



# Smithsonian

*National Museum of African Art*

Leon de Sousberghe photographs, 1955-1957

Paul Wood

2011

Eliot Elisofon Photographic Archives, National Museum of African Art  
National Museum of African Art  
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## Collection Overview

<b>Repository:</b>	Eliot Elisofon Photographic Archives, National Museum of African Art
<b>Title:</b>	Leon de Sousberghe photographs
<b>Date:</b>	1955-1957
<b>Identifier:</b>	EEPA.1999-010
<b>Creator:</b>	Sousberghe, Léon de (Photographer)
<b>Extent:</b>	212 Slides (photographs) (color) 1 Map (black & white; 50 x 70 cm.) 1 Map (color; 40 x 53 cm.)
<b>Language:</b>	Multiple languages .
<b>Summary:</b>	Photographs taken among the Pende peoples in the Democratic Republic of the Congo in the years 1955-1957. Publications used for identifying and describing the collection photographs include "L'Art Pende" (Bruxelles: Académie royale de Belgique, 1958) and "Les danses rituelles Mungonge et Kelas des Bapende" (Académie royale des sciences coloniales, 1956), both by Léon de Sousberghe; "Inventing Masks: Agency and History in the Art of the Central Pende" by Z.S. Strother (The University of Chicago Press, 1998); and, from "Secrecy: African Art that Conceals and Reveals" Mary H. Nooter, ed. (New York: Museum for African Art, 1993), Z.S. Strother's article, "The Physical and Social Boundaries of Secrecy: Eastern Pende Constuctions of Secrecy," pp. 157-178.
<b>Container:</b>	Item 212

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## Administrative Information

### Provenance

Donated by Leon de Sousberghe, 1999.

### Restrictions

Use of original records requires an appointment. Contact Archives staff for more details.

### Conditions Governing Use

Permission to reproduce images from the Eliot Elisofon Photographic Archives must be obtained in advance. The collection is subject to all copyright laws.

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## Arrangement

Images indexed by negative number.

organized in slide filing cabinet;arranged numerically by image number.

## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Pende (African people)

Cultures:

Pende (African people)

Types of Materials:

Photographs

Places:

Africa

Congo (Democratic Republic)

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## Container Listing

EEPA 1999-100001: [Pende \[Mungonge at Kondo\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 075

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Pende. "Mungonge". Kondo sur la route de Kilembe à Kandale." Translated original caption reads, " Pende. "Mungonge". At Kondo, on the road from Kilembe to Kandale."

The Central Pende adapted the mungong in the mid-1930s as a secular dance society, but it seems likely that the Pende bordering on the Aluund would have borrowed it at an earlier date. The mungonge, as the Pende call it, is rare today among the Central Pende but continues in these region (west of the Kwilu and bordering the Aluund). The ceremony is held at night time with stilt performers appearing before dawn to mark the end of it. The initiated performers (afwa nzambi) with their bodies partially or totally covered with white paint wore a headdress (ibanda) that they will destroy at the end of the ceremony.

Topic: Rites and ceremonies -- Africa

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100002: [Pende \[Mungonge at Kondo\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 069

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Pende. "Mungonge". Sur la route de Kilembe à Kandale : Kondo." Translated original caption reads, " Pende. "Mungonge". At Kondo, on the road from Kilembe to Kandale."

The Central Pende adapted the mungong in the mid-1930s as a secular dance society, but it seems likely that the Pende bordering the Aluund would have borrowed it at an earlier date. The mungonge, as the Pende call it, is rare today among the Central Pende but continues in these regions (west of the Kwilu river and bordering the Aluund). The ceremony is held at night time with stilt performers appearing before dawn to mark the end of it. The initiated performers (afwa nzambi) with their bodies partially or totally covered with white paint wore

a headdress (ibanda) that they will destroy at the end of the ceremony.

Topic: Rites and ceremonies -- Africa  
Body arts  
Headdresses -- headgear -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100003: [Pende \[Mungonge at Kondo\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 070

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Pende. "Mungonge". Kondo sur la route de Kilembe à Kandale." Translated original caption reads, " Pende. "Mungonge". At Kondo, on the road from Kilembe to Kandale."

The Central Pende adapted the mungong in the mid-1930s as a secular dance society, but it seems likely that the Pende bordering on the Aluund would have borrowed it at an earlier date. The mungonge, as the Pende call it, is rare today among the Central Pende but continues in these regions (west of the Kwilu river and bordering the Aluund). The ceremony is held at night time with stilt performers appearing before dawn to mark the end of it. The initiated performers (afwa nzambi) with their bodies partially or totally covered with white paint wore a headdress (ibanda) that they will destroy at the end of the ceremony.

Topic: Rites and ceremonies -- Africa  
Body arts  
Headdresses -- headgear -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100004: [Pende \[Mungonge at Kondo\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 071

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Pende. "Mungonge". Kondo sur la route de Kilembe à Kandale." Translated original caption reads, " Pende. "Mungonge". At Kondo, on the road from Kilembe to Kandale."

The Central Pende adapted the mungong in the mid-1930s as a secular dance society, but it seems likely that the Pende bordering on the Aluund would have borrowed it at an earlier date. The mungonge, as the Pende call it, is rare today among the Central Pende but continues in these regions (west of the Kwilu river and bordering the Aluund). The ceremony is held at night time with stilt performers appearing before dawn to mark the end of it. The initiated performers (afwa nzambi) with their bodies partially or totally covered with white paint wore a headdress (ibanda) that they will destroy at the end of the ceremony.

Topic: Rites and ceremonies -- Africa  
Body arts  
Headdresses -- headgear -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100005: [Pende \[Mungonge at Kondo\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 072

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Pende. "Mungonge". Kondo sur la route de Kilembe à Kandale." Translated original caption reads, " Pende. "Mungonge". At Kondo, on the road from Kilembe to Kandale."

The Central Pende adapted the mungong in the mid-1930s as a secular dance society, but it seems likely that the Pende bordering on the Aluund would have borrowed it at an earlier date. The mungonge, as the Pende call it, is rare today among the Central Pende but continues in these regions (west of the Kwilu river and bordering the Aluund). The ceremony is held at night time with stilt performers appearing before dawn to mark the end of it. The initiated performers (afwa nzambi) with their bodies partially or totally covered with white paint wore a headdress (ibanda) that they will destroy at the end of the ceremony.

Topic: Rites and ceremonies -- Africa  
Body arts  
Headdresses -- headgear -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100006: [Pende \[Mungonge at Kondo\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.  
Notes: LS 073  
Title source: Archives staff.  
Note source: Archives staff.  
Original accompanying de Sousberghe caption reads, " Pende. "Mungonge". Kondo sur la route de Kilembe à Kandale." Translated original caption reads, " Pende. "Mungonge". At Kondo, on the road from Kilembe to Kandale."  
The Central Pende adapted the mungong in the mid-1930s as a secular dance society, but it seems likely that the Pende bordering on the Aluund would have borrowed it at an earlier date. The mungonge, as the Pende call it, is rare today among the Central Pende but continues in these regions (west of the Kwilu river and bordering the Aluund). The ceremony is held at night time with stilt performers appearing before dawn to mark the end of it. The initiated performers (afwa nzambi) with their bodies partially or totally covered with white paint wore a headdress (ibanda) that they will destroy at the end of the ceremony.

Topic: Rites and ceremonies -- Africa  
Body arts  
Headdresses -- headgear -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100007: [Pende \[Mungonge at Kondo\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 074

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, "Pende. "Mungonge". Kondo sur la route de Kilembe à Kandale." Translated original caption reads, " Pende. "Mungonge". At Kondo, on the road from Kilembe to Kandale."

The Central Pende adapted the mungong in the mid-1930s as a secular dance society, but it seems likely that the Pende bordering on the Aluund would have borrowed it at an earlier date. The mungonge, as the Pende call it, is rare today among the Central Pende but continues in these regions (west of the Kwilu river and bordering the Aluund). The ceremony is held at night time with stilt performers appearing before dawn to mark the end of it. The initiated performers (afwa nzambi) with their bodies partially or totally covered with white paint wore a headdress (ibanda) that they will destroy at the end of the ceremony.

Topic: Rites and ceremonies -- Africa  
Body arts



Place: Headdresses -- headgear -- Africa  
Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100008: [Pende Grande plate-forme at Kondo, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 183

Title source: Léon de Sousberghe.

Note source: Archives staff.

Original accompanying caption reads, " Village Kondo. Sud de Katundu. Entre le Kwilu et le Loange." Translated original caption reads, " Pende. Dance floor at Kondo. South of Katundu. Between the Kwilu river and the Loange river."

De Sousberghe photographed a ritual ceremony at Kondo in the South-Central Pendeland.

Topic: Rites and ceremonies -- Africa

Body arts

Hairstyles -- Africa

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100009: [Pende Grande plate-forme at Kondo, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 187

Title source: Léon de Sousberghe.

Note source: Archives staff.

Original accompanying caption reads, " Village Kondo. Sud de Katundu. Entre le Kwilu et le Loange." Translated original caption reads, " Pende. Dance floor at Kondo. South of Katundu. Between the Kwilu river and the Loange river."

De Sousberghe photographed a ritual ceremony at Kondo in the South-Central Pendeland.

Topic: Rites and ceremonies -- Africa

Body arts

Hairstyles -- Africa

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100010: [Pende Grande plate-forme at Kondo, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.  
Notes: LS 189  
Title source: Léon de Sousberghe.  
Note source: Archives staff.  
Original accompanying caption reads, " Village Kondo. Sud de Katundu. Entre le Kwilu et le Loange." Translated original caption reads, " Pende. Dance floor at Kondo. South of Katundu. Between the Kwilu river and the Loange river."  
De Sousberghe photographed a ritual ceremony at Kondo in the South-Central Pendeland.

Topic: Rites and ceremonies -- Africa  
Body arts  
Hairstyles -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100011: [Pende Grande plate-forme at Kondo, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 188

Title source: Léon de Sousberghe.

Note source: Archives staff.

Original accompanying caption reads, " Village Kondo. Sud de Katundu. Entre le Kwilu et le Loange." Translated original caption reads, " Pende. Dance floor at Kondo. South of Katundu. Between the Kwilu river and the Loange river."

De Sousberghe photographed a ritual ceremony at Kondo in the South-Central Pendeland.

Topic: Rites and ceremonies -- Africa

Body arts

Hairstyles -- Africa

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100012: [Pende Grande plate-forme at Kondo, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 184

Title source: Léon de Sousberghe.

Note source: Archives staff.

Original accompanying caption reads, " Village Kondo. Sud de Katundu. Entre le Kwilu et le Loange." Translated original caption reads, " Pende. Dance floor at Kondo. South of Katundu. Between the Kwilu river and the Loange river."

De Sousberghe photographed a ritual ceremony at Kondo in the South-Central Pendeland.

Topic: Rites and ceremonies -- Africa  
Body arts  
Hairstyles -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100013: [Pende Grande plate-forme at Kondo, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 186

Title source: Léon de Sousberghe.

Note source: Archives staff.

Original accompanying caption reads, " Village Kondo. Sud de Katundu. Entre le Kwilu et le Loange." Translated original caption reads, " Pende. Dance floor at Kondo. South of Katundu. Between the Kwilu river and the Loange river."

De Sousberghe photographed a ritual ceremony at Kondo in the South-Central Pendeland.

Topic: Rites and ceremonies -- Africa  
Hairstyles -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100014: [Pende Grande plate-forme at Kondo, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 185

Title source: Léon de Sousberghe.

Note source: Archives staff.

Original accompanying caption reads, " Village Kondo. Sud de Katundu. Entre le Kwilu et le Loange." Translated original caption reads, " Pende. Dance floor at Kondo. South of Katundu. Between the Kwilu river and the Loange river."

De Sousberghe photographed a ritual ceremony at Kondo in the South-Central Pendeland.

Topic: Rites and ceremonies -- Africa  
Hairstyles -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100015: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 101

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Pende. Muyombo."

De Sousberghe photographed a dancer performing the mask Muyombo at a masquerade at Nyoka-Mulenga (Central Pende), which was misnamed Nyoka-Kakese during the early colonial period, ca 1955-57. Muyombo is the most beloved of the Central Pende masks. The emphasis of the performance is on beauty and style, the semicircular kicks, the pantomimes of village activities, and the involvement of women. It is likely that Muyombo once had a central role, like Kipoko among the Eastern Pende, in fulfilling the masquerade's purpose of achieving a communion between the living and the dead. Masquerades build and cement communities. They celebrate the restored state of peace and security.

