



Feinberg Collection

Masks from
AROUND THE WORLD

OCTAGON CENTER FOR THE ARTS



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AROUND THE WORLD

Edited & Designed by:
KRISTIN M. ROACH

Contributing Authors:
LILLIAN FEINBERG
DAVID GRADWOHL
HEATHER JOHNSON
KRISTIN ROACH

OCTAGON CENTER FOR THE ARTS

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FORWARD

Heather Johnson, Executive Director

In 1993, the Octagon Center for the Arts was honored to receive the mask collection from Lillian and Leonard Feinberg, both former faculty members at Iowa State University. At that time, the collection consisted of 71 masks from 18 countries. More masks from the Feinberg Collection have been added over the years. The Octagon is pleased to celebrate the 20th Anniversary of the acquisition of the *Feinberg Mask Collection*.

Masks. They are unique objects used in various ceremonial rituals by cultures all over the world. Masks possess rich historical significance representing vast civilizations throughout the ages. The oldest known mask is dated 7,000 BC and was carved out of limestone. Whether decorated with ornate details or a simple carving, masks tell a story. They hide, protect, celebrate and mourn. Masks are the faces of humanity.

The *Feinberg Mask Collection* is a wonderful assemblage of masks from various regions across the globe. We welcome you to explore the history of other cultures and listen to the stories these masks have to tell.

Sincerely,

Heather Johnson
Executive Director

INTRODUCTION

Kristin Roach, Curator

The Feinbergs bequested the remainder of the collection to the Octagon Center for the Arts in 2006. Masks, several shadow puppets, textiles, and prints were added. For the 20th Anniversary of the initial donation of the masks, the Octagon is pleased to present the largest exhibition of the collection to date and publish an updated catalogue showcasing the breadth of the collection. It is truly a jewel to be shared with all central Iowans.

The 2nd edition of the *Feinberg Collection* catalogue was over a year in the making. Records, notes, and research were all carefully verified and catalogued. Many masks had been in storage for well over a decade and had never been displayed. Through the dedicated work of staff, interns, and volunteers, we are able to present for the first time a complete pictorial reference to the collection's masks and

a selection of shadow puppets. I want to especially thank the Ina El-Pour, Amanda Howell, David Gradwohl, and the City of Ames Commission on the Arts, without whom this massive undertaking would have never been possible.

Looking through the new edition you will find the personal story of the Feinberg's collection as told by Lillian Feinberg. The masks are divided by geographic region, starting with South East Asia, which is by far the largest grouping. An image of each mask in the collection is presented with any notes made by the Feinbergs and research later added by David Gradwohl (curator for the 1995 exhibition *Facing Humanity* and author of the first edition's curatorial essay) and myself. In addition to research, we have also included notes on their providence, which tells the story of how they came to be a part of the collection.

Lillian and Leonard traveled worldwide for their profession and their pleasure. Many of the masks were gifts from students, friends and colleagues. Everywhere they went masks were found. Over a period of 60 years, approximately 1935 - 1993, they collected the masks now housed at the Octagon Center for the Arts.

Our hope is that through this catalogue, the oral history of the collection has been captured. The masks are curiosities, breathtaking and frightening on their own, but the story of their collection and the cultural context of their creation is a real treasure. The generosity of the Feinbergs by giving this gift to the Octagon goes so much further than one institution, it connects every visitor with the story of cultures all over the world.

Kristin Roach
Feinberg Collection Curator

FACING HUMANITY

Lillian Feinberg

“All the world’s a stage, and all the men and women merely players.” We all wear invisible masks, changing them daily, hourly. We switch and swap them with others in the play of life.

In addition, so-called primitive societies wear or wore visible masks at special times--to appease the gods or spirits; to beseech them for good luck, a good harvest, good health, wealth, a good year; to defy enemies; to recount tales of prowess at war and hunting--to preserve the myths passed down by their forebears.

We, Len and I, found aesthetic pleasure in the melding of artistic design, minimal materials, and responses to the visible and invisible. Both of us were philosophy minors at the University of Illinois where we met in the early thirties. Both of us were interested in the theater, Len as a playwright, I as an actress and director.

The visible and invisible were on the boards at that time--the revivals

of Euripides, Sophocles, Aechylus, the experiment of Eugene O’Neill in *The Great God Brown*. Thus, unconsciously, we were conditioned to become intrigued by masks, the “props” in life and fantasy. Sometime during that period, my sister, Helen Okner Byman, returned from Guatemala with a gift, two small casts of native Indians, the start of our collection (pictured on the right, 1935).

A 1937 visit to (then) unspoiled Cuernavaca and Taxco, Mexico, uncovered a wealth of Mexican artifacts (page 21-23). Tin masks, copies of earlier wooden masks, were expressions of a fascinating mixture of pagan and Catholic religions. On later trips in the 1950’s, in San Miguel de Allende and Guadalajara where we lived during summer teaching vacations, inquiries led us to unlikely storage lofts where original masks had been stored.

And it was that Gil Bartell, an ISO anthropologist who had been initiated into a Yaqui Indian tribe in Sonora, Mexico, swapped priceless Mexican masks for Chinese seals we had found and purchased



993.1.66 *Cast Mask of Maya Indian*
Guatemala, c. 1935
Cast ceramic,
7 x 4”



993.1.67 *Cast Mask of Maya Indian*
Guatemala, c. 1935
Cast ceramic
6 x 5”



Feinberg apartment with mask collection on display.

in Hong Kong the previous year.

The fifties were both tragic and fulfilling for us. Our son Tommy had been killed in a bike-truck accident. We made two summer-long trips to Mexico, each time finding treasures and a bit of healing.

In 1957 Len was awarded a Fulbright Visiting Professorship to Ceylon (now Sri Lanka). Our daughter Elyn accompanied us, attending school and eager, at that time, to become an archeologist. A nearby neighbor was a former head of archeology for Ceylon and author of a classic book on the Sygiriya frescoes. Dr. Paranavitana, a tiny man but a giant of energy, took us on day-long trips to Polonaruwa and other sites abandoned in the 11th century. (After one such trip, Elyn sleepily said, "No more archeology.

version of the Asian epic Ramayana, he had translated from Sanskrit. Thus we were introduced to more masks and more Asian literature and productions. (Much later in Indonesia we watched the epic in an all-night puppet production, accompanied by Indonesian ISU alums.)

