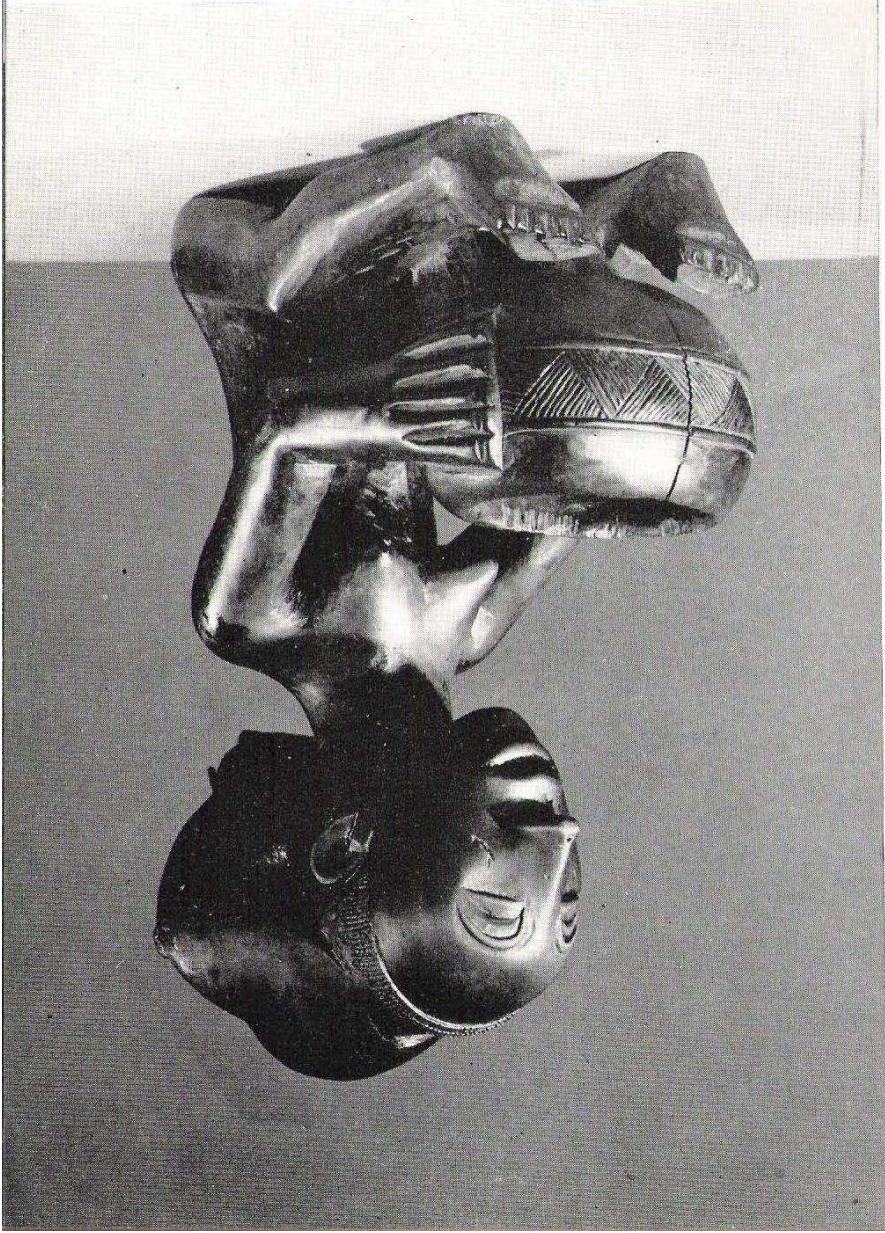


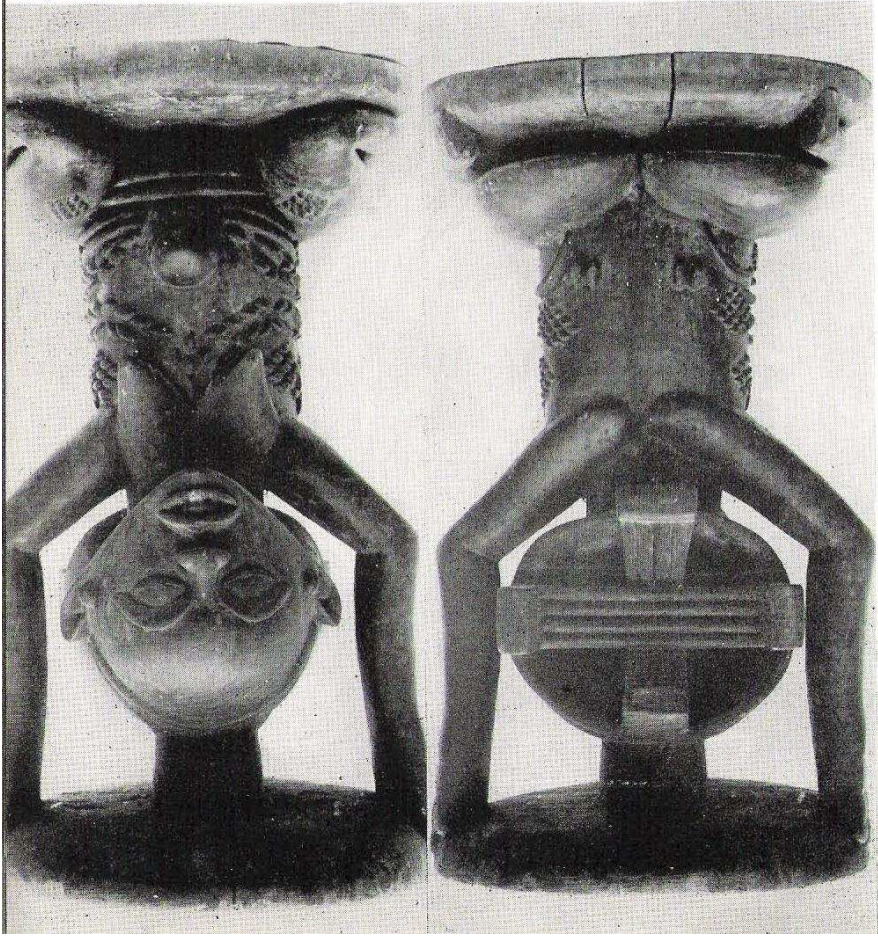


BALUBA FIGURE BEARING A BOWL USED IN DIVINATORY ART, known as THE BEGGARWOMAN—Belgian Congo Royal Museum, TERVUREN-BRUSSELS. This fine achievement of African art is not a unique specimen of its style and perfection. At least nine more plastic works that bear resemblance to this statue have been identified and grouped under the denomination LONG FACE BULL STYLE, named from the village of Bul on the river Luaba (Congo), where two of them were found.



BALUBA FIGURE BEARING A BOWL USED IN DIVINATORY ART — University Museum, PHILADELPHIA, Pa. Another specimen, also deeply moving, of the "beggarwoman" type.

BALUBA CARYATIDE SUPPORTING A STOOL — Belgian Congo Royal Museum, TERVUREN-BRUSSELS. In this specimen, the accent is placed on the rich pattern of tattooing, a reminder of the family's aristocracy.



