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4 MARCH – 6 JUNE 2010

# KINGDOM OF IFE

## SCULPTURES FROM WEST AFRICA

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## TEACHERS' RESOURCES FOR KEY STAGE 3, GCSE & AS/A2

### CONTENTS

---

#### 3 ESSENTIAL INFORMATION ABOUT YOUR VISIT

---

#### 4 BACKGROUND INFORMATION

---

#### 9 SUGGESTED ACTIVITIES

9 KS3 ART AND DESIGN

10 KS3 HISTORY

11 GCSE ART AND DESIGN

12 AS/A2 ARCHAEOLOGY

13 AS/A2 ART AND DESIGN (FINE ART)

---

#### 14 FURTHER INFORMATION

---

#### 15 GLOSSARY

---

### STAY IN TOUCH

You can now receive regular termly updates of free new resources, exclusive exhibition previews for teachers and taught sessions and courses. Sign up for the schools and teachers enewsletter at [www.britishmuseum.org/schools](http://www.britishmuseum.org/schools) or email [learning@britishmuseum.org](mailto:learning@britishmuseum.org)

## ESSENTIAL INFORMATION ABOUT YOUR VISIT

Please read this information carefully.

- Make sure you have enough adult helpers (at least 1:8).
- Organise small groups with one adult per group.
- On arrival at the Museum, make your way to the Ford Centre for Young Visitors, downstairs in the Great Court. Allow 20 minutes for check-in, depositing bags, toilets etc.
- If you have time to fill before or after your visit to the exhibition, consider visiting some of the other galleries, especially Room 25 (Africa) and Room 24 (Living and Dying), rather than waiting in the Great Court or Ford Centre.

You may be sharing the exhibition with other school students and regular visitors. The resources have been designed to minimise crowding, so please use them as suggested. If an area gets overcrowded, please advise students to act sensibly and wait their turn or move to another section and come back later.

### BOOKING A VISIT

Book schools exhibition visits through the British Museum Ticket Desk.

+44 (0)20 7323 8181

[tickets@britishmuseum.org](mailto:tickets@britishmuseum.org)

You will be sent a confirmation form and further advice about your visit and facilities. If you do not receive a confirmation form within two weeks of booking, contact the Ticket Desk immediately. You must bring your confirmation form with you when you visit the Museum.

### DON'T MISS

#### **Fra Angelico to Leonardo: Italian Renaissance drawings**

22 April – 25 July 2010

Combine your trip with a visit to *Fra Angelico to Leonardo: Italian Renaissance drawings* and discover a different culture and artistic tradition that developed in the 15th century. This major exhibition provides an unmissable opportunity for students and teachers to view first hand the work of the great Italian artists including Fra Angelico, Botticelli, Leonardo, Michelangelo and Raphael. These exquisite works provide insights into the process of drawing and how artists developed their skills and learned from one another during the early Renaissance period.

Teachers are invited to a special private view on Monday 17 May 2010, 18.00–20.00. There will be resources to support visits and study sessions for A Level History of Art students. For more information, visit the exhibition pages at [www.britishmuseum.org](http://www.britishmuseum.org)

*Supported by BP*

## BACKGROUND INFORMATION

### IFE: PORTRAIT OF A CITY

Ife (pronounced 'ee-feh') was one of the great city-states of West Africa that first emerged around AD 800 in what is now modern Nigeria. Between 1100 and 1400 it flourished as a commercial, political and spiritual centre with access to lucrative trade networks.

Today Ife is a large, vibrant agricultural centre. Its sacred ruler, the Ooni (pronounced 'or-nee'), is still revered as the descendant of the original creator gods.

Ife is regarded as the legendary homeland of the Yoruba-speaking peoples of Nigeria and the Republic of Benin, and their descendants around the world.

Ife's artists cast remarkable works of art in copper and brass. They also developed a refined and highly naturalistic sculptural tradition in terracotta and stone. The sculptures were of such exquisite beauty that Ife's place in the history of African and world art was assured.



