The history of Zaire as told and painted by Tshibumba Kanda Matulu in conversation with Johannes Fabian

Introduction
First Session, Part 1
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Part 1
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First Session, Part 2

TSHIBUMBA, HISTOIRE DU ZAIRE
1. Session of October 6, 1974 continued
Explanations

1.
F: na: sasa: mbio mbio: [?au moins]: turudie ku: ku mwanzo:
T: ...?... [covered by rummaging with paintings] usipoteze/
F: mwanzo vile: sawa vile tulisema:
T: coupez d'abord/
F: juu: ya: kukuuliza: ya madetails/
T: mm/
F: maneno: unaona mabintu mingi
ku: ku tableau [more rummaging: recording interrupted] bon:
tuendelee donc na ma:
explications:
T: explications ni wee utaanza kuniuuliza/
F: ndiyo nitaku: nitakuuliza: juu
ya mableaux: ile mableaux tulisumbulia naye: juu ya adisi
yako/ Zaire/

2. sasa: tunataka ku: kujua
mwanzo/ sawa vile tunaona hapo: ni
tableau ya: paysage [Painting 1:
Landscape]/
T: paysage/
F: mm/ naaa: ts: nazani minasikia
yote: minaona bantu banakamata:
samaki: mukini: pori: kama haina
kulumbata: ule muntu sijue:
T: eheh/ anakwenda ku maji/
F: ef: alafu: juu ya nini uliweka
paysage mu mwanzo?

TSHIBUMBA, HISTOIRE DU ZAIRE
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Explanations

1.
F: And now, let's do this quickly, if possible, and go back to the
beginning.
T: ...?... [phrase covered by rummaging with paintings] don't
waste [the tape].
F: To begin with, as we said...
T: Stop [the recorder] first.
F: ... about asking questions on
detail.
T: Mm-hmm.
F: Because you can see a whole lot
of things in a picture [more
rummaging: recording interrupted].
Alright, let's get going then with
the explanations.
T: You can ask me about
explanations.
F: Yes, I'll ask you about those
pictures that were the subject of
our conversation about your story
[of] Zaire.

2. Now we want to know about the
beginning. What we see here is the
picture of a Landscape [Painting
1: Landscape].
T: A landscape.
F: Mm-hmm. Yes, well, I think I
understand just about everything.
I see people catching fish, a
village, the bush. I don't know,
isn't it hunting what that man
does?
T: No, he goes to the water.
F: But, why did you put a landscape at the beginning?
T: I put a landscape at the beginning to show that, in the beginning, we had our ancestors.
F: Mm-hmm.
T: They lived at our village; we had our village.
F: Mm-hmm.
T: We had our ideas how to build [houses]. [claps his hands]
F: Mm-hmm.
T: We had our way of living, how to eat, how to dress.
F: Mm-hmm.
T: This is what the landscape [painting] shows.
F: [interruption] ...?... I was a little surprised because, earlier, you said that landscape paintings are a recent thing. But now I see that in your thoughts it is like something of the past.
T: In my thoughts, a landscape painting is something of the past; in fact it is the very first thing. As regards painting -- of course we know that the Europeans brought painting. So, in the end, I follow an idea of the whites' when I paint. But, when we paint, we depict matters that regard us and that we have seen. The landscape is the first thing in a History of Zaire.
F: Mm-hmm.

3. Then we have two paintings [taking up paintings]. Mm-hmm. They show people. On this side there is a chief [Painting 3: Traditional Chief], and here, maybe there are people.
F: Husband and wife.
T: And wife.
F: I don't know.
T: Really, these [people], husband and wife, they are Africans [Painting 2: Ancestral Couple]
F: Africans
T: What do you think?
F: Well, yes.
T: I think they are people who live in South Africa. Alright, instead of foll...
Matableaux yote:

F: mm/
T: nalitumika: bila ya kutumia foto: ata moja apana/
F: hapana?
T: ile tu ii: ni ii/ nalitumia foto/
F: foto/
T: na ile kitabu niko naye kwangu/
F: mm/
T: bon/ nazania ii: ni kusema namna muntu alikuwa zamani/
kuvwala kwape/
F: mm/
T: bon alianza kuvwala naye mawazo yake/ nazania kama:
balimuachilia na sasa hapa: kama aliweza kuchanger asema non: [claps] ça: nataka kufanya mbele ii style ii: ikuye namna ingine/
F: mm/
T: ou bien: ii style namna ingine/
F: mm/
T: mais sawa balikuwa kutucoloniser: et puis maidées yote ilipotea: mais: sasa tuko navwala: namna ya: kizungu/
F: mm/
T: eeh/ c'est que mawazo yetu ilipotea pale/
F: mm/ kumbe ile ina: inaonyesha: sawa zamani ...?... mawazo...
T: namna ya kuwvala vile tulianza kuvwala: tulianza kusumbulia na shee: tulikuwa na sentiments na shee vilevile/
F: mm/
T: tulianza kusumbulia na babibi: petu/ tulikuwa bantu/

F: Mm-hmm.
T: I worked on them without using a single photograph.
F: No?
T: Only this one. This is the one where I used a photograph.
F: A photograph.
T: And this book I have at home.
F: Mm-hmm.
T: Alright, I think that long ago the [black] man dressed in his way.
F: Mm-hmm.
T: Fine, he began to dress according to his ideas. I think they left him alone, here and now he could change [claps]. "No," he would say, "first I want to do this style. It should be different."
F: Mm-hmm.
T: Or this other style.
F: Mm-hmm.
T: But they came to colonize us, and then all the notions [we had] were lost. Nowadays, we dress the way the Europeans do.
F: Mm-hmm.
T: Yes, because our thoughts were lost then.
F: Mm-hmm. So this [painting] shows how in the old times ...?... thought...
T: ...how we dressed in the beginning; how we talked to each other; and how we, too, had feelings.
F: Mm-hmm.
T: At home we would speak with our wives. We were human beings.
4.
F: and the chief? [back to Painting 3]
T: As to the chief, in the old days we had the office of chief, we had government.
F: Mm-hmm.
T: What they call government nowadays, we also had it. We had the village and we governed ourselves.
F: Mm-hmm.
T: We [even] began to require payment of taxes.
F: Yes.
T: The way to collect taxes was this: For example, we could kill an antelope.
T: ku pori/ sawa vile: unona bantu banabeba kule?
F: mm/
F: kwa chefu/
T: wote ule wataweza kuua kintu: kilikuwa na chefu yetu/
F: mm/
T: tunaanza kujigouverner: na tulikuwa na mawazo yetu/
F: mm/
T: ah: ni ile/
F: minaona: njo mugini? bale banarudia na kashia moya:
F: aah/
F: hapa: julu?
T: ni muntu alitosha muhogo yake yulu:
F: banatosha:
T: juu ya kutwanga: sawa vile unaona bibi eko anatawangwa pale chini na mutoto:
F: mm/
T: katoto keko anacheza:
F: mm/
T: ni juu ya kulya: kulya: mangaribi ou bien midi: chakula yetu vile tulikuwa naye/ na sasa tuko naye: ni bukari/
F: mm/
T: mm/
F: vile ni mugini/ na chef: eko anawala manguo yake/
T: aha/
F: sasa: maana yake ya manguo/ minaona: mbele eko na: na shoka moya/
T: shoka: ni busultani/
F: busultani/
T: njo kwetu kote tu/
F: ku mu... 
T: ata sasa hapa/
F: ku maana mu...
T: ata ku mukono/
F: ku mukono:
T: ou bien: ku nani: chef anapashwa anakuya: na ile: shoka/ kwetu shee ba: Kasai tunaitaka tshilonda: tsha bumfumu/
F: mm/
T: c'est que tshilonda tsha bumfumu: kama hauna na ile: ?ah c'est que hauna sultani/ sawa mambo moya mbele ya ?ucheko ya
F: Mm-hmm.
T: In the bush. Do you see there [in the picture] people who carry [something]?
F: Mm-hmm.
T: This animal, they are not going to eat it alone. They will cut up the animal they come [back] with and they will bring a leg to the chief.
F: To the chief.
T: Of whatever they would kill, a piece was reserved for our chief.
F: Mm-hmm.
T: From the beginning we governed ourselves; we had our own thoughts.
F: Mm-hmm.
T: That's how it was.
F: What I see here, is this a village? There are some who come back from the hunt with an antelope.
F: Mm-hmm.
T: The little child is playing.
F: Mm-hmm.
T: The wife is preparing the evening or midday meal. It is the same dish that we eat today, bukari.
F: Mm-hmm.
T: Mm-hmm.
F: So this is a village and a chief who dressed in his [chief's] attire.
T: Yes.
F: [And] up there?
T: There is a man spreading manioc up there [on a roof].
F: They are spreading.
T: It will be pounded, as you can see his wife pounding the below, and there is also a child.
F: Mm-hmm.
T: The little child is playing.
F: Mm-hmm.
T: The wife is preparing the evening or midday meal. It is the same dish that we eat today, bukari.
F: Mm-hmm.
T: Mm-hmm.
F: What I see first he has a hatchet.
T: The hatchet of the chief's office.
F: The chief's office.
T: This is how it is everywhere among us.
F: On the...
T: Even nowadays.
F: And what is the meaning of [these things] on...
T: On his arm.
F: On his arm.
T: Let me put it this way: The
Chief must have this hatchet. At home, we people from the Kasai usually call it *tshilonda tsha bumfumu* [hatchet of the chief's office].

F: Mm-hmm.
T: Because if you don't have the *tshilonda tsha bumfumu*, if you don't have it, well, then you are not a chief. Is this not like one thing that makes us laugh a lot as you can read in a book about Tintin.

F: What?
T: What he was after was the scepter, or something like "skepter" or "septer."

F: *Scepter.
T: Scepter, is it?
F: Yes.
T: "Totokar."
F: Mm-hmm.
T: You see the kings. You see [a king] has his [?scepter], no?
F: Mm-hmm.
T: When this was stolen he couldn't present himself to the people next day, no way.
F: Mm-hmm.
T: If Tintin had not made every effort to get this [?scepter].
F: Mm-hmm.
T: It was difficult, right?
F: Mm-hmm.
T: You see, it was the same with us. Since the time of the ancestors we had the office of chief. That is what this hoe, or rather, hatchet [signifies].
F: Then...
T: [There is] the head dress, it [from a] leopard, it skin, leopard skin. For instance, today, when you think of this...
F: Mm-hmm.
T: You see Mobutu wearing this leopard [skin hat].
F: Mm-hmm.
T: Is the same as this one.
F: This one.
T: It comes from the time of the ancestors. He did not think it up, it existed since the time of the ancestors.
F: ....?... this.
T: This is *mubela*.
F: *Mubela?*
T: *Mubela.*
F: Mubela. Cowrie.
T: Mm-hmm, the small white ones, right?
F: Yes.
T: Aha.
F: What does the mubela signify?
T: It's just a decoration on the hat.
F: Mm-hmm.
T: [It goes with] the office of chief [chuckles].
F: Now, I see here...
T: This chain.
F: A chain and...
T: There you are, a chain and a medal/ ...?... let's say a chain...
F: A medal ...?
T: Normally, yes, it's true ...
F: A medal.
T: The picture, let me explain, is of the times of the ancestors.
F: Right.
T: But the way I presented it, I placed it in colonial times, because it was when the whites ruled that this chain was invented.
F: Mm-hmm.
T: [For] all those [who held] the office of chief; it's the medal of the office of chief.
F: And on the arms?
T: On the arms, these are minyanga.
F: Minyana.
T: [Made of] raffia.
F: Mm-hmm.
T: Raffia. This is what they put on, he wears it.
F: Alright, that was the chief.
T: Mm-hmm.
T: And then there is a piece of clothing...
T: That is a skin.
F: A skin?
T: An animal skin.
F: He is wearing an animal skin on top.
T: He takes it and wears it on top.
F: On top.
T: Mm-hmm.
F: An below? This is a wrap, or?
T: This is again a white minyanga [raffia skirt]. In our country we have white raffia skirts.
T: Raffia.
F: njoloko
T: ni kintu ya kwetu
F: mu: njoloko ni mu: mu: mu: Tshiluba?
T: mu kiSwahili
F: mu kiSwahili?
T: eeh?
F: njoloko?
T: njoloko
F: aah
T: eeh/ ilikuya beko nakata: c'était la beauté eh? ilikuwa beauté/ njo beauté ya baZairois:
F: beauté/
T: ya baAfricains tout court/
F: mm/
T: eeh?
F: sava: kama una: unaona: minaona mara ingine wanamuke beko naye: na mistari vile/
T: bon/ bale:
F: ina: inanza tu mbele: ina:
T: bon/
F: le nez c'est quoi? le nez?
T: mpua/
F: mpua?
T: eeh/ inakamata na mpua/
F: inashuka: inakamata:
T: na mu mpua/
F: mpua?
F: mm/
T: bon na shee sasa ba: sasa tunaanza kuona kama tunaona muntu anafanya vile asema: ts: ooh iko haya/ mufano mubaya/ mais bankambo ilikuya njo beauté/
F: mm/
T: eh/ beauté sava: beauté culturelle/ tu ..?.. nkambo/ ni culture yetu/ ni ilikuwa mambo yetu: ile twiko nayo ya bankambo/ eeh: bon/ [Notice that Painting 4: The Three Magi that follows here in the series was not commented on in this conversation.]
F: Raffia.
T: Yes, white.
F: This is also an animal[7] [skin].
T: Yes.
F: Yes.
T: There, inside, you see [a piece of] leopard skin.
F: Yes.
T: You can put it on top. ? When he takes it out it is to wear it like a piece of clothing. Every chief has to ...?...
F: This skin, what is it...
T: ...?... leopard.
F: Just a skin...
T: An animal skin.
F: Just an animal [skin]. A wild animal. I see. Then, the chief also has...
T: Tattoos [tribal marks on the face].
F: Tattoos?
T: Yes.
F: What are they called in Swahili?
T: Indeed [there is a word], it is njoloko.
F: Njoloko.
T: It's something we have in our country.
F: Njoloko, is this in Tshiluba?
T: It's in Swahili.
F: In Swahili?
T: Yes.
F: Njoloko?
T: Njoloko.
F: I see.
T: Yes, they used to make cuts. It was a matter of beauty, right? It was beauty, the beauty of the Zairians...
F: Beauty.
T: ...or simply of the Africans.
F: Mm-hmm.
T: Yes.
F: One sees, I see sometimes women who have these lines.
T: Alright, those [women]...
F: They [the lines] start in front, they ...
T: Alright.
F: What do you call "nose?" "Nose?"
T: Mpua.
F: Mpua?
T: Right, they start on the nose.
F: They run down along...
T: ...the nose.
T: Alright, the way we look at it nowadays we consider it shameful if a person follows that custom; it's something bad. But [in the times of] the ancestors it was a matter of beauty.

F: Mm-hmm.

T: Yes, a matter of beauty, of cultural beauty, among the ancestors. It's our culture. It was something that concerned us, we had it from the ancestors. Yes, well. [Notice that Painting 4: The Three Magi that follows here in the series was not commented on in this conversation.]

5.

F: ehm: [taking up Painting 5: Diogo Cão and the King of Kongo]
T: Banza Kongo:
F: yee: minaona: eko na: chapeau...?...
T: bon/ Banza Kongo: ni muntu moja:
F: mm/
T: ali: juana na bazungu tangu zamani/ na kama muntu anasema kama Diego Cao njo alikuwa muzungu wa kwanza kufika ku: kwake:
F: mm/
T: ku Congo: hapana/
F: hapana/
T: yee alikuwa muntu: alianza kusikilizana na batu/
F: mm/
T: ni muntu: hata nguo ile aliweza kuvwala: ni nguo ilitoka ku bulaya/
F: ile nguo ile?
T: kweli/
F: ahah **anavwalaka: anavwalaka:**
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T: Alright, we look at it nowadays we consider it shameful if a person follows that custom; it's something bad. But [in the times of] the ancestors it was a matter of beauty.

F: Mm-hmm.

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F: Mpuasag?
T: Yes. Alright, that is to say, during the years when [the girls] grew up, they began to cut [those lines].
F: Mm-hmm.
T: When the whites occupied [the country] and brought their civilization, they prohibited all these things.
F: Mm-hmm.
T: Alright, the way we look at it nowadays we consider it shameful if a person follows that custom; it's something bad. But [in the times of] the ancestors it was a matter of beauty.
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F: ile nguo ile?
T: kweli/
F: ahah **anavwalaka: anavwalaka:**
T: **aliujuana sana: aliujuana** tangu zamani: na batu/
F: eeh/
T: na kama minawaza: kama una:
kama unapenda: kutosha mu: ni paka
mu histoire mais:
F: mm/
T: nitawesa kuletea tableau moya:
uile kitabu nalionaka: ou bien
mu mawazo: mufano alikuyaka/
F: mm/
T: alianza kuwala ngu a muzuri
sana: ao utaweza kutikia eko
wakati ya baSalomon:
F: mm/
T: wakati ya ba: nani: ts: quoi?
Roboam: tout ça eh?
F: mm mm/
T: baRoboam eeh/
F: mm/
T: yee anaanza kuwala ile manguo/
F: na chaapeu yake?
T: na chaapeu yake/ na ni muntu
alianza kuweza kunuya:\ hata mu ile
kikombe/ eh quoi: coupe eh?
F: mm/
T: alianza kunuya mu coupe: hii en
bronze: ou bien: en cuivre:
F: mm/
T: aah/ alikuwa muntu mwenye
kujulikana sana: na zaidi/
F: tena anawalaka:
T: ile ni minyanga/
F: minyanga/
T: ya raphia/
F: raphia?
T: ah raphia?
F: hii?
T: eh/ ni raphia/ aliweza
kuinitisha hivi: inapita hivi/ na
sasa nazania: kama una: par
example ka: sawa: sawa jana wee
ulikwenda ku nani: ku kiwanza ya
nani: Mobutu eh?
F: eeh/
T: ku troisième jeu Zairois/
F: aah/
T: aah/ kulikuwa batoto balianza
kucheza kidogo na bakubwa:
balivwala ile bitu/ banapitisha
hivi: banapitisha hivi:
F: kreuz und quer über die Brust:
gerfaltet/
T: eeh/ eh/ eh/
F: na tena ma: na maanneaux: hapa
mu: mukono/
T: bon/ ile iko bikomo/
F: bikomo/ bracelet/
T: eeh/ bracelet/
F: bikomo/
T: He had been acquainted with
[those] people long ago.
F: I see.
T: When I think about it -- you
want me to come up [with
paintings] that have a place in
history, but ...
F: Mm-hmm.
T: ... I could bring you a picture
[painted] from what I saw in this
book; or from what I imagined it
was like.
F: Mm-hmm.
T: He wore exquisite clothes. Or
one could take inspiration from
the times of [King] Solomon.
F: Mm-hmm.
T: The times of -- what's his name
again? -- Roboam, and all that.
F: Mm-hmm. Mm-hmm.
T: Roboam, yes.
F: Mm-hmm.
T: He wore such clothes\(^{10}\).
F: And his hat?
T: His hat. It is like a cup from
which one could drink.
F: Mm-hmm.
T: He drank form this cup made of
bronze or copper [a helmet?].
F: Mm-hmm.
T: Yes, he was a very
knowledgeable person.
F: Then he was also wearing...
T: This is \textit{Minyanga}.
F: \textit{Minyanga}.
T: [Straps made of] of raffia.
F: Raffia?
T: Yes, raffia.
F: [pointing] This one?
T: Yes, it's raffia. [showing]
They were put on\(^{11}\) like this and
fell like that. And now I have an
idea -- For example, yesterday you
went to Mobutu's [Lubumbashi]
residence, right?
F: Yes.
T: To [see] the Third Zairian
Games.
F: Yes.
T: Yes. There, children, some of
the small others already grown up,
were dancing. They were wearing
these thing, [showing] put on like
this and falling like that.
F: [translating T.'s gestures in a
note to myself in German] Folded
criss-cross over the chest.
T: Yes, that's it.
T: kwetu kabisa kabisa: \( njo \) ...?
F: \( ya: \ ya: \ ya \) ya nani\(^5\)? ya shaba?
y a m: ya cuivre?
T: ya: ilikuwa: peut-être ilikuwa cuivre?
F: mm/
T: ou pas: s: suivant l'histoire/
mais tuliona basultani yetu bote
balipenda: kikomo/
F: kikomo/
T: ata sasa/ kama unaangaria
sultani wote iko paka na kikomo/
F: mm/
T: mm/
F: tena: eko na nani?
T: mukombo/
F: mukombo?
T: mukombo/
F: le bâton/
T: sawa Mobutu eh?
F: ah/
T: unaona eko naye/ iko: juu ya
yetu ya busultani/ tangu bankambo/
i mawazo: ile mawazo yote na yee
ana: kamata: voilà: bantu banaitika/ ah:
sultani/
F: mm/
T: iko mawazo kabisa kabisa paka
ya bankambo/
F: mm/
T: kwa sababu: tangu bankambo
ilikuwa paka ile muti/ utamuona
ata muzee ata kijana/ unaona paka
muti ile/ kama anaweka yulu:
F: eeh [rummaging] not on the
paintings\(^7\) eh? Ilona Szombati: mm/
F: bon/
T: habawezi kuangalia chef ku
macho hapana/
F: bon/ oui/
T: yapashwa bote baikunjame chini/
F: mm/
T: sawa vile unaona banakunjama/
ni paka chini tu/
F: And then there rings, here
around the arm.
T: Alright, these are \textit{bikomo}.
F: \textit{Bikomo}, bracelet.
T: Yes, bracelet.
F: \textit{Bikomo}.
T: Actually, the real term at home
is ... ? ... 
F: Made of -- what do you call it?
-- \textit{shaba}, copper?
T: Maybe it was made of copper?
F: Mm-hmm.
T: Perhaps not, it depends on [the
period in] history. But we saw
that all our chiefs liked [to
wear] the bracelet.
F: \textit{Kikomo}\(^{12}\).
T: Even today, if you look [you
will see that] every chief [wears]
the bracelet.
F: Mm-hmm.
T: Mm-hmm.
F: Furthermore, what does he have
[there]?
T: A \textit{mukombo}.
F: \textit{Mukombo}.
T: \textit{Mukombo}.
F: The staff.
T: Like Mobutu, right?
F: Yes.
T: You see [him] with it. [He
carries it] because for us it goes
with the office of chief, since
the time of the ancestors. This is
one of all those symbols
[lit.ideas] [Mobutu] took up.
F: Mm-hmm.
T: It is an authentic symbol
[inherited from] the ancestors.
F: Mm-hmm.
T: Because since the times of the
ancestors this wooden stick had
always been used. You'll see an
old person [carrying it], even
young people. You always see that
staff. When it is raised, people
obey. Yes, that's the chief.
F: Then...
T: People.
F: Those people on...
T: Alright, those people are the
chief's people.
F: ... the right.
T: Yes, they are the -- how shall
I say? -- the body guards.
F: Body guards?
T: Yes, there wasn't just one,
there many of them.
F: paka chini/
T: akuna muntu atawea kuangaria chef/
F: eh/
T: iko sawa vile lumpungu mwenyewe ule bali: tundikaka/
F: ah oui/ ...
T: yeye: kama: pale alianzaka kuya: kama anotaka kwake ku nyumba/
F: mm/
F: mm/
T: eeh/ apa: mais ana: nazania ule balitundikaka ni lumpungu wa kwanza/ [claps] eeh/
F: tena minaona: kama ni sawa: lupango ule/
T: lupango?
F: hii/
T: kule ni ku nyu: ni ku nyumba yake: nyumba yake iko huku/
F: aah/
T: kule ni mbele ya:
F: mbele ya nyumba yake/
T: ya lupango/
F: aah/
T: eeh/ iko sawa vile prise: ya foto:
F: eeh/
T: eeh/ muntu: unakuwa mu lupango ya muntu: sawa vile niko huku: mina kuwa huku wee uku kule eeh/
F: ndiyo ndiyo ...?
T: sawa vile ilikuwa tu ni ku bahari/
F: mm/
T: yee aliyenga paka ku maji tu/
F: ni bahari ao ni: ni mutoni?
T: ni bahari/
F: hii ni bahari? ile naona:
T: bahari: ts: fleuve:
F: aah:
T: ni: jito/
F: jito/
T: jito/
F: wa mutoni?
T: mutoni/
F: mutoni ni fleuve kule?
T: ni Congo/
F: bon/
T: jito/
F: jito/
T: eeh/
F: bahari: ni la mer?
F: I see.
T: And they were not allowed to look the chief in his eyes.
F: Yes [rummaging], not on the paintings, right? Ilona Szombati:
Mm-hmm.
T: They were not allowed to look the chief in the eyes.
F: Alright, yes.
T: All had to kneel.
F: Mm-hmm.
T: You see how they kneel [lit. bend their knees] on the ground.
F: On the ground.
T: No one was allowed to look at the chief.
F: Yes.
T: This was the ways with Lumpungu, the one they hanged. Yes.
F: Oh, yes ...?...
T: When he emerged from his house...
F: Mm-hmm.
T: Every person, no matter where he happened to be -- when you heard [people saying], "There is Lumpungu," you would stop right there and just look down until he had passed.
F: Mm-hmm.
T: Yes, but I think this one was the first Lumpungu they hanged. [claps] Yes.
F: Then I see something like an enclosure there [pointing to a fence in front of Banza Kongo and Diogo Cão].
T: An enclosure?
F: This one [pointing].
T: Over there, this is at his house, his house is there.
F: I see.
T: This there is in front...
F: ...in front of his house.
T: Of his grounds.
F: I see.
T: Yes, it's like a photograph you take.
F: I see.
T: Yes, when you are [standing] inside a person's enclosed property -- like I am here and you are there, yes.
F: Yes, yes ...?...
T: [The way I painted the scene] it was on the sea [shore].
F: Mm-hmm.
T: [Banza Kongo] had built [his
T: **kuko mutoni**: jito: na bahari/ bahari ni mer/
F: mm/
T: océan: ni océan/
F: kiziwa?
T: apana: océan ni océan/ kiziwa
ni kale kwetu kadogo sawa vile
kizhiba/
F: [laughs]
T: eeh/ mm/ bon: tuendelee/
F: kumbe ile: ile ni: ni bahari?
T: ni bahari/ ...**bantu**
banakamata...
F: na bale banakamata samaki...
T: ...samaki:
F: eehh/
T: banatupa makila: njo kukamata:
samaki/ ni ..?...
F: sasa minaona: kama unafwatika:
T: eeh/
F: mara ingine unafanya d'après:
Tshibumba: na hapa minaona: oeuvre
du peintre: Tshibumba/
T: ile aiuzhe apana/ aina mubaya/
ni muzuri/
F: ndiyo/
T: wala naandika oeuvre: ou bien
naandika: eehh: d'après:
F: eh/
T: ou bien naandika tu: Tshibumba:
aina maneno/
F: eeh/
T: aahah/

