

**A Guide to the Chapel of Reconciliation:  
Half Way House, Prison Fellowship Malawi, Balaka**



**Work by Fr. Claude Boucher MAfr. and  
Carvers of Kungoni Centre of Culture and Art,  
Mua Mission, Malawi**

**Description by R. L. Hewitt,  
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**Easter Sunday, 2012**

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Punishment is a vital need for the human soul... [T]he most indispensable punishment for a soul is that inflicted for crime. By committing a crime, a man places himself, of his own accord, outside the chain of eternal obligations which bind every human being to every other one. Punishment alone can weld him back again; fully so, if accompanied by consent on his part; otherwise only partially so. Just as the only way of showing respect for somebody who has placed himself outside the law is to reinstate him inside the law by subjecting him to the punishment ordained by the law...

Punishment only takes place where the hardship is accompanied at some time or another, even if it is over, and in retrospect, by a feeling of justice. Just as the musician awakens the sense of beauty in us by sounds, so the penal system should know how to awaken the sense of justice in the criminal by the infliction of pain, or even, if need be, of death. And in the same way as we can say of the apprentice who injures himself at his trade, that it is the trade which is getting into *him*, so punishment is a method for getting justice into the soul of the criminal by bodily suffering.

Simone Weil. (1949). *L'Enracinement*. Editions Gallimard: Paris. (Translated by Arthur Wills.)

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I shall not die, but live: and shall declare the works of the Lord. The Lord chastising hath chastised me: but he hath not delivered me over to death. Open ye to me the gates of justice: I will go in to them, and give praise to the Lord.

Ps 117: 17 – 19

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## **Prison Fellowship Malawi**

Prison Fellowship Malawi is affiliated to Prison Fellowship International (<http://www.pfi.org>), which was established by Mr. Charles Colson in the United States of America in 1976 on completion of the sentence which he received as a result of his involvement in the 'Watergate' affair. Prison Fellowship International defines its work under three headings:

- Our Vision is to be a reconciling community of restoration for all those involved in and affected by crime, thereby proclaiming and demonstrating the redemptive power and transforming love of Jesus Christ for all people.
- Our Mission is to work with and through the church and the community for justice and the transformation, reconciliation, and restoration of prisoners, ex-prisoners, their families, victims, and communities.
- Our Ministry includes evangelisation, compassionate service, and justice reform. This takes place through a variety of practical and relevant programmes... and projects that promote transformation, reconciliation, and restoration of people hurt through crime and imprisonment.

Prison Fellowship Malawi was established in 2001. Its work includes the support of prison reform schools, which allow incarcerated teachers to prepare fellow-prisoners for the MSCE (the school leaving certificate). The project has enjoyed considerable success: teachers have recovered their dignity and sense of purpose; and serving prisoners have been selected to read for degrees at the Universities of Malawi and Mzuzu and vocational qualifications at Teacher Training Colleges and Nursing Schools.

## **Half Way House**

The Half Way House is situated in Balaka, Central Region, at the Secretariat of Prison Fellowship Malawi. It was established with funding from DFID (UK) on 17<sup>th</sup> January, 2005 to be a community based centre of reformation, correction and reconciliation. At first, its five-month programme offered accommodation, work and training (including carpentry, tailoring and tin-smithing) to small groups of about twenty newly released prisoners: it allowed participants to reflect on their experience of prison and to prepare for their return to their home villages. This phase of the Half Way House's existence came to an end on 16th December, 2011. At this time, some 250 newly released prisoners had participated in its programme.

After a period of reflection, the Half Way House intends now to welcome prisoners who are approaching the end of their sentence. As such, it will collaborate with Malawi Prison Service to create a model prison, which will emphasise the human dignity of the prisoner and the promise of his restoration to the community. Apart from the presence of prison officers, its work will continue unchanged. In addition, the Half Way House plans to extend its programme to young people from Balaka, who will benefit from its facilities to undertake vocational training: fifty young people will participate for each of the next three years. It is hoped to welcome the first serving prisoners and young people from 1<sup>st</sup> May, 2012.

