To book a Masks from around the World object handling session, visit: http://www.horniman.ac.uk/schools/book_sessions.php for more information, or telephone the Schools’ Learning direct line on 020 8291 8686.
**Pack Contents**

**Introduction**
Information about the session and an introduction to masks
Background information sheets about 14 of the masks in our collection

**Pre-visit**

20
What is a mask? Extra information
Student source: What is a mask?

22

23

**At the Museum**

24
My favourite mask KS2
Observation sheet KS3
My favourite mask KS3
Where in the world?
Guess who!
Report it!
Draw it!
Name that mask
What is it all for? trail
What a performance trail
What is it made from? trail
Mask outlines
Object locator gallery map

**Resources**

45
A4 images of masks

**Post-visit**

60

62

63

**Activity ideas for use after your visit to the Museum**
Student source: Praise to masks
Student source: Balinese dance

KS3 Art and Design: 1a&c, 2a&c, 3a, 4a,b&c.
KS3 Geography: 4b.
KS3 Citizenship: 1b, 2c, 3a.
KS3 English: EN1 8a, 10a&b, EN3 1f,g,l&o.
KS3 History: 2b, 7b, 12.
Introduction

Masks at the Horniman

Masks are part of a costume; many of the masks in the collection are merely the headpiece of a costume and are displayed out of context. The aim of this pack is to help your class understand the value of masks to the cultures to which they belong and also to realise the issues surrounding them as a piece of art on display. A mask on display has no wearer or costume to give movement and no social or religious context to give meaning.

In many cultures the mask is more than just the facial covering, it encompasses the whole costume and the performance: “Masks are not worn: masks are men who dance, perform and shout”. It is important to remember that when talking and thinking about the masks in our collection. Discussion on this topic and the function of masks is included in pre-visit activities.

To book a 45minute **Masks from around the world** session, visit: http://www.horniman.ac.uk/education/schools.php, or telephone the Schools' Education direct line on 020 8291 8686.

Masks in the galleries

**Centenary gallery**
This gallery showcases masks from all over the world but of particular note are the Baining masks from New Britain, Noh theatre masks from Japan and the European masks.

**African Worlds gallery**
Many of the objects are fragments of larger pieces, now lost, and others were part of rich and complex displays of power and prestige. The masks and headdresses have all lost their costumes as well as many of the attachments that were all part of a dynamic performance.

**Music gallery**
The Museum aims to acquire sound and video recordings with the documentation for each new instrument. Music is very important to the ceremonies in which Masks play a part. This is reflected in the Music gallery through video and contextualisation of two of the masks (Ravanna and Tibetan Cham masks) detailed in this pack.
This pack

In this pack you will find background information about 14 masks in the collection which will help you to understand where the masks came from; what they were used for; and how they were made. You will also find pre-visit and follow-up activities for your class, as well as activity sheets and trails to do whilst at the Museum. Please photocopy the sheets as necessary.

Information sheets

Below are some suggestions of how the information sheets included in this pack can be used by your class.

• Give students the fact file section of the information sheet and ask them to place them on a world map.
• Look at the common styles (shape, colour, materials) of the masks from around the world.
• The extra information given about the masks can extend any activity based around these masks – you could give the information orally or ask students to act out some of the stories behind the masks.
• Ask students to carry out additional research about the country of origin or the culture to which they belong.

Cross-curricular study

Masks cannot be removed from the cultural or geographical context and as such need to be examined within them. This pack can support studies in Art and Design, Citizenship, English, History, Religious studies and Geography.

A trip to the Horniman Museum will benefit many different areas of study and we encourage cross-curricular visits.
Devil mask

Oruro, Bolivia, South America

Paper, plaster, glass, plastic, metal, clay

This mask is used in Carnival processions in celebration of the Virgin of the Mineshaft and represents Supay an underground spirit who looks like the Devil.

About.... Bolivia
Bolivia is a landlocked country in South America. The west of the country is situated in the Andes Mountains while the east includes large sections of Amazonian rainforests. Bolivia is the poorest country in South America but is rich in natural resources like gold, gas and tin.

About.... Oruro
Oruro was named after the Uru-Uru people who first lived in the area. The city is located in the mountainous part of Bolivia and was settled by the Spanish in 1606 as a silver mining centre. When the silver ran out the city was abandoned but re-established in the nineteenth century when people began mining tin.

Noh theatre mask

Japan

Wood, paint, hair

Noh masks are used in Japanese theatre for the main characters and men playing female roles. Actors change the expression of the masks by tilting their heads and using stage lighting.

About.... Japan
Japan is an island country in East Asia. Located in the Pacific Ocean, it lies to the east of China, Korea and Russia. Japan is made up of over three thousand islands and has the world's tenth largest population. In 1947 Japan adopted a constitution and now has an Emperor and parliament which is called the Diet.
The native miners in Oruro believed in an underground spirit called Supay who could help or hinder them in their work extracting silver from the mines. To ensure that he would help them mine the silver safely and profitably, the miners gave offerings to statues of Supay. This was discouraged by the Spanish Catholic clergy, who tried to convince the native people that Supay was the devil. This didn’t stop the miners asking him for help.

The earliest record of a Carnival in Oruro was in 1781 and in an effort to control it, the clergy added the Virgin of Candlemas as a patron in 1789. The Virgin was added because of a legend which told of a thief who, after praying to the Virgin, went out to steal from one of the miners. The Virgin appeared to him to try to stop him, but he carried on and got beaten by the miner. The Virgin took pity on him and took him back to his cave and cared for him. The thief died, but just before he did he repented his actions. The people of Oruro wondered what happened to the thief, who they had not seen since the night of the robbery. They went to his cave, which was near one of the mines, to find him. They found him dead on his bed but miraculously an image of the Virgin and child had appeared on the stone wall above his head.

Since then, the Carnival has been celebrated in February in honour of the Virgin of the mineshaft as she became known, but fearing Supay’s jealousy the miners made masks, like the one at the Museum, and impersonated him. The Carnival in Oruro is very famous and was given the title “Masterpiece of Oral and Intangible Heritage of Humanity” by UNESCO in 2001.

What is the mask used for?

Noh is a major form of classic Japanese musical drama that has been performed since the 14th century. There is a long tradition of masks being used in performances in Japanese theatre and most of the actors in Noh theatre wear a mask as part of the performance. The first example of actors not wearing masks in theatre arose in the 17th century in Kabuki theatre. Actors in Kabuki, which still exists today, are so heavily made up that they still look like they are wearing masks.

Masks are used in Noh theatre for many different reasons. Many of the stories told begin at the end, when the character has been reincarnated (so looks different to the way they look for the main part of the story) or when they are old. Using masks is an easy way for the actors to be able to manipulate the time sequence of the plays. Another reason for using a mask was the popularity of stories with female characters when traditionally most of the actors in Noh theatre are men; masks provide the best solution.