### THE ART OF IFE

Since the late 1400s, when Portuguese explorers arrived in West Africa, objects were collected and brought to Europe as curios. They were admired as examples of local craftsmanship but the context in which they were made and used was largely ignored.

In the early 20th century, European artists like Picasso and Matisse were searching for fresh sources of stimulation. They studied wooden masks and figures from Africa in the museums and antique shops of Paris. They were inspired by the highly stylised treatment of the human figure and the perceived spiritual qualities of African art.

These perceptions about the nature of African art were challenged in 1910, and again in 1938, when lifelike sculptures were found in Ife. The Western art world was forced to reassess its earlier ideas about art from Africa. There was speculation about the origins of these naturalistic works and at first it was assumed that they could not have been made by African artists.

### REVEALING THE SCULPTED HEADS

While he was in West Africa in 1908, the German explorer Leo Frobenius heard tales of the legendary city of Ife and its remarkable treasures. In late November 1910, he travelled to Ife with other members of the third German Inner African Expedition.

Although this first trip to Ife lasted only three weeks, Frobenius visited an impressive number of shrines and recorded his observations. He collected several lifelike terracotta heads and other fragments. His most sensational acquisition was a brass head – the so-called 'Olokun' head. However, the British colonial administration prevented Frobenius from taking the head out of Nigeria.

Above: Brass head of an Ooni (king). Wunmonije Compound, Ife, Nigeria. AD 1300s–early 1400s.  
© The Trustees of the British Museum.

### INVESTIGATING IFE

In 1943 the Antiquities Service was established in Nigeria under the dynamic leadership of Kenneth Murray. One of Murray's lasting contributions to the knowledge of Ife was the compilation of a descriptive list of the city's numerous sites and monuments.

An ambitious programme of excavation of many of these sites began in 1953 directed by archaeologist Bernard Fagg, who worked tirelessly to preserve and protect Nigeria's cultural heritage. Fagg was also instrumental in establishing museums in Nigeria, including the one at Ife which opened in 1954.

Accidental finds could now be investigated through excavation. When labourers found a group of brass sculptures in 1957 at Ita Yemoo, archaeologist Frank Willett was invited to excavate the site. This was the start of a lifelong obsession with Ife and Willett published the first account dedicated to Ife art, culture and history.

### WEALTH AND TRADE

Trade developed as a major commercial activity in West Africa around AD 800. Goods were traded locally and regionally. Long-distance routes across the Sahara desert linked North Africa with the Mediterranean.

Regional and trans-Saharan trade across West Africa was controlled by extensive empires, such as Mali and Songhai, in the savannah areas. Lesser city-states (urban centres with political and military authority over the neighbouring region) in forest areas, like Ife, controlled local trade. They also had access to the larger regional trading centres, like Timbuktu, along the most important trade route – the river Niger.

A wide range of commodities was imported to West Africa, including copper, brass, glass and carnelian beads. These were exchanged for locally made glass beads, ivory and agricultural products, such as kola nuts.

By the 1100s, Ife had developed as a powerful urban centre of considerable size surrounded by city walls.



### BEADS AND GLASSMAKING IN IFE

Beads appear on many Ife sculptures. They indicate the wearer's importance and are objects of power and ritual knowledge, as well as symbols of wealth and status.

Originally, glass beads may have been imported from Europe or the Middle East and used in Ife, but recent analysis has established that some glass beads were made locally. Distinctive long blue beads with a unique composition found only in West Africa suggest that this glass was produced from local raw materials. The composition has no precedent in early glassmaking and may have been invented in Ife.

Above: Brass figure of a king. Ita Yemoo, Ife. AD 1300s.

© Karin L. Willis/Museum for African Art/National Commission for Museums and Monuments, Nigeria.

