gatherest them up (in thy) hands? Thou (art) a fool. Come, let us go!"

Having gone ahead, they found red ants. Mr. Leopard says:
"Mr. Antelope, pick up our wife's girdle, of red cloth." Mr. Antelope gathers them up; he wraps them up in (his) bosom. They bite him. He throws them down, saying; "Sir, they are biting." Mr. Leopard laughs, saying; "Thou art a fool. Red ants, thou gatherest them with (thy) hands? Come, let us go!"

They go on; they arrive at a field. Mr. Leopard says: "Thou, Mr. Antelope, go this side; pluck egg-plants, unripe ones; because in the field of others, I too shall go that side. We shall meet in front. Thou shalt also tear out cassada to eat together with the egg-plants; thou shalt pull out from the unripe cassada." Mr. Antelope obeyed. He plucked green egg-plants, and pulled out unripe cassada. Mr. Leopard plucked ripe egg-plants, and pulled out cassada (tubers), large ones.

They meet ahead. Mr. Leopard says: "Come, please, let me see which thou didst pluck." Mr. Antelope says: "Sir, these." Mr. Leopard laughs at him, saying: "Antelope, thou art silly; thou pluckest fruits (that are) green." They ate.

They arrive at a river; they drink water. They find in (the river) a fish-trap. Mr. Leopard says: "Mr. Antelope, soon when they cook for us mush, thou shalt come and fetch water." Mr. Antelope says: "Sir, in what shall I carry it?" Mr. Leopard says: "Thou shalt carry it in the fish-trap." Mr. Antelope assents. They go on.

They arrive near the house. Mr. Leopard takes up (his) ngolamata, saying: "Mr. Antelope, hang it on the staff." Mr. Antelope takes it.

They arrive in front (of the house). They spread for them (mats) in the guest-house. Evening comes. They cook for them mush and a chicken. Mr. Leopard says: "Thou, Mr. Antelope, run (and) fetch (there) water."

Mr. Antelope goes out; arrives at the river. He lifts out the fish-trap. The water runs out. He puts it again into the water. He takes it out. The water is out of it. He dips it again into the water. This keeps not in. He says: "I am going." He casts it with anger into the water.

Mr. Leopard, behind where he stayed, ate his mush; he left him (but) very little. Mr. Antelope arrives in the house, (and) says: "Sir, the fish-trap is leaking." Mr. Leopard says: "Thou, Antelope, art a fool. The fish-trap, they do not dip out water with it. I, Mr. Leopard, behind, where I stayed, dogs ate the mush. The little that I took from the dogs, eat (it) only, that little. I shall go to sleep (with) my hunger." Our friend, Mr. Antelope, ate. They had their evening chat, (and) went to sleep.
Folk-Tales of Angola.

Mu o'nzë, mu a a zalela, ku muelu akuikila-ku jihombo ni jimbudi: Na Ngo uabalumuka m'usuku; uajiba hombo ku muelu. Uanomona kitutu; uazunjila-mu o mahaxi 600 a hombo. Uëza; uaxila 601 na Ngulungu mu mutue. Na Ngo uia bu hama iê.


O mukaji a na Ngulungu uëza mu kuibula na Ngo, uxi: "Kalunga, o nendele n'e 602 uebi?" Na Ngo uxi: "Uabiti mu kobalala dikongo diê." Muhetu ua na Ngulungu uataia. Na Ngo ua mu bana o kinama kia Ngulungu.


II. NA NGO NI KAHIIMA.


Abixîla mu kaî ka njïla; asange jinzeu. Na Ngo uxi: "Kahima, zangula ponda ia mukaji etu." Kahima uxi: "Kalunga, jiji jinzeu; jilumata." Na Ngo uolela, uxi: "Kahima, uadimuka."


Asuluka. Abixîla m'o' bia.

Na Ngo uxi: "Kahima, di tele mbandu ifi, ukanze jinjilu ja imbondo; uvuze ni fadinia ia kazeia; mukonda dibia dia ngene. Eme ngi di tela mbandu ifi. Tutakana ku polo."
Leopard, Antelope, and Monkey.

In the house in which they slept, by the door they had bound goats and sheep. Mr. Leopard got up in the night; he killed a goat by the door. He took a piece of gourd; he let the blood of the goat run in (it). He came; he threw it at Mr. Antelope on (his) head. Mr. Leopard goes to his bed.

The day shines. They come to greet them. Mr. Leopard is seated outside. They say: “Sir, the boy, yesterday thou camest with him, where (is he)?” Mr. Leopard said: “A fool of a boy; still he is asleep.” The house-people enter the house; look inside the door; a goat is killed! They enter the sleeping-room. Mr. Antelope, his head is red with blood. They say: “Mr. Antelope, he has killed the goat.” Mr. Leopard says: “Truth itself. I do not want to go about with a son (who is) a thief. Let us kill him!” Mr. Antelope is killed. Mr. Leopard, they give him a leg. They slept.

The second day, Mr. Leopard says: “I am going.” His parents-in-law, they give him a boy, who will carry for him the leg of Antelope. They start on the road. They arrive at his home. He enters the house; they say: “Sir, welcome.” He says: “We are back.”

The wife of Mr. Antelope comes to ask Mr. Leopard, saying: “Sir, he thou wentest with him, where (is he)?” Mr. Leopard says: “He went to recover a debt of his.” The wife of Mr. Antelope assents. Mr. Leopard gives to her the leg of Antelope.

The woman went away. She put the meat on the fire-place; it is done. She put the mush on the fire; it is done. She divides (among) the children the meat. One child puts the meat in (his) mouth, (and) says: “This meat is smelling of father.” His mother, she beat him: “Thou, son, what makes thee talk thus? Your father, they say he went to recover a debt.” They finish their meat.

II. LEOPARD AND MONKEY.

When several days had passed, Mr. Leopard said: “I will go to visit my parents-in-law. Thou, Monkey, let us go.” Monkey says: “All right, sir.” They start.

They arrive in middle of road; they meet with driver-ants. Mr. Leopard says: “Monkey, pick up the girdle of our wife.” Monkey says: “Sir, these (are) drivers; they bite.” Mr. Leopard laughs, saying: “Monkey, thou art shrewd.”

They go on. They find again red ants. Says: “Monkey, pick up the girdle of our wife.” Monkey says: “Sir, these are red ants; they bite.” They walk on. They arrive at a field.

Mr. Leopard says: “Monkey, take thou this side, (and) pick green egg-plants, and pull out also unripe cassada, for (this) field is of others. I shall take that side. We shall meet ahead.”
Folk-Tales of Angola.


Kuma kuaki. Kahima uatubuka bu kanga ni ngolamata ià na Ngo. Ua’ mu xika, uxi:

1

Uxi:

"Uatobesa Ngulungu;
Ni Kahim’á?"

Monkey went. He came to the egg-plants. He picked the ripe ones; he pulled out also large cassada. Mr. Leopard, too, picked ripe egg-plants, and pulled out also the large cassada. They meet ahead. Mr. Leopard says: "Monkey, come please, let me see which thou hast picked." He shows him them. Mr. Leopard laughs, saying: "Monkey, thou art shrewd." They ate.

They walked on. They arrive at a river. They drink water. Mr. Leopard says: "Thou, Monkey, to-day when they cook us the mush, thou shalt come to fetch water." Monkey says: "Where shall I carry it (in)?" Says: "Thou shalt carry it in this gourd." He shows him the fish-trap. Monkey assents.

They move on. They arrive near the house of his parents-in-law. Mr. Leopard says: "Monkey, hang up our ngolamata on the staff." Monkey takes it; hangs it up. They arrive in the village. They spread for them (mats) in the guest-house. Evening has come. They cook them food.

Mr. Leopard says: "Monkey, go and fetch water." Monkey gets up; goes outside, goes round to back of house. He stands a little while; comes into the house; finds Mr. Leopard, who has begun to wash (his) hands. Mr. Leopard says: "Monkey, the water, where (is it)?" Monkey says: "Sir, that thing (is) a fish-trap; it will not dip out water." Mr. Leopard laughs, saying: "All right. Sit down (on ground); wash (thy) hands; let us eat the mush." Monkey sits down; washes (his) hands; they eat their mush. The house-people come. Say: "Sir, thou hast seen; the boy, thou camest with him, he is shrewd." They separate; they go to sleep.

Mr. Leopard stands up in the night; he goes out into the door-room. When he stood up, Monkey, he looks at him; (but) keeps silent. Mr. Leopard supposes, saying: "Monkey is asleep." Mr. Leopard kills a goat; he lets the blood run into a piece of gourd; then he comes to pour it over Monkey. He begins to lift his hand. Monkey, he pushes it back. It (the blood) spills upon himself, Mr. Leopard. Mr. Leopard goes to his bed, to sleep.

Morning shines. Monkey goes outside with the banjo of Mr. Leopard. He is playing, saying:

("Thou didst fool Antelope,  
Whether also Monkey?")

Saying:

("Thou didst fool Antelope,  
Whether also Monkey?")

The house-people came, saying: "The chief, where is he?" Monkey says: "The chief is still asleep." They say: "Let us go, that we make him get up." They enter the bedroom, they find the chief covered up, even the head. They say: "Chief, get up." He says:

Atubuka ku muelu, atala jihombo: ajiba-ku hombo imoxi. Exi: "Tuafikile, tuxi 'na Ngulungu uajibile o hombo;' manii na Ngo muene?" Kahima uxi: "Mukuetu, na Ngulungu, ua mu tobesele; n'eme uamesena ku ngi tobesa."


Tuateletele kamusoso ketu, ha kauaba ha kaiiba. Ha bala mutu, uamba kuta, ate. Mahezu. (Akuâ atambujila: "A Nzambi.")
"(He) who built this little house, he built (well)." They have come to make him get up; say: "Get up. It is day." He says: "He who set up this little bed, he set up (well)." They uncover the cloth from his face: his whole head is ugly with blood.

They go to the door-room, look at the goats; they have killed one of the goats. They say: "We had supposed, saying, 'Mr. Antelope killed the goat;' whether (it was) Mr. Leopard himself?" Monkey says: "Our friend, Mr. Antelope, he fooled him; me also, he wanted to fool me."

The parents-in-law of Mr. Leopard kill Mr. Leopard. They say: "Why, (our) son-in-law (is) a wild beast!" They say: "Thou, Monkey, thou shalt marry now with the girl; let this one (was) a wild beast." They skin him; take a leg; give it to Monkey. They sleep.

The second day, Monkey says: "I am going." They give him a boy, who will carry the leg of Mr. Leopard. They arrive at home. People say: "Monkey, may we meet." He says: "All well." He enters into the house of Mr. Leopard. They say: "The chief, where is he?" He says: "The chief went to recover a debt of his. This leg of meat (it is) that he gave us of it." The wife of Mr. Leopard receives it. Monkey goes to his house.

The wife of Mr. Leopard set the meat on fire-place; it is cooked. She cooked the mush; it is done. She divides the meat; she gives the children. A child says: "The meat is smelling (like) father." The woman lifts up the mush-stick, beats the child: "What makes thee talk thus? Your father went to recover a debt." They finish the food. Monkey, he comes; enters the house, says: "Wife of Mr. Leopard, give me a little meat." The woman says: "The meat is finished."

Monkey goes outside. He goes to side of village. He climbs a tree (and) says: "Wife of Mr. Leopard, thou thinkest, saying: 'I am wise.' Now, thy lord, thou hast eaten his leg." Monkey runs away into the bush. The wife of Mr. Leopard begins to cry, saying: "Then (it is) truth, what the child said." They wailed the funeral.

We have told our little story, whether good, whether bad. If there is one, who says 'to tell' (more), let him tell. The end. (The others in chorus: "(Is) of God.")
XXII.

NA NGO, NI KAHIMA, NI KABULU.

Eme ngateletele ngana Ngo. Mu 'xi, mu éza nzala.

Ngana Ngo aha udima muzondo; mu muzondo uabi. Uasange alodia o muzondo: "Nanii uluniana muzondo umi?" Uabatama; uia mu tala: Kahima ni Kabulu. Uixi: "Eie, Kahima, eie u mulaul' ami, lelu uëza ku ngi niana o muzondo umi é? N'eic ué, Kabulu, u mulaul' ami, ualombuela i alobanga Kahima; ualokuiza ku ngi niana?"


Kaveia uatubula o dikolombolo dia sanji, di ambata ngana Ngo; uate o 'mbia bu jiku; menia matema. Uabondeka o dikolombolo dia sanji; ua di vuza; ua di bange. Uate maji o 'mbia; ua di fokala; diabi. Uate o funji bu jiku; funji iasekuka; ualambe o funji. Uate bu malonga; uazale o dixisa; uèxana ngana Ngo, uixi: "Zá, ujandale." Uiza mu jandala. A mu bana dilonga dia kusukula maku; uasukula maku. Uakuata mu dia funji; uadi. A mu bana menia. Uazekè.


Ngana Ngo uiza ku bata dié; uakande o makungu moxi dia muxi ua muzondo. Ki azuba kukanda o makungu, uvutuka ku bata dié.

Leopard, Monkey, and Hare.

XXII.

LEOPARD, MONKEY, AND HARE.

I often tell of Mr. Leopard. In the country there came a famine. Mr. Leopard then planted a muzondo; the muzondo is ripe. He finds they are eating the muzondo: "Who is stealing my muzondo?" He hides; goes to spy: (it is) Monkey and Hare. Says he: "Thou, Monkey, my grandson, now thou comest to steal my muzondo? And thou, too, Hare, thou, my grandson, thou dost imitate what Monkey is doing; thou art coming to rob me?"

Mr. Leopard goes to the house of the old one, says: "Old one, make me a charm to catch Monkey and Hare, who are always coming to rob me." "How much dost thou carry? The doctor-fee, where (is it)?" "I bring a rooster." "The money of the medicine, where?" "Do thou make me the medicine first. What I need, if I get it, then I will pay thee thy money. Help me, please." Then the old one: "All right; let us sleep. To-morrow then we will make the charm."

The old one took out the cock, which Mr. Leopard had brought; she put the pot on the hearth; the water is hot. She soaks the cock; she plucks it; she prepares it. She puts oil into the pot; she roasts it; it is done. She puts the mush on the fire-place; the mush boils; she has cooked the mush. She puts (it) on plates; she spreads the mat; she calls Mr. Leopard saying: "Come (and) dine." He comes to dine. They give him the basin to wash hands in; he washed (his) hands. He begins to eat mush; has eaten. They give him water. He sleeps.

He arrives in the morning early. Then the old one says: "Thou seest, thou Mr. Leopard, what thou shalt do at thy home. When thou hast gone to the tree of muzondo, thou shalt dig holes for Mr. Monkey and Mr. Hare. When they are going to climb the tree, thou shalt keep quiet. When thou shalt see them having already climbed on the tree, thou shalt ask them: 'Who are there?' They, Monkey and Hare, when they will hear, will be with fear of thee, Mr. Leopard. They will jump to the ground, and die in the holes."

Mr. Leopard came to his home; he dug the holes under the tree of muzondo. When he finished digging the holes, he returned to his house.

When he passed some time, he goes out of his house, goes to look. Under the tree, Hare is there; Monkey is up on the tree. Mr. Leopard, when he went to catch Hare, Hare ran away. When he took to chasing him, he gave him up. Monkey also ran away. Mr. Leopard goes to his home.
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Ki atula mu 'amenemene, kuala kaveia: "Ndé mu solongo dia mupitu, uabatula tumixi pala ku tu songa. Tubanga iteka; iteka ia ahetu ni mesu mâ, ni mele mâ, ni matui mâ, ni mazunu mâ, ni makanu mâ. Uatubula o matui mâ, uâta o jibixa; uâtakana o misanga, ni hula; uâuaia o hula; eie uâsema uasu ua mulemba, uâuaia uê; o tumikolo uê uâ tu takana. Eie, ngana Ngo, ki uatula ku bata diê, uâzek'ê. Uatula mu 'amenemene, uâkatuka, uâla bu muxi. Ki uâbixila-bu, uâbanda mu muxi, uâbudik' éteka. Kiene eie utunde-ku, usuame moxi a divunda, ni tumikolo tuê. Mu ene mu uâkalê mu kinga Kahima ni Kabulu."

Ngana Ngo uuvutuka ku bata; uabange ioso i a mu tumine kaveia. Kizâa kiamukuâ, ki atudika o iteka, uala moxi a divunda. Ki abange katangana, umona Kahima ni Kabulu; iâ èza kiâ.


Atula ku bata; ajiba ngulu; ébange; éta mu 'mbia. Xitu iabi; funji iabi; éta bu malongia. Azangula mudingi ua menia, ni ngandu, ni kudia kuoso. Akatuka . . . katê bu kota dia muxi.


Ngana Ngo uautundu mu divunda; usanga o kudia; ukuata mu kudia. Ki azub'o kudia, uanu o menia. Uiza kididi, usukula maku; uiza kididi kiamukua, usukula o maku.599 Uia dingi mu divunda; usuam'ê.
Leopard, Monkey, and Hare.

In the morning early, he takes off the gun in his house, and a cartridge-box, and hatchet, and club; he begins to walk, up to the house of the old one. "Thou give me my chicken! The holes, thou didst order me to make, Hare, I got tired of catching him; with the other, Monkey, they went off. My fowl, give it me, that I go with it." Then the old one: "Let us sleep, Mr. Leopard. Tomorrow, then thou mayest go all right." They sleep.

When they arrive in the morning, then the old one: "Go to the heart of the forest; there to cut small trees for to carve them. We shall make images; images of girls, with their eyes, with their breasts, with their ears, with their noses, with their mouths. Thou shalt pierce their ears, and put (on) earrings; thou shalt fetch beads, and red-wood; thou shalt smear the red-wood; thou shalt tap gum of the wild fig-tree, and smear too; small ropes also, thou shalt fetch them. Thou, Mr. Leopard, when thou arrivest at thy house, shalt sleep. Thou arrivest in the morning, thou shalt start, go to the tree. When thou arrivest there, thou shalt climb into the tree and set up the images. Then do thou go hence, to hide under a thick bush, with thy small ropes. There shalt thou stay awaiting Monkey and Hare."

Mr. Leopard returns home; he did all that the old one had ordered him. Another day, having put up the images, he is under the bush. When he passed a moment, he sees Monkey and Hare; they have already come.

When they arrive at the tree, then Hare says: "Ah, friend! O Monkey! I come to see the girls, who are up on the tree." When he finished looking, Monkey said: "You girls, how do you do?" They are silent. "Are you with shame?" They keep quiet. "Are you hungry?" They are silent. Then Hare says: "Ah, friend! at thy home, what is there?" Monkey says: "At my home there is a sheep. Thou, too, Hare, at thy house, what is there?" He says: "At my house there is a hog." He says: "Friend, let us go now!"

They arrive at home; they kill the pig; they cut it; they put it in the pot. The meat is done; the mush is ready; they put it on plates. They take up a jug of water, and a mat, and all the food. They start... up to the place of the tree.

Then Monkey: "You, girls, come down; let us eat now!" They will not come down. He asks them: "Are you bashful?" They are silent. Then Monkey: "O friend! Let us go please, for they are bashful with us." They go away.

Mr. Leopard comes out of the bush; he finds the food; begins to eat. When he finished eating, he drank water. He comes to one place, washes his hands; comes to the other, washes (his) hands. He goes again under the bush; he hides.

Ngana Ngo utula ni hunia iè. Usanga Kabulu ià; u mu vunda hunia; u mu ta mu kitakala kiè. Usanga ùe Kahima; u mu bana hunia; u mu ta mu kitakala kiè. Utuluk’è. Uabixila ku bata diè; uixi: "Mukaji ami, Kahima ni Kabulu, nga a bindamena, nga a kuata; mungu tu a lamba." Azek’á.


Ajíba o ngulu; èbange; iài mu jimbia. Xitu iabi, etebula. Ate
Leopard, Monkey, and Hare.

Hare has come and says: "Eh, friend! Monkey! the girls have eaten!" They pick up their things; they bring them to their houses. Monkey comes with his banjo. They begin to play; they begin to dance. Then Hare and Monkey: "You, girls, come, let us dance!" The girls will not dance. Monkey begins to dance; Hare is playing the banjo. Monkey has jumped to the girls; as he goes to smack, he sticks to the gum. He says: "O friend! Come and see, the young woman is holding me." Hare throws the banjo on the ground; he goes to smack; he sticks. Says: "Woe to me! O comrade, we are stuck!"

Mr. Leopard arrives with his club. He finds Hare here; he knocks him (with) club; he puts him in his side-bag. He finds also Monkey; he gives him a clubbing; he puts him in his side-bag. He comes down. He arrives at his home, says: "My wife! Monkey and Hare (whom) I wanted much, I have caught them; to-morrow we will cook them." They go to sleep.

They arrive in morning. They announce to him the funeral of his father-in-law. He says: "My wife, to-morrow thou shalt pound the cassava; then take Hare out of the side-bag. Thou shalt skin him, cook him. Thou shalt eat thy meat; (and) leave me mine. So now, farewell." Mr. Leopard, he goes now.

The woman hears in the side-bag, saying: "Let us out; uncle, Mr. Leopard, told us, thou shouldst let us out, that we follow him to the funeral." The woman frees them. Then Hârè: "Give us the keys of the trunk; that we dress and follow him to the funeral." She gives them the keys. They open the trunk; they dress. Mr. Hare is ensign: sword on waist; cap on head. Mr. Monkey is captain: sword on waist; cap on head.

They start — up to the funeral, where Mr. Leopard went. They find Mr. Leopard here. Then Mr. Hare says: "Bind him! the Lord Governor sent for him." They bind him, hands on back. He says: "I offer a suckling of pig for slackening the ropes! a measure of meal! a hundred macutas!" Messrs. Monkey and Hare accept. They pass time.

They arrive in evening. Then Mr. Hare says: "Carriers, hallo!" They run away. He calls the brothers-in-law of Mr. Leopard: "Carry ye your brother-in-law! ye shall go to the Lord Governor, who sent for him." They carry him on a pole of a tree; as far as his house, of Mr. Leopard. They set him down.

Then Hare: "We want to eat." Mr. Leopard takes a hog, like this, worth three hundreds; there goes a sack of meal. Then Mr. Monkey says: "We don't want meal; we want flour." They give them a sack of flour. They receive (it).

They kill the hog; they prepare it; it goes into the pots. The
o funji bu jiku; menia ma funji masekuka. Exi: "Kana mutu ulamba o funji; ngana Ngo u i lamba⁴⁸⁸ ni maku."

Ki atumu Kahima, ngana Ngo uiza mu lamba o funji ni maku. Muhatu ua ngana Ngo uate o fuba; mutat' e, ngana Ngo, uakuata mu kulamba. Lukuakhu luaxomoka. Ngana Kahima: "Ta-mu luku-aku luamukuá!" Lukuaku luamukuá luaxomoka.

Kuala Kahima: "O menia ma funji, a ma texi; k̥t mauabê. Tu-die k̥a fadinia ietu."


Enu, ngana jamu ja ahetu; enu, ngana jamu ja mala, ngatelele kamusosso kami. La kauaba, la kaiba; ngazuba. Mahezu — “Ma Nzamibi.”

XXIII.

NA NGO NI JIXITU.


Uatumu kíá kuixana Mbámbi, ni Ngulungu, ni Soko,⁴⁴ ni Kabulu, ni Kasexi. Abongoloka, éxi: "Ua tu tumina-hí?" Muene uxi: “Tukuatienu umbanda, tu ñ sanze!”

Kumbi diatołoka. Akuata o jingoma bu kanga, ni miimbù. O ngana Ngo muene uala mu xika o ngoma; uala mu kuimbila, uxi:
Leopard and the other Animals.

meat is done, they take it from the fire. They put the mush on the fire; the water of the mush boils. They say: "No one shall cook the mush; Mr. Leopard shall cook it with (his) hands." 888

As Monkey commanded, Mr. Leopard comes to cook the mush with (his) hands. The wife of Mr. Leopard put in the flour; her husband, Mr. Leopard, begins to stir. The hand peels off. Mr. Monkey: "Put in the other hand!" The other hand peels off.

Then Monkey: "The water of the mush, throw it away; it is not good. Now let us eat our meal."

Mr. Leopard, they lift him up; they bring him into his house.

When they finished eating, Monkey and Hare, they go to back of house. They strip the clothes of Mr. Leopard; they put them in a bundle; they stand in distance yonder. "Thou must know it! we are Monkey and Hare; thou puttest us in the side-bag. The day of to-day, we ran away. Thy wife, she let us loose out of the side-bag. We went to the funeral to bind thee, Mr. Leopard. We are going away. Chase (us)!

The brothers-in-law of Mr. Leopard are chasing Hare and Monkey. They chased; gave up.

What causes Mr. Monkey to sleep on tree; (is) because of flying from Mr. Leopard, that he should not hurt him. What causes Mr. Hare to sleep in the bush, he does not sleep in the open field; (is) because of flying (from) Mr. Leopard. Mr. Leopard, who had no spots, what caused him to have spots (was) Mr. Monkey and Mr. Hare.

You, my ladies; you, my gentlemen, I have told my little story. Whether good, whether bad; I have finished. The end — "(Is) of God!"

XXIII.

LEOPARD AND THE OTHER ANIMALS.

Mr. Leopard lived. One day hunger grasps him. He says: "How shall I do? I will call all the animals in the world, saying, 'come ye, let us have a medical consultation.' When the animals come (then) I may catch and eat."

He sends at once to call Deer, Antelope, Soko, 841 Hare, and Philantomba. They gather, saying: "Why didst thou send for us?" He says: "Let us consult medicine, that we get health."

The sun is broken (down). They begin the drums outside with the songs. Mr. Leopard himself is beating the drum; he is singing, saying:
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“Ngulungu é! Mbâmbi!
Mukuenu ukata;
K’u mu boloke!
Ngulungu é! Mbâmbi!
Mukuenu ukata;
K’u mu boloke!
Ngulungu é! Mbâmbi!
Mukuenu ukata;
K’u mu boloke!”

O Mbâmbi uxi: “Mbanza, o ngoma, uala mu i xika kiebi? Beka-
iu kunu; ngi i xike.” Na Ngo ua mu bana-iu. Mbâmbi uakuata o ngoma, uxi:

“K’kukata;
Ndunge ja ku kuata!
K’kukata;
Ndunge ja ku kuata!
K’kukata;
Ndunge ja ku kuata!”

O na Ngo uabalumuka boxi, uxi: “Eie, Mbâmbi, k’uijja kuxika ngoma.”
O jixitu josho ha jileng’è, jixi: “Na Ngo uala ni jindunge ja ku tu kuata.”

XXIV.

MON’ A NGO NI MON’ A HOMBO.

Ngateletele Kabidibidi ka mon’ a ngo ni Kabidibidi ka mon’ a hombo, atonokene ukamba uà.


Kabidibidi ka mon’ a hombo uai ku kamba dié, Kabidibidi ka mon’ a ngo. Atonoka; kumbi diafu. Kabidibidi ka mon’ a hombo uatundu-ku; üéza ku bata diâ; azekele. Izúa ioso, Kabidibidi ka mon’ a hombo üéne mu ia kuà kamba dié, Kabidibidi ka mon’ a ngo.

Kizu’ eki, Kabidibidi ka mon’ a ngo uatangela pai à, uxi: “Papaii é! Kabidibidi ka mon’ a hombo, kamba diami, ngene mu nanga n’é beniaba izúa ioso.” Pai à uxi: “Eie, mon’ ami, u kioua. O hombo,
The Young Leopard and the Young Goat.

"O Antelope! O Deer!
Your friend is sick;
Do not shun him!
O Antelope! O Deer!
Your friend is sick;
Do not shun him!
O Antelope! O Deer!
Your friend is sick;
Do not shun him!"

Deer says: "Chief, the drum, how art thou playing it? Bring it here; that I play it." Mr. Leopard gives him it. Deer takes the drum, says:

"Not sickness;
Williness holds thee!
Not sickness;
Williness holds thee!
Not sickness;
Williness holds thee!"

Mr. Leopard stood up from ground, said: "Thou, Deer, knowest not (how) to play the drum."
The animals all then ran away, saying: "Mr. Leopard has a scheme to catch us."

XXIV.

THE YOUNG LEOPARD AND THE YOUNG GOAT.

I will tell of Kabidibidi, the young leopard, and Kabidibidi, the young goat, who played their friendship.

Kabidibidi, the young goat, said: "Thou, my friend, shalt be coming to me to pass time at our house." Kabidibidi, the young leopard, said: "I cannot go always to your house; because father, when he is wont to go to the fields, he leaves me to watch on the threshold. It must be that thou comest always to our house." Kabidibidi, the young goat, said: "All right." They separated; they slept.

Kabidibidi, the young goat, went to his friend, Kabidibidi, the young leopard. They played; the sun died. Kabidibidi, the young goat, left there; went to his house; they slept. All days, Kabidibidi, the young goat, used to go to its friend, Kabidibidi the young leopard.

One day, Kabidibidi, the young leopard, told his father, saying: "O father! Kabidibidi, the young he-goat, my friend, I am always passing time with him here all days." His father says: "Thou,
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iene xitu ietu; kuene o kudia kuetu, ku tuene mu dia. Ki èza mu ku nangesa, palahi u mu eha n'ai'è? Ku mu kuata ngue, ni tu mu die? O kiki, oba o saku ietu. Lelu, ha uiza, u mu ila, uxi: 'kamba diami, tuala mu tonoka; bokona mu saku ietu mumu.' O ki abokona, eie ukuta ku saku. O ki uzuba o kukuta, unomona mbangala n'u mu vunda-iu ku tandu a saku." Mon'è uxi: "Kiauaba." Na Ngo uai'è mu mbia, ni mukaji è.

Ku ema, ku axala Kabidibidi ka mon' a ngo, o Kabidibidi ka mon' a hombo uèza. Ala mu tonoka. Kabidibidi ka mon' a ngo uanomona o saku, uxi: "Kamba diami è! Bokona mu saku mumu; tuala mu tonoka." Kabidibidi ka mon' a hombo uabokona mu saku; kamba diè uakutu-ku ngoji.

Kitangana, Kabidibidi ka mon' a hombo uxi: "Kamba diami è! ngi jitéle!" Kamba diè uxi: "Kala hanji momo!" Kabidibidi ka mon' a hombo uxi dingi: "Ngj jitéle; ha k'u ngi jitéla, ngisuxina-mu." Kabidibidi ka mon' a ngo uxi: "Sus'è!" Uxi: "Ngine- nena-mu." Kamba diè uxi: "Tunda mu saku ia pai etu; k'unenene- mu." Ua mu jítula; atonoka. Kabidibidi ka mon' a hombo uai'è.

O ku ema, na Ngo, uendele mu mbia, uatula. Uxi: "Kabidibidi ka mon' a hombo uebi?" Mon'è uxi: "Uéjile; nga mu tele mu saku. Uxi: 'ngisuxina-mu,' ngixi 'sus'è!' Uxi: 'nginenena-mu.' Ngixi: 'tunda mu saku ia pai etu; k'unenene-mu.' Eme nga mu jítula; uai'è." Na Ngo uxi: "Eie, mon' ami, hanji uatobo." Azekele.

Kimenemene, na Ngo ua mu bana dingi o saku, uxi: "Lelu ki èza, u mu bokusera-mu dingi. O ki èla uxi 'ngisuxina-mu,' u mu ila 'sus'è!' O ki èla 'nginenena-mu,' u mu ila 'ner'è!' O saku iami eme muene; tu i sukul' è."

O ki laa mu zuela kiki, manii, Kabidibidi ka mon' a hombo lelu ua di meneka kuà kamba diè. O ki èvu o kuzuela, uakondoloka ku xilu dia 'nzo; uasuama. Na Ngo uai mu mbia.

my child, art a fool. The goat, that is our meat; that is the food which we are wont to eat. When he comes to pass time with thee, why dost thou allow him to go away? Wilt thou not catch him, that we eat him? Well now, here is our sack. To-day, if he comes, thou shalt tell him, saying: 'My friend, we are playing; enter into our sack, in here.' When he is in, thou shalt bind the sack. When thou hast done binding, thou shalt take a staff, and shalt knock it on him over the sack.' His child said: 'All right.' Mr. Leopard went to the fields with his wife.

Behind, where stayed Kabidibidi, the young leopard, Kabidibidi, the young goat, came. They are playing. Kabidibidi, the young leopard, took the sack, saying: 'My friend! enter into the sack here; we are playing.' Kabidibidi, the young goat, entered the sack; his friend tied on (it) the cord.

A while, Kabidibidi, the young goat, says: 'O my friend! let me out!' His friend says: 'Stay in there!' Kabidibidi, the young goat, says again: 'Let me out; if thou dost not let me out, I shall pee in it.' Kabidibidi, the young leopard, said: 'Just pee!' He says: 'I must mess in it.' His friend said: 'Get out of the sack of my father; do not mess in it.' He let him out; they played. Kabidibidi, the young goat, went away.

Behind, Mr. Leopard, who had gone to the fields, has arrived. He says: 'Where is Kabidibidi, the young goat?' His child says: 'He came; I put him into the sack. He said: 'I must pee in it;' I said: 'Just pee!' He said: 'I must mess in it;' I said: 'Get out of the sack of my father; do not mess in it.' I let him out; he went away.' Mr. Leopard said: 'Thou, my child, art still foolish.' They slept.

(In the) morning, Mr. Leopard gave him again the sack, saying: 'To-day, when he comes, thou must make him get in again. When he speaks, saying, 'I must pee in it,' tell him, 'just pee!' When he says, 'I must mess in it,' tell him, 'just mess!' The sack is mine, my own; we can wash it!'

When he is thus speaking, behold, Kabidibidi, the young goat, to-day has come early to his friend. When he heard the talking, he went round to the back of the house; he hid. Mr. Leopard went to the fields.

Behind, Kabidibidi, the young goat, appeared; they are playing. Kabidididi, the young leopard, took the sack, saying: 'My friend, come into this sack here.' His friend entered, he tied (it) up. A while, he says: 'Let me out.' His friend says: 'Stay longer.' He says: 'I (must) pee in it.' Says: 'Just pee!' 'I must mess in it.' Says: 'Do not mess in it; get out of the sack of my father.' He let him out; the young goat came out.
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Kabidibi ka mon’ a hombo uazeka mu hama ia na Ngo. Uanomona ngubu; ⁶⁴⁸ u di futu, ni mutue; u di xibè.


Muhatu a na Ngo uate imbia ia dikota bu jiku; menia afuluka. A mu kuzula ni saku m’ombia; uaxomokena momo. Kabidibi ka mon’ a hombo, uala mu hama, uxi: “Eme ngiza, papai; ngi mu kulula.” Ua di futu o ngubu ia na Ngo; uatubuka bu kanga ni saku. Ua mu xomona; ua mu batula o makanda. Uabokona m’o’nzo; uazek’é. Ateleka xitu; iabi.

Na Ngo uxi: “Mon’ ami, balumuka kiá, tudie.” Kabidibi ka mon’ a hombo uxi: “Papai, k’ ngîtena kuxikama m’o’nzo; muala munza. Ngì bane enu kudia kuamì; ngia bu kanga.” A mu bana kudia kué. Ua di futu ni mutue; uatubuka. Uaboloka mu kanga; uhahndeka, uxi: “Eie, na Ngo, uila uxi ‘ngadimuka;’ o kiki, mon’ è, ua mu di. Eme Kabidibi ka mon’ a hombo; eme ngi’ami iù.”

Na Ngo utubuka bu kanga; utala. Kabidibi ka mon’ a hombo uala mu lenga ni lusolo. Ua mu kaie; ua mu lembua. Kala kiki, na Ngo kiene ki azembela o jihombo, mukonda mon’ è uatonokene ni mon’ a hombo; o mon’ a iù ua mu disa mon’ è.

Ngatelelele kamusoso kami. Mahezu.
The Young Leopard and the Young Goat.

A while, Kabidibidi, the young goat, says: "Thou, too, get into it." Kabidibidi, the young leopard, got into the sack. The young goat tied it up. Kabidibidi, the young leopard, said: "Let me out." The other said: "Stay longer." He says: "I must pee in it." The other says: "Just pee!" Says: "I must mess in it." His friend says: "Just mess!" Kabidibidi, the young goat, takes the staff; he knocks it on Kabidibidi, the young leopard; the young leopard is dead.

Kabidibidi, the young goat, laid (himself) down in the bed of Mr. Leopard. He takes the sheet; he covers himself over (his) head; keeps silent.

A while, Mr. Leopard arrives, saying: "My child, where art thou gone?" Kabidibidi, the young goat, makes a small, tiny voice in speaking, says: "I am here! papa; (my) head is aching 'me. Kabidibidi, the young goat, I killed him; I put him in the sack. Thou, however, do not untie it." Mr. Leopard said: "All right."

The wife of Mr. Leopard set a pot, a large one, on the fire; the water boils. They put him with the sack into the pot; he is scalded in there. Kabidibidi, the young goat, who is in bed, says: "I am coming, papa; I will scrape him." He covered himself with the bed-sheet of Mr. Leopard; he went outside with the sack. He peels him; he cuts off his paws. He goes into the house; he lies down. They cook the meat; it is done.

Mr. Leopard says: "My son, get up now; let us eat." Kabidibidi, the young goat, says: "Papa, I cannot sit up in the house; in here there is heat. Ye give me my food; I will go outside." They gave him his food. He covered himself over head; went out. He moved off in distance; he shouts, saying: "Thou, Mr. Leopard, thinkest, saying, 'I am shrewd' ; but now, thy son, thou hast eaten him. I am Kabidibidi, the young goat; I am going here."

Mr. Leopard rushes outside; he looks. Kabidibidi, the young goat, is running away in haste. He pursued him; he gave him up.

Thus, Mr. Leopard, therefore he hates the goats, because his son played with the son of the goat; the young of the latter, he made him eat his (own) son.

I have told my little tale. Finished.
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XXV.

KABULU NI NA NGO.

Kabulu uëndile muhamba uë ualeba, uxi: "Ngiiia mu kuta maniana nga mu tala."

Ukatuka; ubitila mu kaxi kia 644 njila. Utakana ni na Ngo; na Ngo uxi: "Eie, Kabulu, ua di kaka; o muhamba uos' d? uia n'â kuebi?" Kabulu uxi: "Kalunga, ngiia mu kuta tumaniangua mu mabia." Na Ngo uxi: "Eie muene, o muhamba ua ku tundu; ha uazala 645 o maniangua, u u ambata kiebi?" Kabulu uxi: "Kalunga, ha eie muene, ngasoko ku ku ambata!" Na Ngo uxi: "Eie, Kabulu, ua di metena. Ha ua ngi lembua, ng'u bang a kiebi?" Kabulu uxi: "Kalunga, ngi bete."

Na Ngo uakutuka bu muhamba. Kabulu uxi: "Kalunga, ki ngi kuta o mikolo ku muhamba, k'u di kole; manii uavula kusonoka boxi." Na Ngo uxi: "Kiauaba."