Our most valuable, to us, masks came from Colombo, Ceylon, on Elyn's eleventh birthday. We had spent the morning visiting the Colombo Museum, entranced by the mask collection. Then we had been invited to lunch at the home of an admiral in the Ceylon navy (we had met the family socially up-country). The interior was being painted and our hostess apologized for the mess. During lunch, a servant appeared with three masks and asked her what to do with them--they frightened the children.

ears pierced, her birthday present. As I held her hand, I looked back, down the length of the room. High up on a shelf were two masks identical to the ones we had seen earlier in the museum, the King and Queen (993.1.1 and 993.1.2, page 05). I asked about them. The jeweler explained that during WWII American GI's had brought them down from up-country but had been unable to take them home. They were covered with dirt and cobwebs. Several hours later, after they had been scrubbed clean, he sold them to us. (Later we traced down their birthplace, Ambalongoda, at least 300 years earlier.)

During the Ceylon year, 1957-58, Len gave numerous lectures, invited through the United States Information Service to appear in Singapore, Hong Kong, Saigon, Cambodia, Thailand, and India. We were to make somewhat similar trips and lecture tours in 1964, adding Japan, Taiwan, Korea, Okinawa and the Philippines in sometimes later years. Freighter trips in conjunction with lecture appearances brought us to still other continents and countries, Australia, New Zealand, New Caledoni, Fiji, Israel, Cyprus, Africa, South America, Alaska, and, Europe.

My stint as president of the professional Association of Business Communication brought invitations for joint lectures and for me a visiting professorship in Japan, the fourth of five trips to that lovely, mask-rich (among other things) country.

Everywhere we traveled (8 freighter trips, 11 cruises) we searched for masks, our souvenirs and memories of the visible and invisible. Each piece has a history, a significance and a story. Each is a piece of our lives.

Lilian Okner Feinberg

July 7, 1995



The Feinbergs on their apartment patio overlooking the Memorial Union, ISU campus.

I want to be an anthropologist." This at age 11. She received her Ph.D. in Anthro from Princeton in 1985.)

Ceylon was a turning point in our collecting life. Interested in the theater, we worked with Dr. Sarachandra] drama professor and producer of a modern

We had just seen similar masks at the museum. "Give them away, or throw them out," she said. "No!" I exclaimed. She was delighted.

After lunch, carrying the masks, we drove down to the Jetty, to a jewelry shop she had recommended to have Elyn's

KOLUM FOLK PLAY MASKS | *Sri Lanka*

Kolum folk plays are preformed across Ceylon (present day Sri Lanka), but originated in rural areas of the country. Satirical in nature, Ceylonese folk plays tend to depict the various roles of villege citizens, combining architypal themes with commentary on current day events.

The *King* and *Queen* masks are representative of the first cosmic king and queen and are the central figures on stage for whom the play is performed. The royal masks are so heavy the actor is stationary with the mask supported by a stand, as action proceeds in foreground.

Examining the masks in the *Feinberg Collection*, one can see how they have been decorated in layer upon layer of paint. Use of color, style, and facial expression has changed several times in the 300 years they were in use before the Feinbergs purchased them on October 5, 1957. They were able to see the Kolum folk play performed on the ramparts in Galle, Ceylon.



993.1.01 *King Mask*
Sri Lanka (Ceylon), c. 1650-1700
Carved from single piece of wood, polychromed
36 x 17 x 12"



993.1.02 *Queen Mask*
Sri Lanka (Ceylon), c. 1650-1700
Carved from single piece of wood, polychromed
18 x 21 x 8"

While traveling, they were able to add several other mask from this same folk play tradition -- shown on pages 06 -09. All Sri Lanka (Ceylon) masks were crated and brought back in 1958 at conclusion of Dr. Leonard Feinberg's Fulbright year.

KOLUM FOLK PLAY | *Sri Lanka*



993.1.08 Moor (Muslim)
Sri Lanka (Ceylon), date unknown
Carved wood, polychromed
10 x 8"



993.1.10 Woman of High Status Mask
Sri Lanka (Ceylon), date unknown
Ochre-washed carved wood
10 x 7"



993.1.03 Prime Minister or Prince
Sri Lanka (Ceylon), c. 1850-1900
Carved wood, polychromed
24 x 13 x 8"

Probably carved in Ambalanga, a carvers' village south of Colombo. Purchased by the Feinbergs in Keleniya, Ceylon in 1957.



993.1.9 Narrator Mask
Sri Lanka (Ceylon), date unknown
Carved wood, polychromed, hemp
whiskers, moveable jaw
10 x 6"



993.1.12 Narrator Mask
Sri Lanka (Ceylon), date unknown
Carved wood, hemp facial hair, tooth
insets, moveable jaw
15 x 6"

Action proceeds in pantomime while narrator reads from long scroll. The above masks were purchased in Perediniya in 1957-58.

KOLUM FOLK PLAY | *Sri Lanka*



993.1.71 *Gara Yaka Demon Mask*
Sri Lanka (Ceylon), date unknown
Kadura, carved wood, polychromed
8 x 18"

Kadura wood is seasoned for several weeks before it is carved. The demon masks are worn in secular dramas especially in southern and western coastal areas. Removable lotus-ears, bulging eyes, grinning mouth, but, most of all, distinguished by the cobra headdress. Purchased in Perediniya, Ceylon in 1957.



2006.1.07 *Naga Rassa Snake Demon Mask*
Sri Lanka (Ceylon), date unknown
Kadura, carved wood, polychromed
10 x 18"



2006.1.12 *Naga Rassa Snake Demon Toy Mask*
Sri Lanka (Ceylon), date unknown
Kadura, carved wood, polychromed
2.5 x 2.75"



2006.1.11 *Gurula Demon Toy Mask*
Sri Lanka (Ceylon), date unknown
Kadura, carved wood, polychromed
2.5 x 2.75"

There are hundreds of different characters in the Kolum Mask Folk Play tradition. Many have counterparts in the Indian Mask Theater, from which they may have been derived. The Naga Rassa Snake Demon Mask and two toy masks were purchased in 1964 in Sri Lanka.

DEVIL DANCING MASKS | *Sri Lanka*



993.1.07 Devil Dancing Mask
Sri Lanka (Ceylon), c. 1850-1900
Carved wood, polychromed
9½ x 16½ x 9"



993.1.05 Devil Dancing Mask
Sri Lanka (Ceylon), c. 1850-1900
Carved from single piece of wood, polychromed
15 x 8 x 10"
Purchased in Kandy, Ceylon in 1957-58.