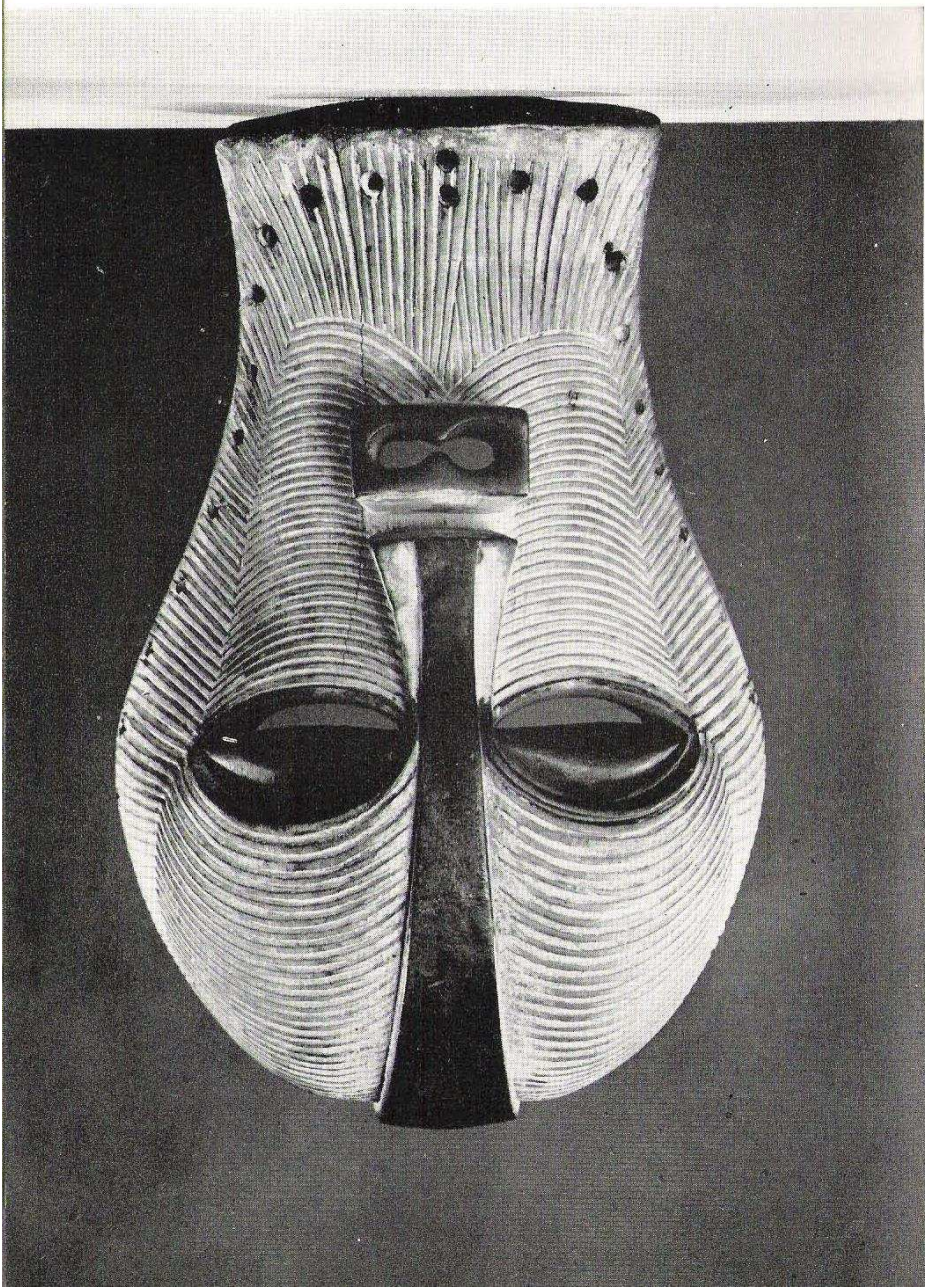
BALUBA CARYATIDE SUPPORTING A STOOL — Belgian Congo Royal Museum, TERVUREN-BRUSSELS. This type of caryatide is generally carved in an emotional style very akin to modern expressionism. The suggestion has been made that it might impersonate a female ancestor of the family, holding the throne reserved for the chief.