## SACRED WORKS IN STONE

Ife was home to many domestic shrines, urban temples, and sacred groves. These were originally located in the city's forests and some were positioned strategically at gateways and crossroads. People worshipped at altars dedicated to mythical heroes, ancestors and deities such as the creator gods Oduduwa and Orishanla.

Many monoliths and stone figures have been found in and around Ife. They are thought to have been made over a long period of time, possibly from about AD 800. Stone sculptures provided a focus for prayer and sacrifice in Ife's shrines. They depict humans, animals or more abstract forms described as staffs, shields or swords.

Over the centuries, many shrines, temples and groves were abandoned as a result of city expansion, or civil unrest causing inhabitants to leave. Sacred areas became domestic settlements, with no continuity in religious practice. Sculptures discovered accidentally were moved to shrines or groves unconnected to their original context.

## IFE SOCIETY

Excavations at Ife have revealed many pavements made of pottery sherds. They were laid on edge in circles, in herringbone patterns or straight rows, sometimes combined with white quartz pebbles. Their weathered surfaces suggest that they paved the open inner courtyards of large domestic buildings.

Many of these courtyards had semicircular platform altars at one or both ends. Pots and pot necks embedded in the centre of the pavements may have been used to receive libations (liquid offerings) to the gods worshipped on the altars.

These altars or domestic shrines displayed animal and human terracotta sculptures. Humanity was portrayed in all its frailty and vitality – in sickness and health, old age and youth, suffering and serenity. It is not known whether these figures gave visual reminders of the ritual sacrifices made, or expressed the qualities and powers associated with particular gods. They may also have identified prominent leaders of the cults of the gods.

## IFE'S CREATION MYTH

Many African societies had an oral literature that was not written down until relatively recently. This spoken knowledge was passed from one generation to another. It included epic tales, historical and mythical narratives, prayers and songs. There are often different, and sometimes contradictory, versions of the same myth.

There is a myth, well-known in Ife, about the creation of the world. Olodumare, the Supreme god who inhabited the sky, sent the god Orishanla to create the world (*aye*) and mankind, equipped with an iron chain, a snail shell filled with soil, a five-toed chicken and a chameleon. Orishanla drank too much palm wine and fell asleep, so his younger brother Oduduwa took over the task. Oduduwa climbed down the chain from the sky to the watery land below. Here he emptied the soil from the snail shell. The chicken kicked the soil around searching for food and dry land appeared. The chameleon tested the firmness of the land. Orishanla then created human beings and his brother Oduduwa founded Ife.

## IDENTITY AND DIVERSITY

The art of casting in copper and brass reached its height in Ife between the 1200s and 1400s. Among the most striking sculptures are fifteen almost life-size uncrowned heads cast in brass or copper. They were discovered together in Wunmonije Compound in 1938.

The original function of the metal heads remains uncertain and has generated considerable debate. They may have been used in coronation ceremonies for the rulers of Ife. They may have been placed on altars and used as mounts to display regalia during annual purification and renewal rites. Or they may have been attached to wooden bodies and used as memorials of the deceased during funerary ceremonies.

Figurative sculptures made of terracotta capture the diversity and cosmopolitan nature of Ife society. They illustrate in detail the rich array of textiles, jewellery, headgear and regalia worn by people from all sectors of society. Large numbers of terracotta sculptures have been discovered at different sites across Ife and are believed to have been made over a long period of time.

## BRASS CASTING IN IFE

Ife metal sculptures were made using a process known as 'lost-wax' casting. Copper is extremely difficult to cast and the addition of small amounts of other metals makes the process easier. Tin (to make bronze) or zinc (to make brass) lowers its melting point, while lead improves its fluidity. The brass used in Ife was probably imported from North Africa. A few castings were made in pure copper, proof of the outstanding skills of Ife's artists. The process of lost-wax casting is as follows:

1. The core of the sculpture is made in clay.
2. The sculpture is modelled in beeswax over the clay core. Iron rods are inserted through the wax into the core to prevent movement during firing.
3. Fine details are sculpted in the wax. Extra strips of wax (known as runners) are applied at the top. Separate wax vents are inserted to allow gases to escape during casting.
4. A layer of fine-grained clay is applied directly to the wax surface, enclosing the vents and runners. This layer is built up with coarser layers of clay to stabilise the sculpture.
5. The entire mould is heated, melting the wax which is drained away through the runners.
6. Molten metal is then poured into the cavities left by the runners.
7. After it has cooled, the clay mould is removed and the iron rods, vents and runners are cut off.
8. The sculpture is finally polished to produce a smooth surface.

