



4. CEREMONY AND SOCIETY

Introduction

People in societies throughout time and across the globe have participated in ceremonies to formally recognize particular occasions as being special. Weddings, funerals, graduations, and coming-of-age rituals call attention to noteworthy moments of transition. Ceremonies reinforce group values and identity, and they construct meaning that art objects often enhance and make memorable.

Masks and Transformation

Masks have been used in ceremonies throughout history around the world, transforming the wearer into another being. Some prehistoric cave art includes references to masks. Most masks were first used for religious, ritualistic, and/or social purposes and later were adopted for role-playing in storytelling, dance, and theater. In some cultures, masks are thought to be alive and imbued with power. Sometimes they are used in ceremonies that mark a rite of passage, or as part of celebratory festivities like Carnival.¹

The Mende people of Sierra Leone have used masks as part of ceremonies held to mark the transition from childhood to adulthood. Traditionally, the Sande Society has overseen initiation traditions that culminate in a ceremonial introduction of a marriageable young woman to the community. The young woman would commission the creation of a *soweï* mask, like the one in Figure 1 (pg.104), which she would wear together with a costume made of raffia palm. During the dance the *soweï* would channel the spirits of female ancestors. The concentric rings around the base of the mask suggest the ripples of water produced when the female spirit arises from the watery realm.²

In Bali, a Barong mask like that in Figure 2 (pg.105) is brought out in the village temple for special occasions and regarded as the physical manifestation of a spirit. The mask is worn together with a full-body costume by dancers in ceremonial processions or sacred theatrical performances staged to solicit the spirit's blessing on the community.



Figure 1. Mende artist (Sierra Leone); *Mask (sowe)*; wood, pigment, plant fiber; 19th century; H: 26 $\frac{3}{4}$ in. (68 cm.), W: 9 $\frac{1}{2}$ (24 cm.), D: 10 $\frac{1}{2}$ in. (27 cm.); Fowler Museum, UCLA, Los Angeles, CA. Photograph courtesy of the Fowler Museum at UCLA.



Figure 2. Balinese artist (Indonesian); *Mask, Barong*; wood, leather, twine, wire, hair, mirrors, pigment; early to mid-20th century; H:12 ¼ in. (31 cm.), W:18 1/8 in. (46 cm.), D: 10 ¼ in. (26 cm.); Fowler Museum, UCLA, Los Angeles, CA. Photograph courtesy of the Fowler Museum at UCLA.

The Barong mask represents the mythical creature known in Bali as *Banaspati Raja*, meaning “King of the Forest,” also called the *Barong Ket*. Every Balinese village has a Barong considered to be a guardian, and the mask serves to give the spirit tangible form and channel its energy. Masks vary, incorporating features from different animals, but lion-like masks like the one in Figure 2 are the most common.³

The mid-20th-century mask in Figure 3 (pg.106), created by an Igbo artist from Nigeria, is called *Mgbedike*, which means “the time of the brave.” The facial features are neither distinctly animal nor human, but rather a hybrid embodiment of spiritual power from the natural world. The men who wear such masks in performance, and the spirits they represent, are considered brave and aggressive.⁴



Figure 3. Ezeki Ngwo (Awkuzu, Nigeria, artist's dates unknown); *Mgbedike mask*; wood, plant fiber, fabric, mud, paint, teeth, seeds; ca.1940-1950; H:39.4 in. (100.0 cm.), W:19.7 in. (50.0 cm.), D:19.7 in. (50.0 cm.); Fowler Museum, UCLA, Los Angeles, CA. Photograph courtesy of the Fowler Museum at UCLA.

The act of covering one's face may be more significant than a simple disguise. Among Mexican indigenous groups the face is connected to the *alma*, or soul. Covering the face with a mask signifies replacing the wearer's soul or identity with another. Used in ritualistic dances of different regions, some Mexican masks depict characters from pageants, processions, and morality plays taught to the Indians by Spanish conquerors, together with symbolism associated with traditional Indian beliefs.⁵ Although regional styles vary and manifestations reflect the artistry and imagination of individual mask carvers, the iconographic motifs of Mexican masks are repeated and identifiable to the entire community.

One common mask represents *El Diablo* (the Devil), based on indigenous concepts of monster spirits known as *nagual* or *nahual*. When Spanish missionaries arrived in Mexico, Indians added horns to their *nagual* masks and renamed them Devils. Masks of human characters have included *Los Moros* (the Moors), the villains in the "Dance of the Moors and Christians"; *Malinche*, the interpreter and mistress of conquistador Hernán Cortés, a villain in the "Conquest Dance"; and *Viejos* (Old Men) which, when portrayed in dances by young men, reflect a humorous view of old age. Traditional animal representations included *El Tigre* (the jaguar), which is considered to be the most powerful animal. It is associated with pre-conquest royalty, along with other animals that represented various natural phenomena or human traits.⁶

Today in Mexico, ceremonial dance masks are usually carved by folk artisans, but in areas where the influence of the Church is very strong, masks representing *santos* (saints) or other religious figures are carved by trained artists called *santeros*. The majority of Mexican masks worn during *Semana Santa* (Holy Week), Days of the Dead, *fiestas patronales* (feast days dedicated to a local patron saint), or *Carnaval* depict male facial features and are worn by only men.⁷

