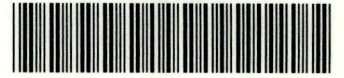


THE NATIONAL COLLEGE OF ART AND DESIGN

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MEXICAN MASKS

A THESIS SUBMITTED TO:

THE FACULTY OF HISTORY OF ART AND
DESIGN & COMPLEMENTARY STUDIES

AND

IN CANDIDACY FOR THE DEGREE

FACULTY OF CRAFT

DEPARTMENT OF CERAMICS

BY

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MARCH 1992





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* I N T R O D U C T I O N *

The federal republic of Mexico is a vast and varied Country. Within the boundaries of its thirty-one states are found mountains, deserts, tropical rain forests and temperate plateaus (Fig.1). While Spanish is the official national language, more than thirty indigenous language groups have survived from the hundreds that existed prior to the arrival of the Europeans. Today's Mexico is a pluralist society comprised of many different ethnic groups speaking fifty-six separate languages.

More than ninety percent of Mexicans today are Roman Catholic. The first catholic missions were established by friars who undertook the formidable task of converting large numbers to Christianity. During the ensuing centuries religious systems evolved in many communities that reflected European, Catholic and pre-Hispanic American Indian culture.

In Ancient Mexico the mask played an important part in the ceremonies and rituals of the Indians. For example, in religious rites masks were worn not merely to represent a particular god but supposedly to transform the wearer into that god. Masks were used in warfare: Warriors wore terrifying masks depicting jaguars, eagles and beasts to inspire fear in the enemy as the wearer was thought to assume the qualities of the animal/god represented in the mask (Fig.2). Masks were also often worn for protection against evil spirits, illness and funeral rites (Fig.3).



However, soon after the arrival of the Spanish conquistadors, friars introduced European style masked dramas as an aid to religious instruction. Colonists, too, continued to don masks and costumes, as they had at home, to celebrate victories and holy days. They introduced dance-dramas such as the "Dance of the Moors and Christians" which celebrated the victory of the Spanish over the Moors. Today all over Mexico, masked dances are performed in many cities, towns and villages. As in the past, the use of the mask continues to be profoundly intertwined with the life of man.

Chapter I deals with the production of the mask, with the materials used, the design and of course the mask-maker himself. The tradition of mask-making in Mexico and the three different types of mask-makers will be explored. The first mask-maker is usually a very skilled craftsman and leader of the dance in his village. The second is the Santero (carver of religious images) he is also a very skilled carver. And finally, a dancer may make his own mask, which can vary greatly, but usually would not be made to the same level of craftsmanship as the other two types of mask.

Chapter II attempts to explain the aesthetic qualities of the mask and its expressive power which renders it as a legitimate art form in itself, employing as it does elements of, painting, sculpture, repoussé, , and many other techniques. The second part of this chapter will discuss the different themes that run through the mask.



Chapter III looks at the mask in the context of the Catholic Church and its ceremonial uses. The mask initially had a straightforward pedagogic function, but in time its Christian evolution fed back into the tradition, enriching its function and appearance.

Chapter IV examines the pre-Hispanic tradition of the mask, such as the Shamanistic ideas which have survived despite the fundamental changes, which took place in Mexican Society over the last 500 years. In so many ways the contemporary Mexican Mask is a record of the Indian people, of their culture, their religion and their history.

CHAPTER I

In contrast to historical examples the Contemporary Mexican mask is not seen as some sort of supernatural object, whose power is transferable to the wearer. Neither can its wearer, through contact with the mask, set aside his inhibitions or transform himself into another personage. The mask is rather an element that completes the costume of the participant in order to more clearly portray a particular character. Participants use masks in a dance to help audiences identify the character portrayed. While the re-enactment of traditional Mexican dances are more ceremonial than transubstantive there are, however, much more than theatre because they embody the mysticism, magic and tradition of its culture; while professional actors participate in theatre, in the ceremonial dance it is the people who are the players.

Motivations for dancing may include the need to keep religious promises, invoke supernatural aid for the community, give thanks for the harvest, or simply express devotion to a saint. Execution of the dance and masks will, however, conform to traditional guidelines. Masks in Mexico are an integral part not only of costume but of ceremonial performance. As works of popular spectacle these choreographed dances combine acting, costume, and music to express a particular theme.



'The Mexican masks, like many other phenomena of popular art, is not the product of influences either wholly indigenous or occidental'.¹ The national culture of Mexico is made up of three main components which Alfonso Caso has analogised with the three basic plant foods of Mexico: 'Indian Maize, European Wheat and Asian Rice'. Another underlying influence on the national culture is the black African ethnic groups. When they were brought from Africa as slaves to Mexico, they brought with them their singular sense of music, numerous dances and colourful masks. Without a doubt it is these four great cultural currents that have helped to form the characteristics of the present day masks and dances.

Contemporary masks are fashioned from a variety of types of wood from soft "parota" to cedar and the soft coral tree (colorín or tzompantle). There are many reasons why wood is a popular medium for mask manufacture, such as availability, relative plasticity, the ease with which supplemental materials can be attached, comparative durability, and the fact that a finished mask can be produced with a minimum of tools. Many Indian groups also attribute spiritual qualities and forces to particular trees such as tzompantle a tree which is believed to have immortal qualities. This belief is probably a throwback from pre-Hispanic times, as masks were sometimes carved on the live tree so as to absorb some of its living power, a practice also used by some African tribes.²

As well as wood, masks are made from a wide variety of other materials; leather, wax, cotton, felt, and even delicate tulle,

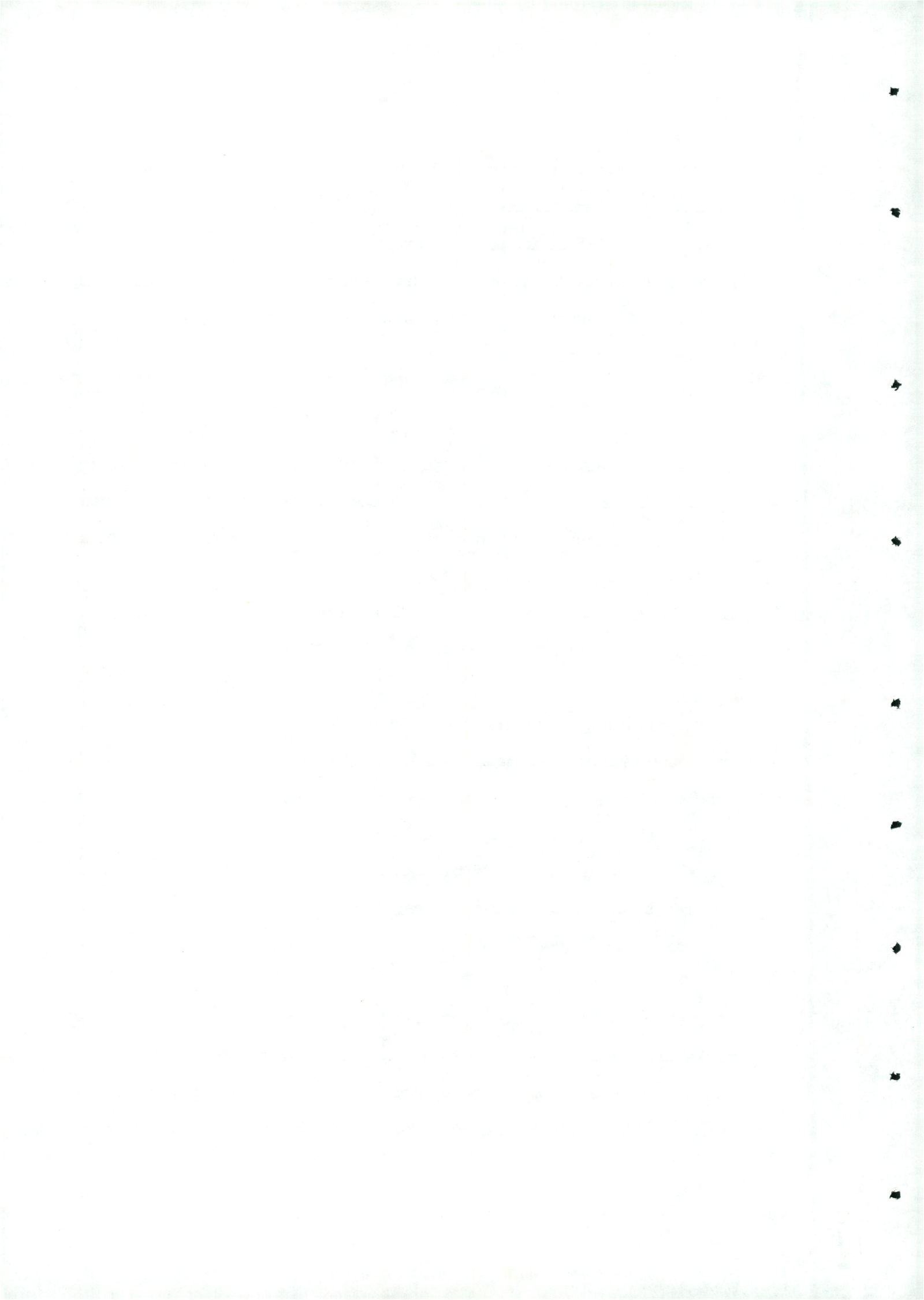


cardboard, wire mesh, clay alloys of iron and aluminium, gourd, tin, natural fibres, and turtle or armadillo shell. They are decorated with vegetable and industrial paints, lacquer, or shellec, and adorned with ixtle (agave fibre), human hair, horse-hair, wildboar, bristles, lamb or goat pelts, beads and sequins, natural horns of deer, goats, cows and sheep, or iron, wood, and even rags.

In the Southern State of Morelos towns bordering the Pico de Orizals in Vacruz, masks of wire mesh adorned with beards fashioned of human hair and used for the dances of "Chinelos" (long-robed dancers with large head-dresses) and "Moros y Cristianos" (Moors and Christians). Wax masks sometimes painted, sometimes decorated with beards, are used for "Cuadrillas" (Court Dances) performed at Carnivals in various towns throughout the state of Mexico.³

Masks of various configurations include "Caretas" (face masks) which cover the face; helmet masks which rest on top of the dancer's head; "media Caretas" (half-face masks) which cover only the upper or lower half of the face; and the "casquetes" (skull caps) which are placed on the upper part of the skull. Back masks also exist which, by means of suspenders and belt, are hung waist-high on the wearer's back.

Face masks are those used most frequently in Mexican dances. These masks are made to the approximate size of a normal face. They are usually attached to the wearer's head with a strap made of leather, ixtle straw, or cloth, which goes over the top of the head to hold the mask in



place. Holes are often bored or drilled at the sides and at the top of the centre for this purpose. In a well-made mask, a good balance is achieved in the design so that the mask will stay in place. Some masks are simply tied across the face under the nose to the back of the wearer's head. Others may be kept in place by the users hand.

