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A Composite Representational Study of Masks Using Visual, Verbal, and Written Impressions

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A COMPOSITE REPRESENTATIONAL STUDY OF MASKS
USING VISUAL, VERBAL, AND WRITTEN IMPRESSIONS

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Nick E. Mason
August 1963

APPROVED FOR THE GRADUATE FACULTY

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" . . . on the effort to understand art depends the effort to understand life, to understand the principle of liberty which makes life, and which makes human progress."

HERBERT READ

CHAPTER I

INTRODUCTION

This thesis deals with masks, using a slide series to: (1) relate the mask to the past to achieve motivation, and (2) bring about appreciation of the mask as a sociological, religious, and artistic device. This plan involves, at the beginning some thoughts concerning the attributes common to all masks wherever made, the illusions they can produce, and the effect they have on life. Then, a survey is made about masks of the Northwest Coast Indians, the Eskimo, the African, the Greek and the Japanese No theater. Mask-making projects are presented, and the slide series, which was photographed in most part by the writer, with a description about each slide.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study: (1) to use masks as a means of motivation for the students to develop their fundamental needs for expression, for creation, for identification and for release; (2) to furnish information as basic knowledge to be used in projects of mask-making; and (3) to take pictures, to select and to organize the slide series.

Importance of the study. The writer feels that if the art program is to fulfill its purpose in education, it must meet the challenges of everyday life through: (1) fine art--drawing, painting, and sculpture; (2) appreciation--art as culture and taste and discrimination; and (3) industrial art--crafts and art for industry (12:73). With this in mind, the study will be directed toward the achievement of the following: (1) to use the masks as a source of stimulation toward learning by use of visual aids; (2) to acquaint the students with the history and use of masks; (3) to show how masks were an intricate part of life in the past; (4) to give insights into human and cultural development; (5) to leave the student with a broad grasp of art fundamentals; (6) to give some immediacy to these fundamentals by tying them to other areas of knowledge the student has already explored; (7) to give an accumulation of methods of mask-making; (8) to show the potentiality for art as an integral part of the school curriculum; and (9) to discover knowledge concerning almost any topic that will enrich student and teacher performances and be pertinent to a better understanding of their total personality.

II. DEFINITIONS OF TERMS USED

Mask. In this study, the term mask is meant to imply a form of covering for the face employed as a protective screen or disguise; a facial portrait in three dimensions.

III. LIMITATIONS OF THIS STUDY

This thesis is limited to: (1) masks; (2) background material on five groups--Northwest Coast Indian, Eskimo, African, Greek, and Japanese No; (3) lack of source reference material in some areas due to lack of study (Eskimo) or availability of written material (Greek had much lost in translations and wars); and (4) written research and original comments. The slide series is limited to: (1) thirty-eight slides for the most effective presentation; (2) 35 mm film; and (3) dialogue written and tape recorded.

IV. ORGANIZATION OF REMAINDER OF THE THESIS

The remainder of this thesis is presented in topical form. Each feature or aspect of the mask in general and in specific cases is discussed as a separate item, but the relationship of one to the other will be presented clearly in the development of this study.

CHAPTER II

RESEARCH MATERIAL ABOUT MASKS

In order to present the slide series, research for background material on masks was felt necessary. Material of general nature is presented first. Then, because of the extensive nature of the subject, it was decided to limit the more comprehensive research to five specific cultures of masks--the Northwest Coast Indian, the Eskimo, the African, the ancient Greek, and the Japanese No theater. These five groups were then re-grouped into two main divisions--Primitive and Theatrical. The groups presented are fairly representational of masks in general, as they cover a wide geographical area as well as the two principal purposes of masks, which are: (1) as part of the paraphernalia in primitive ritual; and (2) as a convention in theatrical representation.

I. GENERAL INFORMATION

Origin. Since prehistoric times the instinctive desire to imitate has given universal pleasure to man, beginning with his infancy and expressing itself through all his periods of development. Imitation has a real purpose in the minds of even the earliest primitive people. Northwest Coast Indian masks were first used in stalking prey and later to house the slain animal spirit, while African masks

were used first to frighten and discipline, and later by secret societies to escape recognition while punishing marauders. Some variation of the mask is found in the early history of almost every race.

The mask that the primitive hunter first wore--either as a disguise or in hunting--was no more than the head and skin of a beast. Man had to have other aims and desires beyond fulfilling his mere physical needs before the mask could become a deliberate creation, a tool, and a thing of expressive beauty and power. Behind this kind of mask, which is still used by men everywhere, lie two primitive religious beliefs called animism and totemism. The mask also played a most important part in the ancestor worship from which true drama arose.

The first belief is called animism. At an early stage man believed that everything around him was possessed by a spirit, which was an "anima" or soul, as was man himself. While he dreamed, his body lay in the hut, but his spirit went hunting. Everything that moved--the bushes, the river, the smoke of a fire--had a spirit, too. The spirit in a tree and in a stone had more power than the spirit in a man, and it was harder to deal with. The spirit could not be killed, and it could shift about and take another form. As these spirits became more and more important and as they assumed some of the qualities of a godhead, man invented the mask to do business with them more effectively.

A second popular idea among primitive man was totemism. Man soon found another use for animals besides eating them. They made a fairly safe resting place for his immortal but vulnerable spirit. As long as the animal lived, the man who took it as his totem would be safe. Therefore he put a taboo on his totem animal. Man imitated his totem to make the animal more plentiful, and he danced in a mask that he carved in its image. Animals and animal-masks play a predominate part in the dramatic rituals of peoples who have not learned the arts of agriculture, but lose some of their importance among men who farm. Though the Greeks had animal masks in their satyr plays and their comedies, they banned them from their tragedies (31:9).

The mask is even more important to ancestor worship than to animism or totemism. When the dead return to earth, the mask is quite essential, because primitive people wanted to see the spirits represented by a visual object, even though they might have difficulty in recognizing a dear, departed grandfather. The Melanesians of New Ireland and the Negroes of Dahomey want to look on masks of weird or symbolic design when the spirits return. The heroes and gods of Greek tragedy always wore masks. In Egypt, however, where plays dealt with hero-gods and reigning kings, some characters were masked and some were not (31:10).

Purposes. Through the years masks have been used for many purposes. The principal use of the mask has been as a device of disguise, serving: (1) as part of the paraphernalia in primitive ritual; and (2) as a convention in theatrical representation.

There are also several other uses of masks. It has been used as a protective device, being used by medieval horsemen, by fencers, by welders and in a modified form, by participants in competitive athletic events.

The practice of reproducing the features of memorable living or dead persons by a mask molded directly from the subject's face is another use. This was done among the ancient Phoenicians, Egyptians, Greeks and Assyrians. The Romans reportedly had a technique of casting in wax. During the 19th century, three dimensional portraiture enjoyed a great vogue in the United States and Europe. With liquid plaster of Paris, a negative cast of the human face could be produced which in turn acted as a mold for the positive image. Death masks of Newton, Washington, Lincoln, Beethoven and other well-known figures are in existence.

Another special use of masks are the widely used war masks, worn not only for protection but to frighten the foe. War masks are now ordinarily worn only in dance and rituals, especially among the Africans, Japanese and the Northwest Coast Indians.

Another special mask is the Dionysiac mask of fertility. Masks of this sort are common in fiestas and are among the forerunners of Halloween, Mardi Gras and other festival masks.

Material used. Man made his masks of a wide variety of materials. Wood has always been the most popular, but he has also used metal, leather, furs, stone, ivory, jade, onyx, shell, horn, clay, cloth, gourds, feathers, woven cornhusks, bark cloth, paper, cocoa fiber, and even human skulls. Surface treatments have ranged from rugged simplicity to intricate carving, from polished woods and smooth mosaics to gaudy adornments.

The Negroes and the Eskimos have proved the finest of primitive artists in the sculpturing of masks, while for six hundred years the Japanese have carved and painted for their No drama the most refined and sophisticated examples of this art. The Mayas, the Toltecs, and the Aztecs made masks of calm and arresting beauty out of such hard stone as obsidian, jade, and granite, as well as masks of wood encrusted with turquoise. In the Southwest, American Indians use the heads and skins of animals. In their countless masks of the spirits and gods, they never attempted to reproduce realistic faces. With symbolic signs and patterns they decorated domed cylinders of leather and occasionally, loose bags or slightly curved rectangles of the same material.

Uses change. The primitive use of masks was based on a belief in the magical power of masks to help man both during life and after death. As primitive man attained the semi-civilized state, his belief waned even though he continued to use masks in religious ceremonies. Masks started in the religious festivals in ancient Greece but gradually developed into nothing but a dramatic device in the Roman period.

Thus the mask moved on. Slowly its power as magic faded as faith in its power lessened. During the Dark Ages in Europe it was banned for religious use by the Catholic Church, condemned as an instrument of revelry and excess. Briefly it reappeared in mystery, miracle, and morality plays performed outside the church walls.

From the 14th to the 16th century it enjoyed popularity in the Italian Commedia Dell' Arte, where actors and actresses appearing as characters used the bare contrivance of the domino, or half mask, which was devoid of all meaning save that of theatrical disguise.

Yet, the mask as a medium of disguise still lingers on. In various parts of Europe it is used even today to heighten the festive mood of carnivals and folk dances. Under the shadow of the Alps and within twenty miles of Oberammergaut, peasants still wear masks of demon animals to banish sickness and promote fertility through pagan revels just before Christmas and Lent. The tradition of the

carnival mask is echoed in parts of South America, Mexico and even in the United States in festivals such as the pre-Lenten Mardi Gras of New Orleans, Halloween and occasional masquerades.