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T: It's the sea.
F: This is the sea? What I see...
T: It's the sea, yes, well, the river.
F: Aha.
T: It's a big river.
F: A big river.
T: A big river.
F: From a river?
T: A river.
F: So this is the river there?
T: It's the Congo.
F: Alright.
T: A big river.
F: A big river.
T: Yes.
F: Bahari, is that not "the sea?"
T: There is **mutoni**, **jito**, and
**bahari**. Bahari is "the sea."
F: Mm-hmm.
T: "Ocean," it's "the Ocean."
F: [And] **kiziwa** [pond, pool,
lake]?
T: No, the ocean is the ocean.
**Kiziwa** is this small [body of
water] we call **kizhiba**.
F: [laughs]
T: Yes, mm-hmm. Alright, let's go
on.
F: So this is **bahari**?
T: It's **bahari**. People are
catching...
F: ... and those people are
catching fish...
T: ... fish.
F: I see.
T: They throw nets, it is to catch
fish. It's ...?
F: Now I see that when you sign [a
painting]...
T: Yes.
F: Sometimes you put "After
Tshibumba" and here I see "A work
by the painter Tshibumba."
T: You should not let this bother
you; it's nothing bad, it's
 alright.
F: It is.
T: Whether I write "work" or I
write -- what was it again? --
"after"...
F: Yes.
T: Or whether I simply write
"Tshibumba," it doesn't make a
difference.
6. 
F: voilà/ sasa [pick up T46]: kumbe ni ile wakati: Stanley alifika: mu: Katanga/ 
T: mu Katanga/ 
F: ..?.. Katanga/ il rencontre une caravan que revenait: du: village Katanga/ caravan/ 
T: c'est à dire: [reads] déjà au quin: au seizième siècle: 
F: mm/ 
T: Livingstone avait rencontré une caravan que provenait: du village Katanga/ 
F: mm/ sasa beko: minaona: sawa vile ulisema: bo ha: habakuwe na namna ya kusikilizana mu lugha moya/ 
T: ahah/ 
F: kumbe yee alionyesha tu nani: mukuba: 
T: mukuba: 
F: nayee anaandika na u mu: 
T: nakutaya jina ya Katanga/ 
F: mm/ 
T: nayee alisema ooh: bantu banatoka: fasi: Katanga/ 
F: mm/ mm/ 
T: mu buku yake/ 
F: ni: ule: ule anaonyesha mukuba: ni nani: chef ao ni? 
T: ni muntu/ 
F: ao ni kapita? 
T: ni kapita/ ule banatuma na bale batu njo ya kwenda kuuzisha ile mukuba/ 
F: maneno minaona: 
T: na ile wakati mukuba yetu ilianza kuuzishiwa mu Afrique orientale même occidentale/ 
F: aah/ 
T: ilianza kufika mbali sana/ mais aikukuwe mayele ya kuenea ya kusema: tukamate mukuba hii: kitu fulani: kishimame apana/ ilikuwa tu kama ni mukuba tunatosha: [claps] c'est fini/ 
F: na balikuwa na charrette? 
T: bon: ilikuwa miti: nazani kama unaona ni miti ile banapika/ ni miti/ 
F: miti? 
T: ni miti ya pori mbao/ 
F: ndiyo/ 
T: kata/ 
F: ndiyo: ndiyo/ 

F: Yes. 
T: Yes. 

6. 
F: There we are. Now [Painting 6: Livingstone in Katanga] this is the time when Stanley [a mistake: Livingstone] arrived in Katanga. 
T: In Katanga. 
F: ...?... Katanga. [Reading from the painting] "He meets a caravan that was on its way back from the village [i. e. the residence of chief] Katanga." A caravan... 
T: That is to say, [reads from the painting] "Already in the sixteenth century... 
F: 
F: Mm-hmm. 
T: ... Livingstone had met a caravan that came from the village Katanga." 
F: Mm-hmm. Now I see, as you said, that they could not communicate in a common language. 
T: Right. 
F: So he [the leader or the caravan] just holds up a copper ingot. 
T: A copper ingot. 
F: And [Livingstone] wrote down... 
T: ...the name I gave you: Katanga. 
F: Mm-hmm. 
T: So Livingstone said: "Oh, those people come from a place called Katanga." 
F: Mm-hmm. Mm-hmm. 
T: [And that is what he wrote down] in his book 
F: And the one who shows the copper ingot, who is this, a chief? 
T: [No] just a [common] man. 
F: Or is he the leader? 
T: He is the leader. He is the one they send out with these people to sell copper ingots. 
F: Because I see... 
T: At that time already our copper was being sold in East Africa, even in West Africa. 
F: I see. 
T: I began to reach faraway places. But their was a lack of organization. [One didn't say] Let's take this copper, or whatever, and let stock it. The way it was, we made the copper [claps] and that was it.
F: And they had a cart?
T: Alright, it was made of wood. I think you can see that it was [boards of] wood they nailed together. It was wood.
F: Wood?
T: Trees, lumber taken from the bush.
F: That's it.
T: Cut...
F: I see, I see.
T: They nailed it and put it together. Or, let's say, they just tied it up -- how do you say -- they just tied it up in a bundle, that is what people use to do with copper ingots from the times of old.
F: It's a bundle?
T: It was just copper ingots, nothing else.
F: I see.
T: Yes, and then it was transported to places.
F: And the wheel?
T: Yes.
F: What is it in Swahili?
T: Mupeto.
F: Mupeto?
T: Yes, mupeto.
F: Mupeto.
T: A wheel, like on a car.
F: I see.
T: It's a wheel.
F: ...?
T: This thing is just a wheel
F: Mm-hmm. It's a wheel. So what we see there, this is just bush.
T: It's bush. They are traveling on a road through the bush, they go to faraway places. Mm-hmm.
F: And those people [pulling], are they slaves?
T: Those people are just villagers.
F: Villagers.
T: They are not slaves. They villagers, and they push and this one took a rope and put it around.
F: I see.
T: The rope is made of fibers, he put it around and another one takes hold [of the cart] with his arms: "Let's go," [they say]. When he get's tired, another will take his place.
F: I see.
T: Yes [chuckles]. Mm-hmm.
7.
F: sasa:
T: sasa:
F: Stanley: tunaona Stanley
[Painting 7: Stanley's Arrival]
anataka kuingia mu: ts: mu Congo/
T: bon/
F: donc ni: [rummage] hapa: maneno ni:?.... numéro: sinon:
T: Stanley ataininga mu Congo/
F: numéro six/ eko six/
T: mm/
F: numéro six/ bon: tun: tutaoa:
mugini: bantu banakimbia: ile
nasikia: sasa bale banani:
baporteurs?
T: bale baporteurs ni bantu ya
Angola:
F: mu Swa: mu Swahili unasema
porteur?
T: mh: [hesitates] mais: tunaita
tu watumwa/
F: hapana: beko na:
T: baporteurs?
F: oui oui/ balikuwa na jina/
T: apana/
F: ndiyo/ kama ni ngazi gani: ba:
T: bakubeba bitu?
F: eh/
T: hapana/ wa: wapangaji?
F: pangazi/ pangazi/
T: baporteurs? apana/ wapangaji:
ni sawa vile mwee munatoka mbali
eh?
F: ah/
T: bon: munakuya: sawa hivi: hata
iko anakuya:
F: aah bale ba: mu: na mutumwa/
T: na: na Stanley nayee/
F: oui/
T: mpaka mupangaji/ kama banafika:
bana: banaikala: tuseme banapangia
pale/
F: mm/
T: sawa vile Maria na Yezu
walikwenda kupanga ku: ku
Bethlehem/
F: mm/
T: mm/ ni vile/
F: [aside] pangazi/
T: mm/
F: sasa yee Stanley anavwala
chapeau yake: kofiri yake:
T: chapeau: alikuwa na bunduki:
F: eeh/
T: alikuwa na muti ya pori:
likata: juu ya kutembea nayo:
kutosha majani ku mbele: ou bien
ku:

7.
F: Now.
T: Now.
F: Stanley. We see Stanley
[Painting 7: Stanley's Arrival]
trying to get into the Congo.
T: Alright.
F: So this [rummaging, incomprehensible; trying to
determine the number of the
painting]
T: Stanley is about to enter the
Congo.
F: Number six, it's [number] six
T: Mm-hmm.
F: Number six. Alright, let's see:
a village, people are running away
and this here, I take it, are
porters?
T: Those porters are people from
Angola.
F: In Swahili, what do you call a
porter?
T: Mmm [hesitates], we just call
them slaves.
F: No, they have a...
T: Porters?
F: Yes, yes. They had a name.
T: No.
F: Yes, they did. Was it not
something like "gazi"?
T: People who carry loads?
F: Yes.
T: No. Wapangaji?
F: Pangazi, pangazi.
T: Porters? No, wapangaji -- [you
have those] when you come from far
away, right?
F: I see.
T: Alright, when you come just
like this, as [Stanley] is
coming...
F: Ah, in that case [travelers]
have slaves.
T: And so it was with Stanley.
F: Yes.
T: As to mupangaji -- [that
applies to a situation where] the
get to place, stay there, and rent
[people] in that place.
F: Mm-hmm.
T: As Mary and Jesus went to
Bethlehem where they rented [a
place to stay].
F: Mm-hmm.
T: Mm-hmm. That's how it is.
F: [aside, still mispronouncing]
pangazi.
F: eeh/
T: ku: kuonyesha tu njia yake kule banakwenda/
F: na bale banani: batumwa?
T: bale batumwa nabo: beko na bitu pa kichwa: ile bitu ni ya Stanley/ muko byakula yake:
F: mm/
T: muko sabuni yake: muko bintu yake ingine mingi: ah: ni kubeba: juu ya kwenda/[claps]
F: na bote ba: batumwa balitoka S
T: nani? Angola?
T: Angola/ Angola/

8.
T: [reads] Stanley: fait ces rapports: ...?... c'est à dire: rapport
T: ya situation en Afrique eh?
F: aah/
T: centrale/ il a fait ça en Belgique chez roi Léopold deux/
F: ahah/
T: ah ah/
F: Léopold deux/ [hesitates] ndevu yake/
T: ahah/ alikuwa na ndevu:/ F: ahah/
T: mweupe: alikuwa muntu mukubwa: masoupçons: masoupçons eh?
F: eh/
T: tuko nasema kama: Léopold deux akukufwaka/
F: akufaka?
T: mimi minaju: minawaza vile kama Léopold deux: akukufwaka/ bon/
Léopold deux: aliabandonner: busultani/
F: mm/
T: mu Belgique/ aliacha/
F: mm/
T: Mm-hmm.
F: Now, Stanley was wearing a hat, a pith-helmet.
T: Yes, a hat. And he carried a rifle.
F: I see.
T: And he had cut himself a walking stick from the bush, to beat down the undergrowth before him, or to...
F: Yes.
T: ... show the road they were to take.
F: And who are those people, his [slaves or] servants?
T: Yes, his servants. And they are carrying things on their head. Those are Stanley's belongings -- his food...
F: Mm-hmm.
T: ... his change of clothes...
F: Mm-hmm.
T: ... his soap, and a lot of other things that were carried for his travels [claps].
F: And were did all his servants come from? From Angola?
T: From Angola. Angola.

8.
F: Ah, here we are [Painting 8: Stanley Reports to Leopold II]. So now it is Stanley, [painting] number seven 21.
T: [reads from the inscription] "Stanley makes his reports....?...." that is to say, reports of the situation in Africa, right?
F: I see.
T: Central [Africa]. He did this in Belgium at the residence of Leopold II 22.
F: I see.
T: Yes.
F: Leopold II [hesitates], with his beard.
T: Ah, he had a beard.
F: I see.
T: White, because he was an old man. [We have] suspicions -- I say, a suspicion, right?
F: Yes.
T: We say that Leopold II never died.
F: He never died?
T: I know, or rather think that Leopold II never died. Alright, Leopold II abandoned his throne

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T: nazania alikuwa kuikala: yeye alikuya: Monseigneur: Hemptinne/
F: c'est vrai?
T: d'après masoupçons/ ah?
akukufwaka apana/ ile: iko kusema
vile/ mais: minaona ni yee: ule
alikuyaka: ule alikuwa Monseigneur
Hemptinne: alikuya: Léopold deux/
F: ulimufahamu? de: d'Hemptinne?
T: nalimuona/
F: ulimuona?
T: aah/...?.../ minaona tu ku: mi
kwa kuwaza tu muzuri: mina: niko
nawaza/ me shiseme kama ni kweli:
mais minasema minawaza/
F: bantu bengine banawaza vile?
T: mingi/ R>
F: mingi/
T: mingi sana mingi/ ata jana:
tulisumbulia sababu tulikuwa na
ile: journal eh?
F: mm/
T: eeh/ tulisumbulia/ nabo
walisema ah oh: non/ Monseigneur
Hemptinne: alikuya Léopold deux/
F:mm/
T: akukufa apana: mais
aliabandonner/ comment se fait-il
qu'un roi: aache busultani: ende
akakufe na acciden
T: ya: ya cheval/ ya farasi?
F: mm/
T: apana/ apana/
F: mm/
T: na kama utakuwa kuangalia: ile
ilikuyu mu Congo: akukuye
busultani ya Belges/ mais:
ilikuya: busultani ya religion
catholique/
F: mm/
T: eeh/
F: na bantu banamuona namna gani
d'Hemptinne?
T: Hemptinne?
F: ah/
T: kumuona kwa:
F: sawa kama ilikuwa: alikuwa
muntu: muntu gani?
T: alikuwa Léopold deux/
F: oui:
T: aah/
F: mais: sawa:
T: banafanana: balifanana:
F: ku nsula/
T: ku nsula: na mwili/
F: na mwili:
T: wote/ alikuwa kama Léopold
deuex:

[lit. office of chief]...
F: Mm-hmm.
T: ... in Belgium, he just left
it.
F: Mm-hmm.
T: I think he came to live [here].
He was Monseigneur de Hemptinne.
F: Really?
T: That is what one suspects. You
understand? He never died, this is
something people talk [about]. But
the way I see it, the person who
came to live [here] was
Monseigneur Hemptinne. He was
Leopold II.
F: Did you know d'Hemptinne?
T: I saw him.
F: You saw him?
T: Yes. ...?... As I see it, [you
come to that conclusion] if you
make an effort to think about it.
I don't say it is the truth, what
I say is that [it occurred to me
when] I thought about it.
F: Do other people think this?
T: Many do.
F: Many.
T: Many, very many. We talked
about it just yesterday when we
had this newspaper, right?
F: Mm-hmm.
T: He did not die but abandoned
[his throne]. How could a king
simply abandon his office and die
in a riding accident, falling from
a horse?
F: Mm-hmm.
T: No way.
F: Mm-hmm.
T: And if you really look at how
it was in the Congo, sovereign
power was not in the hands of the
Belgians, it was held by the
Catholic religion.
F: Mm-hmm.
T: Yes.
F: So, how did people look at de
Hemptinne?
T: Hemptinne?
F: Yes.
T: Look at him as....
F: Like what kind of person was
he?
T: He was Leopold II.
F: Yes.
**F:** alafu: ku roho yake? aliкуwa muntu wa roho muzuri: ao roho mubaya?
T: aah lalala/
F: [laughs]
T: sababu tutasema hivi: iko sawa
**iko: iko sawa:**
**F:** sema tu wazi/
T: sawa mi nali: nalikuya mu nani: mu: mu Likasi/
F: eeh/
T: bon/ unayua: Père Augustin?
F: Augustin/
T: kama anaфika mbele ya: sa: ulisema kama mu dimanche tutaweza kwenda ku Likasi?
F: eeh/
T: mu dimanche hii prochain/ twende ku Likasi hapa?
F: sijui:/ kama tunasikilizana na Ilona...?
**T:** bon: kama tutawenda/
F: eeh/
T: nitaenda kuonyesha kaburi yake/
F: eeh/
T: iko mbele ya nyumba ya Mungu ya Sacré Coeur/
F: eeh/
T: bon/ ule Père/ mais aishimuaccuser [chuckles] non: minasema mambo ya kweli/ aliкуwa na roho mubaya/
F: mm/
F: chanteur?
T: nalikuya chantre mu: eh nani: mu église Sacré Coeur ya Likasi/
F: aah/
T: mu année soixante et un: soixante deux: soixante trois/
F: mm/
T: kwa premiэre voix: mais en mэme temps mu: niko mu troisiэme voix/
F: eh/
F: mm/
T: Yes.
F: But, like...
T: They resembled each other.
T: In face.
T: In face and body.
F: And body.
T: In every respect, he was like Leopold II.
F: But what about in his spirit? Was de Hemptinne a good person or a bad person?
T: Oh well [there you ask a question].
F: [laughs]
T: Because we are going to talk like that, he was like...
F: Just speak openly.
T: The thing is, I was living in Likasi.
F: I see.
T: Alright, you know Father Augustin?
F: Augustin.
T: When he comes before...You said that we could go to Likasi on Sunday?
F: Yes.
T: This coming Sunday, let's go to Likasi?
F: I don't know, if we arrange this together with Ilona ...?
T: Alright, when we go...
F: Yes.
T: ... I am going to show you his grave.
F: I see.
T: It's in front of Sacred Heart Church.
F: I see.
T: Alright. This father -- it's not that I want to accuse him [chuckles], I speak the truth -- he had a bad spirit.
F: Mm-hmm.
T: Yet he was a member of a religious order. He had a truly bad spirit. For example -- what was his name? -- Brother Engelbert was a musician at that time [and] I sang in the choir, you understand?
F: [Your were] a singer?
T: I sang in the choir of Sacred Heart Church in Likasi.
F: I see.
T: In the year sixty-one, sixty-two, sixty-three.
F: Mm-hmm.
T: I sang first voice, and also
T: Frère tulipenda: eh: nani: Hector:
F: mm/
F: Etienne/ ulimufahamu?
T: Etienne: oh volî/ Frère Etienne/
F: mm/
F: chanteurs?
T: non ya banani? ya ba: ts: quoi?
[hesitates] ah/ ya bajournalistes sportifs:
F: ah/
T: ya Africains/ nani?
F: sijui simufahamu/
T: eeh/ njo alikuwa: maître wetu/ alianza kutufundisha na kutuimbisha/
F: ah/
T: eeh/ minajua jina yake: nasahabu/
F: mm/ mm/
T: voiî/ sawa ku roho ya: Hemptinne: siwezi kuîjua sawa vile minashikia bantu/ kusema kwa bantu asema alikuwa na:
F: oui/ bantu banasema vile?
T: eeh/ mingi/
F: na kwa mufano: banaleta mufano gani?
T: mufano ya batu ya Gécamines: wale balikufaka: yee alijua ile maneno muzuri sana/ na alijua kufa kwa batu mingi/ mm/
F: minaona Stanley anavwala: anavwala tu nani?
T: koti/
F: koti yake: na ...?... pantalon na:
T: rayé/
F: rayé/ [laughs]
T: [chuckles] bon/
F: bon: ça va/
T: carte ya Congo iko pale: ya Afrique: ya monde/
F: ya Afrique:
T: non/ carte ya monde/
F: ya monde:

third.
F: I see.
T: And then I stayed for a long time with those who sang second voice, you understand? But what I saw was that Engelbert had a bad spirit. He was capable of grabbing and beating a person. And when he beat [some one] it was as if to kill him. [clap] All of us ...? ... would say, "This Brother, he has a bad spirit."
F: Mm-hmm.
T: A Brother whom we liked was, Hector, and also Brother ...?...
He was our [?] when we sang in the choir. What was his name again [claps]; I forgot his name, you understand?
F: Etienne, did you know him?
T: Etienne, there you are. Brother Etienne.
F: Mm-hmm.
T: He was a very good person, yes. And then there was our choir master, the one who first taught us the chants. This one was -- now his this sports journalist. He used to be the president of the association of -- what are they called, the...?
F: Choir singers?
T: No, of -- who are they [hesitates]? -- ah, of the sports writers...
F: I see.
T: ... the African [sports writers]. What was their name?
F: I don't know. I don't know him.
T: Yes, he was our [choir] master. He taught us and conducted our singing [lit. made us sing].
F: I see.
T: Well, I know his name, but I cannot come up with it.
F: Mm-hmm. Mm-hmm.
T: Now, as to Hemptinne's spirit, I cannot [say] I know, but I listen to the people. The word among the people is that he had a bad spirit.
F: I see. That is how people talk [about him]?
T: Yes, many.
F: And the evidence? What do they give as evidence?
T: Evidence are those people of the Gécamines mining company who
T: mais: inareprésenter Afrique/ 
F: Afrique/ Afrique iko ndani/ 
T: eh/
F: [aside] aah bintu ya kushangaa/ [rummages]
T: unasagaa?
F: ndiyo/
T: [laughs] aukuwazie kama tunaweza ku: kuyua mambo vile? 
F: eeh/
T: eh/ 

9.
T: aah/
F: aaah: Stanley anafika tu na wale na: porteurs yake: 
Livingstone: minaona Livingstone anawala paka vile: 
T: paka vile/ ilikuwa manguo ya: 
F: ya baungu? 
T: ya kazi/ ilikuwa sawa ya bamilitaires/ balikuwa ni bamilitaires tu/
F: Livingstone vilevile? 
T: bo bote balikuwa tu: balikuwa engagés/
F: aah/
T: mm/
F: Livingstone? 
T: ah Livingstone/
F: engagé kwa nani? 
T: balikuwa: bali: balikuwa sawa enga: bali: iko sawa engagement/ c'est que ni: baexplorateurs? 
F: aah/
T: balikuwa maana ya kujua: 

died. He was well informed about that affair, and he knew that many people died. Mm-hmm.
F: I see that Stanley wears -- what is it he wears?
T: A coat.
F: His coat and ...?... and trouser with...
T: Striped.
F: Striped [laughs].
T: [chuckles] alright.
F: Alright, that's enough [about that].
T: There is the map of the Congo, of Africa, of the world.
F: Of Africa.
T: No, a map of the world.
F: Of the world.
T: But is represents [also] Africa. 
F: Africa. Africa is on it.
T: Yes.
F: [aside] Amazing things [rummages26]. 
T: You are surprised? 
F: Yes.
T: [laughs] You didn't think that we could know things that well? 
F: Yes. 
T: You see?

9.
F: I see, Stanley arrives with his porters and Livingstone -- what I notice is that Stanley and Livingstone are dressed alike. 
T: Exactly. Those were the clothes of.... 
F: Of the whites? 
T: Work[-clothes]. They were like those of the military. In fact, they were military. 
F: Even Livingstone? 
T: All of them, they were hired. 
F: Ah. 
T: Mm-hmm. 
F: Livingstone? 
T: Yes, Livingstone. 
F: Hired by whom? 
T: They were employed as explorers, weren't they? 
F: I see. 
T: They had a way to get to know Africa, and they were hired for
Afrique: na balikuwa engagés/
F: mm/
T: balikuwa même payés tuseme/
F: na ku mukongo: tuna: tunase: tunaona: mugini moya:
T: bantu/
F: na bantu:
T: aah/
F: hata: nani: njo chef:
T: chef/
F: chefu/
T: eeh: chefu wa mugini/
F: iko humu: ku Mulungwishi?
T: Mulungwishi yee moya/
F: c'est vrai?
T: eeh/ moya tu mu Mulungwishi/ ata Nguba: ni mpaka Nguba moya/
F: Nguba?
T: eeh/ unaisha kufika kule?
F: bado/
T: na sasa: beko natosha: njo chumvi yote yee tuko naye/
F: oui/
T: inatoka pale pa Nguba:
F: karibu na lu: na Mulungwishi?
T: Mulungwishi eh/ ku tu:
Mulungwishi: Mutaka: Nguba/
F: Nguba/ c'est vrai? na: sawa wee ulisema bo balikuwa barafiki yake/
minaona banawwala paka pa: bifunga ..?...
T: apana/ ile ni tu manguo eh?
F: mm/
T: wakati alikuya: yee Livingstone:
F: eh/
T: alitukuta na ile ya mayani/
F: aah/
T: bengine banaanza kamata mayani tu kidogo: anaweka paka hapa:
F: oui/
T: kunaisha/
F: eh/
T: hi'i yote: bule/
F: eh/
T: walikamata tu manguo: eh sawa ...
?... ah: alikuwa na ma: sortes ya mamande vile:
F: eh/
T: ali: ananza kurasula:
anakubilia huyu: anapasa:
anakubilia huyu:
F: aah/
T: sasa bote balimupenda/
F: eh/
T: na balisagaa13/ mm? allez:
balifurahi: na kwanza kuikala: na kusumbulia: na kumupenda vile:
that.
F: Mm-hmm.
T: They were even paid, let's say.
F: And in the background we see a village.
T: People.
F: And people.
T: Yes.
F: Even -- who is this? -- the chief.
T: The chief.
F: The chief.
T: Yes, the chief of the village.
F: And this is here in Mulungwishi?
T: Mulungwishi, indeed.
F: Is that true?
T: Yes, exactly like [here] in Mulungwishi, or even in Nguba; it is Nguba.
F: Nguba?
T: Yes, have you been there?
F: Not yet.
T: Even today, that is were the mine all our salt.
F: Yes.
T: That is where it comes from, Nguba.
F: And that is close to Mulungwishi?
T: Mulungwishi, yes, in Mulungwishi, Mutaka, Nguba.
F: Nguba, is that true? You said [earlier] that those people were
his [Livingstone's] friends. I see
that they are wearing only
loincloths.
T: No, these are clothes, you
understand?
F: Mm-hmm.
T: At the time when Livingstone came...
F: Yes.
T: ... he found them wearing these
leaves.
F: I see.
T: Some people just took a few
leaves. One would put them here
[showing]...
F: Yes.
T: ... and that was it.
F: Yes.
T: [showing] All this was not
covered.
F: Yes.
T: They took clothes, well, it was
like ....?... it was some kind of
...?...
T: He [Livingstone?] would tear
nayee sasa mu kumupenda kule: ali:
alikuya Protestant/ anaanza
kubafundisha mambo ya Mungu/ alafu
miye:
F: baProtestants gani? ya Prote:
ya namna gani?
T: ya Protestant/
F: ya ba: tuko na Protestants ya
kuchana/
T: ah bon/ voilà/ yee njo anaanza
ku: alilete ile dini/
F: mm/
T: ni kinywa gani alianza
kubafundisha: na mimi niko
najiuliza kwa lakini:
F: mm/
T: nayee alikuwa mugeni/
F: bantu habajue/
T: eh na bantu habajue/ njo ile/
F: mm/
T: eeh/

10.
F: na/ bon [Painting 10: Livingstone's Death]/ sasa ni kufa
kwake: [rummages]
T: mm/
F: ya Stanley/
T: eeeh [hesitates]:
F: [corrects] ya: ya Livingstone/
numéro neuf/ ni bale ka: bale
bantu b: bantu wake:
T: bale bantu ya mukini bale/
F: mm/
T: pale alikufa: balimubebaka:
mbele balimuweka tu muzuri kutosha
blanketi ni yake:
F: mm/
T: mango ni yake/ balimuweka
muzuri: pa ma: kitanda ya kwetu
huku/ unayua kitanda ya kwetu?
F: mm/
T: inafanyaka miti/
F: ndiyoye/
T: ile ya: shimbala/

off pieces and distribute them.
F: I see.
T: And then everybody would like
him.
F: Yes.
T: And the people were surprised,
right? They were full of joy and
so they sat down and talked to
him. And they liked him in that
place. He was a Protestant and he
began to teach them the Gospel
[lit. the matters of God]. But
I...
F: What kind of Protestant?
T: Just Protestant.
F: But we have different kinds of
Protestants.
T: Yes, fine. He was the one who
first brought that religion.
F: Mm-hmm.
T: Alright, so he began to teach
them, but I am asking myself...
F: Mm-hmm.
T: ... what was the language he
used when he began to teach them.
Was is Swahili, or what was the
language? In the history [books]
they say that he taught them. In
what language?
F: Mm-hmm.
T: He was a stranger.
F: The people did not know.
T: Right, the people did not know,
that's it.
F: Mm-hmm.
T: Yes.
10.
F: And now it is his death
[Painting 10: Livingstone's Death]
[rummages]...
T: Mm-hmm.
F: of Stanley.
T: Yes, well [hesitates]...
F: of Livingstone.
Number nine [ten]. Those over
there are his people.
T: Those are the people of the
village.
F: Mm-hmm.
T: When he had died they carried
him away. First the laid him to
rest in a dignified manner. They
took our his blanket...
F: Mm-hmm.
T: The clothes are his. So they
laid him down nicely on a bed as
we use it here. You know such a
bed?
F: Mm-hmm.
F: shimbala/
T: tunakata: tunakata: tunaunga:
tunafunga na nkamba pale: allez/
kunaisha utakamata kilako ile ya kwetu ile:
F: mm/
T: tunaweke: utalala tu bien/
mmh/
F: mm/ na hapa: minona msalaba:
masalaba:
T: msalaba/ njo ku: nyumba inyee ya tubudi batamuingisha: ni jiwe/
ni kilima ya jiwe banachumbula banakata/
F: hapa sasa bantu bana: banajua fasi?
T: apana balitoshaka mwili
baliisha kwenda naye/ balienda naye ku bulaya/
F: Stanley?
T: eeh/ Livingstone/
F: ah: Livingstone/
T: mm/
F: balienda naye?
T: baliendaka na ...?...
F: alafu: bantu banajua fasi?
T: oh: sijui ...?...
F: ...?...
T: mais: aiwezikane/
F: ...?...
T: déjà Kimbangu wa sasa:
abakujue/
F: eeh/
T: bashi paka yee alikuwa zamanii
baliisha kupoteza ile fasi/ asema
banaisha kutokakana ile mukini: inabakia tu pori:
F: mm/
T: kunaisha/
F: bengine banajua fasi ya Kimbangu/
T: aah/
F: hapa Kasapa/

T: It's made of stakes.
F: mm-
T: Of bamboo stakes.
F: Bamboo.
T: We cut them, join them, tie
them together with a cord, that's
it. Then you take a mat of the
kind we use here...
F: mm-
T: We put it [on top] and you'll
sleep well. Mm-
F: mm-
T: I see a cross here. A
cross.
F: The cross is next to the burial
chamber where they will put him.
It's rocks, a hill of rocks into
which they dug and cut [the tomb]
F: Do people still know the place?
T: No, the body was taken out and
 carried away. They went with it to
Europe.
F: Stanley?
T: Well, Livingstone.
F: I see, Livingstone.
T: mm-
F: And they went away with him?
T: They just went away and ...?...
F: But do people know the place?
T: Oh, I don't know ...?
F: ...?...
T: But -- it's not possible.
F: ...?...
T: Even the place where Kimbangu
was buried until recently they
don't know.
F: I see.
T: [Livingstone's death] was so
long ago, people lost the memory
of the place. That is to say, the
village was abandoned long ago.
Only bush remains.
F: mm-
T: That's it.
F: There are those who know the
place of Kimbangu's grave.
T: Ah.
F: It's here, at Kasapa.

11. Here we are, now it is number
ten [eleven], Ngongo Lutete
[Painting 11: Chief Ngongo
Lutete]. Those people, [aside]
wait a moment...Some one killed a
person.
T: This person there is one of
Ngongo Lutete's people.
F: mm-
T: He first killed [a person] and,
as you see, he cut off that arm
and head.
T: ataingisha mule mu chungu: muko mwili ingine/
F: mm/
F: [embarrassed laughter]
T: mais inafanyikwa na sasa hapa/
F: eh?
T: mu maévénements ya soixante:
soixante cinq/
F: ah/
T: bantu walikulanaka/ mu Lubumbashi humu/
F: mu Lubumbashi?
T: eeh/ na kipande ya Nord Katanga/
F: mm/
T: bantu walikula bantu: kuchoma:
F: mm/
T: banaua: banachoma: banakula/
F: ile wakati uliingia mu camp de Baluba kule?
T: mi: ah mi nilikuwa mu Likasi/
F: mu Likasi/
T: eeh/
F: sasa anaweka manani: ma:
bichwa/
T: ile ni mascelettes/ hii mifupa/
F: eeh/
T: ya bichwa/
F: bichwa: bichwa:
T: njo ilikuwa ku lupango yake/ ali:
F: mm/
T: alipanga ile bitu/ anapanga kote/ yee anaikala ...?...
F: hapa sasa banafanya vile?
T: m: sasa? oooh wapi/ he/
F: njo watumwa/
T: ni batumwa wale wenye kunfungwa/
F: fungwa/
T: sasa banakuya juu ya baprésenter kwa: sawa vile tuko
nasema: ni commissinaire: Arabe/
F: mm/
T: ..?..weka: aliweka makuta pale chini: anaonyesa:
F: aah/
T: kama: anauza: kama ilikuwa muzuri/
F: sasa minaona yee Ngongo Lutete hana na nywele/
F: Mm-hmm.
T: He is going to put into that pot; another body is already in it.
F: Mm-hmm.
T: Alright, he puts him into [the pot], there is this fire burning, and there is water in the pot. They are going to add tomatoes and they will eat very well indeed.
F: [embarrassed laughter]
T: But this sort of thing is being done right now and here.
F: What?
T: During the events that took place between 1960 and 1965...
F: Ah.
T: ... people ate each other.
Right here in Lubumbashi.
F: In Lubumbashi?
T: Yes, and in Northern Katanga.
F: Mm-hmm.
T: People ate people. They grilled them.
F: Mm-hmm.
T: They kill them , grill them, and eat them.
F: [Did you see this] when you went into the Baluba [refugee/concentration] camp there
T: Me? I was in Likasi.
F: In Likasi.
T: Yes.
F: Now, [Ngongo Lutete] put those heads...
T: Those are skeletons, these bones...
F: I see.
T: of heads [skulls].
F: Skulls, skulls.
T: It was [to mark] his enclosure...
F: Mm-hmm.
T: ...that put up those things; he put them up everywhere. He sat...
F: Nowadays, are they still doing that?
T: Now? No way, what do you think?
F: And those are slaves.
T: The people over there are slaves who are tied up.
F: Tied up.
T: They arrived to be presented to the Arab commissaire [trader], as we say.
F: Mm-hmm.
T: So that he may take them away
T: Ngongo Lutete?
F: ah/
T: maneno yee alikuwa ni muntu mukubwa/ aliikuwa muntu mukubwa kabisa: ?luba anaisha kukata/
F: eeh/
T: eeh/ unayua libala?
F: li?
T: libala/
F: libala?
T: eeh/ bon: chauve/
F: chauve/
T: eh/
F: mm/ libala/
T: mm/
F: tena minaona: ile nani:
T: meno/
F: meno yake: ts:
T: makari/
F: makali/
T: mm? alikuwa: sawa balichongolaka hivi/
F: ah/
T: na: sawa kwetu: eh? kama unaona: ata tunaweza kuona:
F: niliisha kuona/
T: iko miaka: unaona ku bama bengine eh?
F: eh/
T: hii meno mbili ya hii hapa eh?
[points]
F: ah/
T: iko yenye kuchongolwa kidogo eh?
F: ah/
T: mm/ ilikuwa: quoi: la beaut: la beauté Zairoise tu: la culture/
F: mm/
T: kuko bengine Baluba beko natosha: ile ya chin/ sawa Baluba ya Katanga/
F: eeh/
T: anakamata mwenzake: anamupika/ hap/ paa/ anatosha ile ya chin/
F: mm/
T: banatosha/ bon: ba: baKanioka:
F: mm/
T: banakamata ile ya yulu/
F: mm/
T: banakata/ banatosha/
F: mm/
T: banabakia bule/
F: [laughs]
F: Mm-hmm.
T: ....?... and put it down. He put the money down there and shows it.
F: I see.
T: [To see] whether the price is right.
F: Now I see that Ngongo Lutete is bald.
T: Ngongo Lutete?
F: Yes.
T: That is because he was an old man, he was a very old man; he cut off ...?...28.
F: I see.
T: Yes. Do you know [the meaning of] libala?
F: Li?
T: Libala.
F: Libala?
T: Yes, well, [it means] bald.
F: Bald.
T: Yes.
F: Mm-hmm. Libala29.
T: Mm-hmm.
F: Also, I notice...
T: ... his teeth.
F: His teeth, they are...
T: ...they are pointed.
F: Pointed.
T: You understand? They were filed that way.
F: I see.
T: Because you can see this in our country, right?.
F: I've seen it.
T: It was years ago, you saw on some women, right?
F: Yes.
T: These two teeth here, right [points]?
F: Yes.
T: They were filed away a little, right?
F: I see.
T: Mm-hmm. It used to be -- what shall we call it? -- a matter of beauty, Zairean beauty, culture.
F: Mm-hmm.
T: Some Baluba remove the lower teeth, for instance, the Luba-Katanga.
F: I see.
T: [The way it is done:] One person holds another one and than knocks there -- a whack -- and he
chuckles] njo ilikuwa/ eheh/  
F: sasa minaona iko na nani: na:  
na:  
T: makucha mulefu  
F: makut?  
T: mm kucha/  
F: kucha?  
T: eeh/  
F: eh/  
T: sababu alikuwa na **makali**/  
F: [aside] **fingernails**/ mm/ mulefu sana/  
T: mm/ alikuwa na makali kabisa  
kabisa/ kama anakamata anaingisha  
ata humu: ataweza tu: ?tukuna yee/  
aliwu muntu moyu terrible/ mm/  
F: anaikala: anakala tu inje: ku:  
T: anaikala ku lupango yake inje/  
F: lupango yake/  
T: analeta macommandements: allez:  
ua ule/ natafuta kulya leo:  
minapenda nyama yake/ ua ule:  
minapenda/ leo nikule nyama yake/  

doesn't remove the lower teeth.  
F: I see.  
T: The remove them. Alright, the  
Kanioka...  
F: Mm-hmm.  
T: ... take out the upper ones.  
F: Mm-hmm.  
T: They cut them out and remove  
them.  
F: Mm-hmm.  
T: And people are left without  
[their teeth].  
F: [laughs]  
T: Alright, the people from  
Kabinda, I think the with the  
people from Kabinda it was the  
lower one. The lower ones or the  
upper ones, I don't really know.  
It was [thought to be good for]  
way you speak. If you did not have  
this done people said you were  
stupid. They had to be removed  
[claps, chuckles], that's how it  
used to be, yes.  
F: And then I notice his -- what  
do you call it?  
T: Long finger nails [lit. claws].  
F: **Makut**?  
T: **Kucha**.  
F: **Kucha**.  
T: Yes.  
F: I see.  
T: Because he had sharp ones...  
F: [aside in English]  
**Fingernails**. Mm-hmm. They are  
really long.  
T: Mm-hmm. His were really sharp.  
If he would grab something and put  
his claws into it he could ...?...  
[That shows that] he was a  
terrifying person, indeed. Mm-hmm.  
F: He was sitting outside...  
T: He would sit outside in his  
compound...  
F: His compound.  
T: ...and give orders: Go, kill  
that one. I want to eat today, I  
like his flesh. Kill that one, I  
like to eat his flesh today.  