Kabulu ua mu tale; uvutuka ku bata dië. Uadi xitu ië; uakal'ë.

Ngatelelela kamusoso. Mahezu.

XXVI.

O MULONGA UA NGANA NGO NI NGULUNGU.

Ngulungu uavile hombo ia muhatu; o Ngo anga uvua hombo ia kisutu.

Ngulungu anga uia kuâ Ngo ku mu binga o hombo ië ia kisutu, pala ku i baka mu 'ibanga kië ni hombo ië ia muhatu pala ku i vualesa. Uxi, o ki akuata o mavumu matatu, n'a mu bana o mon' a hombo ia muhatu ni hombo ië ia kisutu; o Ngulungu n'axal'ë ni hombo ië ni an'ë. Ingo anga itambuji, anga ubana o kisutu.

O ki avualele o mavumu matatu, Ngulungu ukuata mona a hombo ia muhatu ni kisutu kia ngana Ngo. Uia kuâ mu bekela, anga u
The Lawsuit of Leopard and Antelope.

XXV.

HARE AND LEOPARD.

Hare plaited his long basket, saying: "I will go to bind squashes in the field."

He started; he arrives in middle of road. He meets with Mr. Leopard; Mr. Leopard says: "Thou, Hare, thou art courageous; this whole basket here? Where dost thou go with it?" Hare said: "Lord, I am going to bind a few small squashes in the fields." Mr. Leopard said: "Thou indeed, the basket is bigger than thou; if it be full of squashes, how wilt thou carry it?" Hare said: "Lord, if (it be) thou, thyself, I am able to carry thee!" Mr. Leopard said: "Thou, Hare, art presumptuous. If thou givest me up, what may I do to thee?" Hare said: "Lord, beat me."

Mr. Leopard gets into the basket. Hare said: "Lord, when I fasten the ropes to the basket do not shriek; but beware of falling on the ground." Mr. Leopard said: "All right."

Hare took a rope; he tells Mr. Leopard, saying: "Lord, stretch (thyself) out well." Mr. Leopard stretched out; Hare bound. He takes off his hatchet from waist; he knocks (with) it Mr. Leopard on the head. Mr. Leopard says: "Thou, Hare, how dost thou mean to treat me?" Hare said: "You do hate us." Hare hits him again; Mr. Leopard dies.

Hare flayed him; he returns to his house. He ate his meat; lived on.

I have told the little story. Finished.

XXVI.

THE LAWSUIT OF LEOPARD AND ANTELOPE.

Antelope owned a she-goat; Leopard, he owned a he-goat.

Antelope then goes to Leopard to ask him for his he-goat, to keep him in (his) corral with his she-goat, to breed. Saying that after she has had three gestations, he would give him a young she-goat with his he-goat; (while he) Antelope, would keep his goat and her young. Leopard then assents, and gives over the he-goat.

When she had born three times, Antelope takes a young nanny-goat and the billy-goat of Mr. Leopard. He goes to bring (them) to
mu ambela: “Kisutu kié kíkí, ni mon’ a hombo ia muhatu; ubange ué o kibaku kié.” Ingo uixi: “Kana; ngalamí luá ni kibanga kiotunge. Vutuka hanji ni jihombo, uá ji bake é. Ki ngandotunga o kibanga, ngá ji takana.”

Ngulungu anga uvutuka ni hoñábo jé jiíadi anga u ji baka mu ’ibanga kié. Hombo ié ia muhatu imateka mu kuvuala, katé mu kuinií dia mavumu.

Ki akala, uia kuá ngana Ngo ku mu ambela kutambula o hombo ié ia kisutu ni hombo ia muhatu, i a mu banene. Ngana Ngo uá di tunu ku ji tambula, mukonda kibanga hanji k’a kí tounge.

Ki abange izá, ngana Ngo, ki amono Ngulungu uala kiá ni makúinii-a-úana ma hombo, uia kuá Ngulungu ku mu ambela, kuma: “O jihombo, tu ji uana.”


Kasexi ubita buá Ngulungu, u mu ibudisa ioso ilolidíla. Ngulungu u mu tanguela o mulonga ua jihombo ni ngana Ngo. Kuala Kasexi: “Eme ngifunda o mulonga kiambote, ni uvutuke ni hombo jé; u ngí futa kikuxi?”


O ki atene ni izá jiíadi, Ngulungu uambata o jihombo; uia mu mbanza ia ngana Nsamba. Usanga muézala; a-ngana Palanga, Passa, Sefu, Hoji, Kisebele, Semvu, ni muene ngana Ngo.

Ngulungu, ki abixila, uamenekena ngana Nsamba. Ió u mu tuma: “Káxikame.”

Ki abange kitangana, amona Kasexi ualobita ni malusolo, ni kijinga kié ku mutué, anga uamenekena mu kanga ngana Nsamba ni iama lamukúá.

Kuala ngana Nsamba: “Mukúanii unúa, uabiti ni lusolo ni kijinga kié ku mutué, sé ku ki tulula mu ku ngí menekena?” Uixana Mbámbi; u mu tuma kukaiela Kasexi: “Ka mu kuate; uize n’é. Se ngué, mu jibé!”
him, and says to him: "Thy he-goat (is) here, with the young she-goat; that thou, too, mayest raise thy cattle." Leopard says: "No; I have not yet a corral built. Return yet with the goats, and keep them. When I shall have built the corral, I will fetch them."

Antelope then went back with his two goats, and he kept them in his corral. His nanny-goat begins to breed, until it had ten gestations.

After a time, he goes to Mr. Leopard to tell him to take his he-goat and the she-goat, that he had given him. Mr. Leopard refuses to take them, because he has not yet built the corral.

After spending days, Mr. Leopard, on seeing (that) Antelope has already forty goats, he goes to Antelope's to tell him, saying: "The goats, we will divide them."

Then Antelope: "I cannot divide, because I had brought thee thy he-goat, with a young she-goat, and thou didst refuse saying: 'I have no corral built,' until to-day. I will give thee two she-goats with thy he-goat." Then Leopard: "I will not." He goes home; summons Antelope.

Lord Elephant sends Deer to go and tell Mr. Antelope, saying: "The day after to-morrow thou shalt go to the court of Lord Elephant, there to plead the lawsuit of the goats, that you have, (thou) and Mr. Leopard. And the goats, they shall go too." Deer told Mr. Antelope, and returned to his home. Mr. Antelope is crying, is thinking; what, he shall do, he does not know.

Philantomba passes by Antelope's, and asks him what he is crying about. Antelope tells him the lawsuit of the goats with Mr. Leopard. Then Philantomba: "I will plead this lawsuit well, so that thou shalt return with thy goats; how much wilt thou pay me?"

Then Antelope: "Thou, Philantomba, begone. Do not make me angry; lest I hurt thee." Philantomba, in fear of the Antelope, and of the great anger, that he found him to have, Philantomba goes away.

When the two days were complete, Antelope took the goats; he went to the court of Lord Elephant. He finds the place full; Messrs. Palanga, Buffalo, Sefu, Lion, Kisebele, Semvu, and Mr. Leopard himself.

Antelope, when he arrived, greeted Lord Elephant. The latter bid him: "Sit down."

When they had spent a while, they see Philantomba, who is passing in a hurry, with his cap on his head, and he greets from a distance Lord Elephant and the other beasts.

Then Lord Elephant: "Who is that, who passed in haste with his cap on (his) head, without taking it off while greeting me?" He calls Deer, he orders him to pursue Philantomba: "Go, catch him (and) come with him. If he will not, kill him!"
Mbambi anga uia; ukuata Kasexi; u mu bekela ngana Nzamba. Ngana Nzamba utuma ku mu kuta. "Kituxi kianii, ki ngi dia?" Kuala ngana Nzamba uixi: "O ukambu ua uoma, ua kubita ni lusolo bu ngala, sé kutulula o kiijinga." Kuala Kasexi: "Ngasakamana, mu konda dia pai etu, nga mu xi ualovuela. Eme ngaloia ni lusolo mu takana manii etu, uiaa mu ita."

Ki azubile kuzuela, ngana Hoji, ni ngana Nzamba, ni iama isso atukumuka ni kuzuela: "Manii! Pai enu uvual'á?" Kuala Kasexi: "O pai etu, jingana, nubanga pata ia kuvuala, mu konda dia'nii?" Ene atambujila: "O diiala dialovuela, kilá tua mu mono." Kasexi uebudisa: "Milonga ianii ila mu mbanz'omo, ni ngana Ngulungu ni ngana Ngo?"


XXVII.

HOJI NI KIMBUNGU.

Hoji uadidile, uixi: "Mu ngongo kì muënë mukuetu ngasoko n'è ku nguzu; mukuetu ngoho, Nzamba Ngola 'Aniinii, ni Kisonde kia Malemba a mu zalela ngongo, ene ngasoko n'è."

Manii o Kimbungu, uubatemene mu kisasa, ha ubalumuka; usa-nuka kadikanga, uixi: "Hoji, uatange makutu, uxi 'mu ngongo kì muënë mukuetu ngasoko n'è.' O Vula-ndunge ukola. 'Uenda ko-fele, uxi dingi: "O Niengena-maku ukola!"

Hoji utala Kimbungu. Njinda ia mu kuata, ha u mu kaia; ua mu lembua.

Kiene ki a di zembela, mukonda Hoji uatangele makutu; o Kimbungu iû ua mu tungununa.
Lion and Wolf.

Deer then goes; he catches Philantomba; brings him to Lord Elephant. Lord Elephant orders to bind him. Then Philantomba: "What crime is it that kills me?" Then Lord Elephant says: "The lack of respect, to pass in haste where I am, without lowering the cap." Then Philantomba: "I am in a hurry because of my father, whom I left giving birth. I am going in haste to fetch our mother, who is gone to the war."

When he finished speaking, Lord Lion, and Lord Elephant, and all the beasts, start up, saying: "Possible? Thy father giving birth?" Then Philantomba: "My father, gentlemen, you have doubts of (his) giving birth, because of what?" They answer: "The male, that gives birth, we have not yet seen him." Philantomba asks them: "What lawsuit is there in this court between Mr. Antelope and Mr. Leopard?"

Then Lord Elephant and Lord Lion: "Philantomba, unbind him! The lawsuit is decided. Thou, Mr. Leopard, wast owner of a he-goat; Mr. Antelope asked him of thee, to breed with his she-goat. Thou shalt get these two she-goats with thy he-goat. Do not divide them, for the male does not give birth."

XXVII.

LION AND WOLF.

Lion roared, saying: "In the world there is not another equal to me in strength; only my friend, Elephant Ngola 'Aniünii and Red ant of Malemba, whose couch is pain, they are equal to me."

But the Wolf, who had lurked in the thicket, then gets up; moves off a short distance, says: "Lion, thou toldest a lie, saying 'in the world there is no other equal to me.' The Know-much is stronger." He walks a little, says again: "The Hang-arms is stronger!"

Lion looks at Wolf. Anger takes him, and he chases him; he gives him up.

Therefore (it is) they hate each other; because Lion (once) told a lie; but Wolf, he exposed him.
XXVIII.

NZA MBA NI DIZUNDU.

Eme ngatelele ngana Nzamba ni ngana Dizundu, akexile mu namulalela 540 ku bata dimoxi.

Kizúa kimoxi, ngana Dizundu uambelele mukaji 640 a ngana Nzamba, uixi: “Ngana Nzamba kabalu kami.” Ngana Nzamba, ki ejile ni usuku, anga ilumba i mu ambela, exi: “Eie u kabalu ka ngana Dizundu!”

Ngana Nzamba anga uia kuà ngana Zundu, uixi: “Eie uambele mukaji ami kuma eme ngi kabalu ké?” Nga Dizundu uamba, kuma: “Kana; eme nga ki ambiami.” Aia buamoxi mu sanga mukaji a ngana Nzamba.


Ene, ki akexile mu bixila kià, o ilumba ià a muene, anga itunda ku a kauídila ni ku di kola, ixi: “Eie, nga Nzamba, u kabalu muene ka ngana Zundu!”

XXIX.

MUKENGE NI SUTE.

Mukenge ni Sute 650 a di kuatele ukamba ua nzangu imoxi.


Kimenemene, Mukenge uai mu kuata o sanji. Sute uè uatumbu matambu katé bu zukilu dia ahatu. Uatubula kinda kla fuba; uasukumuna mu sakü iè; ièzala. Uvutuka; ubixila m’oinzó ià. Usanga mukúà, Mukenge, uèza kià ni sanji. Alambe; adi; azekele.
XXVIII.

ELEPHANT AND FROG.

I often tell of Mr. Elephant and Mr. Frog, who were courting at one house.

One day Mr. Frog spake to the sweetheart of Mr. Elephant, saying: "Mr. Elephant (is) my horse." Mr. Elephant, when he came at night, then the girls tell him, saying: "Thou art the horse of Mr. Frog!"

Mr. Elephant then goes to Mr. Frog's, saying: "Didst thou tell my sweetheart that I am thy horse?" Mr. Frog says, saying: "No; I did not say so." They go together to find the sweetheart of Mr. Elephant.

On the way, Mr. Frog told Mr. Elephant, saying: "Grandfather, I have not strength to walk. Let me get up on thy back!" Mr. Elephant said: "Get up, my grandson." Mr. Frog then goes up.

When a while passed, he told Mr. Elephant: "Grandfather, I am going to fall. Let me seek small cords to bind thee in mouth." Mr. Elephant consents. Mr. Frog then does what he has asked.

When passed a little while, he told again Mr. Elephant, saying: "Let me seek a green twig to fan the mosquitoes off thee." Mr. Elephant says: "Go." He then fetches the twig.

They, when they were about to arrive, the girls saw them, and they went to meet them with shouting, saying: "Thou, Mr. Elephant, art the horse indeed of Mr. Frog!"

XXIX.

FOX AND MOLE.

Fox and Mole took to each other the friendship of one board (of eating together).

Fox said: "Thou, comrade Mole, I will go always to catch chickens." Mole also said: "I will go always to carry off flour from the pounding-place of the women." Fox said: "All right." They slept.

(At) morning, Fox went to catch a fowl. Mole, too, threw up (his) mole-hills as far as the pounding-place of the women. He bored a basket of flour; he drew (it) off into his sack; it is full. He returns; arrives in their house. He finds the other, Fox, who has come already with a fowl. They cooked; they ate, slept.

Akatuka; abixila ku ngiji. O Sute uabanga 551 ngenda 552 iê, tunde k’o’nzô iâ katé ku ngiji. Mukenge uakutuka mu menia; uai ni kuzoua katé mu kañi kia menia. Uvutukisa; utomboka.


Akatuka; abixila bu tabu. Mukenge uakutuka mu menia; uazuou; utomboka. Sute uê uakutuka; uaboba koxi a menia; iú mu uina uê. Uala mu kuenda; ubixila m’o’nzô iâ. Uatubuka ku kanga; uadi kudia. Ubokona dingi mu ngenda iê; uenda. Ubiixila ku ngiji; uatumbuka; iú ku kanga. Uxi: “Ial’ê, tu’ietu kiá!”

Fox and Mole.

(At) morning, Fox says: "O man, I am going to catch a fowl." Mole also said: "I am going for flour." They separated. Where Fox went, he caught a cock. Mole drew off flour into his sack. He returns; finds his comrade, who has already come with a fowl. They cooked the cock; they boiled the mush. Fox said: "O man! let us go to have a bath; when we come, we will eat well." Mole said: "Very well."

They start; arrive at the river. Mole had made his tunnel, starting from their house down to the river. Fox went into the water; he went swimming as far as in the middle of water. He returns; gets ashore.

Mole said: "I, when I get into the water, thou shalt not see me so soon." Fox said: "Get in; let me see." Mole went in; dived. He entered again into his tunnel; he is walking. He arrives at their house; he gets out of the tunnel. He takes the victuals, which they had left, (he) and his chum; he eats. He enters into the tunnel; walks. He arrives in the river; he emerges from under water. Says: "O fellow, Fox, let us go now." They start.

They arrive at home; they enter the house. Fox, where he had left the victuals, the victuals are eaten. Fox says: "O man, Mole, who ate our victuals?" Mole said: "I don't know. We went both of us to bathe. How can I know him who ate?" They are silent; slept.

Morning, Fox says: "I am going to lie in wait of the fowls." Mole too said: "I am going for the flour." They separate. Where went Fox, he caught a mother-hen. He came to the house to cook. Mole also, where he went, he took flour. He returns; enters into their house. He finds the other; the fowl, he has cooked it already. They cooked the mush. Mole said: "O comrade, let us go first to bathe. When we come, we will eat well." Fox said: "By first going to bathe, we always find the victuals eaten." Mole said: "Then, let us not tarry there." The other assented.

They started; arrived at the landing. Fox entered into the water; he swam; came ashore. Mole went in, too; he dived under the water; he is in his tunnel. He is walking; he arrives at their house. He gets out on earth; he eats the food. He enters again into his tunnel; he walks. He arrives at the river; he emerges; he is on the ground. Says: "Comrade, let us go now!"

They start; they arrive at home. They enter in the house. Fox looks where he had set the food; it is eaten. Says he: "O fellow, who ate our food?" Mole said: "I don't know." Fox says: "That is why I said, saying, 'let us eat first;' thou saidst, 'let us go to bathe; let us not tarry there.' Now, the victuals, they are eaten." They keep silent; slept.


Ngateletele kamusoso. Mukenge ni Sute: Sute o ulii ué ua kuedela koxi a mavu, n'adie o kudia, ku axi ni mukuà, uene ua mu dia. Mahezu.

XXX.

KOLOMBOLO NI MUKENGE.

Ngateletele Kolombo dia sanji, uatonokene ukamba ni Mukenge. Kolombo uène mu tunda ku bata; uia mu nangesa kamba diè, Mukenge, izúa iso.

Kizu' eki, uai mu mu nangesa, Mukenge uxi: "Eie, kamba diàmi Kolombo, o kima kia ku ène bu kaxì ka mutue, ha u di kuata ni mukuenu, n'ù mu te-kiù, utua?" Kolombo uxi: "Eie, kamba diàmi, Mukenge, uatóba. Jiji jixitu; kì jikuama." Mukenge uxi: "Eme, ki ngene mu ki mana, uoma uène mu ngì kuata, ngíxi 'o kima, ki ala nakatu kamba diàmi Kolombo, ha ngala mu tonoka n'e, n'a ngì te-kiù, ngitua'; manii kana." Kolombo uolela; atonoka. Kolombo uai'è ku bata diè. Mukenge uai'è ué mu dihundu diè.669
Cock and Fox.

Morning, Fox said: "I will go at noon to catch a fowl." Mole said: "I am going now. If I delayed as long as to noon, then the women, I should find them scattered." He started.

Fox, behind where he stayed, reflects, saying: "This fellow, whether he is eating the victuals? I will go to seek where he is coming in." He seeks in the grass; he finds the mole-hills of Mole, starting from their house down to the river. Fox says: "Why, this fellow is walking under the ground." He cut a trap-stick; he set it in his tunnel. He went hence; went to lie in wait for a fowl. He caught a cock; he comes home. He meets with the other; they say: "Let us cook now the victuals." They cooked.

Mole says: "Let us go to bathe." Fox said: "Let us go." They start; they arrive at the river. Fox entered into the water; swam; came ashore. Mole too went into the water; he dived under the water. He entered into his tunnel; walks. He arrives to near by their house; he dies in the trap, that Fox had set.

Fox, at the landing where he stayed, looked for the other, who had gone into the water. A long time he appears not. Says he: "I am going." He starts; arrives at their house. He goes into the house, looks for the food: here it is. He goes round to back of house; looks at the trap; it is up. He comes near; his friend Mole is dead. Fox said: "This fellow, why, he was always eating my fowls!" He scraped him; he ate him. The Fox lived on.

I have told the little tale. Fox and Mole: Mole, his thierry of walking underneath the ground to eat the food, that they left (he) and his comrade, the same killed him. Finished.

XXX.

COCK AND FOX.

I often tell of Cock, who played friendship with Fox. Cock used to go out from home; he went to pass the time (at the house) of his friend, Fox, every day.

One day, that he went to pass time with him, Fox said: "Thou, my friend Cock, the thing that is in the middle of thy head, if thou strugglet with another, and thou hittest him (with) it, is he wounded?" Cock said: "Thou, my friend Fox, art foolish. These (things) are flesh; they do not wound." Fox said: "I, whenever I saw it, fear used to grasp me; I said, 'the thing, that my friend Cock has, if I am playing with him, and he hit me (with) it, I shall be wounded; but no.'" Cock laughed; they played. Cock went to his house. Fox went also into his ant-hill.
Mukenge uxingeneka, uxi: "O kamba diamu, Kolombolo, ngene mu mu lenga ngixi 'ha ngâ mu kuata, u ngi ta o kima kie;’ manii kana; jixitu ngoho." Uazekele.


Kolombolo uatonokene ukamba ni Mukenge. Mukenge, ki akexile, ukuta sanji ia mukaji, k'azikina kujiba dikolombolo, uxi: "Di ngi kuama." Kia mu bekesa o kukuata makolombolo, Kolombolo muene ua di tobesa kua Mukenge, uxi: "Kiki ki kidi kima; jixitu ngoho."

Ngateletele kamusoso kami. Mahezu.

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XXXI.

MBULU NI KABULU.

Ngateletele Mbulu a Ngonga, uatonokene ukamba ni Kabulu. Kizu' eki Mbulu uxi: "Moso Kabulu! Zà tuie mu tonoka mu iangu!" Akatuka; abixila mu iangu; ala mu tonoka.


Kabulu uxi: "Eme uë, za ngisuame. Eie, Mbulu, k'utena ku ngi mona." Mbulu uxi: "Eme ngu ku mona." Kabulu uai; uasuama mu dikungu; uatuina mesu. Mbulu, iú uíza ni kukenga. Ubita bu dikungu; utala mu dikungu. Kabulu uatuina mesu mu dikungu. Mbulu, uoma ua mu kuata; ualenge malusolo ni kudila, uxi: "Eme, Mbulu! nga di uana isuma! Isuma iahi iala ni mesu a kutala? Eme, Mbulu! nga di uana isuma! Isuma iahi iala ni mesu a kutala?"

Kabulu uabalumuka ni kuolela, uxi: "Manii, Mbulu, u kioua? Ua' mu ia ni kudila? Eme nga ku batemena. Eie uazuela, uxi 'ngitena ku ku mona;' ki ia ngi sange, uala mu lenga ni kudila!"

Bene bu uasukila. Mahezu.
Jackal and Hare.

Fox thought, saying: "My friend, Cock, I used to flee him, saying, 'if I seize him, he will hit me with his thing;' but no; it is flesh only." He slept.

There shone the morning; Cock came; they are playing. Fox passed behind Cock; he seized him by the neck. They are struggling. Cock says: "Shame! how art thou handling me? thou, my friend!" Fox bit him hard in the neck; he killed him.

Cock played friendship with Fox. Fox, when he was (of old), he caught a female fowl, he would not kill a cock, saying: "He will hurt me." What caused him to catch cocks, (is that) Cock himself caused himself to be fooled by Fox, (by) saying: "This kills not anything; it is flesh only."

I have told my little tale. Finished.

XXXI.

JACKAL AND HARE.

I will tell of Jackal of Ngonga, who played friendship with Hare. One day Jackal said: "Comrade Hare! come let us go to play in the bush!" They start; they arrive in the bush; they are playing.

Jackal says: "I, let me hide; thou, Hare, shalt bring me out." Jackal went to hide. Hare, he comes with seeking. He finds him crouching. Hare says: "Thou, Jackal, art crouching here." Jackal stood up with laughing. Jackal said: "I shall hide again." He hid. Hare he came seeking; he found him again. Jackal got up.

Hare said: "I also, let me hide. Thou, Jackal, canst not see me." Jackal said: "I shall see thee." Hare went, hid in a hole; opened big eyes. Jackal, he comes seeking. He passes by the hole; he looks into the hole. Hare opens big eyes in the hole. Jackal, fear took him; he fled in haste with crying, saying: "I, Jackal, oh! I have met an omen! What omen has eyes to look? I, Jackal, oh! I have met an omen! What omen has eyes to look?"

Hare got up with laughing, saying: "Why, Jackal, art thou silly? Thou art going away crying? I was hiding from thee. Thou spakest, saying 'I can see thee;' when thou didst find me, thou art running away crying!"

Thus far it reached. The end.
XXXII.

KAXINJENGELE N' UNGANA.

"Kaxinjengele" mundu ëxi "hadia tu mu bana ungana." Muene uxi: "Kikala lelu." Mundu ëxi: "Tuala mu kenga o ilumbua ia ungana." Kaxinjengele uxi: "Eme, kikala lelu a lele." 466 Mundu ëxi: "Muene, tua mu ambela ngoho, tuxi 'tuala mu kenga o ilumbua' muene uxi 'kikala lelu;' manii, ngetu dingi ku mu ban' â. 468 Ha tua mu ban' â, k'atena kulanga o mundu."

Kaxinjengele, ambele ku mu bana ungana. Muene uxi: "Kikala lelu." Kiakalela ku àtú: "Lelu a lele diafidosâ Kaxinjengele o ungana." 467
Ngateletele kamusoso. Mahezu.

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XXXIII.

IMBUA N' UNGANA.

Na Mbu, amesenene ku mu lunduisa ungana. Akenga ima ioso ia ungana: kijinga, 658 mbasâ, 659 maluselu, kiba kia mukaka. 660 Ima iatena; ëxi: "Kizía kiabiixîla kia kuethinga."


Muene, na Mbu, ki amono petu ia sanji, luimbi lua mu kuata. Ubalumuka ni malusolo; uanomona o petu ia sanji; ualengela ku iangu. Mundu ëxi: "Ngana, i tuala mu lunduisa, ialenge ni petu ia sanji ku iangu!" Mundu amuanganâa.

Na Mbu, éjile ku mu hingisa ungana, mu konda dia uji uë, ungana ua u lembua.
Ngateletele kamusoso kami. Mahezu.
XXXII.

SQUIRREL AND THE KINGSHIP.

"Squirrel," the people said, "directly, we (will) give him the kingship." He said: "It shall be to-day." The people said: "We are looking for the insignia of the kingship." Squirrel said: "I, it shall be to-day, at once." The people said: "He, we only told him, saying 'we are going to get the insignia,' he says 'it shall be to-day'; why, we will give it to him no more. If we gave him it, he could not govern the people."

Squirrel, they talked of giving him the kingship. He said: "It must be to-day." It remained among the people: "To-day at once deprived Squirrel of the kingship." 561

I have told the little story. Finished.

XXXIII.

DOG AND THE KINGSHIP.

Mr. Dog, they wanted to invest him with the kingship. They sought all the things of royalty: the cap, 568 the sceptre, 569 the rings, the skin of mukaka. 560 The things are complete; they say: "The day has come to install."

The headmen all came in full; they sent for the players of drum and marimba; they have come. They spread coarse mats and fine mats. Where the lord is going to sit, they laid a coarse mat; they spread on (it) a fine mat; they set a chair 561 on. They say: "Let the lord sit down." He sat down. The people begin to divide the victuals.

He, Mr. Dog, on seeing the breast of a fowl, greed grasped him. He stood up in haste; took the breast of the fowl; ran into the bush. The people said: "The lord, whom we are installing, has run away with the breast of the fowl into the bush!" The people separated.

Mr. Dog, who was going to be invested with the kingship, because of his thievery, the kingship he lost it.

I have told my little tale. Finished.
XXXIV.

NA MBUA NI KULUKUBUA.

Na Mbuia uatonokene o ukamba ni Kulukubua. O Mbuia uía mu nangesa Kulukubua izúa ioso.


Uatalela o xingu bu lu dia muxi; kupatele kuè uataia ni mutue:
“Manii, kidi, ki uatangele.”

XXXV.

IMBUA NI MBULU.


Ukatuka; ubièla bu bata. Ubokola m’o’nzò; uasange muhétu, uala mu disa mon’è funji. Imbuia uàxikama; tubia, ngè ku tu nomona. Muhétu uadisa mon’è; uakolola imbia. Uanomonà ma-tete; uà a bana Imbuia. Imbuia uadi; uxingénekà, uxi: “Manii, ngène mu fua ngoho ni nzala mu iangu; bu bata b’ala kudia kua mbote.” Imbuia uàxikam’è.

O Mbulu, ku ema ku axala, uatale mukuà, a mu tumu tubia; k’amonka.

Mbulu, ki ène mu dila, atu éxi: “Mbulu iadidi tuè!” Manii kana; iène mu kuila, uxi: “Nga di uana, eme, Mbulu a Ngonga; Imbuia, nga mu tumine o tubia, ki asange o matete, a mu londola; ukaal’è kià.”
Dog and Jackal.

XXXIV.

DOG AND LIZARD.

Mr. Dog played friendship with Lizard. Dog goes to entertain Lizard all days.

This day, Mr. Dog went to entertain his friend Lizard. Lizard says: "You, dogs, who are always with men, you go to catch the game in the bush; you always eat much meat." Mr. Dog says: "We do not often eat meat." Lizard says: "You always go to hunt game, you dogs; you catch the game." Dog says: "The day after tomorrow we are to go a-hunting. Thou, Lizard, when we come from hunting, shalt climb on thy tree, where we usually divide the game. I, when I shall take a bit of meat, thou shalt see that they give me the staff on (my) head." They slept twice.

Day breaks in morning; the men call the dogs: "Let us go a-hunting!" They arrive on game-ground; they kill game; they come where they are used to divide. They are dividing. Dog lifts a small bit of meat. They give him a heavy clubbing. Mr. Dog he yelled: "Ué! ué!"

He looked with (his) neck up to the tree; his friend nods with (his) head: "Why, truth, what thou didst say."

XXXV.

DOG AND JACKAL.

Jackal used to be in the bush with his kinsman, Dog. Jackal then sends Dog, saying: "Go to the houses, to fetch some fire. When thou comest with it, we will burn the prairie of grass; so as to catch locusts and eat." Dog agreed.

He started; arrived in the village. He enters a house; finds a woman, who is feeding her child (with) mush. Dog sat down; fire, he will not take it. The woman has fed her child; she scrapes the pot. She takes mush; she gives it to Dog. Dog eats; thinks, saying: "Why, I am all the time just dying with hunger in the bush; in the village there is good eating." The Dog settled (there).

Jackal, behind where he stayed, looked for the other, who was sent for fire; he does not appear.

The Jackal, whenever he is howling, people say, "The Jackal is howling, tway!" But no; he is speaking, saying: "I am surprised, I, Jackal of Ngonga; Dog, whom I sent for fire, when he found mush, he was seduced; he stayed for good."
Atu, ki akexile mu sanzala, k'akexile ni jimbua. Kiabeka o jimbua, Mbulu uatumine Imbua o kutakana o tubia bu bata. Imbua, ki êza bu bata, uasange-bu kudia; kua mu uabela. Íd uêne kiâ n'atu. Mahezu.

XXXVI.

NGULû NI KIOMBO.

Kiombo⁶⁸³ uakexile ni ndandu iê Ngulu mu muxitu. Ki akala, Ngulu uxi: "Ngìia mu bata, ngàkala n'atu." Kiombo uxi: "Mu bata k'uiru-mu; azemba-mu o jiixitu." Ngulu uxi: "Ngìi'amì mu bata; ngàdïa-jinga kudia, ku dia atu; mu lu gu mualu mixi ialulu."

Ngulu uakatuka; ubixila mu bata. A mu tungila kibanga; uabokoña; uakala. Uuvualela mu bata; a mu kuata. Iâ a mu jiba, mukonda uaxi kiâ o mbutu.

Ki êne mu di kola o ngulu, ki a i jiba, iêne mu kuila, ixi: "Kiombo ua ng'ambele, uxi 'mu embu, k'uiru-mu;' eme ngixi 'mu eme mu ngìla.'"

Ki ixala kiâ ni kamueniu kofele, ixi: "Ngafu, ngafu, eme, Ngulu."

Atu, ki akexile, k'akexile ni jingulu; kiabeka o ngulu mu bata, o kudia, ku êne mu di' atu, kuauaba. Mahezu.

XXXVII.

NGUADI NI MBAXI.

Ngateletele Nguadi, a di kuatele pata ni Mbaxi.


Abange izûa; kixibu kiêza. Matubia akuata mu ngongo. O kitumba, ki ala Mbaxi ni Nguadi, a ki te mu tubia. Tubia tuazukama b'ala Mbaxi; Mbaxi uabokona mu dilundu. Tuëza b'ala Nguadi;
Partridge and Turtle.

The people, when they were in villages, had not any dogs. What brought the dogs, Jackal sent Dog to fetch fire in the village. Dog, when he came to the village, found food there; it pleased him. Now he lives with the people. Finished.

XXXVI.

THE HOUSE-HOG AND THE WILD BOAR.

Boar used to be with his kinsman, Hog, in the forest. As they were, Hog said: "I am going to the village, to live with the men." Boar said: "To the village, do not go there; there they hate the animals." Hog said: "I will go to the village; I shall always eat the food, that men eat; in the bush there are bitter plants."

Hog started; he arrives in the village. They built him a sty; he entered; stayed. He bred in the village; they seized him. Now they kill him; because he has already left seed.

Whenever the hog squeaks, when they kill it, it is speaking, saying: "Boar, he told me, saying 'in the village, do not go there;' I said, 'to the same I will go.'"

When it is left already with little life, it says: "I die, I die, I, Hog."

People, when they were, they had no hogs; what brought the hogs to the habitations, (is) that the food, which the people are wont to eat, is good.

Finished.

XXXVII.

PARTRIDGE AND TURTLE.

I will tell of Partridge who had a discussion with Turtle.

Partridge said: "Thou, friend Turtle, never canst run away. When the fire is coming into the land, thou art always burnt." Turtle said: "I cannot be burnt. Thou art burnt, thou, Partridge." Partridge said: "I have my wings; I fly. Thou canst not fly, canst not run; thou shalt burn just here, (in this) very same place." They were silent.

They spent days; the dry season came. The fires begin over the country. The bush, where are Turtle and Partridge, it is set on fire. The fire approaches where Turtle is; Turtle gets into an ant-
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Nguadi ulenga; kї kuxikina. Tubia tua mu zukama; umateka kutuka o tubia. Tubia tua mu kuata; uajokota.

Tubia tuabulla mu ngongo. O manianga, ëjile mu kitumba, amuanga. Mбaxi uatubuka mu dilundu; utala boxi; Nguadi uajokota! Uxi: “Ai! moso Nguadi, ngakuatele n’é o pata, uxi ‘eie uajokota;’ manii muene uajokota.”

Mбaxi ua mu kuata mu kinama; ua mu katula o lupisa. Ukala mu xika ni lupisa lua Nguadi, uxi:

“Kalumbinga 668 ka Nguadi, Nguadi uafu, Kalumbinga kaxala.”

Nguadi uakuatele o pata ni Mбaxi; Nguadi uajokota; o Mбaxi uabuluka.
Mahezu.

XXXVIII.

KAZUNDU N’ AKAJI E AIADI.

Ngatelele Zundu a Kumboto, uasakenene 628 ahetu aiadi. Muhatu iú, ua mu tungila ku tunda; mukuа, ua mu tungila ku luji. Muene, bu nangu 607 dié bu kaxi.

Ahetu ateleka funji, kiiai kiá; iabilu kumoxi. Muhetu ua dikota uakatula mukunji, uxi: “Ndé kátakane pai enu!” Muhatu ua ndenge ué uazangula mukunji, uxi: “Kátakane pai enu!”


“Ngatangalal’è! 671 Ngatangalal’è! Ngatangalal’è! Ngatangalal’è!”


“Ngatangalal’è!”
Frog and his Two Wives.

hill. It comes where Partridge is; Partridge runs; it will not (do). The fire comes nearer him; he begins to fly from the fire. The fire catches him; he is burnt.

The fire came to end in country. The hunters, who had come to the fire-hunt, have scattered. Turtle comes out of the ant-hill; he looks on ground; Partridge is burnt! He says: "What! Comrade Partridge, I had with him that discussion, he saying 'thou shalt be burnt; but he himself was burnt.'"

Turtle took him by the leg; he took off from him a spur. He begins to play with the spur of Partridge, saying:

"Little horn of Partridge,
Partridge is dead,
The little horn is left."

Partridge had a discussion with Turtle; Partridge was burnt; Turtle escaped.
End.

XXXVIII.

FROG AND HIS TWO WIVES.

I will tell of Frog Kumboto, who married two wives. This wife, he built for her on the East; the other, he built for her on the West. He, his favorite place (was) in the middle.

The wives cooked mush, both of them; it was done at the same time. The head-wife took a messenger, saying: "Go and fetch your father!" The inferior wife also took up a messenger, saying: "Go and fetch your father!"

The messengers started; they arrived at the same (time). One said: "They sent for thee." The other said: "They sent for thee." Frog said: "How shall I do? Both wives sent for me. If I begin by going to the superior, the inferior will say 'thou wentest first to the head-wife;' but if I begin by going to the inferior, the superior will say 'thou wentest first to thy sweetheart.'" Frog began to sing, saying:

"I am in trouble! I am in trouble!
I am in trouble! I am in trouble!"

Frog had married two wives; they cooked mush at the same time. They sent for him at the same time. Frog said: "How shall I do?" He whenever he is croaking: Kuó-kuó! kuó-kuó! people say: "The frog is croaking." But no; he is speaking, saying:

"I am in trouble!"
NIANGA DIA NGENGA NI JIMBUA JE.

Ngateletele Nianga dia Ngenga, mutu uakexile dinianga; uasanakanene ahetu aiai. Uene ni jimbuja je jiiadi; ia mukaji ni ia ndumbe. Ualozele jixitu; utala k'ala mu loza dingi; uxi: "Ngixana kimbanda pala ku ngi idika umbanda ua kuloza."

Uexana kimbanda. Kimbanda kiaidika umbanda; uabu. Ha ki mu ambela ijila, uxi: "Ha uazekel-e m'o'noz idikota, usambela mu kisumbula; ha uazekel-e m'o'noz ia ndenge, k'usambela mu kisumbula; uzikama ku dilundu." Dinianga uaxikina. Uene mu loza o jixitu.


Imbuá ië, ia ndumbe, ixi ku muixima uë: "Ha nga di xíba, o ngana iami k'atena kutuluka." Iambela ngana ië, ixi: "Takula dikúá boxi, tu ku bane mueñu; k'uíle uxi 'ngá di uana.'" Dinianga uasonona dikúá boxi. Imbuá ia di zangula; iakoka muxi. O imbuá ia mukaji iambata muxi; eza n'á. A u imika ku kisumbula. Imbuá ia ndumbe iambela ngana ië, ixi: "Dioata kinama ku muixí." Dinianga uatekinama ku muxi; uatuluka.