Ceremony and Communal Identity

Many cultures have created ritual objects that serve to bind together members of a community. The Kongo people from the area now known as the Democratic Republic of Congo use an *nkisi*, like the one in Figure 4 (pg.108), to cure illness, provide protection, settle disputes, and deliver retribution. The *nkisi* is a vessel that can contain substances thought to have healing or magical powers, like herbs and animal parts. A specialist called a *nganga* activates the *nkisi* and with its help attends to the physical and spiritual needs of villagers, who may participate in rituals centered on the *nkisi*.⁸



Figure 4. Yombe artist and ritual specialist (Democratic Republic of Congo); *Power figure (Nkisi nkondi)*; wood, metal, nails, mirrors, cloth, cordage, beads, and cowrie shells; 18th-19th century; H:45 in. (114.30 cm.), W:18 in. (45.70 cm.), D:15 in. (38.00 cm.); Fowler Museum, UCLA, Los Angeles, CA. Photograph courtesy of the Fowler Museum at UCLA, Gift of the Wellcome Trust.

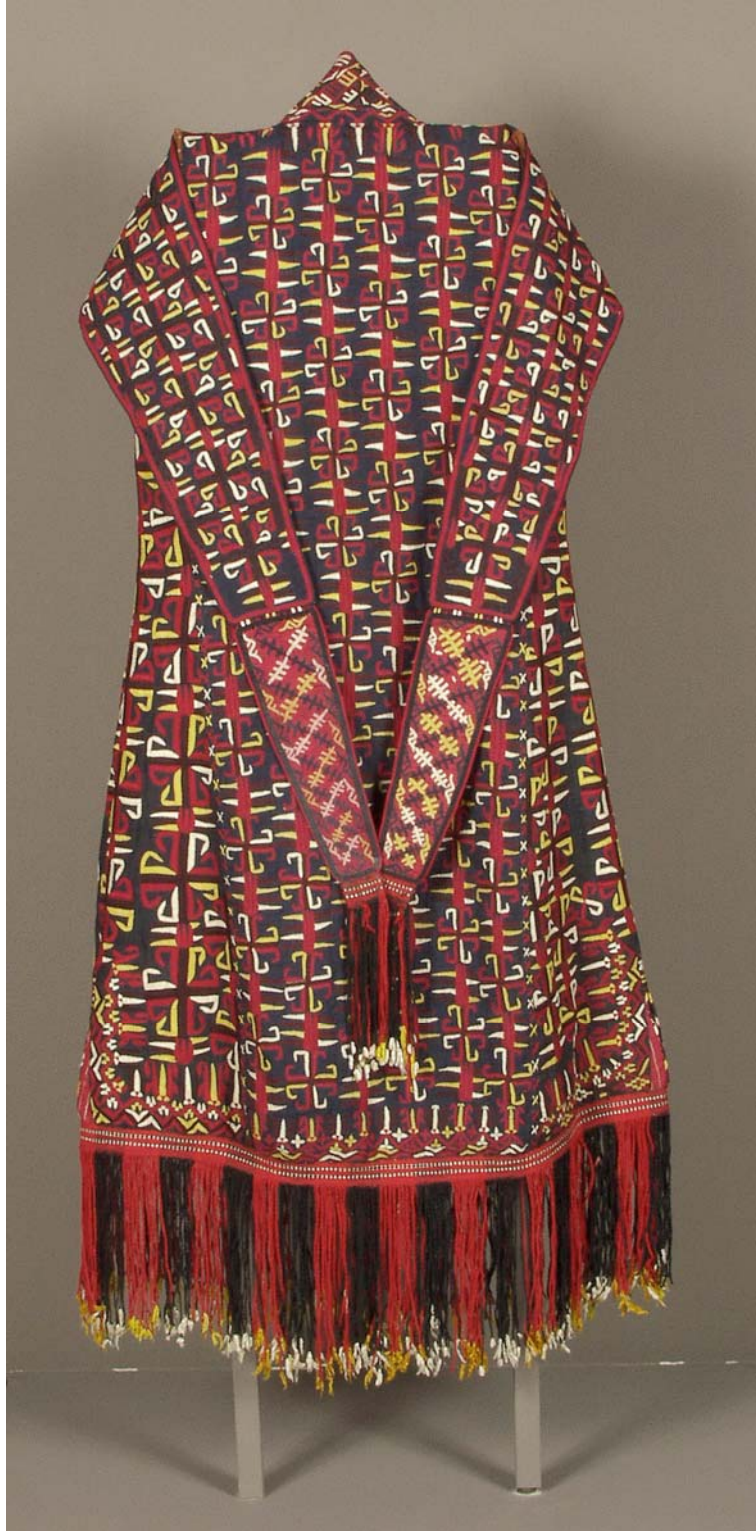


Figure 5. Tekke artist (Turkmen); *Woman's Mantle (chyrpy)*; embroidered silk; 19th or 20th century; L: approx. 47 in. (120 cm.); De Young Museum, San Francisco, CA. Photograph courtesy of the San Francisco Museums of Fine Arts, De Young Museum.