## MAKING THE TERRACOTTA SCULPTURES

Artists in Ife made figurative sculptures with local clay. It is rich in mica and quartz. This coarse material is perfect for hand-built pottery heated in an open fire and is still used today for domestic pottery.

Ife's terracotta sculptures were built up with 'sausages' of clay that were smoothed and moulded on the outer surface. The use of this coiling technique suggests that the artists might have been women. Throughout Africa this is a method employed by female potters.

Most of the sculptures are hollow and have vents that allow gases to escape during firing, preventing the work from shattering or cracking.



## ICONIC IFE

Since the first major discovery of Ife sculpture in 1910, Ife art has taken on a wider significance. It has become symbolic of African cultural heritage. Ooni (King) Aderemi, Ife's leader for 50 years (1930–1980), actively promoted the city's cultural traditions. During his reign, Ife became the site of the first regional university, internationally regarded as the intellectual centre of the Yoruba-speaking peoples.

Works of art from Ife, like the crowned heads popularly known as 'Olokun', have become iconic symbols of Yoruba, Nigerian and African identity. They are reproduced on postage stamps and banknotes, used to advertise popular sporting events, and even adopted as names for new hairstyles.

Ife art is a source of national pride and an inspiration for Nigerian artists. As Nigeria celebrates its 50th anniversary of independence in October 2010, Ife will continue to represent an African heritage of universal significance.

## **SUGGESTED ACTIVITIES**

### **KS3 ART AND DESIGN**

#### **BEFORE YOUR VISIT**

- Look at a map of Africa and locate West Africa, Nigeria and Ife.
- Ask the students to find images of the landscape and environment of Nigeria and forested West Africa. Discuss these as a class, drawing out the common elements.
- Discuss what influences and motivates artists, designers and craftspeople.
- Explore figurative sculpture with the students, looking at examples from different cultures and those from Ife in the exhibition PowerPoint. Discuss the various construction processes and techniques used, introducing specialist vocabulary like relief modelling, coiling, firing and lost-wax casting.

#### **DURING YOUR VISIT**

- Ask students to sketch details from at least three different heads, including their facial features, hair, skin decoration and jewellery. Alternatively, students could annotate printouts from the PowerPoint, making sure they also record the object information (provenance, date, material, function if known).
- Students could look for and note different types of objects made from metal (brass, copper or bronze), terracotta and stone. Ask them to think about how the objects were constructed and why certain materials were used for particular types of object. Are there any unusual choices in the exhibition?
- When the artefacts from Ife were created, what influenced the artists? Students could use the text and images in the exhibition to investigate what part environment, technology, trade and religion may have played in the creative process.

#### **AFTER YOUR VISIT**

- In class, ask the students to work in pairs to select and present responses to one object from the exhibition. They should describe it using specialist words and explain which aspects of the object's design and construction interested them.
- Ask the students to create a sculpture inspired by Nigerian and West African culture. They could use their sketches and notes from the visit to rough out their design and then select the most appropriate modern material to use to suit the purpose.
- It is unclear whether the sculpted heads represent rulers or gods. Students could research representation from other parts of Africa or the world and the features that often identify rulers or gods, and create a sketchbook page exploring 'power'.

