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\These chiefs and their families had come out of the copperâ\200\235

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Jo MIU CONGRESS OF ANTHROPOLOGICAL AND ETINOLOGICAL SCIENCES

Zulu Mythology as Told and Mlustraied

by the Zulu Lightning Doctor Laduma Madcla

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By the means of colour slides I shall introduce you to Laduma Madela and his way of writing down and illustrating Zulu mythology. Madela is a Zulu lightning doctor, about 60 years of age. He lives in a remote part of the South African Republic. Madela never attended school. In his boyhood he accompanied his father, who also was a doctor, to many Zulu kraals. There Laduma Madela heard the stories the grandmothers told the children. In his memory he combined these stories with those his own grandmothers had told him. Madeia was especially impressed by the story of creation. In his later years, Madela became a true philosopher. The focus of his philosophy is the old Zulu creator God Mvelingangi, especially Mvelingangiâ\200\231s way of creating the winds, the heavens, the terrae firmae and Mvelingangiâ\200\231s way of causing men and animals to appear on the world. The longer Madela contemplated the story of creation the more complex it became. Many details were revealed to him in dreams and visions by Mvelingangi himself.

Madela was a member of a smali Bantu separatist chureh for a - short time, and no doubt the Bible impressed him.

In some respects Madelaâ\200\231s stories are similar to those mythological stories Cailaway wrote down about 100 years ago.â\200\231 Madelaâ\200\231s versions, however, pessess many more details than the stories that Callaway was able to collect. Callaway only wrote about one Zulu heaven and one Zulu underworld. On the other hand, it was revealed to Madela that there is one more heaven above the heaven and one more underworld below the underworld. Thus, altogether five worlds exist standing on top of each other. These worlds are named after their most

important chiefs. From the lowe a world to the highest one the â\200\224

names of the worlds are: ublengaska Msukawamazwe, sittings ka Mphansi, ukjanger-ka Mini, ubjenga ka Mphezuiu, ubtenge ka Mhlabâ\200\231omhlope. Each of Madelaâ\200\231s worlds has its own small separate underworld with special functions cailed ukukhobela. Mvelingangi himself first appeared â\200\224 according to Madela â\200\224 from a huge, hollow copper stone in the lowest world, and then created all five worlds. He installed chief's in all the worlds.

stone together with Mvelingangi. Out of this stone appeared also all mankind and all the animals by which Mvelingangi populated the five worlds including our worid, which is the middle world,

the world of Mini. Mvelingangi caused men and animals to

appear through the izinhlanga. In order to fix the old Zulu

tradition for the future Madela learned to write though without the normal rules of orthography. Encouraged by the interest that Dr. W. Bodenstein, Professor Dr. O. F. Raum? and myself take in his work, Madela also illustrates his stories. For the illustrations he uses ink, pencil, crayons, and to a very small extent water colours. In ten years Madela has written several hundred pages, which have been transcribed into normal Zulu and translated into English by Professor Nyembezi and Mr, Giywa, Madela has produced more than 600 illustrations, amongst them drawings of his different visions of Mvelinqangi. Never before has a Zulu drawn a picture of the old Zulu creator God. We shall show you some of these illustrations after introducing you to Madela himself.

The colour slides:

1, Madela is not only a lightning doctor, but a doctor of many capabilities, including the production of magical charms, He is to be seen making an inkatha, the greatest medicine for

Zulu chiefs. The possession of such an inkatha is an assurance of
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on the loyalty and strength of the tribe.

2. At the request of Mvciingungi, Madela sometimes wears the headring, a traditional sign of Zulu manhood.

3. His kraal has traditional beehive huts, as well as more

modern huts with round clay walls and conical roofs.

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modern huts with round clay walls and conical roofs.

4. In a grove, holy to Madela, there stands a tree representing the arch of Zulu heaven.?

5. In the branches of this tree Madela sees in visions the head of the Zulu creator God Mvelinqangi. Even Mvelinqangi wears a head ring, and is like Madela decorated with a feather.

Mvelinqangi's feather, however, is not a bird's feather but a
gone

feather made from the traditionally precious brass. Mvelinqangi has large, awe-inspiring eyes and a well dressed beard. Together with such visions Madela also hears voices, which command him to preserve Zulu tradition. ! :

6. Returning to his kraal, Madela sits down at his writing table which is a small wooden box placed across the fireplace. There he puts down on paper what he has just heard and seen. In addition he writes down the tradition accumulated from the elders, and also, and perhaps most important, his own philosophy.

7. Mvelinqangi himself appeared from a huge, dome shaped, hollow, glittering copper stone, in the centre of which the magical inkatha of Mvelinqangi is to be seen. The very first to enter the outside world, however, was the elephant. At the command of Mvelinqangi the elephant broke out a door from within the copper stone, through which Mvelinqangi himself and all living creations came out. The copper stone at this time was surrounded by cold and hot water.

8. By the means of winds coming out of his south, .
Mvelinqangi blew part of the cold water up to form the heavens. Â©
Wind ghosts with their trumpets support Mvelinqangi. There is a
wind for each of the five heavenly directions â\200\224 east, west,
south, north â\200\224 and the middle. .

