

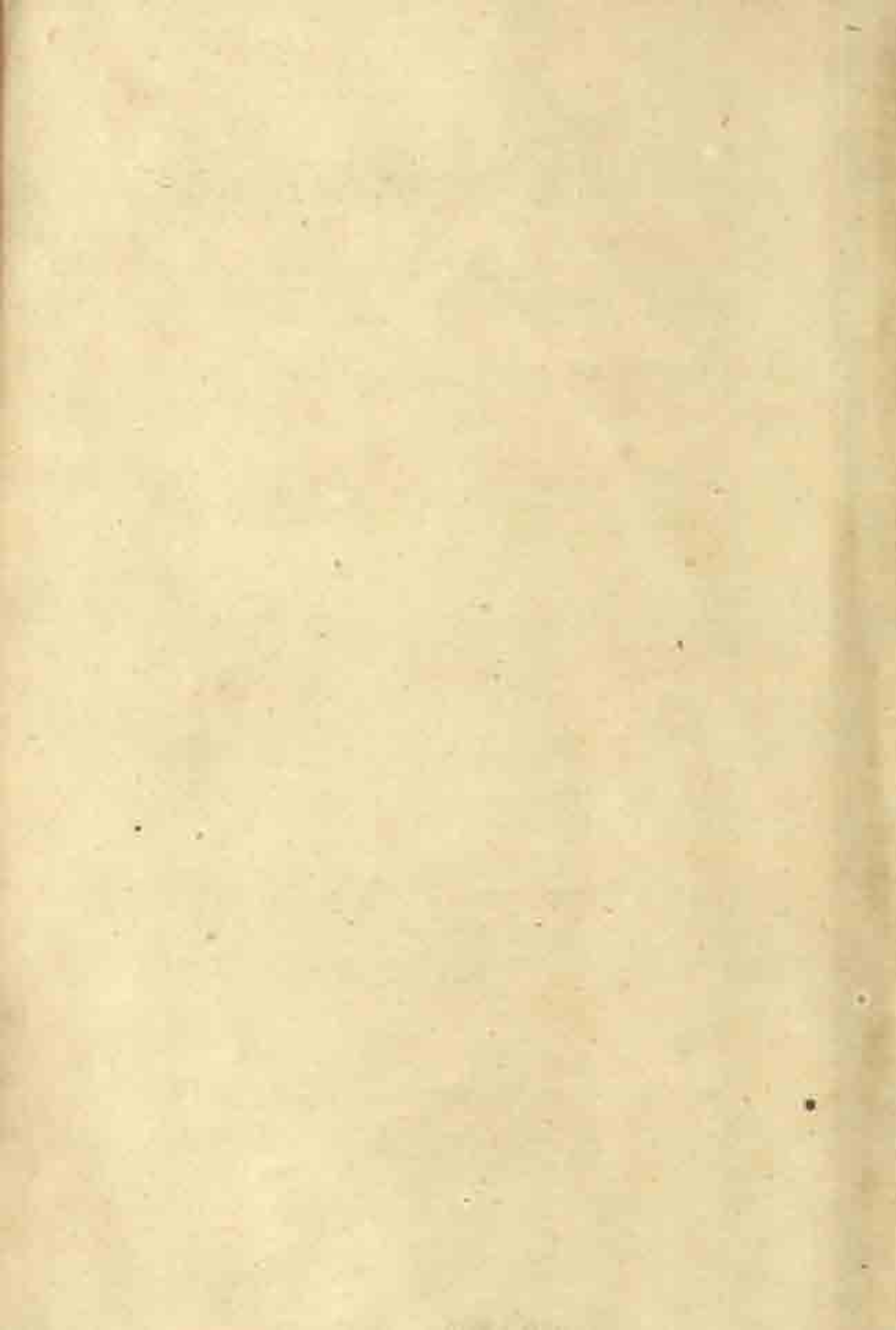
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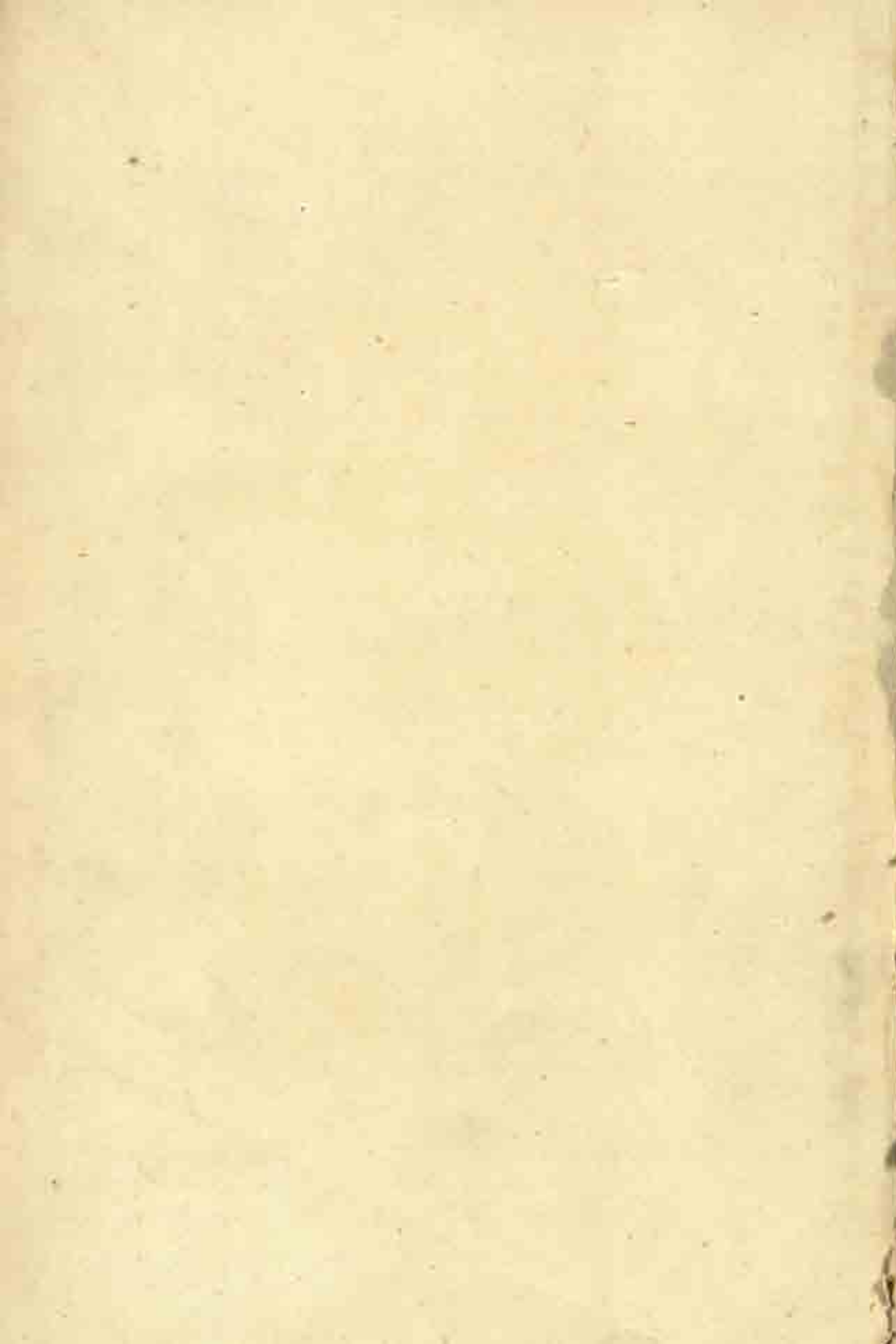
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UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