*The Half Way House lies behind St. Louis Montfort Church, Balaka, which is situated between Lilongwe and Blantyre.*



### **Kungoni Centre of Culture and Art**

Kungoni Centre of Culture and Art was established in 1976 at Mua Mission, Dedza district, by Fr. Claude Boucher, a White Father who arrived in Malawi from Canada in 1967. Fr. Boucher has devoted the four decades of his residence in Malawi to ethnographical research among the Chewa, Yao and Ngoni peoples which inhabit the area around Mua Mission. He is also an accomplished artist.

*Fr. Boucher and the author collaborate on the publication of Fr. Boucher's forthcoming book, *When Animals Sing and Spirits Dance*.*



Kungoni Centre is the pre-eminent centre of cultural and artistic endeavour in Malawi. Its carvings, for which it is renowned, decorate churches across Malawi and are found in collections worldwide, including those of the Vatican Museums. The ethos of the Centre is informed by the doctrine of inculturation which was emphasized at the Second Vatican Council: Dr. Martin Ott (*vide infra*: p. 26) adapts Fr. Aylward Shorter MAfr. (*Toward a Theology of Inculturation*) to define inculturation as 'the ongoing and critical dialogue between faith and culture'. Some of the most interesting of its work is that which seeks to discover authentic Malawian expression for aspects of the Catholic faith which are, perhaps, more familiar under the guise of other cultures.

Kungoni Centre has a web-site at <<http://www.kungoni.org>>. Among published material, there are introductions to its work by Dr. Martin Ott (a scholarly study): *African Theology in Images* (Blantyre, 2000) and by Fr. Serge St-Arneault MAfr. (a more popular account): *Kungoni: When Water Falls Sand Becomes Crystal* (Mua Mission, 2007).

Fr. Claude Boucher describes the frescoes of the Chamare Museum in *Digging Our Roots: The Chamare Museum Frescoes* (Mua Mission, 2002) and the Missio Banner, which hangs in Munich and attempts an

intriguing syncretism between Chewa traditional religion and Catholicism, in *The Gospel Seed: Culture and Faith in Malawi as expressed in the Missio Banner* (Mua Mission, 2002). There are a biography and a full account of how Fr. Boucher came to establish Kungoni Centre in his forthcoming book, *When Animals Sing and Spirits Dance*, which is the seminal study of *Gule Wamkulu*, the Great Dance of the Chewa people of Malawi (Oxford, 2012).

*The Chamare Museum (which is named after the Chewa pronunciation of Fr. Jean-Baptiste Champmartin MAfr.) was opened in 2000 to accommodate Fr. Boucher's researches and collections on the intellectual and material cultures of the Chewa, Yao and Ngoni peoples of Malawi. It is the foremost ethnographical museum in Central Africa.*



### **Chapel of Reconciliation**

The Chapel of Reconciliation is the inspiration of Ms. Irene Wenaas Holte, who spent many years in Malawi as Country Representative for Norwegian Church Aid (<http://www.kirkensnodhjelp.no/en>), which funded the work. It was consecrated on 25<sup>th</sup> February, 2006 in a ceremony which represented all religions and Christian denominations in Balaka. The Chapel is the spiritual centre of the Half Way House. It is ecumenical in its embrace.

The work of Kungoni Centre consists principally in seven large wooden tableaux, which hang on seven of the eight sides of the octagonal structure. Each offers a meditation on the theme of reconciliation: Gospel stories and Biblical verses (in red) are related to scenes of village life and Chewa proverbs (in white). Accordingly, the tableaux offer a dialogue between missionary and traditional teaching (*mwambo*), which is visually compelling and intellectually arresting. The work is completed with a tabernacle and a lectern.

It is the purpose of this Guide to offer a record and an interpretation of the work. The description proceeds in a clockwise direction from the entrance. Biblical verses are printed in Roman script, Chewa proverbs in Italic.