## SUGGESTED ACTIVITIES

### KS3 HISTORY

#### BEFORE YOUR VISIT

- Look at a map of Africa with your class and find West Africa, Nigeria and Ife. Ask students to use the internet and other sources to research Nigeria's history.
- Using the world map in the PowerPoint and other information, create a simple timeline spanning AD 1000 to 1600. Put Ife and other West African kingdoms on the timeline. Discuss what was happening in Britain over this period.
- Use the maps, exhibition PowerPoint and the internet to discuss the landscape in which the kingdom of Ife developed. Think about the reasons why Ife developed.
- Introduce and discuss the concepts of kingship, religion, trade and art. Including examples from Africa, consider what these represented in the world during the period known as Medieval in Europe.
- Look at other objects from Nigeria and West African countries in the Explore section at [www.britishmuseum.org](http://www.britishmuseum.org)

#### DURING YOUR VISIT

- Ask students to look for and think about objects that help them understand kingship, religion, trade and art in 12th–15th-century Ife.
- Ask students to note the skills people in Ife used to make the objects on display.
- Ask students to consider how archaeologists have helped to reveal Ife's past.
- Ask students to look closely at the sculptured heads and record their features, expressions, hair, skin decoration and jewellery. Ask them to consider whether the heads represent kings and queens or gods.

#### AFTER YOUR VISIT

- Like traditional griots (praise poets) from West Africa, students could create and perform a song, poem or speech praising the achievements of the kingdom of Ife.
- Considering the evidence in the exhibition, how easy is it for an historian to describe life in 12th–15th-century Ife? Ask the students to assess this and identify what information we don't have about the city-state of Ife.
- The students could compare 12th–15th-century Ife with Medieval England, Wales, Scotland or Ireland during the same period, focusing on kingship, religion, trade and art. What similarities and differences can they identify?
- Use evidence about pre-colonial Nigerian and West African culture collected during the visit to help the students assess the impact of British imperialism in Africa.

## SUGGESTED ACTIVITIES

### GCSE ART AND DESIGN

#### BEFORE YOUR VISIT

- Look at a map of Africa and locate West Africa, Nigeria and Ife.
- Ask the students to research images of the landscape and environment of Nigeria and forested West Africa and create a collage. Discuss these as a class, drawing out the common elements.
- Using images, discuss different sculptural traditions from across the world, especially from the 1100s to 1400s AD. Discuss the various construction processes and techniques used, introducing specialist vocabulary like relief moulding, coiling, carving, firing and lost-wax casting.
- Think about different kinds of body adornment, from hair styling to bead jewellery to tattoos. Ask the students to research and find a range of images from Africa and Europe on the internet.
- Using everyday objects, consider how artefacts relate to their social and cultural contexts. Students could work in pairs and present their response to a particular object.

#### DURING YOUR VISIT

- Students could look for and note different types of objects made from metal (brass, copper or bronze), terracotta and stone. Ask them to think about how the objects were constructed and why certain materials were used for particular types of object.
- Students could sketch examples of jewellery depicted on the sculptures. Where possible they should note the colours and shapes of beads, how beads were made and why bead-making was so important in Ife.
- Ask students to sketch details from different heads, including facial features, hair and body decoration. Alternatively, students could annotate printouts from the PowerPoint, making sure they also record the object information.
- When the artefacts from Ife were created, what influenced the artists? Students could use the text and images in the exhibition to investigate what part environment, technology, trade and religion may have played in the creative process.

#### AFTER YOUR VISIT

- The students could investigate the influence that West African culture and environment has on contemporary artists such as Bruce Onobrakpeya, El Anatsui, Romuald Hazoumé or Sokari Douglas Camp.
- Ask the students to create an imaginative 3D response to Ife and West African culture, recording their research, plans and ideas in their portfolios.
- Inspired by examples of body adornment in the exhibition, students could design and create jewellery using a range of original materials. They could create a sketchbook page while developing their ideas and include photos of them trying on the pieces.

