



206

Height: 68 cm excluding feathers

Replace the figurine representing the dancer's attire within the sacred dwelling, known as the N'GANDA. It symbolizes the child, the apprentice, of the MIGANJI. These spaces should consistently be occupied, as this presence deters adverse energies from infiltrating the ceremonial artifact repository. The figure has been subjected to various sacred rituals.



207



208



299e



229f



299g



299h

In the Katundu region, the royal Tundu is born in the sacred canoe. Referred to as a roitelet by Westerners, this monarch is also recognized as a tribal or customary chief, governing an area four to five times larger than that of the metropolis (Belgium). The Tundu is believed to be reincarnated from the LOANGE river. The Katundu ceremony is intricate, symbolizing the Tundu's connection to the original tree with a thousand branches that extend into the vastness of the world above.

The M'Buya dance of various distinct groups always commences with the Katundu ceremony. Initially, moral teachings are imparted, followed by invocations to the forest spirits, to whom we show reverence.

The spirits are invoked for various purposes related to fertility, agriculture, and animal husbandry. To appease them, rituals involve singing, dancing, and offering food and beverages in both villages and the wilderness. By pacifying these beings in this manner, they are deterred from seeking retribution from the living.

Following the initiation, the youth embark on a new journey. The rhythmic beats of drums resonate day and night for weeks. The traditional dances involve three steps forward and a significant step backward. The air is filled with songs narrating tales of hunters and warriors. The celebration culminates with depictions of daily life, including satire of leaders and the lampooning of women who seek undue attention.

The white man returns to the village, insulting his fellow men by labeling them as savages or backward. Additionally, timid, profiteering, and lazy men are also depicted.

Among these Tundu masks, we encounter various personas such as the innocent, the hypocrite, the arrogant, the provocative, the naive, the eccentric, the alcoholic, and more, some of whom face disapproval from the audience through jeers, stone-throwing, and beatings with sticks.

We appreciate the various styles in PENDE, such as SOOONDE, BENA MAÏ, LULUA, KETE, and others. Along the KWILU on both banks from north to south, many PENDE masks and statues have assimilated all that intrigued them from their neighbors as in the far south KWANGO-Kasai among the Ciokwe (Tshofwe), M'Pasu, Wongo, etc.



208b

H = 30 cm

It represents the solar counterpart of lunar 208. He displays aggressiveness, insults, arrogance, and cynicism, predicting the worst. The audience remains hushed, heeding his cautions. He garners interest while instilling dread. Occasionally, he assumes the persona of a jester.



208g

H: 60 cm

Proximity to the KUBA kingdom and esteemed at the NIYMI court. This revered figure serves as a symbol of dignity, integrity, respect, and obedience for young elites. Known as MUTUMBI, these carved wooden figures with varied meanings are referred to as KIWOYO MUYOMBO.



208L

GAWEG. She portrays a grinder and vendor of TUGULA, a blood-red root utilized in various ceremonies across ethnic groups, often combined with palm oil on objects and bodies.



208n

The withered bush. Suspended from a tree close to the realm of the deceased until its eventual decay.



208s

The origin of KISENZELE emigrants in SANGU-MVUDI chiefdom. MUTUMBI mask with a short beard. Sorrow, remorse, remorse for failing to achieve a noble act.



209

At 40 cm in height, the woman soothsayer is depicted with tubular eyes and a round mouth. She symbolizes a person sought for favors and known for attentive listening. Affiliated closely with the KATUNDU brotherhood, she holds invisible forces in her closed hands, believed to shield her from harm. Post-menopausal, she may engage with men under specific conditions.



207

Tundu 33 cm sans the beard.

Appearing sporadically throughout the various stages of M'BUYA, this imposing visage of TUBIGO, with a goatee resembling a hyena's tail, instills dread, causing women to seek refuge at home with their children, always keeping a safe distance from this unsettling entity. Revered by some ethnic groups, the scavenger animal that strikes fear into the hearts of Africans is also fed and worshipped in groups. The announcer with his ominous predictions can also alert the villagers to the peril of a nearby lion family.



208

At 26 cm high, this mask is the initial one that catches the eye of onlookers as it swiftly moves to the heart of the public square. It marks the commencement of moralistic gatherings. KATUNDU is frequently intertwined with M'Buya, sometimes intentionally causing bewilderment.



208c

H : 33 cm



208d

H : 25 cm

The reserved blacksmith, M'BEMBO, occasionally emerges from his residence on the outskirts of the village. The four forehead scarifications signify his elevated status among diviners, particularly within the guild. He is also a skilled sculptor who holds high standards for his apprentice sculptors.



The 208e

H: 34 cm from ancient times returns for inter-village festivities. He chooses freely, asserting his independence. Occasionally, we compensate him with only metallic items. Known as pox, his nostril piercings signify caution; he is a formidable TUNDU.