*The Chapel of Reconciliation stands within the compound of the Half Way House, Prison Fellowship of Malawi, Balaka.*

*The residents of the Half Way House themselves suggested those texts which spoke most of their situation. The texts inspired the dialogue between Fr. Boucher and the carvers of Kungoni Centre which resulted in the work that is recorded here. As such, the Chapel of Reconciliation reflects and informs the lived experience of those who worship there.*



**Panel 1**  
Freedom...



The gates of the prison open to release the criminal who has served his sentence: *Ufulu*. But now the criminal must seek readmission to the village whose community he has violated. From some of the villagers he will receive a welcome: *Chiipira achabe make amati mwana*. But others will treat him with suspicion and reject the possibility that he has repented and atoned for his crime: *Pepani sakutha mlandu*. Freedom brings its responsibility and its particular pain: the criminal will soon realise that readmission to the village is not a right but a privilege, for which he must humble himself before his fellows.

**Legend**

<i>Ufulu</i>	<i>Freedom</i>
<i>Pepani sakutha mlandu</i>	<i>Saying sorry does not end the case</i>
<i>Chiipira achabe make amati mwana</i>	<i>Others say, 'A bad thing'. A mother says, 'My son'</i>

*Mapanga Prison Training School is situated just outside Limbe on the road to Zomba. It is built around the castle of Alberto Sabbatini, an Italian immigrant who arrived in Malawi in 1904.*



*A newly released prisoner is greeted by his wife with mowa wa masese (maize beer)...*



*... but other villagers look on with suspicion.*



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**Ndende**, A BRIDLE, A GAG...; a long string for many slaves fastened by their necks or by their feet... It is the common word for PRISONER; the stick is put in the thief's mouth and tied tightly with a string passing round the back of his head...

Rev. David Clement Scott. (1892). *Cyclopaedic Dictionary of the Mang'anja Language spoken in British Central Africa*. Foreign Mission Committee of the Church of Scotland: Edinburgh.

**Ndende**... prison...; gaol/jail...; nick...; captivity...; exile...

Steven Paas. (2009). *Dictionary. Chichewa/Chinyanja – English. English – Chichewa/Chinyanja*. Kachere Series: Zomba.

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Panel 2

The absent one is God, praise him... (Mt 25: 31 – 46)



This striking image is the artist's meditation on Jesus' teaching in the Gospel of St. Matthew. God, if no longer present in the flesh, is visible in others, just as lightning bursts from a storm cloud to illuminate a landscape. Our worship consists in their service: *Wosowa ndiye Chauta, mumpembedze*. The *mwambo* offers an earthy counterpoint to the Gospel: neither the personal advantage nor the real cost of living Jesus' teaching should be disregarded.

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Legend

Mukachitira aliyense zimenezo munkachitira ine amena

As long as you did it to one [of these my least brethren], you did it to me, Mt 25: 40

*Njala ya mzako ndi yako yomwe*

*Your friend's hunger is yours*

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*Mlendo ndi mame*

*A visitor is [like] dew*

*Nguluwe ya ana sinona*

*A wild pig with piglets has no taste*

*Wosowa ndiye Chauta, mumpembedze*

*The absent one is God, praise him*

*[I was] naked, and you covered me...*

*A poor man wearing sanza (rags) agwada (kneels in respect) as he receives a gift of clothes.*



*I was a stranger, and you took me in...*

*It is a great pleasure to receive a visitor – so long as he does not stay too long. But, like dew, a visitor departs with the morning (Mlendo ndi mame), so there is no hindrance to entertain him royally for the time that he is a guest.*

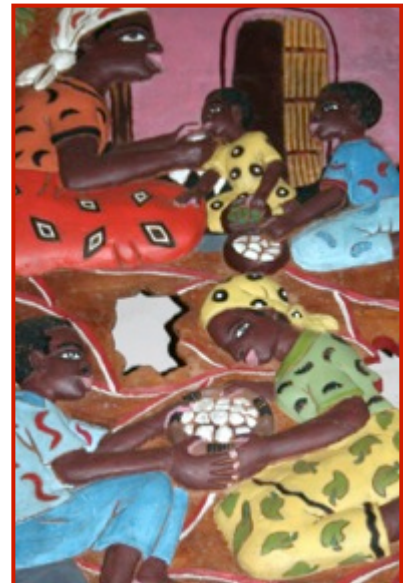
*An amayi (lady) receives two alendo (travellers) to her nyumba (house).*