Devil Dancing Masks

993.1.06 & 993.1.07 were a gift from Mona de Mel in 1957.

"On Oct. 5, 1957, at lunch at Mona de Mel's in Columbo (Burmese married into important Ceylonese family including the admiral of fleet), a servant brought devil masks to the table to check on disposal to the Columbo Museum. They were redecorating home and the masks frightened the children. I admired them, having seen similar that morning in the Museum. Mona gave two of them to us."

-- Lillian Feinberg

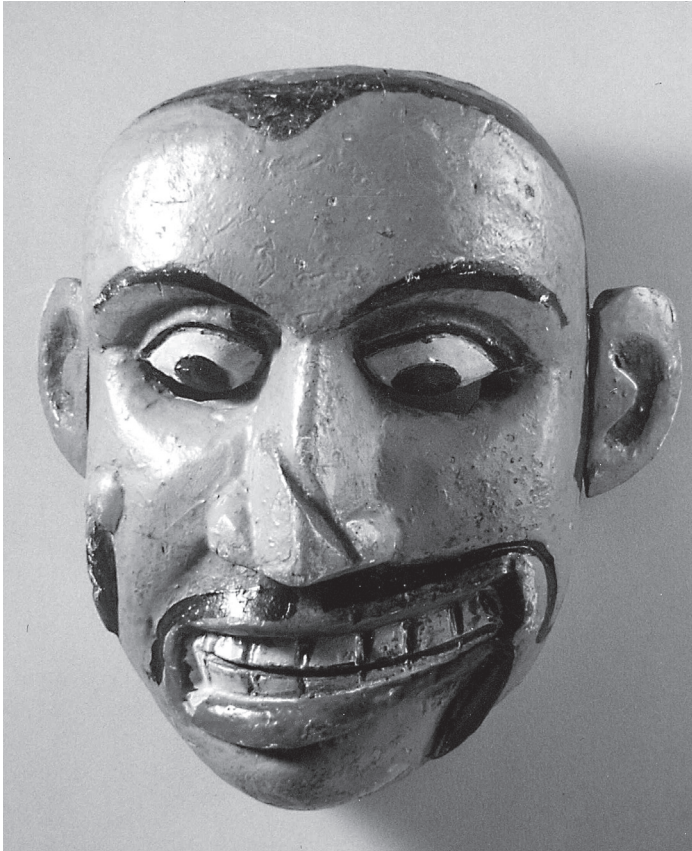


993.1.06 Devil Dancing Mask
Sri Lanka (Ceylon), c. 1850-1900
Polychromed carved wood with inset tusks
in mouth and moonstone on nose
10 x 7 x 7"



993.1.04 Devil Dancing Mask
Sri Lanka (Ceylon), c. 1850-1900
Carved wood, polychromed
12 x 11 x 6"
Purchased in 1957-1958 in Perediniya, Ceylon.

SANNI DEMON MASKS | *Sri Lanka*



993.1.11 *Toothache Mask*
Sri Lanka (Ceylon), date unknown
Carved wood, polychromed
11 x 12"

A disease mask used to exorcise pain and used in *Tovil* ceremonies performed at night in a deep forest or jungle setting. The shaman dances with such a mask to exorcise pain. Purchased in 1958 in Perediniya, Ceylon.



993.1.70 *Bihiri Sanni Mask*
Sri Lanka (Ceylon), date unknown
Carved wood, polychromed
10 x 8"

Represents deafness. Purchased in Ceylon in 1957.

“The ritual theatres of Sri Lanka trace their beginnings to the pre-Buddhist times and are amongst the oldest performances with an unbroken line of history. Despite the remote origins, they have grown over the years and as still practiced today, are generally nightlong performances addressed to numerous deities and demons of the folk religion; the entertainment springing from a predominantly agricultural way of life.

“The ‘bali –thovil’ ceremonies... are smaller in scale focusing on an individual. They are performed on prescription by the ritual specialist or astrologer to cure those afflicted with sickness or misfortune. ... chant and incantation receive far greater emphasis than dance and mime.”

-- Excerpt from “Dancing Under the Stars”, *The Architect*, January 2010

MASKED THEATER | *Bali, Indonesia*

The story of the battle between Barong and Rangda symbolizes the cosmic struggle between good and evil. While there are a few versions of the story that are told in the masked dance tradition in Indonesia, the most common is as follows.

The evil queen Rangda is banished for practicing black magic and seeks her revenge on the king and his court by spreading disease, pest, and demons throughout the land. Unable to defeat the evil queen on his own, the king calls on the dragon spirit of Barong.

While Rangda is usually shown with a lulling fabric tongue and large black headdress as with mask 993.3.13, these features have long since been lost from the larger mask 993.1.19.



993.1.17 Dance Mask
Bali (Pujunj), date unknown
Carved wood, polychromed, removable fangs
18 x 17"



993.3.13 Dance Mask
Bali (Pujunj), date unknown
Carved wood, polychromed, removable fangs, fabric
12 x 20"



993.1.14 Indonesian Narrator Mask
Indonesia (Surabaya), date unknown
Carved wood, hair eyebrows, hinged jaw
16 x 6"



993.1.18 Monkey God Mask
Indonesia, date unknown
Carved wood, polychromed
10 x 10"

The Indonesian Narrator Mask (993.1.14) and Monkey God Mask (993.1.18) were used in masked dances based on the Ramayana and Mahabharata developed from 11th century puppet theater. The Feinbergs purchased both masks as well as the Barong Dance Mask (shown above, 993.1.17) in Bali in 1977.

WAYANG KULIT | *Bali, Indonesia*



2006.1.1 *Shadow Puppet*
Indonesia, date unknown
Animal hide
6 x 8"



2006.1.2 *Shadow Puppet*
Indonesia, date unknown
Animal hide
10 x 12"



2006.1.3 *Shadow Puppet*
Indonesia, date unknown
Animal hide
10 x 14"

“The ancient Indonesian art of shadow play or “Wayang Kulit” is a unique combination of ritual, lesson, and entertainment. Lacy shadow images are projected on a taught linen screen with a coconut oil lamp or electric light. The Dalang, or shadow artist, manipulates carved leather figures between the lamp and the screen to bring the shadows to life.

