



MASKS FROM INDONESIA IN THE NÁPRSTEK MUSEUM

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ABSTRACT: Masks from Indonesia have been worn in performances in a number of contexts. In Java, masked drama occurred in the royal courts as well as in the countryside. In Bali masks are still a feature of daily life in connection with performances in temples and at life cycle ceremonies. Balinese masks relate to a range of genres. In Kalimantan masks are mostly used in rituals connected with rice-growing. Indonesian masks in the Náprstek Museum collections all come from one of these contexts, most having been used and later discarded, while some were made especially for the tourist market.

KEY WORDS: Mask – Performance – Topeng – Wayang wong – Bali – Java – Kalimantan

Among the most popular items brought back to Europe by visitors to Indonesia are masks. The dramatic performances witnessed by many travellers to Java and Bali must be one factor in their popularity, with the masks taken home as a reminder of the experience of this exotic art form. The charisma which masks express also prompts many travellers to buy an example to hang on their wall both as a reminder of their travels and to impress guests in their homes. Eventually many masks make their way into museum collections, sometimes donated by the original collector or his or her descendants, sometimes sold through auction houses. What is the significance of these masks, and how genuine are they?

Java

Java did not become a popular destination for tourists until the early decades of the 20th century, and even then few could afford to travel there. The earliest mask to come into the Náprstek collection is probably the striking example from East Java, collected at the beginning of the 20th century at Java by a private collector [Pl. 1]. This mask represents a character from the Panji cycle of stories, which centre on a heroic prince and his adventures as he searches for his love. Prince Panji is frustrated along the way by his adversary Kelana. Panji and Kelana each has his own followers, and there are

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other key characters with their own distinctive features. Performances of stories from the romances of Panji were widely to be seen, in the courts at Surakarta, Yogyakarta and Cirebon, in Malang and in the countryside, with corresponding variations in the form of the masks (Desrika Retno Widyastuti *et al.* 2013). In the early 20th century well-heeled Dutch residents as well as tourists were able to witness performances of masked drama at the courts of Central Java (Holt 1967). Masks used in performing stories from the Panji cycle or from the Ramayana or Mahabharata reflect the iconography of shadow puppetry. The colour of the face, type of head dress, and the shape of eyes and nose reflect the social status and temperament of the character depicted (Mellema 1954).

In the neighbouring island of Madura the masks also differ. One well-made mask said to be from Madura [Pl. 2], represents a noble character from the Panji cycle. Another mask from Madura [Pl. 3], one of several collected in Indonesia just before the Second World War by the artist and author Růžena Charlotta Urbanová (1888–1978), exhibits the same type of striations on the eyebrows and moustache, a feature which is also characteristic of East Javanese masks. A mask of a similar character [Pl. 4] exhibits characteristics of those from the court city of Cirebon. The multi-coloured diadem of the mask illustrated in [Pl. 5] suggests it came from Central Java.

As well as noble characters, Javanese masked drama includes demons and clowns. The mask of Pentul [Pl. 6], for example, which came to the Museum in 1989, may well have been used in performance. It has clearly been repaired, suggesting that it may have been discarded by a performer. The mask illustrated in [Pl. 36] is of a similar type. Both are half-masks, not covering the mouth, as actors playing this part, of one of Panji's servants, speak during the performance (Lucas 1973: 109). Pentul is often accompanied by another character, Tembem (See [Pl. 7]). A mask representing a Dutch soldier [Pl. 8], was probably also used in a comic context. More rudimentary masks depicting other characters may have been used in the countryside; often the stories they represent have been forgotten. Masked performances are much less common than they used to be; the groups of travelling players who used to be seen in the streets of Surakarta, for example, have long since been disbanded, and some of their old masks have made their way over the years into antique and curio shops.

Some masks from Java are sold in Bali, where the tourist market is stronger, and Balinese makers also make masks of Javanese types to vary the range on offer. The mask illustrated in [Pl. 9] was collected in Bali and may have been made there, but is a representation of Cakil, a demon figure from Javanese masked theatre. Another mask acquired from the same source is the Pentul mask [Pl. 36], also of Javanese type but collected from Bali.

Bali

In Bali masked performance is more central in everyday life than it is in Java. Temple festivals commemorating the date of the temple's foundation and other celebratory festivals occur at regular intervals on different days at the thousands of temples on the island, and many of these include or are accompanied by masked performances. Masks used in temples are carved from *pule* wood (*Alstonia scholaris*), cut from trees with due religious ceremony (Eiseman 1990: 207–219). Traditional pigments are used for paints for such masks: white is ground from antler or bone, black is made from the soot from burnt oil, and red from Chinese *kencu*, or cinnabar. Masks are carved by the craftsman over many days until they

are fine and smooth, inside and out, and are coated on the outer surface with many layers of paint. Before use they are ritually cleansed (Eiseman 1990: 207–219).