Nails may have been pounded into the *nkisi* to awaken the spirit within to drive out destructive forces that cause problems. In addition, when a problem was resolved, a cure administered, or a disagreement settled, those involved would drive a nail, blade, or screw into the sculpture, a gesture that has similar meaning to signing a contract. The *nkisi* in Figure 4 was believed to have been used in legal proceedings.⁹

In many communities, particular articles of clothing are worn on special occasions. Figure 5 (pg.109) is a *chyropy*, a traditional ceremonial garment worn by women from the Tekke tribe of southern Turkestan. Although the garment has sleeves, they are usually held together at the back of the garment with an embroidered band, and the *chyropy* is worn as a covering over the head and shoulders. The lavishly embroidered silk *chyropy* conveys information about a woman's social status. A younger woman would wear a dark one like the one shown in Figure 5, while married or middle-aged women would wear a yellow *chyropy* and older women would wear white.¹⁰

Ceremonial houses in Papua New Guinea frequently incorporate imagery depicting a community's historical and mythical past. Figure 6 (pg.111) is a post that provided a support for the roof of such a structure made by the Kambot people. The ceremonial house was the place where rituals promoting social status and commemorating rites of passage took place. The carved and painted figure depicts a founding ancestor who sometimes inhabits the post. The iconography was understood only by community leaders and/or initiates.¹¹

Carnival is an annual celebration that brings communities together in many countries. The festivities take place before Lent, the forty-day period of penance before Easter. Popular in Europe during the Middle Ages, rituals associated with Carnival evolved as Christian Europeans settled in the Americas during the 16th century. Over time, some indigenous communities created their own Carnival rituals that often had political significance.



Figure 6. Kambot (Tin Dama) artist (Karem River, Lower Sepik region, Papua New Guinea); *House Post Figure*; wood, paint, and fiber; 19th century; H: 8 ft. (2.44 m.); the Metropolitan Museum of Art, New York, NY. Photograph courtesy of the Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection, Gift of Nelson A. Rockefeller.

In Haiti, liberated slaves first had the opportunity to participate in Carnival celebrations in 1804. In Figure 7, Rony Leonidas depicts a lively Carnival celebration in the colonial town of Cap-Haitien. Above the crowd dancing in the street, motionless spectators watch from balconies. This suggests the class tensions that sometimes are made manifest during the festivities.



Figure 7. Rony Leonidas (Haitian, b. 1946); *Carnival au Cap-Haitien*; oil on board; 20th century; Collection of Manu Sassoonian, New York, NY. Photograph courtesy of Manu Sassoonian/Art Resource, NY.

The Burning Man festival in Black Rock Desert, Nevada, is a week-long event that stresses strong community values and beliefs through art, performance, and environmental responsibility shared among its tens of thousands of participants. The festival was started in 1986 by builder Larry Harvey and landscaper Jerry James as a small summer solstice ritual. It has since evolved into an underground art festival that continues to grow in size and scope every year, providing an opportunity for people alienated from capitalism and the confines of the traditional art world to experience a radically inclusive, egalitarian society that promotes gift-giving and the creation of outsider art.



Figure 8. American artist; *Burning Man effigy*, wood, nails; early 21st century; H: approx. 40 ft. (12.19 m.) (without plinth); Black Rock City, Nevada (temporary community). Photograph © C. Lyttle/Corbis.

The ritualistic culmination of the festival is the burning of a 40-foot-tall wooden effigy, shown in Figure 8 on page 113. It serves as an iconic reminder to keep the festival values—inclusiveness, anti-consumerism, creativity, and community—“burning” in the minds of its participants long after the physical embers have burned away.

For the Salish people of the Pacific Northwest, the *SHitsab*, or the Soul Recovery Ceremony, is a ritual during which expert healers journeyed to the First Land of the Dead to retrieve the soul of an ill patient. Particular objects, some of which are shown in Figure 9, each served a purpose during the ritual. The spirit boards, painted white with red and black designs, bore the power songs of the travelers. The carved figures painted red—earth dwarves—provided the specially trained healers with the ability to recover the souls. The headbands the earth dwarves wear, woven from cedar bark, bind together the minds of the travelers. Knowledge of this and other ceremonies is limited to certain highly trained members of the community because the Salish assert that if it is too widespread, the power associated with the knowledge may be lost.¹²



Figure 9. CHiXapkaid (/Michael Pavel) (b. 1959); Kay-UAmihs (/Winona Plant); and Sm3tcoom (/Delbert Miller) (1944-2005) (Skokomish Indian Nation, Southern Puget Salish, Pacific Northwest); *Soul Recovery Ceremony* paraphernalia; wood, paint, cedar bark, grass, imitation huckleberries; 2008; (boards) H: 60 in. (152 cm.), W:10 in. (25 cm.), D:1 in. (2.5 cm.) (each); (figures) H:30 in. (76.2 cm) (each); Seattle Art Museum, Seattle, WA. Photo by Arash Hoda.

Pomp and Circumstance

Many rulers throughout history have incorporated art into rituals and ceremonial spaces designed to reinforce their power and inspire awe. Located in present-day Iran, construction of the monumental palace complex at Persepolis, was begun by Darius I (a.k.a. Darius the Great, 521-486 BCE) circa 518 BCE. A show place that reflected the wealth of the Persian empire, the palace complex was used as a place for ceremonial festivities by Achaemenid nobility. Situated high on an elevated platform was Darius's magnificent palace and audience hall, called the Apadana, a massive columned structure accessible via a grand double staircase, reminiscent in style to the Assyrian palace of King Sargon II (721-705 BC) at Khorsabad.¹³



Figure 10. Unknown artist(s) (Persepolis); *Procession of Tribute Bearers*; stone relief; Achaemenid Period, 559-330 BCE; Persepolis, Iran. Photograph courtesy of Corbis.