The masks in Noh theatre have a static facial expression. In order to change the expression of a character, Noh actors have developed a technique which uses lighting, tilting of the head and position in relation the audience. Below is a picture of the same mask in 3 different positions and shows 3 of the facial expressions which can be produced.
**Baining mask**

New Britain, Oceania

Bark cloth, bamboo

This mask is used in night time dances by the Baining people. Men make and dance with these masks for fun and “play”. Any part of the mask which falls off is thrown into fires to keep them burning all night long.

**About.... New Britain**
New Britain is the largest Island in Papua New Guinea and was formed by volcanoes. There are still some active volcanoes on the island, which is largely covered with tropical rainforests and has several large rivers. The Baining mountain range is in the east of the island.

**Sowei mask**

Sierra Leone, West Africa

Wood and plant fibres

Elders of the Sande society wear this mask during the initiation ceremonies of girls into the society. The girls learn the skills they will need to be a woman, wife and mother.

**About.... Sierra Leone**
Sierra Leone is on the west coast of Africa. The country has a diverse geographical make-up from sandy white beaches to tropical rain forests.

**About.... Mende people**
The Mende live in Sierra Leone and make up 30% of the population. They live in the southern part of Sierra Leone.
What is the mask used for?

Masks like this one are used in night time dances performed by the Baining people of New Britain. Men make these masks in special enclosures in the woods which are not allowed to be viewed by outsiders or women.

The Baining perform these dances for fun or “play” but only those strong enough to “play” with non-human forces are allowed to dance. This is because there is a strong spiritual element in making the masks and in the dances themselves. The dancers are also used as a tool to keep children well behaved; threatening them with being carried off.

Men and women practise songs and dances all night before the dance. The evening celebrations are opened at sundown by performers who sing from a shelter at the edge of the dance area. Big fires are lit in the dance area and the masked dancers appear at the edge of the fire’s shadows. Each mask enters the light of the fire and dances alone for the duration of one verse of the song before returning to the edge of the circle.

When all the dancers have danced alone they begin a wild, circling dance around the fire. They run through the flames or kick the coals to produce sparks for dramatic effect. They dance until dawn without many breaks. Any pieces of mask which fall off are thrown into the fire which keeps it burning all night long.

What is the mask used for?

The Sowei mask belongs to a cult within the Mende society called Sande. The Sande society is made up of women from the Mende who have been initiated. Girls are taken from the village into the bush where a special hut is built where they stay until their initiation is over.

During a girls’ initiation into the Sowei society, she learns the skills she will need as a woman, a wife and a mother. She also learns dances and songs and sometimes the girls are brought out into the village to greet important guests with their dancing because it is so graceful. The girls are not allowed to talk to men during their initiation and, historically, when they had been fully initiated, some of them would be married straight away. Once a girl has been initiated into the Sowei society she remains a member of the section she joined.

Women who are the elders of the Sowei society are the ones who wear the masks and they appear a few times during the process of initiation.

These masks are the only ones in Africa that are under the management and performance of women. However, this mask is carved by men. The rest of the costume includes a palm fibre top and skirt and dark clothes worn underneath to completely disguise the wearer.

The features of the mask are very distinctive. They represent what the Mende think is beautiful in a woman. She has small delicate facial features and highly styled hair. The rings around the neck are symbolic of good nutrition as an adult and also of the weight a woman puts on while she is pregnant.

In the African Worlds gallery you will also see a Tiriki mask from Kenya. This mask is used in the initiation of boys – in this case the boys themselves wear the mask if they need to travel into the public domain.

© Horniman Museum 2010
**Midnight Robber headdress**

**Where is it from?**
Trinidad

**What is it made from?**
Polystyrene, black paint, fabrics, metallic paper

**What is it used for?**
This headdress is worn by the midnight robber in Carnival. The midnight robber makes speeches which emphasise his destructive deeds. He makes the speeches to scare people into giving him money which pays for his costume.

**About..... Trinidad**
Trinidad is the largest of the 23 islands which make up the country of Trinidad and Tobago, and has the highest population. Trinidad is the southern-most island in the Caribbean and was settled by Amerindians of South America and then was colonised by the Spanish after Christopher Columbus landed there in 1498. In 1797 the island was settled by the French and their African slaves. Trinidad and Tobago gained independence from the British in 1962.

---

**Cham mask**

**Where is it from?**
Tibet

**What is it made from?**
Plaster, paint, bandages

**What is it used for?**
This Cham mask is used to at the end of Buddhist temple festivals to drive away any remaining bad spirits. The main theme of the dances is the struggle between good and evil.

**About..... Tibet**
Tibet is sometimes called the “Roof of the World” because it is the highest region of anywhere on earth and is located in central Asia. Tibet is now part of China, but this situation is heavily contested and the spiritual leader of the Tibetans, the Dalai Lama, is living in exile. Tibet is a very mountainous area and contains the Himalayan mountain region. The main religion in Tibet is Buddhism.
The French introduced Carnival to Trinidad and Tobago in the late eighteenth century and held balls and masquerades to celebrate the time before the season of Lent began. In the nineteenth century freed slaves from Africa developed the celebrations of Carnival as a symbol of freedom. Many different cultural traditions have been brought to the Carnival in Trinidad and Tobago and this makes it a colourful spectacle; it is also the reason why it takes two months to prepare for it.

What is the mask used for?

This mask is used as part of the Cham dance which is performed in specially cleansed and blessed areas in front of Buddhist temples in Tibet and India. Some Tibetan people living outside Tibet work hard to keep up their traditions.

This mask is Mahakala who is a chief protector of the faith. In Sanskrit, maha means great and kala means black or dark. So the name Mahakala can mean Great Dark One. His job is to chase away the enemies of Tibetan Buddhism and make sure there is balance between good and evil. Part of this mask is missing (but can be seen in the Music gallery); 5 skulls which sit on top of the mask, representing the 5 things which stop people from leading a good and sin free life. These are Passion, Aggression, Ignorance, Pride and Jealousy. You can also see the third eye on this mask, which shows that it is a supernatural being.

Mas, as Carnival is known in Trinidad and Tobago, developed into what it is today in the 1950s. The Midnight Robber is a traditional character in Mas but is more rare now. He appears dressed in black trousers and shirt, slightly resembling a cowboy, with a wide brimmed hat with skulls and coffins all over the costume. This character is a frightening one and his aim is to get money from the crowd. He does this by intimidating the people by his presence and speeches, only leaving once they have paid him.