Although it is obvious that the carnival and party mask has no religious or ritualistic significance, a trace of magic still remains in the mask. This lingering magic is best seen and felt in the little deeds of daring and misdoing that mark the activities of the child when he wears a mask. For him it provides a gratifying sense of freedom, a way of releasing inhibitions which psychologists might say is a need as elemental as any of those felt by primitive man (38:23).

II. PRIMITIVE

For want of a more adequate word, the term "primitive" is applied to the art of primitive people, ancient and modern, as well as to certain qualities found in the art of people on a much higher level of cultural development. The term "primitive" is often misused and misunderstood. It is too often used synonymously with crudity, although the root of the word primitive means "original, primary, not derived" (41:87). It is in this sense of an original root form that the word "primitive" is used.

The primitive artist was bound to his society and his environment. The weather and physical surroundings determined the materials available, the form and design of his art, and the ideas to create these forms.

Fine art in the sense of art for art's sake is a concept almost unknown in primitive cultures. There are very few primitive art forms that have no established function in tribal life. By and large, every product made by a primitive artist had a function and was created by him primarily to serve a given end. Artistic merit was simply considered a necessary by-product of good workmanship.

The close relationship between esthetic and technical perfection gives the work of most primitive artists a basic unity rarely found in the products of an urban civilization. The primitive artist, whose simple tools have always forced him to study his raw material in order to discover just what treatment would best utilize its inherent characteristics, developed a sense of the vitality of form and material that gave distinction to all his work.

The importance of the society in which the primitive artist works in shaping his ideas can hardly be overstated. Living in a closely knit community, the artist needs the full sanction and approval of his group to begin his work. Naturally he absorbs its viewpoint and attitudes, and he

functions as an intergral part of the group. No matter how important the primitive artist is to his own society, he still continues to fish, herd cattle, or raise crops.

Consequently, and contrary to popular belief, primitive man had less freedom of action than civilized man. His life was ruled by rigorous discipline; he willingly endured severe physical suffering at initiation rites, accepted privation of food and drink, and blindly followed others, often the cruel dictates of tribal practice. Through the mask primitive man established his contacts with the supernatural and strengthened the bonds between his realm of ordinary existence and the realm of the unseen spirit world.

Primitive man believed that spirits ruled the world. Thus the spirits must be appeased, soothed, and worshipped. To accomplish this, ritual and ceremonies in which the mask played an important part were invented.

Some primitive groups such as the Northwest Coast Indians and the Eskimos, had a high priest called Shaman or medicine man. He was usually the most influential and powerful person in the community. His mask was sacred, more mythological, elaborate and fantastic than those of the ordinary members of the tribe. When curing sickness, the Shaman wore a mask representing the fever or specific disease to be cured.

The primitive artist worked from memory with a clear preliminary visualization of the finished work before he started. He knew how the mask would look from every possible direction and in the particular place and particular circumstances in which it would be used. The mask seems dull and inanimate when lying horizontal on a table but becomes vibrant with force when it is seen as it is meant to be seen, standing vertical, at the height of a man's head with lighting from above. Moreover the artist kept in mind the qualities of the material in which his work was executed.

Primitive art is always conventional and stylized, not due to lack of technical skill, but because of the influence and close ties the primitive artist had to his culture and society.

Primitive people used many different kinds of masks. The simplest was one held in front of the face or above the face by a handle. However, the mask which either completely covered the face or was worn at a downward slant over the forehead was used far more extensively. Occasionally this type of mask was made more expressive by the ingenious use of an articulated jaw (see Slide 1). Mask-like carvings and other decorations were often worn at the belt or around the neck.

Primitive artists used a tremendous variety of materials, alone, and in combinations, to fashion masks for many

purposes. Since the use of masks encircled the globe, the available materials of each immediate environment varied widely. There is every evidence that the primitive artist was both resourceful and imaginative in his selection and combination of materials. Woods, fibers, gourds, gold, silver, copper, tin, shells, clay, ivory, stone, paper, cornhusks, felt, feathers, cloth, leather, and fur were utilized. Naturally, the primitive artist was limited to the materials at hand.

The traditional tools of the primitive artist were made of stone, bone, horn, and shell and he used his adze, chisel, or knife with great ease.

In the art of the primitive people there have been found certain typical characteristics: (29:36-38)

1. Portrayal of things unseen--the primitive artist frequently depicted the internal structure of an animal as well as the external form. For example, the designs of the Northwest Coast Indians.

2. Distortion or overemphasis--if the artist had a great interest in a particular feature of his subject, he might overemphasize or distort this feature.

3. Distorted perspective--the primitive often showed more sides of one object than could ever be seen from one single point (see Slide 25).

4. Outlining--the artist attempted to keep objects separated and outlined each with a heavy contour line.

5. Condensation--the artist condensed the subject to a given area and tended to portray what he knew and saw.

6. Horror vacui--the artist felt the necessity to fill all the blank space.

7. Socio-religious elements--the wide use of animal and other forms of nature as symbols and as design elements in primitive art was the natural outcome of prevalence of animistic beliefs of primitive societies.

8. Form and content--the artist changed the design to accomplish easy readability or strong silhouette. Examples of all of these characteristics can be found in the Northwest Coast Indian, the Eskimo and the African art.

The basic formal principles such as arrangement, space breaking, rhythm and so forth are universally found in the art of all periods. Yet art of each cultural area has specific formal characteristics which differentiate it from the works of art produced in other parts of the world. It can also be noted that each tribe or group within the main group can also be differentiated by its art.

Northwest Coast Indians. The culture of the Northwest Coast Indians reflected the abundance of nature. Living in the heavy rain forests of the coast provided the

Indians materials for food, clothing, houses, canoes, and for all those objects of everyday and ceremonial life which constituted their art expression. The inlets, rivers, and sounds provided the bulk of his food and his highways of communication.

As in all societies where day-to-day survival has ceased to be the chief concern, the possession of objects in the Northwest Coast Indian culture fulfilled other than mere physical needs. Almost all belongings, including even food, served ultimately to express the owner's social status. Moreover, since theirs was a competitive, aristocratic society, every Northwest Coast chief had to vindicate his superior position with proof of worldly success. To amass riches became the driving force in the lives of everyone, the end being the same--to achieve prestige.

This lush environment and classic capitalist culture with the accumulation of wealth and possessions the main aim in life, produced fine art. Because the rivers and coastal waterways enabled the Indians to maintain a fixed home, they advanced to the cultural level of an agricultural people while still remaining fishermen and hunters. The result was a remarkable collection of totemic legends, elaborate dramatic ceremonies, and the most complicated use of masks to be found anywhere in the world. Everything was done on

a grand scale. Religion and mythology found their outlet in the vast ceremonies in which fantastically masked figures enacted the tense, wild dramas.

The Northwest Coast Indian conceived gods as animals, animals as gods, and man as an expression of both. An animal had two shapes. One was his own, and the other was a god or a man. So the Indian made masks that could be god or animal or man at the will of the dancer, thus having dual-existence. As man believed that the animals as well as the humans possessed indwelling, the barrier between the two was slight.

The Northwest Coast Indians devised mechanical masks with many articulated parts to reveal a second face--generally a human image. Believing that the human spirit could take animal form and vice versa, the makers of these masks fused man and bird or man and animal into one mask. Some of these articulating masks acted out entire legends as their parts moved.

One of the main legends tells how the great spirit flew down to earth and became a human being. Man, at his most primitive, would chant such a story at the proper point in a ritualistic dance ceremony. A little more advanced, he might act out the legend through a number of men and masks. The Northwest Coast Indian created, instead, a single mask that acted out the whole story. When first seen, it was a great, dark, round shape symbolizing deity or perhaps the



PLATE 1
INDIAN MASK

void before creation. Split crosswise, this was opened by pulling a string to disclose a bird's head and beak. This mask then folded back on each side to show the face of a man.

Another mask dramatized the first dawn. Two closed black wings symbolized night. The wings opened and a red and bird-beaked sun appeared. The dancer pulled another string and the sun-mask rose on iron rods to reveal the face of the being who made the light for man (31:12).

The surface treatments of masks varied widely. They ranged from exquisite workmanship and sensitive finish to rugged, bold treatment; from highly polished wood and intricate patterns to a lush and even seemingly erratic application of odd materials. When color, which was not a natural part of the material, was introduced, earth colors predominated. Colors were bold, with black, red, blue, and white predominating. Colors were often symbolic of the subject: white for example, was a ghost color and blue that of the Sky god (38:8).

The use of this material as has been previously mentioned was definitely determined by their religious and especially by their social patterns; and their decorative designs, were fused with the religio-social symbolism, derived from their own immediate realm of nature--beaver and seal, hawk and eagle, killer whale and shark, bear, wolf, frog, snail, raven, and also dragonflys.

Each tribal group shared a distinct language and unique culture, though none achieved political or economic unity. From south to north these groups include: The Salish speaking people around Puget Sound and Gulf of Georgia; the Nootka of western Vancouver Island; the Kwakiutl who occupy the rest of the island and nearby mainland; the Bella Coola who are found on the inner reaches of Burke and Dean inlets; the Haida of the Queen Charlotte Islands; the Tsimshian of the Sheena and Nass riversheds; and the Tlingit of southeastern Alaska. These fall into three main groups--Northern--the Tlingit, the Haida, and the Tsimshian clearly belong together; Central--the Kwakiutl and Bella Coola form a unit though at times both with the north and the south; Southern--the Nootka and Coast Salish form this group (20:284).