12.  
F: ma...?.../ sasa: maArabes:  
banakimbia/ [Painting 12: Arab  
Defeat]  
T: baArabes banakimbia: ile iko  
kule: ni nyumba ya: Ngongo Lutete  
...?...  
F: ile: aah: ...?...  
T: **si njo** ile nyumba ile:  

12.  
F: ...?... Now the Arabs [Painting  
12: Arab Defeat]. They are running  
away.  
T: The Arabs are running away.  
This house over there is Ngongo  
Lutete's ...?....  
F: That one, I see...?...  
T: Isn't that the house...
F: oui oui oui oui oui: na: na bichwa:
T: na bichwa ile: ni nyumba ya Ngongo Lutete/
F: aah/
F: na banavwala ...?... T: banawwala ile manguo ya kwabo: ya baArabes/
F: ya baArabes?
T: eeh/
F: uliisha kuona?
T: aah minaisha kuona/
F: sawa mistari ile:
T: ilikuwa na baArabu ya ingine mu Kamina/ sasa hapa mu septante: septante et un: twiko na baArabes/
F: baArabes mwenye kutoka Afrique de l'Est? ao baSenegalais?
T: no: baArabes/ aina: ehh: quoi? c'est un Algerien eh? na bale baEgyptiens/ tulikuwa nabo tu/
F: aah/
T: c'est un Arabe/ ni vile/ Egyptien na: ...?... F: oui oui: beko Arabes/ banasemaka Arabes/ kumbe bale ni:
ni ni Arabes/
T: na bengine mingi humu: unginge wa: wa mu: Arabie Saoudite/
F: mm/
T: nalikuwa naye mu Likasi zamani: bale baSenegalais bachangaliki/
F: mm/
T: balikuya tu ...?... kutembea: ah/
F: na bale bana:
T: bale ni ba: Stanley: na baDhanis: baExplorateurs banapatana sasa:
F: ah baExplorateurs?
T: mm/ banaanza ku: piga/ ule muntu ni ule iko naanza kusema eeh: angaria ule naye anataka kukimbia kule/
F: mm/
T: umuue ule muntu/ [chuckles] njo kupika ya masashi: kuua bote/
F: Ngongo Lutete alikala wapi?
T: ah: Ngongo Lutete alikuwa kipande nazani ya Manyema/
F: ya Manyema?
T: mm/
F: mm/
F: Yes, yes, the one with the skulls.
T: With those skulls. It is Ngongo Lutete's.
F: I see.
T: So the Arabs were attacked, beaten, some were killed, others [claps] fled. And that was it. There was nothing at all that could be done about it.
F: What is this dress they are wearing?
T: They wear the dresses of their country, Arab clothes.
F: Arab clothes?
T: Yes.
F: Have you seen this?
T: Yes, I saw it.
F: About these stripes...[pointing]
T: Some Arabs at Kamina had them. Today, in 1971, there are Arabs among us.
F: Arabs who come from east Africa, or Senegalese?
T: No, Arabs. They are not (to be confused with) Algerians of Egyptians; we had those, too.
F: I see.
T: An Arab [is an Arab], that's how it is. An Egyptian...?...
F: Yes, yes, they are Arabs. People say "Arabs," so they are Arabs.
T: And quite a few who live here come from Saudi Arabia.
F: Mm-hmm.
T: I was with them in Likasi, long ago. Those Senegalese are different.
F: Mm-hmm.
T: They were ...?... traveling, yes
F: And those people [pointing to the Europeans on the left side of the picture]?
T: Those are Stanley, Dhanis, and their people, the explorers who were around at the time.
F: Ah, the explorers?
T: Yes, they are shooting. And this [black] man there [among the Europeans] says: "Look, this one tries to run away...
F: Mm-hmm.
T: ...kill him." [chuckles] So they would shoot and kill everyone.
13. Where was Ngongo Lutete's home?
T: Ngongo Lutete, I think, lived in the region of the Maniema.
F: Maniema?
T: Mm-hmm.
F: Mm-hmm.

13. And here we have [Painting 13: The Execution of the Arab Leaders] [a picture] of the time when they killed Tipo Tip.
T: Rumaliza, Tipo Tip, Munimutara -- or was it Munimuhara? -- Munimutara.
F: Muni...Munimutara?
T: Yes.
F: Who was Munimutara?
T: He [and the others] were called arabisés. They were the chiefs who began with the slave trade. [Actually,] they were Zaireans, Congolese, but they were "arabized."
F: Here you painted ... one, two, three...
T: ...two three, Rumaliza, Tipo Tip...
F: They are wearing...
T: Yes [on this picture] the first one is Rumaliza, the second Tipo Tip, and the third one ...
F: Rumaliza
T: It's Munimutara.
F: Rumaliza sounds like a name from Rwanda.
T: No, they are people from that region. The people of Bukavu have names like those from Rwanda.
F: I see.
T: If you look around in that part [of the country] they are [like] people from Rwanda, their countenance is that of people from Rwanda.
F: Mm-hmm.
T: But it was the Arabs who brought [them] here.
F: Now, I see that they kill Tipo Tip. Do you know his story?
T: Tipo Tip's?
F: Yes.
T: No. I used to know all the stories but I lost that knowledge as I grew up. Still, if I did some serious research I could get to know all of that. I used to know all the stories about Rumaliza, Munimutara, all those stories, I used to know them.
tableau: ni juu ya kujua kama: ni:
ba: ni banani: ni ba: bapoliciers
eh?
F: mm/
T: ni ba: ni banani: bamilitaires
ya ba: Belges eh? baForce
Publique/
F: mm/
T: mais bo benyewe abakwanza
kuvwala vile apana/ bo naanza
kuvwala chapeau ya ver
T:
F: mm/
T: eeh? na ile: nani: ya signe ya
nani ya: jaune: noir:
F: mm/
T: bon nguo yabo ilikuwa tena ya
bukimilitair: khaki:
F: mm/
T: et vert/ et puis na culotte/
ilie na: nafanya kwa kuynesha
kama: ni ba: militaires ya mu
nani:
F: mais ile noir: ilikuwa:
T: noir ilikuwa pour les
policiers/
F: pour les policiers?
T: eeh/
F: na muzungu anadonner: ordre:
T: ordre/ allez:
F: piga/
T: feu/
F: piga/ sasa ba: bantu balikuwa
contents kama walina wale wachefu?
T: oui/ tulikuwa contents/
F:mm/
T: kwa sababu ni bantu nawi
waliuka bantu kwa lakini?
F: eh/
T: eeh/ mais/ tunesema tulikuwa
contents: ilikuwa hivi/ kulikuwa
bazungu: bazungu bengine eh?
bazungu bote tuseme/ balitumika ku
ile mawazo ya mbele ilikuwa
muzuri/
F: mm/
T: et puis kiisha kuisha bale
bachef bengine: balikuwa babaya:
sasa bo ballingilia tena na ku
bachef: bale balikuwa: bazuri/
alors: balitafuta nani: balifia tu
kuweca gouvernement/ yabo/
F: ...?
T: na kupoteza bantu/

F: Mm-hmm. Now I see they already
had those...
T: ...policemen. You should know
that what I am representing in
this picture -- the policemen, you
understand? -- are ...
F: Mm-hmm.
T: ... Belgian military, right?
The Force Publique.
F: Mm-hmm.
T: But in the beginning they were
not dressed like this, they had a
green hat.
F: Mm-hmm.
T: You understand? [And] these
yellow-and-black stripes.
F: Mm-hmm.
T: Alright, they had military
uniforms that were khaki...
F: Mm-hmm.
T: ... green; and then short
pants. That's the way I paint it
if I want to show that they belong
to the army.
F: But black, this was...
T: ...black was for the policemen.
F: For the policemen?
T: Yes.
F: And a white man give the
orders.
T: The order: Go...
F: ...shoot.
T: Fire.
F: Shoot. Now, were the people
glad when these chiefs were
killed?
T: Yes, we were glad.
F: Mm-hmm.
T: Because they had killed [our]
people.
F: I see.
T: Yes, well, let's say, the
reason why we were glad was this.
If in the beginning, some whites,
the whites generally, had [carried
out] the plan [to get rid of the
Arabs?] it would have been a good
thing.
F: Mm-hmm.
T: Then, once they had disposed of
those evil rulers they took over
and, at first, they were good. But
then they set about to establish
their government and...
F: ...?
T: ... killed our people in turn.
F: Now it's this other painting
[Painting 14: The Poisoned Banza
Banza Kongo: anakufa/
T: ah/
F: numéro treize/ numéro treize:
   analala tu mu kitanda yake:
T: sawa vile unaona: analala mu
   kitanda yake: [aside] uniongozee:
F: mm/
T: analala mu kitanda yake: ile
   nguo: shi ile nguo anaanzia
   kuvwala:
F: mm/
T: bamufunyika: ile ni blanketi:
   banamuweka ku mikulu: bon/ et
   puis: kule: ile: ni [hesitates]
   oreiller/
F: oreiller?
T: eh/ banamuweka: ile ni mpemba/
F: mpemba banapaka/
T: mpemba banapakala/ kwa sababu:
   kwetu kote eh? sultani akifa:
F: mm/
T: inapashwa banamutengenezaka/
   bataweza kusema: mushilie/
F: mm/
T: [aside] pardon/ mushilie mwee
   batu/ muikale kimya: ata bibi yake
   ata nani/ nabo bataingia naye ku
   nyumba ingine kidogo: banakwenda
   kule: banamutengenezza: mpapaka
   mpemba: kumutwanga: sababu
   shikweza kufanya ile: nani ile:
   plume?
F: eeh/
T: ya lusara: shee tutasema lusara
   wa nduba/ ya busultani/
   banamuwingisha/
F: ile: nani: nyonya ya ndeke?
T: ya ndeke/ ndeke moya: ni ndeke:
   shee tunataya tunaonaka kwetu kama
   ni ndeke moya: ya: basultani/ iko
   sawa kama symbolique quoi tu/
F: mm/
T: aah/ paka bana: kama
   banamutwanga: kunaisha:
   banamutwanga ni mampemba muzuri:
   banamuwika: njo bantu banaanza
   kulia sultani anakufa/ kunaisha/
F: sasa minaona Banza Kongo: hata
   mu hii tableau ingine: eko na
   nwyele yake sawa muzungu/
T: ni kweli? ile nywele aina ya
   muzungu/ ni nywele yake anaanzaka
   kushuka/
F: kushuka/
T: banaanzia kumushuka
   authenticité ile tuko naye sasa/
F: aah/
T: alikwanza kushuka na nkamba:
   pale banamushuka na: mikono/
Kongo], Banza Kongo dies.
T: Yes.
F: Number thirteen [fourteen],
   number thirteen. He lies on his
   bed.
T: As you see, he lies on his bed;
   [aside] just a moment\(^{34}\).
F: Mm-hmm.
T: He lies on his bed. The clothes
   are those he wore first.
F: Mm-hmm.
T: This thing they covered him
   with is a blanket, they put it
   over his legs. Alright, and then
   this is [hesitates] a pillow.
F: A pillow?
T: Yes. What they put [on his
   face], that is \textbf{pemba} [white clay].
F: They applied \textbf{pemba}.
T: They put white clay on his face
   because, when a chief dies,
   everywhere in our country...
F: Mm-hmm.
T:... he must be prepared.
   [Immediately after his death] they
   would say: "Don't cry."
F: Mm-hmm. [A brief interruption]
T: [aside] Excuse me. "You people,
   don't cry. Just be silent." [They
   would tell this] even to his own
   wife or whoever. And then they
   would go with him into another
   small house and prepare him there,
   pound white clay and put it on his
   face. But I don't know how to
   paint this -- is it feather [head
   dress]?\(^{35}\)
F: Yes
T: ...of \textbf{lusara}. We would say
   lusara wa \textbf{nduba}, [a sign] of
   chiefship they would dress him
   with.
F: This, is this a bird's feather?
T: Of a bird, a certain bird. At
   home we have a name for it and see
   it often. It is a certain bird
   [reserved] for chiefs. It is, as
   it were, symbolic, or how do you
   say?
F: Mm-hmm.
T: Yes. And only after they have
   finished all the preparations,
   such as pounding the white clay
   for him and dressing him up, the
   people begin to mourn the dead
   chief. That is how it ends.
F: Now, I see that Banza Kongo,
   also on this other painting, wears
his hair like a white man\textsuperscript{36}. T: Really? This is not a white man's hair style. He always wore his hair braided.

F: Braided.  
T: They would braid [it] according to \textit{authenticité}, tradition, something we talk about [lit. we have] now.

F: I see.  
T: The braiding was done with a string, by hand.

F: I see.  
T: At the chief's place there were [among] his wives small girls, with [small] breasts like this [indicates].

F: Mm-hmm.  
T: And also older ones, everywhere in his compound. But the small ones who were close to him would always do his braids and then take care of his appearance.

F: I see.  
T: Yes.  
F: Mm-hmm. And who are those two persons? Are they people who are mourning?

F: One of his wives does like this [show gesture of hands covering head]?

T: His wives? No. Both are just people. The way I see it, they are people; his wife is there together with a relative and they would mourn.

F: Mm-hmm.  
T: Mm-hmm.

15.  
F: Now, moving on, it is number twelve [Painting 15: Chief Katanga and Chief Msiri]. I think it's -- wait a moment -- which is it?

T: Number twelve.

F: Now I have it, it is fourteen, number fourteen. Chief Katanga, right?

T: Mm-hmm.

F: Isn't that Chief Katanga sitting inside a house, right?

T: Yes, inside. Outside there is a man, he is busy casting copper ingots\textsuperscript{37}.

F: I see.  
T: He works a bellows and then
...?... the heat makes the copper flow.
F: Mm-hmm.
T: The copper becomes liquid and then they make these copper crosses.
F: ... a **croisette**, yes.
T: Yes. It is the one you could see recently on the flag of Katanga.
F: I see.
T: Three crosses. It's -- what do you call it?
F: And here I see some others inside [the house].
T: Those are the ones they would sell. It's their wealth they put in stock.
F: I see, it's his stock.
T: And then they would carry them to places where they would be sold.
F: ... a **croisette**, yes.
T: On the ground there, this is a drinking gourd. [This thing there] used to be our cup.
F: I see.
T: Like the glass you are offering me.
F: I see.
T: You understand?
F: Yes.
T: This is how it used to be at home, the gourd. We still have it.
F: Yes, yes.
T: We always drink ...?... [from it].
F: It serves to drink beer.
T: Mm-hmm.
F: So there is beer in this gourd [points]?
T: Yes, there is beer in the gourd, or water.
F: Water.
T: Something to drink. We [also] had our **mitungi**.
F: I see.
T: These **mitungi**, the called them pots, right? Pots.
F: **Mitungi**?
T: Pots.
F: [But] this is a gourd, or is it ....?
T: We had all this, a gourd...
T: ya mayi ya kunywa ilikuya s: ni pot? ou bien?
F: pot/
T: ah oui/ tulikuwa nayo: na sasa tuko nayo/ ata kule ku: Kipushi:
F: aah/
T: ule baba ya parcelle: sababu wee bado kufika: Madame anaisha kufika:
F: eh/
T: kule: baba ya parcelle: eko na ile/ njo: njo kule minapendaka kunywa mayi/ sababu iko mayi baridi/
F: baridi ...?
T: sasa ile yangu ya mu tuku: ya mu cantine:
F: mm/
T: ooh: iko moto na malata:
F: mm/
T: eeh/
F: malata?
T: malata hii: ya: jua: kama jua ...
F: aah/
T: malata/
F: moto ina: in...?
T: ...
F: moto ya malata eh/ mais: bo banywalaka ma: bikwembe sawa:
T: kuvwala kwa bikwembe [laughs]: ile ni fasi yote/ sawa: example moya: nani alionyeshaka? hi: ule nani: Kalonji/
F: ah/
T: namujua Kalonji Albert?
F: oui/
T: ex-Albert/
F: oui/
T: ah hon/ alikuwaka sultani/ mu Kasai: Oriental/
F: mm/
F: mm/
T: eeh/ c'est que ni busultani: tangu zamanu bankambo ilikuya vile/ sultani anawa kufanya:
F: na yee iko namna gani? mali?
T: mariba/
F: mariba/ njo ngu:
T: njo ngu ilikuwa nguo yetu/
F: mm/ mm/
T: na kushukayo: banashuka na raphia: inakuwa nguo: ah: muntu anawala nguo/
F: Mm-hmm.
T: ... to drink beer from.
F: A vessel...
T: ... for drinking water. This was a pot, right?
F: A pot.
T: Ah, yes. We used to have and we have them up to this day. Even there in Kipushi...
F: I see.
T: This old man who owns the plot -- but haven't been there, Madame was there...
F: I see.
T: The owner of the plot there, he has such a pot. That's were I like to drink water because it is cold water.
F: Cold?
T: While my own water is kept in a barrel, a water container.
F: Mm-hmm.
T: Oh, it gets warm from the sheet metal.
F: Mm-hmm.
T: Yes.
F: Sheet metal?
T: This sheet metal, when the sun ...
F: I see.
T: Sheet metal.
F: The heat gets...?
T: ...
F: The heat of the sheet metal, I see. Now [returning to the picture] [the chiefs] are wearing something like women's wraps...
T: Wearing women's wraps [laughs]. That is done everywhere. For example, one who used to show this was this Kalonji.
F: I see.
T: Do you know Kalonji Albert?
F: Yes.
T: Formerly called Albert.
F: Yes.
T: Well then, he was chief in East Kasai.
F: Mm-hmm.
T: [Or rather] South Kasai. Alright, what did he do? He put on a suit. He took a raffia piece and wore it on top, and he put on this ...?
F: Mm-hmm.
T: Yes. It signifies the office of chief. This is how it was since the time of the ancestors. A chief could do this.
F: mm/
T: kwa muku: ile eko ni mukuba:
F: mukuba:
T: lusambo ya mukuba10:
F: mukuba: bracelet: tena
mapalata:
T: yote...?... ile ni yee
alifanyaka tangu zamanafi ni kule
nabo bazungu walipatika ile
mawazo: balipatia bya kulya
bakwanze kufanyaka ile bintu/
[chuckles]
F: eeh/
T: aah/