Masks such as those of the "tastoaner" of Tonalcí and the "diablos de pastorela" of Cajetitlan (both in the State of Jalisco) and also some from the state of Guerrero that are adorned with abundant ixtle hair are firmly attached to the helmet that rests on top of the head. Helmet masks of goat or lambskin which the "Chapayecas" (Pharisees) use during holy week among the Yaqui and Mayo groups of Sonora and Sinaloa also exist. For these masks the whole skin is used. The face is shaved and eyes, nose and mouth are painted. Sometimes the face is made of wood and attached to the helmet (Fig.4, 5). Masks may then be decorated with two or three horns, ears, hats, paper flowers, or ribbon.⁴

In some states of Mexico, helmets of tin plate with visors cover head and face. In the State of Mexico, in the town of San Martín de Pirámides, a helmet mask made of iron and aluminium alloy representing the head of the apostle Saint James is used for the dance of the "archareos", the men who compete for the honour of wearing this mask are called, "Sabarios".

In the Mixteca zone of the coast of Oaxaca, small wooden masks which measure fifteen centimetres high are used for the dance of the "tejprones".

Back masks generally take the form of a serpent among the chontal people of San Miguel and San Pedro Huamelula, Oaxaca. In the latter town a very beautiful example of this type of mask which, the towns' people assert, dates from colonial times is zealously guarded in the church. This type of mask is also used among the Zoques of the region of Ocozocuantla, Chiapas, where in addition to the figure of a serpent the head of a pig carrying an ear of corn in its mouth is used.

Masks made of Paper-mâche are used by the Cora Indians of Nayarit during Holy Week. These are shaped over clay moulds and adorned with vegetable fibres and deer horns, then painted white, black and white, and finally many colours on the successive days of the festival. At the conclusion of the Cora Indians' ceremonies, masks are thrown into the river in an act symbolising the termination of evil.

In recent times masks of painted embossed copper or silver have become popular (Fig.6). The Museo Nacional de Artes & Industrias Populares has conducted an extensive investigation into these masks and concluded that they are spurious. Although very beautiful they are made to order for the tourist market and do not correspond to traditional use. The investigation yielded similar results with regard to some very elaborate masks that were painted in imitation of antique painting in the State of Guerrero. These wooden masks incorporate serpents, lizards, devils and other figures in the same carving.⁵



A wooden mask usually covers the face and is often carved so that there is an indentation on the reverse side to allow for the wearer's nose. The depth of the mask varies greatly. Often nostril openings are carved through the mask to give air. Even miniature figure masks intended not to be worn but to be sewn to costumes have the backs carved out. Many masks made to be worn show the mask-makers concern for the wearer's comfort; the insides are well smoothed and even painted or covered with cloth. Some masks however, are very rough on the inside and may have no indentation for the wearer's nose or holes for breathing.

The hair on wooden masks is often carved and then painted. It is not unusual for a good mask-maker to depict the hair as a sculptor would, either with scratched lines, curved or straight, or a two-dimensional surface or in formed raised masses which flow very effectively in the desired direction. Other masks have flat painted areas to designate the hair or use supplementary materials such as wool, ixtle, animal hair or commercial hair.

In order for the wearer to see through the mask except in the rare cases in which the mask is held over the head or in front of the face, there are slits carved generally above or below the actual eyes on the mask. However, in some they have a circle cut in each cheek for this purpose for example the Parachico masks from Chiapas and Tlacolodero masks of Guerrero. Sometimes there are no eye openings, and the wearer looks through the mouth of the Devil masks from Guerrero and some figure masks from Jalisco, Guerrero and other



states. In many Mexican masks the eye openings are inadequate but when one considers that drunkenness is part of the ritual aspect of the ceremony, the question of visibility recedes in the importance.

The nose is probably the most important element of the carved wood mask. Sometimes, because of the lack of a large enough piece of wood, the mask-maker must put the nose on as a separate piece. One does, however, find masks with the nose carved from the same large piece of wood. For symbolic reasons, the nose may be carved in the shape of a small animal or human figure, for example (Fig.7), a large bat maybe combined with a human face, in the formation of the human's nose. The nose also functions as an erotic feature.

Long noses have phallic associations in Japanese, Balinese and Javanese masks since earliest times. Wooden masks display endless types of mouths. Teeth, when indicated, may be individually carved from the one piece of wood or may be of other materials, such as animal teeth, animal claws, corn kernels, or even real human teeth.

THE MASK-MAKERS:-

Mask making is exclusively a male activity within the community. The mask-maker exhibits a profound creativity that permits him to shape his work. However, he has great respect for the past and does not forget his cultural heritage when at work. The belief that crafts produced in the past are superior to those of the present is erroneous, because each object is related to its own time. Changes

in the form may very well reflect accelerated changes in society itself. Such evaluations, however, do influence buyers avidly seeking to acquire masks that have been labelled "bailadras" (danced) scorning new ones even though they may correspond to more genuine traditions or be of higher skill. Generally, it is the draftsman, not the dancer, who makes the mask and is the guardian of tradition. It is he who organizes the paraphernalia of the dance and possesses knowledge of the characters. Commercial demand has inspired some craftsmen to disguise modern masks as old ones by applying patinas. In this way extraordinary woodcarvings have been created that do not correspond to any dance but rather to the carver's inventiveness. This has led some collectors to attribute masks to non-existent dances, characters and even towns. Whether a collector desires a beautiful decorative mask or one that corresponds to a traditional dance, the best way to obtain it is to commission a mask-maker to produce it.

Some craftsmen, in addition to carving the masks needed for dances within their village, make commercial masks that differ radically from those used traditionally. This type of souvenir work has always existed. In the last decade, however, manufacture of masks catering for the increasing number of tourists has developed into a sizable industry in the State of Guerrero, resulting in higher production levels and rewarding profits for dealers operating in this area. Some dealers however, will take great pains to ensure their merchandise appears old and well worn and they even go so far as to invent names of dances and villages in which the masks have supposedly



been stored for a long time.⁶ As visually attractive as they may be, these commercial pieces are culturally meaningless.

Depending upon a mask-makers skill, he may become the village mask-maker without compromising his time consuming role as dance leader. His masks tend to display naive quality, or they may be imaginatively executed, realistic portrayals. This mask-maker is likely to know the symbolism of each mask and how to use the symbols, incorporating them into the design.

Celestino Cruz is such a mask-maker from the community of San Martin, Oaxaca. He paints the masks in bright colours, portraying, Jaguar men or death heads, according to what the occasion demands,⁷ retaining a deep admiration for the skill of his forefathers. Sometimes a dancer makes his own mask, usually a poor man who cannot afford to purchase or rent one (Fig.8). His mask may be an artful naive creation, or it may be entirely without aesthetic merit. Very likely it will be crudely carved and unpainted.

In some instances it is the town "Santero" (carver of religious images) who, as he is a very skilful carver, is charged with fashioning the masks. He usually has the approval and assistance of the parish priest and therefore has access to good materials (paint, glass eyes, commercial hair, and gold paint). This category of maker produces fine, well-finished masks which are used by the people of his village and are usually in demand by outside villages. People pay a high price for these masks, and have them repainted each year⁸

Generally, the "Santero's" style is one of realism, Fig.9 shows two examples of his craft. These wooden masks of Our Lady of Guadalupe and Our Lord Christ are from the village church of Chiapa de Corzo, and were probably used in church processions. The virgin is the serene mask with a unusually dark complexion. She has a head covering of blue with a pattern of gold stars. The pale Christ figure has minutely carved beard and hair. The twisted crown of thorns is made of tiny wire, both these masks exhibit the style and rich materials used by the "Santero" Carver.

Although masks adhere to pre-determined forms, each mask-maker will endow it with a different expression and character irrespective of materials. For this reason, the Mexican mask persists as an exciting manifestation of contemporary popular art.



FOOTNOTES:-

1. Janet Brody Esser, Behind the Mask in Mexico, P.31
2. Isabel Kelly, Tajin Totonact, P.72
3. Janet Brody Esser, P.32
4. Chloe Sayer, of Gods and Men, P.177-194
5. Janet Brody Esser, P.34
6. Ibid, P.219
7. Chloe Sayer, P.95-97
8. Donald Cordry, Mexican Masks, P.P. 109-111



CHAPTER II

The Aesthetic Value of the Mask

Mexican masks are often labelled as "primitive art" or "folk art". In the past, the concept of "primitive art" was stereotyped, leading to such statements by Dagobert Runes as, 'All primitive art is marked by a singular indifference to realism and when the superiority of man and nobility of his form become recognised, primitive art is at an end'. Furthermore, there was the result of inferior mental capabilities on the part of "primitive man" or, on the other hand, was produced by normal human beings in "inferior, primitive" Societies.¹

Fortunately in recent years, we have overcome this type of inflexible stereotyping to realise that there are many different forms of art, as David Stout says.

Anthropologists have long since made it clear that the work of the adult artist in a primitive society is not to be equated with that of Children in our own, or that it is not representative of an arrested state in human aesthetic possibilities, but rather, that the graphic and plastic arts of each society, primitive or otherwise, are the result of independent developments, each of which is historically valid in its own right.²

Franz Boas deals with the question of "primitive art" versus "high art".³

The emotions may be stimulated not by the form alone, but also by close associations that exist between the form and ideas held by the people. In other words,

when the forms convey a meaning, because they act as symbols, a new element is added to the enjoyment. The form and its meaning combine to elevate the mind above the indifferent emotional state of every-day life. Beautiful sculpture or painting, a musical composition, dramatic art, a pantomime, may so affect us. This is no less true of primitive art than of our own.

Thus, Boas concludes that while different cultures assign different meanings to forms, the process of art is the same and the art of one culture is by no means intrinsically or structurally superior to that of another.

A further consideration that is central to the examination of Mexican masks as art, is the division between arts and crafts. Previously, the term art was primarily reserved for painting and sculpture, in other words the traditional art forms of European civilisation. Crafts were not regarded seriously as "art". It was because of this that masks were most often relegated to the non-art category of crafts. In an attempt to remove the cultural bias of such terms, Whiteford notes that, the art historian Douglas Fraser made a clear distinction between art and crafts:

"Only objects of paramount importance", generally associated with "high spiritual values" can be regarded as art; Secular and unitarian objects produced by "Slow repetitive" processes such as weaving, are classified as crafts or "lesser arts". He indicated also that, in the main, art is created by men crafts are produced by women.⁴

This may be a very narrow view of both craft and Women's art, but as noted by Michale Robbins:⁵ ⁵

In most societies certain forms of patterns of art are sex-linked. That is, the women in more tribal societies traditionally create pottery, basketry, and sometimes textiles. Repetitive design is characteristic of women's art. Women are often prohibited from creating representational or figurative designs.