*I was hungry, and you gave me to eat...*

*In a society which depends on inconstant rainfall for its subsistence agriculture, the sharing of food is not only a Christian duty but also makes sound sense. Next year it might be your turn to ask others for help: Njala ya mzako ndi yako yomwe!*

*Here nsima (maize porridge) is shared to the hungry.*



*I was thirsty, and you gave me to drink...*

*An amayi (lady) offers a chikho (calabash) of madzi (water) to the thirsty.*



*I was in prison, and you came to me...*

*Two akaidi (prisoners) wearing their distinctive foya (prison whites) receive a gift of ntochi (bananas) from visitors to the ndende (prison).*



*[I was] sick, and you visited me...*

*The odwala (sick man) lies on an mphasa (mat) to receive visitors.*



*Jesus' teaching has its cost. Just as the wild pig with piglets wears herself out in caring for her greedy young (Nguluwe ya ana sinona), so too is it possible to expend ourselves unwisely in the service of others. The mwambo suggests that, for most people, it is right to set a limit to self-sacrifice.*



**Panel 3**

**This day is salvation come to this house... (Lk 19: 1 – 10)**



Jesus' invitation serves to restore Zacheus to the common life from which he has separated himself by his profession. The Christian life is incomprehensible in Malawi outside the setting of the village, which sustains a man from cradle to grave. The day of his release poses a similar invitation to the prisoner. Will he humble himself, like Zacheus, to seek readmission to the village whose community he has violated by his crime? Or will he persist in the hell of his self-willed isolation? Salvation depends on his decision.

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**Legend**

Chipulumutso chafika ku nyumba kwako lero

This day is salvation come to this house, Lk 19: 9

*Choipa chitsata mwini*

*Evil follows its owner*

Zakeo, fulumira tsika	Zacheus, make haste and come down, Lk 19: 5
Ngati kuli munthu amene ndinamudyera ndidzambwezera kanai	And if I have [eaten] any thing [of any man], I restore him fourfold, Lk 19: 8
Chakudya cha wekha sichikoma koma... [ndi anzako chikoma]	Food eaten by yourself is tasteless but... [food eaten with friends is tasty]
Nkhali ilira mafuwa	The nsima pot needs its three stones

The physical and spiritual diminution that separation from the community brings (Choipa chitsata mwini) is reflected in Zacheus' ghastly appearance...



... which is transformed once Zacheus has determined to seek forgiveness from the community and to make reparation.

Zacheus offers Jesus a feast of nsima (maize porridge) with ndiwo (relish) of nkukhu (chicken) and masamba (greens), accompanied by vino (wine). Dining together at table is the beginning of Zacheus' rehabilitation: Chakudya cha wekha sichikoma koma... [ndi anzako chikoma].



*The village looks on, confident in the strength which its solidarity confers. Its people are human in their imperfection, but aware of their dignity as children of God.*

*The capacity of the village to accommodate the notorious malefactor is both horrifying and reassuring to the mzungu (European). No crime, save that of ufiti (witchcraft, which is best understood as willful separation from the community), is so great that it must lead to irrevocable exclusion from the village.*

*Once Zacheus has humbled himself and atoned for the pride which led him to pursue a profession which set him apart from the village, he is assured of a second chance to live as an equal among his fellows.*



*An agogo (elder) fashions a handsome nkhali, a pot for the cooking of nsima, the maize porridge which is the staple food of Malawi.*

*However good the work, the pot will fall into the fire and crack, unless it is supported by its mafuwa (three stones): Nkhali ilira mafuwa.*

*We are invited to imagine that Zacheus too was distinguished in the village by ambition and intelligence – but not sufficient to realise that he could not depend on these qualities to live in isolation from his fellows.*



## Reredos

God is mother of us all...