Darius organized his empire into 20 provinces under a central administration, building roads and establishing a system of coinage and taxation. The many conquered nations under his rule enjoyed relative religious and cultural autonomy in exchange for furnishing the empire's wealth. Each year at *Noe-Rooz*, the national festival of the vernal equinox, ambassadors from these nations came to pay tribute to the king and honor him with gifts. Bas-relief sculptures on both sides of the stairway (Figure 10) on page 115 show the procession of delegates bringing gifts from their twenty-three nations: silver and gold vessels, weapons, fabric, jewelry, and animals. Each nation was represented, along with soldiers, guards, horses, and royal chariots, with representatives of the groups recognizable by their garments, headdresses, beards, hair, and gifts. The sculptural representation of the procession of delegates echoed the actual procession of individuals walking up to the Apadana.¹⁴

In Rome the *Ara Pacis Augustae* (the “Altar of Augustan Peace”), shown in Figure 11, was completed in 9 BCE by senate decree to honor Emperor Augustus (63 BCE-14 CE) after his triumphant return to Italy following successful campaigns in Spain and Gaul in 13 BCE. Relief carving decorates both the altar and a stone wall surrounding it. In addition to images of vegetation and animals representing fertility and prosperity, the iconography includes depictions of the early figures of Rome, Aeneas and Romulus,



Figure 11. Unknown artist(s), Rome; *Ara Pacis Augustae* (Altar of Augustan Peace); marble; 13–9 BCE; W: approx. 35 ft. (10.7 m.); Museum of the Ara Pacis, Rome, Italy. Photograph courtesy of Scala/Art Resource, NY.



Figure 12. Attributed to Bulaqi; *Shah Jahan watching an Elephant Fight*; opaque watercolor and gold on paper; Mughal Period, ca.1639; the Metropolitan Museum of Art, New York, NY. Photograph courtesy of the Metropolitan Museum of Art/Art Resource, NY.

seen as Augustus's prototypes. The outer wall has processional friezes thought to depict the annual sacrificial processions to the altar, or the altar's dedication ceremony. The movement of individuals visiting the altar would have mirrored that of the carved figures.

The *Padshahnama* (*The Chronicle of the King of the World*) (ca.1639) is a manuscript that portrays court life during the emperor's reign in the Mughal period (1526-1857). Shah Jahan (r. 1628-1658) was a patron of the arts, and his reign is noted for its architecture, notably the magnificent Taj Mahal.¹⁵ The Shah commissioned Abdul Hamid Lahori to keep a record of his reign, which was richly illustrated.¹⁶ Figure 12 (pg.117), a leaf from the second volume, depicts the Shah watching an elephant fight, which often followed the emperor's public and private daily *darbars*. During these ritualized audiences with the emperor, participants followed strict protocol, taking their appropriate places in a hierarchical arrangement like that depicted in this illustration. Shah Jahan, in profile, is in the uppermost window of his palace in the Red Fort at Delhi. Below him standing on the balcony are assorted dignitaries, and below them are other spectators and men handling the animals.

The object shown in Figure 13 (pg.119) was produced for one ceremonial context and later appropriated for another. Initially a wealthy patron commissioned it to be used as a banqueting piece or bowl for ceremonial hand washing during the Bahri Mamluk reign (1250-1382) in Egypt and Syria. Mohammed ibn al-Zain inlaid the brass basin with silver and gold, depicting a procession of Mamluk officials and horsemen. The basin ended up in France, where it was used in the baptisms of children born to the French royal family from at least the 17th century.



Figure 13. Mohammed ibn al-Zain (Egyptian or Syrian); Basin (known as the *Baptistère of Saint Louis*); brass inlaid with silver and gold; Mamluk Period, ca.1290-1310; H: 8 $\frac{3}{4}$ in. (22.2 cm.), Diam.:19 $\frac{3}{4}$ in. (50.2 cm.); Musée du Louvre, Paris, France. Photograph courtesy of Réunion des Musées Nationaux/Art Resource, NY.

The idealized portrait of *Louis XIV* (1701), by French painter Hyacinthe Rigaud (1659-1743) and shown in Figure 14 on page 120, depicts the Sun King as a monarch with absolute power, surrounded by royal ceremonial objects. He is dressed in opulent coronation robes embroidered with the royal fleur-de-lis and lined with ermine. Next to his crown resting on a pillow is the point of the royal scepter he holds casually. The scepter is known as *La Joyeuse*, the purported sword of Charlemagne, used in the coronation ceremonies of all kings of France.¹⁷

The sword, seen in Figure 15 (pg.121), was used as early as 1271 and was kept over the centuries in the church of Saint-Denis, where France's kings were buried for over 800 years. For a coronation, the sword was transported to Reims Cathedral, where it was presented to the king—Charlemagne's heir. With a golden handle and scabbard laden with gemstones, the myth and history associated with the sword imbued it with symbolic power.¹⁸



Figure 14. Hyacinthe Rigaud (French, 1659-1743); *Louis XIV*; oil on canvas; 1701; H: 9 ft. 1 in. (2.77 m.), W: 6 ft. 4 4/5 in. (1.94 m.); Musée du Louvre, Paris, France. Photograph courtesy of Réunion des Musées Nationaux/the Bridgeman Art Library.



