A000-Indo-Borneo-Bahau Dayak-Hudok Dragon-Hornbill Mask-Wood, Bamboo-ca. 1930



Figs. 1-3. Indo-Borneo-Bahau Dayak-Hudok Dragon-Hornbill Mask-Wood, Bamboo-ca. 1930

Case No.: Oceania

Formal Label: Indo-Borneo-Bahau Dayak-Hudok Dragon-Hornbill Mask-Wood, Bamboo-ca. 1930

**Display Description:**

**LC Classification:** DS646.

Date or Time Horizon: 1930.

Geographical Area: Borneo, upper Makaham River, Mamahak

**Map, GPS coordinates: 0.44165 115.40039;** 40° 26' 46" N 79° 58' 56" W

 

Figs. 4-5. Map of Mahakam River after http://latitude.to/lat/1.28200/lng/114.40613.

Cultural Affiliation: Dayak

Media: Polychrome (Red, Black and White) Pigments, Wood, Rattan.

Dimensions: H 43cm; W 38cm.  
Weight:

Condition: Original in an excellent, stable condition with no losses or repairs. It has a patina consistent with an early twentieth century dating.

Provenance: private collection, UK.

**Discussion:** This mask is from a Dayak Bahau *kampung* (village), on the upper Mahakam River region of Borneo.It is of light wood and represents a composite dragon-hornbill spirit. It would have been worn by a dancer at planting, harvest and similar festivals. Young male dancers wearing such masks and cloaks enter the village at critical times connected with the rice growing cycle and impersonate the spirits who have come down to earth to bless the harvest, a ritual known as *Hudoq*. Apertures just below the mask's 'eyes' allowed the dancer to see.

Fig 3. A group of *Hudoq* dancers by J. (Jean) Demmeni, photographer, during the Mask dance sowing celebration of the Bahau Dayaks, Upper Mahakam River Region. This picture was taken during the Commission's Trip to Central Borneo A. W. Nieuwenhuis, 1898-1900. From the Tropenmuseum in Amsterdam, part of the National Museum of World Cultures, CC BY-SA 3.0, https://commons.wikimedia.org/w/index.php?curid=8595445

This mask comprises the central head element, ears attached by means of rattan ties, and a a woven rattan basket cap. Related examples are illustrated in Barbier (1984, p. 80), Maxwell (2010, p. 89), Hardianti & ter Keurs (2005, p. 99), Miksic (2007, p. 226), Capistrano-Baker (1994, p. 32), and Meulenbeld *et al* (1988, p. 125). The mask is painted in cream, red and black polychrome. The mask has a protruding mouth from which two sets of fangs project. The eyes are semi-spherical and bulging with black pupils. And the prominent beak juts out almost horizontally. The lips are exaggerated and protrude over the teeth.  
 The mask was worn by fitting the basket cap with hornbill feathers (which are not present because they are illegal to export) over the dancer's head allowing the mask to hang over the dancer's face. Masks in museum collections often no longer retain their woven rattan caps, unlike this example, which shows it has actually been used in Hudoq dances. In the dance "The young men are completely transformed into hairy creatures with fiber cloaks, with large eyes, gigantic fangs, and huge ears ornamented with tiger-cat tusks appropriate for a spectacle depicting the frightful aspect of these powerful spirits" (Nieuwenhuis 1904: 325). The dazzling and incredible profiles of masks like the one here sprout great snouts and fabulous ears and piercing demon eyes to produce a supreme spectacle of wonder and amazement.

Yet, there is another side to this Hudoq dance: a benevolent function of soul-catching. Sarah Gill (1967) has offered the suggestion that these dances originated in South-east Asia, and indeed, there, too, the rice plant was believed to be animated by a spirit or soul. This parallels the belief system behind the Hudoq dances in Borneo. Furthermore, these Bahau Dayaks of the Upper Mahakam River Region speak an Austronesian language and, therefore, represent one of the Austronesian ethnic groups of Maritime Southeast Asia with their origins from the southern Philippines. Should the soul be lost the rice would die: so these same fabulously masked Hudoq dancers clad in their hairy cloaks enter the rice paddies behind their leader who, with his *krawit bruwa* or soul-catching hook, seeks lost rice spirits and with his hook snares them from oblivion (Nieuwenhuis 1904: 32).

***References****:*Barbier, J.P. 1984. *Indonesian Primitive Art.* Dallas: Dallas Museum of Art.

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