The speeches given by the Midnight Robber were used to emphasise his fearsome character and tell everyone about his destructive deeds. Sometimes Midnight Robbers would arrange a meeting point where two Robbers would meet and have a verbal fight, each trying to outdo the other in verbal skill.

The dance usually consists of three phases. First the monks meditate in the temple. Secondly, the dance occurs in the courtyard to drive away evil forces. Thirdly, the monks return to the temple where they let go of the roles they have played.

The rest of the costume consists of very colourful silk and the dance would be accompanied by a Tibetan orchestra.
Nigeria, West Africa

**Wood**

This Egungun Erin mask is used in annual ceremonies to worship the ancestors – Erin means elephant. It is called this because of its size, the power it has and because it is the most expensive of the Egungun masks. The wearer of the mask, always a man, becomes the spirit of the ancestors during the ceremony and can grant wishes and punish wrongdoers.

**About... Nigeria**
Nigeria is located in the West of Africa on the Gulf of Guinea and borders the Republic of Benin, Chad and Cameroon. It has the highest population of all the countries in Africa.

**About... Yoruba people**
The Yoruba people are grouped by their language. They can be found mainly in Nigeria (21% of the population of Nigeria is Yoruba) but also in Ghana, Benin and Togo.

---

**Sanni curing masks**

Sri Lanka

**Wood**

This mask is one of a selection of the Sanni Yakku, sickness demons. Although the demons can cause illness, they have to restore the person to health when offerings are made to them. The masks are used in dances which are part of the offerings to the demons.

**About... Sri Lanka**
Sri Lanka used to be called Ceylon and is an island in South Asia off the southern coast of India. Sri Lanka has a tropical climate and is known for the export of tea, coffee, rubber and coconuts. The main religion is Buddhism and the language is Sinhalese.
What is the mask used for?

This mask is a crest mask and sits on top of the wearer’s head. The rest of the costume is made up of an undersack, which looks like the shroud in which the dead are buried, and netting for the face and hands to completely cover the wearer. On top of the underclothing there are panels of decorated fabric which twirl outwards as the dancer whirs around; this produces the ‘breeze of blessing’. Layers of costume and amulets are added each year, and this gives the costume more power.

The mask is used in annual ceremonies to remember the ancestors. The person chosen to dance in the mask is completely hidden from view. After the whole costume is put on and a ritual is performed the dancer becomes the spirit of the ancestors and has the ability to grant wishes and punish wrongdoers. A man always wears the mask. Women can sing in the chorus, welcome the mask to the village and also perform prayers and offerings; but they can never see the mask unanimated.

The Egungun mask can dance in a gentle (jeje) way or a restless (janjuku) way. The dancers’ behaviour would vary depending on the character of the mask. The Egungun Erin mask always dances jeje which means that its behaviour is peaceful and elegant. Erin means elephant, not because of what it looks like but of the size and power of this particular Egungun. The Egungun Erin is also the most expensive Egungun mask to produce.

Eungun masks are expensive because many craftspeople are involved. The carver and also a costume maker would be employed after the ancestors had asked the family to make a mask for them through divination. They would not be replaced until the ancestors asked for a new one or the old one was damaged.

What is the mask used for?

These masks are a selection of sickness demons which the Sinhalese people believe cause, and can cure illnesses. The chief demon is Kola Sanni Yakka and traditionally has 18 sickness demons working with him. Together these demons are known as Sanni Yakku. These 18 demons are not the same throughout the Sinhalese villages in Sri Lanka and they can adapt to include modern injuries such as gunshot wounds.

These masks are used in curing ceremonies. When someone in the community is ill, a dance is performed with masks representing the patient’s symptoms. The dances placate the demon who restores the patient to health. The story of the demons’ origins is written out below.

There once was a king who went away to fight a great war, he left behind his wife, the queen. When the king returned he found that the queen was pregnant and was convinced by one of her handmaidens that the child was not his (which it was). He ordered that the queen be sent into the woods and killed.

The child, Kola, magically survived and as he grew up he decided to take revenge on his father the king. He gathered poisons from all around the forest and moulded them into 18 lumps which transformed into demons. He ordered the demons to go into the city and cause illness amongst his father’s subjects. They caused so much damage and made so many people ill that Buddha came and intervened.

Buddha ordered Kola to stop and his chiefs cleansed the city with water, but Kola kept arguing that he was right to do what he did. Buddha decided on a compromise with Kola. He allowed Kola and his demons to cause illness but only until they received a tribute (like a dance and offerings) and then they had to heal the person whom they had made ill.
### Fact file

#### Ravana mask

<table>
<thead>
<tr>
<th>Where is it from?</th>
<th>India</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is it made from?</td>
<td>Hair, cotton</td>
</tr>
<tr>
<td>What is it used for?</td>
<td>The Ravana mask is worn during the dance drama performance of the Ramayana, a Hindu story. Ravana kidnaps Princess Sita and fights against her husband Prince Rama and Hanuman’s army.</td>
</tr>
</tbody>
</table>

#### ‘Ugly’ mask

<table>
<thead>
<tr>
<th>Where is it from?</th>
<th>Tyrol, Austria</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is it made from?</td>
<td>Wood</td>
</tr>
<tr>
<td>What is it used for?</td>
<td>These masks are worn during Carnival. These represent winter and ‘beautiful’ masks representing spring chase the wearers. Carnival is celebrated in February before fasting and prayer during Lent.</td>
</tr>
</tbody>
</table>

### About... India

India is a country in South Asia. It is the seventh-largest country by geographical area and the country with the second highest population. India was part of the British Empire from the mid-nineteenth century but gained independence in 1947. Although India is a great power in modern economy it has problems with poverty, education and malnutrition.

### About... Austria

Austria is a landlocked country in Central Europe and is located in the Alps. It has nine states and the capital is Vienna.

### About... Tyrol

Tyrol is a state in the West of Austria and its capital is Innsbruck. In the Medieval period, before it became part of Austria, it was a larger region in the Holy Roman Empire.
What is the mask used for?

This Ravana mask is a performance mask which is used in dance dramas to tell the Hindu story of the Ramayana. A section of the Ramayana is told below, and you can see some of it performed in a film in the Music gallery.

Rama, son of King Dasharatha ruler of Ayodhya, and his brother Lakshmana were travelling, when one day they passed by Mithila where King Janaka was holding a contest to find out who would marry his daughter, Sita. The test which he had set to find a suitable husband was for the suitor to lift a bow which had been presented to the King by Shiva. This bow had to be drawn by five thousand men and was resting on an eight wheeled chariot. Many suitors had tried and failed to lift the bow of Shiva but when Rama tried he was able to lift and bend the bow until it broke. He married Sita and they returned to his father’s kingdom.