One type of temple mask is that used in *wayang wong* performances, which represent scenes from the Ramayana (De Zoete – Spies 1938: 153 et seq.). Some temples have extensive collections of masks worn by a large cast; others may have only one or two masks, kept in a special place and taken out for ceremonial cleansing with holy water at certain times. Not all temples will own such masks. It is possible that a few temple masks have made their way into foreign collections, but most masks of this type available for sale would be replicas. Some were and still are made by skilled mask-makers, others to satisfy the increasing demand as the numbers of tourists have increased over the years. A mask representing Jatayu, the eagle which helps to rescue Sita from Rama [Pl. 10], was almost certainly made for the tourist market, but by an accomplished mask-maker. The mask shown in [Pl. 11] is a similarly well-carved example of *wayang wong* type. The mask shown in [Pl. 12] is a tourist mask of Hanuman.

Most tourists in Bali are offered the chance to witness a Barong performance, another type of masked drama. Temples where there is a masked Barong, a kind of guardian figure somewhat like a lion, are now extremely unlikely to sell their mask, though in the past this has happened. More likely to be sold are Barong masks which have been used to present a Barong drama as entertainment for foreign visitors, or of course replicas. A Barong mask was acquired by the Náprstek Museum in 2006 as a transfer from the Musée du Quai Branly in Paris [Pl. 13]. The character is performed by two men in a single costume, one at the front who operates the mask, which has an articulated jaw so that it can make a kind of chattering noise, and one at the back. The drama also includes the figure of Rangda, and replica masks representing this unearthly being are always popular. A fine example was collected in Indonesia by Růžena Charlotta Urbanová [Pl. 14].² Other figures who sometimes appear in a Barong performance are the *telek*, of which there are two types: the gentle, feminine *sandaran*, and their opponents the *penemprat*. Unfinished masks made by an accomplished Balinese mask maker but not yet painted and representing each of these two types [Pls. 15 and 16] were brought back to Prague by Rudolf Staněk, who lived in Indonesia.³ Another type of mask is that of the otherworldly *jauk*, who may appear in the Barong drama or as a solo performer. Unusually the example collected by Růžena Charlotta Urbanová has pale rather than dark goatskin eyebrows and moustache, but the staring eyes and glittering teeth are unmistakable features of the *jauk* [Pl. 17]. Also associated with the Barong performance are masks for some of the followers of Rangda, as well as clown figures, and monkeys. Examples of all of these are widely available for sale in Bali (Slattum 2003).

Another type of Balinese masked performance is *wayang topeng*. *Topeng* performances are associated with many religious ceremonies in Bali. Performances may accompany rituals relating to cremation, for example. The scenes they represent are taken from the chronicles relating to Balinese history, and characters are a fairly restricted group of

² The collection from Urbanová includes several masks from Indonesia, not all of which have been included in this essay. They are to be published in a forthcoming volume.

³ Rudolf Staněk (1893–1950), left Czechoslovakia in 1922 and lived at Java until his death in 1950. He established a prosperous sugar factory in Djatiroto in Java. He visited Europe a few times in the 1930s and again after the Second World War, bringing with him various items from Indonesia as gifts for his relatives. The collection given to the Museum was of items he had given to his sister (inherited by his great-nephew). His collection consists of about 40 items from different parts of Indonesia.

stock characters or types: courtiers and nobles. One type of *topeng* performance is acted entirely by one man, who changes his mask as he transforms himself from one role to the next. Many characters do not speak, but the two servant characters who do speak wear half-masks. As well as commenting in Balinese they interpret the speech of the nobles, who speak in archaic Javanese, and so act as a bridge between the audience and the drama. The mask shown in [Pl. 18] is an example of this type of half-mask (Slattum 2013: 42). It would have had eyebrows of animal skin, now lost, and has clearly been well-used. In a ritual *topeng* performance, the character of Sidha Karya always appears last. He scatters yellow rice from an offering bowl to the four cardinal directions, thus spreading fertility and prosperity. There are two examples in the collection, including the mask illustrated in [Pl. 19]. One mask designed to be hung on the wall for decoration or as a souvenir made for tourists [Pl. 20], is probably based on the figure of the queen from *topeng*, a typical example of a tourist artefact.

Kalimantan

Masks are used in other areas of Indonesia including the Indonesian parts of Borneo, known as Kalimantan. Uses vary between different cultural groups and have changed over time. In the past, masks were worn by Kenyah *dayong*, or “soul-catchers”, and also by Kenyah men for peace negotiations with neighbouring groups (Hose – McDougall 1912: 30, 280). Masks with a plain long narrow snout are used by the Kayan of Long Kipung during planting rituals [Pl. 21]. The man performing the mask acts out the part of a wild boar, which is driven away from the rice fields which it might otherwise destroy (Heppell 1992). Another mask from Kalimantan in the collection is characterised by its curvilinear black, red and white coloured patterning, the large flat ears from which tusks protrude, the bulging eyes and protruding nose. Such *hudoq* masks from the Bahau-Busang people are used for dancing in ceremonies associated with rice planting, when malign forces are repelled and the gods are welcomed to ensure the fertility of the fields and a good crop [Pl. 22] (Heppell 1992). Most masks from Borneo are made from the light soft wood of the *plaie* tree (*Alstonia* spp.).