Uatale mbambí ië; iabu. Ua i sese; ua i kutu bu kíba. Jimbuá jë jixí: "Eie, ngana ietu, ki tuandala ku ku ambela, k'úile, uxi 'ngamono kisuma.' Eie uakolomuene kimbanda. Kiki, ki a ku bangelele o kimbanda, ua ku bele ijila. Lelu, eie uajimbila o kijila; uamuninña mu lu dia muixí. Etu tua ku tulula. O ki tuazuela kiá, eie uëvú. O ima loso u i iva-jingga, ki izuela. Ki zuela o sanji, u k'ivua; ki zuela o hombo, u k'ivua; ki zuela o 'mbua, u k'ivua; ki zuela kanyila mu iangu, u k'ivua. Uivua ngoho; u di xibé. Ha uá ki tangela mutu ni mukuenu, ufua." Nianga dia Ngenga uxi: "Kiauaba." Uazangula mbambí ië; uabikila ku bata. Ubokona m'o'noz; uazekel-e.

Kimenemene, ateleka funji. Uanomona xitu; uëbake bu dilonga ni muzonge ni funji. Uabana jimbuja jë. Ahetu eëxi: "Palahi ubela
Nianga dia Ngenga and his Dogs.

XXXIX.

NIANGA DIA NGENGA AND HIS DOGS.

I will tell of Nianga dia Ngenga, a man who was a hunter; who married two wives. He had his two dogs; a female and a male. He shot game; he sees he is not shooting any more, says: “I will call a medicine-man to prepare me a medicine for shooting.”

He called the medicine-man. The medicine-man prepared a medicine; it is ready. Then he tells him precepts, saying: “If thou slepest in the house of the elder, thou shalt climb into the tree-seat. If thou slepest in the house of the younger, thou shalt not climb into the tree-seat; thou shalt sit on a termite-hill.” Dinianga assented. He keeps on shooting game.

One day, he started with both his dogs. He arrived in bush; he arranged the tree-seat; climbed. The dogs sat under the tree-seat. A while, the deer comes. He shoulders the gun; he shoots the deer. The deer fell; the dogs finished it. He begins to get down; he cannot. He is struggling on the tree, to get down; he gives in. The sun is dead already.

His dog, the male, says in his heart: “If I keep silent, my master cannot come down.” He tells his master, saying: “Throw the hatchet down, that we save thy life; do not think, saying ‘I met a bad sign.’” Dinianga let the hatchet drop on the ground. The dog took it up; he felled a tree. The female dog carried the tree; they come with it. They set it up to the tree-seat. The male dog tells his master, saying: “Step (with thy) foot on (this) pole.” Dinianga set (his) foot on the pole; he came down.

He felled his deer; it is finished. He cut it open; he bound it into the skin. His dogs say: “Thou, our master, what we are going to tell thee, do not think, saying: ‘I have seen a bad omen.’ Thou didst call a medicine-man. Now, when he made (medicine) for thee, the medicine-man, he gave thee injunctions. To-day thou didst forget the injunction; thou didst stick up in the tree. We have taken thee down. What we have spoken now, thou hast heard. All things, thou shalt ever hear them when they speak. What the fowl speaks, thou shalt hear it; what the goat speaks, thou shalt hear it; (what) the dog says, thou shalt hear it; what the little bird speaks in the bush, thou shalt hear it. Thou shalt only hear; thou shalt hold thy peace. If thou tell it to any one else, thou shalt die.” Nianga dia Ngenga said: “Very well.” He took up his deer; he arrived at home. He entered the house; slept.

Morning, they cook the mush. He took meat; he put it in a plate with gravy and mush. He gave to his dogs. The wives said:
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O Dinianga, ki éne mu zuela o ibaku, úéne mu kuiva. Ua di xib’â.


O Dinianga, uala mu kuivua, uala mu kuolela; manii ukou’ é uala mu kuiza. O muhatu é, ki évu ngan’â uala mu kolela,629 usakuka ku mu tala. Ki atala mu kanga, manii à uala mu kuiza, uazuata makoza.


Kimenemene, diíala uatumu kuixana akuâ mu sanzala; atena. Diíala uxi: “Enu, akuetu, ivuenu ki ngizuela; mukonda ngandala kufu’ ami. O kalunga kami, kt mu ka tukumuke.” Uxi: “Enu, akuetu, nga di longa ufunu uami ua unianga. Eme ngëxanene kimbanda; ua ngi bangelele umbanda; ua ngi bele ijila; uxi: ‘ha uazekele m’o’nzo ia ndenge, k’usambele mu kisumbula.’ Ngai mu nianga ni jimbua jami jiiadi. Ngajimbila kijila, ki a ngi bele kimba nda. Ngalozo mbambi; mbambi iabu boxi. Eme kt ngitenu kutuluka. O jimbua jami jabatula muxi; ngatuluka. Ha ji ng’ ambela,
Nianga dia Ngenga and his Dogs.

"Why givest thou the dogs all that meat?" He said: "Because they are (those) with whom I always go out." The women are silent. The other meat, Dinianga he divided it to the others in the village. They lived on some days.

Dinianga, whenever animals were speaking, he always heard. He held his peace.

One day, he is seated outside with his two dogs who are around him. His wife, the principal, is at the mortar; she is pounding. The fowls begin to whisper with the goat, who says: "A visitor is coming. To-day, fowl, they will kill thee." The fowls said: "They will kill thee, thou goat, so fat." The goat said: "They will first kill thee, thou chicken; to-morrow then they will kill me, me too."

Dinianga, who was hearing, begins to laugh; however, his mother-in-law is coming. His wife, when she hears her master, who is laughing, she turns round to look at him. When she looks in the distance, her mother is coming wearing rags.

The woman says: "Thou, my master, art laughing at my mother, who is coming, wearing rags." The man said: "She, thy mother, I saw her not, where she was coming. I laughed about my own affairs, different, that I was thinking." The wife says: "Thy lies! my mother thou didst laugh at her." The woman tells her mother, saying: "Thou, my mother, who comest to visit, thy son-in-law has laughed at thee." Her mother, when she heard this, it displeased her, she said: "My son-in-law, thou hast insulted me." The mother-in-law, in the house of her daughter, she refuses to enter there any more. She puts up at another house in the village. Her daughter cooks the food; she gives (it) to her mother. Her mother refuses.

The woman grapples with her master, saying: "Thou hast insulted my mother." Her master says: "But now; I began to tell thee, saying, 'matters of mine, others, I was thinking.'" The woman said: "I, it shall be thou tellest me the matters, that thou wast thinking. If thou tellest me not them, my mother, thou didst laugh at her." The man said: "Let us sleep; to-morrow I shall speak."

They slept.

Morning, the man sent to call the other people in the village; they come in full. The man said: "You, our folks, listen to what I speak; for I am going to die. My death, do not remember it." He says: "You, our people, I learnt my craft of hunting. I called a medicine-man; he made for me a medicine; he gave me rules, saying, 'If thou didst sleep in house of younger, do not climb into tree-seat.' I went a-hunting with both my dogs. I forgot the rule, that the medicine-man had given me. I shot a deer; the deer fell on ground. I cannot get down. My dogs, they cut a tree; I got
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Dinianga dibalumuka; ubokona m’o’nzo iè; unanga kitangana kia ndumba. Muhatu ë ubokona m’o’nzo; u mu sanga uafu kii.

Jindandu ja Dinianga jixi: “Eie, muhe tu, eie uajiba ndandu ietu; mukonda eie, ha k’u mu jijidikile, hinu k’afu; mu fute.” Malemba a muhatu exi: “Tufuta kikuxi?” Ene exi: “Mu tu futa ngombe jisasamn.” Malemba a muhatu anomona ngombe jisasam; afutu.


Ha tuamesena o kuta, tuta dingi; ha tuamesena o kuzeka, tuzeka. Mahezu enu!

XL.

MBANZA KITAMBA KIA XIBA.

Mbanza Kitamba kia Xiba, soba iakezile mu ‘Asanji, uatungisa bata diè; uakal’è. O ki akala, kuku jè, mbanza Muhongo, uafu. A mu fundu; adidi tambi; iabu.

Mbanza Kitamba uxi: “Ki afu kuku jamj, eme ngi di kota; o sanzala iami uè, kana mutu ubanga-bu kima. An’a ndenge k’akola; ahetu k’azuuki; kana mutu uzeula bu sanzala.” O makota exi: “Mbanza, o muhe tu uafu; uxi ‘bu sanzala k’azuula; eme ki ngidi,
King Kitamba kia Xiba. 223
don down. Then they tell me, saying, ‘We have got thee down from
the tree-seat. Whatever animals speak, thou shalt hear it. Do not
tell it to anybody; if thou tellst it to any one, thou shalt die.’ I,
the same, I agreed to it. I lived on. Yesterday, the fowls, they are
whispering with the goat. I heard them; and I laughed. I knew
not to think ‘my mother-in-law is coming;’ I laughed (about) the
fowls. My wife turns round; she sees her mother, who is coming.
She says: ‘My mother, thou didst laugh at her.’ I said: ‘No.’
She said: ‘It shall be, thou tellst whatever thou didst laugh about.’
You, our people, the rule, which my dogs gave me, saying, ‘what
we speak, thou shalt not tell it to any one,’ to-day, my wife, she has
forced me (to break), saying, ‘tell me what thou didst laugh at.’
Therefore I called you, you, our people. I am going to die. I have
finished.” The people said: “With God.”

Dinianga stands up; he enters his house; he stays a long time.
His wife enters the house; she finds him dead already.

The kinsmen of Dinianga say: “Thou, woman, thou hast killed
our kinsman; for thou, if thou hadst not forced him, now he would
not be dead; pay (for) him.” 61 The uncles of the woman said:
“We shall pay how much?” They said: “You shall pay us cattle
six (heads).” The uncles of the woman took the six cattle; they
have paid.

Nianga dia Ngenga had married his wife. When he went a-hunt-
ing, he forgot the injunction; his dogs, these saved his life. They
said: “Thou shalt not tell it to any one.” The day, when the
woman forced him, that same (day) that he told it, that same (was)
his day of dying. His dogs too, they died with their master,
together.

If we want to tell, let us tell more; if we want to sleep, let us
sleep. Finished.

XL

KING KITAMBA KIA XIBA.

Mbanza (King) Kitamba kia Xiba, a chief who was at Kasanji,
had built his village; he lived on. When he was thus, his head-wife,
Queen Muhongo, died. They buried her; they wailed the mourn-
ing; it ended.

Mbanza Kitamba said: “Since my head-wife died, I shall mourn;
my village too, no man shall do anything therein. The young
people shall not shout; the women shall not pound; no one shall speak
in the village.” The head-men said: “Master, the woman is dead;
ki nginu, ki ngizuela;’ etu kilúa tu ki mona.” Muene, mbanza, uxi: “Ha muamesena, muki eme ngolela, ngizuela, bu sanzala azuela, kikala mu à ngi takenena kuku jamu, mbanza Muhongo.” Makot’ éxi: “Mbanza, o mutu uafu kiá; tu mu takana kiebi?” Muene uxi: “Ha ki mutena ku mu takana, eme ngala ni ikoto; bu sanzala iami, kana mutu uzuela-bu.”

Makota a di zuelesa mu dià, éxi: “Tukengienu kimbanda.” Atumu kimbanda; mukolomono ua kimbanda, uta. Kimbanda kiáza; teleku ié, mama ia ngombe. Kimbanda uxi: “Tangenu, i mua ngi tumina.” Éxi: “Mbanz’a kuku Muhongo uafu; o mbanza Kitamba uxi ‘ngi di kota; bu sanzala kana mutu uzuela-bu; ha muamesena kuzuela, mu à ngi takenena kuku jamu, mbanza Muhongo.” Kiene kiu tuwa tumina, eie, kimbanda, n’uá mu takana, mbanz’a kuku, ku ‘Alunga; mundu n’usanguluka.”


thou sayest, 'In village they shall not speak; I will not eat, not drink; not speak;' we never yet saw this.' He, the king, said: "If you desire, that I laugh, (that) I talk, (that) in the village they talk, it shall be (that) you bring me my head-wife, Queen Muhongo."" The head-men say: "King, the person is now dead; how can we fetch her?" He said: "If ye cannot fetch her, I am in mourning; in my village, no person shall talk."

The head-men consult among themselves, saying: "Let us seek a medicine-man." They send for the medicine-man; the calling-present to the doctor (is) a gun. The doctor has come; his cooking (is) a cow. The doctor said: "Tell, what you sent me for." They said: "The head-queen Muhongo is dead; King Kitamba says, 'I will mourn; in the village no one shall talk; if you want to talk, you must fetch me my head-wife, Queen Muhongo.' Therefore it is we sent for thee, thee, the doctor, that thou fetchest her, the head-queen, from Kalunga; that the people may rejoice."

The doctor said: "All right." He went through the country gathering herbs; he set a medicine-mortar outside, saying: "The king, he shall come (and) wash; all the people shall wash." The chief washed; all the people washed. The doctor said: "Dig ye a grave in my guest-hut, at the fire-place." They dug the grave; it is done.

He entered the grave with his little child, which had come with him. He told his wife, saying: "All days, do not wear a girdle; thou shalt tuck in only. All days thou shalt constantly put water on the fire-place here." The woman assented. The doctor said: "Cover ye it up." They filled it up, with the doctor and his child; they rammed it down as when there was the fire-place itself. They lived on. The wife always puts the water on the fire-place, all days.

The doctor, when he got into the grave, there opened a large road. He starts on the road; he goes ahead; his child walks behind. They walk a while; they arrive beside a village; that is at Kalunga-ngombe's. The doctor looks into the middle of the village; Queen Muhongo is yonder; she is sewing a basket. He arrives where Queen Muhongo is; Queen Muhongo turns (her) eyes. She sees a man who is coming, she says: "Thou, who art coming, whence comest thou?" The doctor said: "Thou, thyself, I have sought thee. Since thou art dead, King Kitamba will not eat, will not drink, will not speak. In the village they pound not; they speak not; he says, 'If I shall talk, if I eat, go ye and fetch my head-wife.' That is what brought me here. I have spoken."

The head-queen said: "Very well. Come look at that one; who is it sitting?" The doctor said: "I know him not." The head-queen said: "He is Lord Kalunga-ngombe; he is always consuming us,
Uxi dingi: “O iuniá, nani? uala bu lubambu.” Kimbanda uxi: 


Makota akundila mbanza, éxi: “Kimbanda kia di kundu, kixi ngendele ku ’Alunga-ngombe. Mbanz’a kuku nga mu sange, ngixi “hanji ki uafua, mbanza k’ene mu dia, k’ene mu nuu; iàs, tuie.” Mbanz’ a kuku ua ngi vutuila, uxi “etu kunu, ki kuêne mu kuiza mutu, n’avutuka dingi. Luselu luami lulu, ambata-lu, k’a ku mone makutu.”” Kiene ki a tu kundila kimbanda. Eie, mbanza, mahezu. Luselu lueniulu, lu afundile nalu mbanz’a kuku.” Mbanza uxi: “Kidi; luene.”

Ki abange ku izúa, mbanza iú udia; mbanza iú unua. Akuata ku mivu, mbanza uafu. Adidi tambi; iamuanganana.

Mbanza Kitamba kia Xiba mu ’Asanji uaxia mak’ á.
us all." She said again: "He yonder, who (is he)? who is in the chain." The doctor said: "He looks like King Kitamba, whom I left where I came from." The queen said: "He is King Kitamba. He is in the world not any longer; there lacks how many years, the chief will die. Thou, doctor, who camest to fetch me, we, here in Kalunga, never comes one here to return again. Take my arm-ring, that they buried me with; that when thou goest there, they accuse thee not of lying, saying, 'thou wentest not there.' The chief himself, do not tell it him, saying, 'I found thee already in Kalunga.'" She paused. She said again: "Thou thyself, doctor, I cannot give thee to eat here. If thou eatest here, thou canst return no more." The doctor said: "Well." He departed.

He arrives (at the place) where he got into the grave with his child, that he went with. The woman, who stayed on earth, kept putting water on the fire-place. One day, she looks at the fire-place: there are cracks breaking. A while, she looks: the head of the doctor has come out. The doctor throws (his) arms outside; he gets out; he is on ground. He takes the child by the arm; he sets him on ground. The child looks at the sun; he faints. The doctor goes to the bush; he gathers herbs. He comes; he washes him. The son comes to. They slept. In morning, the doctor says: "You, head-men of the town, who fetched me, come here that I report where I went." The head-men all come; he reports everything that the head-queen had told him. The doctor said: "Finished. Pay me now." The head-men said: "Well." They took two slaves; they paid him. The doctor went to his home.

The head-men reported to the chief, saying: "The doctor reported, saying, 'I went to Kalunga-ngombe's. The chief's wife, I found her, said, "Since thou didst die, the chief does not eat, does not drink; come, let us go."" The queen returned to me, saying, "We, here, there comes not a person, to return any more. This my arm-ring, take it (along), that they see thee not (with) lies." That is what the doctor reported to us. Thou, king, we have spoken. The ring is here, which they buried the queen with." The chief said: "Truth; (it is) the same."

When they spent a few days, the chief, he eats; the chief, he drinks. They spent a few years, the chief died. They wailed the funeral; they scattered.

King Kitamba kia Xiba in Kasanji left this story.
MON' A DIITALA NI NGIJI.

Mon' a diiala a mu bakele ngunji kuala lemba diē, ngunji ia ngombe. Akal'a.
Lemba diē uafu; kana ku mu kula. Pai à uatu; kana ku mu kula. Ndandu jé joso jafu; kana mutu uatena ku mu kula. K'ungunji kuene udima; uxanga; utaba. Íá a mu beta. Õ ngana jé ja ngunji k'a mu zuika kima. Uzunga ni makoza, n'ende ni ku di didila mu iangu. Uxi: "Ngala mu tala hadi iavulu, mu konda dia kukamba ndandu iami, u ngi kula." Uakal'è. O ki a mu banene lemba diē ku ngunji, mon' a ndenge, o kiki uéza pesa ia diiala. Ùene mu kalakala o ubika.

Kizu' eki, uia ku kilu; uanjuu na zoji kuma Ngiji iala mu mu ambela, ixi: "Mungu mu kimenemene, atu k'ajikula lúa, di menke bu tabu. Ima itatu, i usanga-bu, kioso ki à ku uabela, kànome. Kota o ngonga; ha o ima iiadi, ndenge." Mon' a diiala utukumuka ku kilu: zoji. Uxingeneka; uxi: "Zoiji, i nganjua, iende kiebi?" Ua di xib'è.

Uabange izáa itatu; kia kauana, uanjúu dingi; Ngiji ixi: "Eie, nga ku ambelele, ngíxi 'mungu mu kimenemene, di menke bu tabu. Kioso ki à ku uabela, kànome.' O kiki, mu konda diahi k'uèle-bu?" Ngiji ia di xib'è.


Ngana jé jixi: "Diabu, zangula ditemu; uia mu dima. Ki uzumbuka mu dima, uiza ni kita kia jihunii." Uazangula ditemu;
The Young Man and the River.

XLI.

THE YOUNG MAN AND THE RIVER.

A young man was given as a pledge by his uncle, the pledge of an ox. They lived on.

His uncle died; there is none to redeem him. His father died; there is none to redeem him. His relatives all died; no person was able to redeem him. In bondship, there he woes; he cuts wood; he gets water. Now they beat him. His masters of bondship, they do not dress him at all. He goes about in rags, to walk and cry to himself in the bush. He says: "I am seeing great misery, because of lacking a relative of mine, who (can) redeem me." He lived on. When his uncle gave him as a pledge, (he was) a child; but now he has become a young man. He keeps on doing (his) slavery work.

One day, he goes to sleep; he dreams a dream, that the River is speaking to him, saying: "To-morrow in morning, (when) the people have not opened yet, be early at the landing. Three things, that thou shalt find there, whichever pleases thee, take. The best (is) the ngonga-basket; as to the other two things, (they are) inferior." The young man awakes from sleep: (it is) a dream. He thinks, says: "The dream, that I dreamt, it meant what?" He kept quiet.

He spent three days; on the fourth, he dreamt again, the River saying: "Thou, I have told thee, saying, 'to-morrow in the morning, be early at the landing. The thing that pleases thee, take.' Now, because of what didst thou not go there?" The River paused.

The young man awakes: a dream. Outside it was just beginning to dawn. He gets up; they all have not yet opened. He enters the road; arrives at the landing. He stands at the side of the water. A moment, he sees a bundle of guns that is coming on top of the water. The muzzles are downward under the water, the butt-ends are looking upwards; he keeps quiet. He looks again; two bales of cotton cloth are coming on top of the water; they pass by. A moment again, he looks: a small basket is coming; it arrives where he stands. It also stands (still). He takes it; returns home. He arrived at the side of the house; he cut a small twig. He struck the basket; he hid it in the grass-wall of the house. He went into the house; kept quiet.

His masters said: "Devil, take up the hoe; go to till. When thou leavest the tilling, thou shalt come with a bundle of fire-sticks."
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uai ku mabia. Uadimi; uazumbuka. Uaxanga; uakutu. Uazanga; ubišila bu bata. Uatula jihunii; u di xiba; uazekele.


Ubalumuka; uai mu mabia. Uakalakala; uèza ku bata. Uazeka izúa iiadi. Bu sanzala b’èza atu aiadi, ala mu sota kimbanda. Muene uala m’o’nzòt; atu aiadi ala mu zuel ni ngana iè ia ngunjii.


Kuèza dìngi atu mu kenga kimbanda. Uai n’à; uasake; a mu futu dìngi seseme ia ngombe. Uèza ku bata; uafumana kià ixi ioso. Exi: “Muene kimbanda kia kidi.”
The Young Man and the River.

He took up the hoe; he went to the fields. He hoed; he left (hoeing). He cut wood; he bound (it). He took (it) up; he arrived at home. He laid down the fire-sticks; kept quiet; slept.

Morning, he says: "I will look first inside of the basket." He opens it: medicine-things all complete are in it. He closed it again; laid it aside. He went to cut wood; came, laid (it) down. They say: "Go to the landing." He went, balled; came, set down. The sun died; he goes to sleep. He dreams (that) they are showing him the plants of medicine, saying, "When thou goest to cure such diseases, the plants are such. Whoever has sores, his plant is such a one. The medicine of chiefs, thou shalt make it this way and this way." They are silent; he wakes up: a dream.

He gets up; goes to the fields. He has worked; has come home. He slept two days. In village, there have come two persons who are seeking a doctor. He is in the house, the two persons are speaking with his master of bondship.

His master says: "We, here, there is not a doctor. Go ye, and seek elsewhere." He, the young man, goes out of the house; asks the two men, saying: "Gentlemen, which sickness is ailing (him) for whom you come to seek a doctor?" The two men said: "The sickness, thou shalt find it thysel." He says: "Ye give me the calling-fee." They say: "The fee is how much?" He said: "A piece." They said: "We agree." They give him the piece. His master of bondship said: "This (one) is presumptuous. Thou indeed, ever since we are two, the plant of the thread-worm thou knowest it not; the medicine to cure the sick man, where wilt thou find it?" He said: "Master, I am learning only." His master of bondship told the two men, saying: "If he does not master it, beat him; because he was presumptuous." They started with him; they arrived at house where was the patient.

They tell the patient, saying: "The doctor, we have come with him." He, the doctor, looked at the patient, said: "I can cure him." He begins to doctor every day. Where it fails him, he is shown in sleep. In twenty days, the patient is safe. The doctor says: "The patient is already well; pay me, that I may go." They say: "Thy pay, how much?" Says he: "A heifer." They agree, because all the doctors had given him up, (but) he mastered him. They paid him; he returned to his home.

He finds his master of bondship. His master asks him, saying: "The medicine, couldst thou (do) it?" Says he: "I could; the patient is cured; they paid me a heifer." His master says: "All right." He took his heifer. They lived on some days.

There came again people to seek a doctor. He went with them; he cured; they paid him again a heifer. He came home; now he is famous (in) all the land. They say: "He is a doctor of truth."
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Mukuetu, a mu bakele ungunji, ha ukala mu tala hadi iavulu, Ngiji ia mu bele umbanda. Iú uakalakelele o jingombe; ua di ku-dile; uakitukile kiá mutu tóone, uafumana. "Unjenge uatundile m’umbanda." Mu kizáa kia lelu, kixalela kiá sabu:

"Dim’ë! ni bu mulolo;
Zwel’ë! ni bu kisuke;
Ndenge utudika b’asoko." 607

Eme ngatelelele misoso ni misoso, ha muëvu, hudi! Mu kanu muaxala dimi ni mazu.608 Uaxangene, ukuta; uadimine; uzumbuka. Uëjile o kuenda, uila: "ngii’ami." 609 Mahezu enu.

XLI.

KINGUNGU A NJILA NI NGUNDU A NDALA.

"Azokela mu ’itumba; mbangi,
Tu ji kuatale bu madimi." 609

Kingungu a Njila uazangula uta, uxi: "Ngia mu loza." Uabìxìla mu muxitu; uala mu zomba o jinzamba. Ua ji zukama; ualozo nzamba imoxi; iàbu boxi.

O Ngundu a Ndala uëvu o uta ua Kingungu a Njila. Uala mu tala: "Nanji ualozo kuku?" Uabìxìla b’ala o nzamba ia Kingungu a Njila. Muene uë ualozo-ko, uxi: "Nzamba iami."

Kìngungu a Njila uëza; uxi: "Nzamba iami ifisí; ua ngi sange naiu. Eie, palahi uzuela, uxi, ‘nzamba iami?’ Ha a di kuata jìmvunda ja nzamba. Exi: "Tuie ku bata, tuakàfunde!"

Kingungu a Njila and Ngundu a Ndala.

He spent three years; he is already at six cattle. He considers, says: "I will redeem myself now." He asks his master of bondship, saying: "I want to go wherever I choose; I shall redeem myself for how much?" His master said: "Bring three mother cows." He gave him them; he left there. He went to another country that pleased him. He built; married; lived on, practising medicine. In six years he has a herd of many cattle; he has come to be a rich man.

Our friend, who had been put in bondship, and had to see much misery, River gave to him medicine. He earned the cattle; he redeemed himself; he soon became a great man, celebrated. "Wealth came from medicine." In the day of to-day, it has become already a proverb:

"Hoe on! even to the tree; Speak on! even to the end; A youth must stretch as high as he can reach."

I have told stories and stories; if you have heard, hush! In mouth there remain tongue and teeth. He who has cut wood, binds; he who has done hoeing, leaves work. He who came to go, says, "I am going." Finished.

XLII.

KINGUNGU A NJILA AND NGUNDU A NDALA.

"They quarrelled in the bush; witnesses, We get them from (their) tongues." 906

Kingungu a Njila took up (his) gun, saying: "I will go a-shooting." He arrived in forest; he is stalking the elephants. He approached them; he shot one elephant; it fell on ground.

Ngundu a Ndala heard the gun of Kingungu a Njila. He is looking, "Who has shot here?" He arrives where is the elephant of Kingungu a Njila. He too shot (it) again, saying: "The elephant (is) mine."

Kingungu a Njila came; said: "This (is) my elephant; thou foundest me with it. Thou, why speakest thou, saying 'the elephant is mine'?" Then they begin a quarrel about the elephant. They say: "Let us go home; there let us plead!"

Kingungu a Njila went to So and So; he accused. They call Ngundu a Ndala; they say: "Plead ye." Kingungu a Njila explained how he killed the elephant. Ngundu a Ndala pleaded too. So and So said: "The case, how shall I judge it? There is no wit-
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Kingungu a Njila uakuata mu dila: “Nzamba iiii, nzamba iami! Nzamba iiii, nzamba iami!” Uazekele beniobo ni kudila.


Bene, bu tua u ivila. Mahezu.

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XLIII.

MALA KIIADI, MUHETU UMOMI.


Kuala o pai á kuma: “O muhatu umoxi. Nuëza ku mu binga
Two Men, One Woman.

ness who saw which one spoke the truth and which one spoke un-
truth." Says: "Go ye home. The case, to-morrow I shall decide
it; because my wife is not here." They separate; the sun goes
down.

Kingungu a Njila went to his elephant; Ngundu a Ndala came
too. Kingungu a Njila begins to cry, saying: "This, this elephant
(is) my elephant!" Ngungu a Ndala too begins to cry, saying:
"This elephant (is) my elephant! This elephant (is) my ele-
phant!" He cried one hour. He went away.

Kingungu a Njila still kept on crying: "This elephant (is) my
elephant! This elephant (is) my elephant!" He laid (all night)
there crying.

The morning shone. They call them: "Come now to plead." Kingungu a Njila pleaded the same as he pleaded yesterday.
Ngundu a Ndala pleaded falsely. So and So asks the messengers,
saying: "You, who stayed over night with Kingungu a Njila and
Ngundu a Ndala, now who laid all night crying until dawn?" The
messengers said: "Kingungu a Njila, he laid all night crying.
Ngundu a Ndala yesterday cried one hour."

So and So says: "Kingungu a Njila is going to win." They have
come to decide the case. So and So says: "Thou, Kingungu a
Njila art right; thou, Ngundu a Ndala art wrong. The other wanted
to take wrongly his elephant."

Thus far, that we have heard it. The end.

XLI

TWO MEN, ONE WOMAN.

An elderly man had one daughter; her name (was) nga Samba.
This daughter, a number of men wanted her. Her father would not
give her. When there comes a man, her father demands of him a
living deer. The men, each and all, who wanted his daughter, then
they refuse, saying: "The living deer, we cannot get it."

One day, there appear two men, saying: "We have come to the
old man who owns a daughter, nga Samba." The man then comes
out, and they greet each other. He asks them, saying: "What is
it you wish?" One of them says to him: "I have come to ask for
thy daughter, whom I want." He turns to the other; he asks him
also what brought him. The other tells him, saying: "I have come
to ask for thy daughter; I want her, (that) she be my consort."

Then her father says: "The girl is one. You have come to ask
kiâdi kiânu. Eme-ze ngu mukua-mona umoxi ua muhatu; ngâ-
niami ni ana kiâdi. Uoso uâ ngi bekela o mbâmbi ia muenui,
muene ngu mu ba mon’ ami.” Anga ai’â.

O mu njila, mu akexile mu kuendela, anga umoxi uzuela kuma:
“Mungu, ngâsota o mbâmbi ia muenui mu muxitu.” Kuala uamu-
kuâ : “Eme uami, mungu ngiia mu sota o mbâmbi. Etu mungu
 tutakana bebi, pala kuia mu sota o mbâmbi?” Mukuâ anga u mu
ambela : “Mungu tutakana bu muxiâ 694 ua kanga.” Anga ai’â;
kala mutu ku bata diê. Anga azeka.

Mu ’amenemene, abalumuka, azzata, ni jinjangu já; anga aiâ mu
takana pala kusota o mbâmbi ia muenui. Ki a di sangele, anga aiâ
katé mu muxitu.

Atakana ni mbâmbi; amateka ku i kaia. Umoxi uakaie, uabuila;
k’atenê dingi kulengâ. Uixi : “O muhatu ò u ngi dia o muenui.
Ngimona paxi mu konda dia muhetu? Ki ngu mu beka ku bata, se
ufua, ngâsota uengi? Nguami kulengâ dingi kukuata mbâmbi ia
muenui. Eme nuka nga ki muene, muhatu a mu lemba mbâmbi ia
muenui. Ngikina mukuetà, se ualemmba, ni tuie’tu。”

Ki abange kitangana, umona mukuâ, iô uiza ni mbâmbi uékutu.
Ki azuba ku mu sueta, uixi : “Moso, mbâmbi ua i kuata muene?”
Andaxi 695 ngajozekâ mu muxitu, dikuê 696 ku i ambula ku i kuata.”

Anga ai’â kuâ muadiakimi, uavualu o mon’ a muhatu. A mu bekela
o mbâmbi. Kuala o muadiakimi : “O mbâmbi, kalenu naiu; nudie
hanji. Tute-ke o maka.” Anga utuma ku a lambela o kudia.

O ki azubile o kudia, muadiakimi ô, uavualu mon’ ô u muhatu,
anga uixana adiakimi kuana, anga u a ambela, uixi : “Eme ngene
ni mona a muhatu; ngavualami mona ua diâla. Eme ngabinda-
mena holome ia mbote, iaubua o muxima. Iene nganobingila 697 o
mbâmbi ia muenui. O jinjan’ eji mazá ejile, kiâdi kiâ, mu binga
mon’ ami; anga ng’ a ambela kuma ’eme ngu mukua-mona umoxi ua
muhatu; o uoso ua mu mesena, a ngi bekele o mbâmbi ia muenui.’
Lebu iâ éza naiu. Ejile kiâdi mu binga o muhatu; umoxi ngó
uaueba o mbâmbi. O uamukua, iníi ia mu bangesa k’èzé ni mbâmbi?
Enu, nu adiakimi ni akuetu, enu muene nga nu bana mon’ ami ua
muhatu. Solenu o holome ietu bu kiâdi aba.”

Adiakimi, iâ ébudisa o jinjan’ eji jiadi ja mala, éxi : “O mazá,
nuetjile mu binga o muhatu, kiâdi kiânu; o lelu, umoxi uèza ni
mbâmbi; o uamukua, iníi ia mu bangesa k’èzé naiu?”

Kuala o jinjan’ eji jiadi ja mala, éxi : “Tuendele mu muxitu mu
sota o jimbâmbi, kiâdi kietu, anga tu ji mona. O mukueta uakaiele,
her, two of you. I now am possessor of one daughter (only); I have not two children. He, who brings me the living deer; the same, I will give him my daughter." And they go away.

On the road, on which they were walking, one speaks, saying: "To-morrow, I will seek the living deer in the forest." Then the other: "I too, to-morrow I will go to seek the deer. Where shall we meet to-morrow, to go and seek the deer?" The other then says to him: "To-morrow we will meet at the muxixi-tree,⁶⁴ outside (the forest)." And they go, each one to his home. And they sleep.

In early morning, they rise, dress, with their machetes; and they go to meet for seeking the living deer. When they found each other, then they go until (they are) in the forest.

They come across a deer; they begin to pursue it. One pursued, got tired; he cannot run any more. Says: "That woman will destroy my life. Shall I suffer distress because of a woman? If I bring her home, if she dies, would I seek another? I will not run again to catch a living deer. I never saw it, (that) a girl was wooed (with) a living deer. I will await my comrade, whether he gives up, that we may go."

When he had spent a while, he sees the other, who comes with a deer bound. When he had completed approaching, he says: "Friend, the deer, didst thou catch it indeed?" Then the other: "I caught it. That girl delights me much. Rather I would sleep in forest, than to fail to catch it."

And they go to the man, who begat the young woman. They bring him the deer. Then the old man: "The deer, keep ye it; eat, please. Directly we will talk the matter over." And he orders to cook the food for them.

When they had done eating, this old man, who begat his daughter, then calls four old men, and says to them, saying: "I have one daughter; I did not beget a son. I need a good son-in-law, gentle of heart. Therefore I always demand a living deer. These gentlemen came yesterday, two of them, to ask for my daughter, and I told them saying 'I am possessor of one daughter; he who wants her let him bring me a living deer.' To-day these have come with it. They two came to ask for the girl; one only brought the deer. The other, what has moved him, that he did not come with a deer? You, aged men and neighbors, to you indeed I have given my daughter. Choose ye our son-in-law among these two."

The aged men, they ask these two gentlemen, saying: "Yesterday you came to ask for the girl, two of you; to-day, one came with the deer; the other, what has caused him not to come with it?"

Then these two gentlemen said: "We went into the forest to seek deers, both of us, and we saw them. My comrade pursued and
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anga ulembua; eme, o mon’ enu ua ngi uabela kinene, ni ku muxima, anga ngikaia o mbambi katê buoso bu iabuididile. Anga ngi i kuata; ngi i kuta; anga ngisanga mukuetu bu abuidila. Mukuetu iô uêza ngô ku ngi beka."

Kualá adiakími iá éxi: “Eie, ngana, ualembuele o mbambi, kituxi kianii kîöbangesele kulembua o kuata o mbambi, se mon’ etu ua mu mesena?” “Eme nuka ngamuene, muhatu a mu lemba mbambi. Ngenele ni mukuetu mu sota o mbambi, xila ngajo ku i kuata. O ki ngamuene kulenga kiavulu, ngixi ‘kana; muhatu ó u ngi dia o mueniü. Ahatu avulu á.’ Anga ngixikam’ ami kokinga mukuetu, se ulembua o kukaia o mbambi, n’êze ni tu’etu. Ngimona mukuetu ulokuiza ni mbambi uêkutu. Eme ngëza ngó ku mu beka. Ki ngëzami dingi kuà mon’ enu.”

Kualá adiakími: “Eie, ualembuele o kukuata o mbambi, eie muene u holome etu. O ngan’ ó, uakuata o mbambi, aie nau, âkêdiê anga âkësumbis’ê; mukonda mukua-muxima uonene. Se uamesena ku-jiba, lelu ujiba; k’êvué mutu u mu bazela, anga u mu bana milongi. O mon’ etu, se tua mu bana né, n’ate kituxi, o ki ondo ku mu beta, k’êvué mutu u mu bingila. Nguetu né; ai’ê. O ngan’ ó, ualembua o mbambi, muene holome etu; mukonda, o mon’ etu ki andota kituxi, o ki tuïza ku mu zokelela, muene u tu ivua. Anga se uexile ni njinda fàvulu, o ki a tu mono, njinda i mu bua. Muene holome etu ia mbote, tua mu mono.”

XLIV.

UKOUAKIMI NI HOLOME E.

Kizúa kimoxi, m’ usuku, ukouakimi ni holome è exile bu kanga mu sungila. O kitombe kiavudile, anga ukouakimi îmana bu axikamene, uixi: “Holome ami, ndoko tuâzêke etu! Kuala kitombe kia kifefetêl’ê disu-badi.” 608 O holome è anga uxala ni jisonii, kuma uafile o disu dimoxi; anga u di xibê.

O kizúa kimoxi, ki ëjile o dieji, akala dingi mu sungila bu kanga, n’o’kouakimi ni holome. O holome anga uambela ukou’ê: “Muadi ë, ndoko tuâzêke etu; mukonda kuala dieji dia dibala téf di tu banga kiaïba bu kanga, bu tuaal.” 609
gave up; I, your daughter charmed me much, even to the heart, and I pursued the deer till it gave in. And I caught it; I bound it; and joined my comrade where he got tired. My comrade, he came only to accompany me."

Then the aged men say: "Thou, sir, who gavest up the deer, what crime caused thee to get tired of catching the deer, if thou didst want our daughter?" "I never saw, that they wooed a girl (with) a deer. I went with my comrade to seek a deer, perhaps I might catch it. When I saw the great running, I said 'No, that woman will cost my life. Women are plentiful.' And I sat down to await my comrade, (to see) whether he would give up chasing the deer, and come, so that we might go. I saw my companion coming with the deer bound. I have only come to accompany him. I have not come again to your daughter.'"

