

AFRICAN ART COLLECTION
Group IV
Fifth, Sixth and Seventh Grades
Rites of Passage and Power/Initiation,
Membership, Protection, Funeral

A. Initiation:

- 1: Mbuya initiation mask (labeled EC5) from the Pende Culture of Zaire
EXTREMELY FRAGILE _ HANDLE WITH CARE
- 2: Kpelieh initiation mask from the Senufo Culture of the Ivory Coast
- 8: Initiation mask from the Luba people of the Democratic Republic of the Congo.
- 9: Kpelieh mask from the Senufo people of the Ivory Coast
- 10: Mask from Lwalwa culture, Democratic Republic of Congo

B. Membership:

- 3: Carved man with felt toga & metal jewelry from Kenya; illustrates honor of the elderly for wisdom and experience, this being a universal quality in Africa.

C. Protection:

- 4: Shango staff (labeled EC10) used by the Yoruba Culture in Nigeria
- 5: Natural Pigment Leather Case on Cord from the Hausa People of Northern Nigeria

D. Funeral:

- 6: Bamileke Bird from the Grasslands of Cameroon (labeled EC3) escorts the soul of the deceased into the spirit world.
- 7: A Textile for display purposes

E. Other Items that must be kept with this group:

1. Inventory folder
2. Blue notebook: A detailed handout of the entire African Art Collection
3. *The Discerning Eye: African Art from the collection of Carl and Wilma Zabel* by Charles Bordogna
4. Book: *The Artistry of Traditional African Sculpture* (African Museum of the Society of African Missions)
5. Framed ID

Group 4: Fifth, Sixth and Seventh Grades:

Theme: Rites of Passage and Power; Initiation, Membership, Protection and Funeral

Initiation: Boys in early teen years go out to live with a group of older men to learn survival skills or independent living. In addition to learning such things as how to make a fire, build a hut, farming and medicine, they learn the traditions of the tribe, their values, songs and dances. Their survival techniques are then tested. When they return to the village they are treated with regard, even by their mothers. Sometimes they are given a new name, their hair is cut and clothing may change. They may have scarification to indicate their passage into adulthood.

Item 1: Mbuya Initiation Mask (labeled EC5) from the Pende Culture of Zaire has woven raffia conical coiffure.

For more information, please see the following museum websites:

<https://africa.uima.uiowa.edu/peoples/show/Pende>
<https://www.ohio.edu/africanart/GalleryPageE.html>

Item 2: Kpelieh Initiation Mask from the Senufo Culture of the Ivory Coast

Notes on Details: Bottom projection implies one must be rooted in the world.

Large ears are to hear and learn wisdom.

Bird is for spiritual intercession for wisdom.

Mouth is aggressive and forceful.

Eyes are cool and composed.

For more information, please see the following museum websites:

<https://africa.uima.uiowa.edu/peoples/show/Senufo>

Item 8: Initiation Mask from the Luba people of the Democratic Republic of the Congo:

Initiation mask worn by young teenage boys as they undergo initiation into adult male society.

For more information, please see the following museum websites:

<https://africa.uima.uiowa.edu/peoples/show/Luba>

Item 9: Kpelieh Mask from the Senufo people of the Ivory Coast: Worn by teenage boys during initiation into adult society, showing control in the face, combined with the power of the animal emerging from the head. This mask would be worn on the forehead rather than over the face.

Membership: In Africa each person is integrated into the society as a son or daughter, member of a lineage, member of the tribe, member of the village. This is in contrast to Western culture where each individual creates an identity for his or her self.

African Art Group IV in 2 containers; Outline and Notes as given by Charles Bordogna.

Item 3: Carved Man with Felt Toga and Metal Jewelry from Kenya: Illustrates the honor of the elderly for wisdom and experience, this being a universal quality in Africa.

Protection:

Item 4: Shango Staff used by the Yoruba Culture I Nigeria:

Shango was an actual leader who was a blood thirsty and cut throat tyrant. He set himself up as a type of god and commanded everyone to worship him. After he died, worship of him continued and still exists today Shango is considered to be a deity of both power and creativity. The blade of the staff is the thunder axe of Shango.

For more information, please see the following museum website:

<https://www.ohio.edu/africanart/GalleryPageQ.html>

<https://africa.uima.uiowa.edu/peoples/show/Yoruba>