This restriction does not mean that their creations, are of less aesthetic value or inferior. Indeed, this distinction between art and crafts has been fading in recent years. However the Mexican Indians themselves did not make any such distinctions, since almost every aspect of Indian life has a definite spiritual component, particularly some of the "Crafts" done by women, such as weaving, such as the

Mixtec Indian women who produce hand-woven textiles, decorated with geometric pattern and symbols, which they believe "protect the wearer from harm and evil spirits".⁶

With this expanded definition of both art and crafts Mexican masks must obviously be recognised as art, for the primary reason that making masks was considered a spiritual phenomenon. These masks also attained great importance within the Indian Communities, as is evidenced in the great care that was given to protecting them. Until recently masks were hidden and not casually displayed to strangers, as some masks were thought to be spiritual entities. Furthermore mask-making is almost exclusively a male occupation, one that was often undertaken under the influence of hallucinogenic drugs to enable the mask-maker to encounter the spirit world directly.⁷



Furthermore, as John Bierhorst says.

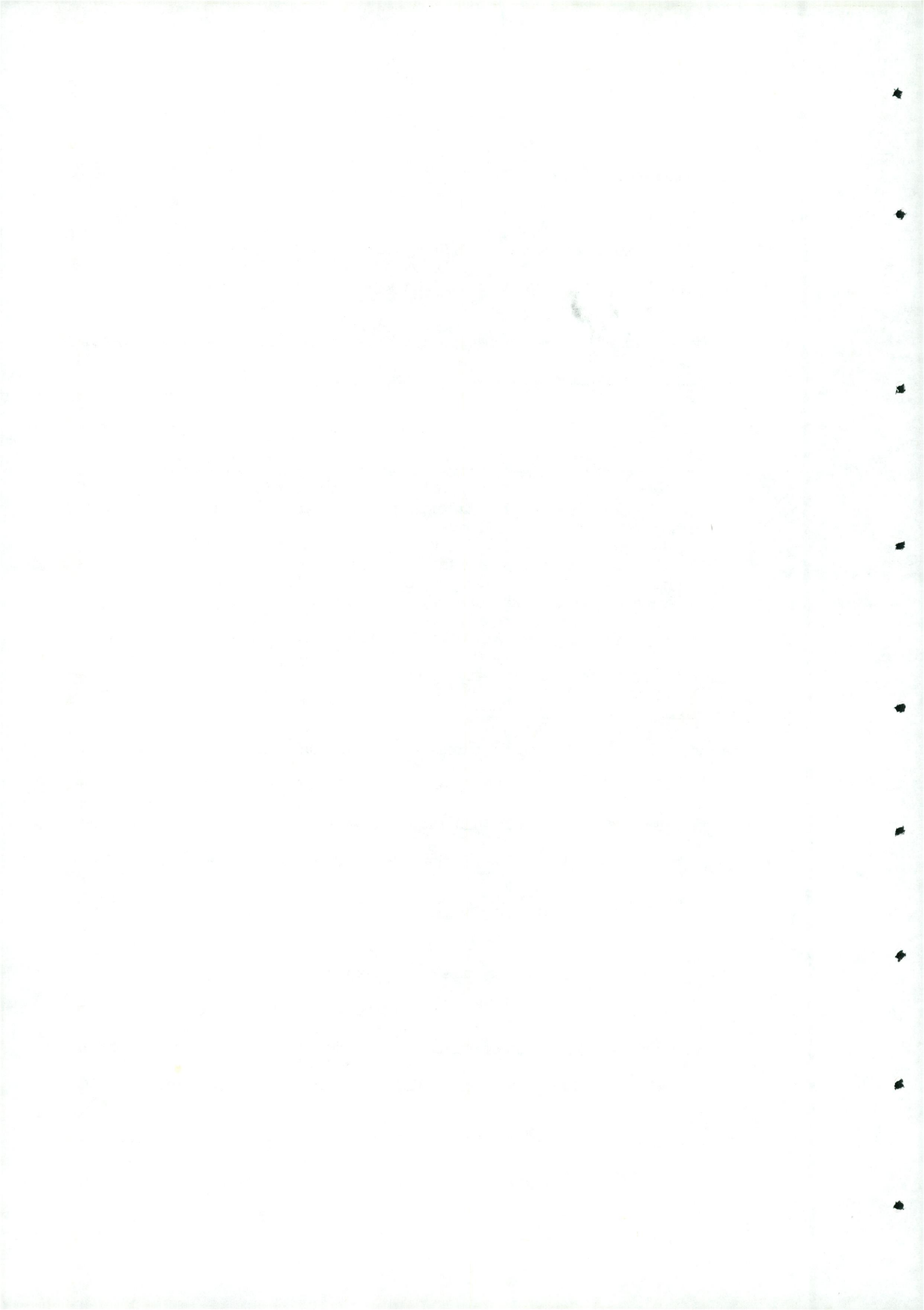
The traditional art of the New World has remained a whole art, an art that combines all elements of society and has a definite function in respect to those elements.⁸

If masks are to be understood, they must be viewed as social instruments, as is pointed out by Douglas Fraser.

Partly an analogy with other Western forms, primitive art has often come to be regarded as a sort of congealed religious imagery. Frequently scholars too have supported the religious interpretation of this art, and many of them find in it evidence of "deeper" spiritual values and "underlying" metaphysical convictions. What this view of primitive artifacts as fixed religious symbols ignores, however, is the vast social domain of the arts, particularly present in primitive societies.⁹

Therefore, the religious values embodied in masks are not at variance with, or separate from society. They are an integral part of culture and exist to maintain cultural cohesion. Religious systems, however, cannot be reduced just to forces of social control. Both in parts of Mexico, where elements of Shamanism still exists, and in integrated areas where the European influence was strong, masks are intertwined with the entire social life of the communities that made them. The mask and the dance are direct manifestations of tradition and culture.¹⁰

The dance, and often the mask themselves, are handed down from generation to generation and are a matter of pride to the village, the participants and their families. Maintenance of these customs indicates a well ordered community with respect for tradition and heritage.



HISTORICAL THEMES:-

The masks that are incorporated into dances fall into three major themes. The first is the historical masked dance which recounts to the community their historical past. In 1519 a Spanish expedition led by Herman Cortés reached Mexico, here they found not only gold but advanced civilisations with complex traditions and beliefs. Cortés and his men took little interest in the Aztec beliefs. Within a few years of their arrival they had stripped the county of its treasures, torn the Aztec civilisation into two and reduced its people to the level of slaves, forcing them to convert to Catholicism.

The most popular and most important of these dances are a group of related masked dances dealing with the Spanish Conquest of Mexico. The general theme of these dances and their masks are drawn from a historical account of the conquest, from the Indian point of view. That is to say, the conquest is presented as a tragedy of the destruction of the Indian civilisation. The masks characterize people such as; Moctezuma, the King of the Aztecs; the interpreter and mistress of Cortés; Herman Cortés, the Spanish Conqueror of Mexico, Indian Warriors and Spanish Soldiers.

Malinche is viewed by the Indians as the betrayer of her country, whose uncontrollable sexual passion destroyed the Indian nation. In a document from the Spanish archives, Cortés gave her the ultimate credit. "After God we owe this conquest of New Spain to Dona Marina"¹¹(the name given to her by the Spanish). In the masked



dances she is normally depicted with varying degrees of realism. Animal and vivid colour symbols are often added to her face to reinforce her sexual aspect.

Two of the Malinche masks may be seen in Fig.10. They combine realistic, attractive features such as silver dimples. The usage of red painted faces, may according to Donald Cordry, stem from the red of blood symbolising the violence and bloodshed that Malinche brought upon her own people with the conquest and fall of Tenochtilan.¹²

The red-faced Malinche mask may also be seen in a number of non-historical dances that are not related to the conquest. She appears as a figure of lust and in this case, the red face of the mask probably signifies her sexuality. In addition, the use of red on the mask, may have been influenced by the use of the colour red for European Devils, symbolising evil introduced by the Spanish Priests.

Both masks share the feature of superimposed "Chintetes" (lizards) on each cheek. To the Indians of Central and Southern Mexico, the lizard represents sexuality, lust and hence abundance. Probably this association originated from its size and shape, since the Indians equate the lizard with the penis, an equation that has existed from Pre-Conquest times, as is recorded in the Codex Borgia.¹³

A bee is found on the nose of one of the masks (Fig.10(b)). The bee in this case may suggest a negative connotation, the fact that she "stung" Mexico. These two masks are finely carved from wood.



Their hair is represented using maguey or ixtle fibre¹⁴⁴ which is dyed in various hues of red and brown. Mask 10(a) is from Acatlan Guerrero, and Mask 10(b) is much older but is not known where it was made. Both these masks were used in the Tenochtli dance in Guerrero State.

The Malinche Devil mask (Fig.11) is composed of an eagle - helmet with attached dyed ixtle hair and horns made of red-tipped deer antlers. The horns on this mask derived from the traditional European type of devil. They invoke the evil image of Malinche. The red tips on the horns and dyed red hair, tends to reinforce the lust and sexuality of this character.

The ancient Indian warrior, as represented in the contemporary Azteca and Tenochtli dances, is usually depicted by Tiger/Jaguar masks or by the Eagle mask. An example of this type of mask, is that in Fig.12. This is an old well-worn mask, used in the Azteca dance in Guerrero. The carving is finely conceived and executed and the mask has unusual sweeping feathers at the rear. Aztec masks, with jaguar symbols, may also be used in the Azteca dance. For example Fig.13 shows two such masks. Above the human face is a mounted jaguar protector.

The use of the jaguar and the eagle as warrior symbols stem from Pre-Hispanic times. Most of these wars were not territorial conflicts but wars whose main purpose was to capture sacrificial victims; they are commonly called "flower wars". Warriors normally wore terrifying



masks depicting jaguars, eagles and other beasts (Fig.14) to inspire fear in the enemy, as the wearer was thought to assume the qualities of the animal/god represented in the mask. ¹⁵

In ancient Mexico, the ideas of the mystic unity of man and animals was widespread and formed an important element of religions of all classical Indian civilisations. The Olmecs, for example, associated themselves with the jaguar and were "able" to transform themselves into men-jaguars and jaguar-men, as is pointed out by Henri Stielin.

This animal recurs everywhere in emblematic form, and must have been the Olmecs' principal god. Its characteristic features are narrow slit eyes, flame-like brows, a mouth with down turned corners and, powerful fangs. The image of a jaguar god is a leitmotif of Olmec art, and shows how important a role that formidable carnivore played in the minds of the earliest New World tribes. ¹⁶

Fig.15 shows a mask from this site. This mask, half man and half jaguar dates from 800-500 BC.

The use of the Eagle and Jaguar masks found today in the Azteca and Tenochtli dances, revives the struggle between the Aztecs and Cortés' army. In so far as these dances are historically accurate, Arturo Warman suggests that conquest dances are probably variants of the "Dance of the Moors and Christians", that were introduced by the Spanish to Mexico during the sixteenth century.¹⁷ Both the eagle and jaguar were animal symbols most closely equated with war in the Aztec mind. Therefore the use of these symbols in the masks suggest a survival of this concept.