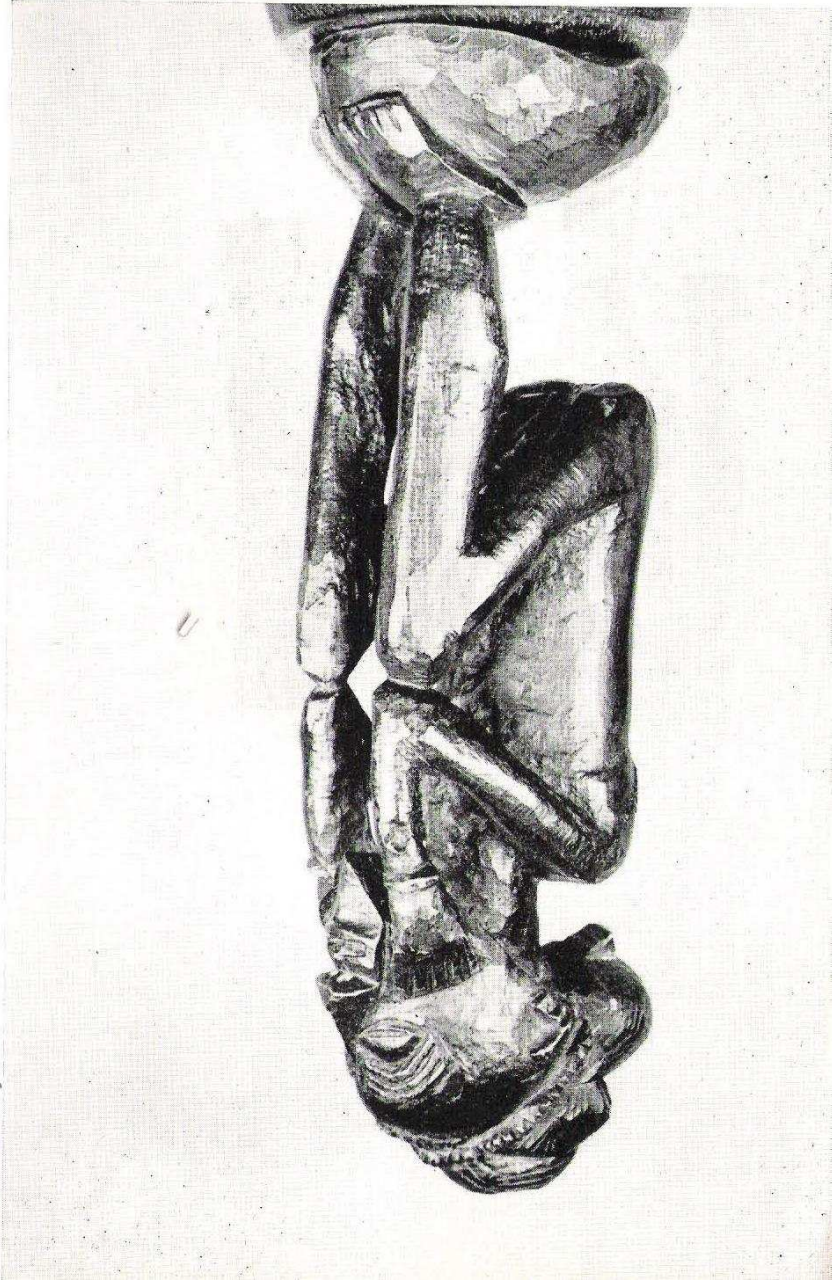


KYA LUBILO MASK OF THE BALUBA — University Museum, PHILADELPHIA, Pa. This mask with its heavy caricatural features could have served as inspiration for the modern painter Paul Klee, in one of his ironical portraits.