Then the aged men: "Thou, who gavest up catching the deer, thou art our son-in-law. This gentleman, who caught the deer, he may go with it; he may eat it or may sell it; for he is a man of great heart. If he wants to kill, he kills at once; he does not listen to one who scolds him, or gives him advice. Our daughter, if we gave her to him, and she did wrong, when he would beat her, he would not hear (one) who entreats for her. We do not want him; let him go. This gentleman, who gave up the deer, he (is) our son-in-law; because, our daughter, when she does wrong, when we come to pacify him, he will listen to us. Although he were in great anger, when he sees us, his anger will cease. He is our good son-in-law, whom we have chosen."

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XLIV.

A FATHER-IN-LAW AND HIS SON-IN-LAW.

One day at night, a father-in-law and his son-in-law were outside spending the evening. The darkness grew great and the father-in-law stood up whence he sat, saying: "My son-in-law, let us go to sleep! There is a darkness like the gloom of a blind eye." His son-in-law then remained with shame, for he was dead of one eye; but he kept quiet.

One day, when moonshine had come, they are again gossiping outside, both the father-in-law and the son-in-law. The son-in-law then tells his father-in-law: "O sir, let us go to sleep; for there is a moonlight of bald-head shine! that will do us harm outside, where we are."
O'kouakimi anga u'i'eo mu o'no zu. Nguë dingi ku di xalesa kiambote ni holome e. Holome e u'e anga u'i'eo m'o'no zu.

Mu izàa itatu, o'kouakimi uixana adiakimi kisamanu, ni muene sambuadi. Uixìi: "Eme ngamesena ku ng' ivila malebu, m'a ngi bele holome ami." Adiakimi anga atuma kuixana o holome. O ki éjile, ukouakimi anga uzuela: "Ènu, jingana, anokuamba kiki 'b'ala musumbe,' k'utele-bu hasa." Aba, holome ami, kizua kimoxi, tuala bu kanga mu sungila, uamono dieji diatu, nguë ku ng' ambela kuma 'ndoko, tuàzeke etu'; u ng' ambela ni muxima ua ku ng' amba, uixìi 'kuala dieji dia dibala té! ndoko tuàzeke etu, ukou' ami; Mukonda o dieji edì di tu bangla kiaiiba.' Andá, katé ni lelu akale è ni mon' ami; suke eme ki ngi kamba diai-è, mu malebu m'a ngi bana. Eme ngi mukua-dibala; uazuela 'dibala té!' K' eme ami ua ngi xìngi? Iene nga di tunina o ukamba ni muene."

Kuala o holome: "Eme ngajo ki ambami, se ukou' ami k'adia-ngediè ku ngi xìng' eme. O kizùa kimoxi, mu kitombe, tuala bu kanga mu sungila, o'kou' ami ua ng' ambelele uixìi: 'ndoko, tuàzeke etu; Mukonda kuala kitombe kia kifefetel' è disu-badi.' Eme ngafu o disu dimoxi; k'a ngi xìngiàmì kieniekì, ènu jingana?" "Kidì; uòxingile. Ai! o holome è, uafu o disu dimoxi, uïza kuamba o dizù' edì mu kitombe! Se muene uazuèelele o dieji dia dibala té, uavutuila i uadiangele ku mu amba. Kiki, ki nukale mu unguma, ni holome ni ukouakimi. Èle, ukouakimi, k'uenié mon' a diàala; mon' è ua diàala holome è. E' muene uadiangele ku mu xìnga; muene iò navutuila uè. Kalenu nu makamba. O mak' ama, ki nüe namu; katulenu-mu ku muxima. Mukonda eie, u muadiakimi, uatamene; o ndenge, iò uòvutuila. Nguetu ku di zemba mu konda dia im' eii. Bekenu ualendè; tunue. Nguetu maka maiiba kala momo. Èle muene ua ki ambe 'bu ala musumbe, k'utele-bu hasa.' Uëljà kuma o holome è uafu o disu; ua mu ta-bu; o lelu, ki òvutuila, kïákala kituxi?"

Ene anga axala mu ukamba, ni holome n'o'kouakimi.
A Father-in-Law and his Son-in-Law.

The father-in-law then goes into his house. He will no more wish good-by nicely to his son-in-law. His son-in-law also then goes away into his house.

In three days, the father-in-law calls six aged men, seven with himself. Says: "I want to be heard about the insult, which my son-in-law gave me." The aged men then send to call the son-in-law. When he came, the father-in-law then spake: "You, gentlemen, they are wont to say this (proverb), 'Where is a bought one, do not there refer to it.' But, my son-in-law, one day, we were outside spending the night, he sees the moonlight set in, he will not speak to me, saying, 'let us go to sleep;' he speaks to me, with a heart to offend me, saying, 'there is a moonlight of bald-head shine! let us go to sleep, my father-in-law, for this moonlight, it will do us harm.' Therefore, until to-day let him be with my daughter; but I am not his friend, because of insults which he gave me. I am bald-headed, he said 'bald-head shine.' Me, did he not insult me? Therefore I reject the friendship with him."

Then the son-in-law: "I would not have said it, if my father-in-law had not been first in insulting me. One day, after dark, we are outside gossiping, my father-in-law told me, saying: 'Come let us go to sleep; for there is a darkness as the gloom of a blind eye.' I am dead of one eye; did he not insult me thus, you gentlemen?"

"Truth; he insulted thee. Why! thy son-in-law, who is dead of one eye, thou comest to say this saying about the darkness! If he said the moonlight of bald-head shine! he returned what thou begannest to tell him. Thus be not in enmity, both son-in-law and father-in-law. Thou, father-in-law, hast no son; thy son, (it) is thy son-in-law. Thou thyself wast first in offending him; he then retorted to thee also. Be ye friends. This affair, do not go away with it; take it out of (your) heart. Because thou, the aged, wast the first, the younger he paid thee back. We will not hate each other because of these things. Bring rum; let us drink. We will have no bad words like those. Thou thyself hast said it, 'Where is a bought one, do not refer to it.' Thou knewest that thy son-in-law is one-eyed; thou didst refer to it; now when he pays it back, shall it be a crime?"

They then remained in friendship, both the son-in-law and the father-in-law.
XLV.

MON’ A DIIALA NI KABOLONDONIO.


O mon’ a diila uasangele mutue ua mutu, ha u u beta, uxi: “Kutoba kua ku di.” O mutue ua mutu uxi: “Eie, hadia kudimuka ku ku dia.” O unjimu ni woua, ñoso ñasokela. O mon’ a diila, unjimu uê ua mu dia.

Mahezu.

XLVI.

NJUNGU NI MUMBUNDU.

Mala aiadi, njungu ni mumbundu, a di kuatele jipata.
O njungu uxi: “Eme, m’o’nzou iami, ki muakambe kima. Iene ñoso ngala nau.” Mumbundu uxi: “Makutu! m’o’nzou ié, ngikenga-mu kima, ki ngi ki mono.” Njungu uxi: “Enu, ambundu, muakambe o ima ñoso; eme ki ngikenga kima.”
THE WHITE MAN AND THE NEGRO.

Two men, a white man and a negro, had a discussion.

The white man said: "I, in my house there is lacking nothing. I have all (things)." The negro said: "Untruth! In thy house, I look for a thing, I do not find it." The white man said: "You, negroes, you lack all things; I have to look for nothing."
Folk-Tales of Angola.

Mumbundu uazikin'è; uai ku bata diè. Ubanga mbeji. Ualeke o dixisa diè; uala mu di tunga. Ubxila mu kasi ka dixisa; ibua iabu. Kana dingi kuma, ku anomona o ibeta iakukuta. Uxi: "Ngibanga kiebi? Ngiia m'o'enso ia mundele, n' a ngi bane o ibua; ngizube dixisa."

Ubalumuka; ubixila ku mundele, uxi: "Ngana, ngabindama ku ngatundu." Njungu uxi: "Uabindehena-hi?" Muene uxi: "Ngal yeke dixisa; dia ngi batukila. Ngixi 'ngiia m'o'enso, mu ala o ima ioso; mundele a ngi bane tuibua; ngizube o dixisa diami."

Mundele u mu tala; uolela. Ubokona mu loja; utala-mu: ibua k'tala-mu. Uxi: "Mumbundu, uazediua." Unomona hama ia mukuta; u i bana mumbundu.

O pata, i akuatele njungu ni mumbundu, mumbundu ualunyile, njungu uabele.

XLVII.

HOJI IKOLA; UKAMBA UKOLA.

Mala aiadi.atonokene ukamba. Ene mu di nangesa izua ioso.

Kizu' eki, muku'a uëza mu nangesa muku'a; ala mu ta maka. Muku'a uxi: "O hoji jeza mu ngongo; eie, kamba diami, k'o'enso jika-jinga-ku. K'ukole, mkunda hoji iëza." Muku'a uxi: "Hoji k'tena kubokona m'o'enso; ngala ni uta uami, ni ngumba iami." Muku'a uolela, uxi: "Uatange makutu. O hoji, k'utena kubanga naiu." Muene uxi: "Ngibanga naiu." Olela; ate maka. A di xib'a; amuangana.

Manii, o muku'a utambula umbanda ua hoji a hitu. Abange mbeji. O muku'a, utambula o umbanda, uxi: "Ngiia kuà kamba diami, uakuatele pata."

The Lion is Strong; so is Friendship Strong.

The negro assented; went to his house. He spent a month. He wove his mat; he is sewing it. He arrives in the middle of the mat; the cords give out. There is no more a place where he can take the dry cords. He says: "How shall I do? I will go to the house of the white man, that he give me the cords, that I may finish the mat."

He arose; arrives at the white man's, says: "Sir, I am in need (at the place) whence I come." The white man says: "What needest thou?" He says: "I was weaving a mat; it gave out." I said, 'I will go to the house, in which are all things; the white man that he give me a few cords, that I may finish my mat.'

The white man looks at him; he laughs. He goes into the store; he looks in it: there are no cords in it. He says: "Negro, thou art lucky." He takes a hundred macutas; he gives them to the negro.

The discussion, that the white man had with the negro, the negro won (it), the white man lost (it).

XLVII

THE LION IS STRONG; SO IS FRIENDSHIP STRONG.

Two men played friendship. They are passing time (with) each other all days.

One day, one comes to pass time (with) the other; they are chatting. One says: "The lions have come in vicinity; thou, my friend, the house, shut it always. Do not shout, because the lion has come." The other says: "The lion cannot enter the house; I have my gun and my spear." The other laughed, saying: "Thou toldst a lie. The lion, thou canst not fight with him." He says: "I can fight with him." They laugh; they chat. They become silent; they separate.

But the other got a medicine of lion-man. They passed a month. The other, who got the medicine, says: "I will go to my friend, who had doubts."

He went out at night; arrives outside of his friend's. He becomes a lion; he roars once; he roars twice. He opens the house of his friend with one fist. He finds his friend, who is sleeping. He lifts him; he throws him out. He destroys the partition. He gets outside; destroys the house. His friend remained in a wasted place. The lion-man returns to his home; he becomes a man. They slept.
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Kuma kuaki, uxi: "Ngila mu menekena kamba diami." Ua mu sange. Kamba dié uxi: "Aiué! hoji iêjile m'usuku; ia ngi muanjena inzo. Eme, ia ngi takula koko." Kamba dié uolela, uxi: "Kamba diami, k'u i lozela-hi? ni u i toma ni ngumba?" Ate maka; a di xib'â.

Kamba dié uxi: "Kamba diami, hoji ikola; ukamba ukola." Pata jabu, ji a di kuatele kamba ni kamba.

XLVIII.

MUTUNGE A UHETE NI MUTUNGE A KUSANENEKA.618

Mala aiadi a di lukile jina dimoxi. Iú uxi: "Eme Ndala ia mutunge a uhete." Muku'á uxi: "Eme Ndala ia mutunge a kusane- neka."


Ndala ia mutunge a kusaneneka uatungu mu kusaneneka; uabokona fundu íê. O Ndala ia mutunge a uhete uala mu tunga uhete. Mvula iêza; ia mu jibila bu kanga. O Ndala ia mutunge a kusane neka utêlùk'ê; mukonda o fundu íê iabu kiá; ia mu xitila ki éza o mvula.

XLIX.

KUTUTUNDA NI KUTUIA.

Mala aiadi akexile mu kuenda mu njila. Abixila mu kaxi ka njila; asange ngemi ia maluvu; exi: "Tu bane maluvu!"


Mahezu.
The Past and the Future.

Morning shone, he says: "I will go to visit my friend." He finds him. His friend says: "Alas! The lion came in the night; he has destroyed the house; me, he threw me out there." His friend laughs, says: "My friend, thou shottest him not, why? nor didst thou pierce him with the spear?" They talked; kept quiet.

His friend said: "My friend, the lion is strong; friendship is strong." The argument ceased, which friend and friend had with each other.

XLVIII.

THE BUILDER OF ABILITY AND THE BUILDER OF HASTE.⁴₁⁸

Two men called themselves one name. This one said: "I (am) Ndala, the builder of ability." The other said: "I am Ndala, the builder of haste."

They say: "We will go to trade." They start; they arrive in middle of road. A storm comes. They stop, saying: "Let us build grass-huts!"

Ndala, the builder of haste, built in haste; he entered into his hut. Ndala, the builder of ability is building carefully. The storm comes; it kills him outside. Ndala, the builder of haste escaped; because his hut was finished; it sheltered him when the storm came on.

XLIX.

THE PAST AND THE FUTURE.

Two men were walking on road. They arrived in midst of road; they found a tapper of palm-wine; they say: "Give us palm-wine!"

The tapper says: "If I give you palm-wine, tell me your names!" The first said: "I am Whence-we-come." He who remained behind said: "I am Where-we-go."⁴¹⁹ The tapper of palm-wine said: "Thou, Whence-we-come, hast a beautiful name; thou, Where-we-go, spakest evil. I will not give thee palm-wine."

They began to quarrel; they go to be judged. They find So and So; they plead. So and So says: "Where-we-go is right, the tapper is wrong; because, where we have already left, we cannot thence get anything more. The thing that we shall find, is where we are going to."

Finished.
Folk-Tales of Angola.

L.

NGUNZA KILUNDU KIA NGUNZA.

Ngunza Kilundu kia Ngunza 620 uexile ni ndenge é Maka. Muene uendele mu Luanda; ki atula mu Luanda, o nzoji ia mu loto, kuma: “O ndenge é, Maka, uafu.”


Uai bu Luangu, 621 anga usudisa o kibetu kia felu, ni musuanu (?) 622 uè; ua ki te b’axaxi ka dikikengele (?) 623. Uabantaa mu divunda ni uta ué.


Uixi: “Umamo, Ngunza Kilundu kia Ngunza, ki eme ami ngëne mu dia mutu; ifuxi ia Ndongo 626 éne ku ngi bekel’ami. Kala kiki, ndaëi ku Milunga (?) 627 uátakane ndenge é Maka.” Uia-ku; u di menekena ni ndenge é. U mu ambela o kuia, kuma: “Eie, ngëza ku ‘u takana, palu ku’ etu ku kanga.” Eme Maka uixi: “Ngiiami dingi, mukonda ku ‘Alunga kuabeta o kota; i ngamona kuku, ku kanga kaxi eme ngi i mona?”

Ngunza Kilundu kia Ngunza ukuata mu njila ia kuia. O Kalunga-ngombe u mu bana o jimbutu ja fadinia, mas’ a kindele, mas’ a mbala, kazemba, 628 uangela, kinzonjí, 629 kabulu, kajú, makunde a hasa, 630 fejá, kingulu, 631 diniungu, diniangua, 632 melá, maxixila, 633 kingombo makeka, 634 mapudipindo, 635 dikoko, mulalanza, mudimá, pala kuakuna ku kanga. Anga u mu ambela: “Mu nake diezúa, eme ngila ku ‘u menekena bu bata dié.”
NGUNZA KILUNDU KIA NGUNZA.

Ngunza Kilundu kia Ngunza was with his younger (brother) Maka. He went to Loanda; when he arrived at Loanda, a dream warned him, saying: "Thy younger, Maka, is dead."

He arrives at home, asks his mother, saying: "The death that killed Maka, what (was it)?" She says: "Ngana Kalunga-ngombe, he killed him." He says: "Then, Ngana Kalunga-ngombe, I will fight with him."

He went to Luango and ordered a trap of iron with its musua: he put that in middle of dikikengele. He lurks in the thicket with his gun.

After a while, he hears in the trap, there is (one) calling, saying: "I am dying, dying." He takes the gun and wants to fire. (The other) says: "Do not shoot me; come to free me." Says: "That I free thee, who art thou?" Says: "I am Kalunga-ngombe." "Thou art Kalunga-ngombe who killed my younger Maka?" He, Kalunga-ngombe, says: "I am not ever killing wantonly; people are brought to me. Well, I give thee four days; on the fifth, go and fetch thy younger in Kalunga (Hades)."

He goes to Kalunga; Kalunga-ngombe receives him; they sit down. A while, there comes a person; Kalunga-ngombe asks him: "What (was it that) killed thee?" Says: "On earth I was owning riches; because of them they bewitched me." There dying again a person, he asks her, saying: "What has killed thee?" Says: "Vanity has killed me, to beguile men who wanted to marry."

Ngana Kalunga-ngombe says: "Thou seest, Ngunza Kilundu kia Ngunza, not I am ever killing mankind; the hosts of Ndongo they are brought to me. Therefore, go to Milunga and fetch thy younger, Maka." He goes there, exchanges greetings with his younger. He mentions him the going, saying: "Thou, I have come to fetch thee, for us to go on earth." Then Maka says: "I won't go again, because in Kalunga it surpasses in excellence; what I have here, on earth perchanceshall I have it?"

Ngunza Kilundu kia Ngunza takes the path of going. Kalungangombe gives him seeds of manioc, maize, Kaffir corn, kazemba, uangela, kinzonji-bean, kabulu, cashew, makunde-beans, beans, kingululu, squash, pumpkin, melon, mashishila, okra, makeka, mapudipudi, cocoa-palm, orange-tree, lemons, for to plant on earth. And he tells him: "In eight (of) days, I will go to visit thee at thy home."
Folk-Tales of Angola.


Iabekesa o Ngunza Kilundu kia Ngunza kubiluka kituta.
When he goes, he finds Ngunza has fled from home, has gone to the east; and he follows him. He appears at man Ludi dia Suku's; he inquires of him. Man Ludi dia Suku,38 says: "Ngunza Kilundu kia Ngunza passed (here) on the day that we planted the corn, (which) now we are eating." He passed on; went to the house of man Ludi dia Suku, another. There he finds Ngunza Kilundu kia Ngunza, says: "Thou, Ngunza Kilundu kia Ngunza, I am going to kill thee." Ngunza says: "Thou canst not kill me, because I did no crime against thee. Thou ever sayest: 'People are brought to me, I don't kill any one.' Well now, to pursue me to the east where I have come, for which reason?" He, Kalunga-ngombe, takes off his hatchet for to cast it (at) him. But Ngunza Kilundu kia Ngunza turned a Kituta spirit.

(That is) what caused Ngunza Kilundu kia Ngunza to become a Kituta spirit.
NOTES.

NO. I. VERSION A.

INFORMANT. This story comes from João Borges Cesar, an educated mulatto holding a responsible office on the large sugar-cane plantation and distillery of Bom-Jesus on the Kuanza River, southeast of Loanda. The informant handed me the story in his own writing, and I perused it with him so as to ascertain the reading and meaning of certain words.

DIALECT. The informant speaks the pure Loanda dialect; but he is also acquainted with many inland forms of speech. His work brings him daily into contact with Kisama people and the plantation servants, who are gathered from all parts of the Loanda interior.

COMPARATIVE. A folk-loreist will easily recognize in this story a well-nigh universal theme of folk tales. A female rival, by a criminal trick, substitutes herself for a girl who is going to be joined to her lover. Finally, however, the crime is discovered; the victims are restored to each other, and the criminal woman is put to death.

In Portuguese folk-lore we find the same fundamental outline in the story "As tres cídras do amor," ably treated by Theophilo Braga in his "Contos tradicionaes do Povo portuguez," vol. ii. p. 197. In Basile's "Pentamerone" it is found in the story of Zoa, who corresponds to our Fenda Maria. That the story is of foreign origin is proved by the fact that, as far as ascertained, it is current only among the half-civilized natives of, or from, Loanda. The names of the dramatis personae alone would prove nothing; for the natives of Angola and Kongo have for more than three centuries been using Portuguese proper names. Excepting the outline and some episodes, everything about the story, the characters, the scenery, and the scenes, is purely Angolan; and no native has the least suspicion that this story contains any foreign element.

As to locating its foreign source, it is not easy to decide whether Portugal or Italy is to be preferred. The Portuguese have been in Angola for about four hundred years, and the first thought is to ascribe its importation to them.

The possibility of an Italian origin is suggested by the presence, in Loanda, of a small Italian colony whose history we may be excused for chronicling here. In the beginning of this century, after Napoleon's fall, a number of Italian soldiers belonging to his army were deported to Portugal, and thence came to Loanda, where they enlisted in the colonial Portuguese troops. After serving their term, those who survived started into private business, and, owing to their proverbial economy and perseverance, most of them did well. All took native women to wives, and they left a generation of mulattoes, in some of whom the fire of the old Napoleonic soldiers is not quite extinct. So my friend, General Geraldo Victor, now so famous in native song, is the son of one of those Italians and prides himself in his indirect connection with Napoleon's history. Most, if not all, the Italian colonists were natives of Naples and Calabria.

For centuries, too, Italian Capuchins have worked in Angola as missionaries,
and Italian coral dealers have been making, and still make, thousands of dollars by hawking their merchandise through the native villages.

It is interesting to note the difference between our two versions of the story.

In number one the heroine is the only daughter of her mother, whose name she bears; in number two, she is the youngest of three sisters, and the mother is not mentioned. According to number one, a passer-by informs Fenda Maria of Milanda's existence and captivity, without seeing her. According to number two, she gets the news from a passing shepherd with whom she speaks face to face. In number one the instructions for the liberation of Milanda are given by God; in number two they are given by the shepherd, etc.

Some parts of this story also appear in number three. Comparing the elements of the present tale with those of foreign folk-lore, we notice the following:

The speaking mirror, or a mirror revealing secrets, occurs in Portuguese and other tales, and is to this day to be seen for money in European country fairs, where many educated lovers consult it with as much credulity as the African consults his doctors.

In divination, the diviner sometimes looks steadfastly into a mirror, until, according to popular belief, the face of the culprit appears instead of his own. All the fetish-images of the Kongo nation wear, incrustated on the stomach, a piece of looking-glass, which answers the same purpose.

The initial episode of the mother's jealousy is also that of "Os sapatinhos encantados," p. 84, of "Contos Populares Portugueses," by F. Adolpho Coelho, and of "A mulher e a filha bonita," by Sylvio Romero; though the fundamental theme of these two stories is not that of Fenda Maria but that of Gubernatis' "La cruel matrigna."

The magic box (kalubungu) or calabash, or sack, or egg, or other object, which on being opened lets out sometimes all sorts of riches, at other times all sorts of pests, seems to be familiar to the folk-lore of all races.

In Africa, we have traced it in the folk-lore of the Ama-zulu, Ova-herero, Malundu, in the Sudan, and up the coast to Sierra Leone. Compare the kalubungu in other Angolan stories of this volume; and in Henrique Carvalho's "Lingua da Lunda," pp. 276 and 277, the calabashes, out of which issue once riches and people, another time wild beings that destroy whatever they meet.

The old woman who pounds with one side of the body is not distinctly described as being only one half of a person cut lengthwise; but she strongly reminds one of the half-men who often appear in folk-lore. See in the story of Sudika-mbambi, the woman whose upper half only appears, and the half-men in Dr. Callaway's "Nursery Tales," p. 199.

The guarding lion, out of whose jaws the key of the palace must be taken, and the series of rooms with their prisoners and other wonderful contents, occur in the folk-tales of so many nations that it seems useless to indicate definite places. The "palace" is not African; but a deep den with many recesses, or a row of rooms or single-story houses, might be.

The scene where Fele Milanda surprises Fenda Maria in her secret practices and then marries her, reminds one of the Zulu story on p. 308 of Callaway's "Nursery Tales," where a girl conjures up various things by means of a brass rod; she is watched and caught by the chief (whom an old woman assists) and finally becomes his wife.

Our story contains also fragments of purely Angolan tales; and the journey of Fele Milanda to Europe is evidently an Angolan addition.

1. Ena ngatelele. Every mu-soo, or fictitious tale, is supposed to be introduced by this word. The infinitive of the verb is ku-la. The reduplication indicates repetition of the act. The meaning is the same as that of the habitual
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ngena nu ta, or ngeniota, i.e., I am wont to tell, am in the habit of telling, I often tell. Thus, too, from ku-ba, to give, ngabebelele, I often gave, or gave. See Ki-mbundu Grammar, pp. 99, 100. It is generally used with monosyllabic verbs, and consists simply of the reduplication of preterit 11, or of the radical, as the case may be. Concerning the idiom, “to put a story” for “to tell a story,” and other idiomatic uses of ku-ta, see Grammar, p. 117.

2. Fenda. An old title, equivalent to “Lady,” and given only to women of noble family. It is not known at Malange; nor is it used in the modern Loanda dialect; but the adults remember its meaning. Nyana is the word now in use for “Master, Mr., Mistress, Mrs., Miss, Sir, Madam, Lord, or Lady.” Nyana and Fenda not being synonymous, their joint use is admissible. Famu was formerly used in Loanda to express Lord or Lady; thus fumu ami equalled my Lord, my Lady. It was used with or without the name of the person, and was applicable to either sex; whilst Fenda was exclusively feminine. Fumu is still used by the Ba-kongo or Axi-kongo, the Ma-hungu, the Ma-holo, and the Mbanja tribe, as title of a chief or elder. Mwadi, pl. adi or amwadi, is the word now generally used by the A-mbundu for designating any superior of either sex. Fenu (with the name) is the contrary of mwadi, and signifies plebelan, mean, contemptible fellow. It is an insult.

3. Uauba, from ku-ueba, signifies both beautiful and good. When physical beauty and moral beauty are to be distinguished, they say u-a-ueba o pole, literally, “is beautiful (to) the face;” uauba ku mubina, literally, “is beautiful at heart.”

4. The idiom uaba ba mu uabed, to indicate superlative, unsurpassed beauty, is not used in Malange. Thus also for unusually fine dressing, uakimbe ba mu kembele.

5. Uabexidi b, the same as uabexile b, see Grammar, p. 104. It is what I call the emphatic conjugation; but the German word “gemüthlich” gives a much better idea of the function of this form than the word emphatic. The verbal act or state must be thought as affecting the subject, who, therefore, has a conscious feeling of it. This conjugation might also be called the “subjective” or “sentimental” conjugation.

6. Inga, the same as anga, interchangeably used in Loanda for “or” and “and,” or “then.” See Grammar, p. 115. In the interior its equivalent is ba, or ka.

7. The idiom, “if this be the ninth, the other is the tenth,” by which Loanda people indicate superlative excellence, is not known at Malange.

8. Putu, the native abbreviation of Portugal, which was for nearly two centuries the only European country known to the Angolans. As the Portuguese were the first whites with whom the Angolans came in contact, and as the natives take at first all whites to be kinsmen, the name Putu was extended to all “white man’s land,” and the word mukua-putu, i.e., “Putu-man,” is often used for any white man, irrespective of nationality. Thus my native lad from Malange called America Putu ia l-ingelezi, i.e., the Putu of the English. In Angola, when a white man is found not to be a Portuguese, he is called a K-ingelezi, pl. Ingelezi, from the Portuguese “Ingles.” Thus Dr. Pogge, Lieut. Wissmann, Dr. Büchner, and the other German explorers of the Angolan Hinterland were called Ingelezi, and the same appellation attaches to the Belgians of the Kongo State, with whom the Angolans have intercourse at Luluaburg, on the upper Kassai River. The Dutch are also known to some as a separate nation and called Landezii, from the Portuguese “Olandei.” As soon as the Portuguese are to be distinguished from the other white nationalities they are called Ji-putuweji, sing. Pultuweji, from “Portuguez.” The compound sound 1t being contrary to Ki-mbundu euphony, the form
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Putokeji will soon supersede the former. An American is called Mulekanu, pl. A-mulekanu, or Ji-mulekanu; also Mukua-Muleka, pl. Akua-Muleka.

9. The denial refers to the last question, ngoita? The word mbé gives greater force to the negation. Uakibula, or uakobula, is a habitual verb-form of Loanda; it is not used in Malange.

10. Usjukula = usjikula; compare kujutuna = kujituna; old Kimbundu kumna = modern kimo, etc.

11. M'ño, literally, "in the house;" signifying "room," because this is inside, and part of, the house.

12. Mu ahe equals "in which habitually is or was, are or were;" to be distinguished from muhe meaning "he, she, it," or "self" or "indeed." See Grammar, pp. 107, 109.

13. Kana equals emphatic "no." Here it means "I won't have that! this shall not be!"

14. Kuloymbula is a difficult word. In some places it means to neglect; in other places, on the contrary, to be concerned, interested in (something).

15. Ku bot ahe equals ku dibat ahe, see Grammar, p. 88.

16. Maseka, word used in colonial, or Creole, Portuguese; probably a contraction of "ama seca," i.e., dry nurse.

17. Njanena, from the Portuguese "janella."

18. Ku-bitizila, from ku-bitu, a compound causative and relative verb. See Grammar, pp. 95 and 96.

19. Men' a njana, used as one word, pl. an' a jinjana, applies only to children of educated whites or mulattoes.

20. Vondadi, from the Portuguese "vontade."

21. Palaiu, from Portuguese "praia," meaning beach. The place meant here is the fish-market of Loanda, situated at the foot of the hill on which stands the Fort Sao Miguel. Next to it is the quadrilateral building in which the corn-market is held. The whole lower city is sometimes called Palaiu.

22. Di-kungu signifies a hole, to see, or pass, through; di-kungu means a hole with no other exit than the entrance.

23. Kipala, from the Portuguese "paredes."

24. The -o of ku-osaamba indicates change of place; hence also distance. Kó has the same function. In this work the locative o is distinguished by the grave accent. See Grammar, pp. 46 and 47.

25. When they eat sugar-cane, the natives hold one end of the cane in the left hand, and peel the other end with a knife held by the right hand. Then they sharply hit the peeled portion so as to sever it, all but a few fibres, from the main cane. This loose piece is then bitten off. When the cane is short, or the left hand is near the peeled end, there is danger of hitting a finger instead of the cane.


27. Felix Miranda, the same as the Portuguese "Felix Miranda."

28. Tandu (á), is the Portuguese "tanto."

29. Ma-diabu, from Portuguese "diabo," that is, devil. See note 69.

30. Ikandu, probably from the Portuguese "encanto," i.e., charm, spell. See in Capello and Ivens' "De Benguela às terras de Yacca," Lisbon, 1881, vol. i. p. 109, the word mo-ikanu as designating the quarters of the vassals in a King's town. Ikanu has also the latter meaning in the interior of Benguela Velha.

31. Kalubungu is a magic box, which plays an important rôle in many Angolan legends. A glance at the references given in the index under kalubungu will give a pretty adequate idea of the functions of this box. The etymology of the word
is uncertain. *Mbungu*, or *lu-mbungu* when a single one is meant, is the Ki-mbundu for the bamboo-tree and any piece of it. The snuff-boxes are called *ji-mbungu*, sing. *mbungu*, irrespective of the material, because most of them are made of a bamboo cane of some kind or other.

32. Kola nuts are so nourishing and toning up that the natives take an extra supply of them whenever they have heavy marches or any fatigue-producing work before them. In the Loanda district, the natives eat kola nuts and native ginger together, especially in the early morning. Most of the kola nuts and ginger which is sold in the Loanda market comes from the Cazengo mountains. The kola nuts and ginger have an interesting symbolic meaning. In Loanda, when a man wants to court a girl or woman, he sends her a message. If she accedes to his wishes, she sends him a kola nut and a piece of ginger carefully wrapped up in a handkerchief which is folded triangularly in the shape of a heart.

33. *Fiu-fuhi*, from Portuguese “gingebre.”

34. *Ku-kwala makanda mu njila*, a Loanda idiom for walking fast and steadily, as on a long journey. In Malange the idiom is used for following in the footsteps of another, but only in the literal sense; *ula mu ngi kuwata makand’ ami equals “he is following me.”

35. *Ku* signifies “to where is or was (this or that);” *ku* would be only “to.”

36. *Mai* é or *mai* is a Loanda idiom, which agrees by its pronominal suffix with the subject. Thus *ene* . . . *mai* ami; *ete* . . . *mai* é; *ennu* . . . *mai* é; *etu* . . . *mai* é; *ene* . . . *mai* é. Its meaning corresponds to the English “on and on.” Sometimes it also means “to continue.” In Malange the emphatic conjugation is used in its place.

37. *Kitanga*, a loathsome syphilitic disease. Beginning with the sexual parts, small and purulent tumors break out all over the body, face and hands not excepted, and often leave hideous sores. Native doctors say they can cure it by washing the sores with a decoction of certain leaves and by applying the ground root-bark of certain trees on the sores.

38. *Ku-kulala*, from Portuguese “curar.” It means less to cure, to heal, than to treat, to nurse, to give or take medicine.

39. *Funjí* is the staff of life of the Am-bundu. It is made by stir-frying manioc flour into boiling water. It is very sticky, not unlike tapioca, and is always eaten with a gravy, or broth, made with fish or scraps of meat.

40. *Manongonongo*. Compare this with *ji-nongonongo*, i.e., riddles (Loanda dialect), and *ma-nongo*, sing. *di-nongo*, which on the Kuanza River signifies a jesting or sarcastic saying, while in Malange it means an insult. The verb is *ku-nongena*, on the Kuanza equal to “to mock, jest;” in Malange equal to “to insult.”

41. Future III. See Grammar p. 47.

42. *Iama iama kid*, an idiom of both Loanda and the interior, indicating plenty, crowd, swarm. It consists of the repetition of the noun, of which a great number is intended to be predicated, followed by *kid*.

43. *Idi*, from *ku-ila*, to do, to say, to think. See Grammar, p. 108.

44. *Kololo*, from Portuguese “corridor,” meaning the hall or passageway at the entrance of a house. On either side of the kololo there is a bedroom.

45. About the numerals, see Grammar, pp. 19–25.

46. About the cohortative subjunctive, see Grammar, pp. 68–72.

47. *Uabene*, abbreviation of wubahene, preterit II. of *ku-ba*_; *uabele* is preterit II. of the abbreviated form *ku-ba* of the same verb.

48. *Ku*? abbreviation of *kuebi*? used at Loanda and inland; also *ki*? for *kibi*?; in Loanda *mi*? for *nani*?

49. *Milana*? d? Accentuated d at the end of an interrogative sentence is, with
the rising intonation, the only audible or visible sign of interrogation; for the
construction of an interrogative is identical with that of a positive sentence.
50. *Pêji,* from Portuguese “pois.”
51. *Ngômôngô* means either world, land, country, or hardship, misfortune, misery.
*Mutu uenda o ngômôngô* may be taken either as “one who walks the world over,”
or “one who stands hardships.”
52. *Ngômôno,* contraction of *nga ku mono.*
53. *Ku di kanga,* of events “to happen, to turn out (like this).”
54. It seems difficult to conceive how tobacco can be a drink. But in KI-
mbundu instead of saying “to smoke tobacco” one says “to drink tobacco.”
Smoke is classified with the liquids. Moreover, tobacco-smoking is held by the
A- mbundu to be a stimulant for any physical exertion.
55. That is, which is surrounded by birds, or, which birds are surrounding.
56. *Ku* is here a kind of indefinite pronoun, suffixed to the verb.
57. *Subalalu,* from Portuguese “sobrado,” i. e., upper floor, story. *Subalalu*
is used for a house that has more than one floor, and for any grand building, tower,
palace.
58. *Di-kanga* is any piece of bare ground. Hence *di-kanga dia ‘nuo,* or *dia
bata,* for the space around the house, especially in front, that is kept clean of grass.
Hence, also, *di-kanga dia milongo,* or *kanga dia kubatula,* for the place where
the judges meet in court. *Dikanga* also signifies space between two objects, and
distance. In this sense, it is used adverbially and corresponds then to our “far.”
*Bu kanga* is “in the cleared space around the house;” figuratively it is used to signify
“outside” in general.
59. Literally, “her heart does not accept, i. e., refuses.” The contrary: *muki-
ma ua mu xikana* means “he, or she, feels capable of doing the work before
him, or her.”
60. *Ji-mu,* from the Portuguese “moça,” meaning girl, lassie ; applied espe-
cially to young mulatto women.
61. *Ku ‘ldadi,* for *ku kladadi.* The *k-* of the prefixes *ka-* and *ki-* is often dropped,
for euphony’s sake, alter any one of the locatives *mu,* *bu,* *ku,* e. g., *ku ‘Alunga*
*for ku Kalunga,* mu ‘Alunga *for mu Kaiunga.*
62. *Namu,* in the interior they say *nâ.*
63. *Uzalesela,* from *ku-tzala,* to get filled; causative and relative combined.
See Grammar, pp. 60-67.
64. *Di-sanga* is a large porous water-jug of a plain pattern without handle;
*muvudinga* is a small porous jug, used only for drinking-water, often provided with
a handle, and made after a more elaborate pattern. See note 67.
65. *Kamasoxi,* from *ma-tsx,* meaning tears; a proper noun formed by prefixing
*Ka.* See Grammar, p. 127. It is customary in Angola for the master to give his new
slave a new name.
66. *Ku-zend-ala,* medial verb, from *ku-zend-eka,* meaning to incline. There is
a parallel medial form *ku-zend-ama,* from *ku-zend-eka.*
67. *Di-tangi* differs from the *di-sanga* only by its larger size. See note 64.
68. *Kamadai,* diminutive of Madafi, *Ka-* before a proper name is generally
belittling, scornful, and most of the slaves’ names are prefixed with it. Thus,
*Ka-neut* means John (the slave); *nga Neut* means John (the free). In this case,
simply by calling her mistress *Ka-madai,* Kamasoxi stigmatizes her as a slave.
69. *Ditatu* = devil; borrowed from the Portuguese. It does not mean our
Satan, of whom the educated natives alone have some idea, but any bad spirit of
the white man’s mythology, and figuratively any wicked person. It is the most
common insult, and is a favorite expression of native slaveholders in rebuking
their slaves. The origin of the expression is to be found in the blasphemous,
but ever recurring, Portuguese phrase, "O diabo te carrega!" meaning "May the devil carry you off!" or, "Go to the devil!" This accounts for the answer a native generally gives, when addressed that way: Diabu dibita bu-lu, i. e., "the devil passes overhead." This expression, again, refers to the flying stars, which the Loanda natives call mudiabu, singular diabu.