Conclusion

The collection of Indonesian masks in the Náprstek Museum is substantial and varied, containing excellent examples of some of the main types. As is often the case in museums and private collections, background information on the context tends to be lacking, and more research is needed especially into the use of masks in Java outside the courts.

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CATALOGUE

Pl. 1

Satria mask

Carved and painted wood

East Java, early 20th century

Bought from antique shop, 1980, collected by a private individual in early 20th century

Height 20 cm, width 14.8 cm

Inv. No. 47235

Mask depicting a strong character with ruddy brown face, circular wide open eyes and a pointed nose, above which is a caste mark. A diadem is indicated, suggesting this is a noble character. Below the diadem, a band of hair is indicated with deeply carved ridges which are echoed in the curved eyebrows and the facial hair, which surrounds the mouth, the moustache being connected with the short beard below. A single row of teeth is indicated.

Pl. 2

Satria mask

Carved and painted wood

Madura, early 20th century

Bought from antique shop, 1987

Height 18 cm, width 15 cm

Inv. No. A17655

This mask of a male noble may represent Kelana, the adversary of Panji. The elaborate carved floral decoration in the diadem is typical of East Javanese and Madurese masks. The red face and wide open eyes indicate a bold character.

Pl. 3

Satria mask

Carved and painted wood

Madura, early 20th century

Collected by Růžena Charlotta Urbanová (1888–1978)¹

Height 19.5 cm, width 16 cm

Inv. No. 48739

Mask of a noble character with an elaborate diadem and pointed nose. The pupils are round, with horizontal slits below in order for the performer to see. A caste mark between the eyebrows, which are semi-circular, indicated with simple ridges carved into the wood across the brow. The moustache and small goatee beard are indicated in a similar way. The mask is black overall, lighter where the colour has worn off.

¹ Urbanová's collection was placed in the Náprstek Museum in 1957 as a state deposit. Since 1961 it has been a part of the Náprstek Museum collections.

Pl. 4**Aswatama mask**

Carved and painted wood

Probably Cirebon, Java 20th century, Western Bali, according to register

Bought from antique shop, 1987

Height 17 cm, width 15.5 cm

Inv. No. A17654

Mask with ruddy brown face, pointed nose, and eyes with round red pupils. Gold-painted teeth in upper jaw. The head dress has a horizontal rolled band painted gold below a black head dress with a border in typical Cirebon combination of shades of blue. Aswatama is the son of Pandita Durna and Dewi Kripi, and appears in the Mahabharata cycle in Wayang Purwa.

Pl. 5**Mask**

Carved and painted wood

Java, 20th century

Bought from a private individual, 1983

Height 19 cm, width 14.7 cm

Inv. No. 9596

Mask with pink-painted face, upward-oriented pupils in quite narrow eyes. The nose projects almost horizontally, suggesting that this character's personality is not refined. The lips are shapely, with a row of even gold-painted teeth clearly visible. The style of crown suggests that this mask is from Yogyakarta. Hand written inscription on the inside: "Panji Carong masko".

Pl. 6**Pentul mask**

Carved and painted wood

Java, early 20th century (register says Bali)

Bought from antique shop, 1989

Height 14.8 cm, width 14.2 cm

Inv. No. A17956

The short cylindrical horizontal nose and single tooth of this white-painted half-mask is characteristic of Pentul, a servant to Panji. The mask is well-worn and has evident repair.

Pl. 7**Tembem mask**

Carved and painted wood

Java, 20th century

Bought from antique shop, 1989

Height 15.2 cm, width 16.5 cm
Inv. No. A17945

This mask is similar in type to a Pentul mask, and the actor would probably accompany a Pentul figure in a performance. Both are half-masks, with only a double or single tooth in the upper jaw. The chief difference is the black colour of the face. The eyebrows and moustache are painted white.

Pl. 8

Mask of a KNIL soldier

Carved and painted wood
East Java, early 20th century
Bought from antique shop, 1989
Height 19.5 cm, width 14 cm
Inv. No. A17952

The red face indicates a character with a strong and sometimes angry or aggressive temperament. The most characteristic feature of a European is the pointed nose, here jutting out almost horizontally. The cap is the "kepi", worn by members of the Dutch East Indies army, the KNIL.

Pl. 9

Cakil mask

Carved and painted wood
Bali, early 20th century
Bought from antique shop, 1987
Height 20 cm, width 15 cm
Inv. No. A17751

The chief characteristic of the demon Cakil is his jutting lower jaw, from the end of which two vertical fangs project upwards. These appear to have been broken off this mask.

Pl. 10

Jatayu mask

Carved and painted wood
Bali, 20th century (register says Bona village)
Bought from a private individual, 1987
Height 25.5 cm, width 20.5 cm
Inv. No. A17667

In the Ramayana, Jatayu is the bird who tries to rescue Sita when she is being abducted by Rahwana. This sequence is sometimes performed as part of the Djanger dance, which has been performed in Bali for tourists since at least the 1920s.