Notwithstanding the question of historical authenticity in these conquest dances. They provide Mexicans with an opportunity to develop a positive image of their Indian heritage. Furthermore they serve as an expression of their hostility towards the Spanish conquerors. The only positive aspect of the Spanish that is represented in most of these dances is that they brought Christianity to the New World.

A second important historical masked dance, is the Battle of the Fifth of May which is the anniversary of the Mexican army's victory over the French at Puebla in 1862. All the re-creations of this battle involve costumes and masks of French Soldiers, the Mexican Indian forces, the regular Mexican army troops, the armed citizens and numerous historical generals.

Fig.16 shows an example of an Indian Soldier mask that was used for many years in Zacapoaxtla Puebla to re-enact this battle.¹⁸ The mask is wooden with square-cut eyeholes and bold round mouth. It is sparingly painted, much of the wood surface is showing, probably due to its long use. Horsehair is crudely attached for eyebrows and beard.

Another mask-type originating from this event, is a French General mask (Fig.17) from the village of Zacapoaxtla in Puebla. This mask depicts the exaggerated feature, the long wooden face, with elongated nose and thick eyebrows, and moustache of horsehair. The carving is both bold and primitive, as with the other mask very little paint remains which underlines its frequent use and old age.



The performance of the battle itself is a reasonably accurate recreation of this famous conflict. Masked dances such as these aid the Mexicans in preserving their history and keep them in touch with their heritage, by the re-enactment of events such as the Conquest and the Battle of the Fifth of May.



FOOTNOTES:-

1. Dagobert Dunes, Encyclopedia of the Arts, P.306
2. Carol F. Jopling, Art and Aesthetics in Primitive Societies, P.31
3. Franz Boas, Primitive Art, P.12
4. Andrew Whiteford, "Enriching Daily Life, The Artist and Artisan", P.9
5. Carol F. Jopling, P.xvii
6. Chloe Sayer, P.114
7. Donald Cordry, Mexican Masks, P.110
8. John Biehorst, Four Master - Works of American Indian Literature, P.xvii
9. Douglas Frazer, The Many Faces of Primitive Art, P.225
10. Donald Cordry, P.226
11. National Geographic (U.S.A) October, 1984, P.448
12. Donald Cordry, P.170
13. Eduard Seler, Comentarios al Codice Borgia, P.77
14. Ixtle fibre is a plant fibre
15. National Geographic (U.S.A) October, 1984, P.426
16. Henri Stierlin, The Art of the Maya, P.15
17. Arturo Warman, Lo efimero y eterno de arte popular, Mexicano P.743
18. Donald Cordry, P.51.



CHAPTER III

CHRISTIAN THEMES:-

When the first Spanish Friars arrived in Mexico with Cortés, they went on a holy crusade to convert the Indians to Christianity and to eliminate "Devil Worship". The Indians were attracted to the Catholic religion as it had much in common with their own. The Friars' influence, however, depended on how isolated the Indian groups were and the contact they had with them.

One of the ways that the Spanish Friars accomplished this conversion was through the use of masked dances and plays with a Christian theme. These served as a teaching device and as a method of unifying the Indian communities with the Christian faith.

However, the Spanish influence did not totally overwhelm the Indian tradition; while the Indians readily accepted the pageantry, glamour and beliefs of the Church, they retained parts of their own religious systems below the surface. The fact that the early Christian missionaries tended to merge pagan festivals and usage in the Christian Calendar allowed a great number of Pre-conquest beliefs to survive. In many cases it produced a strange co-existence of Christian and Indian beliefs. The continuation of these beliefs were gradually destroyed to the extent that nowadays the Indian tradition is fragmented and in most areas extinct.



When the Spanish Friars arrived in Mexico, they added horns to some of the pagan masks and renamed them devils in order to denounce the Indian gods and to promote Christian beliefs as positive images. Due to the Indians deep-rooted masked dance heritage, the incorporation of Christian themes in this way was a prime opportunity for the Christian Church to further their preaching.¹

Today, in the numerous traditional performances, the devil is portrayed by masks of diverse styles, the only common feature being horns. There are two basic types of devils, the traditional European devils and the animalistic devils, derived from pre-Hispanic monster masks. The "diablos" (devils) dancers of Juxtlahuaca (Fig.18) are very much in the European mode. The mask they wear portray the devil with fierce red face, pointed ears, prominent fangs, and curling animal horns, although the rest of their costume is very much western in style.

A Devil mask (Fig.19) made by Norberto Simón, Ahuehuetitla, Puebla in 1987 is a typical example. This mask is carved from wood painted in bright red, black, pink and white. The ears are pointed and made of black leather. This time the horns are a small feature. In contrast Fig.20 shows an example of the more animalistic type of devil mask. This mask is from San Francisco, Michiocán. It has pig-like features to which horns are added. Today in Mexico in most dances the devil is viewed as a prankster or clown rather than a figure of evil.



Probably, the first Christian masked dance introduced into Mexico was The Dance of the Moors and Christians. The first record of this dance was in 1524, when it was presented to Cortés in Coatzacoalos. This masked dance was performed at most of the important civil and religious ceremonies in the 16th and 17th centuries of the colonial era. ²

Part of the reason for the obvious popularity of this dance, both then and now, lies in its central theme: the dramatic confrontation between good, represented by the Christians and evil, embodied in the heathen Moors. The Moors had been expelled from Spain thirty years before the Conquest of Mexico, after seven centuries of War. The theme was fresh and historically important in the minds of the Spanish priests. And according to Donald Cordry, 'It was duplicated by the situation that they found in Mexico, with only the names of the pagan idolaters changed. The Church, particularly the Spanish branch, was once again engaged in a holy crusade that was epitomised by this dance.' ³

Today, the Masked Dances of the Moors and Christians comprise an entire group of dancers performed throughout Mexico. These masks include representations of Kings, Sultans, nobility and exotic foreigners. The Moors who are traditionally the villains are represented as bearded men, whose portrayal ranges from the extremely realistic to the crude, but recognisable. Moor masks may also be quiet splendid, reflecting a love of pageantry, as is shown in the Sultan and Pilate masks (Fig.21).



This dark Pilate mask has an intricately carved crown and wavy hair, while the Sultan can be recognised by his turban, decorated with crescent-moon and stars. The mask-makers from the village of San Martin Pachivia, Guerrero, produced these masks for the settlement of Aluacatitlan, where they were in use until some thirty years ago.⁴ 4

There are many styles of masks used in this dance, ranging from the realistic to highly stylised interpretations as seen in Fig.22. These Guerrero Moro Chino masks have curly beards and unexplained horizontal block forms across cheeks and brows. The carving is strong and sure, with small beards thrusting forward to repeat the feeling of depth in the brow and cheek projections.

The Easter Passion is another example of a religious ceremony in which masks of a Christian theme are used. During the festivities masked members play the parts of the Governor, Pontius Pilate and the Pharisees who pursue, capture and crucify Jesus. "Paskola" masked dancers are also engaged to perform. The dancers are members of the Fraternity of the Cult of the Mountain whose traditions are closely linked with the pagan past of the Mayo Indians.

In the town of Bacavachi, Pilate dresses entirely in black, his face is hidden by black drapes and masks of white cardboard. The costume worn by the Pharisees includes masks of goat skin, covering the head and shoulders. The goat skin, is shaved in parts of and whitened so that features can be painted on to simulate animal or human faces. Wooden noses, ears and lips are nailed on heightening the grotesque effect (Fig.23 and Fig.24). These masks are probably the result of a



fusion of Indian and Post-Conquest elements, as suggested by Chloe Sayer.⁵

The celebrations of Holy Week involves a series of complicated rituals in which Christian and pagan beliefs are inextricably mixed together. At the end of the ceremonies, the masks and other paraphernalia belonging to "the Pharisees" are collected up and destroyed by fire. "God, identified by the Mayo Indians with the sun, has symbolically burned the enemies of Christ, and their rebirth is complete".

To conclude the festivities of Easter Week the villages have a Paskola masked dance. In Bacavachi the Chief Paskola performer is also a mask-maker, responsible for carving the wooden masks that he and the other dancers wear (Fig.25). These are black, white and incised with decorative symbols and human features of eyebrows and beards of white horsehair. The Easter Passion allows the Mayo to give free rein to their creativity, as is seen in these masks.

The mask was not the only craft form to be influenced by the Catholic Church. Similar Christian images may appear in ceramic figures, such as those depicting devils (Fig.26) or biblical stories such as the version of Earthly Paradise, portrayed as a "tree of life" with floating angels (Fig.27).

Overall the masked dances that originated from the collusion of the native pagan culture of Mexico and the European influence of the Christian Spanish, formed a new direction for the mask.

FOOTNOTES:-

1. Irving A Leonard, Baroque Times in Old Mexico, P.118
2. Arturo Warman, "Lo efimero y eterno de arte popular Mexicano", P.747
3. Donald Cordry, Mexican Masks, P.P. 231-232
4. Ibid, P.99
5. Chloe Sayer, P.177-194



CHAPTER IV

PRE-HISPANIC SURVIVALS:-

The great civilisations of Pre-Hispanic Mexico were based on an agrarian society. This dictated their world views and their religious beliefs. In attempting to gain control over the natural forces ancient man tried to become one with the elements, and be fully integrated with his natural environment.¹ This belief in the mystical dependence of men and animals has existed among people in different places throughout the world, particularly among American Indian groups. Almost all of these groups have myths, stories, and/or songs in which their gods are transformed into animals and animals into men. A good example of this is an Eskimo hunting song:-

In the very earliest time,
when both people and animals lived on earth,
A person could become an animal if he wanted to
and an animal could become a human being
Sometimes they were people
And there were no difference
All spoke the same language.²

In ancient Mexico, the conception of this mystic unity of men with animal was extensive and formed an important element in the religions of all classical Indian civilizations. The importance of this notion presented even after those societies became more agrarian and ceased to depend extensively on hunting. The Olmecs, for example, associated themselves with the jaguar and were supposedly able to transform themselves into men-jaguars and jaguar-men.³



From this belief in the close mystical relationship between man and beast, evolved a number of fundamental principles of ancient Indian culture. First, there was a concentration of spiritual forces which controlled nature. This concentrated spiritual force looked after the welfare, fertility and numbers of animals. The ancient tribes recognizing their dependence on this force personified it as the "Lord of the animals". When in contact with the Lord of the animals, or spirit world in general, the tribes would call upon the services of the Shaman.

The Shaman could be elected from a tribe or have hereditary right to this most respected position. Comparisons can be made between the Shaman of Mexico and the witch doctor of Africa. The Shaman would use hallucinogenic drugs to enable him to get in contact with the supernatural forces. He also served as a spiritual guide for the other members of his tribe.

