

Contents

Foreword by Mamadou Koble Kamara	7
Preface	9
Introduction	
Habitat, society, and culture	19
Religious ideas and cults	35
Divination methods	45
Cultural expressions of artistic thought: Apparel, body decoration, and hairstyles ...	55
Aesthetic terms and concepts	67
Masks and Mask Performances	
Mask-beings, wooden masks, maskers, and mask performances	77
<i>Dye</i> , the sacred mask ensemble	95
<i>Gye</i> , the sacred helmet mask	143
The semi-sacred mask-beings	159
The <i>goli</i> mask ensemble	159
The mask family of <i>zamble</i> , <i>gu</i> , and <i>zauli</i>	166
<i>Zamble</i> , the handsome male mask	167
<i>Gu</i> , the beautiful female mask	221
<i>Zauli</i> , the grotesque male mask	249
Entertainment masks	263
<i>Zuhu</i> masks with forehead figures and side attachments	267
<i>Beduo</i> masks with figurative attachments	273
<i>Djela</i> , the composite mask, the "offspring" of <i>zamble</i> and <i>gu</i>	275
The <i>seli</i> , <i>sauli</i> , and <i>flali</i> masquerades	297
Master Carvers	
The role of wood-carvers in Guro culture	319
Wood-carving techniques of Guro sculptors	325

Early Guro masters	330
The Master of Buafle	333
The Master of the Bron-Guro	339
The Master of Gonate	343
The Master of the Yasua-Guro	347
The Master of Gohitafla	353
The Masters of the Niono-Guro	357
The Master of the Duonu-Guro	363
Living Guro wood sculptors	
Sabu bi Boti of Tibeita	375
Tra bi Tra of Bogopinfla	408
Tra bi Ta of Geitifla	426
Traye bi Fua of Kuenzra	429
Lai bi Nyanagone, known as Benjamin, of Goetifla	431
Ta bi Po of Maminigi	432
Commercial Guro sculptors	433
Sela bi Nanti of Gohitafla	434
Beli bi Ta, known as Descar, of Pohufla	439
Tra bi Nanti, also known as Denis, of Pohufla	445
Zago bi Bernard of Zugunefla	447
Appendix	
Production of counterfeit Guro masks	453
Wood sculpture and artistic equipment	467
Notes	493
Bibliography	515