“Most shadow play is based on two epic stories from India. The Mahabarata and it’s sister work, the Ramayana, elegantly depict eastern philosophies which have inspired many cultures.

“The Dalang chooses a story appropriate to the village or venue sponsoring the performance. This choice is made to illustrate a useful moral. Upon arriving to perform, the Dalang asks about current local events and uses the story to illustrate solutions.”

Excerpt from <http://www.baliandbeyond.com>

Similar to Narrator in Sinhalese folk plays. The actors pantomime while the narrator reads from a long scroll. Similar to the narrator masks also used in shadow plays such as the Wayang Kulit shadow puppet tradition. Purchased from a student touring the United States as a lecturer on Indonesian folk plays in the 1960’s.



993.1.19 *Bandem and Sumandhi Narrator Mask*
UCLA, Bali, Indonesia; date unknown
Painted wood, white hair mustache and eyebrows
4 ½ x 5"

NEW YEAR'S DRAGON & OPERA MASKS



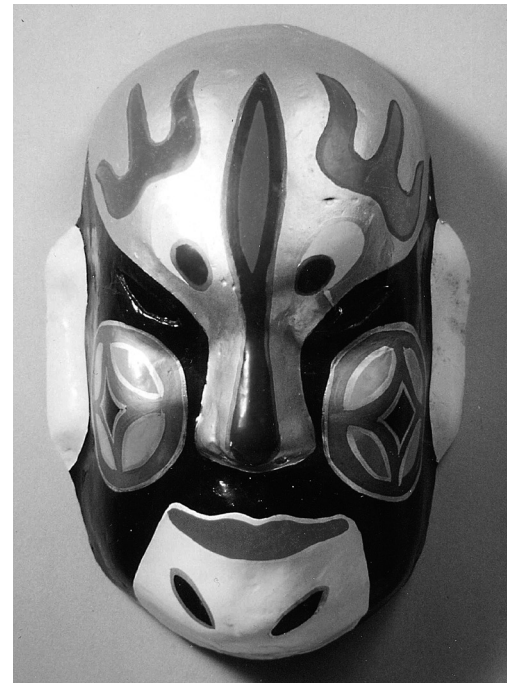
Used in Chinese New Year celebrations. The head is attached to a very long cloth covering a wood frame supported by five to twenty-five or more “dancers.” The Dragon dances through the streets of China Town or other centers of tourists accompanied by firecrackers. The Dragon threatens bystanders and is appeased by money.

993.1.13 *New Year's Dragon Head*
China or overseas China Town, c. 1850-1900
Carved wood, red lacquer, gilt, hinged jaw
21 x 13 x 9”

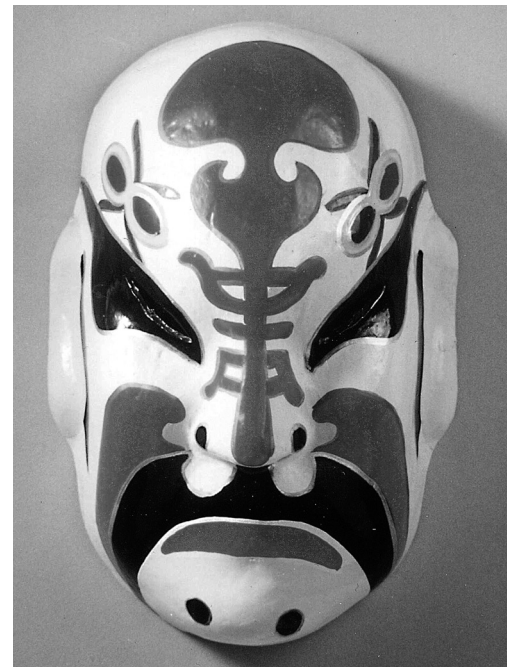
Purchased from a defunct Iowa museum (possibly in Fort Dodge) in the 1960's by Mrs. Ruth Gallup Armstrong.

In operas the design painted on an actor's face was significant for that particular character. There were no women – parts were usually played by men wearing high platform shoes making them larger than the gods portrayed.

Gift to the Feinbergs from the former Minister of Transportation, the father of Annabel (Mrs. Sam) Liu under General Chiang Kai Shek in 1965.



993.1.33 *Chinese Opera Mask*
Taiwan, date unknown
Papier-mache painted with stylized designs
14 x 8”



993.1.32 *Chinese Opera Mask*
Taiwan, date unknown
Papier-mache painted with stylized designs
14 x 8”

ABORIGINAL MASKS | *Taiwan*



993.1.41 *Aborigine Mask*
Taiwan, c. 1964
Carved wood, stained GI black shoe polish
10 x 6"



993.1.39 *Aborigine Mask*
Taiwan, c. 1964
Carved wood, stained GI black shoe polish
8 x 5"



993.1.40 *Aborigine Mask*
Taiwan, c. 1964
Carved wood, stained GI black shoe polish
8 x 7"



993.1.38 *Aborigine Mask*
Taiwan, c. 1964
Carved wood
9 x 7"



993.1.37 *Aborigine Mask*
Taiwan, c. 1964
Carved wood
9 x 7"

We were told aborigines left the masks in a burlap sack at the door of this shop, returned the next day, very early, to pick up the money left outside the door by the shop keeper. The masks were covered with cobwebs; some hung from the ceiling." Feinberg

Aborigines pride themselves on their white skin. They live in the mountains but work in the fields completely covered by netting, long sleeves and broad hat brims—barriers to the sun.

Purchased near Madame Chiang Kai Shek's Grand Hotel in Taipei in 1964.

GODS AND GODDESSES | *Nepal*



993.1.23 *Elephant God Mask (Ganesh)*
Nepal, date unknown
Paper-maché, polychromed
9¼ x 7½”
A minor god in the Ramayana.



993.1.20 *Hindu Deity, Kali Mask*
Nepal, date unknown
Paper-maché, polychromed
9 x 7½”
Female destroyer, high in Hindu pantheon of gods.



993.1.24 *Lakshmi Mask*
Nepal, date unknown
Paper-maché, polychromed
10 x 6”
Goddess of Wealth and Wisdom



993.1.21 *Tsham Demonic Mask*
Nepal, date unknown
Paper-maché, polychromed
9½ x 7”



993.1.22 *Pig God Mask*
Nepal, date unknown
Paper-maché, polychromed
9½ x 10”

One of several types worn in mystery plays performed in Hindu and Buddhist temples.