60. Mbanicu, from Portuguese "banheira," meaning "bath-tub."

70. Preterit III., because the buying is thought of as having been done long ago, Not pret. II., because there is no reference to an event contemporaneous with the act of buying. Ua mu sumbu, pret. I., would imply that the buying had just taken place. See Grammar, p. 44. In the following nga mu sumblu ku Putu, the pret. II. is correct, because the thought is, "I bought her when I was in Europe."

71. Jib, the same is jë; jiami = jamì; jetu = jetu, etc. Both spellings are admissible. The pronunciation is practically the same, as the -j between j and a vowel is not heard in fluent speech.

72. Enu oso muene, the same as ene oso, i. e., they all; muene intensifies the idea which it qualifies. Here it means "they all, without exception."

73. Loko, from Portuguese "logo;" telara, from Port. "terraço;" telarì, from Port. "relação."

74. An' a ni-xaxiniu, sing. mon' a mu-xaxiniu; in Malange, mon' a mase-xiniu. These dolls are made of rags, etc., by little A-mbundu girls, and used in playing, just as dolls are by our girls in civilization. In the far interior, where rags are not common, the dolls are made of corn cobs, corn silk, and such like, and called an' a masa, sing. mon' a disa, i. e., corn baby. Native little girls are very fond of imitating their mothers in all their maternal functions. They will tie their dolls on the back like babies, put on appropriate fruits to simulate the mother's breasts, and even go apart into the grass with would-be midwives to perform all rites that accompany childbirth in their respective tribes.

75. The objects here mentioned are evidently fictitious and supposed to have magic powers.

76. Fesa, from Portuguese "festa," equal to French "fête," rejoicings. This concise way of expressing a whole sentence simply by a series of infinitives, all pronounced with great emphasis, produces quite a rhetorical effect.

77. O wa ngi bene, the third person of a verb used substantively. This is done quite frequently.

78. Mundele. Strictly speaking mundele, from ku-sele, meaning "to be white, or light-colored," should be used only for white persons. But, as a term of respect, it has been extended by the natives to light mulattoes, and even to pure blacks, provided they dress in European style. In the interior mundele is interpreted in Portuguese by "um preto de sapatos," i. e., "a negro wearing, or owning, shoes." Thus, most of the Mbaka people (Ambaquistas) style themselves, and are called by the surrounding tribes, mi-ndelee, i. e., "white men." Mundele, as now used, applies, therefore, to white people and civilized natives. When a white man is to be distinguished from the negroes as a race, he is called njungu, pl. fi-njungu. This word is the same as the m-sungu of the East Coast. In the present case, Fenda Marla must not be understood to be a white woman, but a mulatto.

79. Ku o valela. The vowel ö stands for a ku, meaning "they thee."

80. Usenga. In Loanda ku-senga means to buy in a shop or market; in Malange, on the contrary, it signifies to sell. Ku-senga, with another intonation, also means "to dismiss a wife."

81. Papoló, from Portuguese "vapor," i. e., steam, steamer.

82. Ku-lembalala, from Portuguese "lembrar." The K-mbundu word for remembering is ku-tukumuka.
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83. Kabiangu, from Portuguese "capitão," navio, or navio, from Portuguese "navio."

84. Padi is the same as the Portuguese "par;" bixa, Portuguese "bicha;" ouro, Port. "ouro;" ma-diamante, Port. "diamante;" voluta, Port. "volta;" neia, Port. "anel."

85. Sandu, from Portuguese "santo," i. e., saint. Combining the Catholic custom of naming a child after the saint on whose day it is born with the native custom of naming a child after the di-kamba or di-kamba (spirit) to whose influence the birth is ascribed, and of considering the children born under the same spirit as related in that spirit, the A-mbundu call a namesake a sandu; and two namesakes, when they meet, are morally bound to treat each other as brothers or cousins. Examples of this name-brotherhood will occur in several parts of these stories. Another word for namesake is xalii, in colonial Portuguese "xar."

This seems to be of Brazilian origin.

86. Ku-batea. In Malange, this signifies to accompany a child or infirm adult to where he is going, and assist him in walking.

87. Xila. This xila is not used in Malange, nor is kazi, its Malange synonym, used in Loanda. The usual meaning is not "lest," but "may be, perhaps."

88. Naus. See Grammar, p. 86.

89. This se or ha in the interior, is not the conditional se or ha, nor "whether," but serves to introduce a direct or indirect quotation. It corresponds, therefore, to huma or -ksi, and to our colon with quotation marks.

90. Kii mu sekaka. Its first meaning is "to cause him or her to lie down;" but it is also used by some for "to sleep with him or her" (in the same hut or bed).

91. This sentence shows how Ki-mbundu is susceptible of complicated periods, without obscurity.

92. This kik, with the pret. I., indicates immediate, almost simultaneous action. Cf. in Zulu, Callaway's "Nursery Tales," p. 59, foot-note.

93. Jofetala, past participle of ku-jofetala, which is simply the Portuguese "enfeitar," i. e., to adorn. For participle, see Grammar, p. 84.

94. Ku-komba signifies "to dress in best attire, to adorn, to bedeck."

95. Ku-funda, that is, to plead. The relative ku-fundila is to plead before (court), or because of, concerning, etc.

96. M'oso for mu oso.

97. When an Angolan has suffered wrong, he goes and lodges a complaint before a judge of his choice, or before the chief of the tribe (as repeatedly described in these stories), or he resorts to the spirits, and calls on them for redress, often also for the punishment of the culprit. For this purpose, he goes to some one who is known as being possessed of this or that spirit, and lays the case before him, or rather, through him before the spirit he represents. Then the spirit is asked to either restore the stolen object, or force the debtor to pay, or to visit the murderer or ill-treater with death or sickness, and so forth. The spirit's medium listens gravely to the adjuration, but says nothing in reply. Sometimes the adjuration is, as in the present case, simply a kind of affidavit, either to prove one's innocence, when accused, or to prove one's right to complain. The medium receives a reward only in case the object in view is attained. Such a medium is called kimbanda kia dikamba, as distinguished from the kimbanda kia kusaka, or physician who cures diseases. The act of bringing some evil on a real or imaginary offender through the medium of a spirit is called ku-loana. This ku-loana in self-defence is lawful, but the secret use of spirits for killing or hurting others, which is called ku-loana puwu (bewitching), constitutes the greatest crime a man can be guilty of, and is invariably punished with death. The witch or wizard is called mulóji. See note 135.
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98. Kazazi. In the interior the form kazi is preferred; as the stories in the Mbaika dialect show.

99. Musula; also called muujji in the interior.

100. Ku di mosala, relative of ku di mosala, which comes from the Portuguese “almoçar,” to breakfast. The form ku-lumosala was the first to evolve; but, as the Ki-mbundu radical is never more than disyllabic, and -lumosa would be trisyllabic, the popular ear preferred to change lu into di (cf. ku-ludiku = ku-didiku), and to consider the verb as reflexive. The final -ala (ku di mos-ala) would then be taken as a derivative suffix.

101. Kalakatala, from Portuguese “alcatrão.”

102. Kualuto, from Portuguese “quarto;” in Ki-mbundu m’ono. In previous instances kudilu was written with the tonic accent on the antepenulti, but the accent on the penulti is also admissible.

103. Kana. The answer “no,” in reply to the question “where?” sounds strange to a European, but not so to the African, who at once understands that the question implied the accusation “you have kept the key.”

104. Uddi pi from ku-ila pi! that is, to say or act pi! that is, to be silent, speechless. Pi! is our “huh!”

105. Ku-telekata, from Portuguese “entregar.”

106. Etelema! literally, “laugh ye!” used as an interjection for “they laugh.” This etelema corresponds almost to hurrah! The imperative is used here to indicate the surprise of the spectators, the outburst of sympathy, and the story-teller’s own concurrence with the feelings he is relating.

107. Ku-ikata, the same as ku-jikota or ku-jejokota, i.e., to be charred, to be burnt (of food).

108. U di xina-bu. This detail is purely African. It reappears at the end of Nga Nzul and his slave Kanazul, which is still unpublished. Anointing one’s self with the charcoal of burnt flesh or bone, either human or animal, is a general custom among Africans. It is supposed to act as a preservative against the enemy, or ill-disposed spirit; here, possibly, against the vengeance of the victim’s nzumbi, or “ghost.” Callaway repeatedly mentions such use of animal or human charcoal in his work on Zulu folk-lore.

109. Ku-basala, from Portuguese “casar,” is used only of the Christian, monogamous, marriage. To marry in native fashion is ku-sohana (Loanda dialect) or ku-sohaka (inland dialect).

110. Adia nguingi, asiala musolo is a Ki-mbundu saying which signifies “living in plenty and free from care,” hence “living in happiness.” Ngingi, in Portuguese “lagrê,” is the Claris Anguillaris, which, in some places of the Kuanza River, grows to an extraordinary size. They are caught by means of fishing baskets (mi-sia), hooks, or spears. Cut open, sun-dried, and inserted in a split stick, they are offered for sale in every native market and constitute the most popular condiment with funji (cassava-mush).

111. Ngateletele, etc., is the customary formula with which a fictitious tale closes. The expression “whether good or bad” means “it is your business to judge whether my story was nice or not. As for me, I have done my part, and whatever your judgment may be, it is all right.” The diminutive form ku-musoro, which is applied to even the longest tale, is an instance of the conscious self-deprecation, which seems to constitute the essence of politeness, and which is more common among Africans than among uncivilized Aryans, excepting perhaps the Slavs.
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NO. I. VERSION B.

INFORMANT AND DIALECT. This version was dictated by Adelina da Camara, an educated native lady of light complexion, and the life-companion of the editor of a native paper, himself a mulatto. She speaks the purest Loanda Ki-mbundu that I have heard, pronouncing every syllable so distinctly that I hardly ever had to ask her to repeat a word, while this would continually be the case with men. In Angola, as in most times and places, the higher-class women give the standard for pronunciation and idiomatic expression. Loanda women have a way of "singing" Ki-mbundu, which makes it quite as musical as the best modulated Italian of a Toscansese or Pisan "contadina."

To the informant's honor be it said that, unlike so many others, she is not ashamed of her native tongue, lore, and color.

Her father, Innocencio Mattoso da Camara, though white, is a native of Loanda, has held many high government offices, and is connected with an influential Portuguese family.

112. Uxile. See note 26. Compare the genitive in umoxi, na ndenge, one, the younger, with Fenda Mudla, dia mona, Fenda Maria, the daughter.

113. Mûbida, shepherd, herdsman; verbal noun from ku-bila, to herd cattle. The name of mû-ûbi is also given to the Loango people, akua-Luango, scattered between Kongo and Kuanza as wandering blacksmiths, and recently much talked of in connection with the "Dembos," situated between the Nzenza (Bengo) and Ndanzinji (Dande) rivers. Since the war of 1872 these Dembos (six native chiefs) have been independent: a di tuma (they manage themselves), as the natives say. On the fertile plain between Kagenie (Canguenie) and the mountain called Maravilha, they have allowed a large party of these A-ûbi or akua-Luango to settle as guests. But, like the Hebrews in Egypt, the A-ûbi have multiplied so fast, that quite recently they conceived the plan of dictating to their hosts. With a view to this, they sent delegates to the governor-general at Loanda requesting him to reinstate Portuguese authorities, as in the time before the war. To this the governor acquiesced, and a new chef was sent in 1890, with a small force, to reoccupy the concello of the Dembos, lost in 1872. What the result will be, is not sure; but a renewal of hostilities with the Dembos is much feared by a portion of the Loandenses. It is not impossible that a Loango man is meant by the mû-ûbi of our story.

114. Nganga is here synonymous with mu-leji, "wizard, witch." The Roman Catholic priests and missionaries are also called ji-nganga, with or without the qualification ja Nsambi. The meaning of nganga ja Nsambi is therefore "wizard of God."

115. Uldidile; the subjunctive consequent on a preceding imperative indicates a mild imperative.

116. Munume and mulume are equally correct.

117. A di ambata; this means "they walk arm in arm," in European fashion.

118. Ku-kituka and ku-kituka are synonymous for "being transformed."

119. Ku di tuma corresponds exactly to the Portuguese "governar-se."

120. "When I come," i. e., back to where we are. In Ki-mbundu coming refers to the place occupied at the time by the one who speaks.

121. Ji-ngondo, literally "coppers," i. e., copper ornaments.

122. Nguami, a most singular contraction of ngongo ami (my misery) used as a verb to signify refusal. See my Grammar, pp. 105 and 158; also the full form in Bentley's Kongo Dictionary, p. 374.

123. Mû-nzanga is a slave recently bought, and therefore not yet initiated in
the ways of his civilized or semi-civilized master. *Mu-nzenza*, with a slightly different intonation, is also used in Loanda to indicate lack of water in a well, e. g., *Mu Manianza muuta muenzenza*.

124. *Ngv*, instead of *ngi*, is preferred when followed by the infixed pronoun *mu* or *ku*. This is a case of progressive vowel attraction. See Grammar, p. 131.

125. *K’emwele* contracted from *k’i muene-l*, according to euphonic rule *a + i = e*. *Ku-mona* is frequently used for *ku-sanga*, to find, and for the result of finding, viz., getting and possessing.

126. *Bu polo ia* or *mu polo ia* is “in the presence of”; “*ku polo* is “in front, ahead”; “*mu polo* is “in the face, on the forehead”; but *bu polo* alone (without *ia*) is used for the region of the pudenda, and must be avoided.

127. *Sauiti*, from Portuguese “saúde.”

128. *Ka-nzo*, diminutive of *k’-nzo*. See Grammar, p. 8. The initial vowel of *k’-nzo* does not coalesce in *é* with the *-a* preceding it, because it is an ancient article, hence no integral part of the word. Cf. *o’-nzo*.

129. *Ng’i* 0 *muene*, contraction of *nga* *ku muene*. *Muene* is Preterit II of the relative verb *ku-muene*, from *ku-mona*, to see, which in this case means “to experience.” See Grammar, p. 91.

130. The clause in brackets was added at my suggestion, so as to make the connection clearer to the foreign mind. For the natives both the full and the elliptic forms are correct and intelligible.

131. *Ng’i batujulimba*, the same as *ngi batujule mu* (see Grammar, p. 73). *Ku- Batujula* is the frequentative verb of *ku-batula*. It means, not only the action of cutting frequently, repeatedly, but also the result, “cutting into small pieces.” See Grammar, p. 99.

132. *Pangajala*, from *ku-pangajala*, iterative or frequentative form of *ku pongala*, which is an adaptation of the colonial Portuguese “pancar,” “dar pancadas.” On p. 99 of the Grammar the iteratives *-ajala, -ajana* of verbs ending in *-ala, -ana* were not given because they do not occur frequently.

133. *Misuku*, the same as *ma-usuku*, pl. of *u-suku*. According to euphonic rule *a + u = ë*.

134. *Ku di bangssa (kala)* means “to feign,” literally “to cause one’s self to be or act like.”

135. *So salavande!* is an oath. It is evidently of Portuguese origin, as is shown by the form of the word and by the fact that the expression is not used inland; but it is not easy to determine the Portuguese original. *Salavande* may be a corruption of “salevante,” which is an antiquated synonym of “salvando,” “salvo,” l. e., except, or of “Salvador.” What *so* means is still more obscure; is it the Portuguese “*so*” only, or the Creole contraction *so* of “Senhor,” i. e., Lord? The most popular oath among all A-mbundu is *Xinge pai etu ia mungwa*, l. e., “Let my godfather be insulted!” See note 97.

136. *Ng’ikale eme!* means “But for me!” The full form is *ki ng’ikale eme!* The whole sentence is elliptic, the suppressed words being equal to “the issue, or the result, would have been quite different.” Sometimes the form *kiikale eme!* is used.

137. *Ku-zubida*, a combined relative and causative of *ku-zuba*. See Grammar, pp. 91 and 96.

138. *Ka-tutu*, diminutive of *ki-tutu*, which signifies any cracked vessel, as gourd, jug, pot, box, etc. It should not be confounded with *ki-menga* which is a potsherder, and *ki-tutu* a cracked vessel, or any broken, worn-out article.

139. *Vada?* *nii? vanua?’nii?* What’s the use of eating and drinking? I. e., of living?
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140. Mu, relative pronoun of ma-kutsu in the objective (accusative) case. See Grammar, p. 95.

141. Ki-zomba is the dancing-place, and also the dancing party. It is not the act or the way of dancing; this is called u-kininu. Ki-zomba kia Ngola, or kia Kisama, or kia Lubolo signifies, therefore, the dancing-place or the dancing company (also called di-bandela, i.e., flag) of the Ngola, Kisama, or Lubolo people. Ukininu na Ngola, or Kisama, or Lubolo signifies the peculiar dance of the Ngola, Kisama, or Lubolo tribes.

142. Bama means any definite place on earth; kuma, any place in the open air; muma, any place within an inclosed space. See Grammar, p. 66 and 87.

143. Ufita is either honor, respect, politeness, or the token of it, namely, a present, an invitation, and the like. It also means "fear to do wrong" and "virtue."

144. The Portuguese in Angola take only two meals, one called "almoço" (breakfast), the other "jantar" (dinner). The first is taken between 9:30 and 11 A.M., the latter between 6 and 7:30 P.M. Hence, in the present case, Vidihi Milanda goes out at about 8 P.M.

145. Kiabeta. The verb is impersonal. The unexpressed subject is kima, thing, or kiki, this thing. The prefixes ku, bu, and mu also form impersonal verbs, as they are sometimes called in European and other languages. In Ki-mbundu it is simply an elliptic conjugation, the general subjects mutu, kima, kuma, bama, muma, being sufficiently indicated by the context and the concord.

146. Sie, from Portuguese "selha."

147. Ku-longa, pronounced as any foreigner, except a Frenchman, would, means, to teach. Ku-longa, with less stress on the penult and a slower enunciation of the first and last syllables, means "to load." It is used of loading a gun, a canoe, a carrying basket, packing a box, etc. Ku di longa, to teach one's self, is used for "learning, studying;" ku di longa, to load one's self, for embarking or seating one's self in any inclosure, as a carriage, a boat, etc.

148. Muhatu na Nzambi does not mean that the woman is divine either in beauty or goodness, no more than muzi na Nzambi means a divine tree. It is simply a sentimental way of expressing one's self; implying, as a rule, that the person, plant, or thing thus qualified is considered as dependent solely on God, being unassisted, uncultivated, or abandoned by men. Ki-mbundu phrases remind one constantly that "man's extremity is God's opportunity."

149. Mu palata, in Loanda, is used for "in the lower part of the city," or "down-town;" while ku palata or bu palata is specifically "on, to, or by, the shore, or beach, or fish-market." See note 21.

150. N'umoxi seems incorrect as referring to di-sanga, but it is preferred to the regular ni dimoxi; probably for euphony's sake.

151. Buezila; bu banga is understood as subject. See note 145.

152. It is not quite clear whether Fenda Maria simply calls the things by their names, or gives them the order to act what their names imply. A slight difference in intonation, or punctuation, gives it one meaning or the other.

153. That all kindled themselves is not to be taken literally. When the lamp was lit, all were seen acting in the light.

154. The informant dictated here "takes a goat from the pen to throw at all things flaming." I confess that I cannot understand what this goat has to do with the story.

155. Selende. Though all natives I have asked failed to recognize the Portuguese origin of the word, I am positive that it is simply the word "accidente;" and the idiom uabana selende corresponds to the Portuguese "deu-lhe um acidente."
Informant. His name was "Piolho," which is the Portuguese equivalent for louse. This nickname he owed to the filth and abjection to which his soible for rum had reduced him. He was working as a rope-maker at Bom-Jesus, on the Kuanza River, his native place. In the war against Humbe, back of Mossamedes, where he served as a Portuguese soldier, he had been crippled for life. He was the first man whom I could by small remuneration induce to dictate a few folk tales. In all his abjection, he was as punctilious as the proverbial Spanish beggar. Several times he punished me by interrupting the dictation in the most interesting part of a story, because a question, a tone in the voice, or an innocent word had offended his susceptibility. So the present story was left incomplete by him, and the last portion had to be obtained by letter from America. A former pupil of my Loanda school, who was then employed at Bom-Jesus, wrote it down for me. His name is Domingos de Lemos.

Dialect. It is that of the lower Kuanza about Bom-Jesus, which but slightly differs from that of Loanda. The informant seems to have some peculiar expressions of his own, or which, at least, are not in general use.

Comparative. This story is originally that of the "Cenerentola," the universality of which has been traced up by Gubernatis in his "Florilegio delle novelline popolari," p. 5, and by Henry Chasle Coste. In the folk-lore of Portugal, Madeira, and Brazil it is current under various names and in various versions. The version nearest related to ours is the Brazilian on p. 52 of "Contos populares do Brazil," by Sylvio Romero. But, as in the case of No. 1 (Fenda Maria), the fundamental idea of exotic origin, in this story, has been so perfectly covered with Angola foliage and blossoms, that science alone can detect the imported elements, and no native would believe that this "mu-saro" is not entirely Angolan. The mention of Kimbangu kia Tumb'sa Ndala, the great central figure around whom almost all native folk-lore clusters, and whose daughter the heroine is said to be, as also the episode of the Ma-kiishi, connect this story with those in which either Kimbangu or the Ma-kiishi play an important rôle. By the marriage with the child of the governor it is also related to No. III.

136. Kimbangu kia Tumb'sa Ndala. In Loanda he is generally called Kimbangu or Chimbalu kia Tumb'sa Ndala, while in the Mbaka, and other inland dialects his name is pronounced "Kimanuense kia Tumb'sa Ndala." He is a purely mythic figure, but may have once been a historic personage. Much of what the natives say of him corresponds with what the Amn-zulu tell of their U-akulunkulu, but no reverence attaches to his name.

137. Mazika. This is a kind of palanquin with either side open or screened by curtains. It is used by the whites and well-to-do natives in the Portuguese towns of West Africa. For long marches through the bush, it is replaced by the "tipoa," which is a hammock hanging from a strong bamboo pole, to which a dais or canopy is fixed so as to protect from sun and rain. The fact that Nama uses a mazika shows that his residence was in the neighborhood of Loanda, in what is now called in colonial Portuguese "os Mucueques." See note 162.

138. Paseio is the Portuguese "passeio," a tour, a walk, or ride, for pleasure, to a moderately distant place.

139. Namuli is the native pronunciation of the Portuguese "João," i.e., John, and Namuli that of "Joana," i.e., Joan, Jane.

140. Njwasi, comes from the Portuguese "governador," but applies only to the governor-general at Loanda. Ngola, in native parlance, represents the ancient native kingdom of Ngola (in Portuguese "Angola") whose boundaries
pretty exactly correspond to those of the present District of Loanda. The original, and still independent, tribe of Ngola has withdrawn to the river Hamba, one of the affluent of the Kuangu, where the ancient court of Ngola Kluanji kia Samba is still kept with undiminished pride, but with greatly reduced power. Ngwunlu mfu Ngola, Governor in Angola, is used along with ngwunlu ta Ngola, governor of Angola. The ngwunlu is the representative, in Africa, of Munepatu, the king of Portugal.

161. Ku lu dia mundu is the same as ku di-lu dia mundu, that is, on, above, over the world. It is also pronounced k'o lo dia mundu, in which case the prefix di of di-lu is replaced by the article o, and the following u of the monosyllabic lu becomes also o by progressive vocalic attraction; thus: K'o lo dia mundu.

162. Mu-seke, correctly used, signifies "a sandy place" and is derived from the same radical (ku-seka) as ki-sek-ele, sand. In the Loanda dialect, however, the word has come to mean "a field," with the plural mu-seke, for "fields." Ku muske signifies "to, or at, one field;" ku miske, to the fields; thus ku miske ia Kamama, to the fields of Kamama. Mu muske, or mu miske is "within a field or fields." In Loanda-Portuguese "muqueque" is now used for "country-house, summer-house, villa," and "os muqueques" is the name given to the inhabited country around the city of Loanda, where the well-to-do whites and natives have their country-houses.

163. Lu will be found only in the stories told by "Piolho." He uses it exactly like ba or ha of the Mbaka dialect. It is probably an abbreviation of kala. See note 174. In English it is to be translated by "if, whether, or."

164. Kulemba. Concerning marriage ceremonies, see the story of the Four Uonas, and that of the Daughter of Sun and Moon.

165. K'el'd, the same as K'el'd, from ku-l'a, to say or do.

166. Nguamami for nguamiami is again one of the peculiarities of Piolo's diction. As to the governor's refusing the present, it is becoming to the white man, who makes all the metal money, the cloth money, and the bead money, to be generous, especially on such an occasion; for, as the saying goes, "mundle ufwemenena kubana, kwafwemenena kuezela; ditiki dia sanji ukdiazela," i. e., "the white man owes his fame to his liberality, not to his whiteness; for the egg of the hen, too, is white."

167. Aki ki or a kiki is composed of the old euphonic article o or a and the demonstrative pronoun, first degree, of class III., singular, which is often used for "now" and "but." Kitangana is probably understood, kitangana kiki, this moment.

168. Ku-xanga (ji-xautii) comprises (1) going to the bush, (2) cutting the wood and binding it into a bundle, (3) carrying it home. As the cutting is done with a poor native hatchet, or an iron trade-machete, the task is rather laborious.

169. Ngamela, from Portuguese "gamella." It is a vessel made of the same wood and shape as a canoe, only smaller and sometimes shallow. It is used for washing clothes, for feeding pigs, for carrying fish (in Loanda), for holding all sorts of things. Very small imitations of canoes are also used, with other things, as medicinal charms (umbanda) consecrated to the spirit Ngjii (River) for the purpose of ku-xuula, i.e., breeding; but only in the case of barren, or not sufficiently prolific, women. Men use natural medicines which are sold by the native doctors (imbanda). The native word for all these small canoes, used as vessels, is wuxungu or watu, the same as for the real canoe. See p. 68.

170. Tabu or di-tabu is a place on the edge of a river or lagoon, where the reeds, which obstruct the banks of all rivers and lakes unless these are pressed in between bare rocks, have been cleared away, so as to allow the canoes to land, and the women to bail out water and do their washing. As the tall grass of the
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banks is generally infested by crocodiles, these cleared spaces are the only relatively safe places for approaching the water's edge; for there the crocodile is likely to be detected before he can strike. The colonial Portuguese call such places "portos," i.e., ports, havens. I translate tabu by landing-place, or simply by landing.

171. Mulemba. This tree is the Ficus psilopoda of Welwitsch. It is a favorite tree for shade, and thrives in the driest and sandiest soil. It is much like the banyan-tree of India.

172. Aidé! This is the interjection of pain, sorrow, mourning; like the German "ach!" It is never a threat as "woe to!" but merely a complaint. It is really composed of ai and e or u; the latter being the vocative, the ai an interjection for sharp, thrusting, physical pain, or unexpected offence.

173. Tund' ami, "since me." This is an unusual construction, but very appropriate and graphic. In emotion and sobbing, it is natural to leave different clauses of a proposition incomplete, and to announce them in another order than when cold reason dictates.

174. Kalâ signifies usually "like, as." "Piolbo" gives it sometimes the meaning of "but, however, yet." See note 163. The meaning of the unfinished clause is: Since I was born, I never did any washing, but now they send me to wash.

175. Ngâm' ami instead of the regular ngâna iami. (See note 166.) In Loanda the only form used, besides the regular one, is ngan' iami, which is applicable to any master or mistress. In Malange and Mbaka ngan' ami is used exclusively by a slave-wife in addressing or mentioning her husband, and signifies therefore "my husband and lord."

176. A-kama. Inland, where the language is purer, mu-kâma is used only for a slave-wife of a polygamist (hongo). A free wife is called ki-hunji or mu-kaji. Among the free wives of a polygamist there is a further distinction between the wife who married first and those who followed her. The first has authority over the others, and is called kola dia hongo (the great [wife] of the polygamist), the others are called ji-denge ja hongo (the smaller, inferior [wives] of the polygamist). The head-wife alone has a right to the title of mukua-âbata (master or mistress of the house), which she shares with her husband; and the head-wife of a chief alone is called na mwâle (queen). A mu-kâma is never called mu-kaji by either husband or other people; he says mukam' ami, the others say mukam' a nganji (the mukama of So-and-So). Nor does the mukama call her man mu-lume ami or mu-nume etu; this is the privilege of the ki-hunji. She calls him ngan' ami or ngana iami, if he has only one mukama, or ngana etu if he has several.

In the coast-towns, mu-kâma is now used, almost indiscriminately, for any servant girl above ten years who has been bought, or "redeemed," as people say since slave-dealing has ceased to be publicly honorable. This free use of mu-kâma is silently witnessing against the moral (?) behavior of civilized masters, white or colored, in the "centres of civilization."

177. Mail. The term expresses vigorous or hearty continuation of an action described in the preceding verb. Thus, kola mail! shout on, and loud! Su-nengu mai-em! pull on, and hard! In the present case, Fenda Maria means to say this: I never washed the clothes (the slave girls always washed), let them continue to wash! See note 36.

178. Lelo, instead of lelo. Final -o for final -u is often heard in the interior, where, in some places, the use of one or the other is merely a matter of taste.

179. Ungâna, from ngâna (see Grammar, p. 123), signifies in the first place "the quality, dignity, and office of being a ngâna, i.e., a free person, one having
authority.” Keeping this first meaning in view, the word u-ngana is also used for chiefship, honor, glory, grandeur, majesty, splendor, for mastership, freedom, liberty (afelo), for kingdom, reign, government, and body politic.

180. Umbanda ndenge. Umbanda is derived from ki-umbanda, by prefix u-, as u-ngana is from ngana. Umbanda is: (1) The faculty, science, art, office, business (a) of healing by means of natural medicines (remedies) or supernatural medicines (charms); (b) of divining the unknown by consulting the shades of the deceased, or the genii, demons, who are spirits neither human nor divine; (c) of inducing these human and non-human spirits to influence men and nature for human weal or woe. (2) The forces at work in healing, divining, and in the influence of spirits. (3) The objects (charms) which are supposed to establish and determine the connection between the spirits and the physical world. When used to designate these objects, the word umbanda admits of a plural form, mumbanda. Natural remedies for healing sickness, however, are not called mumbanda, but mi-longo.

As to the meaning of the saying umbanda ndenge, in our text, it is somewhat obscure. There is a proverb, masunga kota, umbanda ndenge; literally, wits are superior (greater, stronger), medicines (charms) are inferior (smaller, weaker). The meaning is: natural and acquired ability will protect and exalt a man much more than charms or superstition. In other words, a man endowed with wisdom, but deprived of charms (amulets), is better off than a stupid man with any amount of charms. The relation of umbanda ndenge, in our text, to the words preceding it, may be made intelligible by the following paraphrase: Thou art engaged in a struggle with contrary influences (umbanda); but thou shalt conquer one day (according to the saying), umbanda is surpassed by masunga. By stretching the saying a little—and African sayings are very elastic—it can also be made to mean that a just cause will finally triumph over ill-will, and innocence or virtue come out victorious over its enemies.

181. What a comforting power there is in being “loused” no one can imagine, who has not seen the blissful expression on the face of the Loanda girl, when, her head sweetly resting on another’s lap, she is being relieved of her troublesome customers. It is a token of friendship to catch another’s lice; and not an atom of shame attaches to those concerned. As the operator is pretty sure to be himself invaded by the tiny host, he or she often does the work gratuitously, with the understanding that the kindness will be returned (reciprocity). Among others than friends, it is customary to give a compensation. In Loanda, the average charge is from one and one half to three cents, according to the amount of trouble and risk incurred. One day, on dismissing my school at Loanda (to which only paying pupils were admitted), I noticed some trouble between two scholars and inquired after the reason. With a whining voice a little fellow replied: “So-and-So refuses to catch my lice.” He considered that a great breach of school-fellowship. At Malange, a big fat worm, called katotola-jina (the lice-crusher), and which builds a most interesting nest, is used by the natives as louse-catcher. Placed on the wool of the head, it introduces its tiny head and strong claws into the tangled hair, ferrets out, and devours the unwelcome guests. When it has done its work, it is, without thanks, cast back into the bush.

182. Lopa is the Portuguese “roupa.”

183. To tell a lie in self-defence, to cheat within certain limits, and to steal trifles in favor of a friend, are not condemned by the native standard of morality; but, when found out or caught in the act, the author of such an act may feel ashamed of his lack of shrewdness.

184. Papaiti. When used absolutely, “father” and “mother” are rendered by papaiti and mamantiti; but as soon as the word is qualified by a possessive pro-
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185. Kuxi; about kuxi see Grammar, pp. 30 and 31.

186. It is off with a fish, that is, it is carried off by a fish.

187. This Ɂ is a vocative Ɂ, which is freely used where we, in writing, put a point of exclamation. It is also often added to a word, and drawn out to considerable length, when the person speaking is hesitating about what to say next.

188. Katœ ku bota. Before kate and the destination, the verb knoda, to walk, or to go, is often left out, and must be supplied in the translation.

189. Ku-kuatu mu kibetu, literally, to catch in flogging, is synonymous with kw-bana kibetu, to give a flogging.

190. Kobidi is the Portuguese "cobre."

191. Sela is the Portuguese "cera," i.e., bee's wax. There is no other word for the trade-wax. But the wax of the honey-comb is called i-sela, or i-xila, the singular of which (hi-sela and hi-xila) signifies a single cell of the honey-comb. To get the honey out of the comb, is called ku-kama o ukâ mu xila.

192. Teeth of elephant, i.e., tusks of ivory.

193. Di-konge. This is the genuine Ki-mbundu word for India-rubber, both as a plant and as an article of trade; but the U-mbangala (Kasanji) word ndundu is gradually superseding it, at least in the Interior. The Ngola and Holo tribes call it di-kote; the Ma-lungu call it mu-konge; some Mbaka people and the Mbondo tribe call it ku-nana. The Ma-songo, like the I-mbangala, call it ndundu; and the Ma-kioso pronounce this with a different intonation, giving the last syllable a higher tone.

194. Tata (father) is often used without any definite meaning, as a euphonious pleonasm.

195. Fiamaxu is the Portuguese "machos."

196. Mas-soladi, sing. di-soladi, from Portuguese "soldado."

197. Mujika is the Portuguese "musica," and means, in these stories, a military band.

198. On taking leave, it is customary for the one who goes to say sal' él! that is, remain, or stay! (with or without kiambote, i.e., well), and for the one who stays, to say Cisit' él (with or without kiambote, well), that is, arrive (safely at your destination).

199. Compare this account of the Ma-kishi (singular Di-kishi, or Kishi) with those given in the Ma-kishi stories, Nos. V., VI., VII., and others. The description of the Ma-kishi given by "Ploho" and other A-mbundu informants, agrees in all main points with that of the cannibals of the Zulu folk-lore in Dr. Callaway's "Nursery Tales," vol. 1. pp. 28, 29, 33, 43 (many-headed monster), 145, 146, 157, esp. 158. Like "Ploho," in the explanations asked of him, the Zulus describe the cannibals as wearing long tangled hair, which falls over their faces. This long hair, and the many heads of some Ma-kishi, are the only points in which the Ma-kishi of the A-mbundu disagree with their descriptions of the A-tua, or Bantu, the famous pygmies of brown complexion, who are found in the great forests of all Africa east of the Niger, and who seem to be the aborigines whom the immigrant Bantu (including all the African Blacks or Negroes) had to fight and drive back before they could establish peaceful communities. But, though I have not heard of any pygmy tribe wearing long, tangled hair, or having the faculty of growing another head as soon as one is cut off, it does not shake my present belief that our Ma-kishi, the cannibals of the Zulus (Ma-sumu) and those of the Be-chunu (Ma-rimo) are the aboriginal pygmy tribes. Not so much as they are now, but as they appeared to the first Bantu settlers, and as they were by these incorporated into the semi-historic and semi-mythologic folk-lore of their race.
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The hydra-like heads of the Ma-kishi are an excellent symbol of the system of guerilla warfare common to all the Ba-tua (see Callaway’s “Nursery Tales,” p. 354). It is strange that Callaway did not notice the similarity of his cannibals with his Awa-twa, so graphically described at pp. 353 and 354. His informants there declare that the Awa-twa kill those who say they did not notice them from afar; because they consider that an insulting reflection on their undersized stature. This is identical with the account of the Ba-tua given me by natives from different parts of Angola. (Concerning the Ba-tua in the forests of the Kuangu River, see the notes to my Vocabulary of U-aka, which will be published with a number of other vocabularies in the Bulletin of the American Geographical Society, 1894.)

200. Tenda / uadendela ’nil? could not be explained by any native I questioned on the subject. The expression is only used in connection with divining. The translation I venture to give is sufficiently warranted by similar questions and answers in the divinations of the A-mbundu.

201. About the “sandu,” or “xalá,” i. e., namesake, see note 85.
202. Kuuki, from ku-ki, to dawn; ku-ma is the subject of ku-aki.
203. Kézuatu, contraction of the genitive ka izuatu.
204. Kia-lumingu. The full form is korúa korú lumingu, i. e., the day of lumingu. This lumingu is the Ki-mbundu pronunciation of the Portuguese “Domingo,” which, again, is the Portuguese pronunciation of the Latin “Dominicus,” i. e., the Lord. Therefore kia-lumingu means, in its Latin origin, the day of the Lord. It is used for Sunday. The days of the week, in Ki-mbundu, are, Sunday, kia-lumingu; Monday, kia-xikunda, from Portuguese “segunda” (feira), i. e., second (holy day); Tuesday, kia-tebas, from “terça;” Wednesday, kia-kualata, from “quarta;” Thursday, kia-kinda, from “quinta;” Friday, kia-sesta, from “sexta;” Saturday, kia-satalu, from “sábado.” In literary Ki-mbundu these exotic names will probably be superseded by the native names: Kia-Ngana, Kia-lodi, Kia-tatu, Kia-nana, Kia-nana, Kia-samara, Kia-sambuada.
205. Ngeleja, from Portuguese “igreja.” Compare ki-ngeleji, from “inglez.”
206. Katalaia, in Portuguese “Catraia.” This name is particularly used as a proper name for male slaves. Katalaia is generally a trusted domestic slave, not a plantation hand. Here, Katalaia is evidently a faithful old slave of Nzuib and Maria’s father; and he still respects in Maria his old master’s daughter.
207. Ngan’a ndenge. This form is used in Loanda together with ngan’ia ndenge and ngana ia ndenge. In Malanje, the latter, the full form, is the only one used.
208. I abindamenaka ngenji. This expression denotes the exceeding beauty or goodness of the thing or things to which it refers. Ngenji, from kw-encha, to walk, is a traveller. But, as Africans always travel for trade, it is also used for trader, merchant. The traders, of course, desire beautiful articles to trade with; and, being in the business, they are the best judges of the quality of goods.
209. Kaluifi, from Portuguese “carruagem.”
210. Misa, the Portuguese “missa.” The blind and the cripples are regular attendants at church in Loanda, because the “Misericordia” benevolent fund has aims distributed to them by the priest on each Sunday.
211. Id. Who these id are is explained in the following worda, ni mujika iti; they are the men composing her band.
212. Embamba, i. e., imbamba. The Kisama people and some Quanza and Loanda people use this form, & instead of o i.
213. On the remarkable law of preference or precedence which determines the use of the negative suffixed pronouns, when combined with infixed pronouns, see Grammar, pp. 78 and 79.
214. Makutu mé! This expression is not only not insulting, but it may be
complimentary as expressing surprise, when it is known the person addressing one intended to cause surprise. It corresponds then to our "you don’t say so!" or "is it possible?" Intonation unmistakably shows in each case whether makutu mē expresses contradiction, doubt, or astonishment.