King Dasharatha became tired of ruling and decided to make Rama his co-regent. Unfortunately, one of the king’s wives was not very happy that her son had not been chosen to rule and she told her husband that she wanted him to make her son co-regent and exile Rama for 14 years. She was able to do this because she had once sacrificed her finger to hold the wheel of the King’s chariot in place during battle and in return he had allowed her 2 ‘wishes’. She told him then that she didn’t need them but now she used those wishes to get her son into power.

So Rama was exiled. He took with him his brother Lakshmana and his wife Sita and they found an idyllic place to make their home. One day Ravana heard of Sita’s beauty and decided he wanted her for himself. He asked help from a demon who transformed himself into a golden deer to lure Rama away from Sita and then kidnapped Sita and took her to his palace in Lanka.

The rest of the story tells of how Lakshmana is wounded and saved and how Sita is returned to Rama and the defeat of Ravana.

What is the mask used for?

This mask is used in the Schellenlaufen masquerade in Alpine regions in the Tyrol, Upper Austria, Bavaria and Switzerland. The masquerade takes place in the week preceding Lent, finishing on Shrove Tuesday. Like many carnival traditions there is much silliness that accompanies the costumes and dances as people prepare for fasting during lent. Dressing in masks is just part of this.

This mask and those displayed with it in the Museum represent winter and are called ‘ugly’ masks. These masks would be paired with ‘beautiful’ masks which represent spring. Not only would the carnival commemorate the beginning of Lent but also the time where winter gives way to spring and the days start getting lighter. The winter masks would be chased away by the spring ones in this masquerade.

Schellenlaufen means ‘running with bells’ and is celebrated in Nassereith where the masquerade is opened and closed with the ringing of bells; at the beginning to open the carnival and the evening of Shrove Tuesday to call people to prayer and end the festivities.

Festivities not only include a pageant but also masquerade balls, feasts and festivals - elements of traditional peasant culture and a time when the whole community comes together to celebrate.
Mali, West Africa

Wood

This Walu mask is an antelope. It is worn by men in the Awa society who perform ritual functions like the Dama, the funeral rite. The mask symbolises strength and the movement of the dancers striking the ground with their staffs copies the antelope pawing the ground and the man working in the fields.

About.... Mali
Mali is a landlocked country in West Africa. Most of Mali lies in the Sahara desert and so the climate is hot and dry.

About.... Dogon people
The Dogon people live in Mali and are known for their mythology, mask dances, wooden sculpture and architecture. The people and their dances have become an attraction for tourists visiting the country.

Mexico

Wood, boar teeth, porcupine quills

The Tigre mask is used during the Danza del Tigre which remembers the community coming together to chase a jaguar away from the village. It symbolises the triumph of good over evil.

About.... Mexico
Mexico is a country in North America and is listed as one of the 17 countries labelled as a ‘mega diverse’ country. This means that it has lots of examples of many of the plant and animal species that live on Earth. The capital is Mexico City and it is one of the cities with the highest populations.
What is the mask used for?

These Dogon masks represent the Walu which is an antelope. These masks are part of a costume which would be worn by Dogon men who were initiated into the Awa society. The Awa is a society who perform ritual functions in Dogon villages like the Dama, which is the funeral rite.

Making the masks in Dogon society is very important, the Awa are men who return to the bush and become supernatural. Looking after the spirits which live in the trees once they have been cut down is important; rituals are performed before a tree is felled to make a mask so that the spirits are not angry. This type of animal mask is just one of many different types of mask that the Dogon make and use as part of the Dama.

The rest of the costume consists of a red dance kilt, plant fibres worn around the neck and arms and sometimes dancers carry two staffs with which they dance. As this mask is intended to represent an antelope the staffs could make the dancer look like he had four legs. Young men would be chosen to dance as the walu as the antelope is said to represent strength and masculinity. Part of the dance is to beat the ground with one of the dancing staffs which mimics the action of the antelope pawing the ground during mating displays and also the action of a man hoeing the soil ready for planting.

Women are not allowed near the masks and a lot of respect is given to the masks in the community. The mask wearers do not speak and if they are spoken to a special language is used. This marks them out as supernatural and not of this earth.

The Dama is a rite which not only releases the spirits of those who have died into the bush and allows them to become ancestors, but also releases those who have been left behind to let them continue with a normal life and stop the mourning rituals.

What is the mask used for?

Tigre masks like this one are worn during a dance festival called “Danza del Tigre” held in Mexico. The mask depicts a jaguar which comes down from the mountains and threatens the villagers. Other characters which might appear in this dance are a farmer and his wife, the boss, workers, a doctor, hawks, buzzards and dogs.

The story of the dance is that the Tigre comes to the village and harms the people and animals who live there. The villagers work together to capture the Tigre and stop it harming the people. The whole story involves a failed capture of the Tigre, eventually tying him up and then feasting on the meat of the Tigre. Sometimes neighbouring villages come to join in and rival Tigres have a battle – a different type of mask is worn for these battles which protect the wearers and is made of leather.

For many people the Tigre mask represents fear and the Danza del Tigre shows that by working together a community can drive danger and fear away for the benefit of the whole community.

The facial expression of the Tigre gives some clue to what the story of the dance is all about. The panting tongue and wide eyes show fear and exhaustion from being chased. The rest of the costume would be painted cotton to match the mask. On some occasions, the masks eye holes would be located in the mouth and the mask worn further back on the head. This would allow the wearer to move on all fours like a real jaguar.
Rangda and Barong Macan

Bali, Indonesia

Wood, fur, mirrors, hair, horn, cane, leather

These masks are used to remember a battle between good and evil. Barong Macan, the tiger, triumphs over Rangda, the widow Witch and drives her back into her graveyard home. This dance drama reminds the audience that good and evil are always present but that balance can be achieved. These masks are very powerful and are looked after very carefully when they are not being used.

About….Bali

Bali is an island in Indonesia and lies between Java in the west and Lombok in the east. Bali is a very popular tourist destination. The capital city is Denpasar and the island is surrounded by coral reefs. Bali is famous for many forms of art, including painting, sculpture, woodcarving, handcrafts, and performance.

Ijele mask

Nigeria, West Africa

Cane, bamboo, fabric, sequins, foam

The Igbo people believe strongly in their traditions and culture - one such tradition is the masquerade. The Ijele mask is the largest and most significant mask in the masquerade. The elders commission the Ijele mask, but the building of it is a community effort and the whole community owns it. One man dances in it and various rituals are performed before he can wear it.

About…. Nigeria

Nigeria is in West Africa and its coastline is in the Gulf of Guinea. Nigeria has the highest population of any country in Africa.