God is depicted behind the mask, as Mphambe, the lightning storm, and as Chauta, the rainbow which mediates between heaven and earth. In her life-giving and sustaining hands she holds Creation, to which primeval unity has been restored. It is an image of great power and peace, which gives startling new expression to the Isaianic vision of God's creation of new heavens and a new earth, and serves to remind us that unity, not division, is Man's birthright (*Ali ndi mai adala ayenda modzitama*) and his duty (*Ng'oma ilira ikaona inzake*). This is no less the criminal's inheritance, if he and the community of which he is a part will have the courage to acknowledge it.

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### Legend

*Ng'oma ilira ikaona inzake*

*One drum sounds when it sees another*

*Is 65: 11 – 25, 58: 6 – 8*

*Ali ndi mai adala ayenda modzitama*

*The one who has a mother is blessed and walks proudly*

*Is 2:2 – 4, 10: 33 – 34, 11:1 – 9, 24: 15, 25: 6 – 10,  
41: 18 – 19, 43: 5 – 7, 51: 3 – 11*

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*The chigoba (mask) emphasises the ineffable and mysterious nature of God. It bears mphini or zitopole (tribal scarifications), which are a mark of beauty and identity among the agogo (elders) in Malawi.*



*The animals of the bundu (bush) live together in harmony...*

*We see mkango (the lion), gwape (the antelope), fisi (the hyena), nyalugwe (the leopard), kamba (the tortoise), kalulu (the hare), njovu (the elephant), nkhone (the snail), bongololo (the millipede), gulugufe (the butterfly) and chule (the frog).*



*... as do people in the village...*

*Muslim Yao and Christian Chewa sit in conversation, while alongside two boys play with njoka (snakes).*



*and dancers in the various traditions of the different peoples of Malawi.*

*We see gule wamkulu and chimtali (Chewa – male and female), ingoma (Ngoni), mganda (Tonga) and beni (Yao).*



The *mizimu* (spirits) mediate between God and Man, as represented by *uta wa Leza* (the rainbow). Their androgyny and preternatural elongation and pallor serve to draw attention to their liminal position. God is evidently pleased, for she sends *mvula* (the rains), which fall from *mitambo* (the rain clouds) to bring life to Malawi.



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**Chiuta...**, GOD; also **Mpambe, Mulungu**: it is because He stretched the rainbow across the sky. *Mpambe* is used for rain and thunder, not because these are in any way personified, but by metonymy, in which the works that distinctly point to God are characteristics by which He is known. It is thus that other names are given in the native languages. *Chiuta* is thus God in space and the rainbow sign across; *Mpambe*, God Almighty (*ku pambana*, excel), of whose active power the thunder and the rain are signs; *Mlezi*, God the Sustainer, because He takes care of and nourishes (*ku leza*) the earth and all things; and *Mulungu*, God who is Spirit, who works those things in human life which are beyond our power, in whose hands are all things. These are not fanciful but real meanings, and really so understood.

**Mulungu**, GOD; it is the ordinary word...; understood as God; not different forces of nature, not spirits, nor fetish, but God, the Creator, Spirit, Almighty, Personal God... As to the power of God..., they think that it is God who made the world and man, God 'created' people, sending them down from above, and making them alight (fall) here below, where they fell upon the rock (a rock in the Chipeta country where the marks are seen where people and animals descended from heaven). This is of course a partially spread account, but the noteworthy thing about it is that native Chipeta and Mang'anja ideas so represent God as creator.

**Mzimu**, A SPIRIT... The spirits of the departed remain in life... when a man is dead; they inhabit the spirit-world, and are with God...; they know everything...; and they hear the complaints of man..., a man complains, and the spirits can hear him; but they have no intercourse with man, except in dreams..., and in the silent care which they can exercise over man..., having power to lead men and to watch over them with favour..., or when a man is going into danger to turn him back; but when a communication must be made... from the outside world as it were, for... man cannot speak with spirits, they *bwebwetsa* some person – *i.e.*, meet with him and inspire him, and make him rave. Seeing that man is spirit himself, he can thus come under spirit influence, and others can be found to interpret his ravings...; and hence one man is laid hold of by the spirits to proclaim their will to all... The spirits of a man's relations are of course nearest to himself, and the departed chief holds what place he naturally occupies in the memory of the survivors, offerings are made with ceremony proportionate to the position of the deceased, the nature of the case in hand, and the status of the relatives...