Pl. 11

Wayang wong mask

Carved and painted wood

Bali, early 20th century (register says Indonesia)

Given by a private individual, 2003

Height 21 cm, width 19 cm

Inv. No. A27189

This mask, in wayang wong style, has animal ears, which suggest he is a member of the army of apes. The long fangs projecting upwards from the lower jaw are common to both demons and apes as are the bulging eyes painted with concentric rings. The shape of the nose and mouth are closer to those of a demon.

Pl. 12

Hanuman mask

Carved and painted wood

Bali, 20th century

Bought from a private individual, 1988

Height 19 cm, width 15.2 cm

Inv. No. A17876

Hanuman is the white-faced monkey general who helps to rescue Sita in the story of the Ramayana. He appears in wayang wong performances. This example was probably made for sale to tourists.

Pl. 13

Barong Ket mask

Carved and painted wood

Bali, early 20th century

Given by Musée du Quai Branly (collected by a Czech ethnographer and writer Bohumil Holas, 1909–1978)

Height 23 cm, width 22 cm, depth 31 cm (leather crown height 32 cm, width 59 cm)

Inv. No. A28805 (mask) and A28808 (leather side elements)

The Barong Ket is the form of Barong most widely found in Bali. This one has a beard made of twisted strands of indigo-dyed cotton. The beard is one of the important elements of the Barong, in which its magic power is said to be concentrated. It is usually made of human hair, however. The Barong is a protective force, and there are examples housed in many of the temples of South Bali.

Pl. 14

Rangda mask

Carved and painted wood

Bali, early 20th century

Collected by Růžena Charlotta Urbanová

Height (including hair cloak) 150 cm, height (without cloak) 25 cm, width 27 cm
Inv. No. 16013

Mask of Rangda, painted white. The paint is made of ground and burnt deer antler, *tanduk menjangan dibakar*, and lamp black (*mangsi*), yellow from *glugel*, and red from *kencu*. She is characterised by her protruding eyes painted with concentric circles, the flames and horns rising from her forehead, her great fangs and the long leather tongue extending from her mouth. From behind the mask hangs a great cloak made of animal hair tied in long strands reaching almost to the ground. Rangda is an extremely powerful force, an adversary to the Barong, but also its counterpart.

Pl. 15

Telek mask

Carved and painted wood

Bali, early 20th century

Given by a private individual, 2013, collected by Rudolf Staněk (1922–1950)

Height 17 cm, width 13 cm

Inv. No. A30377

This mask is in the process of manufacture, the carving having been completed but no paint having been applied. It represents the “sweet”, or *manis* character in the telek contingent (see De Zoete – Spies: Pl. 40).

Pl. 16

Telek mask

Carved and painted wood

Bali, early 20th century

Given by a private individual, 2013, collected by Rudolf Staněk.

Height 19.5 cm, width 15 cm

Inv. No. A30378

This mask is in the process of manufacture, the carving having been completed but no paint having been applied. It represents a strong, or *keras* character, one of the opponents of the “sweet” telek contingent.

Pl. 17

Jauk mask

Carved and painted wood

Bali, early 20th century

Collected by Růžena Charlotta Urbanová

Height 19.3 cm, width 13.4 cm

Inv. No. 15503

The jauk is known for its round, staring eyes, which can be alarming, but it is not a hostile figure. The face is painted white, with a suggestion of pink. The mouth, inside nostrils and inner eyelid areas are painted red; mouth, nostrils and eyes outlined in black. The teeth are of shell. The motif between the eyes and above the nose is painted

pink and red with some gilding. Goatskin with pale fur is attached for the eyebrows and moustache and tacked along the top to indicate hair. The *jauk* appear in the Sandaran dance, part of the play in which the Barong confronts Rangda.

Pl. 18

Penasar Mata Bolong mask

Carved and painted wood

Bali, early 20th century

Bought from a private individual, 1988

Height 12.2 cm, width 13.5 cm

Inv. No. A17877

A half-mask used in *topeng* performances by the actor representing Penasar Kelihan, the elder brother of the two clown servants to the central character. This form has large apertures for the eyes, allowing the actor to see quite clearly. The goatskin eyebrows and moustache have been lost.

Pl. 19

Sidha Karya mask

Carved and painted wood

Bali, early 20th century

Bought from antique shop, 1987 (according to the register, the collector purchased it from a local troupe)

Height 19.5 cm, width 15.5 cm

Inv. No. A17560

This mask, purchased from an antique shop, was said to have been bought by the original collector from a local *topeng* group in Bali. The moustache and eyebrows are made from animal skin, probably from a goat, and there is a sect mark above the nose at the centre. Sidha Karya masks are today normally painted white.

Pl. 20

Wall hanging in the form of a mask

Carved and painted wood

Bali, 20th century

Given by a private individual, 2003

Height 17.5 cm, width 14.5 cm

Inv. No. A21470

This carved mask was not designed to be worn, but for sale to tourists as a souvenir wall decoration. It echoes the style of the character of the queen in *topeng* or Sita in *wayang wong*, but is flattened in form.