The sculpture of each Northwest Coast tribe has characteristics which make it distinctive, though the work of all tribes is united by a common technique and design style. In their carving of masks this unity of style is apparent, a common attitude toward the form of nature that serves as the raw material of the artist. They did not draw the image of the animal but only their knowledge of its essential parts, each reduced to the amount of space to be filled. (abstraction)

The art styles of the Northwest Coast Indian are explained briefly: Kwakiutl had great articulated masks and

painted "Hamatsa" masks. The articles were well carved and the designs were powerful, often massive and clearly outlined. Normally they were painted with strong colors--red, green, blue, black, and white predominating. The art of the closely related Nootka, Makah, and Bella Bella was quite similar. Haida art marked precise technical control. One tribe did some stone work. This tribe lacks some of the power of the Kwakiutl but was very expressive. There was less reliance on color and more on form and detail. The product of the Tsimshian artist was softer, more subtle and very creative. In the Tlingit is best found a sound balance between the technical superiority of the Haida and the powerful design and color of the Kwakiutl. The Tlingit artist had complete competence with his tools together with a fine understanding of design, color and composition expressed in quiet reserve (14:23).

Viewed as a whole, the art of the Northwest Coast Indians given an impression of tremendous power and vast accomplishment.

Eskimo. The Alaskan Eskimo's art was just as closely bound up with the cultural life of the community as was that of the Northwest Coast Indian. Living conditions were the opposite since the Eskimo had an extreme climate, restricted food, with not many raw materials. The Northwest Coast

Indian had wealth and leisure to develop elaborate ceremonies with costly paraphernalia. The Eskimo used his art and his ingenuity however to enhance and give meaning to his daily living.

The quality of lightness and humor is one of the most surprising things about the Eskimo when the sparseness and severity of his physical environment is seen. This is shown in the Eskimo masks which helped amuse and amaze the spectators. In some instances the masks were deliberately comical, descending even to the level of gross caricature. Certain Eskimo masks are used in contests between Eskimo villages in which the players try to provoke laughter through comic gestures and the use of masks with humorous features.

The rituals of the Eskimos were based on beliefs similar to those held by the Indians of the Northwest Coast. The spirits of the elements, of places, and of inanimate things in general were called the Yu-a; those of the shades of people and animals, the tunghat, or wandering genii. Although these spirits could be seen by the Shaman, a personage, male or female, who was thought to possess occult powers, only on rare intervals did they reveal themselves to the common eye. The Eskimo believes that everything, animate or inanimate, is possessed of a shade, having semi-human form and features, enjoying more or less freedom of motion. The Eskimo believed that in lonely places there were evil spirits

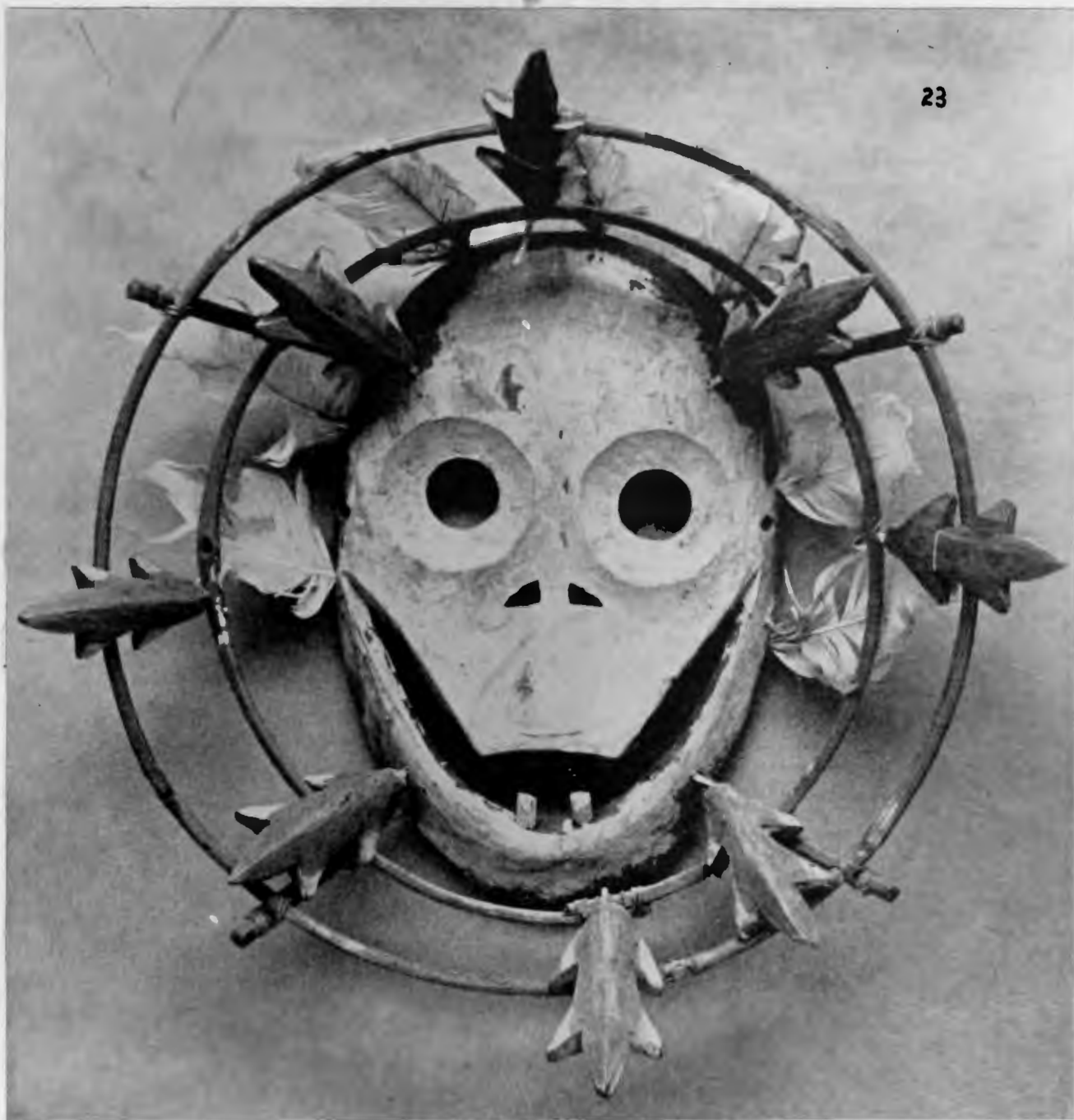


PLATE 2

ESKIMO MASK

which would bring misfortune and illness. The Shaman through his religious paraphernalia, claimed that he had the power to gain control over the spirits and keep them from doing harm to the people. The Shaman gave form to his ideas of them in masks, as well as others which he claimed inhabit the moon and the skyland. These the carver portrayed by mystifying and redesigning the features of creatures that actually inhabited his world.

So great was the power of the Shaman that nearly every Eskimo family had one, and every village, several. It was the duty of a Shaman to forecast the weather and to pacify any malicious spirits that might interfere with an important activity like seal hunting. The Shaman was also expected to foretell the future, discover the whereabouts of fish or game, and help punish the enemy.

His most important duty, however, was to cure disease. The Eskimos believed that illness was the result of the violation of a taboo which, in accordance with tribal laws, restricted the use of designated words or things in certain actions. In order that the sick person might recover, the Shaman prescribed the proper offering to the spirit offended by violation of the taboo. This he did in a public, and often masked, performance that simultaneously frightened, entertained and awed his audience. Loudly calling upon the spirits in his secret language, he beat a tambourine, sang, howled,

danced madly, and worked himself into a state of hysterical ecstasy (38:10).

Many of the mask festivals of the Eskimo constituted a form of a hunter's thanksgiving and propitiation to the shades, spirits, and powers of earth, air, and water. By far the most frequent Eskimo masks were those worn at the "inviting-in" feast, a ceremony that resembled a potlatch. The apparent purpose of this joyous occasion was to obtain the blessing, in future hunting expeditions, of totemic guarding spirits represented by the masked figures. But, in fact, the person sponsoring the ceremony also acquired great prestige.

Mask making among the Eskimos is most highly developed in southwestern Alaska. Eskimo carvers produced great mobile masks with extensions and hanging parts (see Slide 6). It was once held that these composite affairs were purely the result of a material shortage, large pieces of driftwood being rare. But mobile masks co-existed with large, conventional masks, each carved from a single piece of wood. So form came from choice, not limitation (8:14).

Eskimo mask designs relied on the addition of pieces of wood attached to an armature rather than on solid carved sculptural forms. Feathers, hide, ivory, bits of wood, and flat areas of paint were preferred. Despite a certain timidity in plastic shaping, these masks disclose a truly

artistic sense of linear play and asymmetrical balance. If the face should be lopsided, the features are adjusted to compensate for this imbalance. When distortion or exaggeration was required, the artist produced the desired effect but with a lightness and sureness that redeemed the form from grotesqueness. The colors of the mask were typical of the Eskimo artist's preference for white backgrounds relieved by areas of gray, rose, red earth, and chalky greens or blues (15:30). However fantastic and inane Eskimo masks may seem, they preserve the gentleness and ingenuous character of the Eskimo himself.

Eskimo masks used in feasts usually had a specific purpose. For example, often the human face seen in the stomach of an animal actually honored the inua or inner spirit of the beast. Sometimes hands or flaps would cover this face until at the dramatic moment the dancer would pull a string to reveal the concealed inua. The belief that all living things had a spirit within them which may make its appearance at will is shown again.

Much can be said about the Eskimo but the fact remains that the greatest achievement of the Eskimo is his successful adaptation to a difficult environment while still retaining his good humor and creativity.

African. In Africa, the sculpture producing area is roughly the Equatorial part of Africa, or the parts supported

by the river systems of the Niger and the Congo. The Negroes are not a sea faring people. They use the network of rivers for arteries and the desert and forests for hunting and "hoe" cultivation. The culture is divided, as it was in the other primitive groups, into two work groups: the man hunts, farms, and carves, and the woman collects, cultivates, and does the weaving, wicker work, and the pottery.