About…. Igbo people

Most Igbo people live in Cameroon and the southeast of Nigeria, where they are one of the largest ethnic groups. They speak the Igbo language.
What is the mask used for?

Masks like these two are made by a mask carver who probably comes from a family of mask makers. The wood for the mask is taken from a tree after a ceremony has been performed to ask the spirit of the tree for permission to use the wood. The Barong and Rangda masks are used in dance dramas which show the battle between good and evil.

Barong Macan, the tiger mask, is a force for good and very respected among the Balinese people. In Balinese mythology Barong is called upon to save villagers from the destructive forces of Rangda and her demons, Leyaks. The priest who summoned Barong to protect the people told each village to make their own Barong to protect them. Barong Macan’s magical powers are said to be contained in his beard, which when soaked in water gives the water healing powers. Two dancers are needed for the Barong mask – one to be the front and one to be the back. Special offerings and prayers are said to make sure that no harm comes to the dancers who might fall into a trance during the performance and get injured.

Rangda is Barong’s nemesis in the dance dramas and represents evil. Her costume consists of the mask, a necklace of entrails and long witchlike fingernails. She is a widow witch and has an army of leyaks. Rangda lives in the graveyard and once a year comes out of the graveyard and terrorises the villagers. She especially likes to eat small children!

Each year the villagers remember the battle between Rangda and Barong through the dance drama. This reminds all the people that there is always good and evil in the world but good can triumph over evil to keep balance.

What is the mask used for?

This mask was commissioned for the Museum and was made by Ichie Ezennaya of Achalla, Nigeria in 1998 and built in the Museum in 1999. It is one of only a handful of Ijele masks found outside of Africa. This mask stands over 3 metres tall and is a focal point in the African Worlds gallery.

The Ijele mask’s shape reflects the architecture of Igbo houses and is a very expensive mask to make. As a result of this the elders of a community commission the Ijele to be built but the rest of the community visit the builders to follow progress and in this way there develops a sense of community ownership and pride. However, some of the building work is carried out away from public view. This and the fact that the Ijele is only seen every 25 years adds to the mystery and spectacle of the Ijele masquerade.

The decoration on the Ijele mask shows the important aspects of the Igbo worldview. These are: man and daily activities; the spirit world, shown in the form of traditional masks; and the world of the animals and the forest. The Ijele mask is an “...artistic projection of the Igbo ideal of achievement, authority and status associated with the founding fathers/ancestors...”.

The actual performance of the Ijele masquerade is attended by people from surrounding communities who all wait for the mask to emerge from the enclosure especially built for the mask. The Ijele orchestra plays igba eze (the music of Kings) and tempts the mask out of the enclosure, whereupon it dances a slow, rhythmic dance in keeping with the dignity it represents. It does a more active dance between slow movements, which add to the glory because of the skill involved in making this huge mask move.
Pre-visit activity ideas

Carnival time

Find a copy Pieter Breughel's painting “The combat of Carnival and Lent” from 1559. This image shows the parallels between Lent and the beginning of Carnival on Shrove Tuesday. Shrove Tuesday (Pancake day) is a time for excess and eating all the foods that might be considered luxuries (like butter and sugar) before starting a period of fasting for the 40 days of Lent. Traditionally Carnival was celebrated in this period before Lent in February or March and involved people dressing up or masquerading in celebration.

a) Look closely at the picture. The Carnival atmosphere is shown on the left hand side of the picture and Lent is shown on the right. What activities can you see happening on both sides of the picture?
   • Can you spot ‘Prince Carnival’ sitting on a beer barrel holding a pig’s head on a spit.
   • Lent is sitting on a prayer stool opposite him. Can you see her? How is she different to Prince Carnival?

b) Find out more about the origins of Carnival and how it has evolved – in some places it is no longer celebrated before Lent. How is Carnival celebrated in London?

c) A few of the masks in the information sheets were used for Carnival celebrations all over the world. Mark on a map where those masks are from and try to find out how Carnival spread to these different countries.

When you come to the Horniman Museum, have a look in the Centenary Gallery for more Carnival masks from around the world.
All around the world

Find pictures of masks from all around the world (think about countries in Africa, Indonesia and South America)

a) Make copies of all the pictures you find (either printing the from the computer/photocopying them or drawing them out) and make a collage of masks.

b) Make a list of adjectives that would apply to those masks – you could add some of these words to your collage.

When you are at the Museum think about the adjectives you chose. Do those words apply to the masks you can see in the galleries? What words might you add?

Who do you think you are?

In many cultures the mask is more than just the facial covering – the word includes the whole costume. Read the following quotations.

“Masks not only conceal or disguise - they transform.”¹

People from Basel (Switzerland) use the word larve for mask, reminding us of larva, “thus emphasising the transformative power of putting on a new face.”²

a) Both these quotations discuss how putting on a mask transforms the wearer – do you think this is true? How might it transform them?

b) In small groups write down all the different types of masked costumes you can think of (do some research too) and talk about the differences in behaviour between them all.

c) Do the different behaviours give you a clue about what the mask is used for?

d) Look at the information about the Egungun and Sowei masks from Africa. These two masks have very special ritual functions – how do the wearers of these masks behave when they perform?

Try to find out what happens with these masks when they are not being used. A similar thing happens with the Rangda and Barong masks. Why do you think this is?

1. African Mythology A to Z Patricia Ann Lynch, Masks entry
What is a mask?

a) The noun “mask” can mean lots of different things, but the word can also be used as a verb. Write down all the different definitions you can think of for the word mask.

b) Look up the word mask in the dictionary. What does it say?

c) In some cultures mask means more than just a covering for the face and people all over the world have different ways of putting masks on. Look at the definitions on page 23.
   - Match the mask name to its definition.
   - Now look at the pictures of the masks to match the picture with the definition. One example has been done for you!

d) When you come to the Museum, have a look to see if you can find each of the masks. Find out a little bit more about them.

e) Back at school, match the longer descriptions below to each of the mask definitions and pictures.

---

Extra information

This mask is used in Japanese Noh theatre. The masks do not display emotion and the actors would have to portray that emotion in their actions.

This Ijele mask is worn by one person in dances by the Igbo people who live in West Africa. It takes an accomplished dancer to wear this, the biggest mask in Africa.

Used in Javanese theatre these masks allow the actor to speak and be heard from behind the mask. Full-face masks stop the sound of the actor's voice projecting.

The Egungun mask sits on top of the wearer’s head and the costume is attached to the bottom rim of the mask. The front panel of cloth is very thin allowing the dancer to see out of the mask.

The Sowe mask from Sierra Leone is worn by the elders of the Sande society. The elders dance when young girls have been initiated into the cult. They have a ‘servant’ who guides them when they move.