Topic: Masquerades

Masks

Clothing and dress -- Africa

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100016: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 102

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Pende. Muyombo."

De Sousberghe photographed a dancer performing the mask Muyombo at a masquerade at "Nyoka-Mulenga" (Central Pende), which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Muyombo is the most beloved of Central Pende masks. The emphasis of the performance is on beauty and style, the semicircular kicks, the pantomimes of village activities, and the involvement of women. It is likely that Muyombo once had a central role, like Kipoko among the Eastern Pende, in fulfilling the masquerade's purpose of achieving a communion between the living and the dead. Masquerades build and cement communities. They celebrate the restored state of peace and security.

Topic: Masquerades

Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100017: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 212

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Pende. Muyombo."

De Sousberghe photographed a dancer performing the mask Muyombo at a masquerade at "Nyoka-Mulenga" (Central Pende), which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Muyombo is the most beloved of Central pende masks. The emphasis of the performance is on beauty and style, the semicircular kicks, the pantomines of village activities, and the involvement of women. It is likely that Muyombo once had a central role, like Kipoko among the Eastern Pende, in fulfilling the masquerade's purpose of achieving a communion between the living and the dead. Masquerades build and cement communities. They celebrate the restored state of peace and security.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100018: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 090

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. 2 masques Tundu." Translated original accompanying caption reads, "Two dancers performing the mask Tundu at Nioka."

De Sousberghe photographed dancers performing the mask Tundu at a masquerade at "Nyoka-Mulenga" (Central Pende), which was misnamed "Nyoka-Kakese" during the early colonial period. Tundu and Kindombolo are masks that represent

the same aesthetic expressed in the very different stylistic languages of the Central and Eastern Pende: the anti-aesthetic. Their grotesque form and behavior show to us how ludicrous we look when we disregard social conventions and think only of ourselves. Tundu has always shown a great variety of forms and is sometimes called the "chief of the dance floor" because he is always present from the beginning to the end.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100019: [Pende \[Masquerade at Nyoka-Kakese\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 091

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Masque Tundu." Translated original accompanying caption reads, "Dancer performing the mask Tundu at Nioka."

De Sousberghe photographed dancers performing the mask Tundu at a masquerade at "Nyoka-Mulenga" (Central Pende), which was misnamed "Nyoka-Kakese" during the early colonial period. Tundu and Kindombolo are masks that represent the same aesthetic expressed in the very different stylistic languages of the Central and Eastern Pende: the anti-aesthetic. Their grotesque form and behavior show to us how ludicrous we look when we disregard social conventions and think of ourselves. Tundu has always shown a great variety of forms and is sometimes called the "chief of the dance floor" because he is always present from the beginning to the end.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100020: [Pende \[Masquerade at Nyoka-Kakese\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 092

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Masque Tundu." Translated original accompanying caption reads, "Dancer performing the mask Tundu at Nioka."

De Sousberghe photographed dancers performing the mask Tundu at a masquerade at "Nyoka-Mulenga" (Central Pende), which was misnamed "Nyoka-Kakese" during the early colonial period. Tundu and Kindombolo are masks that represent the same aesthetic expressed in the very different stylistic languages of the Central and Eastern Pende: the anti-aesthetic. Their grotesque form and behavior show to us how ludicrous we look when we disregard social conventions and think only of ourselves. Tundu has always shown a great variety of forms and is sometimes called the "chief of the dance floor" because he is always present from the beginning to the end.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100021: [Pende \[Masquerade at Nyoka-Kakese\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 094

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Masque Tundu." Translated original accompanying caption reads, "Dancer performing the mask Tundu at Nioka."

De Sousberghe photographed dancers performing the mask Tundu at a masquerade at "Nioka-Mulenga" (Central Pende), which was misnamed "Nioka-Kakese" during the early colonial period. Tundu and Kindombolo are masks that represent the same aesthetic expressed in the very different stylistic languages of the Central and Eastern Pende: the anti-aesthetic. Their grotesque form and behavior show to us how ludicrous we look when we disregard social conventions and think only of ourselves. Tundu has always shown a great variety of forms and is sometimes called the "chief of the dance floor" because he is always present from the beginning to the end.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100022: [Pende \[Masquerade at Nyoka-Kakese\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 206

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, "Danse masque Tundu à Nioka." Translated original accompanying caption reads, "Dancer performing the mask Tundu at Nioka."

De Sousberghe photographed dancers performing the mask Tundu at a masquerade at "Nyoka-Mulenga" (Central Pende), which was misnamed "Nyoka-Kakese" during the early colonial period. Tundu and Kindombolo are masks that represent the same aesthetic expressed in the very different stylistic languages of the Central and Eastern Pende: the anti-aesthetic. Their grotesque form and behavior show to us how ludicrous we look when we disregard social conventions and think only of ourselves. Tundu has always shown a great variety of forms and is sometimes called the "chief of the dance floor" because he is always present from the beginning to the end.

Topic: Masquerades

Masks

Clothing and dress -- Africa

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100023: [Pende \[Masquerade at Nyoka-Kakese\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 205

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, "Danse masque Tundu à Nioka. Kifuza." Translated original accompanying caption reads, "Dancer performing the mask Tundu at Nioka. Kifuza."

De Sousberghe photographed dancers performing the mask Tundu at a masquerade at "Nyoka-Mulenga" (Central Pende), which was misnamed "Nioka-Kakese" during the early colonial period. Tundu and Kindombolo are masks that represent the same aesthetic expressed in the very different stylistic languages of the Central and Eastern Pende: the anti-aesthetic. Their grotesque form and behavior show to us how ludicrous we look when we disregard social conventions and think only of ourselves. Tundu has always shown a great variety of forms and is sometimes called the "chief of the dance floor" because he is always present from the beginning to the end.

Topic: Masquerades



Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100024: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 093

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Masque Pumbu." Translated original accompanying caption reads, " Dancer performing the mask Pumbu at the village of Nioka."

De Sousberghe photographed a dancer performing the mask Pumbu at a masquerade at "Nyoka-Mulenga" (Central Pende), which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. The Pumbu headpieces of the Central and Eastern Pende bear few physical resemblance to each other. Yet the core of their dance is identical and the two forms of the headpieces convey the same aesthetic of fear. Pumbu, as conceived by the Central Pende, has been domesticated into a character of folklore, the chief's executioner who is on the prowl, looking for a victim to protect the chief's ritual house. For the Eastern Pende, the mask represents something more. They have transformed Pumbu into a counterpart of Kipoko. Whereas any chief may own Kipoko, Pumbu is a mask reserved for a few of the most powerful chiefs. It dances only when special problems occur.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100025: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Masque Pumbu." Translated original accompanying caption reads, " Dancer performing the mask Pumbu at the village of Nioka."

De Sousberghe photographed a dancer performing the mask Pumbu at a masquerade at "Nyoka-Mulenga" (Central Pende), which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. The Pumbu headpieces of the Central and Eastern Pende bear few physical resemblance to each other. Yet the core of their dance is identical and the two forms of the headpieces convey the same aesthetic of fear. Pumbu, as conceived by the Central Pende, has been domesticated into a character of folklore, the chief's executioner who is on the prowl, looking for a victim to protect the chief's ritual house. For the Eastern Pende, the mask represent something more. They have transformed Pumbu into a counterpart of Kipoko. Whereas any chief may own Kipoko, Pumbu is a mask reserved for a few of the most powerful chiefs. It dances only when special problems occur.

Ritual & Performance: Re-presenting African Art at the Baltimore Museum of Art (Baltimore, MD: The Baltimore Museum of Art, 2003). LL03-0032

Topic: Masquerades  
Masks  
Place: Clothing and dress -- Africa  
Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100026: [Pende \[Masquerade at Nyoka-Kakese\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 203

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Danse masque Pumbu à Nioka." Translated original accompanying caption reads, " Dancer performing the mask Pumbu at Nioka."

De Sousberghe photographed a dancer performing the mask Pumbu at a masquerade at "Nyoka-Mulenga" (Central Pende), which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. The Pumbu headpieces of the Central and Eastern Pende bear few physical resemblance to each other. Yet the core of their dance is identical and the two forms of the headpieces convey the same aesthetic of fear. Pumbu, as conceived by the Central Pende, has been domesticated into a character of folklore, the chief's executioner who is on the prowl, looking for a victim to protect the chief's ritual house. For the Eastern Pende, the mask represent something more. They have transformed Pumbu into a counterpart of Kipoko. Whereas any chief may own Kipoko, Pumbu is a mask reserved for a few of the most powerful chiefs. It dances only when special problems occur.

Topic: Masquerades

Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100027: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 095

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Masque Mbungu." Translated original accompanying caption reads, " Dancers performing the mask Mbungu at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The "Mbuya jia Mafuzo" mask Mbungu, also refer to as Gihundundu in the north, carries the theme of menace and sorcery. The dancers of Mbungu, which is composed of two larged stuffed figures representing a man and a woman, would use thin strings to make wave and move their arms in a naturalistic fashion.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100028: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 096

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Masque Mbungu." Translated original accompanying caption reads, " Dancers performing the mask Mbungu at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The "Mbuya jia Mafuzo" mask Mbungu, also refer to as Gihundundu in the north, carries the theme of menace and sorcery. The dancers of Mbungu, which is composed of two larged stuffed figures representing a man and a woman, would use thin strings to make wave and move their arms in a naturalistic fashion.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100029: [Pende \[Masquerade at Nyoka-Kakese\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 097

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Masque Mbungu." Translated original accompanying caption reads, "Dancers performing the mask Mbungu at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during in the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered

by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The "Mbuya jia Mafuzo" mask Mbungu, also refer to as Gihundundu in the north, carries the theme of menace and sorcery. The dancers of Mbungu, which is composed of two larged stuffed figures representing a man and a woman, would use thin strings to make them wave and move their arms in a naturalistic fashion.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100030: [Pende \[Masquerade at Nyoka-Kakese\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 080

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Mbungu." Translated original accompanying caption reads, "Dancers performing the mask Mbungu at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The "Mbuya jia Mafuzo" mask Mbungu, also refer to as Gihundundu in the north, carries the theme of menace and sorcery. The dancers of Mbungu, which is composed of two larged stuffed figures representing a man and a woman, would use thin strings to make them wave and move their arms in a naturalistic fashion.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100031: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 083

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Nioka. Masque Pakasa." Translated original accompanying caption reads, " Dancer performing the mask Pakasa at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The largest subset of the "Mbuya jia Mafuzo" depict dangerous animals of the bush: the Cape buffalo, the leopard, the lion, the crocodile, the snake, the elephant. The Central Pende mask Pagasa has no direct link with the men's fraternity in contrast with the mask depicting the Cape buffalo among the Eastern Pende.

Topic: Masquerades

Masks

Clothing and dress -- Africa

Animals in art

Animals in art -- Buffalo

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100032: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 084

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Nioka. Masque Pakasa." Translated original

accompanying caption reads, "Dancer performing the mask Pakasa at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The largest subset of the "Mbuya jia Mafuzo" depict dangerous animals of the bush: the Cape buffalo, the leopard, the lion, the crocodile, the snake, the elephant. The Central Pende mask Pagasa has no direct link with the men's fraternity in contrast with the mask depicting the Cape buffalo among the Eastern Pende.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Animals in art  
Animals in art -- Buffalo

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100033: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 087

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Village Nioka. Masque Pakasa." Translated original accompanying caption reads, "Dancer performing the mask Pakasa at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s.



Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The largest subset of the "Mbuya jia Mafuzo" depict dangerous animals of the bush: the Cape buffalo, the leopard, the lion, the crocodile, the snake, the elephant. The Central Pende mask Pagasa has no direct link with the men's fraternity in contrast with the mask depicting the Cape buffalo among the Eastern Pende.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Animals in art  
Animals in art -- Buffalo  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100034: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 088

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Nioka. Masque Pakasa." Translated original accompanying caption reads, " Dancer performing the mask Pakasa at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The largest subset of the "Mbuya jia Mafuzo" depict dangerous animals of the bush: the Cape buffalo, the leopard, the lion, the crocodile, the snake, the elephant. The Central Pende mask Pagasa has no direct link with the men's fraternity in contrast with the mask depicting the Cape buffalo among the Eastern Pende.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa



Animals in art  
Animals in art -- Buffalo  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100035: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 089

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Nioka. Masque Pakasa." Translated original accompanying caption reads, " Dancer performing the mask Pakasa at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The largest subset of the "Mbuya jia Mafuzo" depict dangerous animals of the bush: the Cape buffalo, the leopard, the lion, the crocodile, the snake, the elephant. The Central Pende mask Pagasa has no direct link with the men's fraternity in contrast with the mask depicting the Cape buffalo among the Eastern Pende.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Animals in art  
Animals in art -- Buffalo  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100036: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 085

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Nioka. Masque Kolombolo." Translated original accompanying caption reads, " Dancer performing the mask Kolombolo at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The "Mbuya jia Mafuzo" mask depicting Kolombolo represents a cock.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100037: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 086

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Village Nioka. Masque Kolombolo." Translated original accompanying caption reads, "Dancer performing the mask Kolombolo at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu,

Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The "Mbuya jia Mafuzo" mask depicting Kolombolo represents a cock.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100038: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 193

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Masque Kolombolo." Translated original accompanying Léon de Sousberghe caption reads, " Dancer performing the mask Kolombolo at Nioka."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The "Mbuya jia Mafuzo" mask depicting Kolombolo represents a cock.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100039: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: Title source: Archives staff.

Note source: Archives staff.

Caption source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Nganga Ngombo : homme et femme." Translated original accompanying caption reads, " Nganga Ngombo : man and woman."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The "Mbuya jia Mafuzo" enact visions of devouring power barely kept at bay on the outskirts of the village. The "Mafuzo" mask Nganga Ngombo, also called Tata Gambinda, represents the familiar theme of the diviner important to Pende life.

Ritual & Performance: Re-presenting African Art at teh Baltimore Musuem of Art (Baltimore, MD: The Baltimore Museum of Art, 2003). LL03-0032

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100040: [Pende \[Masquerade at Nyoka-Kakese\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 099

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, " Village Nioka. Nganga Ngombo : femme." Translated original accompanying caption reads, " Nganga Ngombo : woman."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. De Sousberghe photographed a series of "Mafuzo" masks at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese"

during the early colonial period, ca 1955-57. Although of considerable documentary importance, these transparencies testify to the decline that the "Mbuya jia Mafuzo" had suffered by the 1950s. Performers agreed to show Pagasa, Mbungu, Kolombolo, and others all at the same masquerade, in full sunshine for better photography, and were not always careful to keep the crowd at a proper distance. The "Mbuya jia Mafuzo" enact visions of devouring power barely kept at bay on the outskirts of the village. The "Mafuzo" mask Nganga Ngombo, also called Tata Gambinda, represents the familiar theme of the diviner important to Pende life.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100041: [Pende \[Masquerade at Nyoka-Kakese\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 091

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Participants à une danse." Translated original accompanying caption reads, "Participants to a masquerade."

De Sousberghe photographed dancers performing at a masquerade at "Nyoka-Mulenga", which was misnamed "Nyoka-Kakese" during the early colonial period, ca 1955-57.

Topic: Masquerades  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100042: [Pende \[Masquerade at Lufushi\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 022

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Village Lufushi. Masques: 1 Giwoyo + 2 Tundu." Translated original accompanying caption reads, "Masks: a Giwoyo and two Tundu."

De Sousberghe photographed dancers performing the mask Giwoyo and the masks Tundu at a masquerade at Lufushi

(Central Pende). For the Central Pende, Giwoyo, also known as Kiwoyo among the Eastern Pende, is universally described as one of the very old masks, one that came from Angola. It is possible that Giwoyo might represent an archaic survival of a ritual in which the masquerade ushered the spirit of the departed out of the village. For that reason, part of Giwoyo's dance take place on his knees at the outskirts of the village. Also, Tundu is a mask that represents the notion of anti-aesthetic. His grotesque form and behavior show to us how ludicrous we look when we disregard social conventions and think only of ourselves. Tundu has always shown a great variety of forms and is sometimes called the "chief of the dance floor" because he is always present from the beginning to the end.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100043: [Pende \[Masquerade at Lufushi\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 194

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Lufushi. Masque Giwoyo + 2 Tundu." Translated original accompanying caption reads, " Giwoyo mask and two Tundu masks at the village of Lufushi."

De Sousberghe photographed dancers performing the mask Giwoyo and the masks Tundu at a masquerade at Lufushi (Central Pende). For the Central Pende, Giwoyo, also known as Kiwoyo among the Eastern Pende, is universally described as one of the very old masks, one that came from Angola. It is possible that Giwoyo might represent an archaic survival of a ritual in which the masquerade ushered the spirit of the departed out of the village. For that reason, part of Giwoyo's dance take place on his knees at the outskirts of the village. Also, Tundu is a mask that represents the notion of anti-aesthetic. His grotesque form and behavior show to us how ludicrous we look when we disregard social conventions and think only of ourselves. Tundu has always shown a great variety of forms and is sometimes called the "chief of the dance floor" because he is always present from the beginning to the end.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100044: [Pende \[Masquerade at Lufushi\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 195

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Village Lufushi. Masque Giwoyo + 2 Tundu." Translated original accompanying caption reads, "Giwoyo mask and two Tundu at the village of Lufushi."

De Sousberghe photographed dancers performing the mask Giwoyo and the masks Tundu at a masquerade at Lufushi (Central Pende). For the Central Pende, Giwoyo, also known as Kiwoyo among the Eastern Pende, is universally described as one of the very old masks, one that came from Angola. It is possible that Giwoyo might represent an archaic survival of a ritual in which the masquerade ushered the spirit of the departed out of the village. For that reason, part of Giwoyo's dance take place on his knees at the outskirts of the village. Also, Tundu is a mask that represents the notion of anti-aesthetic. His grotesque form and behavior show to us how ludicrous we look when we disregard social conventions and think only of ourselves. Tundu has always shown a great variety of forms and is sometimes called the "chief of the dance floor" because he is always present from the beginning to the end.

Topic: Masquerades

Masks

Clothing and dress -- Africa

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100045: [Pende \[Masquerade at Lufushi\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 082

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Danse du masque Kambanda." Translated original accompanying caption reads, "Dancer performing the mask Kambanda."

De Sousberghe photographed a dancer performing the mask Kambanda at a masquerade at Lufushi (Central Pende). "Mbuya jia mukhetu", the female mask, also known as



Gambanda among the Central Pende or Kambanda among the Eastern Pende, represents the contemporary fashionable young woman across all Pende country. In addition, the Central Pende have developed a plethora of names for masks in this genre that reflect the different dances that the mask may perform: Galuhenge, Gagilembelembe, Gatambi a Imbuanda, Gakholo, Gabugu, Odoma, Elisa Solo and Gahunga a Sshishi.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100046: [Pende \[Masquerade at Lufushi\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 204

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Masque Lufushi - Fumu." Translated original accompanying caption reads, "Lufushi - Fumu mask."

De Sousberghe photographed dancers performing the mask Fumu at a masquerade at Lufushi (Central Pende). Fumu is a mask that represents the chief. He is very widespread among the Central Pende but is unknown among the Eastern Pende.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100047: [Pende \[Masquerade at Lufushi\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 207

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Masque Lufushi - Fumu et 2 Tundu." Translated original accompanying caption reads, "Lufushi - Fumu and 2 Tundu masks."

De Sousberghe photographed dancers performing the mask Fumu and the masks Tundu at a masquerade at Lufushi (Central Pende). Fumu is a mask that represents the chief.



He is very widespread among the Central Pende but is unknown among the Eastern Pende. Also, Tundu is a mask that represents the notion of anti-aesthetic. His grotesque form and behavior show to us how ludicrous we look when we disregard social conventions and think only of ourselves. Tundu has always shown a great variety of forms and is sometimes called the "chief of the dance floor" because he is always present from the beginning to the end.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100048: [Pende \[Masquerade at Lufushi\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 208

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Masque Lufushi - Fumu et 2 Tundu." Translated original accompanying caption reads, "Lufushi - Fumu and 2 Tundu masks." Dancers performing the mask Fumu and the masks Tundu at the village of Lufushi.

De Sousberghe photographed dancers performing the mask Fumu and the masks Tundu at a masquerade at Lufushi (Central Pende). Fumu is a mask that represents the chief. He is very widespread among the Central Pende but is unknown among the Eastern Pende. Also, Tundu is a mask that represents the notion of anti-aesthetic. His grotesque form and behavior show to us how ludicrous we look when we disregard social conventions and think only of ourselves. Tundu has always shown a great variety of forms and is sometimes called the "chief of the dance floor" because he is always present from the beginning to the end.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100049: [Pende \[Masquerade at Lufushi\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 209

Title source: Archives staff.  
Note source: Archives staff.  
Original accompanying Léon de Sousberghe caption reads,  
" Masque Lufushi." Translated original accompanying caption  
reads, " Lufushi mask."  
De Sousberghe photographed dancers performing at a  
masquerade at Lufushi (Central Pende).

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Headdresses -- headgear -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100050: [Pende \[Masquerade at Lufushi\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 210

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads,  
" Masque Lufushi." Translated original accompanying caption  
reads, " Lufushi mask."

De Sousberghe photographed dancers performing at a  
masquerade at Lufushi (Central Pende).

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Headdresses -- headgear -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100051: [Pende \[Masquerade at Lufushi\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 211

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads,  
" Masque Lufushi." Translated original accompanying caption  
reads, " Lufushi mask."

De Sousberghe photographed dancers performing at a  
masquerade at Lufushi (Central Pende).

Topic: Masquerades

Masks  
Clothing and dress -- Africa  
Headdresses -- headgear -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100052: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 054

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village de Ngimbu. Danse masquée. Ngimbu, près de Njinji. Giphogo et Phota." Translated original accompanying caption reads, " Masquerade. Village of Ngimbu, near Njinji. Giphogo and Phota."

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko, Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100053: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 063

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Ngimbu, près de Njinji. Giphogo et Phota." Translated original accompanying caption reads, " Village of Ngimbu, near Njinji. Giphogo and Phota."

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko,

Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100054: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 055

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Danse masquée. Ngimbu, près de Njinji. Giphogo et Phota." Translated original accompanying caption reads, " Masquerade. Village of Ngimbu, near Njinji. Giphogo and Phota."

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko, Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100055: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 062

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Ngimbu, près de Njinji. Giphogo et Phota." Translated original accompanying caption reads, " Village of Ngimbu, near Njinji. Giphogo and Phota." Dancers performing the masks Giphogo and Phota at the village of Ngimbu, near Njinji.

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask

has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko, Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100056: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 056

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Danse masquée. Ngimbu, près de Njinji. Giphogo et Phota." Translated original accompanying caption reads, " Masquerade. Village of Ngimbu, near Njinji. Giphogo and Phota."

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko, Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100057: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 058

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Ngimbu, près de Njinji. Giphogo et Phota." Translated original accompanying caption reads, " Village of Ngimbu, near Njinji. Giphogo and Phota."

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko, Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100058: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 061

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Ngimbu, près de Njinji. Giphogo et Phota." Translated original accompanying caption reads, "Village of Ngimbu, near Njinji. Giphogo and Phota."

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko, Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100059: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 057

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Ngimbu, près de Njinji. Giphogo et Phota." Translated original

accompanying caption reads, " Village of Ngimbu, near Njinji. Giphogo and Phota."

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko, Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Dance  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100060: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 059

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Ngimbu, près de Njinji. Giphogo et Phota." Translated original accompanying caption reads, " Village of Ngimbu, near Njinji. Giphogo and Phota."

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko, Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Dance  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100061: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 060

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Danse masquée. Ngimbu, près de Njinji. Giphogo et Phota." Translated original accompanying caption reads, " Masquerade. Village of Ngimbu, near Njinji. Giphogo and Phota."

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko, Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Dance  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100062: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: Title source: Archives staff.

Caption source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " "Gimbanda" dansant après Giphogo à Ngimbu." Translated original accompanying caption reads, " "Gimbanda" performing following Giphogo at Ngimbu."