16.
F: sasa: [Painting 16: Msiri Kills
Katanga's Son] banaua: nani?
mutoto:
T: mutoto ya Katanga/
F: mutoto ya Katanga: na iko na
kaburi: bale ba: bantu:
[interrupts] sasa ni numéro: eeh:
T: seize/ quinze/
F: quinze oui/ Msiri anaua: mutoto
yake ya Katanga/
T: mm/
F: karibu na kaburi?
T: karibu na kaburi ya baba yake
ya huyu mutoto/
F: baba yake: ya Katanga/
T: kaburi ya chef Katanga/ nayee
alikwenda kule mangaribi: anakata
kichwa/ [claps] anaua/
F: hii kisu: mi bado kuona kisu
hivi/
T: ni mupanga/
F: mupanga/
T: iko kwetu/ nazania tunaitaka
asema mwela wa: mwela wa na: wa
quoi [searches]: ts: minasahabu:
ni mwela/ mwela ni kisu/
F: ni mu tshiLu mu: mu:
T: kiKasai/
F: mu tshiKasai?
T: eeh/ mu Kiswahili tunaita
F: He [wore] -- what is this, mali?
T: Mariba [raffia].
F: Mariba, it's a piece of
clothing.
T: It used to be a piece of
clothing we had.
F: Mm-hmm. Mm-hmm.
T: It was woven. They wove raffia,
it became cloth and a person would
wear it.
F: Mm-hmm.
T: About this here [points], this
is copper.
F: Copper.
T: Copper wire.
F: Copper bracelets, and [they
also wear] medals.
T: Everything...?... He [Chief
Katanga] had been making [copper
objects] since the days of old.
And that's where the Whites got
the idea. They gave [him] some
food so [he would let them] start
making these things. [chuckles]
F: I see.
T: Yes.
F: Now they kill the child...
[Painting 16: Msiri Kills
Katanga's Son]
T: The child of Katanga.
F: The child of Katanga. And there
is a grave and those people
[interrupts] -- no it's number...
T: Sixteen. Fifteen.
F: Fifteen, right. Msiri kills
Katanga's child.
T: Mm-hmm.
F: Close to a grave?
T: Close to the grave of this
child's father.
F: His father being Katanga.
T: Chief Katanga's grave. He
[Msiri] went there one afternoon
and killed the child by cutting
off his head.
F: What is this knife? I never saw
one like it.
T: It is a machete.
F: A machete.
T: We have it back home. I think
we call it mwela, mwela wa... --
what was it again? I forgot --
it's mwela and it means knife.
F: In Tshiluba...
T: In the language of Kasai
[Tshiluba].
mupanga/
F: mupanga/
T: bon/
F: machete/
T: machete eh: mais sasa she tu: sasa ile: ni kisu ya kwetu eh?
F: mm/
T: inekalaka hivi [shows] / inatoka hivi/
F: aah/
T: huku ngambo: kuko makari: uku ngambo kuko makari/
F: mm/
T: eeh / à deux tranchants/
F: mm/
T: eh/
F: bale bantu: ku mukongo?
T: bale bantu: ni bantu ya mukini: balikuwa kuona aikufanyake mu uficho: yee alibambaka tu/
F: mm/
T: sasa unaona lungine asema [whispering] yayayaya: anaua:
F: mm/
T: [still whispering] huyu ungine: eh: anaua tu/ huyu ungine: yaa:
njo muntu vile eko? huyu ingine: ah ah ah ah: ni bamastajabu kweli:
F: [laughs]
T: banaua: [claps] ...?... [ends whispering]
F: ..?.. kila iko na geste ya:
T: aah/
F: na geste ya surprise/
T: eh/ [still in the voice of the spectators] anaua/ kunaiisha/
F: kunaiisha/ ile ni: sawa ile nyumba murefu vile ni nini?
T: ni chefu yenye we/
F: ya chefu?
T: ilikuwa nyumba ya chef Katanga/
F: mm/
T: sasa kiisha kuua: yee anabeba byote/ [makes gesture of finality]
F: In the language of Kasai?
T: Yes. In Swahili we call it mupanga.
F: Mupanga.
T: Alright.
F: Machete.
T: Machete, right. But even today we have this knife that comes from our country.
F: Mm-hmm.
T: It sits [in your hand] like this [shows] and then it come out like that.
F: I see.
T: This side is sharp and that one too.
F: Mm-hmm.
T: Yes, it's a double-edged knife.
F: Mm-hmm.
T: Yes.
F: And who are the people in the background?
T: Those are people from the village, they came to watch this. Msiri did not do this in secret. He just grabbed the child.
F: Mm-hmm.
T: Now you can see one of them commenting [whispering]: "Well, well, he is killing [him]."
F: Mm-hmm.
T: And this other one says [still whispering]: he's killing him. And another one says: "Is that any way for a human being to act?" And another one who just says: "Ah, ah, ah." All of them are truly terrified.
F: [laughs]
T: "He is killing [lit. they kill] [claps] ...?..." [ends whispering].
F: ...?... each [of the people] makes a gesture of...
T: Yes.
F: ... a gesture of surprise.
T: Yes. [still in the voice of the spectators] "He is killing [him]."
And that was the end of it.
F: That was the end. What is this long house there?
T: It belongs to the chief.
F: The chief?
T: It was Chief Katanga's house.
F: Mm-hmm.
T: But now, having done the killing, Msiri took away everything. [makes a gesture of
17.
F: bon: sasa: ni numéro seize: banaua Bodson [Painting 17: Msiri Kill Bodson]/ Bodson na magalasi yake/
T: mm mm mm/
F: [laughs]
T: na Bodson alikufa:
F: uliona foto yake ao?
T: apana/ niko natumika tu ku kichwa/
F: ou bien? ku kichwa/
F: mm/
T: ii: naliessayser mu kitabu ya ile ya histoire du: du Rwanda:
F: mm/
T: kama unaona fasi moya beko bachefu mbili banauana eh?
F: tuko naye/ tuko naye hapana/
T: mm/ njo ile nali: nalibeba/
F: aah/
T: eeh/ nalibeba ilé position kwa lakini:
F: position ya: yake ya Msiri?
T: ya Msiri: eeh/ nazania ni vile/
F: eyo/
T: mm mm/ njo ile tu/ kwa hii yote hapana: ?ningeanza kufanya mi moja/ sauf na ile ya: ya: ya Kimbangu:
F: aah minaona hapa mafigures numéro quatre/
T: bon: ile nali: beba kwa ...?... kule/
F: mm/ mm/ mm/ ya Kimbangu? oui: ulikamata ku: [pointing to Painting 25: Simon Kimbangu in Court]
T: Kimbangu naliyamata ku hii journal: ya Mwana Shaba eh?
F: oui/
T: tena naliyamata kule chini kama ni pièce ya: Elebe Lisembe/
F: ah oui/ mm/ [mumbling aside] hii njo histoire Rwanda/ anasoma:
T: nani?
F: wee una: una: unasoma hii?
T: nalisoma: aah niliisha kusoma finality, rubbing his palms together]
17.
F: Fine, no it is number sixteen, Bodson is killed [Painting 17: Msiri Kill Bodson]. [There is]
T: Mm-hmm, mm-hmm, mm-hmm.
F: [laughs]
T: And Bodson died.
F: Did you see a picture of this, or...
T: No, I worked it out in my head...
F: ...in your head.
T: Everything I am bringing to you was worked out while painting. I take a while to think, then I make
F: a sketch, and there it is. In this particular painting, however, his pose...
T: Mm-hmm.
F: I tried to reproduce from a book on the history of Rwanda.
T: Mm-hmm.
F: In one place two [in that book] you see two chiefs who are killing each other, right?
T: We have it, we have that book here.
F: Mm-hmm. That is where I took it from.
T: I see.
F: Yes, I copied that pose, but ...
T: Msiri's pose?
F: ... [only the pose] of Msiri.
T: Yes, I think that is correct.
F: I see.
T: Mm-hmm, mm-hmm. That's it. This is not [something I did] with all these [paintings]. Those I did by
F: myself with the exception of the one about Kimbangu.
T: Ah, here I see that it is number four among the
F: Illustrations.
T: Well, this is where I took it from.
F: Mm-hmm, mm-hmm, mm-hmm. [The painting] of Kimbangu, you took it from... [pointing to Painting 25:
T: The painting of] Kimbangu I took from this paper, Mwana
F: Shaba, right?
T: Yes.
F: And there I wrote on the bottom
that it was [a picture taken from] a play by Elebe Lisembe.
F: Ah yes, mm-hmm. [mumbling aside]. [So] this is the history of Rwanda. You read it, you read it?
T: Who?
F: You read this [book] [pointing to the book]? T: I read it. Ah, I read the whole [book]. They gave it to me as it is now. I met some small children who had it and they had spoiled it with grease spots. I said: "No, give it to me." And they said: "Take it." So I went away [with it].
F: ...?
T: Yes, I went away and began to read it. I took it and put it [among my other books] at home.
F: [reading] History of Rwanda by Abbé Alexis Kagame.
T: Mm-hmm.
F: [continues reading] Bibliothèque de l'Etoile, Leverville, Congo Belge. Leverville? Where might that be?
T: Leverville? Ah, I don't know. I think it is in Zaire, right?
F: Leverville, this must be in Zaire.
T: It sounds like Libreville but that can't be it.
F: [continues reading] Printed in Belgium.
T: Or in Rwanda. Ah, [looking at the book] it was in Belgium?
F: Yes.
T: Printed in Belgium. Alright. So in the painting of Bodson you copied this pose.
F: From the History of Rwanda. The people there [in the background] are running away?
T: Those are the people who saw Msiri killing Bodson.
F: Mm-hmm.
T: They said: "So the chief exploded. He killed this white man, what are we going to do now?" And there they saw other [whites] who began to fire their guns. So [claps] the people fled.
F: Mm-hmm.
T: And the village died.
F: Alright.
T: Mm-hmm?
T: aah/

18.
F: [picking up Painting 18: Msiri is Beheaded] sasa: ile histoire ya kichwa yake/ ts/
T: ahah/
F: kichwa yake/
T: bon/ ni mwili yake inalala pale chini:
F: [pointing] hapa?
T: eeh/ unaona na ile bintu yote ya busultani yake/
F: na ule muntu hapa ndani ni:
numéro dix sep
T:
T: dix sept/
F: kichwa yake ya/ ule muntu u:
eko ndani: non: moyana anaikala/
T: ule:
F: anachoka?
T: ule anaikala: asema anachoka:
vile anarudia: shi iko nafanya mikono hivi [points]/
F: aah/
T: ivi/
F: ivi/
T: [stressing] ivi/
F: oui/
T: c'est que ni kufwa/ atakwenda:
F: aaah/
T: atakwenda na ...?...
F: sasa: ni kusema: inaonyesha:
T: kuko kukauka kwa muntu/ eh?
c'est kama muntu anatufa kufwa/
F: anafanya vile?
T: anakaukaka/ kuko ingine
anakufwaka hivi/ [shows posture]
F: oui/
T: kuko anakaukaka: kuko
anakaukaka hivi/ kuko ingine
anakaukaka mikono/
F: mm/
T: hivi/ eeh/ sasa anaanguka:
anafanya hivi/ ah/
F: c'est un geste de la mort?
T: mm/
F: kama anafanya:

F: Those birds, you put them there in order to...?
T: The birds I put there to compose [the painting]. Above, there is the sky, right?
F: I see.
T: The sky should not remain empty [chuckles]. It's matter of design.
F: [chuckles]
T: It has to be composed.
F: Mm-hmm.
T: Yes.

18.
F: [picking up Painting 18: Msiri is Beheaded] Now it is this story of his head]. Well.
T: Ah.
F: His head.
T: Alright. This is his body lying there on the ground.
F: [pointing] Here?
T: Yes. You see [it] with all the paraphernalia of his chiefly office.
F: And this person here in... [interrupting myself] number seventeen.
T: Seventeen.
F: The head of [Msiri]. [Who is this man] there, sitting down.44
T: That one ...
F: Is he tired?
T: The one who is sitting -- he is tired and [wants to] return.
Doesn't he hold his arms like this [points]?
F: I see.
T: Like this.
F: Like this.
T: [stressing] Like this45.
F: Yes.
T: It means he is dying. He'll go.
F: I see.
T: He'll go to ...?...
F: Now, this is to say he shows...
T: A person gets rigid, right? It happens when a person is about to die.
F: This is what he does?
T: He is stiffening. There are others who die like this [shows posture].
F: Yes.
T: There are those who get stiff like this. There are others whose arms get rigid.
F: Mm-hmm.
T: Like this, yes. Now he falls
T: c'est ça/
F: aaah/
T: sasa ataanguka chini: atakufa/ bale nabo: banaanza kwenda na ile kichwa /
F: na tena yee: atakufwa?
T: nayee atakufwa/ sasa kule kwenda kufikia kichwa: njo akuna muntu [gesture of finality, clapping/rubbing palms] ata moja: anajua /
F: mm/ paka ule muzungu:
T: mm/ ah ile ni bulongo [points]/ ile mi nilifanya asema ni sorte ya bulongo wa kati: naweza ...?...
F: ule muzungu ni nani?
T: non/ ni baexplorateurs/ balikuwa mingi eh/ bengine beko mbele huku [points beyond right edge of painting] ni kwa kuonyeshatu:
F: mm/
T: yapashe ni kufa: ni: ikuwe changé eh?
F:mm/
T: eeh/

19.
F: [pick up Painting 19: The Beginning of Belgian Colonization]
sasa: tunendelea mu: numéro: aaah: dix huit/ début de la:
T: colonie:
F: Belge/
T: Belge/
F: minaona hapa mu: nyumba hapa:
T: bon c'est un:
F: mu gauche/ ni nyumba ya bazungu?
T: apana: ni poste/ c'est à dire ni bureau/
F: bureau de poste?

down and holds [his arms] like this, yes.
F: This is a gesture of death?
T: Mm-hmm. F: When he holds...
T: That's it.
F: I see.
T: In a moment he'll fall down and die. Those [others] march on with that head.
F: Once more: he will die?
T: He is going to die. Now as to where the head ended up, there is no [black] person [gesture of finality, clapping/rubbing palms], not even one, who knows [this].
F: Mm-hmm. Only this white man [does].
T: Mm-hmm. [noticing a part of the picture I am looking at]. Ah, that is soil [points]. I painted a kind of soil in the middle. I can ...?
F: Who is this white man?
T: No [not one], it's the explorers. They were many, others are further ahead, here [points beyond right edge of painting]. This [one white] is only to indicate [that there are others].
F: You put mountains [on the horizon]. I notice that there are not many mountains in your pictures.
T: Ah, I put [them there] to embellish [the picture]. ...?... I don't take the position of -- how shall I put this? -- a single style in the pictures I am presenting to you.
F: Mm-hmm.
T: It has to change, right?
F: Mm-hmm.
T: Yes.

19.
F: [pick up Painting 19: The Beginning of Belgian Colonization]. Now we go on with number eighteen. The beginning of...
T: ... the colony.
F: The Belgian [colony].
T: The Belgian [colony].
F: I see a house here in [the picture].
T: Well, this is...
F: On the left. Is this the house of the whites?
T: No, it is the post, that is to
T: ina: ilikuwa sawa sorte ya bureau/
F: aah/
T: c'est à dire: sawa territoire/ centre/
F: [reading from the painting] ya na Vivi/ Vivi ni:
T: Vivi ni mukini na sasa iko/
F: namna gani?
T: ku: ma: Boma/ Boma/
F: Boma?
T: mm/ nazania sawa vile nalikueleze kama: jana naliisha ...
... ku informations: balisema kama: munapatikana/ mwanamuke/
mama moja/
F: mm/
T: wa ile wakati baliyenga ile nyumba: ?anaisha balipandisha:
nani: drapeau/ [interrupt for turning tape]
say, it is an office [building].
F: The post office?
T: It was a kind of office [building].
F: I see.
T: That is to say, [something] like the territorial administration, a center.
F: [reading from the painting] At Vivi. Vivi is...
T: Vivi is a village that still exists.
F: How so?
F: Boma?
T: Mm-hmm. I think it's as I told you that I listened to the news yesterday [where] they said that there is still a woman, a certain old woman...
F: Mm-hmm.
T: ... from the time when they built this house. Then they raised the flag. [interrupt for turning tape]

20.
F: bon/ kumbe tunapashwa kurudia kiloko mbio mbio [rummaging]/ na ile: ts: ile tableau:
T: sawa vile:
F: kama ni numéro: nani: numéro:
dix huit/ dix huit/ [Painting 20: The Congo Free State]
T: dix huit/
F: eh?
T: bon/ unasema juu ya:
F: mm/
T: tableau/ aina mbili apana/
F: haina mbili/
T: iko moja/
F: mm/
T: c'est que moja: ii ni shiku ile alisigné: ile signature yake: njo ina: représenter hii maneno:
F: mm/
F: mm/
T: kuko ingine anasema kama mu mille huit cent quatre vingt quatre/
F: oui/ oui/
F: Mm-hmm.
T: What makes it one is that this one [represents] the day when [Leopold II] signed. It is his signature that represents this affair [of setting up the Congo Free State].
F: Mm-hmm.
T: What happened is that they hired soldiers, or rather all those policemen, right? When [the whites] called together people from the village they became a community. They built a town nearby and raised the flag and
said that the Congolese got Independence. [This was] in 1885.
F: Mm-hmm.
T: There are others who say it was in 1884.
F: Yes. Yes.
T: As I see it, it was in July 1885. That is what I learned.
F: We see two flags.
T: Yes, the two flags show that the Congo was an independent state but under domination, under the domination...
F: Yes.
T: ...of the Belgians.
F: Mm-hmm.
T: That's the Belgian flag there.
F: Then you said something about what the people were wearing.
T: Alright. About how people dressed, yes. At that time, the civilization of the white man's world began to come into [the country]. They way it was, [the whites] brought a little piece of clothing like a small collar...
F: I see.
T: Yes. [They would say] "Take a tie." [People] put on these pieces of clothing but arms and legs [lit. all the members] remained uncovered.
F: Mm-hmm.
T: "Go on," [they would say] "that's good. That's enough."
F: ...?
T: Another one would put a small piece of clothing on your shoulders [saying:] "Go on, that's enough."
F: Ah, yes.
T: I think that was it. And [for] the women it was the kitambala [a wrap].
F: ...?
T: Now in those days...
F: Mm-hmm.
T: ...[they would say:] "Put that wrap around [your head], that's enough.
F: Really.
T: [chuckles] Yes.
F: That's all.

21. Then -- ah yes [looking at Painting 21: The Hanging of Chief Lumpungu], the hanging. As we said, the hanging...
T: ... of Lumpungu.
F: Lumpungu.
T: Lumpungu, yes. You can ask me [about it].
F: Yes. These...
T: ... two poles...
F: [The building marked] "District of Kabinda." As you said, you came from Kabinda...?
T: No. Kabinda...
F: It's your father.
T: Father.
F: Your father.
T: Father was a Kabinda and he still went to school there in Kabinda. I, my district...?

This happened in Kabinda.
F: Mm-hmm.
T: Mm-hmm.
F: Didn't they hang...?
T: I am Luba, right?
F: That's it, Luba.
T: From Kasai.
F: So they hanged Lumpumgu.
T: Lumpungu.
F: And then we have the hangman.
The hangman pulls...
T: The hangman pulls away this barrel.
F: He pulls away the barrel...
T: When the barrel is removed the rope tightens around the neck and the ...?... dies.
F: And about the people...
T: At that time, the people there had already begun to dress well.
F: I see.
T: Shorts, shirts, that was it.
F: [chuckles]
T: Except at first they did not wear shoes on their feet.
F: No?
T: No.
F: Ah, that's true.

22. Fine, now to Simba Bulaya[take up Painting 22: Lions from Europe], something amazing.
T: So you are amazed, aren't you? You never heard about it, right?
F: No. Never. I have heard about the Simba [lions]. [Pondering the term] Simba, Simba...
T: ...lions in the bush?
F: In the olden times.... No, not the lions in the bush.
T: Mm-hmm.
F: Simba, a group, it was like a
社会中，人们曾认为一个活人...