Many elements of Shamanism have been destroyed or lost during the 450 years of domination by the Spanish and the Catholic Church. The Shaman as an institution has almost totally disappeared from Mexico, except in remote groups like the Huichol and Yagui Indians. However Shamanistic elements still survive and are used in the design of modern masks. As in the past, the jaguar and caiman are recurring themes.

Yet is not Shamans themselves who are important in relation to contemporary masks, but the system of Shamanistic beliefs which

shaped an integral part of Mexican Indian cultures and survived the attempts at suppression by the Catholic Church. Shamanism, which Eliade defines as a "technique of ecstasy" for merging and communicating with the spiritual world, was used by all the members of the tribe.⁴

Regarding the mask as a method of this transformation Donald Cordry states:-

Given the need for man in primitive conditions to merge with the animal and natural forces of the world, the invention and use of masks as a Catalyst for the transformation was not only logical but probably inevitable. Masks could be made to closely represent the animal or natural force that man wanted to control.⁵

Yet the use of the mask is not restricted to the simple representation of animal or natural force. 'In Mexico, as in other areas, Indian groups regarded the face as the representation and the centre of an individual's personality, it was the equivalent to temporarily eliminating the personality of the wearer and replacing it with a being from another world.'⁶ The mask is an instrument of unifying man with natural forces; animal motifs being their primary source of symbolism. Therefore, an exploration of their symbolic values is necessary for a complete understanding of the modern mask.

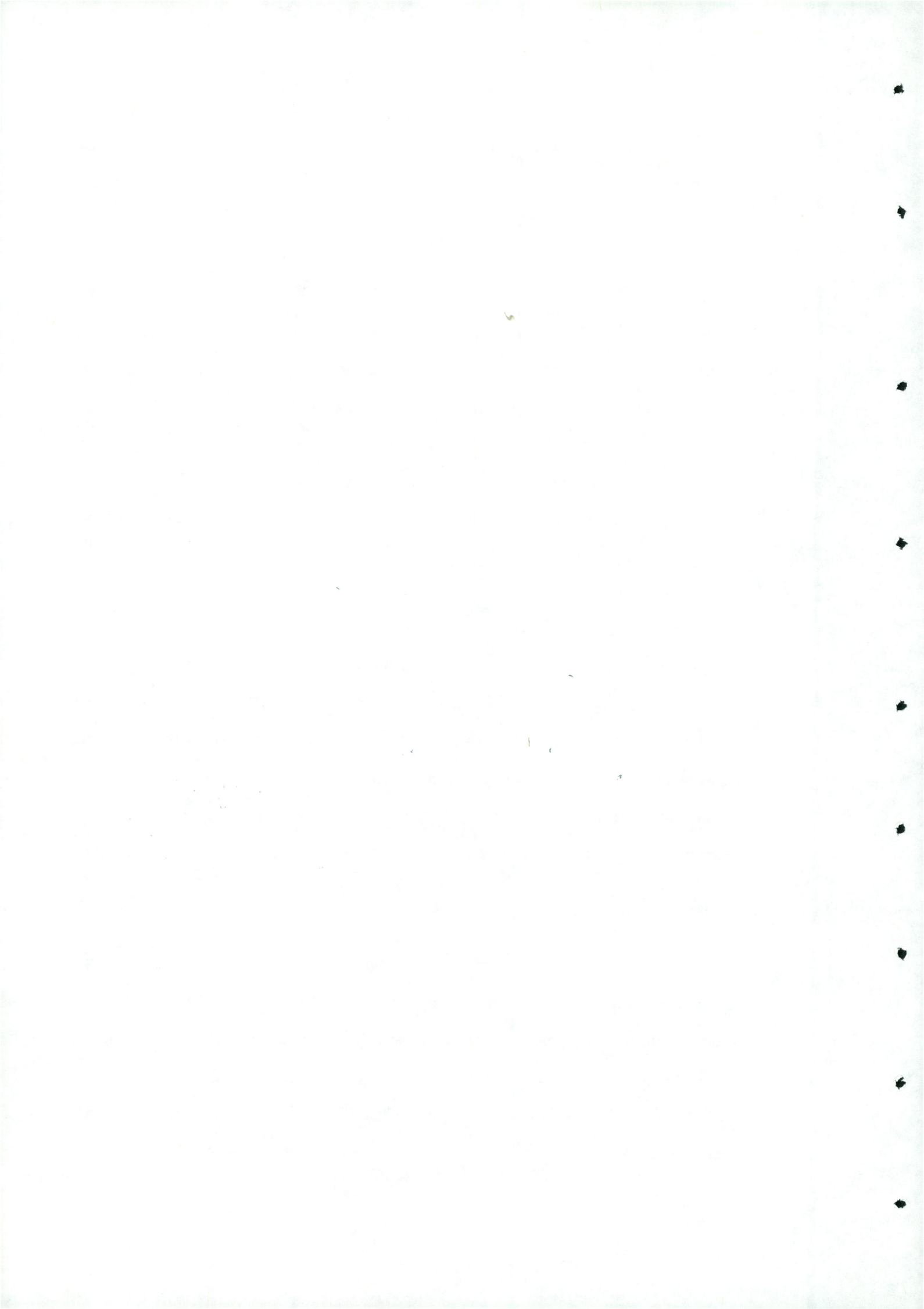
The masked dances that incorporated Shamanistic elements, appeal to the supernatural forces in an attempt to control nature. The masks manifested in these nature-related dances, are usually animal representations and probably date back to ancient Indian Mexico. A

great number of masks and masked dances still centre around the weather, crops, hunting, and fishing, particularly in more isolated areas where people still rely on old forms of farming and hunting for their existence.

Some of the more important of these dances include, The Tigre (Jaguar) Dance; the Diablo Macho Dance, a rain-petitioning dance; the Armadillo Dance, a crop fertility dance; the Fish and Caiman dances, both intended to ensure good fishing.⁷ The masks have evolved with the dance, its make-up reflects the function of the dance concerned, as symbolism used is governed by the theme of the dance/ritual.

The "Lord of the Animals" is still an important theme for these masked dances. He is usually associated with and appears as a jaguar but may also appear as a bat or caiman (alligator, crocodile). This belief associated with the jaguar as Lord of the Animals survived the suffocating Spanish influence and is manifested to this day.⁸ Since ancient times the jaguar has been an important symbol for the Mexicans, Olmec and Aztec civilisations alike.⁹ Its features frequent their sculpture (Fig.15), (Fig.28) and (Fig. 29).

Today the jaguar remains one of the most popular modern mask types. This may seem surprising when one considers that this animal is almost extinct in Mexico today. Most, if not all, modern mask-makers have never seen a real jaguar. All they have is their ideas of what a jaguar should look like. The jaguar is therefore an adaptation of the mask-makers fantasies, and its interpretation are endless.



This diversity can be seen by comparing a number of masks produced within the State of Guerrero, which have a strong survival of pre-Hispanic influences. Fig.30 shows, a mask with pig-like conception, based on the mask-maker's own interpretation of this animal. The mask is finely finished and lacquered. Other characteristics are the ridges which border the mouth, the use of boar bristles for whiskers, the red leather tongue and the glass eyes. On the other hand, Fig.31, shows another version of this creature. This time with cat-like features, small nose, ears and whiskers. Fig.32 shows a third example and radically different conception. These are two exotic looking masks, they are finely carved from hard wood, with wide mouths reminiscent of Olmec jaguars (Fig.15). The ridges around the mouth give it a fearsome quality.

10

The most popular of the tigre dances are the Tecuani (Wild Beast), and the Tlacololero dances, all of which are forms of the same dance. In these dances the principal performer is costumed as a tiger, that is he wears a wood, cloth or leather mask and matching cotton, overall suit (Fig.33, and Fig.34). The purpose of the dance is to protect crops and field workers so as to ensure crop fertility and abundance. Consequently the Tiger is chased, caught and killed, symbolically, in the performance.¹²

The Iroquois Indians of North America also have a tradition of Shamanism. They, too believe 'that the mask wearer is an incarnation of the creature or deity portrayed by the mask'. They use masks of



plaited straw in connection with crop fertility (Fig.35). These masks are hung outside the door of a house for protection when a feast is in progress. They represent certain supernatural beings who are connected with the earth and who taught human beings agriculture and the art of hunting. These masks are at ceremonies to induce a good harvest.¹³

Another "nature related" symbol and a survival from Pre-Hispanic Mexico is the Caiman.¹⁴ Caiman masks and dances are found almost entirely in the Nahua Villages along the Balas River and the other rivers in the State of Guerrero. The river people of Guerrero view the Caiman, as a threat to their survival because both the alligator and crocodile and Nahua Indian are dependent on fish as a main source of food. An aura of fearfulness surrounds this reptile which is due to its reputation as a man-eater, this promotes the mystical qualities that are intrinsic to its depiction in masks. However, today, the caiman are rare and tend not to pose any real danger to the Indians' food supply.

Indeed, like the jaguar, the caiman represents the destructive force of nature. Similarly, this force is transformed into one of abundance through the masked dance. The caiman dance, involves the symbolic "netting" of the caiman figure by fishermen. So that this menace is neutralized, and turned into a power that assures good fishing. Again this closely parallels the central plot of the jaguar dance¹⁵

The symbol of the caiman appeared throughout Ancient Mexico.

On the Mexican Plateau, the belief was widely held that the earth rested on the back of a crocodile which, in turn, floated in a large lake or sea. In the Codex Borgia, maize plants complete with ears of corn - almost a field of them - grow on the creature's back.¹⁶

According to Seller, the crocodile - earth monster was called "cipactle" (the spiny one).¹⁷ This reference to the earth monster is of great consequence, as modern Caiman masks are often depicted with the protruding spines from the pochoto tree, that occur naturally. (Fig.36 and 37).

There may also be some connection between Chac, the rain God and the caiman, as the notched nose of Chac (Fig.38) is similar to that of contemporary caiman masks (Fig.39).¹⁸ This mask also has pochoto spines, another tradition of a survival of Pre-Hispanic symbolism.

In the same mode the Kwakwiltl Indians of North America believed in a "King of the under-seal world". This idea was based on an ancient myth of "Komotwa" who was master and ruler of the sea.¹⁹ This character was often associated with the Killer Whale, and the Kwakwiltl produced many masks with this image that were used in masked dances²⁰ (Fig.40). This mask is very different in style to the Mexican mask, although it is made of the same material. These masks have abstract symbols painted on the surface however, a feature that does not occur on Mexican masks.

In Eskimo Society masks are used in religious and secular festivals that are also based on Shamanism. Fig.41 shows a mask from the



Kuskolwum River, Alaska. The black around the eyes has been said to represent a seal. 'The Leather and other appendages convey symbolic ideas supplementing the total expression of the spirit represented.²¹ This mask was probably used to honour this game animal, the seal, thereby ensuring an abundant supply of food. These examples prove that the use of the mask as a form of Shamanism was widespread and an integral part of American Indian cultures.