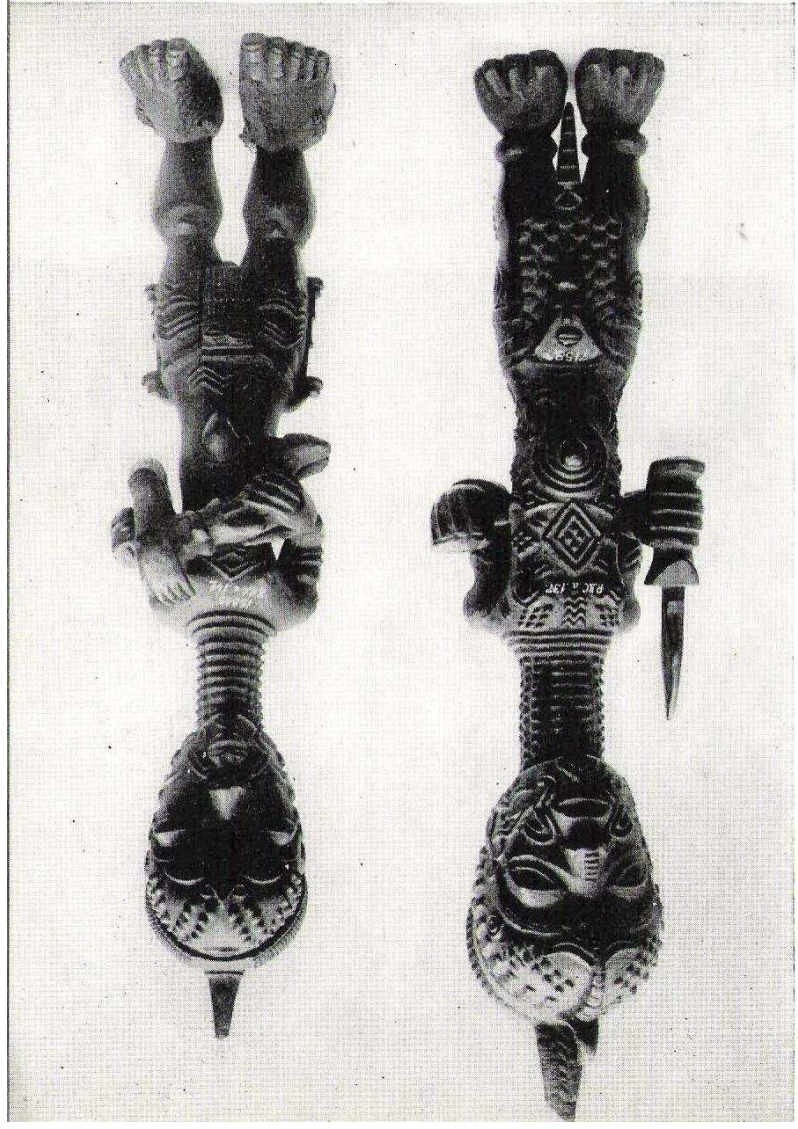


KYA LUBILO MASK OF THE BASONGE (BALUBA) — University Museum, PHILADELPHIA, Pa. The BASONGE tribe influenced by BALUBA culture created this highly stylized type of mask. The above specimen suggests feelings of artistic grandeur that evoke archaic and even classical Greece.