Figure 15. French artist; *Coronation sword and scabbard of the Kings of France*; gold, lapis lazuli, steel, glass, gilt silver, cabochons, gem stones, with embroidered velvet; 10th-13th century (with later additions); L: 41 1/3 in. (1.05 m.); Musée du Louvre, Paris, France. Photograph courtesy of Réunion des Musées Nationaux/Art Resource, NY. Photo by Daniel Arnaudet.

Ritual and spectacle defined the social life of the elite in 18th-century France and Britain, and dress played a key role. A dress like the one in Figure 16, which reflects the French influence on British court fashion, conveyed the actual or desired rank of the woman wearing it. The panniers, or oblong hoops, underneath the fabric created a silhouette with wide hips that required careful movement through space, forcing the woman to turn sideways to get through doorways. Because a dress like this one was so impractical, it would have been worn only during court ceremonies.¹⁹



Figure 16. British artist; *Court dress*; blue silk taffeta brocaded with silver thread; ca. 1750; Length at CB (a): 49 in. (124.5 cm) Length at CB (b): 37 in. (94 cm) Length (c): 11 in. (27.9 cm); the Metropolitan Museum of Art, New York, NY. Photograph courtesy of the Costume Institute at the Metropolitan Museum of Art, Irene Lewisohn Bequest.



Figure 17. Jean-Baptiste Gautier-d'Agoty (French, 1740-1786); *Marie-Antoinette Playing the Harp in Her Room at Versailles*; gouache; ca. late 18th century; H: 26.6 in. (67.5 cm.), W: 21.5 in. (54.5 cm.); Châteaux de Versailles et de Trianon, Versailles, France. Photograph courtesy of Réunion des Musées Nationaux / Art Resource, NY.



Figure 18. Louise Elizabeth Vigée-LeBrun (French, 1755-1842); *Marie-Antoinette Standing in Her Court Robe with a Rose in Her Hand*; oil on canvas; 1779; H: 106.7 in. (271 cm.), W: 76.8 in. (195 cm.); Châteaux de Versailles et de Trianon, Versailles, France. Photograph courtesy of Réunion des Musées Nationaux / Art Resource, NY.

French painter Jean-Baptiste Gautier-d'Agoty (1740-1786) presents an intimate view of court life in *Marie-Antoinette Playing the Harp in her Room at Versailles* (late 18th century), shown in Figure 17 on page 123. The artist depicts the queen (1755-1793) seated in the center of the composition, encircled by attentive male and female members of the court. Marie-Antoinette wears a stylish white lace dress with a pink bodice, her hair formally coiffed high atop her head. Features of the lavishly appointed interior—the large mirror, the hanging chandelier, and the harp—all focus attention on the young queen.

Marie Antoinette Standing in her Court Robe with a Rose in Her Hand (1779), shown in Figure 18 on page 124, by Louise Elizabeth Vigée-LeBrun (1755-1842), is a more formal portrait of the queen. The focus here is less on the courtly furnishings and more on the queen herself, who wears an ornately embellished dress with a plume in her hair. The white silk taffeta dress is covered with bows, frills, tassels, and swags that are complemented by the floral pattern of the carpet. Much like Rigaud's portrait of *Louis XIV*, Vigée-LeBrun's depiction of the Queen of France was meant to glorify the monarchy with all of its ceremonial pomp and pageantry.

Women were held in high regard as the bearers of kings among the Luba people in what is today the Democratic Republic of Congo. For that reason, the iconography of royal ceremonial objects often includes the bodies of women, as on the stool in Figure 19 (pg.126). A king or chief might own a carved stool like this. It was not likely to have been used as a seat, but, rather—imbued with symbolic power—it would have played a ceremonial role in investiture rituals. The design of stools like this one is said to be based on a prototype by Mbidi Kiluwe, the Luba's first legendary ruler. Therefore, the stool served as a link between the new and old leaders.²⁰

The form of the ceremonial helmet from Hawaii shown in Figure 20 (pg.127), as well as the color of the feathers decorating it, conveyed the elite status of the wearer. It is likely the pre-19th century *mahiole*, together with a long feathered cape, was worn by a high chief on the island of Kauai. Wrapping the chief in feathers was considered a means of containing the sacred, offering protection during battle, and during rituals, signifying social and spiritual power. Because red is associated with gods and chiefs, red feathers were used on garments worn by high-ranking members of society. Yellow feathers, rarer than red, were also prized.²¹