F: Mm-hmm.
T: Alright then. When he had worked his charms, right? He was able to change into a wild animal, [for instance] a lion.
F: Mm-hmm.
T: Or an elephant. If he hated a certain person, he would just go, take up [his charms] so as to change. But perhaps you understood this idea you are talking about [to mean] that a person would dress up [as an animal]. No [that's not it]. That I saw in the book *Tintin au Congo*.
F: Mm-hmm.
T: *Tintin au Congo* [chuckles]. That's what it says, right? About the time when this missionary met Tintin and about this missionary hating Tintin.
F: Mm-hmm.
T: And then they dressed up a man in a leopard skin, right?
F: Mm-hmm.
T: Together with a stick they had fashioned into a leopard's paw.
F: Mm-hmm.
T: He beats the ground [with it], right?
F: Mm-hmm.
T: He beats the ground. And then they tell him he should grab Tintin. Instead, a snake grabs him [the leopard] man. No, that is not it.
anatoka chui/ kwa sababu mu mukini
yangu mi kabisa kabisa/
kulikuyaka: baba moya/
aliwkenda: alikuwa muzee/
F: mm/
T: alikwenda kuoa mutoto mwanamuke
eh? na maziba kidoko/
F: mm/
T: sawa ni kwetu eh? njo
banaoshanaka vile mingi/
F: mm/
T: kama muko na franga: utaweza
kuoaka mutoto kiloko: wee muzeee
naye: ile ?imvo nywele mweupe/
bon: ule mutoto mwanamuke
hakupendake ule bwana/ ilikuwa
paka leo: anakwenda kwabo/ leo:
aliwkenda kwabo/ bwana anakwenda
anakwenda naleta/ bwana anakwenda
nafwata naleta/ mais: sasa shiku
moya bwana alishirika: alichanger/
anakuya simba/
F: mm/
T: ule mutoto mwanamuke pa kutoka:
alimukamata [clapps]/ na anamuaa/
anamula na kumula: na mifupa
inabakia/
F: c'est vrai?
T: kwa ile Simba Bulaya: ni:
système: ilikuwa ya: bazungu/ bon/
balianza kufanya nini? balianzaka:
kuwala: bushiku/ nalikuelezea
mara: mara ingine ?nalisema baba
nayee alikuwa kupatikana/
F: ndiyo/ ndiyo/
T: tena narépéter asema na mimi
mwenyewe/ si bongo apana:
nikuelezea mambo ya kweli: mama
yangu pale alinizalaka: mu KDL/
BCK sa: ya zaman:
F: mm/
T: mu Likasi/
F: mm/
T: kulikuwaka kilio kwa sangazhi/
mama alitokaka na miye/ mweupe
changaliki tu: ts: niko ata
kukalaba/12/
F: mm/
T: nilikuwa na mu ntumbo/
anaelezeaka ata sasa/ ata kama
anakwenda ku Likasi: atakuelezea/
F: mm/
T: tulitoka: tunakwenda inje/
tunafika inje: mama anakamata
ananiweka: asema ni: itoshe
buchafu ya mu ntumbo eh? bon/
kisha: i: batumbula bale
bilikuyaka/
F: ba: banani? batu?
T: bale batumbula/
F: tumbula?
T: batumbula/
F: njo jina yao?
T: njo tuli: na sasa hapa: uliza muntu yote anayua tu/ batumbula/
es: Simba Bulaya/ balikuya:
F: maana yake ya batumbula ni nini?
T: batumbula/ ni jina tu asema banamutumbula/ c'est que ilkika kiswahili ya bale bantu ba zaman/ banamutumbula/ c'est que: [claps] banamubamba: banakwenda naye hatuyue kule banakwenda/ c'est que banamutumbula/ mm? bon/ balianza ku: na balifika banakutanisha mama/ kisha kutanisha mama: balikuwaka na torche/
F: mm/
F: c'est vrai?
T: eeh/ balitoka: banakwenda/
F: bazungu?
T: ilikuwa chance: mama alirudia ku nyumba/
F: bazungu ao bantu yabo?
T: na bantu: na bazungu/ muzungu alikuwa: m: bawili ao moyu tu/
F: mm/
F: ile nguo sawa ...?
T: banaweka chini: kapitula:
F: na kitabu? [visible in the picture]
T: ni: livret d'identité/
F: livre d'identité?
T: eeh/ na carte: vilevile/
F: mm/
F: Biano ni?
T: Kundelungu: Biano/
F: Biano mi si:
T: kama unafika kule unakuta [her] aunt's. Mother left with me, I was still light-skinned, a toddler.
F: Mm.
T: And she carried me on her belly. She told me about this just recently; if we go to Likasi she is going to tell you about it.
F: Mm-hmm.
T: So we left and went outside.
When we were outside, mother put me down to let me relieve myself, you understand? Alright. That was when the Batumbula came.
F: Who? People?
T: Those Batumbula.
F: Tumbula?
T: Batumbula. It's just a name, saying "they butcher a person [lit. him]." This was an expression.52 those people used long ago. "They butcher a person," that is [claps] they catch him and go away with him [and] we don't know where they go. That is the meaning of "they butcher a person." Mm-mm? Alright. So they came and met mother. When they got close to her they always carried a flashlight --

F: Mm-hmm.
T: ... they put the flashlight on her and looked her over from head to foot [lit. above and below]. Then they told each other in Swahili [claps] "Hey, let's leave her alone, right? She has a child with her. Let's just leave her alone." But I was that child.
F: Is that true?
T: Yes. They showed up and went away.
F: Whites?
T: It was a piece of luck. Mother back to [our] house.
F: Were they whites, or their black people?
T: Black people as well as whites. There was one or two whites.
F: Mm-hmm.
nyumba moya [conspirational]
banayenga: kama iko mu mashua:
unakuta nyumba moya banayenga
kule/
F: mm/
T: chini/
F: mm/
T: ya: kilima/
F: mm/
T: bon/ kwa kusema kwa bantu eh?
njo balanza kwenda na bale bantu:
kubaweke kule/ na bale bantu
banaanza kubapatia chumvi/ nani:
chumvi: byakula ingine: na muntu
kuwa munene: anakuwa sawa nyama
tuseme/ et puis: finalement
T: ...?... banaanza kula/ ni fasi
ile asema balanza kulya bantu: ku
Biano hôtel/ banaita asema Biano
hôtel/
F: banakulya: bantu/
T: eeh/
F: bazungu banakulya bantu?
T: eeh: wakati ile/ c'était vers
dix neuf cent cinqua: cinquante:
cinquante et un: cinquante deux:
cinquante trois: cinquante quatre:
cinquante cinq: cinquante six:
cinquante sep
T: huit même/ mais en cinquante
neuf: iliishaka/
F: mm/
T: njo soixante: tulikuwa na
Indépendant/
F: Biano hôtel?
T: Biano hôtel/ kuko Biano hôtel:
?utakuta ni nyumba moya [stress]
munene sana kule/ tena muzuri sana
mufano baliyengaka/ mais sasa
iliisha kuwa ruine/ iliisha
...?...
F: "ku kilima" moya?
T: eh ku kilima moya hivi/
F: si njo ilikuwa prison ya nani:
T: yaa?
F: "kiisha yake ilikuwa nani:
yumba ya: ferme ya Tshombe:
T: apana/ ile ni fasi ingine
kidogo kule mbele/ mais nyumba
injee ile: ii kutakuta bien/ bien
construite/ mais: kule kulinaya:
bankukita hôtel Biano/
F: hôtel Biano/ [rummage] mm/
T: njo maana ya ile tableau/
minaza: nazania njo maana ya
kwanza kushikia?
F: non/ maneno: shee tulijua
zamani: juu ma: bantu wa simba ao
bantu ba: ba chui/
T: But their black people were
many. But now [back to the story]:
After they had caught those people
[they were after], you find the
clothes of that person in the
morning, everything he had been
wearing.
F: These clothes...?...
T: They put them down [on the
ground], [his] shorts...
F: And the book [visible in the
picture]?
T: Those are his livret
d'identité.
F: His livret d'identité?
T: Yes, his card and such things.
F: Mm-hmm.
T: They would take it put it down
and, after that, his clothes. Then
they would carry this person
[claps] and go away with him.
Rumor has it -- I think you
already [heard of it] -- they
traveled to the region of the
Biano.
F: Biano, that is?
T: [Near] Kundelungu, Biano.
F: Biano, I don't ...
T: When you get there, you come to
a house [conspirational] they
built, near the railway. You come
to a house they built there.
F: Mm-hmm.
T: At the bottom ...
F: Mm-hmm.
T: ...of a mountain.
F: Mm-hmm.
T: Alright. This is what people
tell, right? [The Batumbula] would
go away with those people and put
the them. Than they gave salt to
them, salt and other food and the
person would get fat. Let's say,
he was [treated] like an animal.
And then, finally ...?... they ate
[him]. That is the place were they
ate people, at the Hotel Biano.
They called it Hotel Biano.
F: They ate people.
T: Yes.
F: Whites ate people?
T: Yes, in those days. This was
around 1951, '52, '53, '54, '55,
'56, '57, even in '58. But in 59
it stopped.
F: Mm-hmm.
T: Because in '60 we had
Independence.
F: Hôtel Biano?
T: apana simba:
F: tena bantu bamamba/
T: aah/ ile: bantu ni kweli
balianza kufanya mu ngiza/
F: sawa: mu fasi ingine hapa mu
Congo: bali: bachui: balikuwa:
paka balozi/
T: bon/
F: nkundi ya balozi: ao:
baligeuka: ao: ingine balivwala tu
nguo/
T: mm/
F: na tena balikuwa na magriffes/
T: bon/
F: ya léopard/ mais griffes ya
chuma/
T: ahah/ ile njo nilikuambia mu
histoire ya Tintin/
F: ile tuliona: magriffes mi
niliona na mecho yangu/ mu:
T: kweli?
F: ndiyo/
T: tiens?
F: balikamata magriffes: iliikuwa
sawa kisu: muvringo/
T: eeh/ mm/ bon/ kisha anatwanga
muntu anaua/
F: al: balifanya tu vile [shows]:
mais: lakini ni kisu/
T: ni kisu/
F: mais: kama unaona: nani:
kilonda: utasema: ni:
T: bon: ni kweli:
F: ni chui/
T: sawa mi niitika eh?
F: aah/
T: sawa ...?...
F: ile nilis: niliona/ nili:
T: wee uliona eh? bon/ ule muntu
alipata wapi? anakwenda ku mikini
ya pori kule:
F: mm/
T: akuna akili ya kufanya ile
kintu: kuchongola kuweka ku mukono
kuenea/
F: aah/
T: alafu alipata wapi?
F: mm: ndiyo/
T: [chuckles] ni kusema ni kweli/
balikuwa na magie mingi/ kulikuya:
muntu tu ?lakini alichanger nyama
tu ya pori:
F: mm/
T: anakamata muntu na: na
mwenzake/
F: ah mm/
T: Hotel Biano. The Hotel Biano is
there, [stress] a huge and very
beautiful building they put up.
But now it is a ruin. It was..?...
F: Near a mountain?
T: Yes, near a mountain
F: Wasn't this a prison of..
T: ...of?
F: And then it became a farm house
owned by Tshombe.54
T: No, no that is another small
place before [you get there],
Tshombe's farm. But the building
[we are talking about] was well
constructed and that one was
called Hotel Biano.
F: Hotel Biano [rummage], mm-hmm.
T: That is what this painting [of
Simba Bulaya] is about. I guess
it's the first time your
understand its meaning?
F: No, because we have known for
long time about the Lion or
Leopard people.
T: Not lions...
F: and also the Crocodile people.55
T: [exasperated] Aah, yes it is
true that there were people who
operated in the dark.
F: Such as in some places here in
the Congo, the Leopard people were
just sorcerers.
T: Fine.
F: They were groups of sorcerers,
they may actually [have] changed,
others just dressed up.
T: Mm-hmm.
F: Furthermore, they had claws.
T: Fine.
F: Leopard claws, but those claws
were made from iron.
T: There you are, that's what I
told you [it says] in the story of
Tintin.
F: We have seen this. I saw the
claws with my own eyes in ...
T: Really?
F: Yes.
T: You don't say so.
F: They took the claws, which were
like a curved knife.
T: I see. Mm-hmm, alright, and
then he would strike and kill a
person.
F: [illustrating the gesture] This
is how they would do it. But it
was a knife.
T: It was a knife.
F: sasa ulipata ile modèle ya mashua ulipata wapi? [chuckles]
T: mille neuf cent et cinq eh? apana/ ile modèle ya mashua?
F: eeh/
T: puisque nalionakayo/ sikuona mille neuf cent et cinq apana/ mi niko mi né en dix cent quarante sept/
F: oui/
T: bon: mi nalionayo mu: mu KDL humu zamani mu mamille neuf cent [hesitates] cinquante cinq:
F: aah/
T: ou bien cinquième quatre:
ilianza kuxister: tulianza kuita asama kamalamba/
F: kamalamba?
T: kamalamba/
F: njo:
T: njo jina yake eeh/ kamalamba ka kwanza/
F: maana yake ya kamalamba in nini?

23. Alright, we are finished with "Simba Bulaya," number twenty-two. Let's see [pick up Painting 23: The Arrival of the Railroad at Sakania], the railways. The railroad arrives at Sakania.
F: Now, where did you get the model of this engine from [chuckles]?
T: 1905, right? No -- the model of the engine?
F: Yes.
T: But I saw it. Of course not in 1905. I was born in '47.
F: Yes.
T: Alright, I saw it long ago here in the KDL [railroad company] depot, in nineteen hundred fifty-five.
F: I see.
T: Or was it fifty-four. It was still around and we called it kamalamba.
F: Kamalamba?
T: Kamalamba.
F: That is...
T: That was its name, kamalamba, [from the time when the railroad]
T: ooh ni jina tu banaleta: mais: minazani kama kuko bakubwa wengi wataweza kujua maana ya kamalamba/
F: mm/
T: mais: kamalamba kale: banaanza kubeba bantu eh? unaona mavoitures?
F: oui/
T: ilikuwa tu: mbao: allez: bo banákokota bantu tititi: banafika banabaweka pale batabaweza: sawa hivi unaona lwa kitambala iko ku barrière:
F: eeh/
F: mm/
T: njo rail ya kwanza/ na ile inye ni kutoko mu Afrique du Sud: njia ilungana: na ii ya: ku Shaba:
F: ule: eko na dra: kadrapeau yake juu ya:
T: unaona: ule machiniste iko na katika rouge/
F: aah/
T: anasignaler/ dangereux? ou bien/
F: oui/
T: asema apana: njia iko tu muzuri bleu/
F: bleu?
T: aah: anafungula barrière: allez/ [chuckles] anapita/
F: aah/
T: mm/
F: mm/ na nani: ya mapoteaux:
T: aah: poteaux/ poteaux ni ya téléphone/
F: ya téléphone/
T: mm/
F: inafaata: kila mara inafwata mashua/
T: ni kweli ile téléphone ya ku nyumba ile: [laughs]
F: mm/
T: unanyonga: nanyonga: nanyonga:
F: [laughs]
T: apana/ sasa: iko: nani: modernisé/
F: aah/
T: eeh/ started.
F: And what is the meaning of kamalamba?
T: Oh, that's just a name the gave it but I think there are many old people around who know the meaning of kamalamba.
F: Mm-hmm. T" With this little kamalamba they began to transport people, right? You see the cars?
F: Yes.
T: They were made of wood, that was all, and they carried people tititi [an onomatopoeic describing the noise the train made] and would come to a place where they let off the people. As you can see here, there was [a person] wearing a wrap, near the railway gate.
F: I see.
T: There was no station. The station was where you got off at a railway gate. [They would say,] "Get off, go home." And your relatives would come to greet and receive you.
F: Mm-hmm.
T: That was the first railway. This is the one that came from South Africa and was connected to the one in Shaba.
T: This [man there], why does he hold up those little flags?
F: You see this engineer holding up a red [flag].
T: He signals danger, or something like that.
F: Yes.
T: [The other one hold up] a blue [flag] saying: " Now, the route is free, blue."
F: Blue?
T: Yes, he opens the gate and that's it [chuckles], [the train] passes.
F: I see.
T: Mm-hmm.
F: Mm-hmm. And what about the poles?
T: Ah, the poles. Those are telephone poles.
F: Telephone [poles].
T: Mm-hmm.
F: They always follow the railroad.
T: Right. This telephone [somewhere] in a house [laughs]...
24.
F: bon/ kiisha: vingt trois/ kama ni ya trois/ [Painting 24: The Founding of the Mining Company]
T: eeh/
F: ni kuyenga:
T: kwa Gécamines eh?
F: Gécamines/
T: eh/
F: Union Minière/
T: njo: kuyenga kwa Gécamines: njo fasi inyewe tena: nitakuwa kuonyesha makati ingine asema kama balikombanyakapo ni mvita:
F: mm/
T: mapartie ya ma soixante:
soixante: soixante trois: kulitoka mvita ya sécession ya Katanga/
F: minaona mampala inakawa:
T: c'est que ilianza/ mampala ichangaliki kiloko:
F: kiloko/
T: kama ...?... shi unaona kama iko kidogo sana/
F: mm/
T: ku dessiner kwangu/ c'est qui banaanza/ ile drapeau rouge:
jaune: ni drapeau ya Gécamines/
F: rouge jaune?
T: aah: na sasa hapa/
F: mm/
T: jaune rouge ni drapeau ya Gécamines/ sawa vile ya ville ya Lubumbashi: ...?... kuko drapeau yake/
F: mm/
T: ville ya Likasi: kuko drapeau yake/
F: ndiyo/
T: ni dra: sababu: Gécamines kwa kufwata/ ilikuya un état dans un état/ c'est que kuwa gouvernement dans un gouvernement/
F: mm/
T: bon: njo mara ya kwanza kujiiinstaller mu mille neuf cent et six/ anaisha ku: fanya installation yake: ni kuyenga sawa

F: Mm-hmm.
T: You crank it, crank it, crank it, crank it, crank it...
F: [laughs]
T: Hello? Nothing. You crank it, crank it, Hello?
F: [laughs]
T: Nothing. Today, it's modernized.
F: I see.
T: Yes.
F: twenty-three -- if it is [in fact twenty-three]. [Painting 24: The Founding of the Mining Company]
T: Yes.
F: It's about construction.
T: At the Gécamines, right?
F: Gécamines.
T: Yes.
F: [The former] Union Minière.
T: It's construction at the Gécamines. It's the very same place as the one I am going to show another time [in the painting] about fighting during the war.
F: Mm-hmm.
T: It was during part of the years '60-'63 when there was the war of the secession of Katanga.
F: I see that the slag heap is still [low].
T: That's to show that [the operation] was at its beginning and there was as yet little slag.
F: Little.
T: ...?... Don't you see, it there was still very little.
F: Mm-hmm.
T: It was my idea to draw it that way in order to show that they were beginning. This red and yellow flag is the flag of the Mining Company.
F: Red and yellow?
T: Yes, up to this day.
F: Mm-hmm.
T: The yellow-and-red one is the flag of the Gécamines, like the one of the town of Lubumbashi ...?... that is their flag.
F: Mm-hmm.
T: The town of Likasi has this flag.
F: Yes.
T: Because the Mining Company used
balianza mbele kuyenga: kisha
kuyenga: balishaa yote/
F: mumbunda mbele/
T: na mumbunda aah/
F: bantu balipashwa kushangaa/ ile wakati/
T: kweli/ balisagaa mingi: pa kuona mufano balianza kuyenga/ na ni bantu tena nabo: njo baliyenga/
F: mm/
T: bantu beushi/ na bazungu balijuyakako/
F: ndiyo/
T: mais balikuya: kamata pale/ kamata pale/ mais: bantu banayenga: ni vilevile/ iko/
F: sasa baliona namna gani ile mumbunda?
T: tunaiona na sasa hapa iko natosha shmoko:
F: oui oui: mais: kule ku mwanzo
si balikuwa na mifano ya:
T: aah: balisagaa/ sawa kwa: ku mwanzo?
F: eh/
T: mais qu'est ce que c'est que ça? motoka? ?fumo: mais: c'est quoi? eeh: ni nini? posholo: ii ya kufanya nani?
F: mm/
F: la grue/
T: la grue eh?
F: mm/
T: ça? minawaza pa: pa kuyenga étage: utaona iko kule eh?
F: eeh/
T: ni grue eh?
F: mm/ grue/
T: voilà/
F: grue ni sawa: si unaona ndeke moya/ la grue/
T: aah/
F: ndeke moya na: na nani:
T: na shingo mulefu/
F: shingo mulefu/
T: aah/ minamufahamu/ eeh voilà/ sasa njo ile: baliweza ku: kuweka:
na bo banaanza kusagaa/
F: mm/
T: umu kote ku ma: kule ku mpembeni kule maz[ones]/ ku ile tableau ingine nazani unaona minafanya tu: njia tudogo:
F: ndiyo/
T: asema/ sasa uku shifanye: c'est
to be a state within a state, a government within a government.
F: Mm-hmm.
T: Alright, it first established itself in 1906. It constructed its installations and there was a lot of building until everything was finished.
F: First the smoke stack.
T: The smoke stack, yes.
F: People must have been amazed in those days.
T: That is true, they were really amazed when they saw what was being built. Also, it was the people who did the construction work.
F: Mm-hmm.
T: Black people [did the work], the whites had the knowledge.
F: Yes.
T: They came and said: "Pick up this there, pick up this there." But the people did the building. This is how it was and now it is there.
F: At the time, how did [people] see this smoke stack?
T: We saw that it was there and smoke came out of it.
F: Yes, yes, but in those days at the beginning, didn't they have examples...?
T: Ah, they were surprised. [You mean] in the beginning?
F: Yes.
T: They would say: "What is this, a car? What is that? Eh, what is it? Earth-moving equipment [lit. a shovel], what is this for?"
F: Mm-hmm.
T: All this [they would ask]. And then, slowly, they understood. At that time this thing [pointing a crane in painting] began [to work] -- how do you call it>
F: The crane.
T: The crane, is it?
F: Mm-hmm.
T: This there? I think you will see it wherever they build the [upper] floors.
F: Yes.
T: It's a crane, right?
F: Mm-hmm. A crane.
T: There you are.
F: Crane, this like a certain bird [called] crane.
F: A certain bird with a...
que kuwa tu: na po pa pori beko na
ii tele: zone Kenya:
F: mm/
T: banaanza kuita asema nyashi/
F: mm/
T: mu nyashi/
F: mm/
T: c'est que baliyenga tu: na
nyashi/
F: mu nyashi?
T: eeh/ batu banayengayenga tu/
baba yangu na mi aliyenga tena
kule/
F: ku nyasi?
T: mm/ tuko na parcelle na sasa
apa/
F: c'est vrai?
T: tuko na parcelle: mais malgré:
[chuckles] maévenements ilipitaka:
tunaisambia sana na sasa yasipo
[claps] kupata/
F: kuisambia?
T: tunasamba sana/
F: sa: ku: ku nani: ku: ku ...?...
T: ku matribuneaux eeh/ Kinshasa:
partout/ akuna suite/
F: hakuna suite?
T: hakuna suite/
F: ilipotea?
T: aipotee mais: mikanda iko:
F: oui/
T: juste/
F: mm/
T: mais: malheur: na sasa/

F: bon/ sasa ni: arisi ya:
Kimbangu eh? [Painting 25: Simon

T: ...long neck.
F: A long neck.
T: Yes, I know it. So, there you
are. This is how it was then, [the
whites] were capable of putting
things in place and [the people]
began to be amazed.
F: Mm-hmm.
T: Everywhere here and there on
the edge where the townships were.
I think you saw on this other
painting [of the smelter] that I
painted little paths.
F: Yes.
T: I didn't do this here because
there was still only bush [around
the construction site] where they
had Kenya township.
F: Mm-hmm.
T: In the beginning they called it
nyashi (straw or reed).
F: Mm-hmm.
T: In [the township called]
yashi.
F: Mm-hmm.
T: This was because [people] built
with reed.
F: At nyashi?
T: Yes. People just kept building
[their houses] all over the place.
My own father still built there.
F: At nyashi?
T: Mm-hmm. We still have a lot
there.
F: Is that true?
T: We have a lot, although with\(^59\)
the events that happened, we had
lot of palavers about it [claps]
without getting [it back].
F: Having palavers about it?
T: We had lots of palavers.
F: At the ...?...
T: At the courts, yes. In
Kinshasa, everywhere. With no
result.
F: No result?
T: No result.
F: Was [the case] lost?
T: It wasn't lost, there are
documents...
F: Yes.
T: ...that are valid.
F: Mm-hmm.
T: But [we've had] bad luck, up to
this day.