26789

VOLUME X

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U.P.M.J.

THE UNIVERSITY MUSEUM
PHILADELPHIA



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THE MUSEUM JOURNAL

VOL. X

PHILADELPHIA, MARCH-JUNE

Nos. 1 and 2

INTERNAL REVENUE ACT OF 1918 EXEMPTS FROM ALL FEDERAL ESTATE INHERITANCE TAXES BEQUESTS TO THE UNIVERSITY MUSEUM

To the Benefactors and Friends of the University Museum:

I beg to call your attention to that provision of the Internal Revenue law of 1918, which exempts from Federal Estate Inheritance Taxes all bequests to the University Museum and to other "charitable" Institutions, in the legal sense of that word. Section 403 of this Revenue Tax law of 1918 reads as follows:—

"Third.—The amount of all bequests, legacies, devises or gifts to or for the use of the United States, any State, Territory, any political subdivision thereof, or the District of Columbia, for exclusively public purposes, or to or for the use of any corporation organized and operated exclusively for religious, charitable, scientific, literary or educational purposes, including the encouragement of art, and the prevention of cruelty to children or animals, no part of the net earnings of which inures to the benefit of any private stockholder or individual, or to a trustee or trustees exclusively for such religious, charitable, scientific, literary or educational purposes. This deduction shall be made in case of the estates of all decedents who have died since December 31, 1917."

It is to be expected that this new regulation will result in larger sums being left by will to the classes of institutions and purposes mentioned. (The references to this legislation, relating both to residents and non-residents, are to be found upon pp. 1, 12, 46 and 47 of Senate document No. 385, "The Revenue Bill of 1918.")

I wish also to call attention to a letter from Dr. Samuel McCune

Lindsay, of New York, who was chairman of the national committee which urged the passage of the above section before committees in Congress. Doctor Lindsay writes:

"Dear Dr. Harrison,—In reply to your letter of March 19, I beg to say that Clause 3 of Section 403 on page 46 of the revenue bill of 1918 operates to reduce the amount of the net estate by the total amount of all bequests, legacies, devises or gifts for public purposes or for charitable, educational and religious purposes, and all federal estate taxes are then levied and based upon the net estate so reduced. This means first that the public or educational bequest, legacy or gift goes entirely free of tax to the legatee, neither the estate or the legatee being required to pay any tax on this amount.

"Second, it means that the testator has the further advantage that the rate of tax levied upon his net estate may pay a lower rate upon the whole net estate—that is, his executors or estate may be required to pay a lower rate upon his whole net estate because the tax is a progressive one, as you will see from the rate specified in Section 401, being 1 per cent of the amount of the net estate in excess of \$50,000; 2 per cent of the amount by which the net estate exceeds \$50,000, and does not exceed \$150,000, etc. There are no surtaxes and normal tax rates in the matter of estate taxes; these belong to the individual and corporation income taxes.

"As an example, a man leaving an estate of the gross value of \$75,000, where the expenses of burial, administration, etc., amounted to \$5,000 would be entitled to a flat exemption of \$50,000, thus leaving as his net estate \$20,000, on which the executor would have to pay a tax of 1 per cent. If that man, however, had left \$25,000 to the University of Pennsylvania, his executor would deduct that amount also and there would be no net estate and no tax to pay.