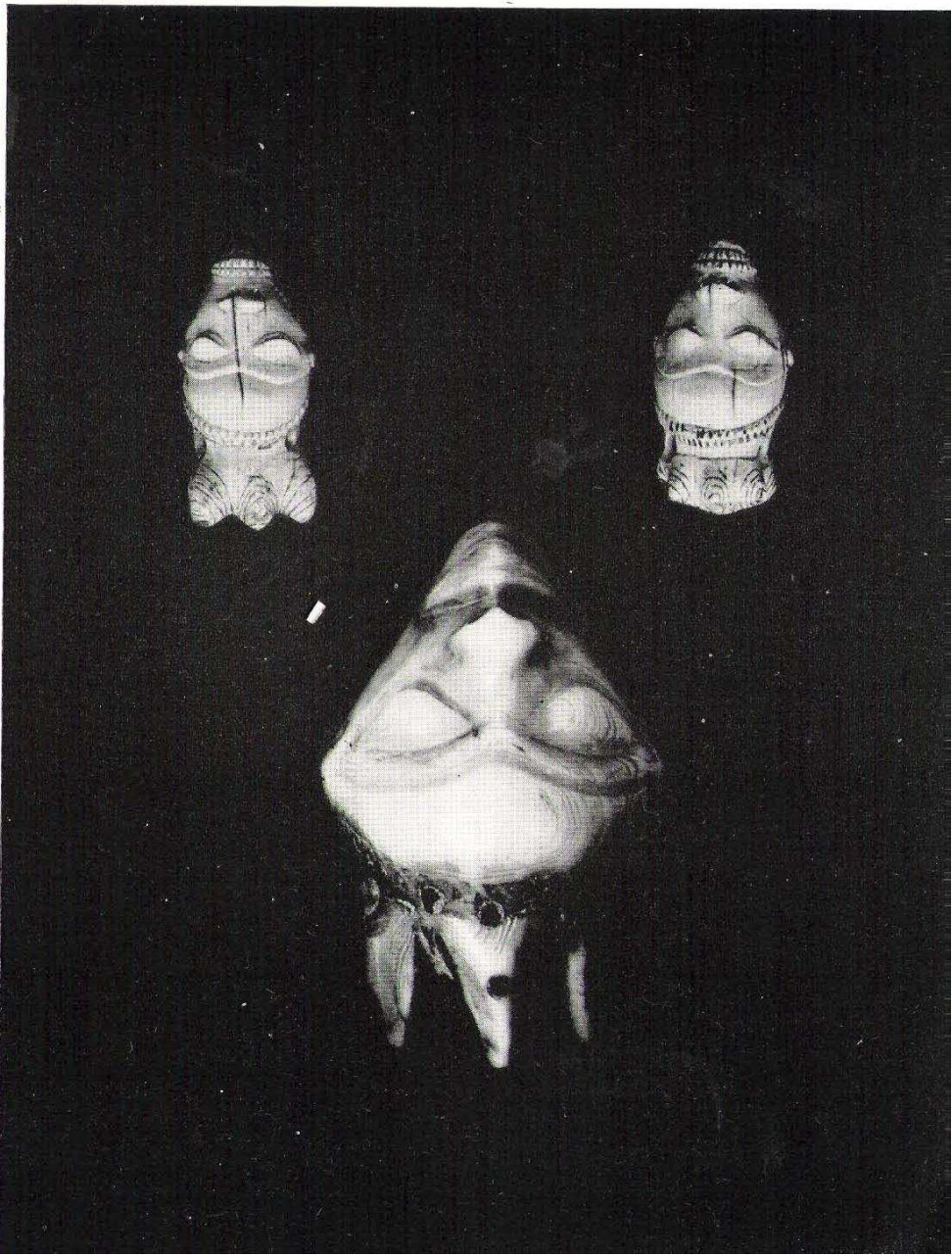


BENALULUA ANCESTOR STATUE — Collection of C. E. Stillman,
New York.



BENALULUA WARRIOR, MOTHER AND CHILD — Belgian Congo Royal
Museum, TERVUREN-BRUSSELS. The abundance of ornamental detail and the
fantasy of the tattooing confer a somewhat baroque character on the quaint
statuettes of this tribe.

BAPENDE IVORY AMULETS — Upper piece in Coll. C. G. Seligman, OXFORD. Courtesy of Museum of Modern Art, New York. Lower pieces in Belgian Congo Royal Museum, TERVUREN-BRUSSSELS. These protective amulets were suspended on a string and worn around the neck. Some of them are very expressive.



BAPENDE MASK — Kilembe (Kwango) — This modern specimen compared to the one on the right, shows the persistence of traditional craftsmanship in the Kwango region.



Photo Giraud d'Uccle

BAPENDE MASK — Belgian Congo Royal Museum, TERVUREN-BRUSSSELS. This horned mask shows macabre expressionism. The calculated distortion of the features evokes an uncanny feeling.



A MASKED DANCER OF THE N'BUYA — Kilembe (Kwango), May 1951 — (BAPENDE tribe)

Photo Giraud d'Uccle