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko, Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Ritual & Performance: Re-presenting African Art at the Baltimore Museum of Art (Baltimore, MD: The Baltimore Museum of Art, 2003). LL03-0032

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Dance  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)



EEPA 1999-100063: [Pende \[Masquerade at Ngimbu\], 1952](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 168

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " "Gimbanda" dansant après Giphogo à Ngimbu." Translated original accompanying caption reads, " "Gimbanda" performing following Giphogo at Ngimbu."

Pota's dance is difficult to isolate among the Eastern Pende because it shares so much with that of Kipoko. In fact, the mask has evolved into becoming something of an adjunct for Kipoko. De Sousberghe photographed Pota aiding Kipoko in healing by dancing over the ill in 1952 at Ngimbu (Eastern Pende). Kipoko, Pota and Gambanda, the "female mask" following the two, were the three masks performing at that ritual masquerade.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Dance

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100064: [Pende \[Giphogo mask\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 043

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Masque Giphogo." Translated original accompanying caption reads, " Giphogo mask."

For Eastern Pende, if the mask Pumbu depicts the courage that the chief must sometimes muster to address life-and-death issues, its pendant mask, the beloved Kipoko, represents everything warm and nurturing about the chief's role. Every chief of every degree has the right to Kipoko. Typically, sculptors exaggerate the mask's eyes, nose, and ears, but render the mouth diminutive or nonexistent. Thus they convey that the chief should benefit from a kind of sensory hyperactivity in order to know everything that is happening in his village.

Topic: Masks

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100065: [Pende \[Giphogo mask\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 045

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Masque Giphogo." Translated original accompanying caption reads, "Giphogo mask."

For Eastern Pende, if the mask Pumbu depicts the courage that the chief must sometimes muster to address life-and-death issues, its pendant mask, the beloved Kipoko, represents everything warm and nurturing about the chief's role. Every chief of every degree has the right to Kipoko. Typically, sculptors exaggerate the mask's eyes, nose, and ears, but render the mouth diminutive or nonexistent. Thus they convey that the chief should benefit from a kind of sensory hyperactivity in order to know everything that is happening in his village.

Topic: Masks

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100066: [Pende \[Giphogo mask\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 044

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Masque Giphogo." Translated original accompanying caption reads, "Giphogo mask."

For Eastern Pende, if the mask Pumbu depicts the courage that the chief must sometimes muster to address life-and-death issues, its pendant mask, the beloved Kipoko, represents everything warm and nurturing about the chief's role. Every chief of every degree has the right to Kipoko. Typically, sculptors exaggerate the mask's eyes, nose, and ears, but render the mouth diminutive or nonexistent. Thus they convey that the chief should benefit from a kind of sensory hyperactivity in order to know everything that is happening in his village.

Topic: Masks

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100067: [Pende \[Mayombo mask\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 155

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Kisanji. Le masque Mayombo des Pende de Longele et Lufuku." Translated original accompanying caption reads, " The Mayombo mask of the Pende living in the Longele and Lufuku region."

For the Kwilu Pende, the most traditional mask is Mayombo, also called Kiniungu. Unfortunately, at the time Leon de Sousberghe was travelling across the Kwilu Pendeland, the mask Mayombo was not in use anymore. As a result, information was difficult to gather.

Topic: Masks

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100068: [Pende \[Mayombo mask\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 156

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Kisanji. Le masque Mayombo." Translated original accompanying caption reads, " The Mayombo mask at Kisanji."

For the Kwilu Pende, the most traditional mask is Mayombo, also called Kiniungu. Unfortunately, at the time Leon de Sousberghe was travelling across the Kwilu Pendeland, the mask Mayombo was not in use anymore. As a result, information was difficult to gather.

Topic: Masks

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100069: [Pende \[Masquerade at Ngashi\]](#), 1956

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 166

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Ngashi. Les Nioka = hommes-serpents." Translated original accompanying caption reads, " Ngashi. The Nioka = snake-men."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. The largest subset of the "Mbuya jia Mafuzo" depict dangerous animals of the bush: the Cape buffalo, the leopard, the lion, the crocodile, the snake, the elephant. De Sousberghe photographed a performance of Nyoga at Ngashi (Central Pende) in 1956. Dancers usually appear as a pair, performing upright a synchronized, wriggling dance. The dancers do not wear headpieces or face masks. They rely on face-paint and distance to prevent identification.

Topic: Masquerades  
Body arts  
Headdresses -- headgear -- Africa  
Clothing and dress -- Africa  
Animals in art  
Animals in art -- Snakes  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100070: [Pende \[Masquerade at Ngashi\], 1956](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 154

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Ngashi. Les Nioka = hommes-serpents." Translated original accompanying caption reads, " Ngashi. The Nioka = snake-men."

In the 1910-30s, a series of older men among the Central Pende of the Democratic Republic of Congo invented and sold concessions to a revolutionary category of masks: "Mbuya jia Mafuzo". In serious decline by the 1950s, the "Mafuzo" masks have all but disappeared since independence in 1960. The largest subset of the "Mbuya jia Mafuzo" depict dangerous animals of the bush: the Cape buffalo, the leopard, the lion, the crocodile, the snake, the elephant. De Sousberghe photographed a performance of Nyoga at Ngashi (Central Pende) in 1956. Dancers usually appear as a pair, performing

upright a synchronized, wriggling dance. The dancers do not wear headpieces or face masks. They rely on face-paint and distance to prevent identification.

Topic: Masquerades  
Body arts  
Headdresses -- headgear -- Africa  
Clothing and dress -- Africa  
Animals in art  
Animals in art -- Snakes  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100071: [Pende \[Masquerade near totshi\], 1953](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 180

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Akwa Mushinga. Près de Totshi, "mère des masques" qui sortent de dessous sa jupe." Translated original accompanying caption reads, " Akwa Mushinga. Near Totshi, "the mother of the masks". The masks are coming out from under her skirt."

In 1953, de Sousberghe photographed a dancer performing the mask Gikuku at the construction of chief Yongo's ritual house near Totshi in the Mushinga chiefdom (Kwilu Pende). Gikuku is a mask in the shape of a large bust with a small raphia head on top. Under its skirt, Gikuku is hiding several other performers that will appear at some point of the performance.

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100072: [Pende \[Minganji mask\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 113

Title source: Léon de Sousberghe.

Note source: Archives staff.

Original accompanying caption reads, " Masque Minganji." Translated original accompanying caption reads, " Minganji mask."

De Sousberghe photographed a dancer performing the mask Gitenga. One of the many popular masks entirely covered with raffia, it represents the ancestors. Gitenga, sometimes called the mask "sun", is highly recognizable with a mask in the shape of a large disk made of raffia and basket-making and covered with red-paint (mukundu) and kaolin (pembe).

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100073: [Pende \[Masquerade at Kahemba\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 178

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Kahemba Mangenda."

De Sousberghe photographed a dancer performing a mask at Kahemba (South-Central Pende).

Topic: Masquerades  
Masks  
Clothing and dress -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100074: [Pende \[Masquerade at Luisa\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 039

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Village Luisa. Masque Kambanda." Translated original accompanying caption reads, "Village of Luisa. Kambanda Mask."

De Sousberghe photographed a dancer performing the mask Kambanda at a masquerade at Luisa (South-Central Pende). "Mbuya jia mukhetu", the female mask, also known as Gambanda among the Central Pende or Kambanda among the Eastern Pende, represents the contemporary fashionable young woman across all Pende country. In addition, the Central Pende have developed a plethora of names for masks in

this genre that reflect the different dances that the mask may perform: Galuhenge, Gagilembelembe, Gatambi a Imbuanda, Gakholo, Gabugu, Odoma, Elisa Solo and Gahunga a Sshishi.

Topic: Masquerades  
Masks  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100075: [Pende \[Drum Mondo\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 162

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Sangu Mvudi. Tambour." Translated original accompanying caption reads, " Sangu Mvudi. Drum."

De Sousberghe photographed a drum belonging to a chief among the Central Pende. This particular drum is called Mondo.

Topic: Musical instruments  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100076: [Pende \[Drum Mondo\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 161

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Sangu Mvudi. Rive droite du Kwilu." Translated original accompanying caption reads, " Sangu Mvudi. Right bank of the Kwilu River."

De Sousberghe photographed a drum belonging to a chief among the Central Pende. This particular drum is called Mondo.

Topic: Musical instruments  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100077: [Pende \[Chief's ritual house at Akwa Mushinga\], 1953](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.  
Notes: LS 047  
Title source: Archives staff.  
Note source: Archives staff.  
Original accompanying Léon de Sousberghe caption reads, "Akwa Mushinga. Près de Totshi. Plantation d'un pieu en vue de la construction de la case cheffale." Translated original accompanying caption reads, " Akwa Mushinga. Near Totshi. Planting the center pole during the construction of the chief's ritual house."  
In 1953, Leon de Sousberghe photographed the construction of chief Yongo's ritual house of the Mushinga chiefdom (Kwilu Pende). By rule, a chief's subjects must build the ritual house in one day. On the day of the construction, the chief, his ministers, and a few helpers rise around 5 a.m., in the pitch dark, to plant the center pole. First they dig a post hole, referred to as the house's stomach. There the minister deposits the crucial seeds and grains that the Pende grow. The secret act of burying representative seeds under the pole in the center of the house puts the life of the village under the ancestors' beneficent protection.

Topic: Rites and ceremonies -- Africa  
Cultural landscapes  
Headdresses -- headgear -- Africa

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100078: [Pende \[Chief's ritual house at Akwa Mushinga\], 1953](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 048

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Akwa Mushinga. Près de Totshi. Plantation rituelle d'un pieu." Translated original accompanying caption reads, " Akwa Mushinga. Near Totshi. The ritual planting of a pole."

In 1953, Leon de Sousberghe photographed the construction of chief Yongo's ritual house of the Mushinga chiefdom (Kwilu Pende). By rule, a chief's subjects must build the ritual house in one day. On the day of the construction, the chief, his ministers, and a few helpers rise around 5 a.m., in the pitch dark, to plant the center pole. First they dig a post hole, referred to as the house's stomach. There the minister deposits the crucial seeds and grains that the Pende grow. The secret act of burying representative seeds under the pole in the center of the house puts the life of the village under the ancestors' beneficent protection.



Topic: Rites and ceremonies -- Africa  
Cultural landscapes  
Headdresses -- headgear -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100079: [Pende \[Chief's ritual house at Akwa Mushinga\], 1953](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 049

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Akwa Mushinga. Près de Totshi. Plantation rituelle d'un pieu." Translated original accompanying caption reads, "Akwa Mushinga. Near Totshi. The ritual planting of a pole."

In 1953, Leon de Sousberghe photographed the construction of chief Yongo's ritual house of the Mushinga chiefdom (Kwilu Pende). By rule, a chief's subjects must build the ritual house in one day. On the day of the construction, the chief, his ministers, and a few helpers rise around 5 a.m., in the pitch dark, to plant the center pole. First they dig a post hole, referred to as the house's stomach. There the minister deposits the crucial seeds and grains that the Pende grow. The secret act of burying representative seeds under the pole in the center of the house puts the life of the village under the ancestors' beneficent protection.

Topic: Rites and ceremonies -- Africa  
Cultural landscapes  
Headdresses -- headgear -- Africa  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100080: [Pende \[Chief's ritual house at Akwa Mushinga\], 1953](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 019

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Akwa Mushinga. Case neuve du chef Yongo." Translated original accompanying caption reads, " Akwa Mushinga. The new ritual house of chief Yongo."

In 1953, Leon de Sousberghe photographed the construction of chief Yongo's ritual house in the Mushinga chiefdom (Kwilu

Pende). By rule, a chief's subjects must build the ritual house in one day. On the day of the construction, the chief, his ministers, and a few helpers rise around 5 a.m., in the pitch dark, to plant the center pole. First they dig a post hole, referred to as the house's stomach. There the minister deposits the crucial seeds and grains that the Pende grow. The secret act of burying representative seeds under the pole in the center of the house puts the life of the village under the ancestors' beneficent protection.

Topic: Rites and ceremonies -- Africa  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100081: [Pende \[Chief's ritual house at Akwa Mushinga\], 1953](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 016

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Akwa Mushinga. Case cheffale neuve du chef Yongo." Translated original accompanying caption reads, " Akwa Mushinga. The new ritual house of chief Yongo."