"You will see from this illustration that on larger estates the advantage accruing from the deduction of bequests for public, educational and charitable purposes, while they might not result in the total exemption of the estate from taxation unless they reduced the net estate to \$50,000, would be correspondingly substantial and attractive in enabling a testator to have more money to give to unselfish purposes voluntarily, instead of being compelled to give it away to the government for uses which are not of his choosing.

"I, of course, have no facts to show how far the burden of the federal estate tax in the revenue act of 1917 caused people to change their wills or in making wills to reduce the amounts of bequests for

public purposes, but I have no doubt that the total burden of taxation has had a very substantial result in that direction. I know of a few individual cases where people were obliged to cut down or cut out bequests for such purposes in order to meet the obligations they felt devolved upon them for the protection of the property of their estates and provision for their dependents. Trusting that this will give you the information you desire, and if not, that you will call on me for any further information I can give or get for you, I am

"SAMUEL McCUNE LINDSAY."

Inasmuch as the facts above stated appear not to be as well known as their importance warrants, the University Museum has much pleasure in making public the above announcement.

There will be found upon another page the "Form of Bequest" to the Museum, which reads as follows:—

"I give and bequeath to the Trustees of the University of Pennsylvania the sum of dollars, in trust for the uses of the University Museum. (Here specify in detail, if so desired, the purposes.)"

I beg to remain, etc., etc.,

CHAS. C. HARRISON,
President.



ON THE DESIGN OF GREEK VASES

TO the voices uplifted in encouragement of a fresh interest in design may the classicist venture to add a treble note? It is now the fashion to deride, if not to ignore, all things classical. None the less, remembering the words of Aristotle that "Art is long," I dare to hope that there is yet room for consideration of significant features of what some still think the greatest art the world has produced. I mean of course Greek art, which is great not only in itself but in its fruits, for it directly inspired Roman, Byzantine and Renaissance art, as well as the later art of China, India and Japan. In Greek art the designer of today can find much inspiration. I do not mean that we should suffer modern art to be submerged under a flood of Greek gods or hoplites, or even of maeanders. Happily, the world has come to realize that the Greek temple as a form of architecture is not congruous when located in the northern so-called temperate zone, and that the figures of eminent men of this generation, when translated into bronze or marble, need not be clothed in the toga. But although we rightly reject such forms as become empty when transferred to an unfriendly environment, we cannot without irreparable loss ignore the principles that underlie the forms.

On all sides today critics lament in modern art the lack of sanity and universality of appeal. The two characteristics all great art must display, and particularly must decoration do so. This must be self evident from the derivation of the word "decorate" from the Latin *decet*, "it is fitting." Decoration is ornament that satisfies, and satisfies not one or two, but all who have any real right to express an opinion thereon. The claims of Greek decorative art for consideration at this point are based—first, on its primacy, second, on its transcendence. These claims are not generally pushed by teachers of Greek and Latin history and language, for, unfortunately, few of them have any real appreciation of ancient art. Appreciation of Greek art is not essentially esoteric, but it



FIG. 1.—Design from the interior of a cup by Euphronios after Furtwängler-Reichhold.

does presuppose intelligence of an especial sort, an intelligence that finds joy in a reasoned performance.

The chief characteristic of Greek art is that it is universal, not individual, in both concept and appeal. The second characteristic is that it is orderly, and this second characteristic by its workings produces the first. The two are interdependent. To the ancient Greek, the modern artist who does his work by what he terms "feel," who gropes blindly for something that shall embody his inarticulate emotionalism, such a man must have seemed a very maniac. The Greek artist did all things by rule of reason. He was not in the least mechanical, but, on the other hand, he was never sloppy. If the craftsman of today were bent less on the creation of novelty than on the following of laws of reason and harmony, he would find that the innovations of creative work took care of themselves.

All this, you may say, is apart from design. I am not sure that it is. What I would stress is not so much the potter's technique as his realization of the essentialness of form. Form is the indispensable thing. Whether in shape or ornament it is the all important consideration and, consequently, it must be studied. Ratio, proportion, harmony, symmetry—in all its factors design depends on mathematics. For instance, formal design—and all good design is formal—depends very closely on ratio. Take any good anthemion or palmette pattern, and try it out. See if it is not constructed with mathematical precision. But let us pass on to some elements of design as employed by the Greeks.

We commonly date the beginnings of Greek history shortly after the Dorian Invasion, regarding the historical Hellenes as a sort of hybrid product of the amalgamation of the invaders with the peoples already in the peninsula. The invaders imposed their northern culture on the Greek peninsula, where had been destroyed the previous art of the Aegean people. This earlier art had been essentially decorative. Its exponents had a passion for marine forms, such as fish, snails, shells, waves, and they had a distinct talent for linear decoration, such as net patterns or scrolls. Some of this artistic tradition survived the wreck of time and the iconoclasm of the invaders in regions to which the remnants of the old race had fled, notably on the coast of Asia Minor. There, combined with artistic forces from Mesopotamia, it produced Ionic art. Ionic art sent westward across the Aegean a tidal wave of influences, which saturated the nascent artistic impulses of the Greeks, particularly

in Corinth. That city during the seventh century B. C. was the greatest in the Mediterranean, with the possible exception of Miletus in Asia. In Corinth began real design. Corinth was an enormously wealthy trading centre, handling all the commerce of the western Mediterranean. She dispensed the products of the world, and needed containers for her trade. So what more natural than that there should arise in Corinth a large industry in pottery—pottery of many shapes and sizes, but all stamped with the indubitable seal of local manufacture. Corinthian decoration can never be mistaken for that of any other ware. The reason therefor is this. Corinthian ware is the earliest fabric that shows "style" and the principles of design. The Corinthian potters were the first to display conjointly schematization of figures, balance of masses, repetition without monotony. They loved exotic animals and hybrid creatures sprung