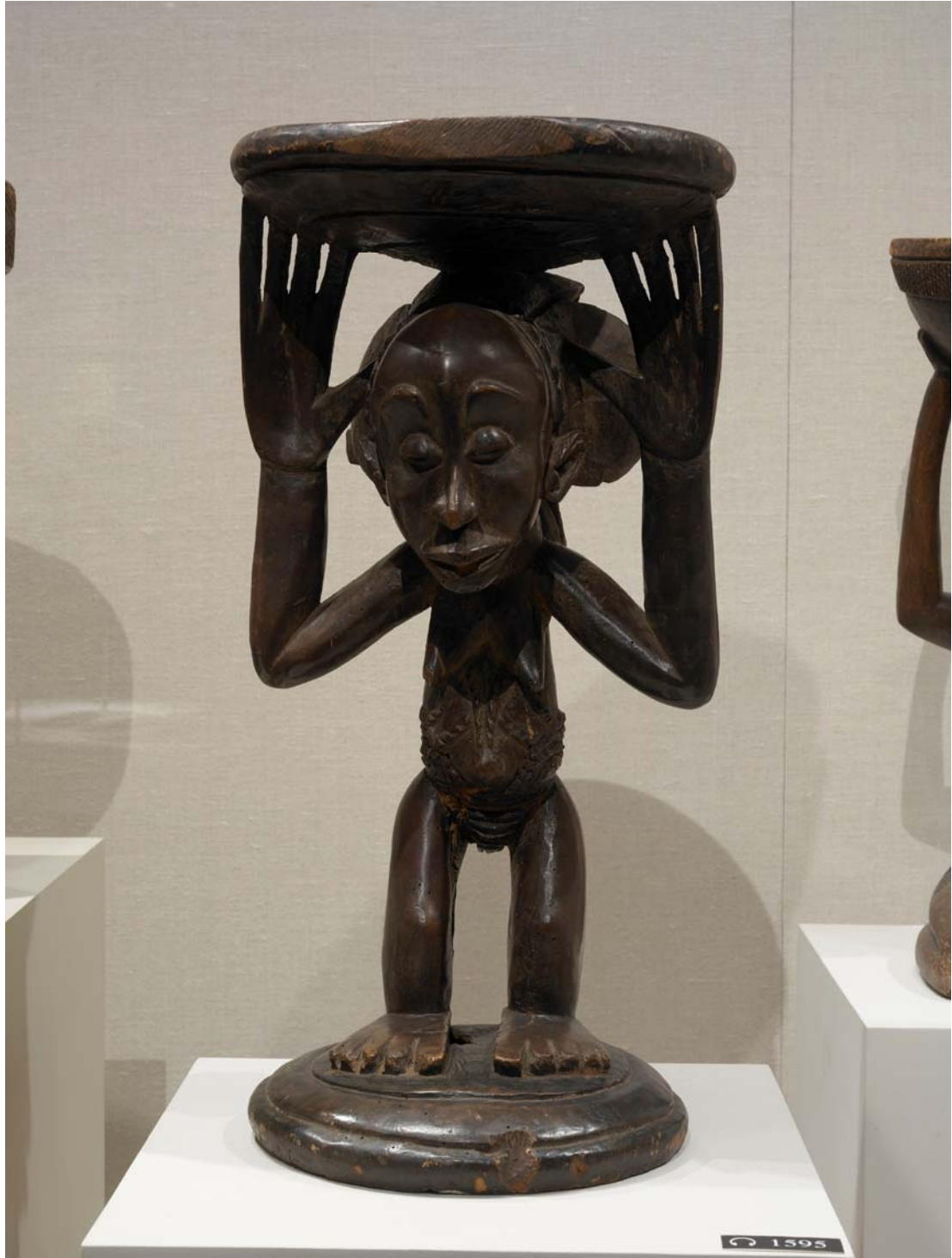


Figure 19. Attributed to the Buli Master (Luba, Democratic Republic of Congo); *Stool*; wood, metal studs; 19th century; H: 24 in. (61 cm.); the Metropolitan Museum of Art, New York, NY. Photograph courtesy of the Metropolitan Museum of Art/Photo by Max Yawni.



Figure 20. Hawaiian artist (Polynesia); *Feathered helmet (mahiole)*; plant fiber, feather; pre-19th century; H:12 ½ in. (32 cm.); British Museum, London, UK. Photograph courtesy of British Museum/Art Resource, NY.

Because of its association with powerful, otherworldly forces, the mask from Western Cameroon in Figure 21 (pg.128) would have been carried by chiefs—the *mfo*—and their closest allies. Known as *atwonzen*, the mask was created by Fonsa Toula people of the Bamileke culture. The *atwonzen* represents the head of an enemy defeated in battle. This object was constructed of wood, but others were made from human skulls. The beads and cowrie shells covering the mask are symbols of wealth and status.²²

