



Region: North of Urua. Waguena-Wana Tussago ethnic limit.

Ethnicity: Luba

Sub-ethnic group: M'buli-barua

History:

M'boko-kabila ka vidye.

Woman called "The beggar".

Under the pressure of the missionary fathers, confiscating, burning or throwing into the river any idolatrous representation of the Africans, the latter deceived the various churches by changing the position of these very important characters of worship, now representing them on their knees, a pottery leaning on the front of the thighs. Originally, they were all seated on the hindquarters, the drum, the calabash or the large raku jar placed on the shins, their legs stretched out on the ground, their hands joined to the object. The symbolism of each character meant a very personal and different position each time. The head and even the body turned substantially towards the lunar side (the left). Significant scarifications represented only on the back, sometimes a cavity with protective ingredients at the level of the kidneys and exceptionally some lines in front of the ears on the temples. The very straight back meant dignity, righteousness. The body leaning forward, the woman was powerful, quick in all her executions. Eyes wide open represented clairvoyance, the gift of double sight. Eyes half closed in an attitude of reflection demonstrated the thought before acting. The swelling of the eyelids was evidence of consumption of the sulugu plant.

Wife of a king or a member of the elite, she was buried alive in this position next to her deceased husband on a voluntary basis. The pain of grief was more powerful than the fear of being buried and suffocated by the land that was a deliverance for her. Reincarnation at that time brought the certainty of returning among the living and their eternal trials. The various receptacles were filled with food for the journey in order to peacefully reach the world above or that below.

The master of "Buli" or that of "three rivers" is a Western interpretation which is still questioned. It is based on what the natives wanted to tell because the Church and the colonial state, considering these traditional beliefs as impious, wanted to ban them completely. A large number of objects had already been destroyed or confiscated.

The blacks had quickly gone underground. Turning to secret societies that have multiplied to hide and keep their millennial knowledge in osmosis with the natural elements, as preserved entirely by the guardians of the oral tradition.

Anonymous workshops of sculptors sheltered from the curiosity of the white man. These places hidden from all, were located in a very large triangle: Along the Lukuga river, further North towards the Lufukuta and along the Luapula which joined the Kamolodo (the Lualaba).

M'Buli, a very small village was enclosed to the North by Mukatende, to the South by Makae-Laba and to the East Kasolo where the sculptors of drums, masks, statues, prestige sticks, sleeves spears, knives, etc. were hiding to work. Each object had to pass a very complex birth ceremony, especially for the masks and statues, performed in duplicate for the purpose of the practice of reincarnation.

Witch doctors, blacksmiths, soothsayers, etc. concealed their activities and made themselves as invisible as possible in the face of the colonial realities of the moment.

The famous sculptor of "Buli" of which the museum of Tervuren speaks was at that time, for the majority of the natives, contaminated by his innovation, as was the case in Europe in the 18th century, where the Louis XV style disappeared, being supplanted by the Louis XVI style .

On the other hand, the kneeling sculpted women were rejected by the ante-colonial generation. Those who were called traitors, but some of whom returned to purify themselves thanks to witch doctors, took advantage of the advantages that white fathers promised to converts. The old proverb: "divide and conquer".

Each character made in very hard wood like the crossopteryx weighs between 6 and 7 kilos. The kneeling woman, made from coconut or palm wood, weighs less than a kilo.

During colonial times, the M'boko changed its customs. Even now, she must attract to her among the future initiates the one who will have the ability to become a soothsayer; his essential quest being to find the shining stone in the sacred wood. This first objective achieved, will calm the immense power of seduction of the priestess.

The little figure on the left, holding the calabash with her full hand closed, signifies the endless waiting in the suffering of her sick husband who she is ready to follow faithfully, which can be seen by the expression on her face.

Seat height: 50 cm.

Kneeling: 40 cm.

Closed gourd: 25 cm.

The pendant: 11 cm.

Return

Luba 100-110-120

LUBA - 3

H: 51 cm

Region: SOUTH-WEST SONGWE

Shankadi: Wife of a member of the Luba elite. Once a year in the dry season, she is called upon to choose a baby whom she carries with arm to body; a calabash in the right hand. This event takes place during a meeting of several ethnic villages, and thus sets an example by encouraging the harvesting of food for those who have become dependent on the community. (old people, maimed by wounds caused by an animal, physical weakness, former helpless warrior hunters, mentally ill, etc.).

In the RYAGOMBE or (LYAGOMBE) of Rwanda, we find among the many rites, this honourable intention, full of dignity, compassion and respect.