Pl. 21

Wild pig mask

Carved and painted wood

Kalimantan, early 20th century
Bought from a private individual, 1995
Height 66 cm, width 20 cm
Inv. No. A25567

The most striking elements of this carved wooden mask are the extremely elongated snout and the articulated jaw, which is used by the wearer to make clacking noises. Towards the front are two projections from which fibres would have sprouted, representing gonial tufts, which are characteristic of the Bornean bearded pig. The small eyes are indicated schematically; the ears rather elegantly carved, lying close to the head.

Pl. 22

Hudoq mask, probably Bahau

Carved and painted wood
Kalimantan, early 20th century
Given by Musee du Quai Branly (collected by a Czech ethnographer and writer Bohumil Holas)
Height 35 cm, width 36 cm
Inv. No. A28806

Carved mask, probably representing one of four animal spirits who oversee the planting of rice. Made of *plaié* wood, painted black, white and red. The ears are separate elements, attached to the main part of the mask by vegetal cords. From the top of each ear is a forward-pointing horn-like projection. Above the mouth, which shows two rows of teeth, are two small wooden projections, representing fangs.

Pl. 23

Mask

Carved and painted wood
Bali (collected), 20th century
Bought from antique shop, 1987 (said to have been collected from a local group of masked performers)
Height 17.8 cm, width 14 cm.
Inv. No. A17561

This mask is not from the standard repertoire of Balinese drama, but may be based on a comic character type. The left eye is raised and the right side of the lip curled, perhaps suggesting a *leyak*, or witch. However it was probably made for the tourist market.

Pl. 24

Mask

Carved and painted wood
Bali (collected), 20th century
Bought from antique shop, 1987 (according to the museum register, the mask was bought by the collector in Legian village, eastern Bali from a group of masked performers from another village)

Height 21 cm, width 16 cm
Inv. No. A17562

Striking mask with sunken face, almost skeletal, perhaps representing a ghost. The eyeballs project from the sockets, the mouth is open, the lips and teeth painted gold. Much evidence of wear. Possibly used in Calonarang performance.

Pl. 25

Village mask

Carved and painted wood
Bali (collected), 20th century
Bought from antique shop, 1987
Height 21.5 cm, width 17.5 cm
Inv. No. A17563

This round mask has a layer of yellow paint, overpainted in brown. The mouth is crooked with the lip raised to one side. Three teeth in the upper jaw. The plain, smooth band above the forehead suggests a head cloth.

Pl. 26

Mask

Carved and painted wood
Bali (collected), 20th century
Bought from antique shop, 1987 (according to register, bought at a local festival at Serangan Island)
Height 19.7 cm, width 13 cm
Inv. No. A17564

Oval shape, eyes and mouth wide open, half-moon teeth in upper jaw. Caste mask between eyebrows. Probably made for the tourist market.

Pl. 27

Mask

Carved and painted wood
Bali (collected), 20th century
Bought from antique shop, 1987 (a curator's note in the register reads: "Bali, Batubulan: the mask was used in Barong performance by a local troupe.")
Height 17.8 cm, width 14.3 cm
Inv. No. A17565

Mask with the face painted blue and the wide lips red, using acrylic paint. Does not represent any documented character and may have been made for the tourist market.

Pl. 28

Mask

Carved and painted wood
Bali (collected), 20th century

Bought in antique shop, 1987
Height 19 cm, width 15.5 cm
Inv. No. A17566

Deeply carved mask reminiscent of *wayang wong* masks, with bulging eyes and prominent teeth in the upper jaw. The mouth is drawn into a snarl, revealing a row of large teeth in the upper jaw, and two bulges in the protruding chin. Said to have been used in *kecak* dance, in which case it could have been used in a scene from Ramayana.

Pl. 29

Wild pig mask

Carved and painted wood
Kalimantan, early 20th century
Bought from a private individual, 1995
Height 64 cm, width 22 cm
Inv. No. A25566

Carved wooden mask with elongated snout, representing a wild pig. Articulated jaw allowing performer to make clacking sound. Eyebrows, edges of ears, eyes, teeth, snout and gonial projections highlighted in black paint.

Pl. 30

Mask

Carved and painted wood
Register gives "Bali, Bengulu village", perhaps a reference to Bedulu, presumably place of collection, 20th century
Bought from a private individual, 1987
Height 17.5 cm, width 14.2 cm
Inv. No. A17673

White-painted mask with smoothly rounded edges for apertures where the eyes would be. The upper lip is drawn back above the curved row of six teeth. There is no lower jaw. Distinctive ridges in the forehead for a curved W shape.

Pl. 31

Animal mask

Carved and painted wood
Kalimantan, 20th century
Bought from a private individual, 1988
Height 30 cm, width 15.8 cm
Inv. No. A17875

Mask painted black, red and white. The small nose above the projecting snout and the fangs, of which one is missing, suggest that this mask depicts an animal, probably a pig. There is an unusual curvilinear superstructure.