Purchased in Katmandu, Nepal in January 1958.

FOLK PLAY MASKS | *Japan*



993.1.25 *Male Demon*
Japan, date unknown
Paper-maché, polychromed
14 x 11"



993.1.28 *Male Demon Mask*
Japan, date unknown
Paper-maché, polychromed
9 x 8"



993.1.29 *Folk Play Character*
Japan, date unknown
Paper-maché, polychromed, gilt eyes
11 x 9"

Purchased in Hiroshima, 1976.

FOLK PLAY MASKS | *Japan*



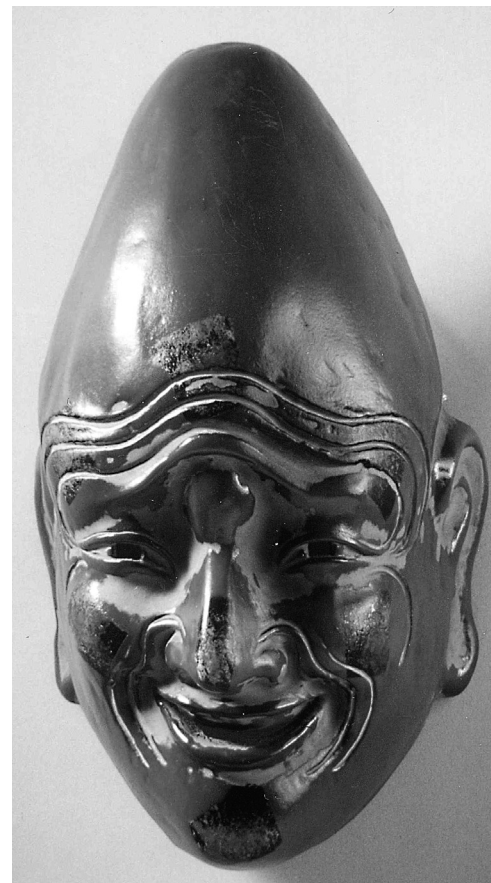
993.1.26 *Female Demon Mask*
Japan, date unknown
Paper-maché, polychromed
10 x 9"

Purchased in Kyoto, Japan in 1976.



993.1.30 *Folk Play Character*
Japan, date unknown
Paper-maché, polychromed
9 x 9"

Purchased in Hiroshima in 1976.



993.1.27 *Wise Man Noh Mask*
Japan, date unknown
Paper-maché, polychromed
14 x 9"

The high forehead indicates wisdom and large brain capacity. Purchased in Osaka in 1964.

Japan has long tradition of theatrical masks used in folk plays belonging to three groups: The Gigaku, Bugaku, and Noh, which developed in that chronological order. They are made from lacquer and wood and are always painted, as much time spent on decoration as on modeling. The use of color followed strict rules and was significant in identifying a character. Later copies were made of papier-mâché, following the originals. Purchased in Hiroshima in 1976.



2006.1.15 *Wood Box with Noh Masks*
Japan, date unknown
Wood, plastic
1½ x 2 x 6"

DANCE MASKS | *South Korea*



993.1.35 *Woman Dance Mask*
South Korea,
Polychromed papier-mâché and cloth
9 x 8"

Brought back by Major William Winlock of Ames, Iowa, during the Korean War in 1953. Winlock, a former student of Leonard Feinberg, became an Episcopalian minister.



993.1.36 *Mean Old Man Dance Mask*
South Korea, date unknown
Polychromed papier-mâché and cloth
9½ x 7½"



993.1.34 *Old Man Dance Mask*
South Korea, date unknown
Polychromed papier-mâché and cloth
10 x 7"

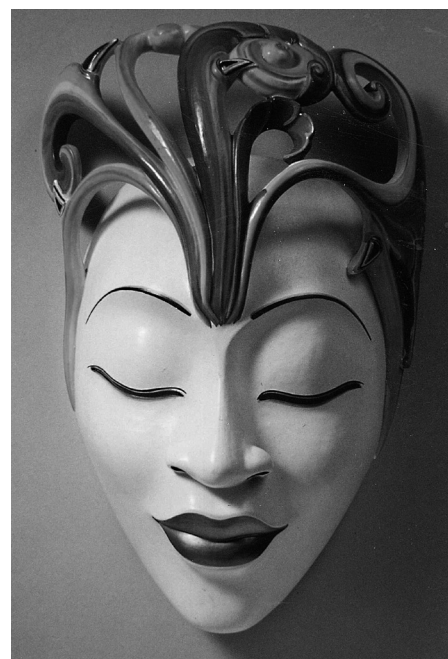
CONTEMPORARY | *South East Asia*



993.1.15 *Malaysian Modern Art Mask*
Malaysia, date unknown
Carved wood
10 x 9"
Authentic reproduction of antique demonic mask.



993.1.57 *Mask Copy of Frieze at Angkor Wat*
Siem Reap, Cambodia; date unknown
Metal replica, painted
7½ x 5"
Purchased New Year's Day 1958.



993.1.16 *Dancing Woman Mask*
Bali, c. 1990
Carved wood, polychromed, white lacquer
14 x 11"

Signed by a leading artist in Bali. Purchased on the island of Maui in 1990 at a Flea Market in Kahalui.



2006.1.14 *Duel Face Mask*
Location and date unknown
Polychromed carved wood
10 x 10"



2006.1.13 *Wood Mask*
Location and date unknown
Carved wood, hair
7 x 10"

EASTER ISLAND | *North Pacific Islands*



993.1.54 *Folk Mask Replica*
Easter Island, 1971
Carved wood,
19 x 11"

There is a mask tradition among the natives of the Easter Islands but little is known about them.