Masks had their function in practically every ritual occasion in Africa; in burial feast, fertility, and harvest festivals, initiation festivals, and festivals in honor of great spirits and demons. The most important uses occurred during the puberty and death ceremonies (initiation and ancestor cults). Birth and marriage were considered less important. Youths wore masks before and after circumcision, priests wore masks when prophesying, medicine men wore masks when healing the sick. Wherever the spirit world actively intervened in human life masked men appeared in the actions of individuals as well as in the great social dances.

Most of the secret men's leagues were the chief wearers of the masks. Secrecy was often exceptionally severe. Masks were kept outside the villages in special remote huts. The dances took place preferably on moonlit nights, and woe to the uninitiated, above all to any woman, who met a masked man before being able to flee to safety from his sight or death was ordained. There were also open societies

as well as the secret ones, and at their festivals the whole tribal population was present. Thus the greater part of the African masks were divided between secret and open societies of the men, with each society having several types of masks.

The Africans were another primitive people who firmly believed in the power of the animal spirit. In contrast to the Northwest Coast Indians where the animal was regarded as the founder of the tribe, in Africa many tribes regarded the animal as the guardian spirit of the human ancestor, often a legendary chief, who was himself considered the founder. It is interesting to find that often the tribes who thought of a departed chief as their ancestor were those who dwelled in numbers on the edge of the jungle or the savannah, here the power of a chief might be easily established and perpetrated. On the other hand, the animal or bird totem, revered in a manner similar to the practice of the Northwest Coast Indians prevailed in the far less populated African jungles where no single chief might become all-powerful.

In addition to Totem and animistic spirits, spirits of the dead members of the tribe, forces for good or evil, controlled the mind and heart of primitive man. Their presence was sometimes remote. Of all primitive people, the African felt most intensely the need to control the dark spirit forces of the terrifying dead. Coupled with the urgency of this need, and strengthened by the intensity of

his aspiration for spiritual well-being, was an almost incredible reliance on materialization of ancestor spirits through the medium of the mask. The spirit world, in which the African so fervently believed was clarified for him chiefly through easily carved wood. In this medium his fingers and his creative powers worked instinctively in spiritual union and harmony. Birth, youth, manhood, old age, death--the cycle of existence with all its sufferings of hunger, illness, and misfortune--these the African understood and felt he could contend with, especially with the help of magic. These trials were recognized as the natural lot of every man. Beyond the uncertainties of life, however, was the positive power of his immediate and remote ancestors. His imagination was in a constant turmoil of indecision, for which on one hand he might be favored by them, on the other he might be swept toward excruciation.

The world of the mask is above all the spirit world; animal spirits and nature spirits of all kinds. In the great burial feasts, the spirits of the departed appear in masked form. The horror of the masks has been explained by the movement of the stare, and this hints at what is surely an important reason for the effect of all masks.

A dominant view of Negro masking is that the masked person gives temporary lodging to the spirit he is representing; that the spirit takes possession of his body for a short time.

Then the demon is inside him, acts through him, speaks through him--either by the use of a bullroarer or by distorting the host's natural voice.

Four types of masks are widespread in Africa (these are also found in the Northwest Coast Indian and the Eskimo): (1) masks which are worn before the face; (2) masks which are partly or wholly put on the head and which rest on the shoulders; (3) masks which are worn on the face or above the head on a long handle (see the African mask plate on page 31) (39:148).

Art of the masks had a great variation, a superabundant multiplicity of material, form, color, and expression. The basic material is nearly always wood, but it is combined with every conceivable kind of material which is attached to the body of the mask: animal skins, bits of cloth, hair, leaf fibre, bark material, string, pearls, shells, pieces of metal, nails, wax and so on. The mask is usually carved in one piece, and the wood is used in a vertical line. When African masks were painted the color was monochromatic. The masks were treated with natural substances, such as palm oil and gum, and then polished. A majority of the African masks were blackened with charcoal or by other means, although for funeral ceremonies, ghost white was fairly common. Other colors frequently used, particularly on the older masks, were musty red, yellow ochre, and indigo. Masks were kept by the



PLATE 3

AFRICAN MASK

Shaman in huts or under the thatch of the ceremonial houses until they were destroyed by the ravages of nature.

In carving his masks, the African sculptor used realism only as a springboard toward expressive form. If he was carving an antelope head, for example, he developed those particular forms that would either suggest or signify that animal rather than closely resemble it. His was an interpretive approach; one that rejected anything but the vital essence of his subject (see Slide 10).

There are the fantastic, the grotesque, the loud and the refined expression on the masks. Finally there are the masks which are free of all terror or dread. The masks of the Grasslands of the Cameroons are vital yet good-naturedly and chubbily humorous.

The expression of the masks does not reveal itself to Western emotionally conditioned reactions. Often a mask may appear to be frightening when its grinning is merely an expression of pleasure. Masks are always most strongly expressive.

African masks reflected, on the whole, the gamut of doubt and fear through which man passed, being subjected to these emotions by his deities. The powerful ancestral spirits, who could bestow health and happiness or foredoom disease and disaster, were captured in the sculptured masks through the expert telling forces of line and form and occasionally of color.

Many similarities are seen in these three groups presented here. Certainly the primitive artist was bound to his society and his environment, which in turn influenced his life and his art. Each group has specific characteristics which differ from the other, but yet the basic principles of art are found in all.

III. THEATRICAL

"Black tragedy lets slip her grim disguise
And shows you laughing lips and roguish eyes;
But when, unmasked, gay Comedy appears,
How wan her cheeks are, and what heavy tears!"

Thomas Bailey Aldrich

The early history of theatrical costumes, of which masks form an important part, cannot be separated from that of the religious and ceremonial costume. The first step away from religion was taken with the introduction of comedy. At the beginning of drama in each country is found masked religious figures, gods and heroes. Long before the No performances in Japan existed, performances were given in the temple of the masked Kagura dramas. Greek drama also had its beginnings in the ancient rites of religion.

Greek. The mask as a device for the theater emerged from the religious practice of ancient Greece. Greek drama

arose out of the worship of Dionysus, Greek god of wine and fertility. This worship for Dionysus was celebrated by elaborate yearly festivals. The most important one was in March which lasted six days, with the fourth, fifth, and sixth day being devoted to drama. Each day was given over to a tetralogy--a trilogy of tragedies with one satyr or comedy--usually by one author.

Though the drama started as entirely chorus, actors soon began to take parts. These actors were raised above the chorus by their stilted boots called cothurnus and buskins, and their high conical wig called a onkos. This height immediately set the actor apart from the chorus. Other features of the actor's costume were the long sleeves, associated with the representation of Dionysus, and masks. Bieber says that these were the "three essentials of stage costume," (see the Greek plate on page 36) (5:10).

The convention and necessity of the Greek theatre imposed the form and structure of the plays performed. A familiar mask helped the audience to follow the play.

The mask was devised because details of facial expression, so much desired, could not be seen by a large audience of theaters very often seating as many as 15,000 spectators (31:32). These were open air theaters with stone seats arranged in a semi-circle with the stage shutting off the open side. Familiar masks helped the audience to follow the play.

Though the origin of the mask was religious, its use served some very practical purposes. Since only three actors were allowed to have speaking parts on the Greek stage (the government would only pay three), the use of masks enabled each actor to double or triple the number of roles he could assume in a play. As the mask indicated the age, sex, mood, and even the station of a character, the actor could play a female part, as women were usually not allowed on the Greek stage, as well as appear in various stages of maturity. Then from afar, the audience could classify by means of the headdress, color and shape of the face, and the expression frozen on the mask--the king, the foreigner, the young heroine, or the older feminine character (10:12).

Another purpose of the mask was to help the actor be heard. Inserted in the mouth of the mask were metal bars and other devices by means of which the voice of the speaker was made stronger and the undertone of the mask made less audible. The entire Greek chorus used masks, all of which were of the same design for each play. The whites of the eyes were painted on the wood and a small space was opened for the pupil, through which the actor could see.

Tragic masks were usually rather serene and beautiful, while funny animal masks were often used in comedies. In Aristophanes' comedies the chorus wore the masks of birds, bees, or frogs. The realism of the masks of contemporary



PLATE 4

GREEK STATUETTE

persons must have been most faithful, for at the performance of The Clouds, where the character representing Socrates made his entrance, the philosopher arose from his seat so that the audience might see the resemblance (31:33).

In the second century of the present era, the Greek sophist and grammarian, Iulius Pollux, described in his encyclopedia, Omonastikon, excerpts which have survived, a catalogue of comic and tragic masks. Pollux' main sources were the scholiasts and the seventeen books of King Juba's Theatrical History. No agreement has been reached to the validity of Pollux' statements, but his descriptions seem to fit other sources and fragments of material that had survived this era. His descriptions, in part, of Greek masks are as follows:

"The Tragic Masks

Moreover, with respect to masks: the tragic might be a smooth-faced man, a white, grisled, black-haired, flaxen, more flaxen, all of them old: and the smooth-faced oldest of these, having very white locks, and the hairs lying upon the prominence. By prominence I mean the upper part of the countenance rising above the forehead, in shape of the Greek letter lambda. . . The white-haired is all hoary with bushy lock about the head, has an ample beard, jutting eyebrows, and the complexion almost white, but the onkos short . . .

The young men's masks are the common, curled, more curled, graceful, horrid, second horrid, pale, less pale. The common is eldest of the young men, beardless, fresh-colored, swarthy, having locks clustering and black. . . . The horrid is robust, grim-visaged, sullen, deformed, yellow-haired... The less pale is entirely like the common in every other respect except that it is made pale on purpose to express a sick man or a lover.