FIG. 2.—Part of a frieze on a Corinthian oinochoe in the University Museum showing the principle of isoccephaly and elongation in the horizontal.

from the riotous imagination of the peoples of Asia; and for every sort of animal they worked out a definite plan or scheme. Morin Jean's book on the design of animals on Greek vases gives many such plans. The author was the first to point out that the Corinthians invented many schemes that are used today in wall papers and tapestries. He notes also that the Corinthian craftsmen were the first to appreciate the decorative possibilities which could result from changing the proportions of any given object so as to make it conform to the limitations of the space to be decorated; *e. g.*, in a panel their animals are short bodied and long legged, in a frieze they are long bodied and short legged. Literally, the Corinthians were the earliest designers in European art. Their influence was lasting, and it is not to be ignored now.

The University Museum possesses a good collection of Corinthian vases and of Italo-Corinthian ware, of which a careful study will not be fruitless. The larger vases are decorated in bands of ani-

mals, exotic and fantastic. One of the most striking features of these friezes is that within a given band all animals—lions, panthers, deer, birds—no matter what their relative actual size would be, all, whether seated or standing, have their heads in a straight line. This principle of "isocephaly" as it is called, always guided the Greeks in their decorative art. Today we do not follow it, and our decorative effects in a measure suffer. Our best decoration still shows a flatness of treatment, which is essential to effect, but it loses much by disregard of the value of straight framing lines.

It is not my intention to make here an exhaustive study of design on Greek vases, fabric by fabric. To do so would result in a monumental work. I merely wish to point out some of the more salient features.

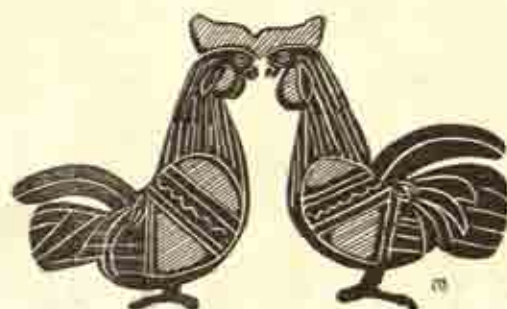


FIG. 3.—Decoration on a Corinthian bombylios showing the principle of elongation in the vertical, after Morin Jean.

The designs on Attic vases, both black and red-figured are worthy of considerable study. On large shapes such as the hydria, crater, or amphora, where the surface is large enough to afford a fair sized space not too much curved, the problem of decoration is relatively simple. It is necessary only to allow for a slight curve, block out the panel or frieze, and set to work. But in the cylix or wine cup, where the design in the interior must be framed in a circle and that on the exterior must be set in curving fields, here the Greek painter met with real problems. How well he solved them may be learned by tracing the history of the cylix through the fifth century B. C. The shape with its difficulties and its possibilities teased the painters' interest, and became their favorite. Through the years the painters experimented with the setting of an upright figure within the circle, and came finally to make the very limitations of the space not blemishes but enhancements of

their designs. How they learned to group figures on the exteriors, to fill space without crowding, to make drapery and accessories accentuate the design as well as beautify the figures—all this too may be watched and made profitable for the modern designer.

I would not indicate by this that the vases are products of great artists, or in themselves great works of art. On rare Italian plates there are designs made by world renowned painters, but though Leonardo built fortresses, one does not ordinarily expect Raphael to make pottery. The Greek potter, "thumping his wet



FIG. 4.—Decoration on the exterior of a black-figured fragment of cup in the University Museum.

clay" was by no means counted among his contemporaries a great art force. He loved his job, and did it well. Like him the vase painter who, more often than not, was a person distinct from the potter, was always experimenting, making many mistakes but invariably learning, gaining an enviable swiftness and sureness of line, never ashamed to owe his inspiration to the past as every good designer must, never ceasing to strive for perfection, signing his name with a flourish when he felt particularly proud, but mostly not troubling to insure his own fame, always sane in his conceptions, methodical, and inspiring.

I have confined my remarks to vases, because they afford the bulk of extant Greek decorative art. In addition, coins, especially those of Syracuse, and sculptured decoration of Imperial Roman times much of which was executed by Greek artists, offer a rich mine of suggestive material for modern design.

E. F. R.



FIG. 5.—Design from a Corinthian pyxis in the University Museum.

AN ATTIC BLACK-FIGURED SKYPHOS

THIS vase was acquired by the University Museum early in 1918. Of its previous history nothing is known. Peculiar interest attaches to the skyphos for two reasons. First, the theme of the decoration, Heracles overpowering Nereus, is uncommon; second, the composition shows a decided variant on that usual in the black-figured technique. Let us consider the theme of the decoration first.