---

Answers

- Sits on shoulders: Sowe mask
- Sits on top of head: Egungun Erin
- Covers face: Noh
- Covers whole body: Ijele

HORNIMANMUSEUM

© Horniman Museum 2010
This mask covers half of the wearer’s face. It is tied around the wearer’s head to keep it on.

This mask covers the wearer’s whole face allowing them to be completely disguised. It is tied around the head to keep it on.

This mask sits on top of the wearer’s head. The rest of their costume disguises who they are.

This mask covers the wearer’s whole head and sits on their shoulders.

This mask covers the wearer’s whole body.
Activities for your visit to the Museum

This part of the pack contains activity sheets for use during your visit. The sheets cover a wide range of subject areas and topics. Teachers’ answer sheets are included for the trails. Please do not feel you need to complete all the sheets; teachers are free to choose which sheets they ask their students to complete. To help you choose there is a brief description of each sheet below. Please make enough copies for the students to work alone or in small groups.

My favourite mask These activity sheets encourage close observation of a chosen mask, looking in detail at the mask and where it comes from. There are differentiated sheets for key stages 2 & 3.

Where in the world? Looking at where masks originate, locating them on a map and thinking about where masks are used.

Guess who! A descriptive guessing game, using questioning to establish which mask is the focus of attention.


Draw it! Drawing one of the masks from the collection based on another’s description of it.

Name that mask Looking closely at Noh theatre masks from Japan to establish what characters they play.

What is it all for? A trail around the galleries looking at what masks are used for, students follow the clues and answer questions about the masks. Teacher’s answer sheet included.

What a performance! A crossword for students based mainly in the Music gallery thinking about how masks are used as part of a performance. Teacher’s answer sheet included.

What it is made from? A trail around the galleries that gets students thinking about the materials used in the production of masks. Teacher’s answer sheet included.

Students will work best if divided into small groups to complete the worksheets. If using the trails, they should be started off at different points so that students are dispersed within the gallery spaces.
My favourite mask

Draw your favourite mask in the frame.

Where is your favourite mask from? Write it on the label.

Write down what your mask looks like.

Draw some parts of your favourite mask on these notepapers. You could draw a pattern you like or a small bit of the mask drawn quite big.

I like this mask because....
Draw your favourite mask from the Museum in this box

Draw a close up of the face here

Draw a detail of the pattern here:

Write a short description of your chosen mask:

..............................................................................................................
..............................................................................................................
..............................................................................................................
..............................................................................................................
..............................................................................................................
..............................................................................................................
..............................................................................................................
..............................................................................................................

Where is this mask from?

Which culture does it belong to?

What materials is it made from?

What is it used for?

Ceremony  ☐  Performance  ☐  Protection  ☐  Disguise  ☐  Festival  ☐

Other ....................................................................................................

What are the other elements of the costume? Draw a picture of the full costume on a separate piece of paper. You might need to do some research at school to find this out.
My favourite mask

Draw your favourite mask in the frame.

Write the details for your mask on the label (where is it from? Etc)

Write a short description of your mask.

Use the key words to help you.

Draw some details of your favourite mask on these notepapers. You could draw a pattern you like or a small section of the mask drawn quite big.

Key words: Pattern, texture, shape, colour, materials, tone, shape. (form, line, space, 2D/3D)

Give 2 reasons why you like this mask. I like this mask because....

..............................................................................
..............................................................................
..............................................................................
..............................................................................
..............................................................................
..............................................................................

Colour in one of your details, remember to show shading and texture.
Where in the world?

Find these four masks in the Museum. When you have found them, fill in the missing details. **Choose 2 other masks**, draw them and write in their details. Draw lines from the mask to the country it comes from on the map.

This mask is called a .....................................mask.
It is from ..............................................

This mask is called a .....................................mask.
It is from ..............................................

This mask is called a .....................................mask.
It is from ..............................................

This mask is called a .....................................mask.
It is from ..............................................

This mask is called a .....................................mask.
It is from ..............................................
Guess who!

Find the Sanni Curing masks from Sri Lanka in the Centenary gallery. These masks represent demons who might make you ill, and then cure you if you give them offerings.

Work in small groups or pairs for this game. One person needs to choose one of the masks on display. Everyone else in the group asks closed questions (where the answer is ‘yes’ or ‘no’) to find out which mask that person is thinking of. Use the questions below to help you and make up some of your own.

Is your mask at the front of the display?

Does your mask have lots of snakes on it?

Does your mask have the colour blue on it?

Does your mask have sharp teeth?

Does your mask have 2 open eyes?

You can play this game with any of the masks in the collection. Look closely at the masks in a display with lots of masks in it, choose one and take it in turns to ask questions.
Report it!

Watch the video of the Dogon masks from Burkina Faso being used in the African Worlds gallery.

Write about the dances as if you were writing for either:

A newspaper

A travel guide

A radio report

Or the Museum guidebook

Think about the language that would be used for the different publications and make sure the language you use is suitable. Use the ideas below to help you with your writing.

What will your audience use your report for?

What does the mask tell us about the people?

Who will read your piece of writing?

Is what you think about the dance important to your readers?

Are you writing to inform, persuade or analyse?

Masks

© Horniman Museum 2010
Draw it!

Work with a partner for this activity. Describe your favourite mask to your partner while they draw it in the frame below from your description. Include lots of details and think about where the features of your mask appear in relation to other features. Swap over. When you have finished write down some information about the masks you have drawn, like where it is from and what it is used for.
Name that mask

Find the Noh theatre masks. These masks have been used in theatre performances since the fourteenth century. Only the main characters wear masks.

There are about 80 standard masks which are used in Noh theatre. Look at the masks below and try to figure out what sort of character they might be used for. Think about their age, gender, whether they are human or not. Their names are given so when you get back to school you can see if you were right about them!

Useful websites are: www.aisf.or.jp/~jaanus and www.the-noh.com

This is Namanari which means ‘becoming bestial’. What do you think her story might be?

This is uba. What do you think Uba’s character is like?

This is Shojo (or Syojo). What sort of a man is he? Why do you think he has a red face?

Which mask do you like best? Draw its expression on the face shape. Why do you like it? What do you think its character is like?

Once you have written about each character, see if you can act as if you were wearing one of the masks. Think about how you would move and talk. Maybe make up a scene and act it out in your group.
What is it all for?

Follows the clues and solve the riddles to find out what different masks are used for. The gallery icons tell you which gallery to look in.

This mask has ten heads and is dressed in black, white and red. He is part of a Hindu story called the Ramayana and is used to play the part of R .................................................................................................................................

Where is he from?
.................................................................................................................................

Originally from Tibet, this mask is a protector of Buddhism. The skulls on its head (which you can see in the gallery) represent the things that lead us to evil.