215. This se is not se "without," nor se "if," nor se "saying," but an old negative particle. In Loanda they would say, ukala kota kana cie. The three negative particles of Ki-mbundu are: ne, se, and k'; the two first have almost disappeared in the modern Loanda and Mbaka dialects.

216. Kuahi marks the beginning of day, ku-nanga the spending of the day, ku-seka the end of day, and the spending of the night.

217. Ngonge is both the instrument used in a proclamation and the proclamation, order, or command itself. In the native towns, the herald shouts the proclamation in the principal thoroughfares. Sometimes he first calls the people’s attention by striking a native bell, or by sounding a bull’s horn. This horn, I was told, is also called ngonge by the Kisama people; at Malange the name of the horn is kipunana. At Loanda it is called mbunga or mbungu. But ngonge, no doubt, signifies primarily a bell, and is synonynous with ngunga. A bell is still used for proclamations, and called ngonge, by the tribes north of the Bengo and Dande rivers, i. e., among the Demboas (ji-nzambio). The ngonge is made of iron, and consists of a double bell in the shape of U, each leg of the U representing one bell. There are no clappers in these bells. They are rung, or rather played, by striking with a piece of iron on either cup alternately. This native African bell has been noticed in many parts of the Continent, and is described in the works of several great African travellers.

218. Saku is the Portuguese "sacco," i. e., sack. The sum represented by a saku is thirty Portuguese, or nearly thirty-three American, dollars. It is called saku, because thirty dollars in Angolan copper money make up a man-load, and this is the sum usually put up in a sack when cash remittances are made to the interior. The two "sacks" promised by the Governor represent, therefore, about sixty-five dollars of American money, and their local value is best illustrated by the fact, that even now (1891) two young slaves could be bought with the money, at Loanda, while in the interior it would bring three or more adult slaves. Slavery is abolished, by law in all Portuguese dominions; but the natives, even in Loanda, buy, sell, and own slaves without regard for the white man’s law. The same is the case in some English and other colonies.

219. Kadifes, from Portuguese "alferes."

220. Thus far "Pioho’s" dictation of the story. The remainder, which is rather disconnected, was sent me to America by my former Loanda pupil, Domingos de Lemos, who was then employed at Bom-Jesus.

221. Asalma! is the Portuguese "ás armas!"

222. Tuma ku k'ifia is an idiom for "know thou well," or "mind."

223. Ngī bange favolo is, in pure Ki-mbundu, ngī bange kiadi.

224. Kaleia is the Portuguese "cadela," i. e., chain or prison. In Ki-mbundu ku-ta mu lubambu is to put in chains (native jail); ku-ta mu’aleia is to put in (Portuguese) jail.

225. Ku-nganala, from Portuguese "enganar." In pure Ki-mbundu, to deceive, is translated by ku-jumba, when synonymous with cheating, and by ku-ta makuwa, when no money or property is involved.

226. Ku-polokala, from Portuguese "enforcar." In Ki-mbundu, hanging is ku-ngienga.

227. This saying is not very proper. Nga Nwaf must be very bitter to apply it to his wife. The meaning of the saying is, "we, the women, must be paid for, before we marry, because our bodies are a merchandise which, owing to the
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demand, we can sell at any time." With a few honorable exceptions, the mulatto girls of a poor mother are taught from tender childhood that their support, and that of their relatives, will depend on their making a profitable trade of their bodies with white men.

228. There seems to be a short blank between this and the following.

229. *Alumasi*, or *lumazi*, from Portuguese "armazem."

230. *Kikusu* is a fresh-water fish which is much relished, notwithstanding its countless bones.

NO. III.

INFORMANT. Most of the stories in the present collection were, like this, dictated by a native of Malange, whose full Portuguese name is Jeremias Alves da Costa, while his current name is Jelema dia Sabatela, that is, Jeremiah, son of the shoemaker. His father was a shoemaker from Mbaka (Ambacu) who had settled at the court of Bangu, the head-chief of the scattered Mbamba tribe, and married a daughter of the chief's elder sister. By this marriage the sons of the shoemaker belong to the royal family of the Mbamba tribe and are eligible to the chiefship. They are both Mbamba and Mbaka, but first of all Mbamba. The informant learnt his father's trade, and has become his successor as shoemaker at Bangu's village. In the natural course of events, he may also inherit the chiefship and become a Bangu himself, for the present presumptive heir is his uncle and he comes next to his uncle.

In 1890 he came with me to America, and most of his stories were dictated at Vineland, N. J. A life-size model of him is to be seen in the Ethnologic Section of the National Museum, Washington. Since 1891, he is again with his family at Bangu's near Malange (Malanje). Though by no means exempt from human and African frailties, Jeremiah has always been an abstainer from drink and native dances, and in all the time we lived together I have never known him to tell a lie, or steal, or behave unseemly.

DIALECT. The informant is equally familiar with the Mbaka dialect of his father and the Mbamba dialect of his mother. This story is entirely Mbaka, both as to dialect, origin, and dramatis personae.

COMPARATIVE. The first part of the legend, where Kimanaueze's wife will eat nothing but fish, and thus overtaxes the River's kindness, appears differently told in Story No. IV. of Loanda. The metamorphoses into a variety of animals are of frequent occurrence in all Bantu fiction.

The marriage of Kimanaueze's son with the Governor's daughter seems to be identical with that of Kimalezu's granddaughter with the Governor's son. (Story still unpublished.) In the Bantu languages, where the same word means either son or daughter, a confusion of sexes is quite natural.

In Schlenker's "Tenne Traditions" (London, 1861) p. 89, the Temne hero Tamba renders some services to animals who, in return, give him instructions, which later on greatly help him to win the daughter of the King, whose successor he becomes; all very much like Nzuf's experience with the beasts and the Governor.

Passing from Sierra Leone to the extreme southeast corner of Africa, we find, among the Zulus, Ubabuze, who like Nzuf is deprived of men and oxen by wild beasts, but saved by a mouse, on whose skin he is lifted up in the air, and carried to his damsel whom he marries. (Callaway's "Nursery Tales," p. 97.) As to the personification of the river, compare the one reported by Du Chaillu, "Equatorial Africa," New York, 1890, p. 358.

The Portuguese stories "A Torre Babylonia" and "A Torre Madorna," whose
fundamental outline is found in the folk-tales of many other nations, have some resemblance to this number. See "Contos populares," by Ad. Coelho, p. 34, and "Contos nacionais," by the same, p. 50.

231. Kilundu kia makamba. This expression, it seems, is not known in Loanda. The informant says it signifies "possessor of many friends," i. e., a popular man. Ki-lundu is a non-human spirit, the same as di-bamba. Ku-lunda is to lay aside and keep in a safe place. See note 620.

232. Uatunga, usoma. Used both at Loanda and in the interior. Ku-tunga, ku-some is an idiom, signifying to build one’s house, marry, have children, cattle, and get on. The tense used here is preterit III., indicative of a distant past. The preterit II. is uatungile, usosone, and preterit I. is uatungu, usoma. This tense implies that the action is still fresh, recent.

233. Na mvu:ale jë. Na mvu:ale is the title of the chief’s head-wife, and corresponds, therefore, to our Queen. This use of the plural concord (i:ë) with a singular noun (mvu:ale), as a sign of respect, is remarkable. It is also used with the prime-minister, e. g., ngolambole jë, but neither with the chief’s title soba nor with di-kota, head-man. To show somebody respect by this use of the plural is called ku mu:jingisa.

234. Mbi:j ña menia. In the interior, the word mbi:j, in the plural form ji- mbi:j, is used to denote meat or vegetables eaten with the staple funji (mush). Mbi:j is one of the general Bantu words for meat; and so mbi:j ña menia, i. e., the water-meat, was probably the first denomination of fish. In modern Kimbundu, mbi:j is used almost exclusively for fish.

235. Katum. from ku-tum, to send, to command. The regular passive form of the Bantu, formed by the insertion of u before final a, which has disappeared as a living form in Kimbundu, is still preserved in this word and a few others. Katumus means "messenger."

236. Uxi. This is the most common form in the interior for uxi; but they never say a:xi for é:xi, which proves that -é:xi is the root, even in the dialects of the interior.

237. Lubala is the largest affluent of the Kuanza River, which it joins at Mas- sangano (Masangano, confluence, from ku-sangana, to meet).

238. Ku-tambu is used only for fishing with nets (ma-unando) and with the large fish-baskets, used solely by women, and which are called i-sakala. These are like the mu:vua, only larger. With the mu:vua the verb to be used is ku-kwata for catching (fish), while ku-langa is used for the setting of the basket-trap. With hooks, the verb for catching is ku-loua.

239. Ngidia-hi? In Loanda ngidia-ni? or ngidia ‘ni? The absolute form is inii in Loanda, thi in the interior.

240. Kisu’ chi, or kisu’ obio, or kisda kimozi, can all be used for “one day” when beginning an episode in a narrative. In the folk-tales of Louisiana negroes, the expression “this day” for “one day” is also met with.

241. Mbanzá signifies really the house, yard, and adjoining huts belonging to the chief and his wives; that is, his residence, his court. It also means capital, for it is applied to the whole village inhabited by the king. In the Mbaka, as in most inland dialects, mbanza is moreover used for the chief himself.

242. Ubizila, in Loanda nbizila. The natives of the interior pronounce the x of Loanda like ts, in words which in the Bantu mother-tongue had a t. It only occurs before i, and the change of the ancient t to x and é is due to the presence of this -i. Mu-ti (tree) becomes mu-xi in Mbaka, mu-xi in Loanda.

243. Kozi, bozi, mozi, are contractions of ku o’xi, bu o’xi, mu o’xi. Compare mo’o:so equal mu o’so.

244. Ha or ba is the word used by the Mbaka, and other inland tribes, for the Loanda wordanga, or inga, meaning, “whether, or, if, and, then.”
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245. Kizimbi is the spirit or genius who is supposed to be lord of a river or lagoon. It may be masculine or feminine. In Loanda, the same genius (di-hamba, di-bamba or ki-lunda) is called Ki-anda or Ki-tula. See Nos. IX. and L.

246. Ku di ijila, to come spontaneously, unsent, unbidden; from kutsa. The form is a combination of the reflexive (di) with the relative (-ijila) verb.

247. Imana! "stand!" is also used for "stop!" Ku-im-ana is a medial form of ku-im-ika, to erect, hence to stand erect.

248. The first time, the fisherman pulled the net barely out of the water; then he let it drop and ran. The second time, he dragged it on to dry land.

249. Mundu is the collective of mu-tu. As a collective it has no plural form. It means "crowd, congregation, tribe, nation, mankind, world."

250. Among most tribes, to the farthest interior (Mbamba, Ndongo, Mbondo, Ma-songo, Ma-holo, Ma-hungu, I-mbangala, Tu-pende, Bashi-lange, Akua-lunda), the chief is approached in the manner here described, by a subject as well as by a stranger. That is, the subject or the stranger sits down on the ground, throws himself flat on his back, then bows forward and touches the ground with his chin. The Mbaka tribe (imba-bl) and their offspring are exempt from this custom. The Ma-kioko and Ma-shinj, in addition, pick up dust and rub it on chest and chin.

251. Kalunga. This word is used to signify: (1) death; (2) the personification of death in the shape of the king of the nether world, called Kalunga-ngombe, and the world of shades itself; (3) the ocean; (4) an interjection of wonder; (5) a title of respect, given to a chief, and, among the I-mbangala, to every Freeman of some importance.

252. Mi. This is the objective of the personal pronoun, second person plural, in most dialects of the interior, which use nu- for the prefixed subjective. In Loanda nu is used for both the prefixed (subjective) and infixed (objective) pronoun.

253. Kuru; in Loanda kuku.

254. Mahemu. What the original meaning of this word is no one has been able to tell me thus far. Its use, however, is plain enough. It stands like our "amen," after a prayer, as the word signifying that the speech has come to a "full stop;" that the speaker or talker has reached the end of what he wanted to say. To this mahemu the other party answers a Nkambi, that is, "of God." The word mahemu is probably imported from a dialect or language of the far interior.

255. Ngolambole, composed of Ngola (probably old Ki-mbundu for ngana, Lord) and mbole, i.e., hunt; hence, "Lord of the hunt" (ngola a mbole). It is the title of the chief's prime minister, and presumptive successor, if he be of royal blood and closely related to the king. The other royal officer is the sakala or tambala, that is the secretary, who, in the Kuangu basin, is almost invariably a Mbaka-man. The council of the ma-kota, or elders, is the legislative body (parliament) of the tribe, while the king, with his cabinet, is the executive, wielding absolute power as long as he is constitutional enough to keep in favor with the ma-kota.

256. In the interior, only the chiefs and civilized Mbaka men are allowed to sit on a European chair. The elders may sit on native stools; the plebeians and slaves sit on mats, or on the bare ground.

257. M'orxi, in Loanda mu 'xi. Written in one word, moxi, it signifies "under."

258. Palahi, or Palahiri? in Loanda pala'nii? composed of pala (Portuguese "para") and ini; i.e., what? The purely Ki-mbundu equivalent is mu konda dia 'hi? in Loanda mu konda dia 'nii?

259. Mantii, with accent on last, long, and nasal syllable, is an interjection signifying "I, or we, don't know."
Notes.

260. *Ido boxi, ido bulu,* is an idiom signifying “he, or she, is restless.”

261. In the interior, when a woman is going to give birth she generally goes out, with female assistants, into the bush, and delivers there, out of sight of the men.

262. Kitala, like kizoko, is both size, or stature, and age.

263. A-bo, or o-bo, signifies “take.” Compare with ku-bo, to give. They also say ama.

264. Monde, possibly from Portuguese “montar,” i.e., to mount, ride.

265. Ku ema, often used in the interior for ku dima. In U-mbundu, and other dialects, the prefix di- is often substituted by the prefix e-, or, more correctly, by the old article e-.

266. *Bu kota dia muki,* is “at the foot of a tree,” in the same sense as we say “at the foot of a mountain.” The kota of a tree is the space and the ground around it, as far as its shade extends while the sun is high.

267. Xitu is “flesh, meat,” used, as in the Bible, to signify all animate beings, but especially animals used for food, and *par excellence* “game.” Ki-ama is a ferocious animal; ki-bamba, a reptile or an insect, a crawling animal.

268. Mu nyongo is never used in Loanda as one word; but in the Mbaka dialect it may be spelled and used as mungongo, a noun of class II. Only the doubled use of mu (mu mu-nyongo) is to be avoided.

269. “That made God,” an inversion, which, straightened out, means “that God made.” The rule No. 8 of the twelve laws of Bantu grammar, formulated by Leplus, that the subject is always placed before the verb, and the verb before the object, is not to be accepted without reserve.

270. *Mbunda* is really the soft part between the ribs and the hips, called waist. But, by extension, *mbunda* is most frequently used for any bottom: in animals, men, baskets, bottles, and other things. Compare *mbunda,* meat, in the Kungu dialects. See note 375.

271. Kittile, from *ku-ila,* imperative future III.

272. Tsekili / looks like Portuguese “tresa,” three, used to introduce a conjuring formula. The meaning of these formulae is intentionally obscure or unintelligible.

273. Ngudi signifies wolf, or hyena, in the U-mbangala dialect.

274. The njinji is a wild cat looking like a leopard, but smaller.


276. As the njinji and the leopard (ingo), so the mukenga and the mbulu are close relatives.

277. Hadi, meaning hardship, in the interior, is, in Loanda, an objectional word for dung.

278. Kikuanzomba: this name of the hawk is only used in fiction; it is, we might say, its poetic name.

279. Kabungu is any tailless bird. The Holokoko looks, indeed, as though its tail had been clipped; and for this reason science has named him Holotarsus ecaudatus. He is celebrated for his high flight, which gave rise to this laudatory saying of him, “*nate (or uasa) mbambe ni disulu (or ditu),” i.e., he set the boundary with the sky, or, he touches the sky. Compare these “poetic” names with the “laudatory” names in South Africa.

280. *Miti a tubala-suku.* This is the “poetic” name of man. The translation given in the text is a mere guess, suggested by the sound of the words. It may be more correct to write *Lubi la (liva) suku.* See note 628.

281. Mon’ a mundele, i.e., “young white man;” also applied to a civilized native.
282. Muania is the heat and light of the sun; daylight and noon-heat. In Loanda, the word is pronounced *uana*.

283. Ma-le-ti, sing. di-le-ti, from Portuguese “leitão.”

284. Muhamba is the long basket in which goods are packed for carrying on head or shoulders.

285. *U* ngi *lambela*-u, would be in Loanda *sa ngi lambela*-mu, or *sa ngi lambela*-namu.

286. In the interior, the prefix of the futural present is often used with the final form of the preterit I., or vice versa.

287. Ku-kuwa ku mimangu, an idiom, meaning to pass time doing nothing, at least no manual work.

288. *Twi*, contraction of *tua* + *ile*, preterit II., of ku-*ia*; not to be confounded with *twidi*, preterit I., from ku-*ila*.

289. Ku-londhesa is “to show a thing not seen before;” double causative of ku-*londha*, to see for the first time.

290. To express “entire, whole,” the Ambundu say “of entireness.”

291. The infinitive is used instead of the personal form to give more animation to the style.

292. Nyati, from Portuguese “galiola.”

293. Dikolomboelo didianga, the first cock (crow), means about midnight. At an interval of about one hour, or a little more, follow dikolomboelo dia hail, dikolomboelo dia katatu, and dikolomboelo dia kauana. The latter is synonymous with kuma kua, i.e., dawn, which is regularly about 5.30 a.m. Dikumbi dianuntu is said when the sun is just up.

294. Miete, the same as ieza. In the interior the ancient form of the concurring prefix for class I., sing. *we*, is sometimes used for the usual *we*.

295. Ni bozi ni ku-ju, i.e., from head to foot, with the special meaning “having foot-wear and head-wear.”

296. Ku-takena, contraction of ku-takanena of Loanda, or ku-takenena of Mbaia.

297. Utoko, in Loanda utokua.

298. See Grammar, p. 104.

299. Ku-kalakela, contraction of ku-kalakalala, relative form of ku-kalakala, to work.

NO. IV.

INFORMANT. João Borges Cezar, a nephew of his namesake, the informant of No. I. João had been for one year in my school at Loanda, and on my return to Europe accompanied me to Portugal, England, and Switzerland, where he learnt French; and subsequently to America, where he learnt English and some German.

DIACRET. That of Loanda.

COMPARATIVE. This Loanda story is not unknown in the interior, as is proved by the first part of No. III. See also “Journal American Folk-Lore,” 1889, p. 37.

In “Études sur la langue Sêchuana.” by Eugène Casalis, Paris, 1841, p. 100, there is a Se-suto story of a woman, who insisted on having the liver of a certain animal, until her husband got it for her. When she had eaten it, such an internal fire consumed her, that she went and drank up the whole lagoon of the desert. Elephant, the king of the animals, punished her for the thirst thus inflicted on his people, by having the ostrich tear up her abdomen, from which the water flowed back to its former place.

300. Ku dina dia kukula, literally, “back of being,” idiom for “long, long ago.” In the interior they say *m' usaha*.
Notes.

301. *Ku-sema,* to crave, long for a special kind of food. Not used in Mbaka.
302. *Ku-didika* and *ku-tidika* are synonymous forms in Loanda. In Mbaka the form *ku-tidika* alone is used. *Ku-id-ika* may be a causative form of *ku-ila.*
303. *Huta* is food (provisions) for a journey.
304. *Ku-ivua,* generally translated by “to hear,” means really “to feel with any of the senses, except sight.” So one may *ku-ivua* an odor, a flower, a sound, heat, or cold; but not an object apprehended by sight. Hence Angolans, and many other Bantu, when speaking a European language, often use such expressions as “I heard a bad smell;” “Let me hear it,” instead of “Let me taste it;” “Don’t you hear the cold, or the heat?”
305. “It is heavy,” refers to the net, as the prefix *u-* in *uamembe* shows.
306. *King’ anjji* for *kinga kanjji.* The abbreviated form *anjji* is commonly used in Loanda, the full form *kanjji* in the interior.
307. *Muku’ emu,* thy fellow, companion, friend, stands for “I, who am speaking to you;” *mukua-mona,* owner of a child, parent.
308. *Ualalá! Nalalá!* An onomatopoeia for the rustling produced by something passing through the dry grass. To this Loanda word correspond the Mbaka synonyms *wàid!/ wàid! and *wàid!*
309. *Ku-kuvitela,* from Portuguese “convidar.”
310. *Mu kanga* is “within, or in the centre of, a cleared space,” also “in distance.” *Bu kanga* is outside. Here *mu kanga* means “in the yard.”

NO. V.

INFORMANT. Jeleufa dia Sabatelu. See No. III.

DIALECT. Mbaka.

ORIGIN. Though written in pure Mbaka dialect, this epic in prose does not seem to belong to the A-mbundu branch of the Bantu stock. It is current among the Mbamba tribe, which, with the Ma-hungu tribe, forms a connecting link between the A-mbundu and the Ba-kongo. The original seat of the Mbamba tribe is the old Duchy of Mbamba in the Kingdom of Kongo, south of the lower Kongo River. The Mbamba with whom I am personally acquainted live scattered, as welcome strangers, among the A-mbundu of the District of Malange. Their chief settlements are found (1) on the Lombe River, (2) in the vicinity of Malange, (3) on the Kambu River. The head-chief of all the scattered Mbamba is old Bangu, whose residence is rather less than a mile northeast of Malange. (See note about Informant of No. III.) Well do I remember my first visit to Bangu in the beginning of 1887. Then I knew but little Ki-mbundu, yet enough to understand from Bangu’s eloquent speech that he was a vassal of the King of Kongo, “the elder brother of the King of Portugal,” and that his people had come to this region from Mbomb’ a Mbulia. The exodus of the tribe seems to have taken place about a century ago. The emigrants probably moved along the upper course of the Lukala River, then down the Lombe valley. It was from Lombe that the Malange settlement branched off under the predecessor of the present Bangu. (See my vocabulary of Mbamba in Dr. C. G. Bütter’s “Zeitschrift für Afrikanische Sprachen,” Berlin, 1893, January.)

Since writing the above, I have had the pleasure of meeting in Loanda (in April, 1892) the Momb’ a Mbulia himself, who had come to Loanda, with his *tandala* and several *ma-koto,* to transact some business and visit the Governor. He and his attendants were highly surprised to see a white man posted on Mbamba matters. They confirmed the linguistic and ethnic identity of the Malange Mbamba with those of Konga.
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COMPARATIVE. The grandfather of the hero being Kimansa'ua kia Tumb'a Ndala, and his son Nzua a trader, the story is thereby connected with others of Kimansa'ua's cycle.

It also belongs to the Ma-kishi stories. Kinioka, the serpent, appears also in four manuscript stories of my collection. The description of the spirit world fully agrees with that given in No. XL. The scene in which the hero is swallowed by the fish reminds us of one in the unpublished story of Kabindama and a number of similar swallowings in universal folk-lore.

In "Études sur la langue Séchuana," by E. Casalis, Paris, 1841, p. 97, there is a legend of a hero, Litaolane, who behaves very much like Sudika-Mbambi; only the enemy he conquers is not a Ma-kishi tribe, but a huge monster, Kammapa, who had eaten up the human race. The latter is saved by Litaolane, who after being swallowed too, kills the monster and leads the victims out of their stomach-prison. Casalis suggests, without affirming, that this might be a tradition of the Saviour's contest with Satan, whom he conquers by his very death; but evidently, as in the case of so many supposed traditions of the Deluge, the resemblance is merely accidental.

The life-tree, which thrives, fades, and dies simultaneously with the absent hero's life, is common to the folk-lore of all racial stocks. In the Portuguese folk-tales, it recurs in many places.

It would be easy to find epic heroes whose careers coincide in many points with that of Sudika-Mbambi, but that would throw little light on the question whether this story is originally native, or imported, and whence. The Portuguese and Italian parallels alone are important in this respect. In the "Contos populares do Brazil," p. 69, No. XIX. has all the appearance of another version of our story; it is itself only a version of a Portuguese story which belongs to the cycle of Gargantua (op. cit. p. 215) and may be seen in No. XLVII. of Theop. Braga's "Contos tradicionaes" and in No. XXII. of Ad. Coelho's "Contos populares." Still as the story seems to belong to the Mbamba exclusively and as these are fanaticky opposed to any innovation, the probability is against a Portuguese origin.

The epilogue of Sudika-Mbambi's legend is remarkable, as it makes of it a meteorologic myth, one brother representing the thunder-clap, the other the echo roaring back from the opposite side of the cloud-world.

311. Sudika-Mbambi. Ku-sudika is a dialectic variation of ku-tudika, which signifies "to hitch, or hang on, or in, a high place;" mbambi is "antelope." Both words go to make up a pretty good descriptive name of the thunderbolt "up on high, in the clouds, leaping to and fro like a deer."

312. Kindaula is pronounced kindaula in the Loanda dialect.

313. She is so changed that she recognizes him sooner than he her.

314. Xibata, the Portuguese "espada." The Portuguese word "chibata" for switch, stick (to beat with), and "chibatada" may possibly be derived from the Ki-mbundi word re-introduced into Portuguese with a modified meaning.

315. Kilombe is a mystic plant, which we translate by "life-tree." Its peculiarity was that it flourished, withered, and died simultaneously with the life, peril, and death of the person with whom it was connected, just as the quicksilver in the thermometer rises and falls with the temperature.

316. These verses are somewhat obscure; probably intentionally so.

317. Lukula is the redwood or camwood tree. The word lukula is Mbamba; in the Mbaka dialect it is kula or lu-kula. The Portuguese call the tree and wood "tacula." The wood is used in many ways, as a dye, or medicine, and it constitutes an important article of purely native commerce and industry.

318. The song of Kabundungulu is more mysterious than his brother's.
319. *Nuanda*, abbreviated form of *nuandala*, is used in the Mbaka dialect as an auxiliary verb in the formation of the future tense. It is from this shortened form that the contracted future of Loanda-ndo (or -ando) is derived (*ando* *ku-banga*, *ando* 'u-banga, *ando* ò-banga, and òbanga, and lastly *ando-banga* by retroactive vowel attraction).

320. *Adi* *etu* (from sing. *mu-aditi*, master). In the plural (*adi*) it signifies "parents."

321. The principal stages in native house-building are: (1) the cutting of poles (*ma-soke*), (2) the erecting of the same, as skeleton of walls and roof (*ku-kube*), (3) the tying (*ku-tata* of wild cane or other poles horizontally across the erect poles, (4) the thatching (*ku-sambala*) of the roof, (5) the filling up of holes between the sticks of the walls, either with mud (*ku-bebeke*), or with thatch (*ku-xite*).

322. The wall poles must be set up in a deep foundation ditch, or the house will soon tumble over. To erect a house on bare rock is pretty much an impossibility.

323. *Di-kumbi* is the sun; and "one sun" signifies "one day." In Loanda, *di-kumbali* is also used for "hour," or rather "o'clock;" e.g., kumbi *dianiti* at what time of the day?

324. This is somewhat obscure. *Musoo* signifies both beard and chin.

325. *Kijandala-miti* evidently signifies "who eats a thousand," from *kijandala* and *miti*; the following "a hundred only serve to rinse my mouth," confirms that meaning, and is itself made intelligible thereby.

326. *Di-tutu* is what has been called by African travellers the "prairie," or "campine," or "park-land." It is an open country, covered with the tall grass of Africa, and strewn with shrubs or trees, in some places denser than in others, but never thick enough to touch each other and prevent the growth of grass between them. *Musitu* is the thick forest, as found along the banks of river; in damp hollows, and on moist slopes. In the Mbaka dialect, *mu iangu* and *mu tutu* are pretty well synonymous. In Loanda any uninhabited stretch (wilderness) is called *musitu*. Englishmen in West Africa give the name "bush" to both *musitu* and *di-tutu*.

327. *Kuaki mu kimana*; this expression is not used in Loanda.

328. *Ku-xina*, "to fight, beat," belongs to the inland dialect, and is not known in Loanda. The Kisama tribe also use it.

329. *Ku-jika* signifies "to press on something," hence "to close" (of door); also "to secure" by holding tight in place under some weight. In this case, the Kipalendes were not killed, but held on the ground by a stone too heavy to be rolled off, but not heavy enough to crush the life out of them. *Ku-jika*-ula is the reverse of *ku-jika*.

330. Sudika-mbambi, it seems, had the gift of second sight.

331. *Ku-bana muenitu*, literally "to give life," signifies, when used with an object (accusative), "to save," and when used alone, "to be saved, to escape." *Kuba-muenu* signifies "savior," literally "life-giver."

332. *Ngandu* is a coarse mat, made of papyrus (*ma-bu*); *di-xita* is a fine mat (made of *sixa* grass) which is spread on the *ngandu*, so as to make the couch softer; *di-bala* is the finest mat, made of palm-fibre.

333. *Ku-lala*, in the interior, signifies "to wither;" in Loanda, on the contrary, "to be green."

334. This is a case of a half-person; or rather of one that had the gift of separating the upper part of the body from that below the waist. Compare the half-woman in No. 1.

335. *Ku-dika* is not used in Loanda. Here they say *ku-dikina* or *ku-dikisa*.

336. It is a funny coincidence that this "narrow path" leads to destination, and the "wide one" to "perdition" (the lost estate). Cf. p. 309, *Additional Note.*
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337. *Ndungu,* in botany, *Caphricum sp.* It is very common all over Angola, and is freely used by the natives. This is a pun, based on the similarity of *ndungu* and *ndungu.* Compare "sharp" as applied to pepper and as synonym of "shrewd."

338. The Angolan Pluto also has his Cerberus.

To "spread for one" (a mat) is the same as giving him a bed.

339. *Ku-kunda* (*mutu*), is to ask one all the polite questions included in native greetings or salutations. *Ku di kunda,* "greeting each other," includes all questions and answers on either side. Examples of *ku di kunda* are found in several of these stories, e. g., on pp. 163, 171.

340. The *ngatu* is a small basket, sometimes of quite an elaborate pattern, and so tightly woven that it is watertight. Therefore it can be used as a dish for *funji,* instead of a platter or dish.

341. *Hama,* from Portuguese "cama;" as "hala" from Portuguese "cal," lime. The native word for bed is *kudidi,* in the interior, and *madidi* in Loanda. *Madidi* is a plural form of *ku-didi.*

342. The driver-ants are celebrated for their voracity and pugnacity.

343. *Nikhi,* so in the interior. In Loanda it is pronounced *nikhu.*

344. *Ku-mbihi* is "Big-fish;" *di-lenda,* sing. of *mulenda,* is the largest river-fish about Malange; *nganda* is the crocodile. This *nganda* is pronounced with another intonation than *ngandu,* a papyrus-mat.

345. *Di-lath,* from Portuguese *leitão;" with *ki-mbundu* prefix *di.* Compare *Nusa* from *joão,* *papinsã,* from pavilhão, but *habitangui* from capitão.

346. *Nulo,* from Portuguese "anãol." For catching crocodiles, the natives make a hook of crossed pieces of hard wood, with both ends sharply pointed, and on this they stick a sucking pig as bait. On swallowing the pig, the crocodile gets the sharp pieces of wood stuck in his throat or stomach, and can then be pulled ashore, provided the rope and the men are strong enough. A single man would naturally have to let go or follow the beast into the water, as Sudika-mbambi did.

347. *Ku-budijiks* is derived from *ku-bula,* to break, by the following process: (1) *ku-budila* relative form, (2) *ku-budika* medial relative, (3) *ku-budijiks,* iterative of medial relative. See Grammar, pp. 91, 98, 99.

NO. VI.

**INFORMANT.** Jelesma dia Sabatelo. See No. III.

**Dialect.** Mbaka, but story of the Mbamba, as the one preceding.

**Comparative.** In this story the Ma-kishi appear only as human beings, though adepts in cannibalism. There is no monstrosity about them, nor can they perform anything superhuman. Cf. "Journal American Folk-Lore," 1890, p. 319; also 1891, p. 19.

As in No. VII. and manuscript stories, the river plays an important part as a barrier between the pursuers and the pursued. The dropping of tiny objects to delay the pursuer, who can't help picking them up, belongs to the folk-lore of all races.

348. *Ku-sabu,* diminutive of *sabu.* In the interior, at least at Malange, a *mu-sozo* is sometimes called *sabu* or *musesabu,* which is the word generally used for a proverb. In Loanda, the distinction between *musezo,* a fictitious tale, *sabu,* a proverb, and *mowenongo,* a riddle, is observed more strictly than in the interior.

349. *Kiziba.* From this the Portuguese Creole "acimbo," with the additional significance of dew, is derived by the same process as the Creole "acimba" (a well) from *kizima.* That is, *ca* for *ki,* and *zi* for *zi.

350. *Kizimba,* like *di-tamu,* is not known in Loanda, because there are no prairies round the city.
Notes.

351. *Tjubu*. House-rats (*mabengu*) are not eaten, but land or field rats are a delicacy. A great variety of species is found in the Angolan, as in all the African, prairies.

352. *Puku ia dizinji* is one of the numerous species of field rats.

353. The song is not in Kl-mbundu proper, but mixed with words of a Kuangu dialect. *Kasuza* stands for *diizinji*; *mulenga* for *diba* or *langu*; *bakn' etu bakunata* for *aku' etu akuwata*; *hamwe* for *hamwe*. *Ku mulenga* is the chorus.

354. *N' aku'd* is an idiom, instead of *aku'd*, probably in order to avoid a hiatus.

355. *Ku-ongolola*, the same as *ku-bongolola*.

356. *Ko-di*, common in the interior for *ko-adi*.

357. *Lelu*, to-day, is often used with the signification of "soon."


359. For the music to songs, see Appendix.

360. The meaning of *kekekwe* is only guessed.

361. *Ukote* is the *Sesamum Indicum* of science. It is grown only on the high plateaus of the interior. *Luku* is the *Eleusine coracana* of botanists.

NO. VII.

INFORMANT. Jelema dia Sabatelu. See No. III.

DIALECT. Mbaka; but the story is Mbamba.

COMPARATIVE. In this story the Ma-kishi are simply Ba-tua, stripped of all fabulous additions.

The conclusion of the story brings this tale into the class of those which try to give the origin or the cause of certain habits or natural phenomena, and which may be called the etiologic class. See Additional Note, p. 309.

The fact that the salvation of the adults is due to the obstinacy of an innocent child reminds one of a corresponding case in Kimona-ngombe’s story, No. XV.

362. That is, “We won’t take you with us.”

363. Elliptic form of speech: “(I will insist, or persist) until I have gone with you.”

364. *Ku-sungidisa*, causative of *ku-sungila*, which signifies to chat, to visit, and entertain each other, in the evening; a favorite occupation of the leisurely Africans. The causative is synonymous with “to entertain,” but only after dark. In daytime, it is *ku-nangesa*.

365. The Ma-kishi’s, or Ba-tua’s, language having disappeared from the memory of the A-mbundu (if they ever knew it), they substitute for it in their tales the dialect of some distant, uncivilized tribe with whose language they are somewhat acquainted. In this case, the dialect used for the Ma-kishi’s is that of the Ma-lo, who live between the Luiyi and Kambu rivers, both western affluents of the Quango (Kuangu) River.

Holo: *Ngungi, ngungi, muazeka kadi?* Kl-mbundu: *Enu, enu, muazeka kid?*

The final -i in *ngungi* is pronounced very long, because the words are sung.

366. The first three verses of the little girl’s song are obscure. The differing words are:


367. *Ku-tenda* is “to consider too small, insignificant, miserable,” that is, “to despise.” The reflexive *ku di tenda* is “to consider unsatisfactory for one’s self,” that is, “to complain about.”
The use of manii for "in order to" occurs only in the interior, and very seldom at that.

Ndololo is not used in Loanda.

Ku-lokele is not used in Loanda. Here they say ku-xalesa.

Kisua. In the interior the day is sometimes counted from noon to noon, and then midnight is called mid-day. So in this case.

La' is a contraction of the Mbaka dialect for i'a aja (mu buabua). The a' is pronounced very long, as it represents three letters a.

The Makishi would probably refrain from eating "sick meat;" hence their concern.

That is, "the other people, the women and children and slaves who are not at the soiree, are all gone to bed;" then the party breaks up, and the Makishi retire to their huts.

Homba is the hollow between the breasts. As the native women, when they wear a long "panno" (cloth), tuck it up about that hollow, they also fold in, or tuck in, securely, whatever we would put in our pockets. Hence the verse and rhyme in a Loanda song:

"Madika dia Paul,
Bu bomba it bamlu.
"Madika de Paul,
Her bosom is a trunk."

Kwutsika is causative of -ika of ku-futa; the transition from ku-futika to kwutsika is as natural as that of xi to ji and si to xi. See Grammar, p. 38.

Holo: Hamene; mbunda; ia makenia.

Kilumunda: Mungu; xitu; ia mbote.

Manianiu, in Loanda ma-kanda.

The subjunctive implies that the Hawk is, of course, not indifferent to the prospect of a reward: "Save us, that we may give thee a reward."

Nk tufo for nk infua. In the inland dialect the preterit I. is sometimes used for the future present or the subjunctive.

A-manii etu for ji-manii jetu, because manii etu is, in this case, considered and treated as a proper name.

Aboila. To have the same word for being tired and being disappointed may seem strange to some, yet, in Kilumunda, it is rational enough. Ku-bula (from ku-bu) is originally, "to be exhausted (empty, finished) from some cause or other," hence "to be done, to be broken or knocked up, to be unstrung, to be down in the mouth, to hang one's head, to give up, to be weak, faint," etc. Try to sketch disappointment in a man's picture, are you not going to represent him as "tired?" Disappointment is the collapse of mental and moral effort, just as fatigue and prostration is that of physical effort.

Ku-mona, to see, signifies here "to choose."

Mudimu, from ku-dimu. The word for hoeing, cultivating, which is the work "par excellence," is used for any kind of work, job, service.

NO. VIII.

INFORMANT. Musoki, a tall young Musuku (from U-suku, east of the Kuangu River, between the Ma-laka and the Ma-xinji), who was my fellow passenger from Loanda to St. Vincent, Cape Verde Islands, in May, 1890. See "African News" of Vineland, N. J., December No., 1890, p. 576. His home was at Mukunda, four days' march from the Kuangu River. He had been sold into slavery, because at play he knocked out another boy's eye with a stone. His Portuguese master lived
at Kaxitu, on the Dande (Ndanji) River, north of Loanda, and was then taking Musoki as personal servant with him to Lisbon.