In 1953, de Sousberghe photographed the rooftop sculpture of chief Yongo's ritual house of the Mushinga chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculptures depicted a bird (Khumbi) on top of a human figure. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100082: [Pende \[Chief's ritual house at Akwa Mushinga\], 1953](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 017

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Akwa Mushinga. Case cheffale neuve du chef Yongo." Translated original accompanying caption reads, " Akwa Mushinga. The new ritual house of chief Yongo."

In 1953, de Sousberghe photographed the rooftop sculpture of chief Yongo's ritual house of the Mushinga chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculptures depicted a bird (Khumbi) on top of a human figure. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100083: [Pende \[Chief's ritual house at Akwa Mushinga\], 1953](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 018

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Akwa Mushinga. Case neuve du chef Yongo ( à l'avant-plan)." Translated original accompanying caption reads, " Akwa Mushinga. The new ritual house of chief Yongo ( in the foreground)."

In 1953, de Sousberghe photographed the rooftop sculpture of chief Yongo's ritual house of the Mushinga chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculptures depicted a bird (Khumbi) on top of a human figure. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100084: [Pende \[Chief's ritual house at Akwa Mushinga\], 1953](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 020

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Akwa Mushinga. Case cheffale neuve du chef Yongo." Translated original accompanying caption reads, " Akwa Mushinga. The new ritual house of chief Yongo."

In 1953, de Sousberghe photographed the rooftop sculpture of chief Yongo's ritual house of the Mushinga chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculptures depicted a bird (Khumbi) on top of a human figure. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100085: [Pende \[Chief's ritual house at Akwa Mushinga\], 1953](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 050

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Akwa Mushinga. Faïte de case cheffale neuve construite en un jour." Translated original accompanying caption reads, " Akwa Mushinga. Rooftop of a new chief's ritual house built in one day."

In 1953, de Sousberghe photographed the rooftop sculpture of chief Yongo's ritual house of the Mushinga chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculptures depicted a bird (Khumbi) on top of a human figure. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100086: [Pende \[Chief's ritual house at Kombo-Kiboto\], 1955](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: Title source: Archives staff.

Note source: Archives staff.

Citation source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Kombo-Kiboto. Près de Njinji (Kasaï)." Translated original accompanying caption reads, " Kombo-Kiboto. Near Njinji (Kasaï)."

The kibulu is the chief's ritual house and enclosure. Only a chief's house would have such an enclosure. The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Ritual & Performance: Re-presenting African Art at the Baltimore Museum of Art (Baltimore, MD: The Baltimore Museum of Art, 2003). LL03-0032

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100087: [Pende \[Chief's ritual house at Kombo-Kiboto\], 1955](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 109

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Kombo-Kiboto." Translated original accompanying caption reads, " Chief's ritual house at Kombo-Kiboto."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100088: [Pende \[Chief's ritual house at Kombo-kiboto\], 1955](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 133

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Kombo-Kiboto." Translated original accompanying caption reads, " Chief's ritual house at Kombo-Kiboto."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100089: [Pende \[Chief's ritual house at Kombo-kiboto\], 1955](#)

1 Slide (col.)  
Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: Title source: Archives staff.  
Caption source: Archives staff.  
Note source: Archives staff.  
Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Kombo-Kiboto." Translated original accompanying caption reads, " Chief's ritual house at Kombo-Kiboto."  
The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.  
Ritual & Performance: Re-presenting African Art at the Baltimore Museum of Art (Baltimore, MD: The Baltimore Museum of Art, 2003). LL03-0032

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100090: [Pende \[Chief's ritual house at Kombo-Kiboto\], 1955](#)

1 Slide (col.)  
Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 171  
Title source: Archives staff.  
Note source: Archives staff.  
Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Kombo-Kiboto, près de Njinji." Translated original accompanying caption reads, " Chief's ritual house at Kombo- Kiboto, near Njinji."  
The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme

logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100091: [Pende \[Chief's ritual house at Kombo-Kiboto\], 1955](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 197

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Kombo-Kiboto. Pièce faïtière (maternité), près de Njinji." Translated original accompanying caption reads, " Village of Kombo-Kiboto, near Njinji. Mother-and-child rooftop sculpture."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100092: [Pende \[Chief's ritual house at Kombo-Kiboto\], 1955](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 144

Title source: Archives staff.

Note source: Archives staff.



Original accompanying Léon de Sousberghe caption reads, " Kombo-Kiboto. Près de Njinji (Kasai)." Translated original accompanying caption reads, " Kombo-Kiboto. near Njinji (Kasai)."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100093: [Pende \[Chief's ritual house at Kombo-Kiboto\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 200

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Kombo-Kiboto, près de Njinji (Kasai)." Translated original accompanying caption reads, " Chief's ritual house at Kombo- Kiboto, near Njinji (Kasai)."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100094: [Pende \[Chief's ritual house at Kombo-Kiboto\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 134

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Kombo-Kiboto." Translated original accompanying caption reads, " Chief's ritual house at Kombo-Kiboto."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100095: [Pende \[Chief's ritual house at Kombo-Kiboto\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 135

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Entrée case cheffale à Kombo-Kiboto." Translated original accompanying caption reads, " Doorway of the chief's ritual house at Kombo- Kiboto."

De Sousberghe photographed door-panels of the chief's ritual house at Kombo-Kiboto (Eastern Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole,

functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100096: [Pende \[Chief's ritual house at Kombo-Kiboto\]](#), [ca. 1957]  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 136

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Entrée case cheffale à Kombo-Kiboto." Translated original accompanying caption reads, " Doorway of the chief's ritual house at Kombo- Kiboto."

De Sousberghe photographed door-panels of the chief's ritual house at Kombo-Kiboto (Eastern Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100097: [Pende \[Chief's ritual house at Kombo- kiboto\]](#), [ca. 1957]  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 141

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Entrée case cheffale à Kombo-Kiboto." Translated original

accompanying caption reads, " Doorway of the chief's ritual house at Kombo- Kiboto."

De Sousberghe photographed door-panels of the chief's ritual house at Kombo-Kiboto (Eastern Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100098: [Pende \[Chief's ritual house at Kombo-Kiboto\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 027

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Kombo-Kiboto. Panneau porte case cheffale." Translated original accompanying caption reads, " Village of Kombo-Kiboto. Door-panel of the chief's ritual house."

De Sousberghe photographed door-panels of the chief's ritual house at Kombo-Kiboto (Eastern Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100099: [Pende \[Chief's ritual house at Kombo-Kiboto\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.  
Notes: LS 108  
Title source: Archives staff.  
Note source: Archives staff.  
Original accompanying Léon de Sousberghe caption reads, "Entrée de case cheffale à Kombo-Kiboto." Translated original accompanying caption reads, " Doorway of the chief's ritual house at Kombo- Kiboto."  
For the Eastern Pende, a great chief must have a small court in front, formed by a serried row of stakes or tree slips. A short fence of four of five stakes extends from that wall on each side of the house; the architectural plan thus constructs a narrow oblique path as the only route of access. The form of the palisade (tsungu) shaping the small front court is of great symbolic importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100100: [Pende \[Chief's ritual house at Kombo-Kiboto\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 177  
Title source: Archives staff.  
Note source: Archives staff.  
Original accompanying Léon de Sousberghe caption reads, " Kombo-Kiboto. Poteau sculpté." Translated original accompanying caption reads, " Kombo-Kiboto. Carved stake."  
For the Eastern Pende, a great chief must have a small court in front, formed by a serried row of stakes or tree slips. A short fence of four of five stakes extends from that wall on each side of the house; the architectural plan thus constructs a narrow oblique path as the only route of access. The form of the palisade (tsungu) shaping the small front court is of great symbolic importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Calabashes  
Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100101: [Pende \[Chief's ritual house at Kombo-Kiboto\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 198

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Kombo-Kiboto. Case cheffale." Translated original accompanying caption reads, " Village of Kombo-Kiboto. Chief's ritual house."

For the Eastern Pende, a great chief must have a small court in front, formed by a serried row of stakes or tree slips. A short fence of four or five stakes extends from that wall on each side of the house; the architectural plan thus constructs a narrow oblique path as the only route of access. The form of the palisade (tsungu) shaping the small front court is of great symbolic importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100102: [Pende \[Chief's ritual house at Gavudi\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 104

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Gavudi." Translated original caption reads, " Pende. Chief's ritual house at Gavudi."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa

(Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100103: [Pende \[Chief's ritual house at Gavudi\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 105

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Gavudi." Translated original caption reads, "Pende. Chief's ritual house at Gavudi."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100104: [Pende \[Chief's ritual house at Gavudi\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 112

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Pièce faïtière à Gavudi." Translated original caption reads, "Pende. Rooftop sculpture at Gavudi."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100105: [Pende \[Chief's ritual house at Gavudi\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 114

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Maternité faïtière à Gavudi."

Translated original caption reads, "Pende. Mother-and-child rooftop sculpture at Gavudi."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa



Genre/Form: Congo (Democratic Republic)  
Color slides  
Culture: Pende (African people)

EEPA 1999-100106: [Pende \[Chief's ritual house at Gavudi\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 202

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Gavudi."

Translated original caption reads, "Pende. Chief's ritual house at Gavudi."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100107: [Pende \[Chief's ritual house at Kombe\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 25

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Village Kombe. Pièce faïtière." Translated original accompanying caption reads, "Village of Kombe. Rooftop sculpture."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa

(Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100108: [Pende \[Chief's ritual house at Kombe\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 137

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Komba." Translated original caption reads, "Chief's ritual house at Komba."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100109: [Pende \[Chief's ritual house at Kombe\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 138

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Komba." Translated original caption reads, "Chief's ritual house at Komba."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100110: [Pende \[Chief's ritual house at Kombe\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 139

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Kombe." Translated original caption reads, "Chief's ritual house at Kombe."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100111: [Pende \[Chief's ritual house at Kombe\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 140

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Kombe." Translated original caption reads, "Chief's ritual house at Kombe."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100112: [Pende \[Chief's ritual house at Kombe\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 165

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Kombe." Translated original caption reads, "Chief's ritual house at Kombe."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop

sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100113: [Pende \[Chief's ritual house at Nzomba\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 026

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Nzomba. Pièce faitière." Translated original accompanying caption reads, " Village of Nzomba. Rooftop sculpture."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100114: [Pende \[Chief's ritual house at Nzomba\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 124

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Nzomba." Translated original caption reads, "Chief's ritual house at Nzomba."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100115: [Pende \[Chief's ritual house at Nzomba\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 125

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Nzomba." Translated original caption reads, "Chief's ritual house at Nzomba."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100116: [Pende \[Chief's ritual house at Nzomba\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 126

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Nzomba." Translated original caption reads, "Chief's ritual house at Nzomba."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100117: [Pende \[Chief's ritual house at Nzomba\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 127

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Nzomba." Translated original caption reads, "Chief's ritual house at Nzomba."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ

Place: Wood-carving  
Vernacular architecture  
Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100118: [Pende \[Chief's ritual house at Nzomba\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 123

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Nzomba." Translated original caption reads, "Chief's ritual house at Nzomba."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100119: [Pende \[Chief's ritual house at Nzomba\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 128

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Nzomba." Translated original caption reads, "Chief's ritual house at Nzomba."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya



Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100120: [Pende Maternité faite, \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 145

Title source: Léon de Sousberghe.

Note source: Archives staff.

Translated original caption reads, " Pende. Mother-and-child rooftop sculpture."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Wood-carving  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100121: [Pende Maternité faite, \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 179

Title source: Léon de Sousberghe.

Note source: Archives staff.

Translated original caption reads, " Pende. Mother-and-child rooftop sculpture."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Wood-carving  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100122: [Pende \[Chief's ritual house at Kimbangu\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 079

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Pièce faîtière à Kimbangu." Translated original accompanying caption reads, "Rooftop sculpture at Kimbangu."