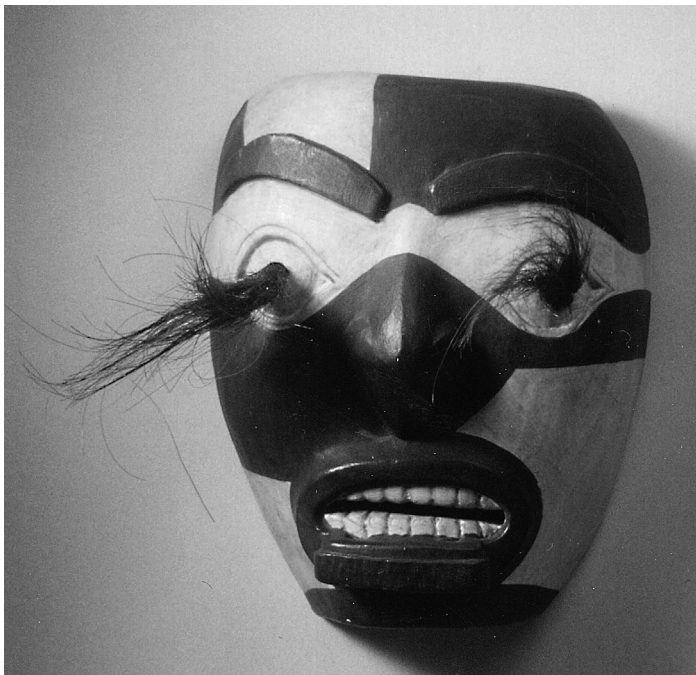
This is a version of a mask seen in the Folk Art Museum in Santiago, Chile in 1971. It was custom made by carvers on Easter Islands and delivered in 1974 by way of OAS (Organization of American States) and other means through Emilio Elena of Santiago.



Petrified whale bone paddle or war club (993.1.53) with stylized head similar to Easter Island effigy carvings. Mounted on hand-woven belt made in Chili. Purchased in Santiago, Chili at the Folk Art Museum.

993.1.53 *Paddle or War Club*
Easter Island, c. 1971
Petrified whale bone, handwoven belt
16 x 4"

INUIT AND SPRIT MASK | *North America*

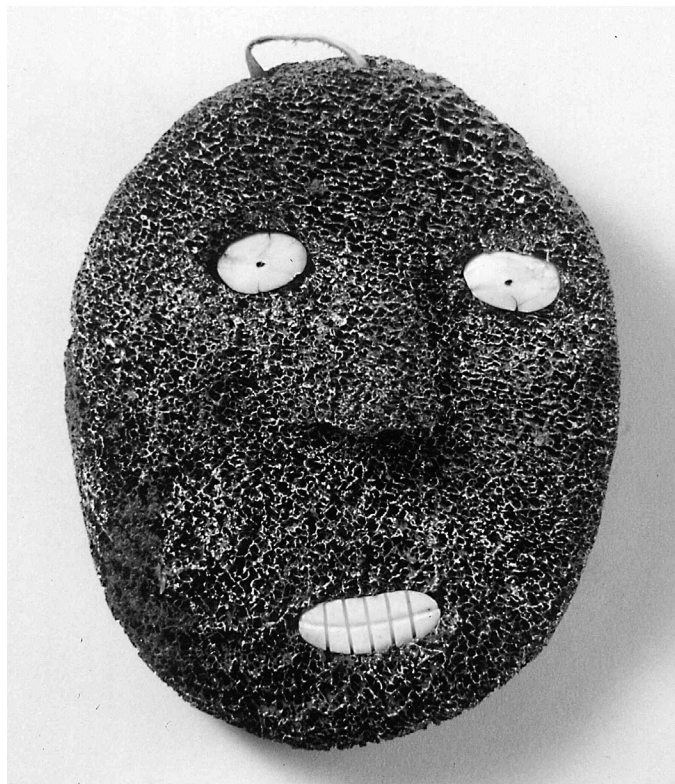


993.1.59 *Ghost Spirit Mask*
United States, date unknown
Carved wood, stained, hair
10½ x 13"

Masks of the northwest coast are carved in a large variety of shapes and forms and painted in startling colors. Ghost masks, representing lost spirits, are simple in comparison to the traditional forms representing animals, fish, birds and sometimes naturalistic (Haida) portraits of men and women. Purchased on Whidbey Island, Washington in February 1993.

Tribes of the northwest coast spend most of their time fishing. They preserve their abundant catch for long winter days. As a result, during the winter months they devote their time to leisure activities like carving and sophisticated ceremonial traditions centered around the famous potlatch feasts—occasion for the host to assert his social status. This one is probably a tourist mask carved to earn money for the potlatch activities.

Purchased for Feinbergs by Bernice Burns Donovan of Ames when her husband was working in Fairbanks, Alaska, estimating road costs, in 1965-66.



993.1.51 *Inuit Eskimo Mask Made by Kotzebu*
Alaska, date unknown
Petrified whale vertebrae bone, walrus ivory insets
7 x 5"

MEXICO | *South America*



993.1.52 *Comic Mask*
Mexico, c. 1952
Balsa, carved, stained
9 x 8"



993.1.69 *Cast Mask of Toltec God*
Mexico City, Mexico; c. 1961
Cast ceramic
7 x 3.5"
Purchased in 1961 at the Temple of Sun and Moon.



993.1.68 *Comic Tourist Mask*
Mexico, Patzcuaro; c. 1952
Balsa stained black
6 x 5"
Purchased in Patzcuaro, Mexico in 1952.



993.1.65 *Cast Mask of Toltec God from Monte Alban*
Oaxaca, Mexico; c. 1960
Cast ceramic
8 x 9"
Possibly represents the god, Xipe-Totec. Cast of original mask found in a tomb at Monte Alban in. Purchased in Mexico City in 1960.

MEXICO | *South America*



993.1.64 *Bull Mask*
Mexico, date unknown
Carved wood, painted
13¼ x 16"

Wood painted green with red dotted scorpion for nose and sides of head. It is said to be very rare because of the scorpions. Purchased in Guadalajara, Mexico in 1961.

993.1.60 *Yaqui Pascola Dance Mask*
Mexico (Sonora), date unknown
Carved, painted, goat hair facial hair, cross on forehead
9 x 7"

Probably a billy goat. Gift in the 1960's from anthropologist Dr. Gil Bartell who was an initiate into the Yaqui tribe of Carlos Castaneda fame.



993.1.63 *Judas Mask*
Mexico, date unknown
Painted ceramic
13 x 11"

Worn on the Day of the Dead, an annual holiday honoring ancestors and family—a celebration taking place in the Mexican cemeteries. Life is one long continuum. Gift from Robert Bruner in the 1970's.