What is it used for?
.................................................................................................................................

Find the Tibetan shrine and look at the case on your right. Find the carnival mask which represents Supay.

This mask is from B ............................................. in South America.

The eyes are made out of light bulbs.

What do you think he is meant to look like?
.................................................................................................................................

The masks from Sri Lanka come in all shapes and sizes. They caused illness to people in the villages as an act of revenge. But Buddha made them do something else when offerings were made to them.

What is it?
.................................................................................................................................

This mask is from Kenya and is made of fur and plant fibre. This mask conceals a boy, then a man it later reveals.

What is it used for?
.................................................................................................................................

Can you find a mask with a similar use, but used by girls?
.................................................................................................................................

Masks like this are used to remember the ancestors. The mask in the gallery has a red face and might remind you of a rabbit. Draw this mask a separate sheet and write down which group of people it belongs to.
What is it all for?

This sheet gives group leaders answers to all of the questions. It also lets you know where in the gallery the masks are. Reference the information sheets included in this pack for more information about the masks and their uses.

1. The shrine with Tibetan masks is at the back of the gallery. This carnival mask representing Supay is from Bolivia in South America. It is made by local people to ask for his protection in the mines. The materials he is made from are interesting – his teeth are mirrors and his eyes are light bulbs. He looks like the Devil.

Buddha told the demons that although they could cause illness they would also have to cure it when people made the right sacrifices. These masks can be seen in the middle of the gallery.

2. The ten headed man is Ravana and he appears in the story of the Ramayana from India. You can see the costume and mask of this character in the Adulthood and Survival case in the Music gallery.

3. This Cham mask from Tibet represents Mahakala, one of the chief protectors of Tibetan Buddhism. It is used in dances in monastery courtyards. The mask can be seen in the Death and Remembrance case in the Music gallery.

4. The Tiriki mask, from Kenya, is worn by boys going through the initiation ceremony. If they need to leave the initiation enclosure and go out into public they need to wear this mask. It can be seen on the right hand side of the gallery. The Sowei mask is worn during girls’ initiation in Sierra Leone by the Mende people.

5. The Egungun Erin mask belongs to the Yoruba people of Nigeria. They use it in ceremonies of remembrance. The different animals represent different aspects of an ancestors’ personality. It is on the left hand side of the gallery.
What a performance!

All over the world masks are used as part of performances, whether acted out or played to music. This crossword will show you lots of different instruments used as part of these performances and get you to think about the performance as a whole.

Answers are given here for teachers and adult helpers. Visitor Assistants can help you find the objects if you can’t see them.
What a performance!

All over the world masks are used as part of performances, whether acted out or played to music. This crossword will show you lots of different instruments used as part of these performances and get you to think about the performance as a whole.

Answer the questions and fill in the blanks on the crossword with the answers. All the instruments can be found in the Music gallery but you will be directed to other galleries in the Museum too!
What a performance! Clues.

Across:

1. Find instrument number 125 in the Classification case. It is called a Dundun, but has another name. What is it? You can listen to it being played on the listening table.

2. Find instrument 127 in the Classification case. This instrument is used to accompany Noh theatre. What is it called?

3. Find this mask in the Centenary gallery (on the left, look up high). What is it?

4. Find the percussion tube (27 in the Classification display – look up high) that is also used in Oceania. What is it made out of?

5. The Barong dance from Indonesia is accompanied by many instruments. Find instrument 302 in the Classification display, this is one of the instruments used. It is from Java, what is it?

Down:

6. Listen to the sound of instrument number 127 (Classification case). Another type of drum is used in Noh theatre – what is it called? You can see it in the Childhood and Learning case.

7 & 11. Look at the costume of Ravana (Adulthood and Survival case). Name the two drums used in this performance.

8. Ravana is from a Hindu story from India. The story is called The ........?

9. In the African Worlds gallery watch the video, about the funeral ceremony, under the Kanaga masks in the middle section of the gallery. Which group of people do these masks belong to?

10. Find the Tibetan hand bell in the Classification case (35) and listen to it ringing at the sound table. What is it called?

Go to the Tibetan shrine in the Centenary gallery. The masks in this shrine are Buddhist protectors. In the front of the shrine there is a hand bell which is used during the ceremonies these masks are used in.
What is it made from?

This Devil mask from Bolivia is used in Carnival celebrations. Traditionally this mask represents Supay, the underground spirit who helped or hindered the miners. This mask is made from many different materials. Look closely at it and draw or write what you think the various parts might be made from.

Find the Baining masks from New Britain, in Oceania. These are made from bark cloth, from the Mulberry tree, stretched over a bamboo frame. The process for making bark cloth is written out in the wrong order below. Put a number by the different processes to put them in the right order.

- Outer bark is stripped off with a sharp knife or using teeth.
- Inner bark is removed and scraped with clam shells. This softens the bark and spreads the fibres.
- The sheets are unrolled and stretched and held down with stones to dry.
- Bark is beaten to widen it and rolled up to store it before stretching it.
- The sheets are decorated and used to make clothes and masks.

© Horniman Museum 2010
What is it made from? Continued...

Find the **Nwan and Mustar masks** used by the **Angas people** in Nigeria. They are red and are also made of fibres hammered from bark.

**What are the red bits on the mask?**

........................................................................................................

These are poisonous if eaten.

**When are these masks used?**

........................................................................................................

In the middle section of the gallery you will see some **Bedu masks**. Watch the video which shows you how the people make the masks.

**What jobs do the men and women have when they make the masks?**

........................................................................................................

‘Toads’ are used in making the masks. **What is the ‘Toad’?**

........................................................................................................

Video footage of the sacrifices and nighttime ceremonies were not allowed to be filmed. **Why do you think this was?**

........................................................................................................

**When are these masks used?**

........................................................................................................

Find a mask in this gallery made from bark cloth, shells, and horns and decorated with long strands of fibre. This mask is from Senegal and is used by the **Jola people** in initiation ceremonies. In these ceremonies are boys allowed to be seen by their families?

**Yes** [ ]  **No** [ ]

Draw the mask in the box; write down some details of the mask on the note next to your picture.

Find a mask in the African Worlds gallery that is made of skin stretched over a carved mask.

**Where are these masks from?**

........................................................................................................

**How have they been made?**

........................................................................................................

........................................................................................................
What is made from?

**Devil mask from Bolivia** This mask can be found at the back of the gallery on the right hand side. It is about half way up the display. Amongst other things the Devil mask is made from papier mache, sheet metal, light bulbs, plaster and mirrors.