**Dialect.** That of the Dande, or Ndandji, River, as spoken by the plantation hands. All these are “redeemed” slaves, mostly from Novo-Redondo. As soon as they arrive on a plantation, they learn the Ki-mbundu of Loanda, spoken by the native foremen, and the variety of the local dialect, spoken by the native neighbors of the plantation. This Ndandji dialect differs from that of Loanda only in a few forms borrowed from the inland dialect and from the Kongo dialects spoken in the basin of the Lufuni (Lifune) River.

**Comparative.** In this story the king of the Ma-kishi alone seems to have more than one head. While the Ma-kishi of the preceding stories were agriculturists, these are hunters. About the swallowing of the hero see the notes to No. V. and the “Journal American Folk-Lore,” 1891, p. 43. Cf., also, *ibid.,* p. 249. The deliverance of the captive lades and the hidden treasures remind one of similar incidents in No. I. and other unpublished tales.

In the story of the widow’s second lot of children, the stratagem by which the old woman is killed corresponds to the way Macilo kills Macillonias in Casalis’ Sechuana legend of those two brothers.

In the Brazilian folk-lore of Portuguese origin we find the feats of the two couples of children related of only one couple (p. 84 of “Contos populares do Brazil”), and in Portuguese folk-lore, the story of the first couple is told in Ad. Coelho’s “Contos populares,” p. 67.

The Portuguese origin of the second part of our tale is evident, as also the fact that the story is made up of two distinct mythographic elements: (1) the hydra, (2) the intending murderer dying by his own trick.

384. *Mbanza,* here, is not the residence of a *soba* or king, but a small *kisangi.* This is a musical instrument, which is played with both thumbs. Cf. notes 241, 511.

385. The *pakasa* is the *Bubalus Caffer,* the fiercest inhabitant of the African forest. The natives shoot him from a stout tree, where the buffalo cannot get at them.

386. It is impossible for a man, much more for a pygmy, to carry a buffalo. The meat of two buffaloes was brought by the people belonging to one pygmy, who either was in charge of or owned the meat-loads.

387. *Aku'enji* for *akudi,* peculiarity of the Dande dialect, due to the proximity of Kongo dialects, in which *-enji* is the possessive suffix of the third person.

388. *Ku-tena,* “to be able, capable of, equal to, up to, strong, or clever enough for.” Here the meaning is: By mere physical force we cannot conquer him; we must sit down and think of a stratagem.

389. *Mizima* does not mean that the *di-kishi* had several hearts (or livers) as he had many heads; but the *muzima,* liver, being the principal of inner organs, *mizima* is used to designate all collectively.

390. See law of preference in negative suffixes, on pp. 78-81 of Grammar.

391. *Defundu,* from Portuguese “defunto,” i.e., defunct, deceased. It might easily be taken for a genuine Ki-mbundu word, derived from *kufunda,* to bury.

**No. IX.**

**Informant.** One of my Sunday-school boys at Loanda, whose name I do not remember.

**Dialect.** Loanda.

**Comparative.** In the first part of this story, which is composed of two separate ones, the chief actor is the Kianda, one of the most popular spirits of Loanda.
mythology. It is the water-genius, and it controls the finny tribe on which the native population of Loanda chiefly depend for their sustenance. Hence its popularity. The water-locked rocks beyond Fort St. Michel, at Loanda, are consecrated to Kianda and serve as altars, on which the natives still deposit offerings of food. The Axi-Luanda (inhabitants of Loanda Island) celebrate a yearly holyday, with elaborate rites, in honor of Kianda. When the locomotive began to puff up and down the Loanda railroad, the natives ascribed its origin to Kianda. In the Mbaka dialect this water-genius is called Kizimbi, and bears in every valley the name of the local river. So in the Lukala valley, offerings are made to Lukala, in the Kuanza valley to Kuanza. See No. III. Another name of Kianda is Kitata. See note 620. The kalubungu occurs in this as in most Loanda stories.

In the second part, the woman's Di-kishi husband has evidently more than one head, as he wants the woman to give him two-headed children. Compare her flight to that in No. VI. When the woman ran away, a Di-kishi smelled her presence in her refuge. This scenting the presence of a stranger is not uncommon with any negro when he enters his house, but it is also a universal incident in tales of monsters. In Portuguese folk-lore the expression "Aquí cheira-me a sangue humano" is frequently met with.

About speaking skulls, compare No. XLV., and p. 224 of "Contos populares do Brazil," by Sylvio Romero. There is also a Loanda variant which I have in manuscript.

352. Ku-xidição, from Portuguese "servir," to serve as, be good for, be fit, suitable.

353. Jikolelo, the Portuguese "cordão."

354. The translation of this verse is guess-work. I could not aver whether the myth is meteorologic or not.

355. All these calamities are the consequence of the woman's disobedience to her husband.

NO. X.

INFORMANT: Jelemfa dia Sabatele. See No. III.

DIALECT: That of Mbaka. The story also originates from Mbaka, though many of the Mbamba have learnt it.

COMPARATIVE. This story does not personify an animal, nor relate any supernatural occurrence, and yet it is accounted a muse, because the case of four sisters taking the same name and wanting a common husband appears at once to the Angolan as an invention. According to rule, Kimanze is the father of such fictitious heroines. As the tale accounts for the origin of the unwritten native law, that a man shall not marry a sister of his wife, not even after the latter's death, it belongs to the class of etiologic tales.

The law just mentioned prevails among the Mbaka, Ngola, Akua-Lunda, and Ma-kioko. The Ma-songo also generally keep that law; some, however, in southern Songo, can marry a sister of a deceased wife. The Bashi-lange alone, of all the tribes known to the informant, consider it lawful to marry two sisters.

Our story gives a detailed view of the wooing and honeymoon of the A-mbundu.

356. Uona signifies "stiltiness, stupidity," from kiona, a fool, a simpleton.

357. Besides their birth-name, the A-ambundu get a name from their parents, nicknames from the villagers, and, when they reach a certain age, they give themselves their own, freely chosen, name.

358. Itala, pl. of itala. It signifies both height of stature and age. The plural is used because each girl had her own age.
399. Inso is unsangula is the house in which one or more young folks, either male or female, live while unmarried. Children live in their parents' house until they are from nine to twelve years old. Then they enter the inso is unsangula, but continue to eat, and stay over day, with their parents. Where the houses are large and have two or more rooms, the mi-unsangula, or young folks, sleep in a separate room, the sexes, too, being kept separate. There is far more promiscuous living, with its concomitants, in the crowded slums of our great cities than in purely native Africa. In the Ngombota (a native quarter) of Loanda, the natives are terribly crowded, and this is one factor in the moral looseness for which that city is notorious among inland tribes.

400. The r refers to ngolari, the evening salutation.

401. The following sentences are proverbs, puns, and figurative sayings, especially used by young folks in courting.

402. Munangi a nsamba is a verbal noun class I, with its objective genitive. The translation is free, because munangi has no equivalent in English.

403. These two proverbs have a clear meaning: Every phenomenon has a cause and a reason; there is no smoke without fire. Hence, "my visit has a reason and an object." Every one of these proverbs is in some way suggestive of marriage.

404. As the bird-seed is gathered to feed the birds, marriageable girls exist for the purpose of marrying.

405. And so young wives adorn a home. This allegory is at the same time a good pun; for mi-lemba reminds of ku-lemba (to woo) and mi-bangu ot ma-banga (brides).

406. In this saying there is a pun based on the similarity of ngwvu and ngwvu. An' a... children of... signifies subjects of (a chief). In the East (of Malanje and Mbaka) is the Kuangu River, which abounds in hippopotami, kings among river-animals. In the West is Loanda, where the Portuguese Governor (ngwvu) has his residence, and where the natives are subject to his rule. Ku luwji or ku luwanda (or Luanda) that is "downwards" is more commonly used than ku ngela or "in the West."

407. To place the dëkka or mantle, in its right place around the neck and bust, one corner of the right side is thrown with the right hand over the left shoulder.

408. Makembru, plural of u-kembru from ku-kembru. Usalajendu from salajendu, the Portuguese "sargento."

409. Both words, kete and kobo are in the Mbamba dialect. Kobo is in the other Kl-mbundu dialects kobo, the Portuguese "copo," English "cup." In Mbamba the ° of Portuguese loan-words becomes invariably ß. So "chapeu" becomes ğabé.

410. Only used in inland dialects, and less frequently than makenu.

411. He now pops the question.

412. Ma-kouna plural of u-kouna (in the sing, usually ukouakimi) as ma-ta is pl. of u-ta. See Grammar, p. 5. As soon as the father of a girl has accepted a young man as husband of his daughter, he is his father-in-law; he has done his part. The woong-present, or price of the wife, is the seal and pledge of the contract, which it is the bridegroom's and bride's business to carry out.

413. Di-lemba, from ku-lemba, to give the woong-gifts to the parents. Di-banga seems to be derived in the same way from a verb ku-banga, which must have been a variant of the present ku-banga, to bring the bride home.

414. Mu-luunjii is usually a messenger. The word is derived from ku-kunda, to announce. See note 235.

415. The plural form ma-nzu for jenzo, is not used in Loanda.

416. As long as the companions of the bride (the imbalambi), who have accom-
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panied her to her new home, are with her, the bridegroom cannot sleep with his bride, and during that period her house is called the house of bridegroom (inxo ia ubango).

417. In Loanda a trap is called ki-betu, differently "intoned" from ki-betu, thrashing. Both are derived from ku-beta. Ku-beteke is to incline, bend down. The rod of the trap, when set, is bent down.

418. Drifue, leaf, is pronounced in Loanda di-fu. The word utiu signifies life, newness, freshness, youth, rawness, greenness, inexperience, according to its subject. Therefore natives, in speaking a European tongue, sometimes talk of "a green child" (baby) "green (fresh) meat." Compare the American "greenhorn."

419. Ambatu. The imperative with following objective is used in the Mba, but not in the Loanda, dialect. In this it should be m'ambate, the object preceding the verb in the subjunctive, but without personal prefix, or ambata namu. See Grammar, p. 75.

420. Him or her. It should always be remembered that the Bantu languages are genderless.

421. The order given by Nzuá is purposely ambiguous and cannot be written or translated satisfactorily: k' a di fitule is "let him, or her, not untie it," while k' a di fitule is "let him, or her, untie it." In the spoken language, the difference consists in the intonation. The boy was probably instructed to pronounce the message in such a flat, colorless tone, that the order was neither positive nor negative; thus leaving it to each wife's intelligence to find out the right meaning. Moreover, there is the pun of kroua and uoua.

422. Mua signifies "in the house, or place, or town, of ——.

NO. XI.

INFORMANT. A man at Bom-Jesus, whose name I fail to recollect.

DIALECT. That of the lower Quanza (Kuanza) River.

COMPARATIVE. This story we class as a muso because the fact of one man growing on to the back of another is manifestly fictitious and unnatural. By some natives it would be given as a maha, owing to its moralizing nature. The names and the narrative were invented in order to illustrate the lesson that we must mind one another's warnings and words of advice. The origin of the story must doubtless be sought in Mba.

423. K' a-mu-ambita and K' a-mu-ambita signify literally "they not him carry" and "they not him tell;" or, if it be taken as the passive form, "he who is not (to be) carried," and "he who is not (will not be) told or taught."

424. That is, they fastened their merchandise into the two long sticks, joined in front, on which, during a march, the load is stayed erect, while the carrier rests; or they fastened their goods in the load-baskets, called mi-hamba.

425. Kifarangonde is a village on the Bengo (Mbenigi) River, north of Loanda, and the third station of the Loanda railroad. Here, tradition says, the queen Njinga Mbandi lost a copper coin, and that gave the name to the place.

426. Kijita is a prohibitory precept, enjoined by the Kimbanda, or medicine-man, on an individual, a family, or a tribe.

427. Nzuza is the name of the Bengo River from its head to Kabidi; thence to the sea, it is called Mbenyi. Mud Palma, at the place of Palma. This Palma is the name of José Francisco di Palma, who later changed his name to José Aleixo de Palma. He was known to me, and his Portuguese friends, simply as Aleixo, but kept among the natives the name of Palma. He died in 1890, while I was in America writing these stories. He was an active and intelligent mulatto,
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son of a Neapolitan soldier of Napoleon I. (See Comparative Note of No. I.) Kabidí is the name of the place where he built his house, and other traders joined him. Now, Kabidí is also an important station on the Loanda railroad. Camargo, a mile below Kabidí, is the capital of the "concelho" Icolo e Bengo.

428. *Mu Jipulungu.* Literally "at the paupers!" The place may owe its name to some crippled paupers, who at one time subsisted on the alms of passing travellers.

429. *Kw-niôka.* So in the Mbaka dialect; it is pronounced *kw-niôha* in Loanda.

430. *Dônta,* contraction of *di a înta.*

431. This is a proverb, usually applied to foolhardy actions, or, as here, to one acting on his own hook, against the advice of friends.

NO. XII.

INFORMANT. Jelemá dia Sabatelu.

DIALECT. That of Mbaka; but the story is of Mamba origin.

COMPARATIVE. There is a striking resemblance between this fratricide and its revelation by ever reviving animal-witnesses, and that told on page 96 of Casalía's "Études sur la langue Sechuana." There, too, the younger and more fortunate brother is killed by his envious elder brother; but the animal that reveals the crime is a little bird, which revives as often as the fratricide kills it. In a variant published in the Sierra Leone "Weekly News" (1890) a mushroom on the victim's grave reveals the fratricide. Everybody will notice some, merely accidental, resemblance to the story of Cain and Abel.

In the Kl-mbundu story of "The Man without a Heart" (unpublished) the criminal is sued by his own son from court to court until he finally gets the punishment he deserved. I have not yet found a Kl-mbundu word for remorse, but this story shows that the Angolans know its effects, for Mutelembe and Ngunga represent the protests of conscience.

From this story to No. XX. inclusive, personified animals are chief actors in combination with men. From No. XX. to XXXVIII., personified animals are the only actors. In No. XXXIX. we again find animals speaking. So, the present collection contains altogether twenty-eight animal stories of Bantu origin.

432. *Ngunga* is a large bell; *mutelembe,* in the inland dialect, is a small bell. See note 217.

433. *Ela,* from *kw-ia,* preterit II., third person plural (*a + ila).*

434. *Kw-zungula* is sometimes used without an object, and in that case signifies to start, set out. When one lifts his load, it is understood that he is doing so only when starting on a march. Africans invariably have a load to carry, when they go a certain distance, for they need at least water in a calabash, a bag of flour (*fuba*) or meal (*fudinha*) for the mush (*funji*), an earthen cooking pot, and a mat to sleep on.

NO. XIII.

INFORMANT. Jelemá dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. Although this is one of the finest stories we have, there is little that connects it with other African or foreign folk-tales known to us. That Kimanaune is the father of the hero is not surprising in a fictitious story. What seems remarkable is that the idea of the cobweb serving as a kind of Jacob's ladder between the terrestrial races and the celestials should be common to the Bantu
of Angola and to the Hausas of the Sudán. In Dr. J. F. Schönh’s “Magana Hausa,” London, S. F. C. K., 1885, we find a whole story (No. LXIV.) about the spider and cobweb going to a wedding feast in the sky.

The frog, who plays such a prominent part in this story, appears again in No. XXXVIII. In the “Contos populares do Brazil,” Frog goes to a feast in heaven by hiding himself in Urubú’s banjo, just as our frog went up in a jug. But on the way back to the earth, the bird turns his banjo upside down and Frog falls from a terrific height.

About marriage rites, compare No. X., and about divining practices, see the Makishi in No. I.

435. Mbâmbi is the Cephalophus Burchelli. The soho is larger than the mbâmbi and has larger horns. Kitumâmbi may be the Ficus Cepéllii (?). Holokoko is the Heloturus caudatus.

436. Na veu is the title of the son of a soãa, used in addressing him. Veu is the native pronunciation of the Portuguese “velho,” old man; but this cannot be its meaning in the present case. “Lord old man” would not be a flattering title for a young prince.

437. Compare unavanda with uanda, net.


439. Sakû ta kitadi. A sakû is thirty “milreis fortes,” which is nearly thirty-three American dollars. In the present case, it looks as though the sakû was paid in paper, and not in copper; for a sakû of copper is exactly one man’s load, and for the water-girl not to notice such an addition to the weight of her jug would be a big “poetical license.”

440. Thus, also, sëme na ngome, a young cow, or bull.

441. Literally kîta is a bundle; pronounced kîita by some natives of the interior. It consists of bones, claws, rags, hairs, etc., which the diviner shakes in his divining basket before throwing them on the ground. From the positions taken by the different objects, he reads, or divines, what the visitors want to know.

442. That is, the people who consult the diviner.

443. U-anga, with which compare ng-anga, wizard, signifies witchcraft, both criminal and non-criminal. Here, as the young man is simply supposed to have secured the aid of spirits in order to obtain his due, and not to destroy wantonly, or unjustly, his uanga is not of the sort that would stamp him a muloji (wizard).

444. Akua-muzaâmu is the same as akua-kuzambaâlu. Mu-samba is the noun, divination; ku-zambaâlu is the verb, to divine, or, better, to consult the oracle. Mu-samba and ku-sambaâlu seem to have the same radical as N-sâmbi, the name of God. Ngombo is the spirit who reveals the unknown through the medium of his servant, the muku-Ngombo.

445. Asakana is in the plural because the logical subject is plural, namely, he and she.

NO. XIV.

INFORMANT. Jelemsia dia Sabatelu. See No. III.

DIALECT. Mbaça. The story, however, belongs to the Songo tribe, and the song is in the Songo dialect.

COMPARATIVE. Concerning bridal customs, compare Nos. X. and XV. Birds revealing something, warning from a danger, or inciting to do something by worded song, are of frequent occurrence in universal folk-lore.

446. Mbombo is the manioc, or cassava-root, after it has been fermented and dried. In this state of mbombo the manioc is brittle, and can therefore easily be pounded into fuba, i.e., flour.
447. The song is in the Songo dialect. The *j* of the Mbaka and Loanda dialects is pronounced *s*. Sporadically, this pronunciation occurs also among the Mbaka people. Thus also *xikundu* of the Mbaka and Loanda dialects becomes *sikundu*, that is *x* becomes *s*. This phonologic preference for *x* and *s* is due to the proximity of the U-mbundu cluster. *Sikundu* is probably the Portuguese "segundo," i.e., the second. *Mund* signifies "that one there," or "the other." Here it indicates "the last." *Kuedi,* the same as *huædi.* *Zai* is the old Kimbundu *jai, jati,* contraction of *jia* etc. *Hułakana* is the same as *bulakana.* The *b* of other Kimbundu dialects often becomes *k* in Mbanja and its cognates. The acute accents show where the rhythmic accents fall.

448. *Ku-bakela* (*musa*) *jangwa* is not used in Loanda. Here, people say *ku-banga jĩhua,* the latter word being the Portuguese "bulha," with the plural prefix of class IX. *ji-.*

**XV.**

**INFORMANT.** Jelemia dia Sabatolu.  
**DIALECT.** Mbaka. The story, too, comes from Ambaca.  
**COMPARATIVE.** Metamorphoses of lions into human beings, and vice versa, are frequently met with in African folk-lore. As showing a faint resemblance with this story we mention the Hottentot story, No. XXIV., of "Reynard the Fox in South Africa," by Dr. Bleek, and the Herero story, No. II., in Brincker's "Wörterbuch des Oji-Herero." Here, two lions, transformed into young men, succeed in marrying two girls.

As to the father being saved by the obstinacy of his child, compare it with a similar case in No. VII.

The killing of an enemy in the burning hut corresponds to similar acts in our No. VII. and the two above-mentioned Hottentot and Herero stories.

449. *Mu ngongo* is generally understood to mean, not the objective world or universe, but the subjective world, that is, the part of the world concerned in the facts told, or in the mental horizon.

450. The distance of a camp signifies one day's march, because the grass-huts of the camps are put up for the night after each day's march.

451. *Kimona-ngombé bia Na Mba*; literally, the "owner of cattle of Mr. Dog." *Kimona-ngombé* is derived from *ku-mona* and *ngombé,* according to section four of my Grammar, p. 12.

452. "Let us sleep with me" is a peculiar idiom, which may be analyzed this way: Let us (both) sleep, (thou) with me (i.e., together). "Let us do," instead of "do thou," is a polite, coaxing way of giving an order.

453. This leniency of the parents, and the crying of the child until it gains its point, is characteristically African.

454. That is, on the mat in front of the bride's bed.

455. That is, "I won't listen to you any more."

456. *Kw-fidi* (s) to disturb, spoil, hinder, impede; from *kw-fua,* to die, to cease, stop. Relative: *kw-fia,* to cease, or stop, because of, for the sake of; causative relative: *kw-fida,* to cause to stop on account of; which gives the meaning of to hinder, to impede, to disturb, spoil.

457. A proverb, the parallel of which is "nenji kidi," trade is truth. That is, it is not something imaginary, utopian, or deceptive, but something real, substantial, profitable. Children are not a cross, but a blessing. Compare the oft-repeated expression, "The woman was going to cause the death or ruin of the man," with the universal pagan idea of the inferiority, moral as well as physical, of woman, and with the Bible account of the fall. Compare also the oft-recurring fact of a child saving adults, with the universal conception of infantile innocence and intuition, and Christ's utterances about children.
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NO. XVI.

INFORMANT. Jelema dia Sabatela.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. This story belongs to the class of judicial sentences. See Nos. XXVI., XLII., XLIII., XLIV. By the conclusion, it also belongs to those stories which account for some habit. The one here accounted for is the turtle-dove’s cooing.

458. Mu-lombe from ku-lombe, i.e., to get dark, black, signifies always a black bird, but never the species called blackbird in Europe or America. Even in Angola proper, the bird called mu-lombe near Dondo and the coast is not the bird known by that name at Malange. Here it seems to be a kind of crow, while near the coast it is a smaller bird of beautiful black plumage with bluish metallic glimmer. In Loanda the large white and black crow is called ki-lombe-lombe from the same root ku-lombe. The plural of Mu-lombe is formed by prefixing a- to the singular, because mu-lombe is here treated as a proper name. See Grammar, p. 128, note 185. The appendage a Ngunu, like a Tumba to Musu-di, and a Lubi ia Suku to mutu, etc., serves to make the collective name of the species look more like a proper name.

459. Tu xile-µ would be in Loanda tu xile-mu. In the Mbaka dialect the suffixed objective pronoun of classes IV., V., VI., VII., VIII. plural is not -µu, as in Loanda, but -u. Here the m- was dropped by the same process as in the concord a, for Loanda ma of the same classes.

460. Ku-alla jinguma, literally “to eat the drums,” for “to empty the hives,” is an idiom. Ku-alla may signify any kind of undoing, therefore also undoing the work of the bees in the hives, by taking out the sweet treasure. The hives are called drums because they have exactly the shape and size of a big tom-tom; only instead of the solid wood of a tree they are made of the bark alone. Another name for hive is ki-an, used more especially in the central region of Ki-mbundu, around Dondo.

461. This is a proverb: “Before you can hammer the baobab-fibre, you must peel the baobab;” meaning that one thing depends on the previous execution of another. The baobab-fibre is used by the natives for many purposes and exported to Europe for the manufacture of paper, ropes, and sail-canvas. The fibre is obtained from the inner bark of the baobab-tree, whose outer bark must be peeled off before one can get at the inner bark. This inner bark is pounded or hammered with a club in order to separate the fibre from the non-fibrous parts.

462. Kolo is probably the Portuguese “cor,” color. It is also used to signify “quality, species, kind.” The plural is ji-kolo.

463. Muso, the same as muuso, is used by the Mbaka like mutu uso, everybody, whoever, any one, and the impersonal “one.”

464. Ku-kolela, to accuse and have summoned, from ku-kola, to call, is the genuine Ki-mbundu word for the popular loan-word ku-xitala, from the Portuguese “citar.”

465. Îku bata dié, elliptic for îku bata dé. The elision of the word for going leaves the impression of quick arrival.

466. Mu-kulu is a word that appears as the name of God in several South-African languages. It is no longer used in Ki-mbundu except in idioms, like the present, which is at the same time a title. The word is derived from ku-kulu, to grow in stature or age, hence the great one, the old one, the chief.

467. Ku-benza is a synonym of ku-buiza and ku-riza, to be difficult, but it is used only inland.

468. That is, o mulenga, of which u is the objective pronoun.
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469. *Ku* di *tukulua*, to manifest one's self; hence, to confess. Another verb for to confess is *ku-lokola*, literally to spit out.

NO. XVII.

INFORMANT. Jelemsia dia Sabatelu.

DIACET AND ORIGIN. Mbaka.

COMPARATIVE. As this story gives a reason why the Turtle, or Terrapin, is so fond of water, it belongs to the etiologic stories.

As a Turtle-story it should be compared with No. XXXVII.

The fact of the Turtle being saved by what was intended to kill it has a parallel in the story of the "Turtle and the Baboons" on the last page of Torrend’s "Xosa-Kafir Grammar," Grahamstown, 1886. There, the baboons are the enemies of the turtle; here, its enemies are men. In a story of Bahaman Negroes, published on p. 51 of the "Journal of American Folk-Lore," 1891, B’ Rabbit (the Hare of our collection) escapes from his enemies by the same trick as our Turtle.

470. *Mbizi a Koka*, from *ku-koka*, to drag; because of the dragging motion of the turtle on land. The hatchet is also of Koka because *ku-koka* also signifies "to fell (a tree)," and the felling is done with the hatchet. Hence the connection and friendship of Turtle and Hatchet. Farther on, the stone is said to be a relative of the Turtle, because its shell is as hard as a stone. Finally, the fire cannot hurt it because of the stony nature of its shell.

The turtle found on the plateau of Malanji (Malange) is a small turtle which lives as much, or more, on the dry land of the prairie as in the water. In the Kuanza River lives a large species, which is rarely found on dry land.

471. The expression "to say or speak by mouth" seems strange to us; but in Kl-mbundu it is all right, as sometimes—for instance in the preceding phrase *ngandala kwfua*—the verb "to say" is used for "to think," that is, to say to one’s self, to speak in one’s heart, *ku-xnela ku muxima*.

NO. XVIII.

INFORMANT. Jelemsia dia Sabatelu.

DIACET AND ORIGIN. Mbaka.

COMPARATIVE. This story and the two following illustrate the Mbaka hunter’s moral as well as physical life. *Di-nianga or nianga* is, in the interior, a hunter. On the coast, a hunter is called *mu-kongo*. *Nianga dia Ngenga or Mukongo a Tumba* are, like *Mwudi a Tumba* (No. XVI.) collective names of professions or crafts, modified into proper names.

The animal hero, here, is the Leopard, whose character is always represented, not only in these stories, but it seems throughout African folk-lore, as made up of brutal force, wickedness, and mental shortsightedness.

Compare the Kl-mbundu proverb on ingratitude: "*Sasa nga, na ku tololole o xinguru*," i.e., feed and clothe a leopard (and) he will break thy neck.

The Hare is, as usual, characterized by "smartness."

472. A proverb. The argument is this: Would a man rescue another from the knife of the assassin or from the deep waters, and refuse him the needful piece of bread or drink of water to sustain that life just saved at great risk? Surely not; the greater includes the smaller.

473. The hare is settling the question as umpire, though the story does not state that any one of the parties requested him to act in that capacity.
No. XIX.

Informant: Jelemsia dia Sabatelu.
Dialect: Mbaka.

Comparative: Nos. XVIII, XIX, and XX are hunter-stories, as also No. XXXIX. From our standpoint, the latter ought to come in here; but, in obedience to the informant’s positive assertion, it is classed with the anecdotes of actual facts, the maka.

474. Already during pregnancy the spirits are consulted in order to know to which of them the family is indebted for the expected addition. When the child is born, it is kept in the house until the parents know what ji-haku, the first solid food of a child in addition to the mother’s milk, are to be given it, and until the ji-haku are procured. It is a joyful day for the family, when the baby is formally taken out of the dark hut and introduced to God’s great world.

475. Mulia-mbambi is, according to Count de Ficalho, the coffee-tree, *Coffea Arabica*.

476. Ki-sumbula and nsambu are synonyms; both signify a stick, which the hunter puts up in the fork of a tree in order to be seated less uncomfortably while watching for the game.

No. XX.

Informant: Jelemsia dia Sabatelu.
Dialect and Origin: Mbaka.

No. XXI. Version A.

Informant: The same as for No. II. Of version B, Jelemsia dia Sabatelu.
Dialect: Lower Quanza. See No. II. Of version B, Mbaka.

Comparative: If the preceding stories have already destroyed the theory, as vouched for by Dr. Bleek, that the Bantu folklore evinces an inferior flight of imagination to that of the sex-denoting Hottentot languages, the following fables will put an end to the still prevailing opinion that the Bantu have no fables or animal stories.

Of our present story we give two versions, one from the coast-belt, on the lower Kuanza River, the other from the interior, in the districts of Ambaca (Mbaka) and Malange (Malanji). They complete each other, and agree to a remarkable extent with a third version which is current among the negroes of Brazil. This version can be seen in the “Contos populares do Brazil,” by Sylvio Romero, p. 151. The story consists really of two tales; that of Antelope’s foolishness and death and that of Monkey’s revenge on the criminal Leopard.

My peculiar informant of Bom-Jesus had given me only the first part of the story, assuring me that it was the whole story, and I believed him. But weeks after, at Loanda, on perusing the above “Contos populares,” I found out my mistake. So, when I made a second stay at Bom-Jesus, I asked for the lacking part. At first “Pido” feigned to know nothing about it; but when he saw he could not evade the truth, his surprise and amusement at being found out were great. Then he willingly told the second part of the story.

As usual, the Leopard is here characterized by cruelty and meanness, the Antelope by simplicity or foolishness, and the Monkey by shrewdness.

The forcing an enemy to eat the flesh of his own people, either knowingly or unconsciously, is the *na plus ultra* of revenge for an African. It occurs pretty
frequently in Bantu folk-lore. So on p. 86 of Torrend’s Kafir Grammar, the tortoise makes the baboon eat the flesh of a brother baboon; in our No. XXIV. the young Goat gets the old Leopard couple to eat their own son.

477. Ndolo, abbreviation of ndolo, come! let us go! please.
478. Uvuna, the same as ukowa, parent-in-law. The first form is rarely used.
479. Ngualufa is the Portuguese “garrafão,” demijohn; ngualufa is the Portuguese “garrafa,” bottle.
480. Usisende is a contraction and adaptation of the Portuguese “aguardente;” an intermediate form is ngualufa. The rum used in Angola is of two sorts (1) the indigenous, made of sugar-cane, (2) the imported, made of the vilest alcohol mixed with unfiltered river-water.
481. O u mu sanga often sounds like o mu sanga, because u, vowel, can be dropped after o.
482. “Our wife,” for “my wife,” is a polite form.
483. The driver-ants travel generally in such a compact column that, at some distance, they do not look quite unlike a greasy black belt, such as the natives wear. Therefore the old rogue succeeds in making the Antelope believe that the black string across the path might indeed do for a belt. The drivers are the fiercest of ants. Whenever they are disturbed in their march, they immediately attack and furiously bite the disturber.
484. Mako for maku is a dialectic variation. The final -u may be pronounced like -o in most dialects, whenever the words are pronounced slowly and distinctly. In most Bantu languages it is pronounced and written -o.
485. Kala for kibala (it shall be) is a peculiarity of the Informant’s diction.
486. Madzanga the same as matete, sing. tu-tetele. So in the interior; in Loanda the singular is di-tetele.
487. From ku-seza, to be green, unripe, more especially of corn. The enclitic -ki or -ki seems to be a contraction of kidi; hence malu-seza-ki may be malu-seza kidi.
488. Dis-te is a heap of any kind of refuse, rubbish; as the sweepings of the house, or the weeds in a field. These refuse heaps are often used by those who have no regular fire-place and fuel at hand, for roasting corn, peanuts, fish, etc.
489. “To leave (unnoticed),” signifies here, “to neglect, to despise.”
490. Mu-katu is the contracted form of the archaic mu-katu (a + i = e), and does not differ in meaning from mu-katu.
491. Kuleté is the Portuguese “collete” waistcoat; jungu, the Port. “junco,” bamboo-cane; kalasi, the Portuguese “calcão,” xilolo, the Port. “ceroula;” mba-nea, the Portuguese “camiza,” kazahu, the Port. “casaco.”
492. Boas-tadi or bawjiladi is the Portuguese “boas tardes.”
493. Kud for wu is a peculiarity of the informant’s dialect.
494. Vioko is an insulting term.
495. In spite of the social inferiority of women, it is a uncommon thing for them to thrash men.
496. About the law of personal preference or precedence, see Grammar, pp. 78–81.
497. Here the women quote textually their conversation with Leopard.
498. Endo for onto or ando is a peculiarity of the informant’s dialect.
499. Tuandale, contraction of tuandalele.
500. That is, on being welcomed, he (the Leopard) gave the two bottles that were left.
501. This o is a contraction of o ku.
502. This enclitic -ki seems to stand, like -ke, for a somewhat pleonastic kidi.
503. O uumba is here contracted into ilumba. This is the usual form in the Kisama dialect.
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504. This is the Leopard speaking. Manii, la is peculiar to the informant for manii, se.

505. That is, they pack into his mu-hamba (carrying-basket).

506. Ku-amba, with an accusation, often signifies "to speak badly." Ua ng' ambe is "he scolded, or slandered, me," while ua ng' ambe la signifies "he told me." The mother uses this expression, because among Africans, even more than among civilized people, it is not polite to mention the possibility or probability of the death of a friend or any one present. The world over, men do not like to be reminded of the inevitable "king of terrors."

507. The word tambi includes: (1) the funeral; (2) the dances with eating and drinking, which follow it; (3) the waalings which are repeated on stated days and hours; (4) the people who gather for the occasion.

508. Jenene, for ionene, is archaic and peculiar to the informant.

509. To say ku-xisa for the usual ku-xisa is not incorrect, but unusual.


511. The mbanza is a small kisenji, and therefore quite unlike a banjo; but the word banjo is probably derived from mbanza, which foreigners pronounce banana, or banjo. As to the change of -a to -o, compare the English Loando for Loanda, and Sambo for Samba, and the usual confusion of -a and -o among Englishmen speaking a Romance language.

512. Probably he was humming a tune with these two extemporized verses:

Unteboole ugena Ngwinge;
Manii Kakoim a mu tebe 'A?

NO. XXI. VERSION B.

513. Aba-diis is used when addressing one person, abenu-diis when addressing several. These words are said by the person proposing to tell a musoso. If the bystanders agree to hear it, they say dize. It is not clear to what noun the prefix di- refers.

514. Kalunga is a yet mysterious word which frequently recurs in the Bantu languages. In Kl-mbundu it has several meanings: (1) Death; (2) Kwe-lwange, Hades; (3) Mu-aliwange, the Ocean; (4) Sir; in this sense it is only used by the Inxhanga and some of their neighbors; in Loanda never; (5) sometimes an exclamation of wonder, amazement.

515. Batila, the Portuguese "baeta," a coarse woolen cloth.

516. Kirende is here used as a collective noun, and its singular pronoun has to be translated in English by the plural.

517. The ngilu is the Solanum edule, Schum. et Thonn. This word, as well as the plant, is of American origin. It is the Brazilian "gild." It.

518. That is, "because (we are) in the field," etc.

519. Ngolamata is the same as the mbanza. See note 511.

520. Mahazi is only used in the interior, alongside with mantiinga, which alone is current in Loanda.

521. This ku-xila is not used in the Loanda dialect. Ku-xila, to be dark, or dirty, is differently intoned and is used in Loanda as well as in the interior.

522. When we would most likely say, "He who went with you," the A-mbundu prefer to say, "He with whom you went." The reason is this: the Bantu particle ni or na, which we have to translate by "with" or "and," still retains the original idea of possession. Therefore the greater goes "with" the smaller, because it is more likely to possess it, than vice versa. In European languages we say that the smaller goes "with" the greater, because we think the smaller
Notes.

belongs to, is possessed by, the greater, rather than the reverse. The Bantu take the active, subjective, we the passive, objective, aspect of the same relation.

523. *Ku-xenga* is "to lift or raise in order to throw or strike," therefore *ku-xenga* *pho*, to brandish a knife or sword.

524. Leopard had not yet brought home (*ku-benga*) his bride. He was son-in-law only so far as he had been accepted by the girl and the parents (engaged). Therefore the girl could now be given to Monkey who, of course, would have to complete the presents before taking the girl home. See note 412.

525. *Ngima*, a word rarely used. The usual word for mush-stick, and the only one used in Loanda, is *ngwiku*.

NO. XXII.

INFORMANT. The same as for No. II.

DIACET. That of the lower Quanza River.

COMPARATIVE. By its conclusion, accounting for the Monkey's and the Hare's habits, and for the Leopard's spots, this story belongs to the ætiologic tales.

The characters of the Leopard and the Monkey in this story are in harmony with those given them in the preceding two. The Hare has the swiftness and skiddiness of the Monkey; but he never is reckless, as the Monkey sometimes appears to be.

The Leopard's hole-traps at the foot of the tree remind one of the sharp sticks under the tree, with which the Tortoise caught the Baboon, in the Kafir story published by Torrend in his Grammar, p. 85.

The two dolls covered with gum, on which the Hare and the Monkey get stuck, are evidently the prototypes of the tar-babies, so popular among the negroes of the Southern States. See "Journal of American Folk-Lore," 1889, p. 79; 1893, p. 48; also 1888, p. 148. The tar-baby is also known in Brazilian folk-lore, where he is called "o moleque de cera" (the wax-slave), and in the Portuguese tales. See "Contos populares do Brazil," p. 228.

The last incident, when the Monkey and the Hare, having gone to a safe distance, reveal the secret of their mischief to their dupes, occurs also in the preceding story, in No. XXIV., and in the Kafir tale of the Tortoise and the Baboons already referred to.

With the origin of the Leopard's spots, we may compare the Hausa tale of how the hyena got hers ("Magana Hausa," p. 92), also how the Fox marked the Lion, and thereby killed him (Ibid., p. 165). Just as in our story the Hare and the Monkey, so in the latter Hausa story the Fox "for this reason (marking and killing the Lion) does not lie down anywhere except under the trunk of a tree, and he has not two shadows."


527. The Ambundu often kill a chicken by forcing it head first into a pot of boiling water and keeping it there for some time. Thus all the blood is saved, and the feathers come off more easily.

528. *Anda*, abbreviation of *anda*, the auxiliary verb for the formation of the compound future tense.

529. There were two dishes for washing the hands, one for each girl.

530. *Ku-sala* is to spread (unroll) a mat; *ku-saletal* (relative) to spread it for somebody; *ku-satal* (reversive) to unspread (roll up) the mat, and to remove what may be on it.