MEXICO & PUERTO RICO

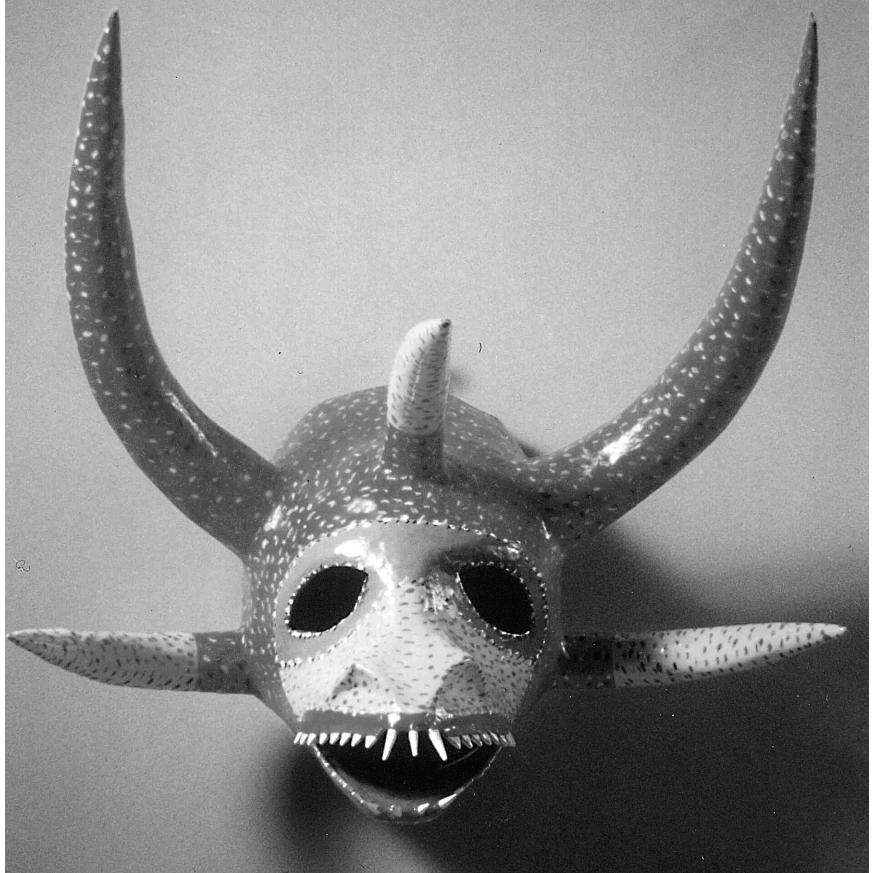


993.1.61 *Decorative Mask*

Mexico, c. 1937

Cut tin, repousse designs, amber glass eyes, metal wire earrings and nose ring
12 x 11"

Represent priests officiating in masks, thereby impersonating the gods. Purchased in 1937 in Cuernavaca, Mexico.



993.1.58 *Ponce Carnival Mask*

Puerto Rico, c. 1992

Paper-maché, painted
11 x 14"

The *Ponce Carnival Mask* (993.1.58) embodies the devil. Putting on the devil's face is one way of dealing with his awesome presence, making him tangible and manageable. Making fun of the devil has been man's way since time immemorial of thumbing his nose at the devil's power.

Masks are worn with wide, colorful, V-shaped costumes, roomy enough to go over street clothes. The Number of horns vary—as many as 70-100. Red, yellow, many dotted, many colors. Made by Eduardo Caraballo, son of master mask-maker Miguel Angel Caraballo. Purchased Ponce in 1992.



993.1.62 *Decorative Mask*

Mexico, date unknown

Cut brass and copper, blue glass eyes
6 x 5"

Gift from Mrs. Dorthea McClelland of Ames, Iowa.

IBIBIO | *Nigeria, Africa*



*993.1.44 Ekpo Society Mask, Ibibio Tribe
Nigeria, date unknown
Polychromed carved wood with raised scarring (keloids**)
13 x 7"



The long, narrow nose and chin embody basic ideals of feminine beauty but it holds a combination of Ibo and Ibibio features. Usually this mask was worn by men in masquerades.

*993.1.49 Female Mask Ibibio Tribe
Nigeria, date unknown
Carved wood, black stain, keloid** marks
12 x 8"



993.1.47 Ibibio Family Totem Mask
Nigeria, date unknown
Carved wood, whitewashed
15 x 12"

The *Ibibio Family Totem Mask* has an unusual headdress, long, narrow nose and a small benign mouth. From the Ekpo ceremony in the Edo tribe as a tribute to the sea. Brings good luck to the family for the coming year. Family totem from Samson Ibizugbe of Nigerian. Ibizugbe gave the mask to the Feinbergs in the 1970's. He was a former student, writer, and editor for Leonard Feinberg.

*Masks 993.1.44, 993.1.49, 993.1.43, 993.1.45 were gifted to the Feinbergs in the 1960's by Lorena Blount, a former student of Leonard Feinberg and a Peace Corps worker. She and her husband became employees of AID (Aid to Industrial Development).