The obverse of the vase shows four figures. At the extreme left Heracles strides to right, with his left leg forward and only the toes of the right foot resting on the ground. Over a short tunic he wears the lion skin, the tail of which is looped up under his girdle. A baldric over his right shoulder carries a scabbard. With his left hand he holds Nereus by the back of the neck; and his right hand is drawn far back, swinging a battle axe. This weapon is rarely used by Heracles, and when found on vases is generally carried by figures of non-Hellenic race, wearing Thracian, Phrygian or Amazonian dress. Nereus sinks to his knees, his right hand outstretched toward his enemy's chin in supplication. He is bearded and nude, save for the short cloak over his shoulders. His left hand which grasps a sceptre is tightly held in the hands of a Nereid, who is trying to drag him away from danger. At the extreme right stands a second Nereid, pausing in flight to make a gesture of supplication and despair. Each of these women wears a long Ionic chiton and a himation.

The reverse shows three figures. In the centre is Iolaos, to right, bearded, with a fillet in his hair. Like Nereus, he wears only a short cloak over his shoulders. In his right hand he carries a long knobby club, and in his extended left hand a bow and arrows. Before him stands Athena, watching the contest. She wears a long Ionic chiton and a himation, and has a high crested helmet on her head. Her left hand is lifted and rests on a slender spear. In her right hand, against her breast, rests a rounded object, possibly one of the golden apples, the prize of victory. Before her rises the trunk of a tree whose slender branches are spread over both obverse and reverse. This tree may be the one that bore the golden

apples, for in its branches are round white objects which might be fruit. Behind Iolaos is the figure of Hermes advancing to right, but looking back to left. He wears a short chiton and himation, winged boots and a peaked cap with wings. His left hand is raised in a gesture of astonishment; his right arm is bent sharply at the elbow, and the hand holds a long slender wand. Behind Hermes, and under the handle is a large black ram, the attribute of the god.



FIG. 6.—Attic black-figured skyphos.
Heracles, Nereus, two Nereids.
Ca. 500 B.C.

Under the other handle is hung the quiver of Heracles, beside which rests his bow.

White is used for the flesh of women, and to pick out details such as the teeth of the lion, the crown of Hermes' cap, and the tip of Heracles' scabbard. Purple is used for the fillets, the beards, (except that of Nereus, which is incised), the lining of the quiver, the belt of Heracles and the object in Athena's right hand. Incision is amply but carelessly employed:—lines of drapery pass

through the white arms of the women, and although an incised line mark an outline, the paint is sometimes spread beyond it, as on the neck of the first Nereid. The eyes of the women are oval and a little open at the inner corner; those of Iolaos and Heracles are round; those of Nereus and Hermes oval and closed. The ears are poorly drawn and generally too high; the gestures awkward,



FIG. 7.—An Attic black-figured skyphos.
Hermes, Iolaos, Athena.

but not crude. In general, defects are due less to the painter's inability than to his indifference.

That the exploits of Heracles offer to the Attic vase painter an inexhaustible well of inspiration is almost a truism, but the story suggested by this skyphos is rarely utilized. Briefly, it is this: while Heracles was wandering in search of the golden apples of the Hesperides, he came to the Eridanos. There the nymphs, daughters of Zeus and Themis, told him that only Nereus knew the way to the desired fruit. Heracles came upon Nereus asleep, and,

despite the many metamorphoses of the old man, succeeded in wringing from him the secret.

Generally when Nereus appears on vases, he is a secondary figure. Sometimes he looks on while Heracles overpowers Triton or Kyknos; again, he sits apart from the action while word is brought to him of the rape of Thetis. Very rarely is he represented as important enough to warrant his being the centre of interest. This subordination is doubtless due to his being an insignificant figure in Greek mythology. His name is known chiefly from his daughters the Nereids of whom Thetis is the most important. Thetis in the *Iliad* speaks of her father as "ἄλιος γέρων, a title which we know from other sources he shares with Glaukos, Phorkys, Proteus, the abstractions of the sea that preceded the Olympian god Poseidon. Like Poseidon Nereus displays the trident and fish as attributes, but more frequently he has a sceptre, as on the vase under discussion.

We have, then, in this skyphos a valuable addition to the meagre list of seven vases in European museums dealing with the subject of Heracles and Nereus.

The second point of interest is the composition. The tree beside Athena spreads its branches over both obverse and reverse, and binds them together. Furthermore, the three figures on the reverse do not really form a group, for Athena and Hermes draw attention not to the figure of Iolaos which they flank, but to the scene on the obverse of the vase. That the decoration is considered as a whole is further indicated by the fact that one of the handles rises directly from the right arm of Heracles. If the figures are projected as a continuous frieze, with the contestants as the centre of interest, it will be seen that the secondary figures are of two sorts. To the left stand three interested but aloof spectators, to the right two deeply affected. This arrangement is something more than the archaic schema of a central motive flanked by exactly corresponding figures. There is an effort for more complex composition, an effort no less commendable because not successful. The static figures at the left, interested in the action but taking no part therein are like a pre-Euripidean chorus. The two figures at the right, arrested on the point of flight, are to be messengers of woe. In other words, we have here in black-figured technique an example of what Gardner calls dramatic composition—the melding of all the decoration into a whole by making the subordinate figures into messengers and chorus.

The classic example of this sort of treatment is the Hieron vase showing the Rape of Thetis, where on the obverse the frightened Nereids flee to right and left from the intruder, and on the reverse, run as messengers to their father. The painter of this skyphos has not learned the perfection of rhythmic composition, which is an accomplishment of the advanced fifth century, but he has the glimmer of a great idea, and he is not afraid of experiment.