25. Fine, now the story of
Kimbangu, right? [Painting 25:
Simon Kimbangu in Court]
Kimbangu in Court]

T: mm/
F: [laughs]
T: ?aniwe ile maneno/ na iko nafuta pipe: shimoko iko natoka:
maidée yake ilikuwa tu asema:
comment yee ataweza kufanya
religion: que...?... mi shifanye
reli: nani: religion yangu inaleta
ya: kizungu? yee muntu mweushi
afanye/ aikwezikane hata/ mm/
F: na huyu ni protestant huyu?
T: ule ni juge/
F: [aside to Ilona Szombati who enters] habari madame?
[interuption, stop tape] bon/
donc: tulimaliza: ile: ya Kimbangu: jugement yake:
T: bon/
F: siyue kama uko na kintu ya
kuongeza: sinon?

T: mm-hmm.
F: Where did you take [the model for this picture] from? Mwana
Shaba?
T: From Mwana Shaba.
F: Yes, no. 24.
T: Alright, it was [a photo of] a
piece...
F: ... of theater, no?
T: [A piece of] theater by Elebe
Lisembe. He deserves credit for
this idea and I guess he was
congratulated by the journal in
the presence of his teachers,
right?
F: Mm-hmm.
T: Now, as for his play, as you
can see, I -- or rather he
performed his play with black
people.
F: Mm-hmm.
T: But when I painted it I put in
whites. And there are also some
black people [in it].
F: Mm-hmm.
T: This is how it was. And I added
the flag.
F: Mm-hmm.
T: [And] I added the portrait of
Leopold II.
F: This one?
T: Yes, I added it.
F: Yes.
T: There you are, this is [what it
looks like] over there.
F: And that person there?
T: That was a missionary. It is
said that Monseigneur de Hemptinne
was present [at the trial].
F: [laughs]
T: ...?... this affair. He is
smoking his pipe, the smoke is
rising. His thought was: "How dare
he [Kimbangu] found a religion. Am
I not the one who brings his
religion of the white man? We
cannot have a black man [preaching
religion], now way. Mm-hmm.
F: And this one is a protestant
[minister]?
T: That one is the judge.
F: The judge?
T: Mm-hmm. Mm-hmm.
F: A, he wears this...
T: He wears --- what do you call
it?
F: ...this little piece of
white...
26.

F: prison hapa? [Painting 26: Simon Kimbangu and John Panda in Prison]
T: ni ku prison ya kule [pointing to the right side of the picture]: unaona balimufunga minyololo: kule alikuta John Panda:
F: minyololo ile: machaines?
T: eeh machaines/
F: mm/ minyololo/
T: John Panda par example: alikuya ni bwana moya: na are: alikuwa mu Kinshasa mule/ mais alifia naye:
kama: alifia ku: kujua pourquoi tuko: mu butumwa? mais: apashwe shee bote mais tu: tukuwe egal/ c'est à dire mu butumwa ...
...?...dérange: tuko butumwa puisque balitukutanisha/
F: mm/
T: [claps] baliweza: kumu: kumufunga nayee/ ni kufa kwake:
atujue/
F: oui/ ...?...Panda:
T: aikukuwe paka yee/
F: Panda John/
T: aah/...?
F: ...?... mu vingt cinq: minona:
T: ah/
F: tena: ngambo mbili/
T: oui/ aikukuwe paka yee/

T: That's it.
F: [aside to Ilona Szombati who enters] What's new, madam.
[interruption, stop tape] So, that was [the picture of] the trial of Simon Kimbangu.
T: Fine.
F: I don't know if you have something to add, otherwise...
T: No, there is nothing to add.
This is how they locked him up and killed him.
F: And those women? [pointing].
T: [ignoring the question] Let's just say, they killed you in prison. People say that [Kimbangu] died in prison.
F: [In] prison.
T: What is was [claps], they locked him up and eventually he died there in prison. Had they let him out, perhaps his life would have been different.

26.
F: This is the prison here?
[Taking 26: Simon Kimbangu and John Panda in Prison]
T: It's at the prison over there [pointing to the right side of the picture] -- you see that they put him in chains -- and that is where he met John Panda.
F: [repeating Swahili term]
minyololo means chains?
T: Yes, chains.
F: Mm-hmm, minyololo.
T: Take John Panda. He was a man -- there in Kinshasa -- who also died because he wanted to know,
Why do we live in slavery? We all should have equal rights. In other words, he was troubled by our being dominated and [came to the conclusion] that we were slaves simply because the whites had forced themselves on us [lit. made us meet with them].
F: Mm-hmm.
T: [The whites] did not like [John Panda's] ideas.
F: Mm-hmm.
T: [claps] So he was locked up. We don't know when he died.
F: Yes...?...Panda.
T: It wasn't just him.
F: Panda John.
T: Yes...?
F: [On this picture number]
twenty-five I see...
F: mm/
T: Yes.
F: ...two sides.
T: Yes, he was not alone...
F: Mm-hmm.
T: ...there in the jail.
F: Mm-hmm.
T: Many were there in those days, and many [among them] were highly intelligent people who had begun to think about the situation and what to do about it. [The whites] began to lock up all different persons who spoke up. And in prison they were surprised to meet others. Look [at the picture] how they greet each other: "What's new?" "Ah, I'm alright." And do you see the ones [lying] on the ground, [saying]: "And you, my friend, tell me, do you have...?...?"
F: I see. So those who are locked up...
T: ... talked to each other.
F: They talked a lot.
T: They simply talked.
F: They...
T: Yes, they chatted: "What's new?" "I don't know." And after a while they formed a group. [But] then it would happen that they went to sleep and the next morning one of them would not show up. Where was he? They did not know where he went. [claps] And so all of them would eventually disappear.
F: So here they are in ...
T: ... in prison, all those whom [the whites] regarded as extraordinary; they did not listen to them.
F: Mm-hmm.
T: Because [Kimbangu] was a prophet.
F: Mm-hmm.
T: They did not recognize that he could raise the dead and bring a person back to life. Even those outside who were surprised said: "Oh, just lock them up. But the food..."
F: ...?
T: Look, even the food they shoved [into the cell] for them -- that is how it came, it was pushed in -- there is an izi on it. Izi, do
T: [chuckles] tunaitaka asema ntanda nkumbidi
F: oui/
T: araignée [chuckles]/ ile ni kibambashi inapasukapasuka: fasi ya buchafu ile [inaudible] ...?...
F: Kasapa?
T: Kasapa/
F: si njo zamani: mbele alikuwa mu ville/
T: nani/
F: buloko/
T: eeh/
F: nani: Kimbangu/
T: alikuwa mu ville?
F: mu buloko mu ville/
T: apana/
F: ku avenue eh:
T: ...?... ilikuwa prison d'état Kasapa/ Kasapa ni ya ?tanguapo/
F: mais/ non: mbele: prison d'état ilikuwa mu ville/ hata sasa:
...?...
T: ile:
F: iko dépôt moya: ya ya: sijui kama ni nini/ dépôt pharmaeutique?
T: c'est vrai?
F: eeh/ mais zamani ilikuwa prison kule/
T: kama ni vile/ mais kwa kufwata sawa histoire: tunaisema:
F: mais: ni kweli/ ndiyo/ kiisha: baliyenga kule Kasapa:
T: mm/
F: na tena alikufo Kasapa/
T: alikufo Kasapa/
F: kaburi: tunajua/
T: mm/
F: fasi tunajua/
T: kweli eh?
F: mm/

you know [the meaning of] izi?
F: Izi63.
T: Right.
F: Yes.
T: That is where it was, it sat on top of the food stuff.
F: Mm-hmm. Mm-hmm.
T: It was incredible. And in the end they just died.
F: Mm-hmm. Here [points] That is a web.
T: The web of ....
F: This, the web ...?...
T: [chuckles] We call it ntanda nkumbidi64.
F: Yes.
T: A spider [chuckles]. This the wall, full of cracks, a filthy place [inaudible] ...?....
F: [Was this at] Kasapa [prison]?
T: Kasapa.
F: Wasn't it in the old days in the [center of] town?
T: What?
F: The jail.
T: Yes.
F: [And] Kimbangu ...
T: ... was in town?
F: In the jail in town.
T: No.
F: On Avenue, what was it?
T: ...?.... Kasapa was the State prison. Kasapa has always been there.
F: No, but, at first, the State prison was in town. Even today...?....
T: That one...
F: There is this warehouse -- I don't know what it is, the pharmaceutic warehouse?
T: Is that true?
F: Yes, but this is where the prison used to be.
T: Maybe that is so. But when we follow history we say...
T: Mm-hmm.
F: And then [Kimbangu] died at Kasapa.
T: He died at Kasapa.
F: We know his grave.
T: Mm-hmm.
F: We know the place.
T: Really?
T: ni monumen
F: vingt six/
T: voilà:
F: Léopold allikuwa na jina?
T: Léopold?
F: na jina ingine: ku: kwa bantu?
T: apana/ tunuya paka Léopold
deux/
F: Léopold deux?
T: eeh/ mbеле allikuwa Prince:
Léopold/
F: Prince Léopold/
T: et puis: baba yake kama ni
nkambo yake: amekufa: Albert
premier: yee anamukombola:
anakuya: Léo deux/
F: baba wa:
T: ni vile eh?
F: mm/
T: non: Le: Léopold/ Léo deux/
F: ...?... mais: hakukuwa na jina?
T: akukuwa na jina ingine/
F: sawa: Rabodin?
T: Roi Baudouin: nayee me shijue
jina yake/
F: ni bwana kitoko/
T: aaah kwa batu eh?
F: eeh/
T: ah non: Léopold allikuwa paka
Léopold/
F: Léopold/
T: eeh/ Léopold deux/ jina yake tu
Léopold deux/ nayee ule: Léopold
deux: njo balisoupçonner na sasa
kama ni : ali: eko: yee njo
ali kuwa tena Hemptinne/
F: Hemptinne/
T: eeh/ Jean Hemptinne
Monseigneur/
F: Jean Félix/
T: Jean Félixi Hemptinne/
[chuckles]
F: sasa: ile tableau ya: monument/
T: mm/
F: n'est-ce pas? ni: ya: ts: vingt
six/
T: bon vingt six/
F: numéro vingt six/ inaonyesha:
monument yake: yee anapanda mu:
T: juu ya farasi/
F: ya farasi/
T: na ni kweli ilikuwa ku
Kinshasa:

F: Mm-hmm.
27. Alright, now to this Leopold
[Painting 27: The Monument of
Leopold II].
T: It's the monument.
F: [Number] twenty-six.
T: That's it.
F: Did Leopold have a name?
T: Leopold?
F: Did he have a nickname among
the people?
T: No. We know him only as Leopold
II.
F: Leopold II?
T: Yes. Before that he was Prince
Leopold.
F: Prince Leopold.
T: An then, his father -- or was
it his grandfather? -- died,
Albert I. He replaced him as
Leopold II.
F: The father of...
T: That's how it was, right?
F: Mm-hmm.
T: No, Leopold was "Leopold II."
F: ...?... But, didn't he have
an other name?
T: He had no other name.
F: Like "Rabodin."
T: King Baudouin. I don't know his
nick name either.
F: It was bwana kitoko [the
'well-dressed gentleman'].
T: Ah, [that was what he was
called] by the people?
F: Yes.
T: No, Leopold was just Leopold.
F: Leopold.
T: Yes, "Leopold II." His name was
just Leopold II. Now, as to this
Leopold II, up to this day there
is the suspicion that he was also
Hemptinne.
F: Hemptinne.
T: Yes, Monseigneur Jean
Hemptinne.
F: Jean-Félix.
T: Jean-Félix Hemptinne
[chuckles].
F: Now this picture of a monument.
T: Mm-hmm.
F: Right? It's [number]
twenty-six.
T: Alright, twenty-six.
F: Number twenty-six. It shows his
[Leopold's] monument. He has
mounted...
T: ...a horse.
F: maneno ...
T: aah/
F: mm/
T: ilikuwa mu Kinshasa/ ilipomewa: kiisha mashiku yee ?tudogo/ bon/ inaonyesha: ii ni palais de la nation eh?
F: mm/
T: apa sasa/ mais ni ilikuwa ni bagouverneurs zamani/ ile ni ville ya Kinshasa/
F: mm/
T: ni kweli: wakati ile baliyenga: ville ya Kinshasa: baliweka monumen
T: na kisha kuweka monumen
T: non: Kolwezi abakutane/
F: ah?
T: mm/ tunafahamu pal: njo balismanre ku gouverneur:
F: mm/
T: asema kama: Léopoldville inakuwa ile mwaka: ville/ bantu balikuwa kuikalamo: na byote/
F: juu ya nini uli: ulifwatula hapa: mu: ts:
T: mu nini?
F: eeh: monument ndioy: mais: mbingu/ minaona ni gris/
T: ni gris? ni kweli unasema bien/
F: [chuckles] haukukuwa na: na peinture bleue/
T: apana/ nilikuwa na peinture/
F: oui/
T: c'est que nalichanger puisqu kuko temps/
F: mm/
T: ilikuwa saa ya ma: mangaribi ou bien saa ya bushiku:
F: mm/
T: eeh/ saa ya bushiku tuseme/ niliweza kuonyesha ile: wakati/ kwa kuonyesha monumen
T: nakudonner couleur ya monument/
F: mm/
T: ikuye jaune/ mm/ puisque ni chuma eh? ilikuwa chuma/

F: A horse.
T: And it is the truth, it was in Kinshasa.
F: Because... T: Ah.
F: Mm-hmm.
T: It was in Kinshasa. It was raised in a few days. Alright, this is what it shows: This is the Palais de la Nation, right?
F: Mm-hmm.
T: This is what it is now, but it used to be the Governor's palace in the old days. [And] this is the city of Kinshasa.
F: Mm-hmm.
T: Truly, it was at the time when they built the city of Kinshasa. They erected this monument and when they had placed the monument, on June 21, they said that Kinshasa was now [incorporated as] a town, right? That it was an urban agglomeration, if I have the right term. [This was done for] Lubumbashi in '44 and then Likasi, the third largest town of the Congo, in '43 -- or was it in '41 -- in '43, '44. Likasi was in '44.
F: Mm-hmm. And then Kolwezi.
T: No, Kolwezi wasn't there yet.
F: Really? T; Mm-hmm. We know [about Kinshasa]. [There was a document] which the governor signed.
F: Mm-hmm.
T: What it says is that Kinshasa became a city in that year. People settled there and all that.
F: Why did you paint here on...
T: ...on what?
F: Well, there is the monument but the sky -- I see that it is grey?
T: Grey? Frankly, that is a good remark.
F: [chuckles] Had you run out of blue paint?
T: No, I had the paint.
F: So?
T: I did it differently in order to indicate the time of the day. It was in the afternoon or evening.
F: Mm-hmm.
T: It was in the afternoon or evening. That way I was able to indicate the time. [I did this] in
T: It should be yellow, because it was made of brass, right? It was [made of] brass.
F: Brass, yes.
T: Yes.
F: Just brass, mm-hmm.

28. Now to the "Martyrs of the Katanga Mining Company" [Painting 28: Victims of the Miners' Strike]. Again, the sky is sort of greenish. [Pointing] Here.
F: The lights -- where? Ah, here?
T: Yes the lights. [That is what] those [yellow] lines radiating from the lamps [are showing].
F: Yes. Yes, the lamps. T: It's the lights. I think it happened at night.
F: At night.
T: Yes. [I wanted to] show that it was dark. As you can see, I am using black down here [at the lower edge]...
F: Mm-hmm.
T: ... and again up there. That means that it is night.
F: Mm-hmm.
T: Yes, it was dark when this affair of the martyrs of the mining company of Katanga -- at that time it was the [Union] Minière du Haut Katanga -- happened. Yes.
F: What are those [pointing]?
T: Those are explosive charges they put there, dynamite.
F: Dynamite?
T: Yes. And the soldiers of the colonial army were on the other side.
F: Mm-hmm.
T: Those soldiers. They began to fire and killed many, many people.
F: And who is this one here [pointing]?
T: That one was hit by a bullet and fell on the ground. And there is a woman who fell down; there were many who died with their whole family.
F: Is that true?
juu: bao: bafanye réunion: na gouverneur mu kiwanza
basikilizane/
F: mm/
T: mais kwa kweli pale minazania:
ni cinéma/
F: maana ma: mandeke?
T: ndeke: ni saa ya bushiku: iko popo/
F: kupopo14?
T: chauve-souris/
F: chauve-souris/
T: eeh/ kuko ile: ndeke ingine ya bushiku anaikalaka na: nani: na mi: na mikilä/
F: mm/
T: mukila yake murefu/
F: aah/
T: sijue jina yake muzuri/
F: oui oui/
T: eeh/ njo ile mbili: iko napita bushiku/ mm/
F: tena na: drapeau ya: ya Etat?
[pointing]
T: drapeau ilikuwa déjà wakati yote/
F: mm/
F: mm/
T: ile ni mumbunda ya Gécamines:
mumbumda: na banavwala:
F: mm/
T: mu Lubumbashi/
F: sawa vile hii semisi?
T: ooh: sasa pale: bantu banaisha ku: kuvwala na bilatu na byote:
banaisha kuvwala/
F: mm/
T: mai: silih: nabo sawa bale bantu
iko banaanza kulomba makuta
benyewe: kulikuwa bengine
bamskini/
F: mm/
T: balikuwa na manguo ya kupasuka?
njo balisema non: batuonjezeko
makuta: tupate namma ya kuenea na shee ku: kuvwala: na kulya/
F: paka yee anao[ne]kana:
T: eeh/
F: ?bien/ mm/
T: Father, mother, the their whole
family. Rumor has it that they
called the people together
[announcing] that a movie was to
be shown. They should watch a move
on the sports field.
F: Mm-hmm.
T: But yesterday's69 paper says
that this is not true. They called
them together for a meeting with
the governor on the sportsfield to
reach a settlement.
F: Mm-hmm.
T: But, to be honest about this, I
think [the announcement was about]
a movie.
F: What is the meaning of the
birds [in the sky]?
T: The birds [show that] it is
evening, they are popo.
F: Popo?
T: Bats.
F: Bats.
T: Yes. And there's this bird with
a tail that comes out at night.
F: Mm-hmm.
T: It has a long tail.
F: I see.
T: But I don't really know its
name.
F: Yes, yes.
T: Right, it's those two kinds [of
bird] that fly by in the evening.
Mm-hmm.
F: And then there is the flag of
the state. [pointing]
T: That flag was used all the
time.
F: Mm-hmm.
T: [That is how it used to be]
whenever there were ceremonies or
a feast. There would be both
flags, the Belgian flag and that
of the Congo Independent State.
F: Mm-hmm.
T: And this is the smokestack of
the mining company...
F: The smokestack in Lubumbashi.
And [the people] were wearing ...
T: ... in Lubumbashi.
F: ... these shirts?
T: Oh, at that time people were
wearing shoes and everything. They
already [knew how to] dress.
F: Mm-hmm.
T: But among the people who had
asked for higher pay there were
some that were poor.
29. bon/ baItaliens/ [Painting 29: The Colonial Army Victorious].
T: baItaliens:
F: baItaliens/ kama: ni vingt huit/
T: mm/
F: ya attaque tulijua: ...?...
militaires: baItaliens banavwalaka sawa nani: ma:
T: balikuwa mamilitaires tu/
F: mamilitaires/
T: eeh/ bashi najua: balikuwa bamilitaires: déjà pale
bamilitaires yetu walikuwa ku mikulu bule/
F: mm/
T: na mabandes: banabaweka apa/
F: oui/
T: [chuckles] eeh: kunaisha/ [claps] tandis que bo: balitoka mwabo: balikuwa na ile bintu yote:
F: Kamakanda alikuwa na:
T: na ...?... gani?
F: na: kabila gani?
T: apana: kabila mi sifahamu/ alikuwa Congolais/
F: Congolais?
T: mm/
F: ile: ile histoire ulipata wapi?
T: histoire?
F: ile: adisi ya: Kamakanda/
T: nalipata ku bakubwa: bababa: bote banajua muzuri sana/ ...?...
F: c'est vrai?
T: eh na ...?... alikufa/ na ni mingi kwa bale balipoteaka: ni mingi/ mais naliona kama: nikisema nitumike yote: itakuwa nguvu pa kuweza kununua yote tena/
F: [aside] non/ minataka tu mahistories yote/