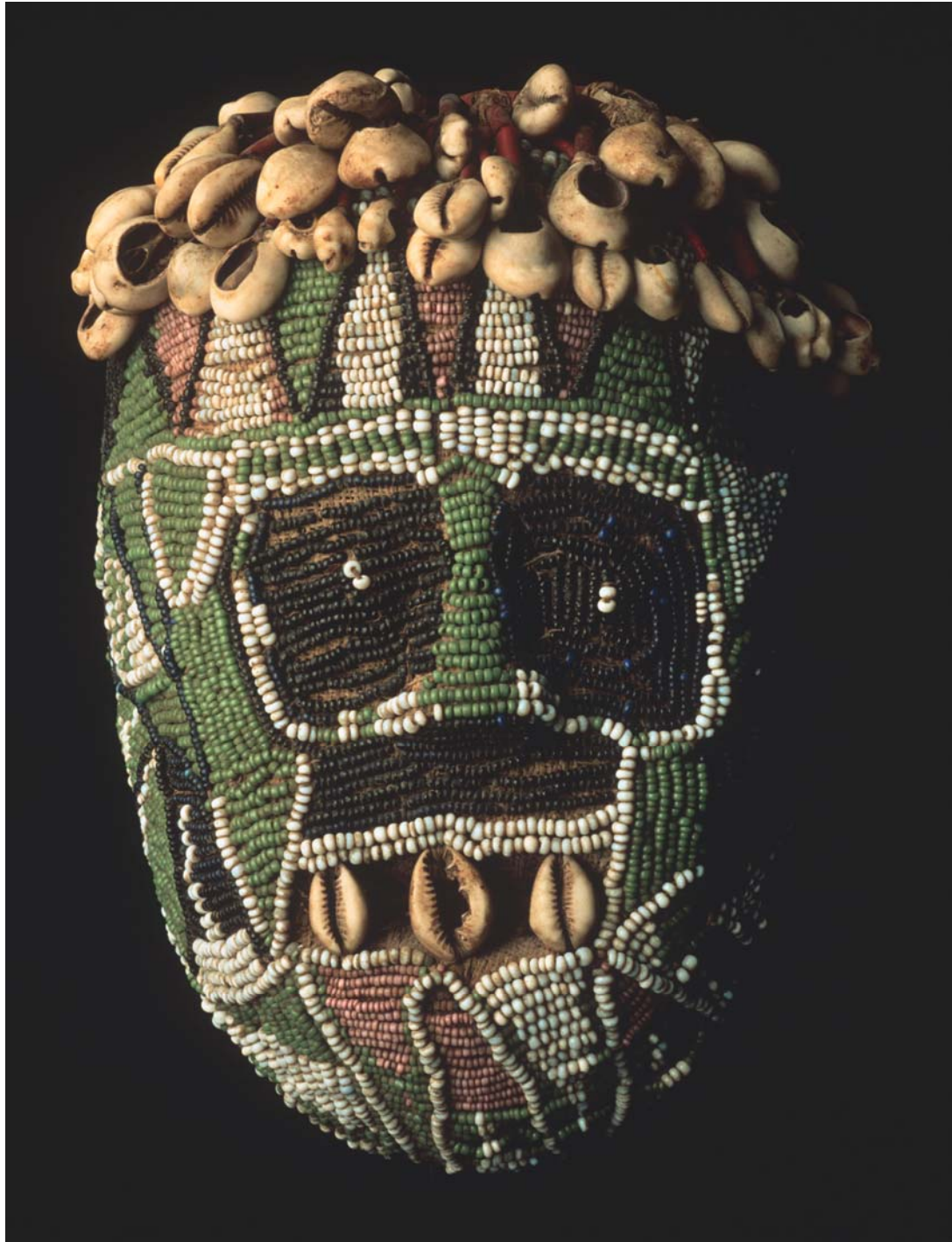


Figure 21. *Atwonzon*; wood, glass beads and cowrie shells; Western Cameroon, Bamileke, Fontsa Toula people; H: 9.4 in. (24 cm.); Musee du Quai Branly, Paris, France. Photograph courtesy of Réunion des Musées Nationaux / Art Resource, NY.



Figure 22. Yoruba artist (Nigeria); *Royal crown (adènlà)*; glass beads, fiber, cloth, and thread; 20th century; 54 1/2 in x 8 x 8 in (including beaded veil); Newark Museum, Newark, NJ. Photograph courtesy of Newark Museum.

A conical headdress, or *adènlà*, like the one shown in Figure 22 (pg.128) is worn on ceremonial occasions by rulers of the Yoruba, a large ethnic group residing in Nigeria, Benin, and Togo. The crown conveys the Yoruba belief that a ruler, or *oba*, has both spiritual power and earthly status. The reflective quality of beads makes them suitable decorations for a person who mediates between the worlds of the seen (*aye*) and unseen (*orun*), serving to wrap the leader's essence, which resides within the "inner head." Blue beads symbolize a desirable temperament, and the interlacing patterns suggest a connection to a chain of divine ancestors, represented by the round faces. A beaded veil conceals the *oba*'s face and protects onlookers from the powers he radiates. The bird on top represents control over supernatural forces.²³



Figure 23. Van Cleef and Arpels (French); *The Crown of Empress Farah Pahlavi*; velvet, gold & precious stones; 1967; private collection. Photograph courtesy of the Bridgeman Art Library.

The crown in Figure 23 (pg.130) was placed by the Iranian ruler Mohammad Reza Shah on the head of his wife, Empress Farah, during his coronation ceremony in 1967. The crown was designed for the occasion by the French jewelers Van Cleef & Arpel because before that date, the wives of Persian monarchs did not wear crowns.

Made of green velvet and white gold, the crown has more than 105 pearls, 34 rubies, 2 spinels, 1,469 diamonds, and 38 emeralds. The largest emerald on the front of the crown weighs approximately 91.32 carats. After the Islamic revolution in 1979, the royal collection of treasure from the Pahlavi dynasty was added to the Iranian Central Bank treasury.²⁴

Crowns, costumes, masks, and vessels now on display in museums were originally made to serve varied purposes important to the societies that created them. Some regalia were designed to reinforce the power of royalty. Other ceremonial objects have political, religious, or social functions. Throughout history, such works of art have helped to define identity, build community, express belief, and/or negotiate power. In many cultures these objects have had the ability to influence both physical and spiritual well-being. For those who share this belief, art is truly powerful.

Endnotes

¹ "Masks Around the World." Museum of Anthropology, University of Missouri-Columbia Web site:
<http://anthromuseum.missouri.edu/minigalleries/worldmasks/intro.shtml>.