208f

H : 30 cm

N'ZAMBA. The paramount leader. The MUGONGE, WANGA-KELA. His age is reflected in the prominent beard on his chin. Uncommon and exceedingly rare atop the wooden IKHOKO, it shields the head on all sides, encompassing the fontanel. The invisible circle on the forehead demands utmost reverence due to its authoritative significance, evident and acknowledged by all.



208h

H : 67 cm

MUTUMBI



208i

H : 35 cm

MUTUMBI



208g

H : 35 cm

MUTUMBI



392

H : 60 cm

MUTUMBI



208j

H : +/- 30 cm

A face with a red or white line on the forehead symbolizes a highly significant chief diviner, the carrier of traditional African justice. The MIGANJI with braids. N'GANGA N'GOMBO.



208k

H: 25 centimeters

M'BAMBI

M'BAMBI of the MAZEMBA-KEZA clan



208L

H : 28 cm



208m

H: 23 cm M'BAKU-BAKU. Known as the feared one, the courageous fighter who stands tall and knows no fear.



208n

H : 24 cm



208o

H : 20 cm

GANDUMBU: an unfortunate individual who neglects self-care and suffers the consequences of their actions.



208p

H : 23 cm



208q

H : 27 cm



208s

H : 30 cm



208t



208u

H : 38 cm

The wise, the ancient, the respected. A symbol of remembrance that appears annually for those who have passed away and could potentially seek answers from the living. Succumbed to a disease impacting the lymphatic system, the enlarged lymph node beneath the prominent chin is prominently displayed.



208v

H: 27 cm Appeasement in death. Complete rest. Placed on the face of the deceased before burial for the other world, and whose body is surrounded by the family and mourners with the entire village.



209

H : 42 cm



209a

H : 55 cm

The desire to possess the most exquisite woman of the PENDE kingdom is shared by many, including the blacksmith, sculptor, hunter, warriors, and farmer. They all vie for her affection, hoping to be selected to share her dwelling by offering a substantial dowry.



209b

H : 45 cm

Deceptive woman, portraying the role of the superficial, the idle woman who, through her beauty, misleads men about her true emotions.





209c

H: 20 cm

M'BAMBI of the MAZEMBA-KEZA clan



209d

H : 43 cm



209e

H : 35 cm



209f

H : 35 cm

Giphogo. Animal-themed faces are integral to the clandestine bestiary found among various cultural communities. Establishing a connection with nature through zoomorphic representations entails intricate and covert rituals associated with human mortality.



209i

H : 26 cm



210



211



212 H : 12 cm

H : 30 cm

During the colonial era, a 30 cm rubber harvester's pipe was used by the tundu during a dance, far from the presence of the state's authority. This dance was exclusively performed at night. The object, with hands folded at a right angle downwards, symbolized to the mercenary serving a Western society: "I have ventured deep into the forest, but could not find the white sap. Please do not punish me by severing my fingers or hands, as I will no longer be able to serve you as required." Various rubber trees and lianas were involved, including WEUREI MACROLOBIUM, clitandra, klainei, gentilii, landolphia, arnoldiana, owariensis, droogmansiana, among others, with diameters reaching up to 5 meters.



216a

216b

216c

H : 60 cm

Known for combating all forms of evil, the character M'BANGU evokes both fear and compassion, capable of inspiring awe and terror. Revered as a priestess embodying the deepest torments of life, she is sought for protection. Her assistance is sought for ailments such as parasitic diseases, venereal issues, cerebral attacks affecting the face and body, cleft lips, and elephantiasis.

The broad spectrum of madness and its various manifestations will be specifically targeted at the exorcists.



224

H : 28 cm

Replica of the PENDE-216a-216b-216c personal statue.



225



226



227

Height: 47 cm Liana tapper. Memory of the time of the rubber slaves. Brandi very often by TUNDU

In a particular commemorative dance (1890 harvested 123,666 kg – 1900 harvested 5,316,534 kg!).



271

Approximately H: +/- 60 cm are typical PENDE war swords and knives. These items were strictly prohibited within the ethnic group by the colonial administration following the significant revolt of 1930, due to intense pressures, especially related to the rubber harvest.



299a



299b



299c



229d

Closed 20 cm – open: +/- 1.5 m – height with head 38 cm Aguet PENDE: important tool for monitoring and reporting a crime. Used only during the KATUNDU ceremony. While dancing, and running alongside the spectators, he extends it towards an alleged culprit or even a suspect known to all: black magic sorcerer, assassin, liar, thief, rapist, etc. He is thus in the eyes of everyone pointed out “the finger” in front of the entire village assembled.

Confronted with judges who uphold tradition, the accused must demonstrate their innocence through trials by poison or red-hot iron. Exile is the least severe punishment, leading to wandering or being left vulnerable in the wilderness. The sound of drums will signal the banishment to all villages within the ethnic territory. KATUNDU marks the beginning of all sacred celebrations.