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Rev. David Clement Scott. (1892). *Cyclopaedic Dictionary of the Mang'anja Language spoken in British Central Africa*. Foreign Mission Committee of the Church of Scotland: Edinburgh.

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Panel 4

Go, and now sin no more... (Jn 8: 1 – 11)



It is the law which has brought the adulterous woman to the point at which she might feel proper compunction for her crime. Unfashionable though the idea may be in a secular age, it is the most sacred purpose of the law to allow the criminal to repent and then to expiate his crime. Jesus, whose hand traces the words of dismissal in the dust, commands that the woman should stone for her sin not with death but rather with the rest of her life: *M'pechepeche mwa njovu sapita kawiri*. Public condemnation is the precious gift of the law to the criminal: how will he use it?

Legend

*Chikaonda chikoma ndi m'chere*

*Things that are thin become tasty with salt*

Malamulo a Mose atilamula kupha munthu wotere

Now Moses in the law commanded us to [kill] such a one, Jn 8: 5

Ine sindikuzengani mlandu. Pitani koma kuyambira tsopano musakachimwenso.

Neither will I condemn thee. Go, and now sin no more, Jn 8: 11

*The woman, who has merited the death which, but for Jesus' intervention, she has almost received, sits conscious of her crime and abashed. The artist captures well the beauty which can accompany true repentance.*

*Jesus has lifted from her the heavy sentence of Man's law so that she might henceforth serve God in the grace which comes with the consciousness of her fallen nature and its possibility of redemption through a life consecrated to repentance. This is the salt which quickens the taedium vitae of secular pursuit: Chikaonda chikoma ndi m'chere.*



*The woman's partner in adultery slinks back to his hut.*

*He is spared the woman's humiliation – but also the possibility of repentance which is allowed by public judgment and condemnation for sin. To this extent, the law has failed him.*

*The artist presents him, in comparison with the woman, as small and mean, even rather foolish. There is no dignity in refusing to face up to the consequence of one's actions.*



**Mlandu**, A MEETING FOR DISCUSSION OF SOME CLAIM or right, lawsuit or quarrel; a speech or debate, a legal case... The place of meeting is generally the *bwalo*; the chief sits and hears the speakers and gives the decision... It is the most characteristic word of African politics; itself a charter of limited government, and appeal to right and sufficient reason.

**Mwambo**, INSTRUCTION; discretion; customs and the narration of customs, wisdom, prudence; as when a father teaches his son...; as when the old instruct the young... (the meaning of *mwambo* is the instruction and punishment of people that they may know growth and superiority); as when in the ceremonies the children are instructed in the duties and mysteries of their future life by their instructors... or by their parents...; or as one man teaches another not to steal.

Rev. David Clement Scott. (1892). *Cyclopaedic Dictionary of the Mang'anja Language spoken in British Central Africa*. Foreign Mission Committee of the Church of Scotland: Edinburgh.

Panel 5

The spirit of the Lord is upon me... (Lk 4: 18 – 19, cf. Is 61: 1 – 2)



Jesus shoots forth from the dead like the new reed from the dry reed bed, whence, according to one of their Creation myths, the Ngoni derive their origin: *Bango likauma limabereka linzake*. He leads the people in a dance which is enthused with the joy of the liberation that Easter brings: their chains are broken and they rejoice in the new life of repentance and forgiveness. The judicial process is not opposed to this dance. Public condemnation has power greater than personal reproach to humble even the most reluctant criminal to receive the grace which allows him entrance into Paradise: *Chala sichiloza mwini*.