There is little opportunity to work out the personality of the painter, but certain characteristics of his may be noted. Although he works in the black-figured technique, he is not a primitive. His outlines are sure, and his errors are due to carelessness rather than to ignorance. He uses very little purple, and treats his drapery in the simplest fashion, incising with oblique and broken lines. Although he keeps the convention of a body full front with head and legs in profile, the effect is generally archaistic rather than archaic. The figure of Athena is in three quarter view, and only the Nereid at the extreme right displays the gaucherie of a misunderstood pose. The overlapping of the legs of Heracles and Nereus is scarcely to be found before the time of Euphronios who seems to have introduced this manner of indicating strain. Accordingly, the vase must be a product of the late black-figured style. Besides, two points should be noted:—

1. Before and behind Athena are meaningless letters.
2. The tail of the lion skin is looped up through the belt of Heracles.

These two points, taken in conjunction with the uncommon theme, and the unusual method of composition suggest analogies with the nameless master sketched by Dr. Luce as the painter of vases in New York and Paris, a contemporary of Nicosthenes. There is nothing to show that this skyphos is by his hand, but it doubtless dates from that same period, when the black-figured technique still survived side by side with the more popular red-figured ware.

E. F. R.

A TANAGRA FIGURINE

THE UNIVERSITY MUSEUM has recently acquired by purchase a very interesting Tanagra figurine. Of its authenticity there can be no question, for its history is known. It was bought in Greece by the late Rufus B. Richardson when he was Director of the American School of Classical Studies at Athens. The Museum has reason for satisfaction at this acquisition, as it had little in this branch of Greek art, most of the figurines in its possession being from Southern Italy, and not true Tanagras. Then, too, of all the different classes of antiquities known, these Tanagra figurines are, with the possible exception of bronzes, the easiest objects to be copied with success by the ubiquitous forger; so that to possess a figurine about whose authenticity there can be no question is most satisfactory.

The making of terracotta statuettes is apparently common to all primitive peoples. Small terracotta figurines are found in excavations in North, Central and South America and elsewhere, as well as among the Egyptians, Cypriotes, and Greeks. The reason for this prevalence of terracotta statuettes is not hard to seek. Clay is the easiest substance to be worked by hand, so that the earliest and crudest efforts of portraying the human form are of this material.

In Greece in the earlier periods we find the hand-made terracottas, very crude and primitive; then come the earlier mould-made examples, the "papádes," so called from their head-dress, which has a certain resemblance to that of the modern Greek priest, or "papás." Finally in the second half of the fourth century B.C., figurines reached their greatest perfection in the Tanagras. It is true that other styles, showing great technical skill, follow the Tanagras, especially in Asia Minor at Myrina, and in Southern Italy at Tarentum; but these products have not the delicacy nor grace of the true Tanagra figurines.

The question may be asked at this point: what was the purpose of these little statuettes; were they made as ornaments, or toys, or did they have a well defined use; were they objects of veneration, or votive offerings—in short, what were they? To answer this question adequately it is necessary to outline the development



FIG. 8.—A Tanagra figurine.

of their manufacture. The original hand-made terracottas seem, as is the case with nearly all primitive objects of this kind, to have been toys, if we may judge from the scenes they portray, such as a bakery, a barber shop, and the like. Terracotta toys persist right through the classical period, as can be seen by the jointed doll recently acquired by this Museum. This, by the way, I dated a century too early in publishing. The "papádes" seem to have had a certain religious significance, and were doubtless intended to be copies of statues of divinities. The Tanagras, however, gain in grace and variety at the expense of religious importance, until, by the time that they have reached their height of artistic perfection, this latter quality is completely lost, and we see the very beautiful and graceful little statuettes representing women and girls of everyday life, with no thought of religion whatever. We realize, then, that, in Greece at least, terracotta statuettes had almost ceased to be objects of reverence by the end of the fourth century. The Myrina figurines of Asia Minor give us examples of statuettes of Aphrodite and Eros, but, apart from that, they, too, seem to have no religious significance.

The fact that these Tanagra figurines have always been found in, or in the neighborhood of, tombs shows that they must have served as votive offerings. It seems to have been the custom to break them over a grave, as a sacrifice, perhaps, to the departed. I have heard the bringing of these figurines to the tomb compared with our custom of sending or taking flowers to a funeral, or to the grave of one long dead. This custom, if we analyze it, is in itself a survival of the idea of sacrifice; for we really put the flowers to death when we lay them on the tomb. And so the Greeks took these figurines and broke them on the graves of their departed.

That the Tanagra figurines are to be dated in the last half of the fourth century B. C. is proved by criteria not found in perfection in the specimen here to be discussed. True, we suspect from the freedom of the modelling that we are dealing with a late work of art; but there are other things which prove the late date of these figurines more conclusively. Some of the little ladies wear conical hats, and carry fans, and neither of these things was to any great extent used in Greece before the middle of the fourth century B.C.

The Tanagra of today is little more than a railroad station on the line from Athens to Thebes. There is little in the way of ancient remains to attract the tourist, nor would one give it a thought as one

passes north on the train, but for the beautiful terracottas found in its necropolis. These exquisite little statuettes, so different from any of the other things found in Greece, have made its name immortal wherever lovers of the beautiful exist.