## SUGGESTED ACTIVITIES

### AS/A2 ARCHAEOLOGY

#### BEFORE YOUR VISIT

- Look at a map of Africa and the exhibition maps and locate West Africa, Nigeria and Ife. Point out the other key sites of Benin City, Igbo-Ukwu and Old Oyo.
- Look at the PowerPoint and discuss the nature and context of the discoveries.
- Discuss the importance of Ife in the context of African and world archaeology and history.

#### DURING YOUR VISIT

- Students could create their own survey of Ife based on the range of evidence in the exhibition. They could use the map of the city to guide them.
- Focus on Ife as a place of religion and ritual. Your students could consider the terminology of religion, like myth, shrine, sacrifice, worship and ritual in the context of the city's archaeology. Ask the students to investigate what kinds of religious sites and structures have been found there.
- Ask students to study the objects carefully and identify the different technologies developed or used at Ife and in the region between 12th and 15th centuries AD. They could annotate images from the PowerPoint in noting the evidence.
- Ask students to think about the relationship between the excavators of Ife and the local people. Ife is an urban site of significant religious and political importance. What impact might this have had on archaeological investigation?
- Can spoken knowledge, like myths, epic stories and songs passed from one generation to another, help archaeologists to interpret material discoveries? Ask the students to consider this question in light of the evidence from Ife.

#### AFTER YOUR VISIT

- Students could complete and write up their survey of Ife. Ask them to interpret the archaeological evidence. What strategies and techniques would they use to extend knowledge of the city-state and its culture? How could ethnography support the process?
- In view of the importance of Ife in world archaeology, what impact would the loss of its sculptures or other objects have for our understanding of the past? The students could debate this in class before creating a podcast in response.
- Ask the students to consider why they think the objects from Ife have come to represent Nigerian and pan-African identity. They could also look at the influence of other examples from Nigeria, like Igbo-Ukwu and Benin City.
- There are two existing World Heritage Sites in Nigeria. Should Ife be designated too? How could UNESCO help Ife? Ask the class to assess the city against the criteria listed at <http://whc.unesco.org/en/criteria>

## SUGGESTED ACTIVITIES

### AS/A2 ART AND DESIGN (FINE ART)

#### BEFORE YOUR VISIT

- Look at a map of Africa and locate West Africa, Nigeria and Ife. Ask the students to research images of the landscape and environment of Nigeria and forested West Africa and create a collage. Discuss the completed pieces as a class, drawing out the common elements.
- Use the exhibition PowerPoint to introduce the range of objects discovered in Ife, the context of their creation and their place in the history of art.
- Using the world map in the PowerPoint and other images, discuss different sculptural traditions from Africa and across the world from the 1100s to 1400s AD. Include the various processes of construction and materials and techniques used, and introduce specialist terminology like relief moulding, coiling, carving, firing and lost-wax casting.

#### DURING YOUR VISIT

- Ask your students to investigate sculpture in the exhibition. They could look for and record the range of sculpted objects from Ife, noting details of provenance, date, form, function, material, construction. Students should complete rough sketches of different heads, including facial features, hair and body decoration. If time is short students could annotate printouts from the PowerPoint, making sure they also note the object details.
- It is unclear whether the Ife heads depict gods or kings and queens. Can the students identify and record design or decorative features that symbolise power?
- When the artefacts from Ife were created, what influenced the artists? Students could use the text and images in the exhibition to investigate what part environment, technology, trade and religion may have played in the creative process.

#### AFTER YOUR VISIT

- The students could investigate the influence that West African culture and environment has on contemporary artists such as Bruce Onobrakpeya, El Anatsui, Romuald Hazoumé or Sokari Douglas Camp.
- Ask the students to select a sculpture from the exhibition and critique it for the class. They should describe the object using specialist vocabulary and explain what aspects of its design and construction interest them.
- Students could use their sketches and notes from the visit to help them design and create a sculpture that reflects the qualities and characteristics of leadership. Their final piece could reference the materials used at Ife and design elements but should be original in form. Students should complete further research on Ife, sculptural traditions and representations of leaders in a range of media as part of the process. They should also record the stages of development and discuss work in progress with the class, responding to comments where appropriate.