**Note that Keloids are raised scarification marks.

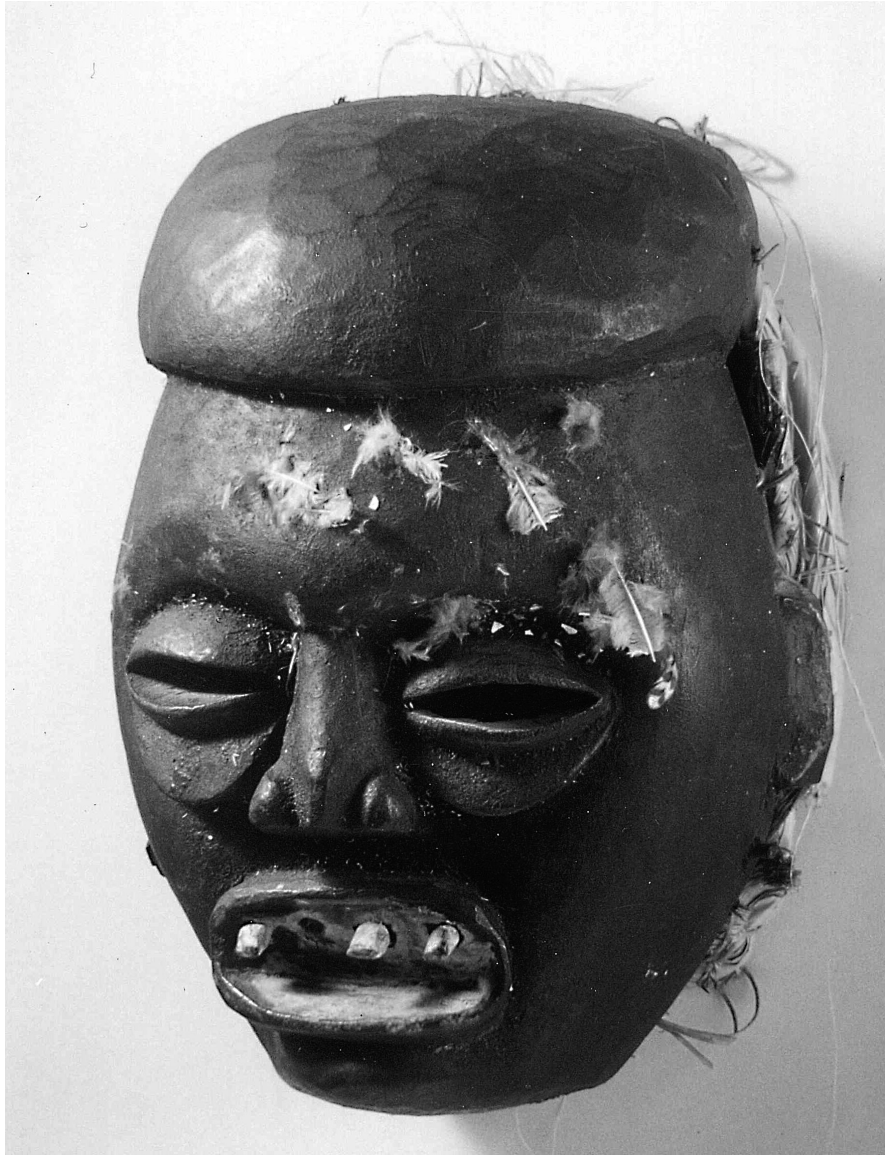
IBIBIO | *Nigeria, Africa*



*993.1.43 *Ibo Tribe Female Mask*
Nigeria, date unknown
Carved wood, painted mouth, chicken feathers
10 x 7"

Used in ceremonies associated with important periods in a woman's life such as marriage or birth. Chicken feathers are still in place from such a ceremony.

The outer rim of the mask is pierced to accommodate fabric or rush to surround the face of the celebrant as is still present in mask 993.1.45 pictures on the right.



*993.1.45 *Ekpo Society Mask, Ibibio Tribe*
Nigeria, date unknown
Carved wood, stained black, chicken feathers,
inset wood teeth, woven straw
15 x 15"

Covered with chicken feathers from a ceremony. This mask is stylized and fierce, even grotesque. Inset wooden teeth are an unusual characteristic for African masks.

Ekpo, a principal society, is concerned with ancestor worship.

IBIBIO | *Nigeria, Africa*



*993.1.50 *Ibibio Mask*
Nigeria, date unknown
Carved wood
12 x 9"

This Ibibio mask (993.1.50) is long and narrow with elaborately carved headdress. Usually worn on masquerades celebrating special occasions like a marriage or the birth of the first child.

Ibo use colors in mmwo mask. This is similar but understated, complete to the tiny ears.

*993.1.48 *Male Ibibio Mask*
Nigeria, date unknown
Carved wood, keloid** marks
12 x 9"

This mask has a helmet-like shape with long sideburns. One of a group of stylized masks possibly depicting a warrior or a face ravaged by disease.

SENEGAL & NIGERIA | *Africa*



Horned Family Totem Mask is in the Western Sudan style, possibly Mossi.

Purchased from a Senegalese studying in Cologne, Germany. Although it was a family totem, he needed the funds for a week in Paris. The Elmer Roseauer family brought it back in a household container shipment, and it was almost lost on the New York docks.

993.1.46 *Horned Family Totem Mask*
Senegal, date unknown
Carved wood with red, black and white paint
21 x 14"

There is no masking tradition at the court of Benin, the greatest kingdom in Nigeria. However the oba, or king, wears bronze hip masks to secure his skirt-like draperies. This is typical of Benin bronzes.

Gift from Nigerian Samson Ibizugbe, in 1991. Ibizugbe was a former student, writer, and editor for Leonard Feinberg. The Feinbergs helped Ibizugbe enter the United States and he was trying to raise money for printing press to take back to Benin City.



993.1.42 *Benin Brass Head*
Nigeria, date unknown
Lost wax casting replica
10" x 7"

CAMEROON | *Africa*

Cameroon grasslands are inhabited by numerous chieftaincies that own a number of masks. Social control is maintained by a regulatory society. The majority are human in character and larger than life-size. They may be just a face or may be of helmet form. A unity of style is evident. Masks are usually carved with distinctive large eyes, which are not pierced because the mask is worn on top of the head. Cheeks often bulge and ears stick out at the sides. The mouths are usually open and pierced with carved teeth, and white pigment is applied to eyes and teeth. The sex is not usually clear but it may be indicated by hair.

Purchased in Newport, Rhode Island in September 1990 from a former Peace Corps worker in Cameroon.



993.1.31 *Monkey Mask*
Cameroon, date unknown
Carved wood, painted
16½ x 13 x 7"

IVORY COAST | *Africa*

Represents spirits who are believed to live in the mountains -- the mask is the spirit. The capturing of masks was one of the prime aims of war campaigns. Masked spirits speak in a language unintelligible to the audience.

The Dan today recognize 11 different categories of mask but identification is difficult without the context of the action of the dancer and type of headdress attached to the mask.

Purchased from dealer near Rancho Bernardo, Cal, March 1993.



2006.1.08 *Wood Dan Mask*
Ivory Coast, date unknown
Carved wood, painted, hemp beard, cowrie shell
11 x 19"

HUNGARY | *Europe*



As a carry-over of pagan customs, the wooden mask was most likely used during lent.

Similar to Yugoslavian and Yaqui masks and folk customs among shepherds. Fekete's family were originally farmers/ herders in Southern Hungary.

Gift from Ferenc Fekete, former economic advisor to Prime Minister Kadar in 1967.

993.1.55 *Shepherd's Mask*

Hungary, date unknown

Carved wood, painted, goat horns, hemp facial hair
7½ x 7"

A gift from Ferenc Fekete, the former economic advisor to Prime Minister Kadar in 1970.

993.1.56 *Modern Art Mask*

Hungary, date unknown

Glazed ceramic
7½ x 9"



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OCTAGON CENTER FOR THE ARTS
427 DOUGLAS AVENUE, AMES, IA 50010
WWW.OCTAGONARTS.ORG