The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Baskets  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100123: [Pende \[Chief's ritual house at Kimbangu\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 024  
Title source: Archives staff.  
Note source: Archives staff.  
Original accompanying Léon de Sousberghe caption reads, " Village Kimbangu. Case cheffale." Translated original accompanying caption reads, " Village of Kimbangu. Chief's ritual house."  
The mother-and-child rooftop sculpture is a mid-twentieth-century innovation in a dynamically changing tradition of Eastern Pende royal architectural sculpture first documented by westerners (L. Frobenius) in 1905. The sculptor Kaseya Tambwe Makumbi from the village of Kandolo-Mututwa (Njila chiefdom) has been particularly associated with the development of this particular rooftop sculpture. This theme logically extends the iconographic significance of the rooftop sculpture along the Kasai river which was a woman that usually held the chief's ritual ax (kuba) in her right hand and the calyx (bangwa) in her left hand.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Baskets

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100124: [Pende \[Chief's ritual house at Kisakanga\], 1954](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 143

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Kisakanga." Translated original accompanying caption reads, " Chief's ritual house at Kisakanga."

In 1954, while in Eastern Pendeland, de Sousberghe photographed the chief Kisakanga's rooftop sculpture in the form of a Kipoko mask. The figure's purpose was to announce the presence of secret powers within the chief's residence, while at the same time deterring any would-be malefactors from the sacred space.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Baskets

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100125: [Pende \[Chief's ritual house at Kisakanga\], 1954](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 147

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Kisakanga." Translated original accompanying caption reads, "Chief's ritual house at Kisakanga."

In 1954, while in Eastern Pendeland, de Sousberghe photographed the chief Kisakanga's rooftop sculpture in the form of a Kipoko mask. The figure's purpose was to announce the presence of secret powers within the chief's residence, while at the same time deterring any would-be malefactors from the sacred space.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Masks

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100126: [Pende \[Chief's ritual house at Kisakanga\], 1954](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 146

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Kisakanga." Translated original accompanying caption reads, "Chief's ritual house at Kisakanga."

In 1954, while in Eastern Pendeland, de Sousberghe photographed the chief Kisakanga's rooftop sculpture in the form of a Kipoko mask. The figure's purpose was to announce the presence of secret powers within the chief's residence, while at the same time deterring any would-be malefactors from the sacred space.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Masks

Place: Africa

Genre/Form: Congo (Democratic Republic)  
Color slides  
Culture: Pende (African people)

EEPA 1999-100127: [Pende \[Chief's ritual house at Kisakanga\], 1954](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 199

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Kisakanga." Translated original accompanying caption reads, "Chief's ritual house at Kisakanga."

In 1954, while in Eastern Pendeland, de Sousberghe photographed the chief Kisakanga's rooftop sculpture in the form of a Kipoko mask. The figure's purpose was to announce the presence of secret powers within the chief's residence, while at the same time deterring any would-be malefactors from the sacred space.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Masks

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100128: [Pende \[Chief's ritual house at Kisakanga\], 1954](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 201

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale à Kisakanga." Translated original accompanying caption reads, "Chief's ritual house at Kisakanga."

In 1954, while in Eastern Pendeland, de Sousberghe photographed the chief Kisakanga's rooftop sculpture in the form of a Kipoko mask. The figure's purpose was to announce the presence of secret powers within the chief's residence, while at the same time deterring any would-be malefactors from the sacred space.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Masks

Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100129: [Pende \[Chief's ritual house at Kisakanga\], 1954](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 076

Title source: Archives staff.

Note source: Archives staff.

Original accompanying de Sousberghe caption reads, "Kisakanga. Case cheffale." Translated original accompanying caption reads, "Kisakanga. Chief's ritual house."

In 1954, while in Eastern Pendeland, de Sousberghe photographed the chief Kisakanga's rooftop sculpture in the form of a Kipoko mask. The figure's purpose was to announce the presence of secret powers within the chief's residence, while at the same time deterring any would-be malefactors from the sacred space.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Masks

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100130: [Pende \[Chief's ritual house at Nyangji\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 129

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Case cheffale." Translated original accompanying caption reads, "Chief's ritual house."

De Sousberghe photographed the rooftop sculpture of chief Nyange's ritual house. This very rare rooftop sculpture was depicting a hyena (tshimbungu) covered with paint in check pattern. Among the Central and Eastern Pende, lower ranking chiefs would have a rooftop sculpture depicting an animal, resting directly on the ritual center pole.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Animals in art  
Animals in art -- Hyenas  
Households  
Calabashes  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100131: [Pende \[Chief's ritual house at Nyangi\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 117

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale." Translated original accompanying caption reads, " Chief's ritual house."

De Sousberghe photographed the rooftop sculpture of chief Nyange's ritual house. This very rare rooftop sculpture was depicting a hyena (tshimbungu) covered with paint in check pattern. Among the Central and Eastern Pende, lower ranking chiefs would have a rooftop sculpture depicting an animal, resting directly on the ritual center pole.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Animals in art  
Animals in art -- Hyenas  
Households  
Calabashes  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100132: [Pende \[Chief's ritual house at Nyangi\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 032

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Nyangi-Kimbun. Case cheffale." Translated original accompanying caption reads, " Village of Nyangi-Kimbun. Chief's ritual house."

De Sousberghe photographed the rooftop sculpture of chief Nyange's ritual house. This very rare rooftop sculpture was

depicting a hyena (tshimbungu) covered with paint in check pattern. Among the Central and Eastern Pende, lower ranking chiefs would have a rooftop sculpture depicting an animal, resting directly on the ritual center pole.

Topic: Works of art in situ  
Wood-carving  
Vernacular architecture  
Animals in art  
Animals in art -- Hyenas  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100133: [Pende \[Chief's ritual house at Kombo\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 115

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Kombo. Pièce faïtière." Translated original accompanying caption reads, " Village of Kombo. Rooftop sculpture."

De Sousberghe photographed a rooftop sculpture at Kombo (Eastern Pende). High chiefs would further distinguish their houses from those of subordinates through the addition of a rooftop sculpture. Only the highest order of chiefs, one of those who have the right to launch an initiation to the fraternity, has the right to have a rooftop statue depicting a human figure. Among the Central and Eastern Pende, lower ranking chiefs would have a rooftop sculpture depicting an animal, resting directly on the ritual center pole.

Topic: Works of art in situ  
Wood-carving  
Vernacular architecture  
Animals in art  
Animals in art -- Birds  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100134: [Pende \[Chief's ritual house at Kombo\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 173

Title source: Archives staff.

Note source: Archives staff.



De Sousberghe photographed a rooftop sculpture at Kombo (Eastern Pende). High chiefs would further distinguish their houses from those of subordinates through the addition of a rooftop sculpture. Only the highest order of chiefs, one of those who have the right to launch an initiation to the fraternity, has the right to have a rooftop statue depicting a human figure. Among the Central and Eastern Pende, lower ranking chiefs would have a rooftop sculpture depicting an animal, resting directly on the ritual center pole.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Animals in art  
Animals in art -- Birds  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100135: [Pende \[Chief's ritual house at Kombo\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 172

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Kombo. Pièce faîtière." Translated original accompanying caption reads, " Kombo. Rooftop sculpture."

De Sousberghe photographed a rooftop sculpture at Kombo (Eastern Pende). High chiefs would further distinguish their houses from those of subordinates through the addition of a rooftop sculpture. Only the highest order of chiefs, one of those who have the right to launch an initiation to the fraternity, has the right to have a rooftop statue depicting a human figure. Among the Central and Eastern Pende, lower ranking chiefs would have a rooftop sculpture depicting an animal, resting directly on the ritual center pole.

Topic: Works of art in situ  
Wood-carving  
Vernacular architecture  
Animals in art  
Animals in art -- Birds  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100136: [Pende \[Chief's ritual house Kwilu Pende\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.  
Notes: LS 181  
Title source: Archives staff.  
Note source: Archives staff.  
Original accompanying Léon de Sousberghe caption reads, " Rive gauche du Kwilu. Toit en gradin." Translated original accompanying caption reads, " Left bank of the Kwilu river. Tier upon tier roof."  
High chiefs would further distinguish their houses from those of subordinates through the addition of a rooftop sculpture. Only the highest order of chiefs, one of those who have the right to launch an initiation to the fraternity, has the right to have a rooftop statue depicting a human figure. Among the Central and Eastern Pende, lower ranking chiefs would have a rooftop sculpture depicting an animal, resting directly on the ritual center pole.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100137: [Pende \[Chief's ritual house near Totshi\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 009

Title source: Archives staff.

Note source: Archives staff.

De Sousberghe photographed rooftop sculptures of chief's ritual houses across the Shimuna chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculptures depicted a bird (khumbi) on top of a human figure. The rooftop of the chief's ritual house at the village of Gisupa was the work of Mwata Muhungu of the Mukulu chiefdom. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100138: [Pende \[Chief's ritual house near Totshi\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 163

Title source: Archives staff.

Note source: Archives staff.

De Sousberghe photographed rooftop sculptures of chief's ritual houses across the Shimuna chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculptures depicted a bird (khumbi) on top of a human figure. The rooftop of the chief's ritual house at the village of Gisupa was the work of Mwata Muhungu of the Mukulu chiefdom. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100139: [Pende \[Chief's ritual house near Totshi\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 041

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Pièce faïtière. Région de Totshi. Entre Totshi et Gungu." Translated original accompanying caption reads, " Rooftop sculpture. Totshi region. Between Totshi and Gungu."

De Sousberghe photographed rooftop sculptures of chief's ritual houses across the Shimuna chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculptures depicted a bird (khumbi) on top of a human figure. The rooftop of the chief's ritual house at the village of Gisupa was the work of Mwata Muhungu of the Mukulu chiefdom. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Wood-carving

Animals in art  
Animals in art -- Birds  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100140: [Pende \[Chief's ritual house near Totshi\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 042

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Pièce faïtière. Région de Totshi. Entre Totshi et Gungu." Translated original accompanying caption reads, " Rooftop sculpture. Totshi region. Between Totshi and Gungu."

De Sousberghe photographed rooftop sculptures of chief's ritual houses across the Shimuna chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculpture depicted a bird (khumbi) on top of a human figure. The rooftop of the chief's ritual house at the village of Gisupa was the work of Mwata Muhungu of the Mukulu chiefdom. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100141: [Pende \[Chief's ritual house near Totshi\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 011

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Région de Totshi. Entre Totshi et Gungu." Translated original accompanying caption reads, " Totshi region. Between Totshi and Gungu."

De Sousberghe photographed rooftop sculptures of chief's ritual houses across the Shimuna chiefdom (Kwilu Pende).

Among the Kwilu Pende, the majority of the rooftop sculpture depicted a bird (khumbi) on top of a human figure. The rooftop of the chief's ritual house at the village of Gisupa was the work of Mwata Muhungu of the Mukulu chiefdom. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100142: [Pende \[Chief's ritual house near Totshi\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 012

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Région de Totshi. Entre Totshi et Gungu." Translated original accompanying caption reads, " Totshi region. Between Totshi and Gungu."

De Sousberghe photographed rooftop sculptures of chief's ritual houses across the Shimuna chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculpture depicted a bird (khumbi) on top of a human figure. The rooftop of the chief's ritual house at the village of Gisupa was the work of Mwata Muhungu of the Mukulu chiefdom. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100143: [Pende \[Chief's ritual house near Totshi\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 13

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Région de Totshi. Entre Totshi et Gungu." Translated original accompanying caption reads, " Totshi region. Between Totshi and Gungu."

De Sousberghe photographed rooftop sculptures of chief's ritual houses across the Shimuna chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculpture depicted a bird (khumbi) on top of a human figure. The rooftop of the chief's ritual house at the village of Gisupa was the work of Mwata Muhungu of the Mukulu chiefdom. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100144: [Pende \[Chief's ritual house at Totshi\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 010

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Totshi. Pièce faïtière." Translated original accompanying caption reads, " Totshi. Rooftop sculpture."

De Sousberghe photographed rooftop sculptures of chief's ritual houses across the Shimuna chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculpture depicted a bird (khumbi) on top of a human figure. The rooftop of the chief's ritual house at the village of Gisupa was the work of Mwata Muhungu of the Mukulu chiefdom. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100145: [Pende \[Chief's ritual house at Totshi\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 015

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Totshi. Pièce faïtière." Translated original accompanying caption reads, " Totshi. Rooftop sculpture."

De Sousberghe photographed rooftop sculptures of chief's ritual houses across the Shimuna chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculpture depicted a bird (khumbi) on top of a human figure. The rooftop of the chief's ritual house at the village of Gisupa was the work of Mwata Muhungu of the Mukulu chiefdom. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100146: [Pende \[Chief's ritual house near Totshi\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 191

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Shimuna, près de Totshi. Sommet case: pintade et janus." Translated original accompanying caption reads, " Shimuna, near Totshi. Rooftop: guinea-fowl and Janus figure."