The slaves' masks are the leathern, peaked-beard, flat-nose. . . .

The women's masks are an hoary disheveled, a freed old woman, an old domestic, a middle-aged, a leathern, a pale disheveled, a pale middle-aged, a shaven virgin, second shaven virgin, girl. . . .

The attendant masks are an horned Actaeon, A Blind Phineus or Thamyris, one having a blue eye, the other a black; a many eyed Argus, or Tyro with mottled cheeks, as in Sophocles, which she suffered from the blows of a cruel stepmother; or Euippe, Chiron's daughter, changed into a horse in Euripides; or Achilles disheveled when mourning for Patroclus; an Anymone, a river, a mountain, Gorgon, Justice, Death, a fury, Madness, Built, Injury, centaur, titan, giant, Indian, Triton; perhaps also a city, Priam, Persuasion, the Muses, Hours, nymphs of Mithaeus, Pleiades, Deceit, Drunkenness, Idleness, Envy; which latter might likewise be comic masks.

Satyric Masks

Satyric masks are an hoary satyr, bearded satyr, beardless satyr, Grandfather Silenus. The other masks are all alike, unless where the names themselves whose peculiar distinction, as the Father Silenus has a more savage appearance.

Comic Masks

The comic masks, those especially of the Old Comedy, were as like as possible to the persons they represented, or made to appear more ridiculous. But those in the New Comedy were a first Grandfather, a second grandfather, governor, long-bearded, or shaking old man, Ermoneus, peaked-beard, Lycomodeus, procurer, second Ermoneus, all of them old. . . .

The young men's masks are a common young man, a black young man, a curled young man, a delicate, rustic, threatening, a second flatterer, parasite, a fancied mask, and Sicilian. . . .

The slaves' comic masks are a grandfather, upper slave, thin-haired behind, bristly slave, a curled slave, a middle slave, foppish slave, shaking upper slave. . . .

The women's masks are a thin old woman or prostitute; a fat old woman, a domestic old woman, with either sedentary or active. . . .

The young women's masks are a talkative, curled virgin, demimondaine, second demimondaine, hoary-talkative, concubine, common whore, beautiful courtesan, golden harlot, lampadion, virgin slave, and slut". . . (35:10-15).

Pollux' descriptions do, however, help give a mental picture of what some of the Greek masks must have looked like.

It must be remembered that the drama and the masks of the Greek theater developed over a long period of time with many people, places, and influences too numerous to go into here. Thespis is said to have introduced the first mask of unpainted linen, after he had smeared his face with white lead and red cinnabar. Aeschylus improved on the linen masks of Thespis by making large dignified masks of carved and painted wood (5:30). Thus began a great era of mask-making.

Japanese No Masks. Alike in many ways to the Greek dramas in origin and convention is the No drama of Japan. This is also an example of the masks' transition from a religious to a secular use.

Since its beginnings in the 14th century, the No drama of Japan has remained a significant part of the national life. This ancient drama played by men only, has given

great impetus to the development of wooden painted masks. Approximately two hundred and ten of the original No dramas are still in existence. The language, costumes, and setting have not changed either.

A priest named Kanami and his son set forth this form of the play of theater and of performance that has remained almost unchanged till today. Originally the No stage was built in a temple courtyard. Now it is indoors, but still it has the same temple roof supported by four pillars with a railed runway for the actor's entrances and exits.

No dramas are what would be called long one-act plays. Written in archaic speech and declaimed in such a peculiar singsong fashion that it is hard for the audiences to follow them without scripts. Most are drawn from historical or religious events, or both, or they present the virtues of the vanity of worldly things, and the blessed happiness for forgiveness in the after-life.

The whole look and meaning of this drama is symbolic to the last degree. The acting is extravagant, the players having fixed positions and slow movements. The gestures have an esoteric meaning. Tables become mountains, and a fan may be a dagger or a letter. All the costumes are beautiful, and the dress of a gardener or beggar differs

only in the cut of the lovely garments. Indications of scenery are carried on and off the stage by a black-garbed servant.

The principal actor generally wears a mask or succession of masks corresponding to a development of character. Concentration and a feeling of identity with the role enacted are considered essential for a No actor.

As in the Greek theater, the audience instantly recognizes the characters as they appear, due to the stylized features of the masks. The No mask, of which there are about 125 named varieties, are rigidly traditional and are classified into five general types: (1) old persons (male and female); (2) gods; (3) goddesses; (4) devils; and (5) goblins. The material of the No mask is wood with a coating of plaster lacquered and gilded. Colors have traditional significance. For example, white is used to characterize a corrupt ruler; red signifies a righteous man; a black mask is worn by the villain who epitomizes violence and brutality. There is an opening carved for the mouth and slot-like spaces for the eyes. The eyebrows are painted high on the forehead to add a touch characteristic of the classical ideal of Japanese beauty for any female type (30:38).

No masks are sharply characterized and exquisitely carved by a highly respected artist known as Tenka-ichi, "the first under heaven." The variety and refinement of



PLATE 5

JAPANESE NO MASK

modeling the masks demonstrates the ability of the Japanese artist to observe and reproduce a wide range of human thought, feeling, and emotion. Tranquility, wrath, cunning and mirth, as well as more subtle shades of feeling, are portrayed with sublimated realism. It is said of these masks that when they are in movement they appear to change in expression.

It is easy to see why this ancient and exclusive art of the No theater has gained a new and wide popularity in the modern day life of Japan.

Thus the mask developed. From the primitive mask with a definite religious basis through changes till it abandoned its own dependent existence and under went a continual transformation until it became the theater mask and the face-mask of the social festivals of today.

CHAPTER III

MASKS USED AS A MOTIVATIONAL SOURCE

Chapter four shows that the mask as an art expression can be employed effectively as an aid to learning. Through the study of masks the teacher may heighten the students' experience and knowledge in social studies, science, language arts, music and other areas of teaching.

In looking at any art, the objects must be faced with a clear mind and eye and not be influenced by the memory of any other art form. The objects must be depersonalized; a complete opening of the inner self is necessary to require projections of feeling into the work of art. First, the meaning of what the work gives must be captured, then a response projected into it. Perception is disclosed within the onlooker as pent-up emotion (often on the nonconscious level) which the observer will project into the work of art. The subject in any work of art is only the means of fixing attention upon appearances and of inducing the observers to penetrate these appearances so as to penetrate to the spirit--the unconscious (41:112).

Some people can transform the first visual sensation into an emotional experience; however, these are few. For example, because training has enabled music listeners to transform a sensory perception into emotion, when the listener

hears music he does not try to understand it, he feels it. Why is it in the majority of cases that the eye, also a sensory organ does not transform vision into an emotional reaction? The first image is usually captured by the brain center and related to a symbolic association. For vision is also a concept-forming process; it develops images into ideas.

Teachers should carry out their duties to the fullest to guide and direct the experiences of students. Using the MASK as an example for the source of motivation in any subject provides a means by which the student may gain knowledge, skills, attitudes, and appreciations. In most cases he will develop capacities for a fuller life and responsible citizenship.

As indicated by the preceding material the mask with its influence upon those defined cultural areas indicates that art is so much a pattern of living in most of the inhabited areas that it deepens the concept of community responsibility. The student can see that each mask has a unique and individual meaning and is not made for only a decorative purpose. It is very important to heighten the personal growth of students and that creative expression is very essential to the entire curriculum. ". . . Art is personal and practical; . . . It is intellectual and cultural" (22:122).

Regardless of the terminology or techniques used, it is imperative that the best interests of the student be put first in the mind of each teacher and that all possible efforts be made to meet the needs of each student.

The student learns through group feeling and a closeness of mutual interests, and he realizes that as part of a group that is working together for a specific purpose, he will learn many things. A good teacher can also instigate a friendly atmosphere in which every individual respects the worth of every other individual in the group for his contribution.

The student should occupy a very important place in the planning of the particular activity. The subject or topic should be thought out ahead of time to form a well organized pattern instead of a hit-or-miss experience that is not meaningful. Each student should be a definite part of it.

Art has no limits nor should the possibilities for integration of the arts with other subjects be limited. Art is a means of expressing ideas gained in the other subjects.

Using the mask as a motivating device, the following is an example of how it might be used in a social studies class. The teacher might have three or four masks representing a variety of cultures. Using them as a foundation on which to build, the teacher and students may cooperatively

share in such aspects of learning as: (1) the identification of group and individual goals of classmates; (2) the study of the cultures or a specific culture's social purposes; (3) the identification of basic needs in their respective cultures; (4) the planning and development of learning experiences; (5) the collection and application of information related to recognizing problems; and (6) the evaluation of the group results and individual growth.

Another area where the mask might be used to enhance the curriculum in social studies would be the unit on Egypt, usually found in the seventh grade. A mask could very well be the beginning of a very interesting and fruitful unit by stimulating many questions, answers and research by both the students and the teacher on Egypt. In Washington State History, usually taught in the ninth grade, masks could play an important part in motivating the study and developing the unit about Indians.

Others uses of the mask as a motivating device are numerous. In mathematics the design on a mask may be related to geometric design and the problem solving of a related design. In literature the mask may be used in the study of drama and the theater. In studying the Greek theatre, the mask, its use, meaning, and representation could relate much more interest in the play, Oedipus. In psychology and sociology the use of the mask is practically

self explanatory. Merely from the use of a mask at the beginning of a unit or problem the individual or group can make great strides in learning. The examples could continue with an unexhaustible amount of uses for the mask in the study of almost any subject field.