The Jaguar and Caiman are the most prominent of Mexican Shamanistic symbols used today. However others include, the Armadillo, dog, bat, lizard, frog and butterfly. These can all be traced back to pre-Hispanic times. As many beliefs are now fragmented and have been combined with the past as it embodies in its form these ancient symbols.



FOOTNOTES:-

1. Victor Turner, The Forest of Symbols, P.104-105
2. The Olmec culture, which was the mother civilization of the pre-Columbian world in the northern hemisphere between 1500 BC and the beginning of the Christian era.
3. Mircea Eliade, Shamanism: Archaic Techniques of Ecstasy, P.4
4. Ibid, P.179
5. Donald Cordry, Mexican Masks, P147
6. Walter Sorell, The Other Face, the Mask in the Arts, P.8
7. Donald Cordry, P.238
8. Andreas Lommel, Shamanism: The beginning of Art, P.27
9. Donald Cordry, P.177
10. Cottie Burland, Mythology of the Americas, P.167
11. Tigre - The Spanish for tiger
12. Donald Cordry, P.241
13. Andreas Lommel, Masks, their meaning and function, P.144
14. Caiman is a Spanish term used for alligators and crocodile
15. Donald Cordry, P.199-201
16. Norman Thompson, Maya History and Religion, P.216-217
17. Edward Seler, Comentarios al Codice Borgia, P.63
18. Chac the long-nosed god and symbol of rain to the yucatec Maya (Sixth Century AD)
19. Audrey Hawthorn, Kwakiutl Art, P.185
20. Ibid, P.190
21. Carol Jopling, Art and Aesthetics in Primitive Societies, P.33

* C O N C L U S I O N *

The mask in Mexico is most simply a work from the hands of a solitary creator, it is the embodiment of the cultural sentiment of the environment in which it is produced. The mask fortifies venerable traditions and ensures their continuity while at the same time enriching the community's aesthetic and spiritual qualities.

The traditional mask is not simply an animate object, it acquires life from its user. In Mexico as in other places around the world, the mask is used to represent through the medium of dance-dramas both real and mythical personages who express the shared beliefs of the community.

The mask has always played an important part within the framework of Mexican culture. From the pagan dances of Ancient Mexico to the Spanish friars converting the nation. The mask in particular conjunction with the medium of dance, has played a role in Mexican history. However, the use of the mask today by ordinary people to celebrate a festival or holy day proves that it has survived and thrives as an art form despite so many changes.

Indeed, the mask is not an object solely created and utilised in the past, only to survive in collections. Hundreds of masks are produced daily throughout the length and breadth of Mexico in order to satisfy local need as well as collectors. While the mask may lend itself to aesthetic contemplation it plays a central role in traditional dances.



Mexican masks should be admired not only for their intrinsic plastic value but because they are so closely linked to the fervour with which a town dresses itself. The mask is closely linked to the people of Mexico. It does not just have an expressive capacity but also has deep cultural roots.





FIGURE 1.
Map of Mexico.

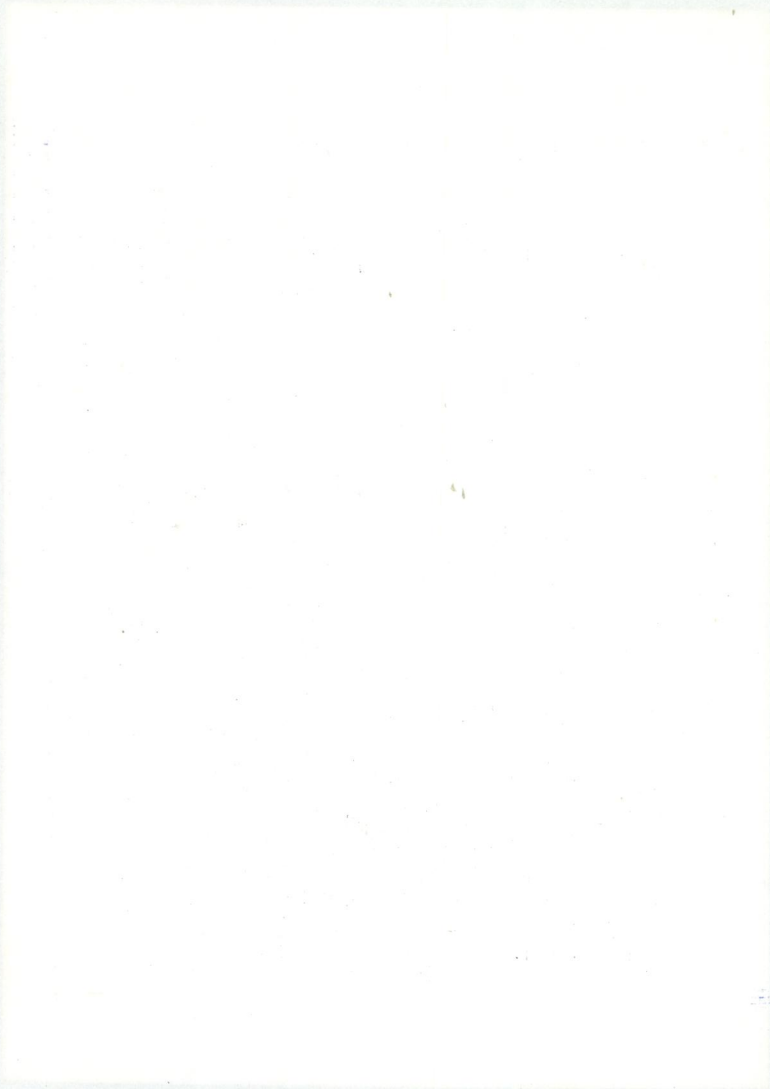




FIGURE 2.

A detail from one of the Mural paintings at Bonampak, 800AD.



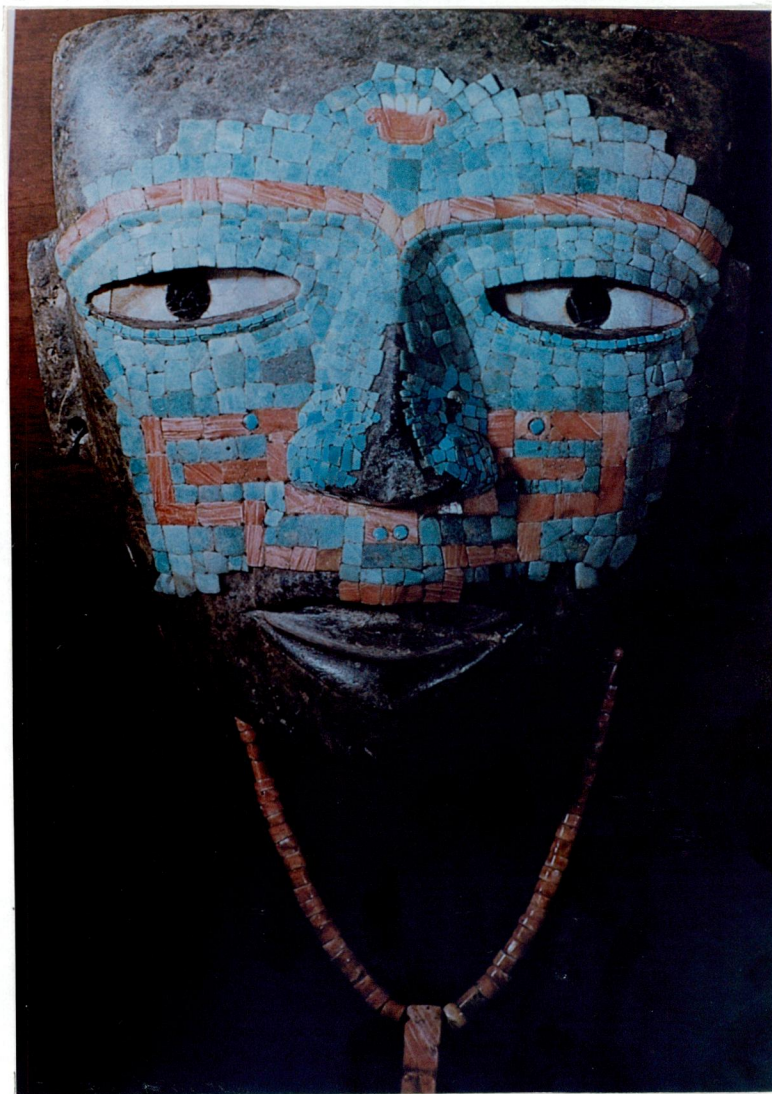


FIGURE 3.

Funeral Mask

Made of serpentine, mosaic of turquoise mother of pearl and coral, (100 - 200AD). Discovered in the State of Guerrero.

National Museum of Anthropology, Mexico City.





FIGURE 4. Chapayecas Mask.



FIGURE 5. Chapayecas Masks
Easter Passion, Sinoloa.



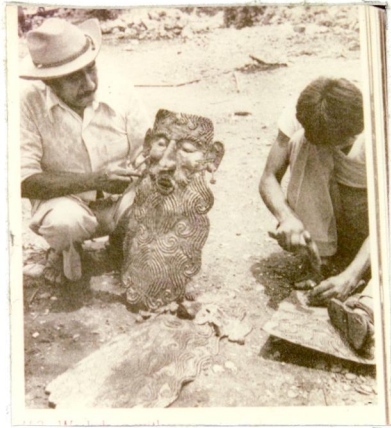


FIGURE 6. Mask of Embossed Copper, Iguala, 1981.

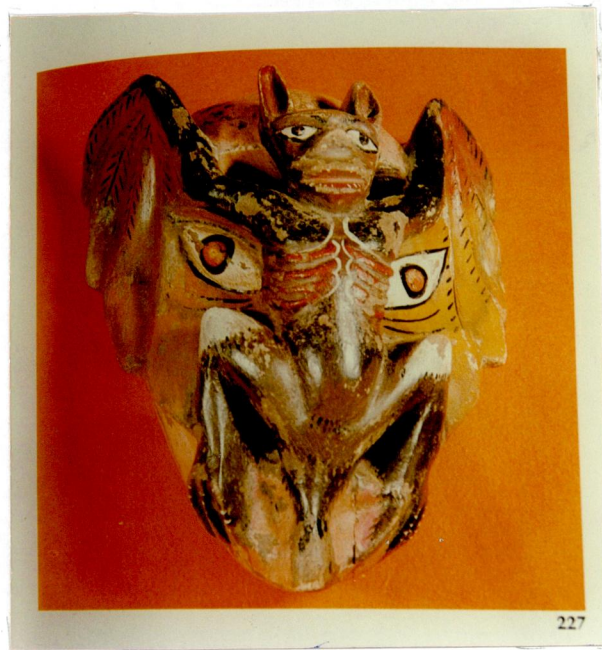


FIGURE 7. Bat Mask, Bat Dance, 28cm, Wood, Paint, Conala, Guerrero.