² "Mask, Soweï, Mende peoples, Sierra Leone." Fowler Museum at UCLA Web site: <http://collections.fowler.ucla.edu/mwebcgi/mweb.exe?request=record;id=X65.4779;type=101>; and Fred S. Kleiner and Christin J. Mamiya. *Gardner's Art Through the Ages* (Belmont, California: Thomson Wadsworth, 2004).

³ "Mask, Barong," in *Collections Online*. Fowler Museum at UCLA Web site: <http://collections.fowler.ucla.edu>.

⁴ "Mgbedike Mask." Fowler Museum at UCLA Web site: <http://collections.fowler.ucla.edu/mwebcgi/mweb.exe?request=record;id=X73.631;type=101>.

⁵ Donald Cordr., *Mexican Masks* (Austin: University of Texas Press, 1980), 3-4.

⁶ *Ibid.*, 33-41.

⁷ Ruth D. Lechuga and Chloe Sayer. *Mask Arts of Mexico* (San Francisco: Chronicle Books, 1994), 16.

⁸ "Power Figure: Nkisi Nkondi." Brooklyn Museum Web site:
<http://www.brooklynmuseum.org/opencollection/objects/2957>.

⁹ The Minneapolis Institute of Arts Education Division. "Nail Figure (Nkisi Nkondi) (19th Century)." ArtsConnected Web site:
<http://www.artsconnected.org/resource/93730/nail-figure-nkisi-nkondi> (March 10, 2009); and "Community Power Figure (Nkishi)," in *Art and Oracle: African Art and Rituals of Divination* Metropolitan Museum of Art Web site:
<http://www.metmuseum.org/explore/oracle/figures10.html>.

¹⁰ "Woman's mantle (chyrpy) [Turkmenistan, Central Asia] (1999.141)," in *Heilbrunn Timeline of Art History*. Metropolitan Museum of Art Web site:
http://www.metmuseum.org/toah/ho/10/nc/ho_1999.141.htm (October 2006).

¹¹ "House Post Figure [Papua New Guinea] (1978.412.823)," in *Heilbrunn Timeline of Art History*. Metropolitan Museum of Art Web site:
http://www.metmuseum.org/toah/ho/10/ocm/ho_1978.412.823.htm (April 2008).

¹² Jen Graves. "The Original Northwest Reserve." *The Stranger*, arts section, October 28, 2008.

¹³ Bernard S. Myers. *Art and Civilization* (New York: McGraw Hill, 1967), 34

¹⁴ "Persepolis Terrace: Architecture, Reliefs, and Finds," in *Oriental Institute Photographic Archives*. Oriental Institute of the University of Chicago Web site:
<http://oi.uchicago.edu/museum/collections/pa/persepolis/persepolis.html>.

¹⁵ "Shah Jahan," in *Treasures of the World*. PBS Web site:
http://www.pbs.org/treasuresoftheworld/taj_mahal/tlevel_1/t7_reign.html.

¹⁶ Valérie Berinstain. *India and the Mughal Dynasty* (New York: Harry N. Abrams, 1998), 91-103.

¹⁷ Kleiner and Mamiya, *Gardner's Art*.

¹⁸ "Coronation Sword and Scabbard of the Kings of France," in *Collection, Decorative Arts: Early Middle Ages*. Louvre Museum Web site:
http://www.louvre.fr/llv/oeuvres/detail_notice.jsp?CONTENT%3C%3Ecnt_id=10134198673226044&CURRENT_LL_V_NOTICE%3C%3Ecnt_id=10134198673226044&FO_LDER%3C%3Efolder_id=9852723696500909&bmLocale=en.

¹⁹ Oriole Cullen. "Eighteenth-Century European Dress," in *Heilbrunn Timeline of Art History*. Metropolitan Museum of Art Web site:
http://www.metmuseum.org/toah/hd/eudr/hd_eudr.htm (October 2003); "Fashion Themes." Victoria and Albert Museum Web site:
<http://www.vam.ac.uk/collections/fashion/galleries/40/themes/index.html>; and "Court dress [British] (C.I.65.13.1a-c)," in *Heilbrunn Timeline of Art History*. Metropolitan

Museum of Art Web site: http://www.metmuseum.org/toah/hd/eudr/ho_C.I.65.13.1a-c.htm (October 2006).

²⁰ "The Buli Master: Stool (1979.290)," in *Heilbrunn Timeline of Art History*. Metropolitan Museum of Art Web site: http://www.metmuseum.org/toah/ho/10/sfc/ho_1979.290.htm (October 2006).

²¹ Kleiner and Mamiya. *Gardner's Art*; and "Feathered Helmut (Mahiole)." British Museum Web site: http://www.britishmuseum.org/explore/highlights/highlight_objects/aoa/f/feathered_helmet_mahiole-1.aspx.

²² Pierre Harter. *Arts Anciens du Cameroun* (Arnouville: Arts d'Afrique Noire, 1986), 126, 249; and Louis Perrois, Jean-Paul Notué. *Rois et sculpteurs de l'Ouest Cameroun: la panthère et la mygale* (Paris: KARTHALA Editions, 1997), 156.

²³ "African Beaded Art: Power and Adornment." Smith College Museum of Art Web site: <http://www.smith.edu/artmuseum/exhibitions/africanbeadedart/index.htm>.

²⁴ "Iranian National Royal Jewels." Iran Chamber Society Web site: http://www.iranchamber.com/museum/royal_jewels/national_iranian_jewels01.php.