The teacher should practice democratic leadership. It is his responsibility to guide learning activities, aid students in finding suitable means of solving individual and group problems, and help interpret the information found and the conclusions reached.

It is of the utmost importance that the youth of our area, nation, and world are educated so that they maintain a balanced perspective of what are generally called "human values" in the face of increasing technology. The writer feels that we must concern ourselves with the past cultures of man, and that the evolution of man is more important to us than we, in most cases, would like to admit. For man reflects his resourcefulness in adjusting to environmental possibilities and restrictions in the innumerable ways he has devised of thinking and finding ways to fulfill his basic needs.

CHAPTER IV

METHODS IN MASK-MAKING

The modern mask's creation and use are no longer associated with magic but with art. It no longer inspires fear: it inspires admiration. To all intents and purposes it is the object of display, scientific study, aesthetic appreciation or disinterested admiration (26:3).

The craft of mask-making has a long and colorful history. It is rich in traditions from the past and in potential possibilities for the future. It is a time-tested activity that not only embraces many people and places, but also many different types of materials, tools, and processes, as well as purposes. Mask-making encourages originality, and in it students can express their concepts of the fierce, the weird, and the funny as they explore the personal realm of drama and imagination.

Masks do this by: (1) increasing the awareness of color and pattern; (2) releasing an even deeper sensitivity to the design relationship; and (3) broadening concepts of decoration, function and application (21:18).

I. STEPS AND FACTORS

Steps. One may find a great variety of ways and means for mask-making, all of which are stimulating and may make

productive contributions to mask-making. Kniffin (30:47) lists certain steps in making a mask that could be used for almost any method: (1) doing the preliminary planning and design; (2) rendering a sketch; (3) doing trial sketches; (4) making the form; (5) covering the form; and (6) finishing and coloring the mask.

Factors. There are also these factors to be considered in making a head mask: (1) size and comfort; (2) breathing; (3) visibility; (4) hearing; (5) ease of putting on and removing; (6) weight and strength of mask; (7) ability to hold in place when moving head from side to side or up and down; (8) storage; (9) ease of keeping clean; and (10) wearing qualities.

II. MATERIALS USED

A mask to be practical must be durable; it must be thin yet strong; it must be easily adjustable to the hand and must have enough openings to allow the wearer to breathe, to see, and to hear. All this can only be done with the right kind of material. Almost any material holds untold possibilities with which to create a mask. Many times the material itself may suggest some form or shape that may stimulate the student's imagination to become intimately acquainted with the material and action takes place.

Wood. Masks have been made of various materials but wood was used most extensively at all times in all parts of the world; many beautiful masks having been made of it. Yet wood has two drawbacks: it is apt to split, and a mask made of it requires considerable thickness. Consequently, a mask designed to encase the wearer's head must be much larger than life size (6:30). (See Slide 2)

Foil. Aluminum foil is easy to bend, twist and crease. It can be applied directly to the face and manipulated until it fits. An orangestick can be used later for the relief work. An interesting effect can be produced if the foil is crumbled first before molding. Foil can also be used as a form on which to paste paper or to build other forms (27:33). (See Slide 36)

Papier-mache'. This is one of the most common methods of mask-making. The materials are always available. Four layers of material should be used and different colored or textured paper for each layer for complete coverage. There are two ways of doing papier-mache'. The first is to paste paper strips crisscross on a newspaper ball until the desired shape is built, then the ball of paper is removed. (See Slide 28) The second is to make a mash of small pieces of paper and paste to use on a form of clay, wire or cardboard. (See Slide 37) Both take much drying time, but then they can

be painted, sanded and finished. Modeling with papier-mache' lends itself to projects in science, geography, dramatics, and display which are valuable as teaching aids.

Felt. This material could be worked much as with construction paper only with the features being sewn on.

Balloon. A balloon used as a basic form offers these advantages: cleaner, quicker, dries more rapidly, costs less, and the completed product has a more finished look. In using this method, the balloon is blown up, the paper strips are pasted over it, it dries overnight, the balloon is taken out, and the mask is ready for opening and decoration.

Paper. Brenda lists four ways of making paper masks: (1) by the direct method, where the mask is constructed from the very beginning without the help of a form; (2) by pressing small sections of the proposed mask in a plaster of Paris mold and joining them by other layers of paper; (3) by building a wire armature and using it as a frame for the paper walls of the mask; and (4) by dividing the surface of the intended mask into definite planes and joining them with strips of paper (6:33).

Paper tape. This is a quick and simple method. First cover the model's face with cheese cloth. Then fasten strips of tape to it. When the rough shape has been built, the mask

is slipped off, dried and layers are built up until it is the desired shape. Then it is colored and shellacked (28:9). Paper tape can also be applied directly to the face if the face is first coated in vaseline.

Paper bag. Find a bag to fit the head comfortably. Cover the head, locate the openings for the eyes. Remove and draw in a basic design. Cut the openings and finish decorating (44:98). It is best to try to keep the openings as small as possible for a more effective mask.

Construction paper. This is inexpensive, quick, easily made, and comfortable to wear. The pattern is drawn on the flat surface allowing for a band to hold the mask on the head. It is then cut, and folded into 3-D. Decorating can usually be done with other colors of paper and using "add-on" features (28:1). Tucks are usually taken in the forehead, chin, and sides of the mask for proper fit.

Paper Plate. The plate is cut, two slashes made in the sides and lapped over and stapled to form the chin. The eyes and mouth are then cut. Papier-mache' or cut paper can be added to form features, plus paint and other trim (19:20).

Chipboard and tape. The chipboard is cut, folded to shape and fastened with butcher's tape and given a papier-mache' coating. Finish this with tempera paint, felt marking

pens and shellac (34:31). Another form of this method is to use old shirt cardboard for the form with tape built upon it (32:60).

Wire body masks. This is quite a long process as this mask covers the body as well as the head. First build a wire frame, enclose it with chicken wire and cover it with papier-mache' then let it dry thoroughly. The wire is then removed from the inside and the whole piece is sanded. Laundry rope can be used to make a harness. Then two coats of shellac and a finish of enamel complete it (3:33).

These methods in mask-making presented here are among the most well known. They have been presented, in the hope, that it will help the interested reader to acquire a cumulative grouping of methods in mask-making. With a little ingenuity and inventiveness almost any material could be adapted to mask-making.

CHAPTER V

SLIDE SERIES--SLIDES WITH DESCRIPTIONS

Subject: MASKS

Sound: A slide series with accompanying explanatory tape recording.

Length: 30 minutes.

Slides: 38-color and black and white

Suggested Uses:	Grade School	Humanities
	Junior High School	Art Appreciation
	High School	History
	College	History of Art
	Adult Education	Sculpture Crafts

Purposes: To show that art is an instrument of man's basic inquiries: his search for appropriate images of his gods and his need to define his own nature.

To discover clues to the meaning of different cultures through its expression in art.

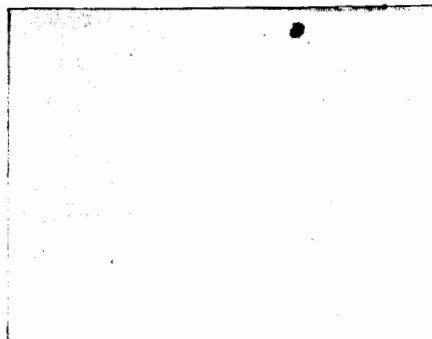
To understand self through insights gained in art.

To give a working visual vocabulary of the masks.

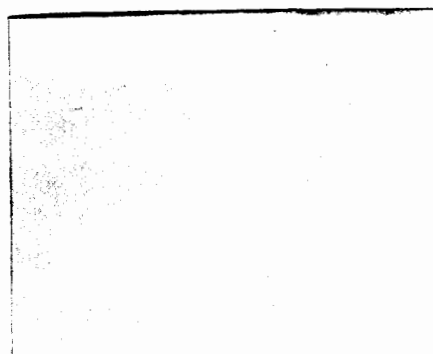
Highlights of slides: This slide series shows masks of different cultures and students' masks inspired by the study of Indian and African masks.

SLIDE 1NORTHWEST COAST INDIAN
TLINGIT

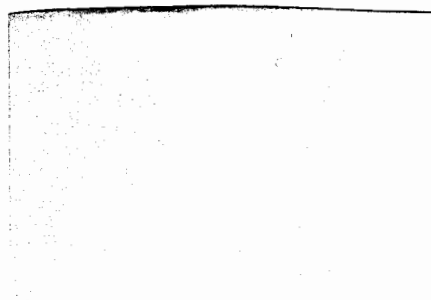
Carved wood mask of a man
painted in black on areas.
Cedar hair is inserted
at the top. Movable jaw.

SLIDE 2NORTHWEST COAST INDIAN
TSIMSHIAN

Carved wood mask done about
1800. Fringe hair is human.
Light areas primary red, lightest
area around eyes and nose are
a very light blue while the
design area, eye brows, and
forehead are a dark blue.

SLIDE 3NORTHWEST COAST INDIAN
KWAKIUTL, BRITISH COLUMBIA

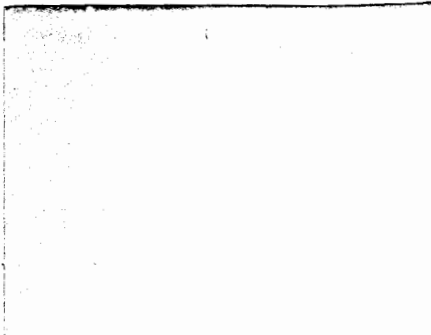
Mask of human face. May repre-
sent an animal because of the
highly stylized treatment of the
area around the mouth, the
fluted band above the forehead
may indicate a headdress.