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## Legend

Mzimu wa Chauta wadzaza mwa Ine. Wandituma kuti ndikalalike mthenga wabwino ndikasangalata a mtima wosweka

The Spirit of the Lord is upon me. Wherefore he hath anointed me to preach the gospel..., he hath sent me to [gladden] the contrite of heart, Lk 4: 18

Lero lomwe udzakhala ndi Ine m'Paradizo

This day thou shalt be with me in Paradise, Lk 23: 43

*Chala sichiloza mwini*

*Your finger cannot point at yourself*

Ndiponso kukalengeza kwa akapolo kuti adzalandira ufulu amdende kuti adzawamasula. Wandituma kukalengeza nthawi yimene Chauta adzapulumutsa anthu ake

And to preach a release to the captives, and deliverance to them that are shut up. [He hath sent me] to proclaim the acceptable year of the Lord [when he will save his people], Is 61: 1 – 2

*Bango likauma limabereka linzake*

*Reeds when dry shoot forth others*

*An Ngoni warrior shoots forth from the reed bed in Thomas Mpira's carving, which stands in the Art Gallery of Kungoni Centre of Culture and Art, Mua Mission.*

*The work captures well the historic vigour of the Ngoni, who are the Malawian descendants of the Zulu diaspora of the nineteenth century. In contrast to the feminine iconography which is preferred by the agriculturalist Chewa, that of the pastoralist and warrior Ngoni is triumphantly phallic.*



**Prison Fellowship**  
**International** *beyond crime and punishment*<sup>SM</sup>

*Panel 5 is inspired also by the logo of Prison Fellowship International. The image of the bruised reed (which is set against a globe) derives from Is 42: 3: The bruised reed he shall not break, and smoking flax he shall not quench, he shall bring forth judgment unto truth. It is an image of hope that no one is so bruised as to be irredeemably broken, or so alienated that restoration is impossible. Justice is accomplished when peace and well-being are restored.*

**Panel 6**  
**The dust is yours...**



Here we join the people of Balaka in peering over the fence to look upon the work of the Half Way House. Under the tree which grows in the middle of the village, reminding its people of their unity as children of God (*Tonse ndi abale. Tiyanjane mwa Chauta*), a man and a woman dance, kicking up the dust of the *bwalo* (dance floor). The *gule* (dance) represents the purposeful industry of the Half Way House, which is displayed in the roundels to which the couple points: prayer and education and manual work. The Half Way House should not boast of its work: *Usamaimbe mbalule ukamachita zabwino*. Nor on the other hand should it be reticent to acknowledge publicly that its work is of God (*Pfumbi ndi mwini*) and serves the children of God who humble themselves to confess their need for its support (*Mtsuko sulowa m'chikho koma chikho ndicho chilowa m'mtsuko*).

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**Legend**

*Mtsuko sulowa m'chikho koma chikho ndicho chilowa m'mtsuko*

*A water pot cannot fit in a calabash but a calabash can fit in a water pot*

*Tonse ndife abale. Tiyanjane mwa Chauta*

*We are all one family. Let us unite in God*

*Usamaimbe mbalule ukamachita zabwino*

*Don't beat the gule drum when you are doing good things*

*Pfumbi ndiwe mwini*

*The dust [from gule] is yours*

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*The couple is intent on its work, as represented by the dance. Its profusion of arms suggests its industry.*



*The work of the Half Way House includes teaching...*

*A mphunzitsi (teacher) writes the alifabeti (alphabet) on the bulakibolodi (blackboard).*



*... and practical training, such as tailoring.*

*A telela (tailor) uses his makina (sewing machine) to make zovala (clothes).*



## Church Furniture

- Father [and Mother], I have sinned against heaven, and before [you], I am not now worthy to be called [your] son...

- Let us eat and make merry: Because this [our] son was dead, and is come to life again: was lost, and is found.



The tabernacle relates the homecoming of the newly released prisoner to the parable of the prodigal son (Lk 15: 11 – 32).

And when Jesus had seen their faith, he saith to the sick of the palsy: Son, thy sins are forgiven thee... But that you may know that the Son of man hath power on earth to forgive sins... I say to thee: Arise, take up thy bed, and go into thy house.



The lectern depicts the cure of the sick of the palsy, who is let down through the roof into the presence of Jesus (Mk 2: 1 – 12, Lk 5: 17 – 26).

- **For information on the work of Kungoni Centre of Culture and Art, please contact:**

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**Mr. Vincent Kalawa, Programme Officer**

**XXX**



*The dawn of Easter Sunday. The Kirk Range is seen from Mua Mission.*