De Sousberghe photographed rooftop sculptures of chief's ritual houses across the Shimuna chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculpture depicted a bird (khumbi) on top of a human figure. The rooftop of the chief's ritual house at the village of Gisupa was the work of Mwata Muhungu of the Mukulu chiefdom. While the

rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100147: [Pende \[Chief's ritual house near Totshi\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 192

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Shimuna, près de Totshi. Sommet case: pintade et janus." Translated original accompanying caption reads, " Shimuna, near Totshi. Rooftop: guinea-fowl and Janus figure."

De Sousberghe photographed rooftop sculptures of chief's ritual houses across the Shimuna chiefdom (Kwilu Pende). Among the Kwilu Pende, the majority of the rooftop sculpture depicted a bird (khumbi) on top of a human figure. The rooftop of the chief's ritual house at the village of Gisupa was the work of Mwata Muhungu of the Mukulu chiefdom. While the rooftop sculpture, resting on the center pole, functions primarily to protect the village, it is also associated in popular folklore with the chief's initiation in sorcery.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100148: [Pende \[Chief's ritual house at Totshi\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 014

Title source: Archives staff.



Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Totshi. Case cheffale." Translated original accompanying caption reads, " Totshi. Chief's ritual house."

De Sousberghe photographed chief's ritual houses across the Shimuna chiefdom (Kwilu Pende).

Topic: Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100149: [Pende \[Rooftop sculpture\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 046

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Pièce faïtière." Translated original accompanying caption reads, " Rooftop sculpture."

Topic: Wood-carving  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100150: [Pende \[Rooftop sculpture\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 051

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Pièce faïtière." Translated original accompanying caption reads, " Rooftop sculpture."

Topic: Wood-carving  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100151: [Pende \[Rooftop sculpture and door-panel\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 052

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Pièce faïtière et panneau de porte." Translated original accompanying caption reads, " Rooftop sculpture and door-panel."

Topic: Wood-carving  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100152: [Pende \[Door-panel\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 029

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Panneau de porte." Translated original accompanying caption reads, " Door-panel."

Topic: Wood-carving  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100153: [Pende \[Door-panel\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 053

Title source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Panneau de porte." Translated original accompanying caption reads, " Door-panel."

Topic: Wood-carving  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100154: [Pende \[Door-panel at Musanga Lubwe sur Lubwe\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 182

Title source: Archives staff.

Note source: Archives staff.

Translated original Léon de Sousberghe caption reads, "Pende. Musanga Lubwe on the Lubwe river (Katundu)."

De Sousberghe photographed door-panels at Musanga Lubwe on the Lubwe river (Central Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100155: [Pende \[Door-panel at Musanga Lubwe sur Lubwe\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 190

Title source: Archives staff.

Note source: Archives staff.

Translated original Léon de Sousberghe caption reads, "Pende. Musanga Lubwe on the Lubwe river (Katundu)."

De Sousberghe photographed door-panels at Musanga Lubwe on the Lubwe river (Central Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100156: [Pende \[Door-panel at Kashungu sur Lubwe\]](#), [ca. 1957]  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 157  
Title source: Archives staff.  
Note source: Archives staff.  
Translated original Léon de Sousberghe caption reads, "Pende. Kashungu on the Lubwe river."  
De Sousberghe photographed door-panels at Kashungu (Central Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Crocodiles  
Animals in art -- Lizards  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100157: [Pende \[Door-panel at Kashungu sur Lubwe\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 158  
Title source: Archives staff.  
Note source: Archives staff.  
Translated original Léon de Sousberghe caption reads, "Pende. Kashungu on the Lubwe river."  
De Sousberghe photographed door-panels at Kashungu (Central Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Snakes  
Cultural landscapes  
Vernacular architecture

Place: Africa

Genre/Form: Congo (Democratic Republic)  
Color slides  
Culture: Pende (African people)

EEPA 1999-100158: [Pende \[Door-panel at Musanga Lubwe\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 152

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Musanga Lubwe. Case du chef. Sud-ouest Katundu." Translated original accompanying caption reads, " Musanga Lubwe. South-west of Katundu. Chief's ritual house."

De Sousberghe photographed door-panels at Musanga Lubwe (Central Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Headdresses -- headgear -- Africa

Cultural landscapes

Vernacular architecture

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100159: [Pende \[Door-panel at Musanga Lubwe\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 153

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Musanga Lubwe. Entrée de la case du chef. Sud-ouest Katundu." Translated original accompanying caption reads, " Musanga Lubwe. South-west of Katundu. Doorway of the chief's ritual house."

De Sousberghe photographed door-panels at Musanga Lubwe (Central Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Snakes  
Animals in art -- Birds  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100160: [Pende \[Chief's ritual house at Mbwambwa\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 131

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Mbwambwa." Translated original accompanying caption reads, " Chief's ritual house at Mbwambwa."

De Sousberghe photographed door-panels at Mbwambwa (Central Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100161: [Pende \[Chief's ritual house at Mbwambwa\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 132

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Mbwambwa." Translated original accompanying caption reads, " Chief's ritual house at Mbwambwa."

De Sousberghe photographed door-panels at Mbwambwa (Central Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100162: [Pende \[Door-panel at Mbwambwa\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 130

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Entrée de case cheffale à Mbwambwa." Translated original accompanying caption reads, " Doorway of a chief's ritual house at Mbwambwa."

De Sousberghe photographed door-panels at Mbwambwa (Central Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100163: [Pende \[Door-panel at Mbwambwa\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 077

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Mbwambwa. Case cheffale." Translated original accompanying caption reads, " Village of Mbwambwa. Chief's ritual house."

De Sousberghe photographed door-panels at Mbwambwa (Central Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100164: [Pende \[Door-panel at Akwa Nzumba\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 038

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Akwa Nzumba (Kasaï). Montants ("kenene"). Femme et crocodile." Translated original accompanying caption reads, " Akwa Nzumba (Kasaï). Posts ("kenene"). Woman and crocodile."

De Sousberghe photographed door-panels at Akwa Nzumba (Eastern Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende. Also, although the Panya Ngombe mask has almost vanished, sculptors continue to represent it in the lintel of the door to the chief's kibulu. This is a mask of prestige, signaling that the owner of the house belongs to the highest order of chiefs.

Topic: Works of art in situ  
Wood-carving  
Animals in art  
Animals in art -- Crocodiles  
Masks



Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100165: [Pende \[Door-panel at Sotshi\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 032

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Sotshi. Panneau porte chef." Translated original accompanying caption reads, " Village of Totshi. Chief's door-panel."

Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100166: [Pende \[Door-panel at Sotshi\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 034

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Sotshi. Case cheffale." Translated original accompanying caption reads, " Village of Sotshi. Chief's ritual house."

Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Cultural landscapes

Place: Vernacular architecture  
Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100167: [Pende \[Door-panel at sotshi\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 031

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village sotshi. Panneau porte chef." Translated original accompanying caption reads, " Village of sotshi. Chief's door-panel."

Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100168: [Pende \[Door-panel at Nianga\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 196

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Nianga (Kasai). Porte case cheffale." Translated original accompanying caption reads, " Nianga (Kasai). Chief's ritual house door."

De Sousberghe photographed door-panels at Nianga (Eastern Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the

Eastern Pende and pego among the Central Pende. Also, although the Panya Ngombe mask has almost vanished, sculptors continue to represent it in the lintel of the door to the chief's kibulu. This is a mask of prestige, signaling that the owner of the house belongs to the highest order of chiefs.

Topic: Works of art in situ  
Wood-carving  
Masks  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100169: [Pende \[Door-panel at Nianga\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 121

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Porte de case cheffale à Nianga (Kasaï)." Translated original accompanying caption reads, "Chief's ritual house door at Nianga (Kasaï)."

De Sousberghe photographed door-panels at Nianga (Eastern Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende. Also, although the Panya Ngombe mask has almost vanished, sculptors continue to represent it in the lintel of the door to the chief's kibulu. This is a mask of prestige, signaling that the owner of the house belongs to the highest order of chiefs.

Topic: Works of art in situ  
Wood-carving  
Masks  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100170: [Pende \[Chief's ritual house at Kinganga\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 030  
Title source: Archives staff.  
Note source: Archives staff.  
Original accompanying Léon de Sousberghe caption reads, " Village Kinganga. Case cheffale." Translated original accompanying caption reads, " Village of Kinganga. Chief's ritual house."  
For the Eastern Pende, a great chief must have a small court in front, formed by a serried row of stakes and tree slips. A short fence of four of fivestakes extends from that wall on each side of the house; the architectural plan thus constructs a narrow oblique path as the only route of access. The form of the palisade (tsungu) shaping the small front court is of great importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100171: [Pende \[Chief's ritual house at Mukenge\], \[ca. 1957\]](#)  
1 Slide (col.)  
Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 023  
Title source: Archives staff.  
Note source: Archives staff.  
Original accompanying Léon de Sousberghe caption reads, " Village Mukenge (Nyonge). Case cheffale." Translated original accompanying caption reads, " Village of Mukenge (Nyonge). Chief's ritual house."  
For the Eastern Pende, a great chief must have a small court in front, formed by a serried row of stakes and tree slips. A short fence of four of fivestakes extends from that wall on each side of the house; the architectural plan thus constructs a narrow oblique path as the only route of access. The form of the palisade (tsungu) shaping the small front court is of great importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100172: [Pende \[Chief's ritual house at Nianga\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 120

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Poteau sculpté à Nianga." Translated original accompanying caption reads, "Carved stake at Nyanga."

For the Eastern Pende, a great chief must have a small court in front, formed by a serried row of stakes and tree slips. A short fence of four of fivestakes extends from that wall on each side of the house; the architectural plan thus constructs a narrow oblique path as the only route of access. The form of the palisade (tsungu) shaping the small front court is of great importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Baskets  
Calabashes  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100173: [Pende \[Chief's ritual house at Nianga\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 119

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Poteau sculpté à Nianga." Translated original accompanying caption reads, "Carved stake at Nyanga."

For the Eastern Pende, a great chief must have a small court in front, formed by a serried row of stakes and tree slips. A short fence of four of fivestakes extends from that wall on each side of the house; the architectural plan thus constructs a narrow oblique path as the only route of access. The form

of the palisade (tsungu) shaping the small front court is of great importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Baskets  
Calabashes  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100174: [Pende \[Sanctuary\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 116

Title source: Archives staff.

Note source: Archives staff.

De Sousberghe photographed a small sanctuary called Nganda. It is a small house that functions as a foyer to the other world populated by the ancestors. It is mostly built among the Kwilu Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100175: [Pende \[Sanctuary\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 174

Title source: Archives staff.

Note source: Archives staff.

De Sousberghe photographed a small sanctuary called Nganda. It is a small house that functions as a foyer to the other world populated by the ancestors. It is mostly built among the Kwilu Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100176: [Pende \[Sanctuary\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 175

Title source: Archives staff.

Note source: Archives staff.

De Sousberghe photographed a small sanctuary called Nganda. It is a small house that functions as a foyer to the other world populated by the ancestors. It is mostly built among the Kwilu Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100177: [Pende \[Sanctuary\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 176

Title source: Archives staff.

Note source: Archives staff.

De Sousberghe photographed a small sanctuary called Nganda. It is a small house that functions as a foyer to the other world populated by the ancestors. It is mostly built among the Kwilu Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100178: [Pende \[Chief's ritual house\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 103

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Poteau anthropomorphe." Translated original accompanying caption read, "Anthropomorphous stake."

The form of the palisade (tsungu) shaping the small front court is of great importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100179: [Pende \[Chief's ritual house\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 150

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Poteau anthropomorphe." Translated original accompanying caption read, "Anthropomorphous stake."

The form of the palisade (tsungu) shaping the small front court is of great importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100180: [Pende \[Chief's ritual house\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 151

Title source: Archives staff.

Note source: Archives staff.



Original accompanying Léon de Sousberghe caption reads, "Poteau anthropomorphe." Translated original accompanying caption read, "Anthropomorphic stake."

The form of the palisade (tsungu) shaping the small front court is of great importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100181: [Pende Kasasa Vudi, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 001

Title source: Léon de Sousberghe.

Note source: Archives staff.

