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Nota di contenuto	Intro; CONTENTS; INTRODUCTION; PART I: NORTH AMERICA; PART II: MIDDLE AMERICA; PART III: SOUTH AMERICA; PART IV: CONCLUSION AND SYNTHESIS; REFERENCES; Masks, Participants, and Audience; The Many Faces of Masks and Masking: Discussion; 1. Labrador Nalujuk: The Transformation of an Aboriginal Inuit Ritual Complex in a Post- Contact Setting; 2. Naskapi Trance: Counterbalance to the Mask; 3. Seneca Masks; 4. Cherokee Booger Mask Tradition; 5. Analogic Causality and the Power of Masks; 6. The Mask and Magic of the Yaqui Paskola Clowns 7. Mask Use and Meaning in Easter Ceremonialism: The Mayo Parisero; 8. Symbolic Representation in Mexican Combat Plays; 9. The Meaning of Masking in San Pedro Chenalho; 10. Tarascan Masks of Women as Agents of Social Control; 11. The Devil Mask: A Contemporary Variant of Andean Iconography in Oruro; 12. Masks in the Incaic Solstice and Equinoctial Rituals; 13. Being an Essence: Totemic Representation among the Eastern Bororo; 14. Masks and Masquerades in Venezuela;

15. The Mask and the Violation of Taboo; 16. Masks: A Re-examination, or ""Masks? You mean they affect the brain?""; 17. The Mask of Tradition

Sommario/riassunto

This collection of papers, presented at the 42nd International Congress of Americanists, considers the interplay between the mask, the mask bearer, and the audience. The studies concentrate on the idea of masking as a transformational ritual in which the human actor is transformed into a being of another order. The authors use examples from various cultures and in their analyses argue for particular sets of relationships as being crucial to the understanding of the mask.