## FURTHER INFORMATION

### WEBSITES

Find out more about the history and cultures of Nigeria and West Africa at the Explore section of [www.britishmuseum.org](http://www.britishmuseum.org)

Glasgow Museums

Search for 'Africa' at <http://collections.glasgowmuseums.com>

The Metropolitan Museum's Timeline of Art History

[www.metmuseum.org/toah](http://www.metmuseum.org/toah)

Museum of Archaeology and Anthropology, Cambridge

<http://maa.cam.ac.uk>

Pitt Rivers Museum, Oxford

[www.prm.ox.ac.uk](http://www.prm.ox.ac.uk)

Royal Albert Memorial Museum, Exeter

[www.molli.org.uk](http://www.molli.org.uk)

World Museum, Liverpool

[www.liverpoolmuseums.org.uk/wml/humanworld/worldcultures/africa](http://www.liverpoolmuseums.org.uk/wml/humanworld/worldcultures/africa)

### BOOKS FOR STUDENTS

*African Crafts* by Lynne Garner (British Museum Press, 2009)

*African Designs* by Rebecca Jewell (British Museum Press, 2008)

*Pocket Explorer: African Civilizations* by Nicholas Badcott (British Museum Press, 2010)

### BOOKS FOR TEACHERS

*Africa: Arts and Cultures* by John Mack (British Museum Press, 2005)

*African Art in Detail* by Chris Spring (British Museum Press, 2009)

*African Civilizations* by Graham Connah (CUP, 2001)

*Kingdom of Ife: sculptures from West Africa* by Henry Drewal and Enid Schildkrout (British Museum Press, 2010)

*Objects in Focus: Bronze Head from Ife* by Editha Platte (British Museum Press, 2009)

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\*Discount cannot be used in conjunction with any other offers. Valid until 31 July 2010.

## GLOSSARY

<b>Ada eledishi</b>	Sword of Eledishi (a slave with an important role in coronation ceremonies)
<b>Aderemi</b>	King of Ife (AD 1930–1980) who actively promoted city's cultural traditions
<b>Akoko</b>	Tree and leaves sacred to Yoruba culture
<b>Asa</b>	'Shield' or stone monolith found in Ore Grove in Ife
<b>Awunrin Olojo</b>	One of Obalufun I's wives
<b>Eja ajabo</b>	'A fish that fights for its life' or mudfish
<b>Erin omi</b>	'Elephant of the water' or hippopotamus
<b>Ikena</b>	The gatekeeper
<b>Kola</b>	Forest tree with nuts chewed as a stimulant and used in hospitality, divination and sacrifice across West Africa
<b>Lajuwa</b>	Ooni Aworokolokin's chief attendant who pretended to be the king when the Ooni died
<b>Obalufon I</b>	Early mythical king of Ife also known as Osangangan Obamakin
<b>Obalufon II</b>	Early Ooni of Ife and patron of copper-casting and brass-casting
<b>Ododoa</b>	Masquerade in Benin to commemorate relationship with Ife
<b>Oduduwa</b>	God who created the world and Ife's first Ooni (king)
<b>Ogun</b>	God of iron and all its uses (war, hunting, smithing, woodcarving)
<b>Olefeunra</b>	Ore's servant
<b>Olodumare</b>	Supreme god
<b>Olokun</b>	Goddess of the sea or one of the wives of Oduduwa
<b>Ooni</b>	Title for sacred ruler or king of Ife
<b>Oramfe</b>	Ife god of thunder
<b>Oranmiyan</b>	Son of god Oduduwa and founder of dynasties in Benin and Oyo
<b>Ore</b>	Hunter god and early leader associated with one of Ife's sacred groves
<b>Orishanla</b>	Creator of human beings and son of Olodumare, the Supreme god
<b>Owini</b>	Hunter and priest