That there was a settlement on the site of Tanagra at a very early period is proved by the presence of a small number of objects of the "Mycenaean" period (ca. 1100 B.C.) found there. Historically, however, Tanagra does not come into prominence till the fifth century B.C. It was at that time a member of the Boeotian League, and apparently did not follow the example of Thebes, the leading city of that League, and turn traitor in the Persian Wars, but remained faithful to Hellenism. As a reward, after the Greeks had defeated the barbarians at Salamis and Plataea, Tanagra seems to have been made the leader of the Boeotian League; for it, in place of Thebes, became the centre for the coinage of the League. This, however, did not last very long, for by 446 B.C., Thebes had regained the hegemony. In 457 B.C., Tanagra was the scene of a pitched battle between the Spartans and the Athenians under Pericles and the Cimonidae. The battle resulted in the technical supremacy of the Spartans; but they had been so hard pressed that they were unable to follow up their advantage, so that practically it amounted to a draw.

In the third century B.C., the traveller Heracleides visited Boeotia, and left an account of Tanagra as a flourishing and orderly city. He says nothing of the terracotta industry, nor does he mention the women of Tanagra; but his description of the women of Thebes is equally applicable for Tanagra as well.

In religion, the principal god worshipped appears to have been Hermes. As was quite natural in a small rural community like the early Tanagra, and particularly in an agricultural district like Boeotia, his attributes as a rustic god were much emphasized, and he is generally spoken of as *κριοφόρος*, "the sheep-bearer," although after the battle of Tanagra, he is referred to in an inscription as *πρόμαχος*, "the defender." We may suspect that, in the period of Alexander the Great, when the conquests of the Macedonians tended to increase commerce and trade, and to draw the world closer together, the eclecticism that forms the chief characteristic of the Hellenistic period should have reached Tanagra. Perhaps it was responsible for these lovely figurines, which have nothing of the rustic about them, but are, instead, by way of being rather sophisticated.

The example that is to be described is about 24.5 centimetres, or 9 $\frac{5}{8}$ inches high. It represents a woman, playing upon a double flute, most of which, unfortunately, is lost. She leans against a pillar and rests her weight upon her right foot, with her left leg thrown across the right. Her neck and arms are bare, and her head is wreathed with laurel, her hair being very elaborately dressed. The nude parts of the body are rendered in flesh pink, and the hair in brown. The plinth on which she stands was originally covered with a white slip, and the pillar is painted in red, white, and black.

The little figure is clothed in a chiton and himation, the former being the undergarment. This chiton is made with a low neck, and is narrow at the shoulders, leaving the arms bare. Just below the breasts it is bound by a girdle, forming what is technically called the "kolpos"; from this, it falls in straight lines to the feet. Its countless fine folds prove that it was conceived as having been made of a thin, delicate material, perhaps of fine linen. This chiton seems originally to have been pink, but much of the color has come off, showing the technique used, which will be described later. From under the chiton the little foot of the figure appears, shod in a slipper of red and blue.

Over this garment is the himation, a robe of a heavier material. This our little lady wears over her left shoulder and winding round the body. The folds that fall from the shoulder are fastened at the left hip. This garment is to be thought of as heavier than the chiton, as can be seen from the manner of the folds. It is white, with borders of blue, lengthwise, at top and bottom.

The missing parts are (1) a portion of the plinth; (2) a large part of the double flute; (3) part of the wreath; (4) part of the right hand. The clay is very dark red. Over the clay is laid a white slip, covering the entire figure; the other colors are to be thought of as overcolor, not applied directly to the clay. They are delicate, and easily wear off, so that it is impracticable to clean one of these statuettes. It may be said, however, that in this figurine the preservation of the colors is remarkably good.

Apart from that, the statuette is a unique specimen. Most of these little figures represent women dressed for the street, as it were, closely draped in their himatia, wearing hats, and carrying fans. They are just little images. This statuette is really something more; it shows a woman doing something, even if only playing the flute. That she is thought of as being indoors, may be guessed from the

easy and loosely fitting manner in which the himation is worn. Furthermore, the subject of a woman playing the flute seems to be quite unusual. The British Museum, which owns a large collection of these figurines, apparently has nothing like this one. It is, therefore, quite unique, and the University Museum is glad to possess such an interesting specimen.

S. B. L.

THE RICHARD WALN MEIRS COLLECTION

THE American Section of the Museum has been fortunate lately in receiving gifts of several important collections. The latest accession is a collection of North American Indian baskets, blankets, beadwork and other representative articles of



FIG. 9.—Washoe Assembly basket.
The Richard Waln Meirs Collection.

Indian craftsmanship which has been presented by Mrs. Richard Waln Meirs. This collection will be known in the future as The Richard Waln Meirs Collection in honor of the late Mr. Meirs.

Although the beadwork and the blankets exhibit many interesting examples of design, the artistic and technical properties of the basket collection which numbers about two hundred specimens, are far greater. Beginning with the Eskimo of Northern Alaska, the collection embraces the Aleutian Islanders, Southeastern Alaska and the Pacific Coast tribes, down to California. There are also many fine examples of Apache, Navajo, Pima and Hopi baskets,