SLIDE 4

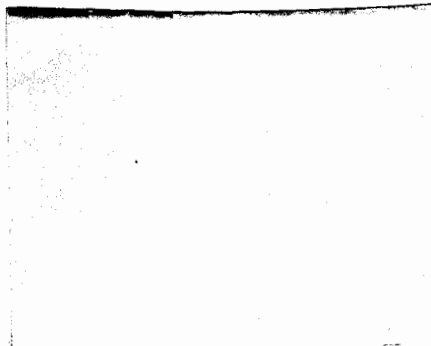
NORTHWEST COAST INDIAN
KWAKIUTL, BRITISH COLUMBIA

Mask used in the secret society
winter ceremonial. It is made
of painted wood with dyed cedar
bark fibre.

SLIDE 5

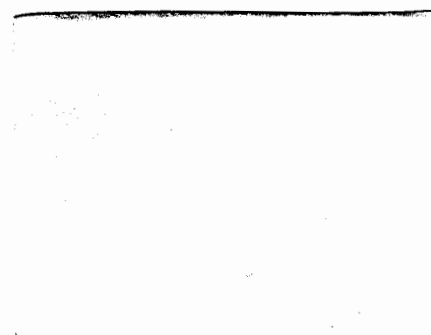
ESKIMO, SOUTHWESTERN ALASKA

Mask represents a spirit. It
is trimmed with fur and feathers,
made of wood and painted.

SLIDE 6

ESKIMO, SOUTHWESTERN ALASKA

Mask represents a swan that
drove whales to the hunters in
the spring. Made for magic
purposes. Fine example of use
of seemingly unrelated form
elements combined with an extreme
distortion of features. Painted.



SLIDE 7

ESKIMO

This mask is only five inches high and is manipulated with the fingers. The two bottom holes are for the fingers. Feathers and paint decorate the wood form.

SLIDE 8AFRICAN - BAULE TRIBE,
IVORY COAST

Mask was used in the ancestor cult. Typical hair arrangement of the Baule woman; on top is an animal, which is the mythological protective animal of the tribe.

SLIDE 9AFRICAN - BAPENDE TRIBE,
BELGIAN CONGO

Mask worn by the adolescent in the initiation ceremony. Mask represented the symbolic life of the adolescent before being admitted to the secret society.

SLIDE 10

AFRICAN - GURO TRIBE,
IVORY COAST

Mask is a stylized head of an antelope. The mask was used on a wall or door of the shrine dedicated to the tribe-protector animal.

SLIDE 11

AFRICAN - BAKULA, BUSHONGO
TRIBE, CONGO

This mask is called "Mashamboy," it was used by the chiefs and other dignitaries to commemorate an ancient hero. Materials: leather, fabric, raffia, cowry shells, colored beads, and wood.

SLIDE 12

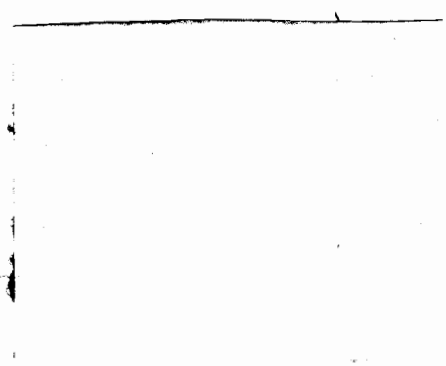
NEW GUINEA (OROKOLO DISTRICT)

"Ehoro" mask was worn for a carnival-like celebration. Materials consist of wood, rattan, wood, tapa, hair, a birds beak and grass.

SLIDE 13

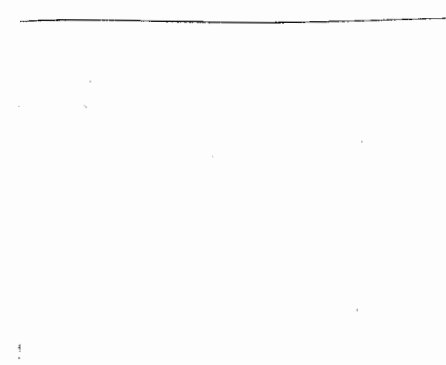
GREEK (HELLENIC PERIOD)

A terra-cotta (fired clay)
mask.

SLIDE 14

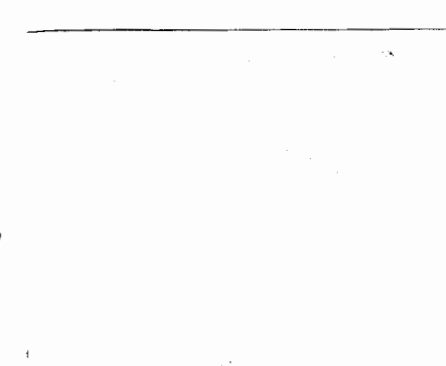
GREEK

A grotesque mask from Sparta.
Unpainted masks were grotesque.
Such masks are found still
today among the American Indians
and the Negroes of Africa.

SLIDE 15

GREEK

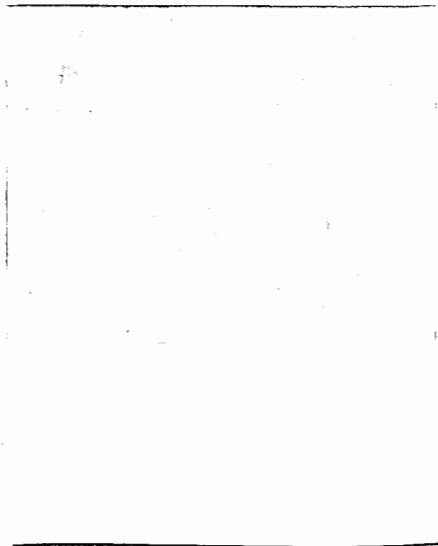
Bas-relief in marble. Four
masks of Comedy. Vatican Notice
the contrasts as shown by the
masks of the curly-headed, severe
youth, and that of the very young,
gentle, delicate man.



SLIDE 16


GREEK (HELLENIC PERIOD)

This shows portrait and mask of an actor, taken from a vase fragment.

SLIDE 17

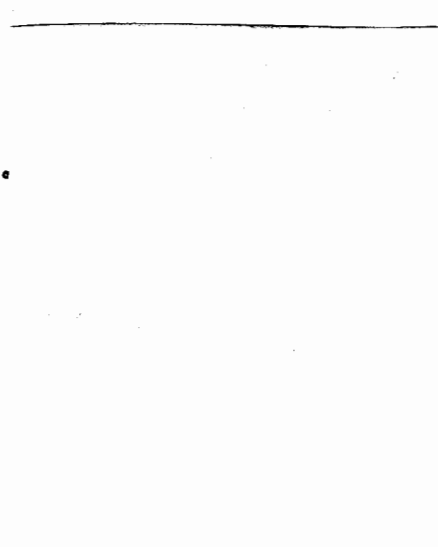
JAPANESE

This is a terrifying mask. This is a Japanese war mask made of metal and leather. The objective was to protect the face and at the same time scare the enemy.

SLIDE 18

JAPANESE (BUGAKU)

Painted mask used in dance, introduced from China in the 12th century. Papier-mache' replaces the original made of wood.



SLIDE 19

JAPANESE (GIGAKU)

Mask worn in dance of 8th century (Nara Period). Colored. Papier-mache' replaces original made from wood.

SLIDE 20

NEW HEBRIDES

Human Skull. Human skull with vegetable matter.

SLIDE 21

AFRICA (CAMEROONS)

Mask with natural white hair goatee. Stylized carved hair painted black. Carved wood with almond shaped eyes.

SLIDE 22

BALINESE

Painted dance mask. Black, gold, red, green colors. Wood. Carved headband, like crown. Probably depicts a clown grinning broadly.

SLIDE 23

BALINESE

Stylized wooden dance mask. Painted black, bug eyes, red tongue sticking out, carved crown.

SLIDE 24

MORTLOCK ISLAND (MICRONESIA)

House masks. Black and white. Some similar masks were used to ward off typhoons.

SLIDE 25

STUDENT SHIELD

Bear design. Cardboard, tempera, shellac. Design inspired by Northwest Coast Indians.

SLIDE 26

GUATEMALA

Contemporary mask of plain wood. Depicts the Spaniard based upon historical. See film, "Wooden Faces of Totonicapan."

SLIDE 27

MEXICAN

Bull mask. Used in mock bull fights. Refer to film on Slide 26.

SLIDE 28

STUDENT MASK

Cardboard, papier-mache',
tempera paint, shellac.
Developed from Indian theme.

SLIDE 29

STUDENT MASK

Cardboard, papier-mache', and
tempera. Developed from
African theme.

SLIDE 30

AZTEC

Mosaic skull. Mask of the
Aztec war god Texcatlipoca, made
of the sawed off face of a human
skull, covered with turquoise,
lignite and red shell, with eyes
of white shell and pyrite. Given
to Herran Cortes by Montezuma II
in 1561.

SLIDE 31IROQUOIS INDIAN
(ONTARIO OR NEW YORK)

Straw mask made of corn straw.
Braided. This mask is thought
to represent a young man. Late
19th century or early 20th century.

SLIDE 32

FUR MASK

The use is unknown and is
thought to be from Northern
Quebec or Labrador about the
early 20th century. Made from
Caribou skin, trimmed with seal
pup and wolverine fur.