Pl. 32**Comic mask**

Carved and painted wood

Probably Java, 20th century (register indicates Bali, but this may have been the place of collection)

Bought from a private individual, 1988

Height 20 cm, width 13.5 cm

Inv. No. A17878

This mask may represent Bagong, one of the clown-servants in Javanese dramas, a son of Semar. It has a red face, bulging eyes, a very large bulbous nose and a single tooth in each of his upper and lower jaws. The mask is very roughly carved on the inner surface but worn. The nose is a separate element, nailed and glued. Apertures on the inner edge of eyeballs.

Pl. 33**Mask**

Carved and painted wood

Indonesia, 20th century

Bought from antique shop, 1989

Height 24.8 cm, width 18.5 cm

Inv. No. A17942

More-or-less rectangular mask with bulging eyes painted black, open mouth painted red, and long fangs and square teeth in upper and lower jaws. Traces of white pigment on face. A notch above the nose suggests a caste mask. Apertures below the eyes for the performer to see through.

Pl. 34**Patih mask**

Carved and painted wood

Bali, 20th century

Bought from antique shop, 1989

Height 19.5 cm, width 16 cm

Inv. No. A17943

The staring eyes of this mask, the mother-of-pearl teeth and the *brasok* (boiled human hair) used for the hair and moustache, stitched rather than stuck on the face, are all typical of a Balinese Patih mask used in *topeng* performances. The colour is unusual, as they are more usually a ruddy brown. The eyebrows are of skin, probably from a goat. At the back on each side are the remains of a rubber strap, used to hold the mask in place. There is evidence that this mask was well used in performance.

Pl. 35**Topeng mask**

Carved and painted wood

Bali, 20th century
Bought from antique shop, 1989
Height 19 cm, width 13.5 cm
Inv. No. A17944

The most striking element of this mask is the blue face, stippled with red spots. Sickness masks do occur in Indonesian collections, but this is likely to be a mask from the *topeng* genre. It has been well used, and the hair has worn away from the animal skin used on the eyebrows and moustache.

Pl. 36

Pentul mask

Carved and painted wood
Probably Cirebon, Java, early 20th century
Bought from antique shop, 1987 (The register indicates collection by vendor in Songan village, though a curator has added that it was collected in Legian. It is not clear where this information comes from.)
Height 15 cm, width 15.3 cm
Inv. No. A17750

White-painted half mask with black moustache and wide-open eyes. Two teeth only at the centre top of the mouth. The nose is a stubby cylinder.

Pl. 37

Mask

Carved and painted wood
Kalimantan, 20th century
Bought from a timber company, 1989
Height 32.5 cm, width 15 cm
Inv. No. A17946

Tall narrow mask, chiefly black with some red details and crudely painted white lines accentuating chin, nose and eyes, and indicating a moustache and head dress. No aperture at the mouth, which has upper and lower teeth indicated. A rod has been passed through apertures in left and right lower cheeks. Possibly a "ghost" mask, made to frighten children into behaviour by suggesting a spirit is watching them.

Pl. 38

Mask

Carved and painted wood
Bali, according to register, 20th century
Bought from a timber company, 1989
Height 18 cm, width 15.4 cm
Inv. No. A17947

Village mask, simply carved, with a painted red face, eyes and teeth, which are not carved, detailed in black and white paint. The mouth has a small aperture which could

have served for a fixing to pass through. A moustache and goatee beard similarly indicated. The top and bottom have been left straight where the block of wood was cut before carving commenced.

Pl. 39

Mask

Carved and painted wood
Java, 20th century
Bought from a timber company, 1989
Height 19.8 cm, width 15.5 cm
Inv. No. A17948

A country mask, with very simple incised lines to represent the diadem. The mask has strong features of which the most prominent is the deformed and projecting mouth. Masks with deformities usually represent comic characters.

Pl. 40

Mask

Carved and painted wood
Bali (collected), 20th century
Bought from antique shop, 1989
Height 32.8 cm, width 27 cm
Inv. No. A17949

Very large village mask, more or less circular and painted red. The eyes protrude, and there are two long upward-pointing fangs in the lower jaw, and two shorter fangs pointing downwards from the upper jaw. These features mark it out as a demonic or bestial being. Below the mouth is a strip of goat skin with red streaks in the hair. Nail holes suggest that there may have been a further strip around the top. It may be an exorcistic mask (see De Zoete – Spies 1938: Fig. 112).

Pl. 41

Mask

Carved and painted wood
Indonesia, 20th century
Bought from antique shop, 1989
Height 24.5 cm, width 19.8 cm
Inv. No. A17950

Crudely made village mask, roughly oblong, with white pigment on the face. The details of the round, staring eyes, the open mouth and the moustache, which curves up at the ends, indicated in red and black. Scalloped edge to hair line; nose modelled to swell out at nostrils.