De Sousberghe photographed the village Kasasa, belonging to the Zinga-Pande chiefdom in the South-Central Pende country.

Topic: Calabashes  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100182: [Pende Kasasa Vudi, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 002

Title source: Léon de Sousberghe.

Note source: Archives staff.

De Sousberghe photographed the village Kasasa, belonging to the Zinga-Pande chiefdom in the South-Central Pende country.

Topic: Baskets  
Calabashes  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100183: [Pende Kasasa Vudi, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 003

Title source: Léon de Sousberghe.

Note source: Archives staff.

De Sousberghe photographed the village Kasasa, belonging to the Zinga-Pande chiefdom in the South-Central Pende country.

Topic: Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100184: [Pende Kasasa Vudi, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 004

Title source: Léon de Sousberghe.

Note source: Archives staff.

De Sousberghe photographed the village Kasasa, belonging to the Zinga-Pande chiefdom in the South-Central Pende country.

Topic: Calabashes  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100185: [Pende Kasasa Vudi, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 005

Title source: Léon de Sousberghe.

Note source: Archives staff.

De Sousberghe photographed the village Kasasa, belonging to the Zinga-Pande chiefdom in the South-Central Pende country.

Topic: Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100186: [Pende Kasasa Vudi, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 006

Title source: Léon de Sousberghe.

Note source: Archives staff.

De Sousberghe photographed the village Kasasa, belonging to the Zinga-Pande chiefdom in the South-Central Pende country.

Topic: Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100187: [Pende Kasasa Vudi, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 007

Title source: Léon de Sousberghe.

Note source: Archives staff.

De Sousberghe photographed the village Kasasa, belonging to the Zinga-Pande chiefdom in the South-Central Pende country.

Topic: Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100188: [Pende Kasasa Vudi, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 008

Title source: Léon de Sousberghe.

Note source: Léon de Sousberghe.

Topic: Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100189: [Pende Village de Katundu II, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 066  
Title source: Léon de Sousberghe.  
Note source: Léon de Sousberghe.  
Topic: Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100190: [Pende woman with guhota sanga hairstyle, Village de Katundu II, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 067

Title source: Léon de Sousberghe.

Note source: Léon de Sousberghe.

Translated original accompanying caption reads, " Village of Katundu II."

Topic: Hairstyles -- Africa  
Body arts  
Body marking -- Africa  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100191: [Pende Village de Katundu II, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 067

Title source: Léon de Sousberghe.

Note source: Léon de Sousberghe.

Translated original accompanying caption reads, " Village of Katundu II."

Topic: Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100192: [Pende Kasasa. Village de Vudi, \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 064

Title source: Léon de Sousberghe.

Note source: Archives staff.

Translated original accompanying caption reads, " Kasasa. Village of Vudi."

De Sousberghe photographed the village Kasasa, belonging to the Zinga-Pande chiefdom in the South-Central Pende country.

Topic: Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100193: [Pende \[Chief's ritual house at Mbangu\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 036

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Mbangu. Enclos de masques." Translated original accompanying caption reads, " Village of Mbangu. Masks enclosure."

For the Eastern Pende, a great chief must have a small court in front, formed by a serried row of stakes and tree slips. A short fence of four of fivestakes extends from that wall on each side of the house; the architectural plan thus constructs a narrow oblique path as the only route of access. The form of the palisade (tsungu) shaping the small front court is of great importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100194: [Pende \[Chief's ritual house at Mbangu\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 078

Title source: Archives staff.

Note source: Archives staff.

For the Eastern Pende, a great chief must have a small court in front, formed by a serried row of stakes and tree slips. A short fence of four of fivestakes extends from that wall on each side of the house; the architectural plan thus constructs a narrow oblique path as the only route of access. The form of the palisade (tsungu) shaping the small front court is of great importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100195: [Pende \[Chief's ritual house at Mbangu\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de  
Language: Undetermined.  
Notes: LS 035

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Village Mbangu. Enclos de masques." Translated original accompanying caption reads, " Village of Mbangu. Masks enclosure."

For the Eastern Pende, a great chief must have a small court in front, formed by a serried row of stakes and tree slips. A short fence of four of fivestakes extends from that wall on each side of the house; the architectural plan thus constructs a narrow oblique path as the only route of access. The form of the palisade (tsungu) shaping the small front court is of great importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100196: [Pende \[Chief's ritual house at Mbangu\], \[ca. 1957\]](#)  
1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.  
Notes: LS 037  
Title source: Archives staff.  
Note source: Archives staff.  
Original accompanying Léon de Sousberghe caption reads, " Village Mbangu. Enclos de masques." Translated original accompanying caption reads, " Village of Mbangu. Masks enclosure."  
For the Eastern Pende, a great chief must have a small court in front, formed by a serried row of stakes and tree slips. A short fence of four of fivestakes extends from that wall on each side of the house; the architectural plan thus constructs a narrow oblique path as the only route of access. The form of the palisade (tsungu) shaping the small front court is of great importance. Warnings abound for outsiders to keep their distance. Some of the stakes in the palisade express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100197: [Pende \[Door-panel at Gavudi\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 110

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Gavudi." Translated original accompanying caption reads, " Chief's ritual house at Gavudi."

de Sousberghe photographed the remains of door-panels at Gavudi (Eastern Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100198: [Pende \[Door-panel at Gavudi\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 106

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Gavudi." Translated original accompanying caption reads, " Chief's ritual house at Gavudi."

de Sousberghe photographed the remains of door-panels at Gavudi (Eastern Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100199: [Pende \[Door-panel at Gavudi\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 107

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Gavudi." Translated original accompanying caption reads, " Chief's ritual house at Gavudi."

de Sousberghe photographed the remains of door-panels at Gavudi (Eastern Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes



Place: Vernacular architecture  
Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100200: [Pende \[Door-panel at Gavudi\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 111

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Case cheffale à Gavudi." Translated original accompanying caption reads, " Chief's ritual house at Gavudi."

de Sousberghe photographed the remains of door-panels at Gavudi (Eastern Pende). Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100201: [Pende \[Dance floor at Mukelenge\]](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 170

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Plate-forme de la danse "Kita" Mukelenge près de Nianga." Translated original accompanying caption reads, " The village dance floor near Nianga before the performance "Kita" Mukelenge."

The Central Pende performers of the Mingelu and Mapumbulu generations privileged the celebratory dances associated with the women's health rituals. These rites (Khita, Gimbanda, Khula, Kanvumbi) were organized around a period of rest and seclusion for the woman. Overseen by women, these rituals were serious and treated the ailing woman like an initiate to a

secret society. At its conclusion, her husband or maternal family was obliged to mark her recovery by throwing a party similar to the coming-out ceremony for initiates to the men's fraternity.

Topic: Cultural landscapes  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100202: [Pende \[Dance floor at Mukelenge\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 169

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Plate-forme de la danse "Kita" Mukelenge près de Nianga." Translated original accompanying caption reads, "The village dance floor near Nianga before the performance "Kita" Mukelenge."

The Central Pende performers of the Mingelu and Mapumbulu generations privileged the celebratory dances associated with the women's health rituals. These rites (Khita, Gimbanda, Khula, Kanvumbi) were organized around a period of rest and seclusion for the woman. Overseen by women, these rituals were serious and treated the ailing woman like an initiate to a secret society. At its conclusion, her husband or maternal family was obliged to mark her recovery by throwing a party similar to the coming-out ceremony for initiates to the men's fraternity.

Topic: Cultural landscapes  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100203: [Pende \[Kwilu Pende chief's ritual house\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 149

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Rive gauche." Translated original caption reads, "Left bank."

De Sousberghe photographed the construction of a chief's ritual house (kibulu) on the left bank of the Kwilu river. During the construction, a special bamboo-palm pattern of interlacing diamonds is briefly revealed in the roof. From the center pole, the roof tapers down the wall in a dome shape. Reserved strictly for high chiefs, it makes the kibulu distinctive, even under

construction. Hidden by thatch on the outside, it will remain visible on the inside to those privileged to enter.

Topic: Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100204: [Pende \[Kwilu Pende village\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 148

Title source: Archives staff.

Note source: Léon de Sousberghe.

Original accompanying Léon de Sousberghe caption reads, "r. g. du Kwilu. La "queue" du toit de paille indique l'endroit où se trouve la figurine à l'intérieur." Translated original accompanying caption reads, "Left bank of the Kwilu river. The tail of the roof thatch shows where the statue stays inside."

Topic: Vernacular architecture

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100205: [Pende Village de Katundu II](#), [ca. 1957]

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 065

Title source: Léon de Sousberghe.

Note source: Léon de Sousberghe.

Topic: Vernacular architecture

Place: Africa

Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100206: [Pende \[Village of Sha Maziamo\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 167

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, "Sho Maziamo. Kwonzo."

De Sousberghe photographed the village of Sha Maziamo in the Kasasa chiefdom in South-Central Pende.

Topic: Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100207: [Pende \[Door-panel at Shotshi\], \[ca. 1957\]](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 033

Title source: Archives staff.

Note source: Archives staff.

de Sousberghe photographed the remains of door-panels at Shotshi. Architectural figures flanking the door of the chief's ritual house (kibulu) appear as both men and women. They represent the chief's personal guard, and serve as spirit sentinels concerned with the chief alone while the rooftop sculpture, resting on the ritual pole, functions primarily to protect the village. These door-panels are called kenene among the Eastern Pende and pego among the Central Pende.

Topic: Works of art in situ  
Wood-carving  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100208: [Pende Chef Pulu, 1953](#)

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 159

Title source: Léon de Sousberghe.

Note source: Archives staff.

Original accompanying caption reads, " A droite du Loange. Près de Kitombe sur la route Kilembe vers Tshikapa." Translated original accompanying caption reads, " Chief Pulu. On the right bank of the Loange river. Near Kitombe on the road from Kilembe to Tshikapa.."

In 1953, de Sousberghe photographed the Eastern Pende chief Pulu at the village of Mahumbu (right bank of the Loange river), belonging to the Kitombe chiefdom. Chief Pulu wore the ancient headdress "gipu gia mbudi".

Topic: Headdresses -- headgear -- Africa  
Clothing and dress -- Africa  
Leaders  
Cultural landscapes  
Vernacular architecture

Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100209: [Pende \[Healing scene at Njinji\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 122

Title source: Archives staff.

Note source: Léon de Sousberghe.

Original accompanying Léon de Sousberghe caption reads, " Scène de guérison au Kasai (Njinji). Kaolin sur dos et bras. Callebasses avec graines, agitées." Translated original accompanying caption reads, " Healing scene in the Kasai (Njinji). Back and arms covered with Kaolin. Gourd with seeds in movement."

Topic: Medicine  
Body arts  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100210: [Pende \[Village of Luisa\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 040

Title source: Archives staff.

Note source: Léon de Sousberghe.

Original accompanying Léon de Sousberghe caption reads, " village Luisa. Femmes indigènes." Translated original accompanying caption reads, " Village of Luisa. Native women."

Topic: Baskets  
Cultural landscapes  
Vernacular architecture  
Place: Africa  
Congo (Democratic Republic)  
Genre/Form: Color slides  
Culture: Pende (African people)

EEPA 1999-100211: [Pende \[Village of Luisa\]](#), [ca. 1957]

1 Slide (col.)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 160

Title source: Archives staff.

Note source: Léon de Sousberghe.

Original accompanying caption reads, " Près du Kwilu (rive droite). Luisa: rien." Translated original accompanying caption reads, " Near the Kwilu river (right bank). Luisa: nothing."

Topic: Hairstyles -- Africa  
Baskets  
Cultural landscapes

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)

EEPA 1999-100212: [Pende \[Carved stakes\], \[ca. 1957\]](#)

1 Slide (b&w)

Photographer: Sousberghe, Léon de

Language: Undetermined.

Notes: LS 118

Title source: Archives staff.

Note source: Archives staff.

Original accompanying Léon de Sousberghe caption reads, " Poteau sculpté." Translated original accompanying caption reads, " Carved stakes."

The carved stakes express the theme of danger and forbidden entry through the metaphoric use of masks from the men's fraternity.

Translated original accompanying caption read, " Carved stake."

Topic: Works of art in situ  
Wood-carving  
Cultural landscapes

Place: Africa  
Congo (Democratic Republic)

Genre/Form: Color slides

Culture: Pende (African people)