30. [rummaging, pick up Painting 30: The Tetela Revolt] bon vingt huit tulimaliza: vingt neuf: baTete[sic]/
T: baTetela/
F: mais balitosha ngu?o?
F: mm/
T: benigne na malances: nazania:
F: ...?...
T: na malances/ nabo balikuwa na mabunduki: balipika naye: 
F: na banachomessa ma ...?
nyumba:
T: banachoma na manyumba: camp/ banachoma camp/ ni camp ya: mu Lodja: ilikuwa mu Lodja puisque baTetela ni bantu ya Lodja: na vile bale balikimbia: kubaua vile balibauaka mingi/ baTetela/
F: mm/
T: Prince Charles:
F: Prince Charles:
T: inaonyesha:
F: ile: ile: [pointing]
T: eeh/
F: oui oui/
T: Prince ...?...
F: sasa: balifika Ndjili? Léopoldvile: c’est çà? 
T: Ndjili: Léopoldville/ changaliki na nyumba moya ya mayani ya kiwanza eh?
F: mm/
T: mm/
F: ile sac ulifanya?
T: mon/ ile banafahamu: inakalaka ku aérogare: ou bien aérodrome/
F: oui oui/
T: eeh/ juu ya pepo:
F: mm/ na vingt neuf: Prince Charles/ [Painting 31: Prince Charles visits the Congo] 
T: Prince Charles:
F: Prince Charles:
T: inaonyesha:
F: ile: ile: [pointing]
T: eeh/
F: oui oui/
T: Prince ...?...
F: sasa: balifika Ndjili? Léopoldvile: c’est çà? 
T: Ndjili: Léopoldville/ changaliki na nyumba moya ya mayani ya kiwanza eh?
F: mm/
T: mm/
F: ile sac ulifanya?
T: mon/ ile banafahamu: inakalaka ku aérogare: ou bien aérodrome/
F: oui oui/
T: eeh/ juu ya pepo:
F: pepo/
T: eeh/
F: inaonyesha:
T: eeh/
F: ngambo inakuya/
T: c'est ça/
F: sasa: Prince Charles: anafika na nani: na:
T: alifika:
F: na huyu [points]:
T: gor de car: eh [claps]: pardon:
F: aah/
T: [whispering embarrassed] ah mi shi...?...qu'est qu'il y a? eeh:
garde corps/
F: garde corps oui/
T: [chuckles] eh eh: olàlà/
F: garde corps: na ule ule ungine?
T: ule ni: ni baministres/
F: baministres?
T: eeh/
F: mm/ ile [chuckles, points] na ule? huyu?
T: huyu: ni ba: mais ni: délégation/
F: délégation/
T: eeh/
F: na ndevu hivi:
T: na ndevu yake:
F: na chapeau:
T: na chapeau:
F: aah/
T: mm/
F: [aside] Sabena/ bantu bana:
banafurahi: ao kintu ganí?
T: bantu banafurahi: kufika kwake:
unaonga benga banaimba ngoma mule ndani: kama unaonga muzuri:
F: oui oui/
T: mm/
F: banapiga ngoma/
T: ngoma:
F: mm/
T: ...?... shikia paka ile abari balibaelezea kama: yapashwa mutoshe batoto yenu macho: ba kuzaliwa mu quarante sep
T:
F: oui oui/
T: mm/ nabo balisikitika/
at airports...
F: Yes, yes.
T: ... to indicate the wind.
F: The wind.
T: Yes.
F: It shows....
T: Yes.
F: ... the direction from which it comes.
T: That's it.
F: Now, Prince Charles arrived with a -- how do you call them?
T: I arrived.
F: Together with this person [points]
T: Gor de car. Wait [claps], excuse me...
F: Aah.
T: [whispering embarrassed] ... aah, I don't ...?... what is this now? Now I have it: garde [du] corps [body guard].
F: A body guard, yes.
T: [chuckles] Yes indeed, oh well72 ...
F: A body guard. And this other one?
T: That one is [one of the] ministers.
F: Ministers?
T: Yes.
F: Mm-hmm. That [chuckles, points], and this one? That one?
T: That one? He belongs to the delegation.
F: The delegation.
T: Yes.
F: With a beard like that.
T: With his beard.
F: And a hat.
T: And hat.
F: Well.
T: Mm-hmm.
F: [aside] Sabena. And the people are full of joy, or what is this?
T: They are cheering his arrival.
If you look carefully, you see some of them beating drums there inside [the enclosure].
F: Yes, yes.
T: Mm-hmm.
F: They are beating drums.
T: Drums.
F: Mm-hmm.
T: Some beat the drum to show their joy.
F: Mm-hmm.
T: ...?... [But, at the same time,
they are talking among each other:] "Listen to the news, what was said about your children, those who were born in '47, having their eyes cut out."
F: Yes, yes.
T: Mm-hmm. And they were saddened.

32.
F: Further [Painting 32: King Baudouin Visits the Congo].
T: Baudouin.
F: Baudouin, this must be [number] thirty-one: Rabodin. Rabodin arrives.
T: At the airport.
F: At the airport.
T: In the Congo.
F: And who is this here?
T: [That is] Pétillon.
F: Pétillon.
T: And a body guard.
F: A body guard. And the two whites behind them?
T: The two white behind them are some bigshots, like governors...
F: Mm-hmm.
T: ... for instance. Mm-hmm.
F: Mm-hmm.

T: And there, under the airplane, soldiers are lined up to greet him. [The King] salutes them ...?.... That dark strip they are walking over is concrete [put down] because of the water.... F: I see.
T: ... that runs there on the ground, yes. Ah, [and there are] birds as part of the sky. There were many birds.
F: [laughs]

33. Now the last one [Painting 33: King Baudouin Giving a Speech].
T: The last one.
F: [Number] thirty-one.
T: The King, [giving] his speech.
F: Yes.
T: He spoke to the whites.
F: Through microphones.
T: Through microphones. He talked to them and what he told them -- they took it badly. "Why does he say [things that are] bad? And they were really unhappy. He, too, was quite unhappy. He sent Pétillon [but] they did even want to listen to him."
F: Mm-hmm.
T: The pelted him with tomatoes.
Tomatoes?
F: Yes. To chase him away they pelted him with eggs.
F: What was the place where [the King] spoke, Lubumbashi?
F: No, he spoke in Kinshasa.
F: ...?
T: It was in Lubumbashi where they pelted Pétillon, saying "Why does he talk that way?"
F: I see.
F: But nowadays one can see some whites -- not all, but some of them -- who dance with the people, eat with the people, and talk with the people. They see...
T: Ah, I myself drink with ...
F: You see.
T: ... with you. [chuckles]
F: The way they look at it, they get married to an African woman, or an African women takes a white husband. We saw all this. Indeed, white women get married to and African husband.
T: Black people and white intermarry.
F: That's it. So how do you look at this? Because at first past -- didn't you write this [on the painting] -- [King Boudouin's appeal] was to prevent independence?
T: [To prevent] independence, yes. F: To prevent [it].
T: Yes, of course. Because, had they done this then, they would already have practiced what they do now.
F: I see.
T: Oh, [claps] as if we didn't have an idea what independence means.
F: Mm-hmm.
T: As if it consisted of giving us cars.
F: Yes.
T: Cars, to name an example.
F: Yes.
T: If I was riding in a car they would tell me: "Get out of the township, go and stay in a house were you are near [the center of town]."
F: Yes.
d'accord/ mi: ...?... kusema oui: d'accord/ bon/ weye: hapana
kuwaza: wee utaoa dada yangu
fulani: muloko yangu/ miye: asema
[low voice, speaking himself] eh:
ah oui ça va ça va/ uko/ kumbe njo
hivi? c'est bien/
F: oui/
T: kama akukuye **Indépendance:**
F: **oui/**
T: aah/
F: oui/
T: kama shee bote tulipenda/
F: oui/
T: mais kwa sasa ii inatokea
unaniuliza kama: ii: unaona namna
gani sasa/ oui/ inafwata sasa:
franga/ au point de vue: minaona:
masituations ya mapays eh?
F: mm/
T: oui/ munakuya: munakuya
**makao**15: tous: tout court/ sawa mu
Afrique: ou bien mu Europe: ou
bien mu Asie/ inakosa ni franga/
uko na franga: utaweza kupenda:
rangi yote anakupenda/
F: mm/

34. **bon:** njo: kipande:
T: ya mambo ya leo/
F: kinaisha?
T: kinaisha eeh/
F: merci/
T: merci mingi eh/
F: ...?... sana: na sasa/ [pick up
note] ah madame alikuwa tena na
ma: ma: kale ka papier/ [looking
at it] ah ile uliandika sawa:
T: oh ile apana/ **sababu:**
F: mm/
T: nitaandika bien: **ile nazani:**
F: oui oui oui ...?...
T: milifanya tu: kwangu ku:
F: mais iko: qu'est ce que c'est?
[reading from note] **Mbuyi Tuzadis?**
T: o làlàlà/ ile ni ya muloko
yangu/
F: aah/
T: ni adresse ya muloko yangu/
F: ah bon/ [chuckles]
T: nalisahabu ao gani?
F: Luzadis?
T: Luzadis eeh/ **Luzádi:** ni Luzádi/
mais sasa yee anakamata s:
anaweka/
T: [For instance,] you would have
a neighbor. "Fine," you would say.
Alright, but don't think of
marrying one of my sisters, my
younger sister." Personally, I [in
a low voice, speaking himself]
would have said: "Why not, if this
is [what you want], then it is
right."
F: Yes.
T: [This would not have happened]
if it wasn't for independence75.
F: Yes.
T: You see.
F: Yes.
T: We all would have liked this.
F: Yes.
T: But, if you ask me how it is
nowadays -- you see how it is now
-- what counts now, is money. That
is how I see the situation
everywhere in the this country,
right?
F: Mm-hmm.
T: Yes, in one word, you are out
and down. Whether in Africa, even
in Europe, or in Asia, the one
thing that is lacking is money. If
you have money you can like any
color you want.
F: Mm-hmm.

34. Alright, this is one chapter.
T: Of the things [we talked about]
today.
F: Is it finished?
T: It's finished, yes.
F: Thanks.
T: Thank you very much, yes.
F: [Thank you] very much. Now
[pick up a note], ah, Madame still
has this little paper [looking at
it] that you wrote to...
T: Oh, this is nothing. Because...
F: Mm-hmm.
T: I'll write a better copy. I
think, this one...
F: Yes, yes, yes ...?...
T: I wrote it just for myself.
F: But what is this [reading from
note], "Mbuyi Tuzadis?"
T: Oh well, that is my younger
brother.
F: I see.
T: It's the address of my younger
brother.
F: Fine [chuckles].
T: I must have forgotten, or
whatever.
1 East Coast Swahili mguu.
[back to main text]

2 This could be read as French couteau, "knife", but the context requires a term for scepter.
[back to main text]

3 Now I catch the right pronunciation.
[back to main text]

4 Lenselaer (1983:337) has -nyoloka as a "Kingwana" form of East coast Swahili -nyoka, "become straight (extended, laid out in a straight line)" (Johnson 1939:346).
[back to main text]

5 Pronounced in three syllables (kunya).
[back to main text]

6 Here and elsewhere in this conversation I use nani, "who?" instead of nini "what?". Perhaps this consistent mistake (which does not cause any problem for T.) was encouraged by the frequent occurrence of a sort of generalized nani in T.'s speech as a non-specific interrogatory interjection.
[back to main text]

7 Side remark to Ilona Szombati (who was present during this session) probably telling her not to mark on (the back of) the paintings.
[back to main text]

8 I transcribed the verb form as I heard it. Most likely it is a contraction of (h)ai[na], "it is not", and s(h)imuaccuser, "I don't accuse him.
[back to main text]

9 Remarkable concord of noun and noun prefix; in this case, -tu signifies third person plural, small beings.
[back to main text]

10 Van Avermaet & Mbuya 1954:568: "lusàmbo
[back to main text]
... fil métallique, fil d'archal (laiton);" "mukùba ... cuivre rouge" (ibid. 296).
[back to main text]

11 Really a mind-boggling turning around of interpretations. Starting point is what appears to me as a myth: Simba Bulaya. I try to make an association with ethnography by invoking lion- and leopard societies described during colonial times. T. turns this around and puts it into the world of fantasy -- Tintin comics -- and insists on the reality of people who change into animals. Is that only expressive of his naive point of view of the 'believer'? Condsider that he later analyses what I see as myth as a 'system' of the whites...
[back to main text]

12 Van Avermaet & Mbuya 1954:220: "-kalaba: ... marcher sur les amins et les pieds....(comme les enfants qui ne marchent pas encore)."
[back to main text]

13 This form could count as a double hyper-correction: s instead of sh, and g instead of ng.
[back to main text]

14 I repeat what I heard. T. probably said iko popo.
[back to main text]

15 Probably from k.o.
[back to main text]

An embarrassing misunderstanding which T. did not bother to correct. Politely he gave me a way out by pointing to a tiny piece of leopard skin that is showing on the chiefs left side.
[back to main text]

T. refuses to follow the line of questioning I propose. The personage is too important; details can wait.
[back to main text]

T. here understands my inquiry about a detail in the picture (Banza Kongo's hat or head dress) as question regarding the historical authenticity of his painting. In the course of this brief exchange he mentions three sources: history books, his own thoughts or imagination, and stories from the Bible. The allusion to Roboam (Jeroboam) is to his revolt against Solomon. Roboam meets a prophet who tears up his new coat into twelve pieces. He gives ten of them to Jeroboam prophesying that God will take away Solomon's kingdom and give ten tribes to Jeroboam (3 Kings 11, 29-31). Is this T.'s way of pointing to the political significance of Banza Kongo's clothes?
[back to main text]

11 Lit. "it was made to pass."
[back to main text]

12 Here and in other cases (see above and below) I repeat an unfamiliar term in order to memorize it. These conversations were also language lessons.
[back to main text]

13 A reference to the chief depicted in Painting 21.
[back to main text]

14 A cryptic remark. Possibly "Lumpungu" is here a generic reference to chiefs killed by the whites. Banza Kongo was the first one.
[back to main text]

15 Much of the back-and-forth in the exchange that follows is caused by a lexical-semantic problem. For me, bahari had the narrow meaning of "sea," or "ocean." For T. it signified any extended body of water. He may well have imagined the scene near a stretch of the upper arms -- and "nyanga: liane à fibre très solide" (ibid.) which could refer to (raffia) fiber.
[back to main text]
Congo where the river widens to what in colonial times was called the [Stanley] Pool.

16 My question shows that I had not immediately recognized jito as an amplifying form of ECS mto which in Katanga Swahili always occurs as mutoni (no longer interpreted as a locative).

17 Lit. "may this thing stop, stand still." note text

18 The picture shows a cart with wheels to which I point, asking for the Swahili term. T. responds with an alternate form of peto, ECS upeto, also peto, "bundle," the translation I used up to this point because it seemed to make sense. Now his insisting on mupeto suggests a Katanga Swahili term (I am unable to verify in available vocabularies) derived from the verb -peta, "to bend round", hence "wheel."

19 A mistake; the number on the painting was seven.

20 The exchange that follows is (another) example of the vagaries of questioning an "informant" from a position of uncertainty. What happens is, however, quite interesting. T. uses a French loanword for "porter;" I try to remember the Swahili word, which is (m)pagazi. When I give him an approximate clue in the form of ngazi, he comes up with a term that sounds similar to pagazi, except that his wapangaji is derived from a different stem. Mpagazi comes from -pagaa, "to carry," whereas mpangaji, as the subsequent statements show, must come from -pang(i)ia, "to hire [or rent, see below]," hence meaning "hireling, paid worker," in contrast to slave. All this may either be a case (not so infrequent) of humoring the ethnographer or the term pagazi, with the connotations it had from the times of Arab-Swahili trade, was replaced by the French loan porteur. It would also be unlikely that speakers of Katanga Swahili derive mpagazi from -pagaa whose local form is -pakala which, it seems, started out with the more restricted, specific meaning of -pagaa, "carry charms," then extended to mean "to prepare a charm, medicine" or simply "to prepare and apply something [paint, for instance]." note text
My count continues to be off by one number.

In the original this sentence (like the inscription on the painting) is in French, one of the examples where T. switches to another language for more than a word or short phrase.

The reference is to Ilona Szombati-Fabian who was participating the research and had plans to visit T.’s family in Likasi.

In the original, T. has the interjection nani? -- what is his name? -- which he uses throughout our conversations as an almost obligatory element when he recalls a name. I shall omit it from the translation unless there is an emphasis on it as in the sentence that follows.

This is probably an accommodating answer. Père, not Frère, Etienne was one of the few missionaries in Likasi I knew of in connection with my research on the Jamaa movement.

Throughout, "rummaging" or "rummage" indicates noise recorded when we were searching for or manipulating paintings.

I have been unable to identify the term mamande, unless it is a plural (ma-) of the French word, amende, a fine or payment. In that case the subject ("They....) would be Livingstone who distributed pieces of cloth.

Transcription shows that I do not catch the word. T. senses this as the following shows.

This is another example where I learn the meaning of a term in the course of our exchange.

The preceding exchange was prompted by my trying to find out whether T. thought of Arabes as a religious rather than ethnic or political designation. It seems that Islam, shared by Arab-Swahilis, Saudis, and Senegalese was not foremost on his mind.
That they "were just traveling" is part of the image of Senegalese, a common term for West Africans, most of whom are ambulant traders.

In this translation I assume that banapatana corresponds to ECS -patikana. This is also an instance where I opt for a possibility different from the one I chose in Remembering the Present.

Here an example of conversation on two tracks. T. finishes his enumeration while I am asking about Rumaliza.

Literally, the original uniongozee means something like: give me a little more. T. needed a moment to look at something in the picture.

I noticed at first only the length of his hair.

A tentative translation (based on what the picture show) of a mangled phrase in the original:

We were having a drink during our conversation.

I have been unable to identify the term mukomboo used in the original. See Painting 77 which shows Kalonji as he is described here.

I was responding to T.'s theatrical performance of this scene.

As far as I can recall, the reference is to numbering of illustrations in the book about the history of Rwanda (see below).

Mwana Shaba is the paper for the African personnel of the Gécamines mining company.

T.'s question is due to an embarrassing lapse into pidgin on my side (I used the third person: "He read").
44 In our conversation, I used twice *ndani* (inside) instead of *chini* (down, on the ground).

45 Points out that he is spreading his arms.

46 He probably refers to the dirt road that cuts through the lower part of the picture.

47 By now my count is off by two. The comments that follow are about a remark I must have made during the break while turning the tape: There are really two pictures in this painting.

48 T. wanted to talk about the gallows but I changed the subject to the inscription on the administrative building in the picture.

49 My reaction is to his choice of terms which at time already had a distinctly colonial flavor.

50 Because of the locative *mu* (inside) in this phrase, it could be translated as "she was pregnant with me." But the context indicates that T. means "she was carrying me in a wrap on her belly."

51 "-tumbula:... tuer des bêtes.....; *mu-tumbula*: boucher....; on applique aussi le nom aux Blancs qu'on accuse parfois de tuer des enfants..." (Van Avermaet and Mbuya 1954: 751). See also "tumbila (appl.): le sens de cet appl. est particulier:....être cause de mort; mulopwe wantumbila: le chef est la cause de ma mort (dira p. ex. un homme dont le fils est envoyé par le chef au loin comme travailleur dans une entreprise d'Européen)..." (ibid. 750). Johnson (1939), Lenselaer (1983), and Sacleux (1939) have the Swahili verb -tumbua, "disembowel", but not the noun. Therefore, *batumbula* must have come to Katanga/Shaba Swahili through Luba.

52 This is my gloss for one of the meanings of *kiswahili*, usually with a possessive such as *yake*, "his" or *yabo*, "their": "a way of speaking", but also "what he/they usually or typically say".

53 Here the original has *di*, from French *dis*,
say, a common term of address in Katanga/Shaba Swahili appropriate to relations of equality or friendship (including also "joking relationships"). Letters to friends often begin with di wangu, my friend.

That is what I remembered being told during a trip to the region.

Mamba, the term T. uses, can also mean "snake." In Katanga/Shaba Swahili it usually refers to crocodile.

We are now back to the correct count.

That is what I remembered being told during a trip to the region.

Mamba, the term T. uses, can also mean "snake." In Katanga/Shaba Swahili it usually refers to crocodile.

We are now back to the correct count.

A possible translation: "the little [engine] from Lamba country," which is where Sakania is located.

Lit. how they used to fight there, it was [during the] war. The reference is to Painting 75.

The original has the French malgré preceding "events." This was either a simple mistake or, more likely, an interpretation of the term as "because unfortunately..." note text

Lit. Father kabeya, a term that could be derived from ECS -beja, "fail to act properly." In that case, T. may have referred to the figure’s posture. The missionary is leaning back in his chair, smokes a pipe, and has his legs crossed.

I had first taken the white cloth the judge wears under his robe for clerical bands.

This is my best guess at translation of this elliptic sentence. But the two phrases with anaikalaka could also be linked to the preceding tufanye hivi (as a statement on the situation of the black man).

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A local form of *roi Baudouin* I had frequently heard.

Inexplicable interjection: probably linked to a gesture such as preventing T. from folding the canvas as he was handling the picture.

The term *temps* used by T. is ambiguous: time or weather? Or both?

T. uses the French term *jaune* though the monument is brownish. An example of problems arising from different classifications of color terms in French and Swahili.

*Kesho*, the term used by T., means "tomorrow." But in Shaba/Katanga Swahili its more encompassing meaning must be something like "the day adjacent to today." I have observed this use of *kesho* on other occasions.

This exchange was caused by the camouflage dresses the Italians are shown wearing, indicating, I thought, a special unit within the military.

Again, this is my reconstruction of the sense of this difficult passage, not a literal translation.

The interjection *olàlà* in the original is not clear; it may have been addressed to something extraneous to our conversation.

In the comments that follow T. anticipates Painting 35 that belongs to the batch of pictures we took up in the following recording session.

T. refers to the King's recommendation to eat, drink, and dance together with the people.

T. speaks of the changes independence brought about with regard to inter-ethnic marriage.

References


[Introduction]

[First Session, Part 1]

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[Third Session, Part 1]

[Third Session, Part 2]

[Fourth Session]

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