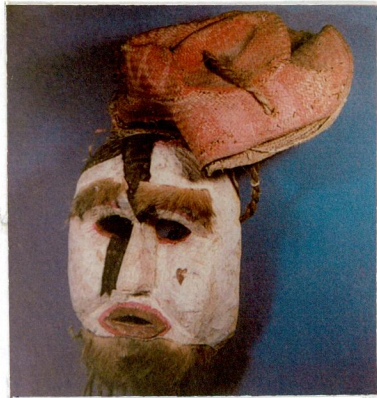


FIGURE 8. Comic Mask.
32cm. Wood, paint, leather, metal,
animal fur, straw hat, From San Luis Potosi.

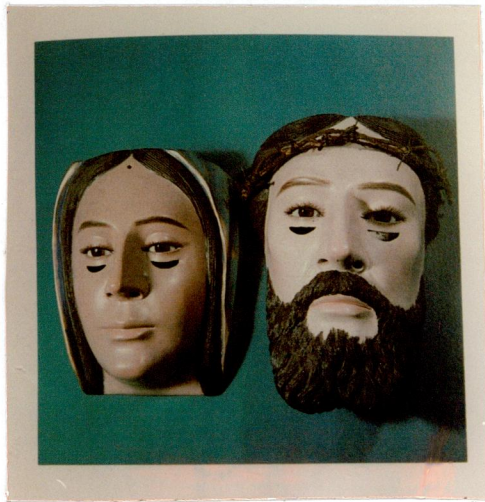


FIGURE 9. (a) Our Lady of Guadalupe Mask
19cm.
(b) Our Lord Christ Mask
24.1cm.

Wood, lacquer, glass eyes, wire, from
Chiapa de Corzo.
University of Arizona.





FIGURE 10.

Malinche Masks, Tenochtli Dance.

(a) 16cm.

(b) 18cm. Acatlan Guerrero.

Wood, paint, ixtle fibre.

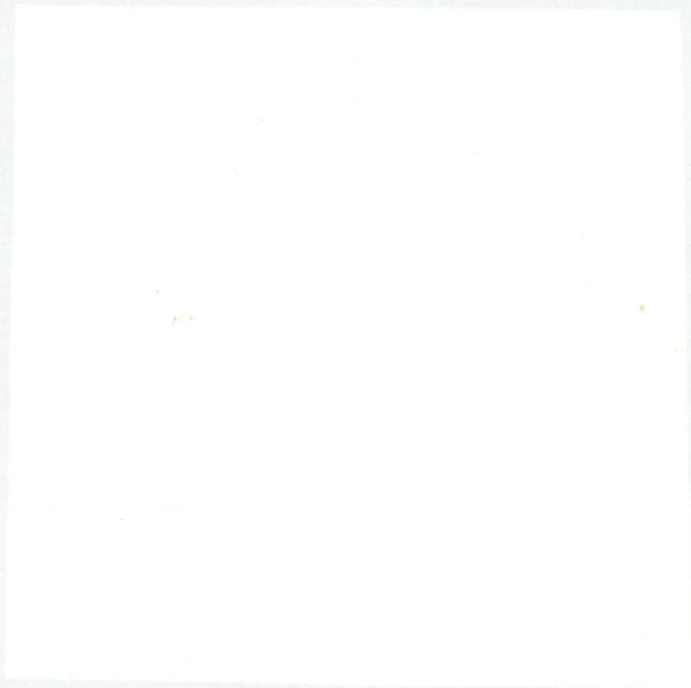




FIGURE 11.

Malinche Devil Mask.
39cm, including horns, wood, paint,
deer antlers, ixtle fibre, straw.
Tlacoztitlan, Guerrero.





FIGURE 12.

Eagle Mask, Azteca Dance.
42cm, wood, paint.
Totozintla -- Tixtla -- Huiziltepec,
Guerrero





FIGURE 13.

Azteca Masks, Azteca Dance.

(a) 47cm. Chalpa, Guerrero.

(b) 37cm. Ajuchitlan, Guerrero.

Wood, paint.

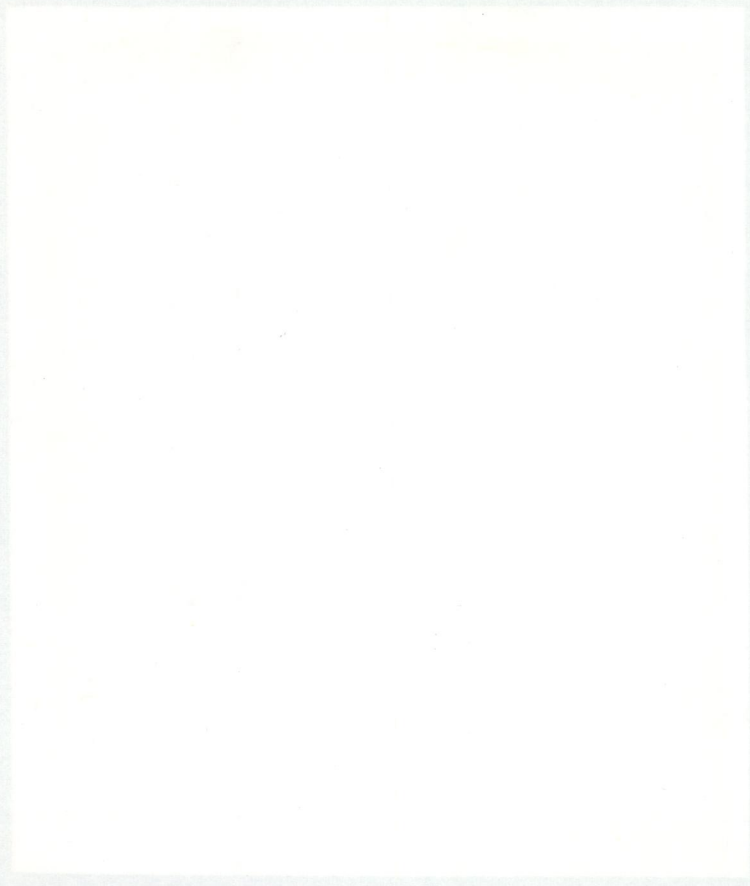




FIGURE 14.

Detail of Wall Painting from Bonampak 800AD.
National Museum of Anthropology,
Mexico City.



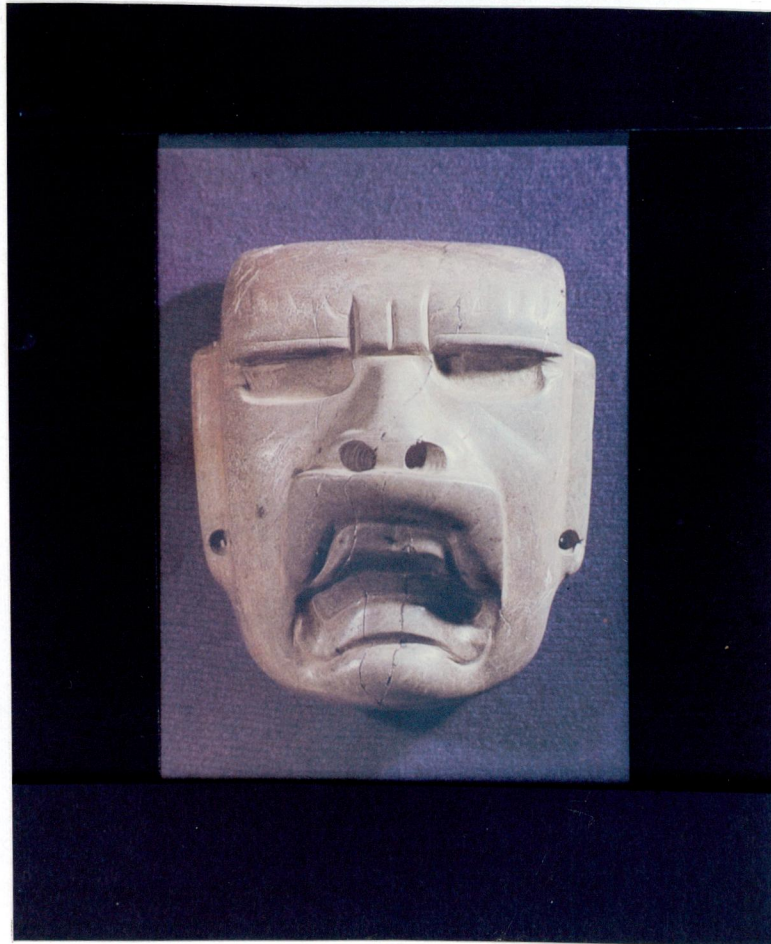


FIGURE 15.

Olmec Jaguar Mask.
(100 - 800BC)

National Museum of Anthropology, Mexico City.





FIGURE 16.

Indian Soldier Mask, Battle of
The Fifth of May.
26cm. Wood, paint, horsehair, leather,
Zacapoxtla, Puebla.





FIGURE 17.

General Mask, Battle of the Fifth of Mayo
26cm, wood, paint, horsehair, leather,
Zacapoaxtla, Puebla.





FIGURE 18.

Devil Mask.
Wood, paint, leather.
Made by Norberto Simon.
Ahuehuetitla, Puebla, 1987.



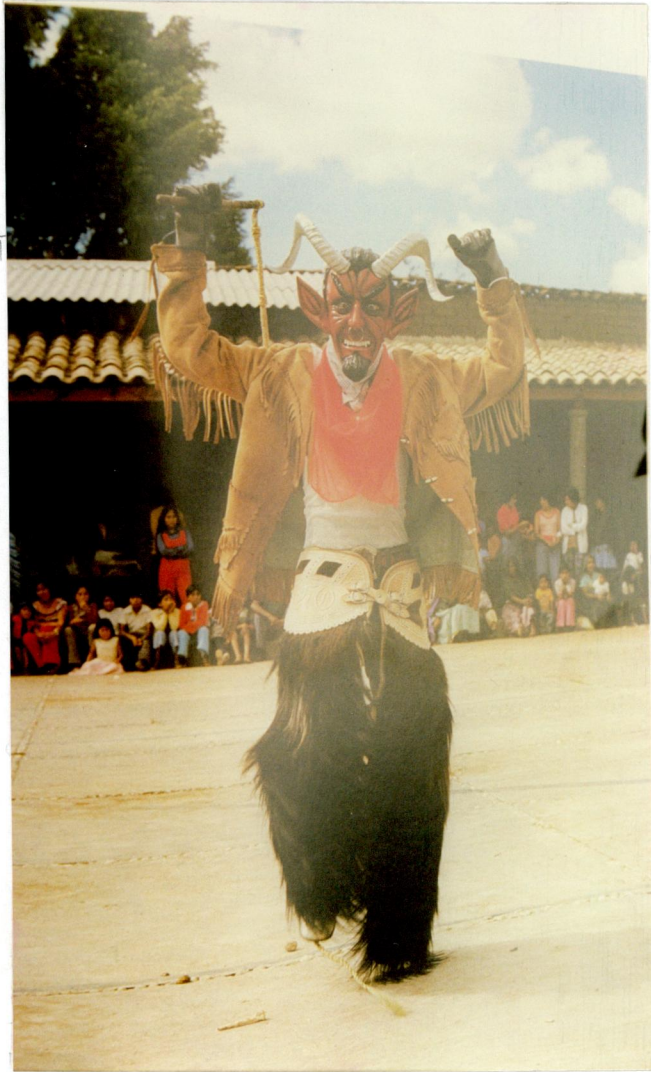


FIGURE 19.