Primarily a moralist, the individual wearing this attire exemplifies dignity and cleanliness to women. Carrying leaves in an antelope horn that doubles as a cane, they walk with a slight limp.

He feigns cleaning himself after using the restroom or washes his intimate areas in a cloud of dust. When in the company of a state official, he transforms his demeanor into comical actions, as if part of a typical stage performance, and only discusses M'Buya in a light-hearted manner.



299J



299K



299L

H: 85 cm

Carried on the shoulders of a second initiate some 3 meters high, it appears at dusk when the last rays of the sun redden the background of the sky. Women and children cannot see it under penalty of serious consequences, linked to abortion and even death. Used only during ceremonies where only men participate under the authority of the guardians of tradition in a secret location in the forest.



299 m

A supervisor is affixed to the rear of the TUNDU. It alerts to potential rear attacks. Its compact size between the shoulder blades renders it nearly imperceptible, often concealed by clothing bulk. An aged jute bag, combined with raffia, proves highly beneficial for detecting malevolent entities and notifying its owner.



303



304



310

The M'BANGU faces GIBOLA-BOLA. Maleficence, drunkenness, attacks of delirium leading to falling into the fire in a coma. Simulated epileptic seizures, the possessed by both worlds, etc.



314

The Oriental Pende mask, known as the Matala, represents a mixed-race trader. This mask embodies the deceptive nature of the speechless figure, with a tongue that evokes the scent of decaying fish, symbolizing a readiness to join the living creatures in the river's muddy depths. The figure constantly scans its surroundings for any observers. Adorned with two bundles of "goods" containing straw in each hand, the figure moves through the gathering, labeled a trickster, and driven off with branches.



326

The medium mortar, measuring 30 cm in height, is denoted by the initials KINU-KWY. It stands between the large KINU mortar and the small KWY mortar. The large KINU mortar, unlike its smaller counterpart, is devoid of figurative sculptures, typical of larger models designed for processing millet or cassava. Conversely, the smaller KWY mortars, particularly those housing tobacco snuffs, are highly coveted for their scarcity, featuring intricate figures depicting various scenes from everyday life. The medium mortar, on the other hand, is primarily utilized for grinding chili peppers, medicinal herbs, onions, pili-pili, and occasionally, large tobacco leaves. In contrast, the diminutive mortar, specifically designed for pulverizing hemp and its derivatives for snuffing, is compact, portable, and typically equipped with a lid. This hybrid model, a fusion of PENDE-TSHOKWE-LUNDA influences, originates from the KANDALE region and likely served as a commodity in trade exchanges with itinerant merchants.



353



354

BANGUI snuff mortar and other hallucinatory aromatic herbs



368

The height is 70 cm.

A man wears a commemorative bust in honor of his aunt's actions during her lifetime. A menopausal mother serves as a priestess in a women's brotherhood, conducting scarification rituals to mark significant life events such as engagement, marriage, birth, and death. These marks may be passed on to the successor, appearing on their arms, shoulders, kidneys, or even the front of their thighs.



393



394



395

Skin drum with a significant Tshokwe SUKU influence. Pende drums typically lack carvings on their sides, with rare exceptions where a head is depicted. In this case, the subjects are purely PENDE.



410



411

A palm wine cup. To deter flies, a baobab pod elegantly seals the entrance, mimicking a hairstyle.



414

The Chief Diviner of the Nioka-Kitamba clan is the master of the forge bellows and the secret workshop of sculptors. Despite being skilled in wood and iron work, he predominantly resides outside the village.



449

H = 18 cm

Influential KETE presence. Pendant box, guarding children.



450

A 13 cm tall terracotta pipe with an elongated spout, depicted to highlight the pleasant aroma of the calming herb.



451

At 15 cm in height, the KONDE bird hunting whistle is typically crafted from wood. However, there are rare exceptions made from ivory, which have endured the test of time.



452

The figure crouching in a protective stance is an object placed in a container. It also serves as an offering positioned in the water to prevent stomach ailments caused by amoebic infections, which can be life-threatening. This protective symbol is commonly associated with the MULUBA of KASAÏ, but is prevalent across various ethnic communities.



453

Fertility horn with a raffia collar, a significant symbol of a diviner. The African horn serves as both a seat and a means to communicate with the unseen. Its role varies based on how it is used and where it is placed during a cleansing ritual. It is employed under precise circumstances to summon rain unexpectedly for a dramatic effect.



456



457



458



461

Mask utilized in the wilderness by guides during MUKANDA. Ritual of circumcision: decorated or carved marks on the cheeks represent the scars (MOSOJI) of the initiation.



522



523

Solar Tundu (masculine) is consistently accompanied by his lunar pendant (feminine) during his performances. This pendant humorously portrays various stages of a couple's life.