Luba 130-140-150

Region: SOUTH-WEST SONGWE

H: 20 cm (length 32 cm)

Shankadi

Tribute to twin girls and boys biziogotes. The calabash at the mother's foot represents fertility and the cover clearly shows the cervix open, accessible for fertilization by male semen.

Luba 170-180-190

H: 37 cm

Couple with hollow bodies filled with sacred substances; symbol of wealth for the close-knit family. The African equivalent of the reliquary of the white fathers that each mission possessed to encourage conversion (relic of a Saint). The object here is transmitted on the matrilineal side.

Luba 200-210

Neckrest (30 cm), chili mortar (30 cm) and fertility horn (36 cm) in the form of a small olifant (the horn of plenty). You don't blow into the opening in the lower abdomen. You suck in all these forces to swallow the energy that is in the air. It is engulfed by the spiral of fertility, of abundance, which enters the head through the fontanelles.

LUBA - 4

Luba 220-230-240

H: 53 cm

Impressive mortar showing all the matriarchal importance in the LUBA society.

The mother who feeds two children, the third awaiting her turn on her back, emphasizes fundamental responsibility in keeping with the survival of all. Here, an aunt, common ancestor has always struggled between the example to follow MAWEJA (the creator) and the harmful influences of N'KONGOLO KAA MUKANDA, that cursed the son NYOKA.

Luba 250-255-256

Shankadi. Bellows forge. Some of these tools had banana leaf bellows. Here, these are antelope skins. The sleeves are pierced with holes to put bamboo sleeves, to work standing.

Luba 259-260

H: 43 cm

The ram woman represents here the solar force (masculine side) feeling of very fusional protection with her child. She holds him firmly on his back, and his arms are encroached to his mother's sides.

Luba 270-280

H: 42 cm

High power priestess. All the rituals of initiation degrees in life, of adolescent, married woman, mother, and elderly menopausal, are very detailed on the whole body and face. The snake coming out of the vagina is river water symbolizing great fertility. The subject represents the entire ethnicity. On the back, it is the lunar side which is preferred and shows the importance of procreation. It is interesting that attention is drawn to the classic design that is found in many ethnic groups and made on the soles of the feet. Exactly the same is found on the walls of the ancient city of Zimbabwe. For dreamers, not far from the truth, a long walk to settle in a living space because of movements forgotten in time.

Luba 290

LUBA - 5

H: 25 cm

Statue of hut, and votive offer object, recovered in waters with fertilizing power, to be able to benefit from protection of the other world where the disappeared charged them with positive energies for the living.

Luba 300-310

H: 44 cm

Binocular caryatid stool to protect the chief who is the exclusive owner and thus shows the power of his manhood. In certain clans of numerous ethnic groups, one of the twins was killed who inspired a fear of complicity in the future, once they reached adulthood. In other places they were deified.

Luba 320-330-340

H: 50 cm

The woman represents the cosmic tree, the fingers are the branches supporting the vault of the sky which is the seat on which the owner sits. The back, arched to the extreme and very unusual, shows the importance of the weight of the mother's responsibilities in Luba society. The completely abstract legs are the roots of the tree merging with the base which is the ground.

Luba 350-360

H: 41 cm

Stool. Chief's wife influenced by a spirit that has her brain to protect her from important and painful events that she has had to live and endure, such as loss of an older child or loved one. Rare representation, reproduced on a seat. The husband constantly pours a nourishing liquid into the cups available to the protective spirit called for help.

Luba 370

H: 40 cm

KANANGA-KASAI (MULUBA)

LUBA - 6

The classic of the classics

Luba 380-390

H: 47 cm

Region: KASONGO.

Hemba-Bangu-Bangu.

Very close-knit couple in existence, already showing an advanced age. The scarifications respecting tradition at each period of life, are respected.

Luba 400

H: 39 cm

Young chef's classic stool responsible for fermented drinks.

Luba 410-420-430

H: 48 cm

BINJA-KUSU-WAGENIA (Congo River)

The reduced head and massive body, with the HOTTENTOT buttocks, in apron, shows the importance of the matriarchal power of field work. To cope with periods of food shortage, the fat reserve on the buttocks is a visible and reassuring factor of survival (STEATOPYGY).

Luba 440-450-460

H: 51 cm

Region: KABALO

This very fertile HEMBA patriarch ensuring his descendance is particularly visible given the importance of sex. The essential concern, concerning this statue, was to hide it from the missionaries who would have broken the manly member and thus put the whole village in appalling turmoil.