**Baining mask from Oceania** This mask is on the left hand side of the gallery and is located in the top middle of the case. Bark cloth is made in the following way:
1. Outer bark is stripped off with a sharp knife or using teeth.
2. Inner bark is removed and scraped with clam shells. This softens the bark and spreads the fibres.
3. Bark is beaten to widen it and rolled up to store before stretching it.
4. The sheets are unrolled and stretched and held down with stones to dry.
5. The sheets are decorated and used to make clothes and masks.

**Nwan and Mustar helmet masks from Nigeria** These 3 masks can be found to the left of the gallery. The red bits on the mask are abrus seeds and the masks are used during and after the harvest.

**Bedu masks from the Ivory Coast** These masks are in the middle section towards the back of the gallery. The men in this society carve the masks and make the costume. The women are responsible for painting, cleaning and repainting the masks.

The ‘Toad’ is the bark of the tree that is used for making the costume; by not naming it, the bark, and therefore the mask, is given more power.

Sacrifices and nighttime ceremonies might not have been allowed to be filmed because they are sacred and magical and the local people didn’t want it documented. The ceremonies would have been quite hard for others outside the community to understand.

These masks are used in New Year celebrations – just as the masks are cleaned for the new year, as are the people. “The mask is coming at the end of the year, we must wipe off the dirt that is on us.”

**Ejumba mask from Senegal** This mask is next to the helmet masks from Nigeria. The boys who wear these masks are allowed to be seen by their families – in fact some boys lift the mask to reassure their mothers that no harm has come to them.

**Skin covered masks from Nigeria** These masks are on the left hand side of the gallery, about half way down the display. You can see on them where the skin has been joined at the side of the mask, and how it has been stretched over the wood.
Mask Outlines

Use this drawing as a base for filling in details. Look closely at the colours, shading and pattern on the mask - fill it out in as much detail as you can.

Carnival mask
Mask Outlines

Use this drawing as a base for filling in details. Look closely at the colours, shading and pattern on the mask - fill it out in as much detail as you can.

Cham mask
Mask Outlines

Use this drawing as a base for filling in details. Look closely at the colours, shading and pattern on the mask - fill it out in as much detail as you can.
Devil mask
Noh theatre mask
Baining mask
Sowei mask
Midnight Robber headdress
Cham mask
Egungun mask
Sanni curing masks
Ravana mask
‘Ugly’ mask
Animal mask Walu
Tigre mask
Barong Macan mask
Rangda mask
Ijele mask
Follow-up activity ideas

Use the following activity ideas to consolidate what your students learnt at the Museum.

Read the lyrics to the song that is sung to welcome the Dogon masks into the village on the first day of the funeral celebrations (source sheet 1). The song tells us about the first mask and the beginning of the mask traditions in Dogon society.

a) What does the song tell you about the people’s attitudes to the masks?

b) Think about the mask as more than just a facial covering – does this song give you any clues as to what the Dogon people think of this?

In small groups read out the song as a poem. Think about what it means to the people and how they might show their emotions in their voices. If you want to add music to your reading, think about the rhythms and pace of the lyrics.

The Rangda and Barong masks you saw at the Museum came from Bali and used in dance dramas. Have a look at the photographs of the dancer from Indonesia (source sheet 2). The model shows you the different poses in some Indonesian dances. See if you can copy the positions.

The black and white photos above were taken by Beryl de Zoete in the 1930s and show a boy training as a Baris dancer.

You can see films of the Rangda and Barong dance (and the Baris and Legong dances) that people have taken whilst on holiday on the Internet.
Pick and mix

Make up your own mask using sketches you did in the Museum. Use the different patterns you saw to fill in your favourite shaped mask. Think about whether your mask represents a human (like the African ancestral masks) or an animal (like the Dogon Walu mask). What would your mask be used for?

Once you have drawn your mask, decorate it. You could simply colour it in or paint it, or perhaps you’d like to use different textures in a collage to liven up your mask. The colours on masks can have significant meanings; do the colours you have used have special meanings?

Make your own

Make your own papier mache mask and decorate it in any of the styles you saw in the Museum. To make a realistic facemask follow the instructions below:

You will need: newspaper torn into long strips, papier mache paste (wallpaper paste works well – make sure it does not have fungicide in it!), foil

1. Take a sheet of foil and ask a friend to help you mould it to your face. Press it gently into the recesses created by your mouth, eyes and nose.
2. Scrunch up some newspaper sheets to rest your face mould on and lay it gently on the table.
3. Cover each strip of newspaper with the paste and lay it gently in one layer over your foil mould. Make sure you don’t squash your features.
4. When you have finished that layer let it dry and then add another. You might need to repeat this a few times to get a solid facemask.

When the mask is completely dry you can decorate it. You can even add other features to your mask using papier mache – for example if you wanted to add horns you could scrunch up newspaper into the right shape and stick them on your mask and cover them with newspaper soaked in the paste.
Praise to the Masks as they enter the village on Warsirgiri

The mask, blazing, blazing is Amma's mask
The mask came from the east, to us all, to our village
Salute mask
That Amma fights the sorcerers
That he gives long breath to men
A capable man went to the bush, he saw a dead tree
(There) he took a lizard in his hand
The lizard lost its life on the mask
The mask becomes powerful, powerful
Blazing, blazing, blazing, blazing
Powerful, powerful, blazing, blazing
For the woman who touches it with her hand
For this woman misfortune will happen
A cock has hit the mask
The mask became powerful, powerful, powerful like the sun
The mask became powerful, powerful, powerful like the fire
The mask became powerful, powerful, powerful like wisdom
That Amma fights sorcerers
That nothing good will happen to sorcerers
That misfortune will happen to them
All the words are the words of Mouno
That Mouno puts the good things in our hands
That Mounokanna puts the good things in our hands
That Onowagna puts the good things in our hands
That Dyonseo puts the good things in our hands
That Sadyimme puts the good things in our hands
That Mouno fights the sorcerers
That misfortune will happen to all the sorcerers
That all men put the mask on their head, put it on their eyes
All, that they put it on their arms and on their legs
That they go to the drums
That the bad things, the words are enclosed in a hole

Taken from “Dogon Masks: A structural study of form and meaning” by Barbara DeMott, Umi research press, Michigan, 1982. Appendix 3 p. 163
Student source sheet 2

These are photographs of different poses in Balinese dances. See if you can copy the different poses. Look closely at the fingers and toes of the dancer.
Horniman Museum
100 London Road
Forest Hill
London SE23 3PQ

Telephone
Main: 020 8699 1872
Schools' Learning: 020 8291 8686

Email
schools@horniman.ac.uk

Internet
www.horniman.ac.uk

Horniman Public Museum and Public Park Trust.
Company limited by guarantee. Registered no. 2456393.

Registered charity in England and Wales, no. 802725.
Registered office as above. Core-funded by the
Department for Culture, Media and Sport.