SLIDE 33

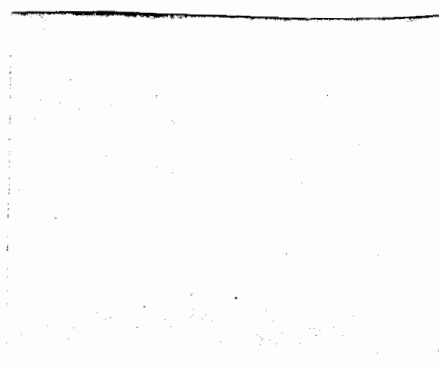
STUDENT MASK

Papier mache' about 6 inches
tall. Tempera paint, shellac,
feathers, copper wire, and broken
bottle glass.

SLIDE 34

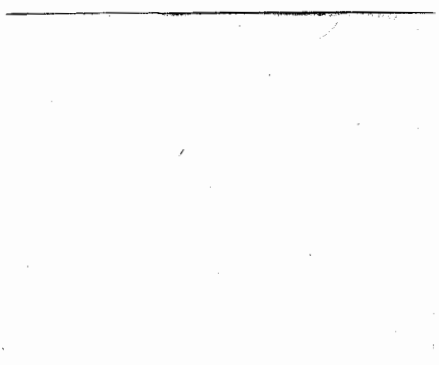
STUDENT WOOD SCULPTURE

Sculptured head, cedar, stained and oiled for weathering; copper enameled eyes.

SLIDE 35

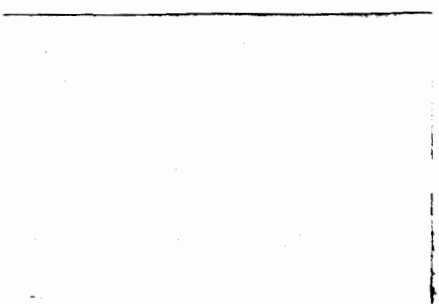
GROUP OF STUDENT MASKS

Papier mache' and tempera paint. Inspired by African masks.

SLIDE 36

GREECE

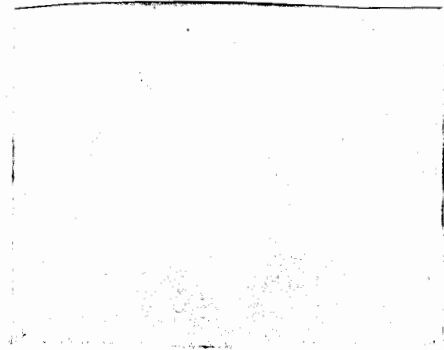
Gold Foil mask. Funeral mask. Covered the face of a prince who was buried in a shaft grave at Mycenae. Early Greek.



SLIDE 37

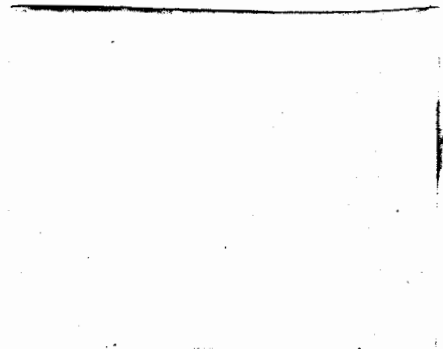
STUDENT MASK

About four foot high; papier mache'; cardboard, tempera, shellac. Notice the repetition of shapes.

SLIDE 38

STUDENT MASK

Inspired by African masks; papier mache', tempera, shellac, and construction paper beard.



CHAPTER VI

SUMMARY

It is hoped this study will serve as a fascinating means for discovering the use and meanings of masks, and will lead to a deeper understanding of the people who used them, by revealing aspects which invite the spectator to judge what he sees and discover through study, their ideas and way of life.

This can be done by using masks: (1) to emphasize principles of design; (2) to add a valuable challenge to the school program by stimulating further study in related subject fields; (3) to offer and encourage freedom of expression, flexibility of thinking, and originality of approach; (4) to meet the needs common to adolescents through worthwhile activities; (5) to give the student some freedom of choice in selecting his own method of developing the general subject; (6) to seek a basis of evaluation of quality, learning, and aesthetic value; and (7) to give the student a feeling of accomplishment as he sees the development and growth of his own work.

It was felt that this slide series on masks can aid the teacher in developing motivation for subjects in his classroom by using the past to help understand the present. Art has to be a distillation from life and experience.

Experience is the most significant element for the stimulation of a creative activity. To have an experience means to have undergone the mental, emotional, conceptual, and physical environments of a situation. In creative work, these usually stimulate action--so "doing" becomes part of the total experience. Moreover, originality and imagination are stimulated in the process.

It is recommended that a similar study be conducted in the following fields: architecture, painting, sculpture, music, social studies, and language arts.

This thesis will become a part of the Yakima Public Schools Central Audio-Visual Aid Center for the use of teachers in that system.

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APPENDIX

SOURCES FOR SLIDES

Photographs were taken of Northwest Coast Indian masks at the Whitman College Northwest History Museum, at the traveling African exhibit from the Segy Museum of New York shown at the Student Union Building at Central Washington State College, of the student masks done in the author's classroom, and of the fine private collection of Mr. Edward C. Haines of Ellensburg. These plus a few slides made of unavailable masks, such as the Greek, make up the slide series.

PLATES

PLATE 1: INDIAN.

Page 18

A mask representing the Human Face of the Kwakiutl of the Northwest Coast. It has amazing versatility and expert workmanship. The colors are a red nose and mouth outlined in black, sea green around the eyes, white lines on the cheeks, eyes and outlines under the eyes, and black around the other dark areas. Real hair is attached on top of the mask. Masks of the Kwakiutl tribe often give features which, while basically human, were haunted by suggestions of the features of animals.

PLATE 2: ESKIMO

Page 23

A wooden mask from Southwestern Alaska. This mask represents the spirit of autumn. It reflects the borderline between terror and laughter which is characteristic of the Eskimo. The combination of these two elements appears again and again in Eskimo myths and rituals, and is probably consciously inserted by the artist into his work.

PLATE 3: AFRICAN.

Page 31

A mask from the Bembe tribe of the Northern Congo.
Pomme de canne de chef, en bois. The eyes are high on

the head and slant downward to give the figure a weak minded look. The facial form is heart shaped with "coffee bean" eyes.

PLATE 4: GREEK.

Page 36

A drawing of a statuette showing a Greek tragic actor wearing his costume of stilted boots, flowing dress, mask, and wig.

PLATE 5: JAPANESE.

Page 42

A mask of the No theatre which reflects qualities of the Japanese aristocrated culture in its carved and painted surface. This is the mask of jolly goddess Zume, a popular character in the No plays. The form of her head suggests a comfortable bulkiness. The small laughing eyes and mouth are smoothly encased in well-padded folds. Everywhere, in eyebrows, eyes, nose, mouth, and cheeks, joviality is artfully suggested.

FILMS

The three following films, available from the Central Washington State College-Office of Visual Education, are very well done and give more understanding to the sculpture (masks) of the Northwest Coast Indians, the Guatemalans, and the Africans.

The Loon's Necklace: 10 minutes; sound; color. Encyclopedia Britannica Films, 1948.

An Indian legend told with the use of Indian masks of a Central British Columbia tribe with unusual camera work.

The film was narrated with sound for wind, wolves, etc. Wood masks were used as faces with the actors dressing in natural or regular clothing.

The mask types are Snow and Wind, Hunters, Women, Age and Youth, Hollow-Staring Faces, Chiefs, Village Idiot, Wolves and Death of Wolves, Spirit of Nature, Mosquitos, Night Bird, Night Wind (black) and Moon. Plus the blind medicine man "Kalora." The Loon received its necklace from Kalora as a gift for regaining his sight.

Buma: African Sculpture Speaks: 11 minutes; sound; color. Encyclopedia Britannica Films, 1952.

Native music and pictures of carved masks and statues used to portray the life of the natives of West and Central Africa and to reflect their fundamental fears and emotions.

Some of the fears shown were danger, animals and nature. As reference material for this film use: African Sculpture Speaks by Segy. (See Bibliography number 41)

Wooden Faces of Totonicapan: 9 minutes; sound; color.
Office of Inter-American Affairs-1942.

Making Guatemalan religious festival masks; ceremonial dances; religious customs. Masks and costumes representing Spanish knights shown. Very interesting Bull Fight ceremony was shown where one person was the matador and another inacted with bull with a bull mask.

TOPICS FOR DISCUSSION AND FURTHER STUDY

1. "Since prehistoric times man has been preoccupied with three major searches in the adventure of the exploration that is recorded in works of art: (1) he has been finding ways to make appropriate images for his gods or spirits; (2) he has been discovering the world he lives in, and (3) he has been discovering himself" (41:4).

Discuss-- Can you think of other "major searches?"

What might some of the "minor" explorations in art be?

How have men discovered the world through art?

2. Which of the following words do you think apply to the masks of Northwest Coast Indian; of Eskimo; of African; of Greek; and of Japanese No?

static, stylized, artificial, plastic, harmonious, proportioned, ordered, natural, realistic, flowing, fluid, distorted, restful, ideal, sensuous, monumental, intimate, passionate, serene, intense, humorous

3. What explanation can you give for the connection of art and magic in the mind of primitive man? How can you explain the connection of art and religion in primitive man? Why is there so little religious art today?
4. The Greeks believed the world to be essentially ordered. Justice consisted in each man finding his proper place in the state, his proper relation to the whole, thus producing a harmony of all parts. Proportion and harmony are the key words of the Greek ideal. How are these concepts reflected in art?
5. "Whether or not an artist means to, he speaks of his time--sometimes badly, sometimes well." What is the effect of society on the artist and the artist on society?

6. What elements must be present in a society to produce lasting art?
7. Pictorial art is a form of communication, a sculpture can tell a story, recapture a mood, arouse emotion, and evoke noble sentiments.

What communication do you feel in masks?

How do you respond to different ones?