LUBA - 7

Luba 462-463-464

KONGOLO: war drum. The face in the foot protects from negative energies coming from the ground in certain places where it could be deposited by distraction.

Luba 465

RAKU technique. Slowly cooked clay covered with a straw fire, in a hole sheltered from the wind.

Luba 466

MULONGO region.

Certain small masks and statuettes thrown into the water demanded the opening of passage in displacement and thus to escape the colonial law which obliged the one who wanted to leave his territory to carry on him an official authorization. The statue in question is analogous to the description above but is an ex-voto that stayed in LUALABA and concerns protection against possible amoebic diseases that can be contracted while traveling.

Luba 470

H left: 16 cm

H right: 14 cm

Pendant statuettes that can also be placed in the beads of the loincloth.

Luba 480

H: 10 cm

LUBA - 8

MANONO: M'Boko protection pendant worn by the soothsayer and thus intimately linked to his priestess

Luba 487

Calabashes of fertility. The forces inside are protecting the owner.

Luba 488

Character identical to the 487 but without its calabash.

Luba 490

H: 10 cm (length = 22 cm)

Pipe of priestess for a manly laziness

Luba 492-493

KASONGO: M'BOKO LUBA-WAGENIA-KUMU.

Luba 510

H left: 42 cm

H right: 17 cm

LUBA - 9

Region: MANONO. Congo River (ZAIRE - KONGO)

Hemba. Carved pictorial proverbs are silent dialogues with the offending spouse.

On the left, I've been waiting for you all day and you're coming when the leopard wakes up. If tomorrow you start again you will find me like that again doing nothing.

On the right, look at my feet I went 20 km to get water. They are twice as big as yours, which have shrunk like a leopard that has drawn its claws. In the calabash, there is nothing to eat, so my hands will remain stuck on my buttocks.

Luba 520

Staff of Authority. Ex-voto, head with plucked collar.

Luba 530-540

H: 19 cm

Neck support (pillow) representing the learning of seduction by the aunt to her niece.

Luba 590

H: 37 cm

Party drum owned by the user.

Luba 610

H: 19 cm

Protection pendant from a TAM-TAM owner

Luba 620

LUBA - 10

H: 33 cm

Hemba. Important character of protection, for a preparation to face the buffalo in the wooded savannah. 4 days / 4 nights of expiatory dances.

Luba 389-390-391-630-640

H: 52 cm

Region: KASONGO

Important HEMBA community statue - BANGU-BANGU

Luba 650-660

H: 40 cm

Hemba-KUNDA

Bell mask. The wearer of this face has a voice distorted by the resonance, the head being completely embedded there. The Western expression "the helm" is a major error, however, often found in very high quality works. The Helm is an armour hat protecting the head, in the Middle Ages.

Luba 670

Hemba-Kalanga-KUNDA

Neck support (pillow). Janus feminine and masculine. Lunar-Solar. Representing a very united couple.

Luba 680

H: 72 cm

LUBA - 11

The spirit of the disappeared returned to the statue, an important protective medium, after a series of ceremonies among soothsayers, spanning over several weeks.

Luba 690

H left: 53 cm

H right: 47 cm

Hemba. The master.

The captive docile. Former defeated warrior, left alive, for certain qualities. First a slave responsible for the surveillance of the granaries, he will become a hunter, a messenger to prove his loyalty and then be integrated while always keeping a lower status. He will be respected like any other member of the ethnic group.

Luba 700

H middle: 48 cm

Other h = 25-30cm

MANONO. The patriarch and cousins of mediation with the spirits. The invisible of sacred wood. To the layman, certain revelations will provoke the death penalty. Bush HEMBA - LUBA

Luba-Mbha-1000-1001

H : 35 cm

Luba 710-720-730

H: +/- 25-30cm

Hemba. The smallest face can be worn on the neck or in the passport on the shoulder. The oldest, those of the origins, are the intermediaries between men and all the forces of the forest. They provide answers requested to the missing by the living. Very long night and day ceremonies spanning weeks or even months.

LUBA - 12

Luba 740

H: 47 cm

Region: LUAMA river in BOYO territory. Legacy of some 20,000 to 30,000 years ago. The ISHANGO bone discovered in 1950 by Jean de Heinzelin. A calculation table equivalent to notched sticks. A great ancestor of our classical mathematics. Lunar phases, rainy and dry seasons linked to transhumance, etc.

Luba 750

H: 18 cm

Diam: 27 cm

The patrimony. The wealth of the family. Raffia, cowries, leather trim and reptile skins.

Luba-MBHA-1000-1001

H: 35 cm