9. Not knowing anything about the laws of perspective,
Mabela shows these winds once more on top of each other. The
stars in the heaven are dressed like Zulu girls and boys. I can
hardly imagine a more impressive way of showing winds
whirling about. â\200\230

10. Another regimentâ\200\231 of wind ghosts supports Myvelinqangi by
beating their shields with their knobkerries.

11. The winds are also personified by wind birds. When
Mvelinqangi himself moves about among these wind birds he
takes the shape of an especially large and beautiful bird â\200\224 but
still wearing a head ring. - a

12. When moving about among the cattle in the ukukhobela of
the lowest world, Mvelinqangi takes the shape of an impressive
bull.

13. When Mvelinqangi is in the bull form his wife is an i
exceptionally beautiful cow, a cow with horns bending Â«

* downwards. Such cows are highly esteemed by the Zulu.

14. Mvelinqangi appeared outside the copper stone wearing the
â\200\234sun as a breast ornament. With his battle axe he cut this sun into
six pieces: one sun for each of the five heavens and one sun
remaining his breast ornament,

15. Every morning an elephant in the far east, using its trunk,
takes the sun out of the sea, casts it into its own ear, then
removes it and casts it into the heaven. In the world of Mini
Mvelinqangi himself supervises this elephant.

16. Every evening the sun drops into the red hot sea. There the
elephant, of the west, being supervised by a female chief, is
waiting in order to draw it out of the sea, Mabela ranks the sun
as a male chief, who is accompanied by two Subchiefs in star
form. The elephant will draw the sun out of the sea, cast it into
its ear, then remove it and throw it into the sea again. The sun
then will go along the sea to the place where it comes out of the
sea with its stars in the morning.

17. Having placed five suns in five heavens, Mvelinqangi then

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installed a chief in the sun of the lowest world. This chief caused the waters surrounding the copper stone to boil by means of blowing his trumpet, which intensified the sun's rays. While boiling waters surrounded the copper stone cold water streamed through its door and caused the stone to break to pieces, . .

18, From the pieces of this stone, the five terrae firmae were constructed. In their raw form the terra firma of the second world resembled a Zulu hut. Around it the water is still boiling.

19, With what remained of the copper stone, the pillars standing between the ground and the heavens were formed. Beside one of the pillars in the ukukhobela of the lowest world stands the very first tree which grew on the world. This tree developed from some of Mvelinqangi's cast off hair.

20. The pillars function to help the winds to support the heavens. _

21, Luphaphé, the self named father of Mvelinqangi. is one of the first chiefs installed by Mvelinqangi in the world of Mphansi. He has a beautiful, well dressed beard and wears a brass feather, which is responsible for his being named Luphaphé, i. e. feather. ,

22, Mvelinqangi caused men and animals to appear through the izinhlanga. From the lowest world Mvelinqangi transferred these creations to temporary shelters immediately beneath the izinhlanga. His conveyances were stones travelling on water. Two doors and four windows are to be seen in the stone transferring the people to the world of Mphansi.

23. According to Madala the izinhlanga are of different kinds, e. g. trees, rocks, swamps and anthrills. A male and a female tree used to stand side by side. Madala shows the doors in the trunks of these trees through which the living creations came out.

24, Certain tribes, especially Suto tribes, came out of rocks. .

These people together with their cattle left the rocks through large doors, while birds came out of small doors just a little above the big doors. :

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25. Originally there was no death in the world. Death came by Mvelinqangi's bad brother Sibi. Sibi tried to destroy Mvelinqangi's creation. Sibi sent his soldiers to stab Mvelinqangi's sun, Standing on high mountains they were able to wound but not to kill the sun, and some blood of the sun dropped on the topknot of Sibi's wife.

26. Nozihibe, Mvelinqangi's youngest daughter by his great wife Okanjukujukwana, who lives in the sun and whose hand is to be seen, caught Sibi's soldiers in a large ropelock and forced them to settle in the sun. f

27. Sibi at least succeeded in bringing death into the world by joining forces with Mvelinqangi's eldest son Sitha who is to be seen in his mountains together with his elephant. Sitha's son

Lizard requested death for mankind from Mvelinqangi. In order to please his grandson, Mvelinqangi agreed to his demand, but soon found out that he had made a mistake.

28. Sibi was taken prisoner by Mvelinqangi's followers. Every tenth year his index finger is burnt. Every year a drop of his blood falls into a vessel. When the vessel is full of Sibi's blood, Mvelinqangi will destroy the world, which has been spoiled by

death, and he will create the world anew with eternal life:

I have only given you a few glimpses of Madela's magnificent conception of the story of creation. I do hope, however, that one day Professor Raum and myself may be able

to publish his stories and his illustrations in extenso.

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Callaway: The Religious System of the Amazulu. Natal,

5 Capetown, London 1870,

2, Bodenstein, W. and Raum, O. F.: A Present Day Zulu Philosopher. Africa, Vol. XXX, Nr. 2, April 1960. London 1960. :

Bodenstein, W.. and Raum, O. F.: 200Ein Zuluphilosoph der Gegenwart, Afrikanischer Heimatkalender 1962, Windhoek

m 1961. .

3, Many details about this holy grove in Bodenstein and Raum.

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