Where in the World?

The making of masks is widespread both as to place and time. Their uses are varied, ranging from religious ceremonial for both the living and the dead, to theatrical characterization, to those worn simply for fun. Many are highly stylized, others grotesque, and still others portraits, not necessarily of individuals but of a group. The masks shown on this page are such semi-portraits whose features resemble those of the people who made them.

For identifications, see page 40.

MUSEUM NEWS
HASANLU, IRAN

The members of the expedition to Hasanlu, under the leadership of Robert H. Dyson, Jr., arrived in Iran early in June. This year the Metropolitan Museum of Art is sponsoring the dig along with the Iranian Government and the University Museum. The Metropolitan's representative is Dr. Vaughn E. Crawford who is acting as assistant director.

Again this year work will be continued on the central Citadel Mound with its successive seventy feet of building levels, only thirty feet of which had been cleared at the end of the 1958 season. One of the objectives is to clear and explore an ancient structure believed to have been a bronze worker's shop, which should add considerably to our knowledge of the way of life in Iran in the early first millennium B.C.

Test excavations will be made in the south and west sections of the outer town area in an effort to determine the extent of the Bronze Age occupation. Work will be continued until the end of August.
Where in the World?

Identifications of Masks Pictured on Page 38

No. 1: this is not quite fair. Actually it was made in Guatemala but it represents one of the Conquistadors and is rather exaggeratedly European. It is worn at fiesta time in a dance depicting the coming of the Spaniards. No. 2 is of a Tsimshian Indian woman of British Columbia, wearing a lip plug. It is of wood, painted, and was made toward the end of the eighteenth century, which is quite old for an American Indian piece. No. 3 is a simple wooden mask from Point Barrow, Alaska and was made at least fifty years ago by the Eskimo at that far northern settlement.

The coiffure of No. 4 is characteristic of the Guro people of the Ivory Coast. This particular mask evidently was made just for show because it does not have the inside projection which would be held in the teeth if the mask were meant to be worn in a dance. It is of wood stained a deep mahogany red and black, and was made some fifty or sixty years ago. No. 5, of wood, gilded and painted, and surmounted by cobras, is a devil dancer's mask from Ceylon; the features are much more realistic than usual in this class of masks, many of them being quite grotesque. It is about a hundred years old.

The more than life size wooden mask, No. 6, comes from one of the small islands in the western part of the Torres Straits which lie between Australia and New Guinea. It was used in fertility ceremonies before the harvest to obtain good crops. Torres Straits wooden masks are very rare. This one probably dates from the end of the nineteenth century, as does No. 7 which, though it bears a superficial resemblance to some Far Eastern masks, was actually made by the Balumbo people of the Gabun District of French West Africa. It belonged to a man's secret society which conducted ceremonies to purify the souls of dead women. Both the closed eyes and the white color signify death and the spirit world.

No. 8 is a gold death mask from a mummy bundle of the Chimu people of Peru and dates from the fifteenth century A.D. No. 9 is a cartonnage mask, painted and gilded, from the mummy case of an Egyptian woman who lived during the Ptolemaic times in about the second century B.C. The white onyx mask, No. 10, was carved in Mexico about A.D. 700; but we do not know how it was used. It is a superb example of Toltecahuacan sculpture.