Devil Mask.
Wood, paint, Juxtlahuaca, 1980.





FIGURE 20.

Devil Mask.
Wood, paint, 21-37cm.
San Francisco, Michoacan.





FIGURE 21.

Pilate Mask and Sultan Mask,
Dance of the Moors and Christians

(a) 74cm

(b) 63cm

Wood, Paint, Ahactitlan, Guerrero.



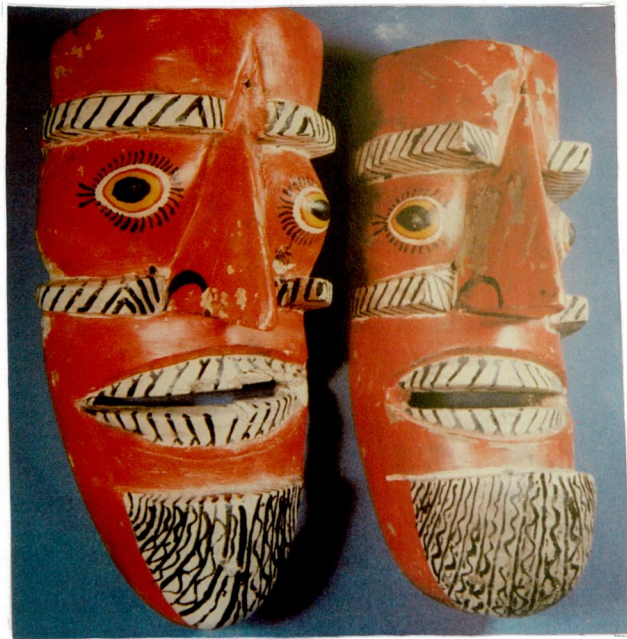


FIGURE 22.

Moro Chino Masks, Dance of The Moors
and Christians.
38cm wood, paint,
From Quechultenango, Guerrero.





FIGURE 23. Pharisee Mask, Easter Passion.
Bacavachi, 1979.



FIGURE 24. Pharisee Mask, Easter Passion.
Goat-skin, Bacavachi, 1979.





FIGURE 25.

Paskola Masks, Easter Passion.
Wood, paint, goat hair,
Navajoa, Sonora.





FIGURE 26.

Devil Clay Figure,
Ocumicho.





FIGURE 27.

Detail of "Tree of Life".
Popular version of the earthly Paradise, by
Angel Cruz, decorated with oil paints, Metepec.

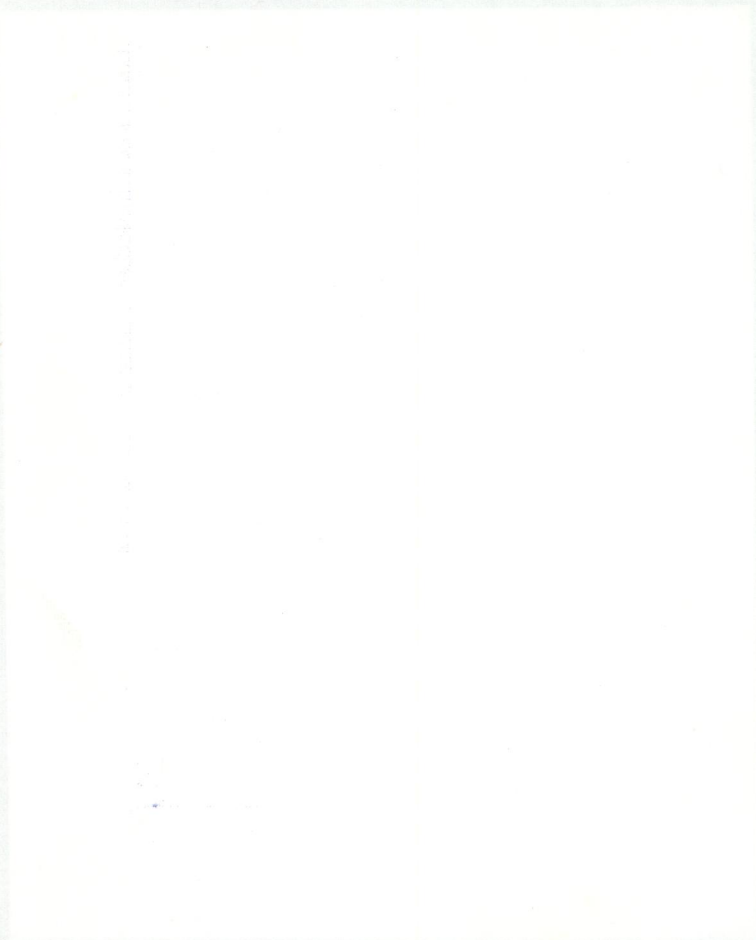




FIGURE 28.

Zoomorphic Urn,
depicting the god one Jaguar. This zapotec terracotta
from the Cerro a la Campana in Oaxaca is 42cm high. 150 -
400AD. National Museum of Anthropology, Mexico City.





FIGURE 29.

Detail of Jaguar's head at the back of the temple at Malinalco. The entire chamber as well as sculpture is carved out of living rock. 15th - 16th Century.





FIGURE 30.

Tigre Mask.
32cm, wood, paint, boar tusks, wild boar,
bristle, leather. From Olivala, Guerrero.
Smithsonian Institution.





FIGURE 31. Tigre Mask, Tigre Dance.
30cm, wood, paint.
From Tianguizolco, Guerrero.



FIGURE 32. Tigre Masks.
(a) 44cm. (b) 42cm.
Wood, paint, Quehultenango, Guerrero.

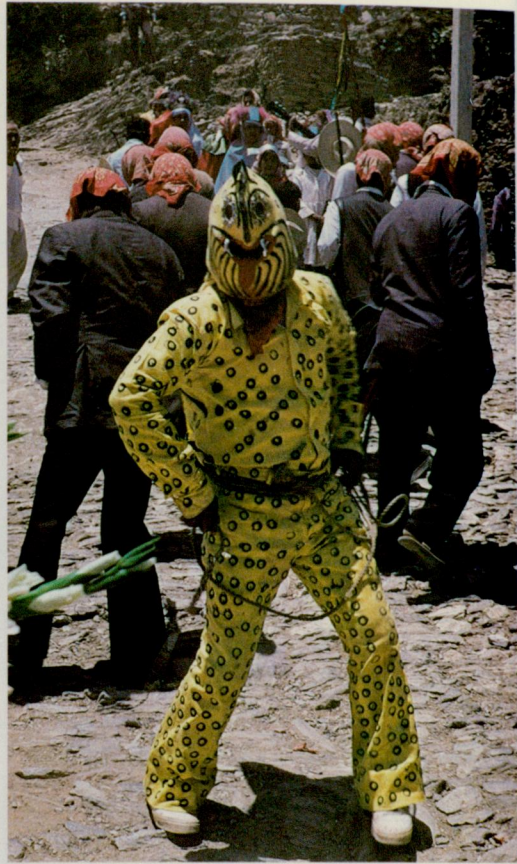
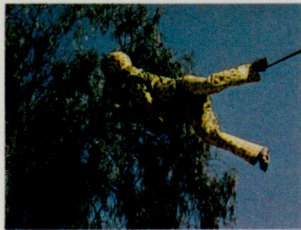
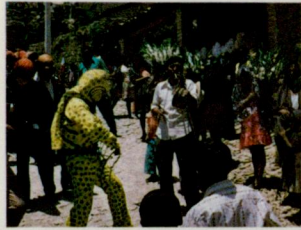




FIGURE 33.

Tigre Costumes.
Wood, paint, leather, cotton-cloth.
Tenanquillo, Guerrero.





24 to 28 Jaguar or "Tiger" Dance, performed in honour of the patron saint of Totoltepec village, Guerrero (p. 34).

'At least let us have flowers . . .

FIGURE 34.

Tigre Costume,
Cotton-cloth.
From Totoltepec, Guerrero.





FIGURE 35.

Iroquois Agriculture Fertility Mask.
Straw.





FIGURE 36.

Caiman Masks, Caiman Dance.

(a) 40cm. (b) 46cm.

Wood, paint, pochote spines, reptile skin.
Ostotilan, Guerrero.



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FIGURE 37.

Caiman Costume, Caiman Dance.
Wood, paint, pochote spines.
Costume; cotton-cloth, pochote spines.
Cuajitotla, Guerrero.





FIGURE 38.

Chac Mask from the Nunnery of Uxmal. Chack, the long-nosed god and symbol of rain for Yucatec Maya. (Sixth Century AD).

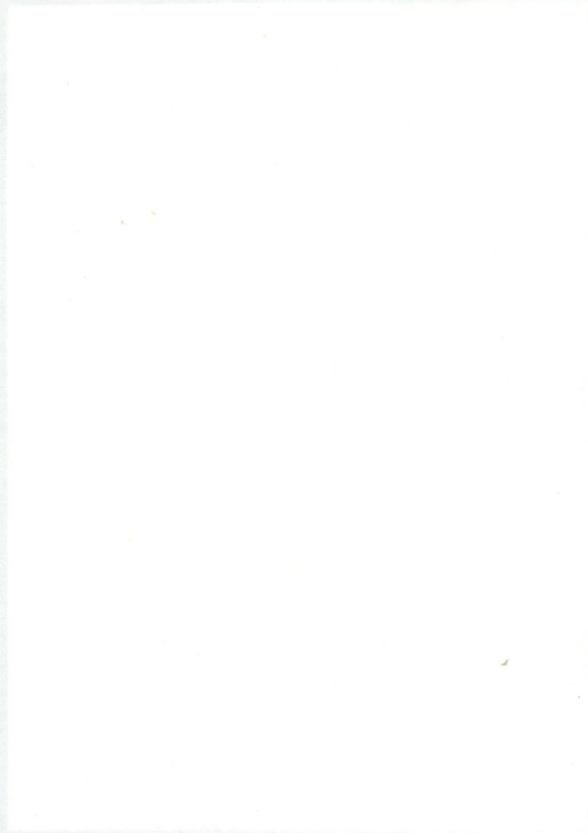




FIGURE 39.

Caiman Mask, Caiman Dance.
41cm, wood, paint, pochote spines, leather.
Ostotitlan, Guerrero.





FIGURE 40.

Killer Whale Mask
 Kwakiutl Indian.
 Wood, black, white, red, green.
 From North West Coast of America.





FIGURE 41.

Eskimo Mask.
Wood, paint, feathers and string.
From Kuskokwim River, Alaska.



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