Pl. 42

Mask

Carved and painted wood

Indonesia, 20th century
Bought from antique shop, 1989
Height 21 cm, width 13.5 cm
Inv. No. A17951

A village mask with a red face, indicating that it represents a bold character, who may be aggressive. The eyes, too, are wide, and he has two rows of teeth showing. None of these would appear in a refined or noble character. The simple style of the carving and of the painting of moustache and beard show that it was not made by a specialist mask-maker. The nose was made as a separate element and attached later. There is an aperture in the mouth which could have been used to secure an element on the inside for the performer to grip with his teeth.

Pl. 43

Mask

Carved and painted wood
Bali (collected), 20th century (note in register reads: "Bali, Batubulan")
Bought from a private individual, 1988
Height 20.5 cm, width 13.5 cm
Inv. No. A17953

Blue-painted mask with raised eyebrows, large eyes, the pupils red-rimmed, the mouth open and lips drawn back, revealing teeth in upper and lower jaws. This is not a recognisable character, and may have been made for tourists, loosely based on a witch, or *leyak*.

Pl. 44

Mask

Carved and painted wood.
Bali (collected), 20th century (note in register reads: "Bali, Batubulan")
Bought from a private individual, 1988
Height 21 cm, width 15.3 cm
Inv. No. A17954

Mask representing a coarse character, with face painted yellow, and grotesquely upward-curving chin. Moustache not carved but painted black as are deep furrows in brow and from side of nose to mouth. Staring eyes have red rings around the black pupils. A central rosette at the centre of the head dress indicated above the forehead; carved hair at each side.

Pl. 45

Mask

Carved and painted wood
Bali, 20th century (note in register reads: "Bali, Sangeh temple")
Bought from a private individual, 1988
Height 17 cm, width 17.5 cm
Inv. No. A17955

This red-painted monkey mask has been repaired many times. A split on the right hand side has been secured with a metal plate on both the inside and outside, painted over on the outer surface. There are large apertures below the eyes. A well-worn mask.

Pl. 46

Village mask

Carved and painted wood
Bali, according to register, 20th century
Given by a private individual, 1987
Height 20 cm, width 15.2 cm
Inv. No. A17957

This is a simple village mask, quite crudely made. The mask is more or less oblong, with a red face and painted hair to the sides. It represents a coarse character. Much insect damage.

Pl. 47

Village mask

Carved and painted wood
Bali, according to register, 20th century
Given by a private individual, 1987
Height 24 cm, width 18 cm
Inv. No. A17958

Village mask of character with white face on which there are black spots, perhaps representing disease. There is a squint in one eye and the mouth is turned down at one side. The reference to Bali in the register may refer to the place of collection. The mask seems to be well-worn and is damaged at the sides.

Pl. 48

Mask

Carved and painted wood
Java, 20th century
Given by a private individual, 2003
Height 21.5 cm, width 16.5 cm
Inv. No. A21471

In the style of Central Java, but simply made. A courtier's mask, with wide open eyes but a refined nose, pink face and diadem. The latter is decorated in a pattern painted in pink, red, green, blue and gold. Eyes, eyebrows, small neat moustache and goatee beard painted in black.

Pl. 49

Pig mask

Carved and painted wood

Kalimantan, 20th century
Bought from a private individual, 1995
Height 62 cm, width 20 cm
Inv. No. A25564

Carved wooden mask with elongated snout, representing a wild pig. Articulated jaw allowing performer to make clacking sound. Eyebrows, edges of ears, eyes, teeth, snout and gonial projections highlighted in black paint.

Pl. 50

Pig mask

Carved and painted wood
Kalimantan, 20th century
Bought from a private individual, 1995
Height 63 cm, width 21 cm
Inv. No. A25565

Carved wooden mask with elongated snout, representing a wild pig. Articulated jaw allowing performer to make clacking sound. Eyebrows, edges of ears, eyes, teeth, snout and gonial projections highlighted in black paint.

Pl. 51

Satria mask

Carved and painted wood
Madura, early 20th century
Bought from antique shop, 1987
Height 17.6 cm, width 14.2 cm
Inv. No. A17656

This mask of a strong male noble is very close in style to A17655, with the layers of yellow, red and brown paint on the face indicating his strong personality. This mask, however, has teeth visible in both jaws.

Pl. 52

Mask

Metal.
Indonesia, 20th century
Given by a private individual, 2003
Height 18 cm, width 15.5 cm
Inv. No. A27190

A very worn round mask, unusually made of metal, unpainted. The character is a fairly refined one, shown by the sloping eyebrows and pointed nose. He wears a diadem.

Pl. 53

Mask

Carved and painted wood
Indonesia, 20th century

Given by a private individual, 2003
Height 16.5 cm, width 15 cm
Inv. No. A27192

Roughly made mask, almost certainly for the tourist market. A frown is indicated in paint above and between the wide-open red-eyes, which have red pupils, all indicative of anger, while the mouth is lop-sided and closed. A head cloth is indicated across the forehead, with black hair carved and painted black above. The paint is matt.