531. One of the essential parts of most native dances in Angola is the smacking of stomachs (*ku-belele*). Two dancers, leaving the circle, advance trippingly
toward each other, and, when near enough, simultaneously thrust forward their stomachs so that they touch; then they gracefully turn round with a bow, seek another party in the ring, and repeat the smack. Those just smacked jump into the circle, smack each other, and choose their successors in the ring; and so it goes on and on.

532. The ki-takala is a sack generally made of the split leaves of the di-teka palm (a kind of Hyphene). It is triangular in shape, and suspended by a cord from one shoulder. The ki-takala is most popular among the people south of the lower Quanza, the Kisama and Ba-sumbe tribes.

533. Mbanu, from Portuguese “báhú;” kadifele, from Portuguese “alferes;” bond, as in Portuguese, from the French “bonnet;” habitang, from Portuguese “capitão.”

534. Ku-sronola, transitive, from ku-sosa, to slacken, intransitive.

535. Hama ia mukuta. A mukuta (in colonial Portuguese “macuta”) is worth about three cents; 100 macutas are equal to $3.20.

536. The carriers run away, instead of eagerly responding to the call as usual, because they fear, from past experiences, that they will not be paid for “official services.” When a native chief or a Portuguese “chefe” has lost his prestige, it is often hard for him to find anybody when he needs official (unpaid) servants.

537. “Like this.” The height is shown by the narrator with his hand. When the stature of human beings is to be shown, the hand is held perpendicular; for other things, it is held horizontal.

538. “No one shall—he shall” is the Kimbundu way of saying “No one but he shall; he alone shall.”

539. The / on repeated is because they shout from a great distance, and pause between the words, so as to give each one time to reach the ears of those addressed without being interferred with by the echo.

540. Twalengele etu. Speaking in the usual way, these two words are pronounced as twalengeleetu; speaking rapidly, most coast-people pronounce twalengeleitu. Unaccented / before a vowel becomes semi-vowel i; and / before i becomes d.

NO. XXIII.

INFORMANT. Jelemía dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. The Leopard’s ruse to obtain food suggests that of the Old Lion, for the same purpose, in one of the best known fables of Aesop. The singing with drum accompaniment in order to induce one to approach, or to warn him before a danger, is also found in a Hausa tale on p. 87 of “Magana Hausa.” See, in No. XXI., the Monkey’s song in the early morning, and the other songs in this collection.

It is very common among African negroes to express in song, with or without instrumental accompaniment, that which they would not dare to say in plain words. So the slaves on the plantation sing satires against their task-masters; the carriers on the path, against the head of an expedition; any ill-used inferior, against his superior. Beginning with very vague allusions, these satirical productions may often, if not checked in time, degenerate into fierce denunciations and insolent curses.

541. Soko is an antelope larger than the mbambi, of the same color, but with longer hair, and with large horns bent backwards.
Notes.

NO. XXIV.

INFORMANT. Jelema dia Sabatemu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. Like Nos. XXIX, XXX, XXXI, XXXIV, this story begins by stating that the Young Leopard and the Young Goat were friends. Faithful to his character, the Leopard is wicked and crafty, but not so shrewd as the Young Goat.

The conclusion of the piece, saying that the hatred of the leopards for the goats originated with the fact therein recorded, classes this story with the etiologic ones.

The deceit by which some are caused to eat their kinsman’s flesh has already been noticed in No. XXI.

542. Ngubu is a large piece of cloth, able to cover the whole body at night. The word is also used for the mantle, tanga, or dibeka. The A-mbundu tribes have no longer any shields; but some traders of Malange have seen shields in the far interior, and they call them also ji-ngubu.

543. That is “a whining voice.”

NO. XXV.

INFORMANT. Jelema dia Sabatemu.

DIALECT AND ORIGIN. Mbaka.

544. Kaši kia and kaši ka are both admissible. The apparent irregularity of the genitive kia is probably due to the dropping of an obsolete prefix ki-(ki-kaši; dim. ka-kaši, with which compare kašari of the Loanda dialect).

545. In the interior ku-sala is sometimes used as a parallel form of ku-iyala.

NO. XXVI.

INFORMANT. Francisco P. dos Santos Vandunem, of Loanda, a poor and blind, but very gentlemanly old man. The Vandunem family belongs to the native aristocracy of Loanda. Two brothers of the informant have repeatedly been, in the Portuguese service, “chefes” of important districts. The Vandunems say, and others confirm it, that they are descended from a royal line of the Akua-Luangu or A-bidi tribe. See note 193. The great-grandfather of the present old Vandunem came to Loanda in order to submit to the Governor’s decision a question about the succession to the chiefship of his tribe. He was so pleased with the city that he settled there. Judging from the intelligence for which the Vandunems are renowned, that ancestor must have been a remarkable man. The informant, though totally blind, goes now and then on a trading tour to Kisama, where he buys cattle, or honey, and victuals which he sells in Loanda.

At Malange, I met a blind Ambaca (Mbaka) man of great energy and sagacity who is always on the move, leading extensive trading expeditions through the far interior of the Kassai basin. These blind traders judge of the quality of the goods they buy by feeling them, with their fingers and also by the information they receive from trusted servants.

DIALECT. That of Loanda, as spoken by the old men.

COMPARATIVE. This story belongs to the judicial class, which constitutes the main part of the maho or fact-stories. But for the fact that the animals are made to speak, this piece should be classed with the latter and not with the fictitious mba-sozo.
Folk-Tales of Angola.

The regular mythologic order of animal creation is here strictly observed: the Elephant is the king; the Deer is the messenger; the Antelope is, as usual, the simpleton; the Leopard is bad and crafty, though finally outwitted by such a puny thing as the Philantomba, to whom "nature made up in wits and beauty what she denied in stature."

Indirectly, this fable no doubt refers to the custom prevailing in all Bantu Africa, by which heredity and kinship are transmitted through the females and not, as in Europe, through the males.

The whole plot of this story is found in No. XLVII. of André Coelho’s "Contos populares." In this Portuguese story, the part of the Antelope is played by a traveller, who bought six boiled eggs at an inn and came to pay for them many years later; the Leopard's part, by the hostess, who wanted the poor man to pay for all the eggs and chickens that might meantime have been laid and hatched from those six eggs he had eaten; the Philantomba's part, by the devil, who appeared in the court and declared to the judge that his (devil's) blackness was due to his roasting chestnuts in order to plant them in his orchard. When the irascible hostess called him a liar, he retorted that chickens could no more come from boiled eggs than chestnut-trees from roasted chestnuts.

546. Palanga is the Hippopotamus amphibius; paxasa is the Bubalus Caffer; tufa is the largest of Angolan antelopes; it is fully the size of a bull; kizilele and semwu are two species of antelopes found in the Kisama region.

NO. XXVII.

INFORMANT. Jelema dia Sabatelhu. See No. III.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. As it is calculated to give the origin of the enmity between the Lion and the Wolf, this story pertains to the etiologic class.

As to the description of man by the wolf, it is interesting to compare it with the Hottentot story No. XXIII. of Bleek's "Reynard the Fox," where a lioness warns her presumptuous son to "Beware of him whose head is in a line with his shoulders and breasts, who has pinching weapons, who keeps white dogs, and who goes about wearing the tuft of a tiger's tail."

547. Nsamba Ngola 'Antinii is the Elephant's proper name. Ngola Kaninii is a native chief in the concelho of Ambaca (Mbaka), residing a few miles from the Portuguese fort. The first Ngola Kaninii was a son of Ngola Kiliunii, fourth king of Ngola or Ndongo, by his wife Kaninii ka Kiliunii. When the Portuguese first conquered the region of Ambaca, the Ngola Kaninii of that time favored them, and was recognized by them as owner of the land, with the exception of a circuit around their fort. This was built, the first time, in 1614. It was the duty of the chief Ngola Kaninii to serve the church, as a "soba da igreja," which he faithfully did. Kizinde kia malemba, a mu valela ngenge, which it is difficult to interpret, is the "laudatory" name of the Rod-ant. The ant is here considered by the Lion to be his equal, because it is the only animal that can kill the elephant.

NO. XXVIII.

INFORMANT. João Borges Cetar. See No. IV.

DIALECT AND ORIGIN. Loanda.

COMPARATIVE. In the Sierra Leone "Weekly News" of October 11, 1890, was published a "Nancy story," which is a variant of the present. The Tortoise
Notes.


The population of Sierra Leone is a mixture of natives of the adjacent tribes, Temnes, Sosos, Mandingos, Bulloms, of freed slaves from most tribes of West and Central Africa, and of freedmen from the West Indies and the United States.

The folk-lore of Sierra Leone must, therefore, be exceedingly rich. From personal inquiry I know this to be a fact, although, so to say, nothing has yet been made public.

Among the distinct settlements of released slaves, I found, at Freetown, one of Angola natives in the suburb called Angola-town. There I discovered representatives of the Kisama, Lubolo, Mbaka, and Ngola tribes, who, though Christianized and anglicized, have kept up the use of Kifumbudu, and still cherish the remembrance of their native land.

About the Frog's intelligence, see No. XIII.

A Brazilian negro variant of the story is published in Sylvio Romero's "Contos populares do Brazil," p. 145. In this the Frog's part is played by the Turtle, and that of the Elephant by the Teiyd.

548. Ku-namululela is the relative of ku-namulula, which is the Portuguese "namorar," to make love.

549. Mbaji is not used exclusively for "wife," but also for "intended, bride, sweetheart." That both are courting at the same house does not imply that they are courting the same girl; as the next sentence shows, there were several females in that house.

NO. XXIX.

INFORMANT. Jelemsa dia Sabatelu.

DIALECT. Mbaka. But the origin is Mbanda.

550. Sute is an African mole, which the natives eat, like almost all field-rats. Mw-kenge is not our fox. It has long, coarse, gray hair. The civilized natives, in speaking Portuguese, call it "raposa," i.e., fox.

551. Uabanga, preterit III., shows that the tunnel had been made before. It was not made for the purpose of cheating the Fox, but only used to this end. See Grammar, p. 44.

552. Ngenda, from kwenda, by the same process as ngenji (Grammar, p. 125). Another word for underground road or dwelling is wina. The opening of the tunnel was hidden by the reed-like grass called nsunga, which grows in the rivers close to the banks.

553. Iri-w-e, or iau-e (pronounced iied'). The w is both euphonic and archaic. Whenever the vocative or emphatic e or e follows -d or -s, a euphonic w, semi-vowel, is inserted. If the final vowel is -i, this is changed into -ai. Grammar, notes 76 and 79. Final -i, -e, and -o were in old Kifumbudu -aw, -ow, -af, or -eu.

NO. XXX.

INFORMANT. Jelemsa dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

554. An old, deserted, ant-hill is a favorite dwelling-place for animals living in holes or caverns. It is water and fire proof, and can easily be hollowed out as required. It is also frequently used by homeless men in the far interior, especially in times of war.
Folk Tales of Angola.

NO. XXXI.

Informant. Jelema dia Sabatu elu.
Dialect. Mbaka. But the origin is Mbamba.
Comparative. This story shows that the Bantu negroes are familiar with the game of hide-and-seek. As in the Hottentot folk-lore, so in that of the Bantu, the Jackal plays the part of cunningness, which the Fox discharges in European folk-lore. The mbula differs from the dibebu, another kind of jackal, in that his color is darker. The mukenge of the two preceding tales is smaller than the jackal, has coarse, long, gray hair, a long hairy tail, a head somewhat like that of the ichneumon, and is proverbial for his chicken stealing.

Though both are cunning, the Hare seems, in Bantu folk-lore, to surpass the Fox in shrewdness.

In a Bahaman negro story, on p. 49 of the "Journal of American Folk-Lore," 1891, the Dog plays to Man the same trick as our Hare. "Now de dog jut' leave 'e two heyes out. Vwen 'e get dere, de man say, 'Ho my! look at de san' got heyes.'"

NO. XXXII.

Informant. Jelema dia Sabatu elu.
Dialect and origin. Mbaka.
Comparative. The Angola squirrel is smaller than ours, but just as restless. It is an excellent symbol for impatience. The scientific name of the Angolan squirrel is Scirrus palliatus, Peters. In the coastal dialect it is called Kasinjagola. The word is composed of Kasinjia-a-gola.

This story is the counterpart of the following. Here the Squirrel loses his glorious chance by his impatience; there the Dog misses the same golden opportunity by his greed.

555. Lelu a lule, a kind of superlative of lulu; not in common use.
556. This á is the pronoun of ungana. In Loanda, it is á and would have to be infixed, tua umbela.
557. A proverb.

NO. XXXIII.

Informant. Jelema dia Sabatu elu.
Dialect and origin. Mbaka.
Comparative. See the preceding number. As a few stories, illustrative of the Angola dog's characteristics, follow, it is well to note how different from ours is the African's estimate of the dog's moral make-up. With us he is the image of faithfulness and intelligent devotion; with them he personifies all that is mean and low. As among Orientals, so among the Ambudes, the dog's name is used as an insult equivalent to our "swine, hog." This difference of appreciation is not quite unwarranted. The aspect of the skeletoned and mangy scavengers of African streets, and the guilty look with which they sneak out of your reach, inspires nothing but contempt and abhorrence. What a difference with our civilized and almost christianized St. Bernards and Newfoundlanders! It takes a philosopher to make the first impression yield to that of pity; to search for the cause of this difference, and to find that it is not the dog's fault, but that of his masters. Ill-fed, if fed at all, and constantly ill-used, the poor African dog has had no chance of evolving his latent virtues into improved breeds. It is the struggle for existence that has made him a thief and a scavenger. No. XXXIX. shows that the hunting-dog's life is not so unhappy.
Notes.

There is a striking resemblance between this fable and the Ἀσοπία, in which the cat, changed by Venus into a blooming maid and married to a young man, cannot help catching and eating the first mouse she sees in her husband’s house.

The Sierra Leone “Weekly News,” 1890, contains a variant in modern Negro-English garb.

558. The kijings of a “soba” has generally two appendages like horns, either hanging or sticking out on either side. As the cap passes from generation to generation, the greasier it is the nobler. A “soba” has the right to give a kijings (the equivalent of crown) to any of his subjects who sets up a village or town of his own. Thereby the head of a village is endowed with all the prerogatives of a chief, but he has to pay homage and tribute to his suzerain who raised him to the chieftainship. Such a tributary chief is called a kilamba.

559. The mbasa, probably from the Portuguese “bastão,” is a staff of choice wood, the thicker end of which is ornamented with sculptures or inlaid tin or silver. The Akua-Luangu smiths show much skill in manufacturing such inlaid sceptres.

560. Mukaka is a rodent about the size of a squirrel, with red-brown fur.

561. Mbanza is a chair of native make. The natives of Tombo, on the Quanza River, manufacture fum-bansa of Bordão palm-rib; these find a ready market among the whites and blacks of Loanda.

NO. XXXIV.

Informant. Jelemfa dia Sabatelu.
Dialect and Origin. Mbaka.
Comparative. Here the dog himself proves what was advanced in the preceding notes concerning the injustice he has to suffer. No. XXXIX., however, shows that among African hunters and dogs there are exceptions to this, as to most, rules.

562. Mungudinio, form of the inland dialects. In Loanda it is mungudindo.

NO. XXXV.

Informant. Jelemfa dia Sabatelu.
Dialect. Mbaka. But the origin is Mbamba.
Comparative. This story tells us how the dog came to exchange the freedom of bush-life and the company of his brother, the jackal, for the company of men and the charms of civilization.

It is a counterpart of the following piece, which relates the separation of the house-hog from his brother, the bush-hog. Both stories must, therefore, be located in the etiologic class.

Compare with this Ἀσοπ’s fable of the sleek House-dog and the lean Wolf.

NO. XXXVI.

Informant. Jelemfa dia Sabatelu.
Dialect. Mbaka. But the origin is Mbamba.
Comparative. See No. XXXV.

563. Kiombo is the Phacocharus aethiopicus. All the domestic pigs of Angola are black, while all the wild ones I have seen were of a dirty white.
Folk-Tales of Angola.

NO. XXXVII.

INFORMANT. Jelemfa dia Sabatelu.
DIALECT. Mbaka.

COMPARATIVE. In all the Bantu folk-lore the Tortoise or 'turtle plays a prominent part as a shrewd little animal. So in this story it comes out victorious in its dispute with the Partridge. It should not, however, be inferred from the story that the turtle always escapes from the prairie fires. I have seen proofs of the contrary, one of which is now in the National Museum, Washington, in the shape of a burnt turtle-shell, whose inhabitant was baked in it by the prairie fire.

Compare No. XVII. and Bleek's "Reynard the Fox," Nos. XIV., XV., XVI.

The Indians of Brazil tell a long string of adventures of the Turtle or Tortoise (Tabati), in which it gives many proofs of its shrewdness. Nearly all those tricky feats of the Turtle are found in African folk-lore, from the Sahara to the Cape, though they are sometimes played by other animals than the tortoise. That the Negro lore of America, North and South, has had a marked influence on the Indian lore has already been shown by F. T. Crane and others. Another instance is offered by this story of the Turtle as compared with pp. 175 and 176 of "Contos populares do Brazil," by Syvillo Romero, where the Turtle wanted a bone of its adversary to make a flute with, and when it got one of the Leopard, it sang on it, just as our turtle: "A minha fruta ê do osso da onça, ih! ih!"

564. The word ku-ëtikina is predicate of the unexpressed subject ku-lenga; thus, Nguasi ulenga; (o kulenga) ê ku-ëtikina; the Partridge runs; (the running) it will not do (fails). When the running fails, the Partridge resorts to its last resource, its flying apparatus; but this also fails.

565. Kulumbinga, from mbínga. Horns being in pairs, a single horn, in the interior, is called lu-mbínga (Grammar, p. 5, note 12), and a little one, with diminutive prefix, ka-lu-mbínga.

NO. XXXVIII.

INFORMANT. Jelemfa dia Sabatelu.
DIALECT. Mbaka. But the origin is Mbamba.

COMPARATIVE. Compare with the Frog in Nos. XIII. and XXVIII.

In their tales the Africans do not conceal their consciousness of the evils of polygamy; in candid argument, they are also easily convinced of the rationality and moral obligation of monogamy; but in practice it is hard for them to obey the dictates of reason and conscience.


566. Uasakenene, in Mbaka, instead of uasakanene of Loanda. Whenever a suffix has -e as accented vowel, and the last vowel of a polysyllabic verb modified by it is -e, this may be changed by retroactive vowel attraction into -e. Thus, ku-bindem-ena for ku-bindam-ena, from ku-bindama; ngatakan-ene for ngatakan-ene, from ku-takan-a.

567. Dinangâ, the place where the day is spent leisurely, from ku-nangâ, to spend time without working. Thus also disungi, or di-sungîla, the place where the evening is spent in chatting, from ku-sungîla, to spend the evening or night in chatting.

568. Ku-tuma is both "to send" and "to send for, to send word to come;" also "to order, command, bid, govern."

569. Di-sundu is the full form; Zundu is the shortened form, due to the frequent dropping of the prefix di; Ka-sundu is either the diminutive or proper
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name, derived from di-sundu by the substitution of the prefix ka- for the prefix di-

570. Kate. This word is not used in the coast dialect.

571. Ku-tangalala. This verb signifies particularly "to be perplexed, at a loss." It is not current in the coast dialect, where another medial form of the root-verb, ku-tangamana, signifies "to be crossed by something, hampered."

XXXIX.

Informant. Jelemia dia Sabatela.

Dialect and Origin. Mbaka.

Comparative. This and the two following stories are classed as maka or fact stories by the informant. We, who do not believe in their supernatural portions, would have placed them among the miko-soro. Now they stand here as links between the miko-soro and the maka.

The present story proves that the "professional" dogs, used in hunting, are held in higher estimation than the common dogs, whose woeful lot is mentioned in No. XXXIII.

As a hunter story, this number may be compared with Nos. XII., XVIII., XIX., XX.

The final scene, in which the Hunter calls the villagers to be witnesses of what he is going to say, corresponds to the final act of No. X.

Like the following story, this is intended to inculcate the supernatural power of the kumbanda or medicine-man, and his umbanda, or magical power.

572. Uala mu kolela, instead of uala mu khocla. Before -o- the semi-vowel -w-, preceded by a consonant, may be dropped in pronunciation. In writing it should never be omitted.

573. Here "we speak" stands not for the dogs only, but for all the animals: "We, animals."

574. In most parts of Africa, as among the old Germans, human lives have a money value. This value depends on the fluctuations of the slave market. How the traffic originates can be illustrated from the present story. If the uncle had not had the six head of cattle, or if they had rather kept them, they would have sold the woman and her children, or another nephew or niece (enough to make up the six head of cattle, and thus pay the penalty). To whom would the woman have been sold? To the highest bidder, of course. Now, as the greatest number of unfree laborers (or slaves) are wanted, and the highest prices are paid, by the white residents of Africa, who need bond servants, carriers, and plantation hands, it follows that they are preferred as purchasers. To meet the demand, colored and white agents roam about in quest of the best districts, where they may "redeem" (European parlance) or "buy" (African parlance) with greatest profit the poor fellows, who are sold, according to the native law, by their uncles or chiefs in order to pay a private or public debt. Generally, the people thus bought are called by Europeans "laborers," "apprentices," or "contract-laborers," but they are still called "slaves" in the native languages, and by many white colonists. Another source of the slave-traffic is man-stealing. Prisoners of war are, according to native law, saleable merchandise, if their kindred fail to redeem them. Therefore, where the whites offer high prices for "redeeming" or "buying" slaves, ambitious chiefs obtain from their European clients better arms and ammunition than some neighbor, attack and conquer him, seize all the cattle and human kind they can, keep the former and sell the latter to their white, yellow, or black, but civilized, customers of the coast region. Thus the Makioko nation,
provided with guns and powder from Benguela, has well-nigh destroyed and
"sold" the once great Lunda nation, its feudal superior. Among the victims of
this traffic whom I questioned in various places, I found several who had been
wantonly stolen by passing traders and incorporated in their caravans of slaves,
sure to die if they should try to divulge the secret. How is the thing to be
stopped? Only by stopping the "demand," by absolutely forbidding and severely
punishing the so-called "redeeming" and "contracting" of Africans. See No.
XLI.

XL.

INFORMANT. Jelemía dia Sabatelú.
DIALECT. Mbaka.
ORIGIN. Cassange or Kasanjí. This is the title of the head-chief of the
I-mbangala (sing. Ki-mbangala), whose language is called U-mbangala. From
the head-chief all the country of the I-mbangala has been called Kasanjí, in Portu-
guese Cassange. Properly, however, this Portuguese name only suits the ancient
"Felim," or market, or trading-post, situated some twenty miles' walk west of the
Kuangu River.

See my Vocabulary of U-mbangala, in Dr. C. G. Büttner's "Zeitschrift für

About the history of Kasanjí (Cassange), see H. de Carvalho, "Ethnographia
e Historia tradicional dos Povos da Lunda," Lisbon, 1890. On page 83, our
Kitamba ki Xiba (Quintamba-quiá-Xiba) appears as the twentieth in the line of
the kings of Kasanjí. One of our unpublished historical traditions gives an
account of the origin of the Kingudi dynasty and of the exodus of the Pende
tribe from Kasanjí to its present quarters in the Kasai basin.

COMPARATIVE. The description of Kalunga or Hades, in this piece, should be
compared with that of Nos. V. and L. The wetting of the fire-place in this num-
ber also reminds one of the watering of Sudika-mbabi's life-tree in No. V.

The people in the lower world not only live on, much as they did in this upper
world, but they have also to die again a natural or unnatural death. Then they
enter the kingdom of Moulu a Maminu, which is the end of their existence.

As to the power of u-mbanga, or magic, see the preceding and the following
story.

575. Kukhu is usually "grandparent," as to the honorific plural form for one
person, compare na muvule jë, note 233.

576. That is, tuck your loin cloth at the waist without wearing a girdle.

577. Imní, for iná, is a very unusual form. Compare mungudini of inland
dialects, for mungudiné of the coast dialect.

578. No answer is expected to the question, "How many years?" It simply
means an indefinite number of years, a few years.

XLI.

INFORMANT. Jelemía dia Sabatelú.
DIALECT AND ORIGIN. Mbaka.
COMPARATIVE. In No. III. we have already seen the Lukala River as a per-
sonal being dealing with men. Here, the River, without any specification as to
locality or name, acts the part of just Providence, by rescuing an innocent slave
from his bondage, and enriching him above his countrymen. This wonderful
change is brought about through the art of healing revealed to him by the River
Notes.

in dreams. See, also, Nos. III., IX., L., about water-spirits, and Nos. XIII., XXIII., XXXIX., XL., XLVII., about magical medicine.

This story is important as illustrating one phase of African slavery.

579. *Kuala*, the same as *kua*. The first is probably the full archaic form of the second.

580. That is, the uncle owed an ox, and not being able to pay, gave one of his nephews as pledge. See notes 574 and 582.

581. The infinitive is used, here, as impersonal verbs are in other languages. The subject is left in the dark, so that one cannot tell whether one or several persons would not redeem the lad, or whether the wherewithal was lacking. In English the passive would give the exact meaning, "he was not redeemed," cause or reason unexplained.

582. This is a fair description of the African domestic slave's lot. Sad as it is for the native's feelings, this lot is incomparably preferable to that of the "contract-laborer," or bondman, in the service of a white man or a civilized native. As the uncivilized native master has no more needs to satisfy than his slaves, he does not drive them, with whip in hand, to a continued ten or twelve hours' work per day, Sunday often included; nor does he call, consider, or treat his bond servant as a "beast."

583. *Pesa*, unusual term for *munSangala*. In the times of the export slave-trade, slaves as articles of merchandise were called in Portuguese "peças," i. e., "pieces," perhaps from this *pesa*.

584. That is, before the people have opened their doors, to go out; before they are astir.

585. *Ngenga* is a neat, tight, and small basket with a lid.

586. Literally, it walked, went, how?

587. *Ku-anjua = ku-anjua*, to dream. In Loanda, they say *ku-anda nojfi*.

588. *Masulu*, in Loanda *ma-sunu*, is literally "the nostrils" or the "noses;" applied to guns, their muzzles. *A a beleta* is literally, they (the guns) hold them (the muzzles) down.

589. One might suppose that the three things were emblems of three trades: the guns, hunting; the bales of cloth, trading; the medicine-basket, doctoring. It was wisdom to prefer the humble basket to the valuable guns and bales.

590. It is strange that most of the insulting epithets used by natives, even in the far interior, are of European origin, thus *diabu* (diabo) *ndikulu* (negro) *malandu* (malandro). The native way of insulting is to say something disparaging of the other fellow's mother; his mother being the most sacred thing the Angolan can think of.

591. *Fidila*, Portuguese "ferida," is the word used for wound or sore by the natives of all tribes that have accepted scraps of civilization. The purely native word *kpeka* is only used by the so-called *matumbu* ("gentio," heathen) tribes, e. g., the Mbondo, Mbamba, Hojo, Hungu.

592. A piece of trade-cloth, which is common white calico.

593. "We are two," for "we are together."

594. That is, thou dost not even know the commonest vermifuge. The Angolans ascribe the gnawing of hunger and most of their intestinal ailments to the semi-mythic *di-buka*, which they render in Portuguese by "lombriga," which is our thread-worm. Rum is supposed to be a specific for the uneasiness caused by the *di-buka*. That is why a drink is called "mata-bicho," i. e., worm-killer.

595. That is, if he fails to master it (the disease).

596. That master was mean. The boy had been given him as pledge for one ox; and after so many years' service he demands three cows. The generosity of the slave, who only leaves his master when he has grown to be decidedly more
than his master, and then gives him all he demands, is peculiarly African. After living a number of years with his master, the slave often gets so attached to him and his surroundings that he considers himself one of the family.

597. The meaning of every verse is: "What you do, do it with all your might," and "aim high." The deeper meaning of "Wealth came from medicine" is that knowledge is the source of prosperity.

598. Another series of sayings. Evidently, to keep tongue and teeth hidden in mouth, means "to hold one's tongue."

599. These three sayings mean, "I have done what I proposed to do; therefore I have finished."

NO. XLII.

INFORMANT. Jelema dia Sabatelu.

DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. In Nos. XVI. and XXVI. we already have seen a court of umpires giving their sentence; only the judges were animals. In this and the following stories the judges or umpires are men. All the maka turn about some pivotal question of who or what is right or wrong. In all of them one of the chief actors is represented either as justified or condemned in what he did or said. Sometimes, as in this and the stories following immediately, there is a lawsuit with pleading on both sides; sometimes, too, the final events show which of the persons or principles involved was right or wrong. Most stories of this class are illustrative of some moral truth, which may be expressed concisely in a proverb. Some only turn on a witty remark or pun.

The present story may, as it concerns hunters, be compared with Nos. XVIII., XIX., XX., and XXXIX.

The sentence reminds one of that of Solomon about the child which two women claimed.

600. This maka begins with a proverb, which may be either the cause or the result of it. Quarreling in the bush implies that there were no witnesses.

601. Milonga, pl. of mulonga. Here the plural is used for the singular in a loose way of speaking. Mulonga means word, speech, dispute, quarrel, lawsuit, crime, offense, insult.

602. When natives cry, because they deem themselves wronged, or because of a relative's death, they strike a monotonous tune, or improvise a rhythmic verse, which they go on repeating and repeating until exhausted, or until some unexpected event calls their attention elsewhere. For the foreigner it is sometimes very hard to tell whether a native is whining or singing. Kingungi a Njila, whose emotion is genuine, stammers at first in his complaint.

603. A esana may also be isana, the d sounding then longer than usual because it is a contraction of a + a + isana; not only a + isana.

XLIII.

INFORMANT. Francisco P. dos Santos Vundunem. See No. XXVI.

DIALECT AND ORIGIN. Loanda.

604. Muxii is the Sterculia tomentosa, Guill. et Perr., of botanists. It is found in the coast-belt.

605. Andax, from the Portuguese "ainda assim."

606. Dikud, from the Portuguese "do que;" the genuine Ki-mbundu equivalent is na or bana.
Notes.

607. The forms nganọ ... for ngeniọ ... or nganọ mu, and ngejo ... for
ngejo ... or ngejo ... are used by many elderly persons in Loanda.

NO. XLIV.

INFORMANT. Francisco P. dos Santos Vandunem. See No. XXVI.

DIACLECT AND ORIGIN. Loanda.

608. Kilombe kia kifafetelé diwu-badi is an idiom, signifying great darkness.
Ku-fafetela is “to become dim, gloomy” of light, or “to whiser, to be low or
weak” of sound. “He was dead (of, by) eye one,” that is, “one of his eyes was
deaf, blind.”

609. Tel’ is an interjection expressive of dazzling brilliancy. “The moon is
like a shining pate,” is an idiom; and the father-in-law did have a shining pate,
though black.

610. Musumbe is a native of the Sumbe country about Novo Redondo, half-
way between Loanda and Benguela. See my article on Novo Redondo and the
Ba-sumbe, in “Goldsmith’s Geographical Magazine,” New York, 1891. As
most of the Loanda bond servants and most plantation hands have been “re-
deemed” (bought) at Novo Redondo, musumbe is used, in a wider sense, for any
unfree servant. Ku-sumbe is “to buy,” and the word may also be derived from
this verb and mean simply “a bought one.” This proverb shows that the natives
have a regard for the feelings of their slaves. White owners of “bought servants”
are not so particular.

611. In rapid speech, one often hears e for eie.

NO. XLV.

INFORMANT. Jelemsia dia Sabatelu.

DIACLECT AND ORIGIN. Mbaka.

612. Kabolongonio, also kaholongojio from kibolongqio, and kaholongojio.
613. This u refers to mutu.

NO. XLVI.

INFORMANT. Jelemsia dia Sabatelu.

DIACLECT AND ORIGIN. Mbaka.

614. That is, nobody in the village has any dried fibre-cords on hand, and the
green ones, to be got from the forest, would require some time to dry and prepare
so as to be fit for the present work.

615. Or, I was weaving a mat, which was interrupted to me, that is, I was
weaving a mat, and something forced me to stop my work, though unfinished.

NO. XLVII.

INFORMANT. Jelemsia dia Sabatelu.

DIACLECT. Mbaka. The origin may be either Mbamba or Mbaka. The story
is popular among both tribes.

COMPARATIVE. For us the metamorphosis of a man into a lion is fictitious,
and the story seems, therefore, to belong to the mbi-eso; but the natives hold
such metamorphoses to be not only possible, but frequent. In all earnest they
Folk-Tales of Angola.

will quote a fact like the present one, which passes as historical, to prove that by means of a charm or talisman a man can be transformed into any imaginable thing. See No. III. for a whole collection of metamorphoses. Compare with this the “man-leopard” of the British West Coast of Africa. The man-leopard is supposed to be a man, changed by magic into a leopard. As such he is invulnerable and far more dreaded than the natural leopard, who can be killed. In reality, the man-leopard is a man, dressed in a leopard-skin, who waylays and kills people, especially defenseless women and children. Sometimes he is a member of a secret society, and this man-killing is part of the rites. Its object is to inspire fear of the organization, and also to test the greatness (hardness) of heart of the candidate. On Lycanthropy, see “Journal of American Folk-Lore,” 1891, p. 189.

616. A proverb.

617. Hiti is probably derived from the same root as ku-kituko, to be transformed. About change of ē into ā, see Grammar, p. 126, 3.

NO. XLVIII.

INFORMANT. Jelemà dia Sabatenu.
DIALECT AND ORIGIN. Mbaka.

COMPARATIVE. In No. XLII. we have already mentioned that some of the maka, though there is no apparent court, and judge or umpire, still are of the same nature as the regular judicial pieces. Thus, in the present case, the two parties make contrary assertions; they try to prove them by putting them in practice; the result decides the question in favor of one and against the other. One wins, the other loses; one is justified, the other is condemned. In native parlance it is said, in such a case, that God is the judge.

618. “Builder of ability,” that is, “able builder;” “builder of haste,” that is, “hasty builder.”

NO. XLIX.

INFORMANT. Jelemà dia Sabatenu.
DIALECT AND ORIGIN. Mbaka.

NO. L.

INFORMANT. Senhora Sant’ Anna e Palma (now dead); an educated negro of Calumbo, whom I met in 1890, at Bom-Jesus, where he promised me to collect some native folk-lore. His poorly written notes were sent to J. C. da Matta, who transcribed this story for me.

DIALECT AND ORIGIN. The lower Quanza, or Kuanza, River.

COMPARATIVE. As illustrative of life in the spirit world, this story should be compared with Nos. V. and XL. Like No. XI. it tackles the great problem of death and the future life. While the common people always ascribe death to Kalunga-ngumbe, who wants ever more subjects for his underground kingdom, the wiser men hold that the true cause of most deaths is to be found in men’s vices, crimes, and carelessness.

620. Ngumna signifies, in the Kisama and Quanza region, a hero; one who has killed an enemy in war. Some civilized natives of Loanda also use Ngumna for God; but erroneously. Kitanda is a spirit, like the kituka, into which our hero is finally transformed. Thus the name indicates the substance of the story, (1) the
(heroic) fighting with Kalunga-ngombe, (2) the transformation of Nguza into a Kukula. This is the same as Kiianda. See No. IX.

621. This does not signify that he went to the Loango coast, north of the Kongo River; but that he went to some of the wandering Loango smiths, who are scattered all over the Kongo and Loanda districts of Angola.

622. The second informant was unable to make out these words in the manuscript of the first informant.

623. Ulumba, and ukumbu, signify (1) ornament in dress, (2) the love of ornament, vanity, (3) its cause and concomitant, sexual love, and flirting. The indulgence of the latter induces its abuse, adultery, and its punishment, death by poison-test or murder.

624. The crowds of Ndongo is the same as "the tribes, or nations, of Ngola (Angola)."

625. A word that could not be made out in the original manuscript. Milunda is a place near Tombo on the Quitanza River.

626. Fruits and vegetables, the equivalents of which in English, or in botanic language, are not known.

627. Makunde is the Vigna unguiculata, Walp., or Vigna Sinensis, Endl. Dinangua is the Cucurbita maxima, Duch. Diniungu a slightly different kind. Kinonji is the Cajanus Indicus, Spreng. Uangela is the Sesamum, called gerge-lim by the Portuguese. Kabulu is a kind of beans.

628. Compare with muuru a luli la suku of the Malange dialect, note 280. Suku is the name of a great spirit. Sometimes it is used by the people south of the Kuanza for God.

629. Many of the Kuanza people use a instead of Loanda ma for the concord of prefix ma.

Additional Note (see p. 281).

The "Bulletin Missionnaire" (Lausanne, February, 1887) contains a story current among the Ma-gwamba of Lourenço Marques, Southeast Africa, which differs from our No. VII. almost only in the fact that Banga-kulu, the cannibal, plays the part of the Ma-kishi. As the little girl's song in the Gwamba tale helps to make ours intelligible, we reproduce it here in English:—

"A yi wa; a yi wa!
We are not asleep,
Because of the mosquitoes.
I tell them, "Let us take the narrow path;"
They take the wide path,
The easy path that leads astray; They want to return to their mother."

To which Banga-kulu replies:—

"Ka melingi; ka melingi!
They are not gone;
They are still there;
Are they not, little mother?"
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GENERAL.

APPENDIX.

MUSIC TO No. VI.

FATHER.

Ngxi-le Ngunda, Kadi-ngu ndé n'é
Ngxi-le Ngunda, Kadi-ngu ndé n'é

MOTHER.

Ngunda mo-na Kadi-ngu mo-na Pa-pa Ngunda Kadi-ngu, tu-pe-tu,

Pa-pa Ngunda, Kadi-ngu, tu-l'e-tu! Pa-pa Ngunda, Kadi-ngu tu-l'e-tu.

FATHER.

No-no-n'ô! Ki-di-ma ke-le-ke-xi. No-no-n'ô! Ki-di-ma ke-le-ke-xi.

No-no-n'ô! Ki-di-ma ke-le-ke-xi, No-no-n'ô! Ki-di-ma ke-le-ke-xi.

MUSIC TO No. XII.

Nda-la ia ko-ta Ni Nda-la ia nde-nga, E-le mu ngo-

Ngo ma dia kuNda-la ia ko-ta ni Nda-la ia nde-nga,
Appendix.

E-le mu ngo-ngo mu dia 'kiž. Tu-xi-ma-na Mu-te-le-mbe
ni Ngu-nga A-š-xi-le mi-dia Ngu-kui-dia, Tu-xi-ma-na

MUSIC TO No. XIV.

Kue-di zai e-zí K'u-zí-zí ma-zi-n’l? Ho-la-ka-na ngu
ku-ambe-lé, u-tua! Hu-la-ka-na, ngu ku-ambe-lé! O Tu-mba
Si-ku-ndu; O Tu-mba Si-ku-ndu Mu-ná, Ho-la-ka-na, ngu
ku-ambe-lé, u-tua! Hu-la-ka-na, ngu ku-ambe-lé.
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