Pl. 54

Mask

Carved and painted wood
Unknown, Asia, 20th century
Given by a private individual, 2003
Height 22.5 cm, width 15.5 cm
Inv. No. A27193

Old worn mask, of rather heavy wood, with dark pigment, and only hollows for the eyes. Very small nose but deep grooves across the cheeks. Mouth indicated by incised cross-hatched lines representing six central teeth, three upper and three lower. There are two canines to each side, one upper, one lower, then 6 more teeth to each side in an upcurving mouth. Overall skeletal effect, suggesting it may have represented a ghost.

Pl. 55

Mask

Carved and painted wood
Indonesia, 20th century
Given by a private individual, 2003
Height 23.5 cm, width 17.5 cm
Inv. No. A27298

This heavy mask represents a tiger, of a type usually associated with Bali. As part of a Barong Macan, performed by two men, it would be worn differently from masks in *topeng* performances, for example. There are apertures in the centre of the eyes (compare this with the example in De Zoete – Spies 1938: Pl. 32). There are also apertures to left and right above the black tusk-like elements.

Pl. 56

Sidha Karya mask

Carved and painted wood
Bali, 20th century
Given by a private individual, 2003
Height 20 cm, width 13 cm
Inv. No. A21479

Tourist mask based on the Sidha Karya mask worn in *topeng* performances. The surface is painted yellow, with lips and gums in two shades of red. Small even teeth below; the

teeth in the upper jaw are very prominent, the middle four between the two canines blunt. Moustache and eyebrows are characterised by very long black hair. A large caste mark between the eyebrows.

Pl. 57

Wayang topeng mask

Carved and painted wood

Java, 20th century (Bali, according to acquisition book, perhaps place of collection)

Bought from antique shop, 1975

Height 17.5 cm, width 14.7 cm

Inv. No. A12005

Mask with white-painted face, narrow eyes with upward-oriented pupils, painted moustache and slightly open mouth revealing a row of gold-painted teeth in the upper jaw. The multi-coloured diadem has gold detailing. Represents a noble, refined character, probably Gunung Sari.

Pl. 58

“Ghost” mask

Carved and painted wood

Kalimantan, 20th century

Given by a private individual, 2014, bought by collector in 2004

Height 25.5 cm, width 9 cm

Inv. No. A30476

A tall narrow flat-topped mask with a flat nose and rectangular apertures for the eyes. Rectangular aperture for the mouth, with rectangular teeth indicated in upper and lower jaws.

Pl. 59

Satria mask

Carved and painted wood

Java, first half of 20th century

Bought from a private individual, 1989

Height 17 cm, width 15.5 cm

Inv. No. A17941

Despite the crown, the features on the face of this mask suggest that it represents a fairly coarse character. The eyes are wide open and round, with apertures below for the performer to see through. The mouth is lop-sided. Said to be from the Panji cycle.

Pl. 60

Monkey mask

Carved and painted wood

Bali?, 20th century

Given by a private individual, 2011

Height 22.8 cm, width 23 cm
Inv. No. A30189

A white monkey mask for the tourist market. It is deeply carved with striking features, but is quite far removed from the form of a *wayang wong* mask, on which it is loosely based.

Pl. 61

Mask

Carved and painted wood
Indonesia, 20th century
Given by a private individual, 2003
Height 20 cm, width 16.3 cm
Inv. No. A21480

Strongly carved animal mask, the lips pulled back to bare the teeth in a snarl. The protruding eyes are carved in rounded semicircles and painted in black and white with traces of red in the surround; the lips are painted red. Similar masks known as "topeng macan" were worn in court ceremonies in Kalimantan (Heppell 1992: 15). However, without information about the original source it is hard to be definitive.

Pl. 62

Pig mask, possibly Bahau

Carved and painted wood, Basketry
Kalimantan, early 20th century
Bought from a private individual, 1995
Height 66 cm, width 20 cm
Inv. No. A27191

Carved from light wood, and painted in black, red and white pigments with curvilinear decorations characteristic of the upriver communities of East Kalimantan. The shape indicates that it represents a pig spirit. Apertures to either side show where separate ear elements would have been attached to either side. The basketry element at the top has probably been cut from a mat.



Pl. 1



Pl. 2



Pl. 3



Pl. 4



Pl. 5



Pl. 6



Pl. 7



Pl. 8



Pl. 9



Pl. 10



Pl. 11



Pl. 12



Pl. 13



Pl. 14



Pl. 15



Pl. 16



Pl. 17



Pl. 18



Pl. 19



Pl. 20



Pl. 21



Pl. 22



Pl. 23



Pl. 24



Pl. 25



Pl. 26



Pl. 27



Pl. 28



Pl. 29



Pl. 30



Pl. 31



Pl. 32



Pl. 33



Pl. 34



Pl. 35



Pl. 36



Pl. 37



Pl. 38



Pl. 39



Pl. 40



Pl. 41



Pl. 42



Pl. 43



Pl. 44



Pl. 45



Pl. 46



Pl. 47



Pl. 48



Pl. 49



Pl. 50



Pl. 51



Pl. 52



Pl. 53



Pl. 54



Pl. 55



Pl. 56



Pl. 57



Pl. 58



Pl. 59



Pl. 60



Pl. 61



Pl. 62

Photographs by Jiří Vaněk