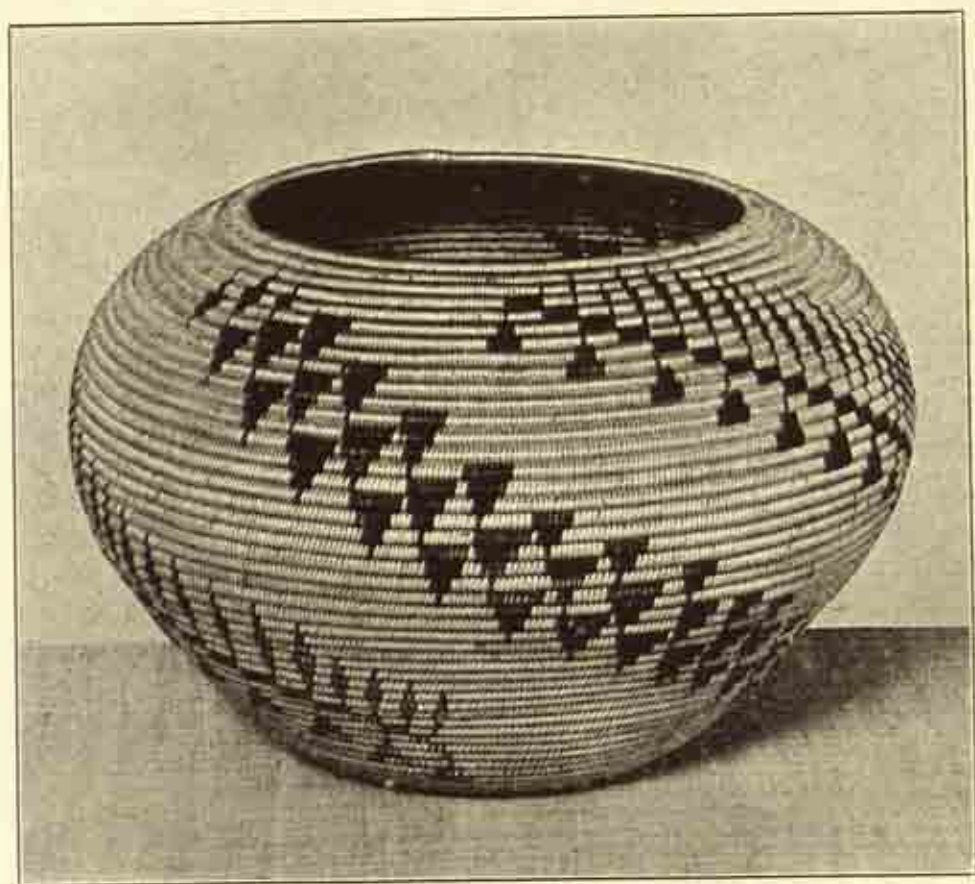


FIG. 10.—Washoe basket.
The Richard Wain Meirs Collection.

each group exhibiting the decorative system and symbolism which belong to the tribe. There is one group, however, that claims special attention and gives rise to unbounded admiration as much for its beauty of form as for the technical perfection and fineness of weave exhibited in each specimen. The group comprises about twenty baskets made by the Washoe Indians of Nevada. This small tribe, numbering at present not more than two hundred individuals, lives in

the vicinity of Carson City, Nevada, and speaks a language which is different from that of its neighbours. In general these Indians have not been remarkable either for industry or for artistic skill; both these qualities are nevertheless exhibited to an extraordinary extent in their basketry. Two examples are selected here for illustration. The first is one which was made by a woman who is still living and whose name is well known in that part of the country for her basket-work. The one example of her work in the Richard Wain Meirs Collection exhibits her skill and her artistic feeling in a marked degree. The coiled weave of the baskets is so perfect that it is impossible to detect in any part the slightest imperfection. The care with which the materials have been selected and prepared is of the same high order. The white parts are made of willow, the black of bracken and the red of redbud. The decoration is made by a series of groups of six diamond shaped figures, each of which is dark red in the centre and black on the border. According to the native idea these represent groups of chiefs assembling and therefore the basket has been called the Assembly Basket. This very perfect and very wonderful example of basket weaving proves that among the elder Indians neither skill in craftsmanship nor true feeling in artistic matters is lacking.

The other Washoe baskets, although not so fine, show similar qualities and constitute a well defined group of basketry which is unsurpassed for good workmanship, beauty of shape, and well applied decoration.

G. B. G.

BASKETRY OF THE CHITIMACHA INDIANS

A Gift from Mrs. William Pepper.

ONE of the most interesting and least known tribes of American Indians is the Chitimacha, on the banks of the Grand River of St. Mary's Parish, Louisiana. At the present time there are only a few individuals, mostly halfbreeds, remaining. Of these only four know their language which is now seldom spoken.

The Chitimacha are first mentioned in connection with their murder of a missionary, St. Cosme, and three other Frenchmen in 1706. The French organized an expedition against them, and, with the aid of several allied tribes of natives, killed a large number and took many prisoners. These were taken to Mobile as slaves. In the long continued war that followed the Chitimacha, as a nation, were almost exterminated. Most of the Indian slaves were captive members of this tribe. Sixty years later the French and Spanish governors made peace with them and guaranteed them their territory.

A true caste system had developed among the Chitimacha. The chiefs and their descendants formed a distinct noble class, entitled to respect and obedience from the common people. The expressions used by the nobility in their intercourse with the common people differed greatly from those used by the latter. As in all caste systems, if a noble married an individual of a lower class he at once lost all claims to nobility and was obliged to live with the common people. For this reason, when there were no women of the upper class available, many of the nobles refused to marry, and thus hastened the extinction of the tribe.

The mortuary customs also are very interesting. Gatschet reports them as follows: "One year after the death of a head chief or any of the village war chiefs, of whom there were four or five, his bones were dug up by a certain class of ministrants called 'turkey buzzard men,' the remaining flesh was separated, the bones were wrapped in a new checkered mat and brought to the lodge. The inhumation of these bones took place just before the beginning of the Kut-nähä worshipping ceremony or dance. The people assembled and walked six times around a blazing fire, after which the bones

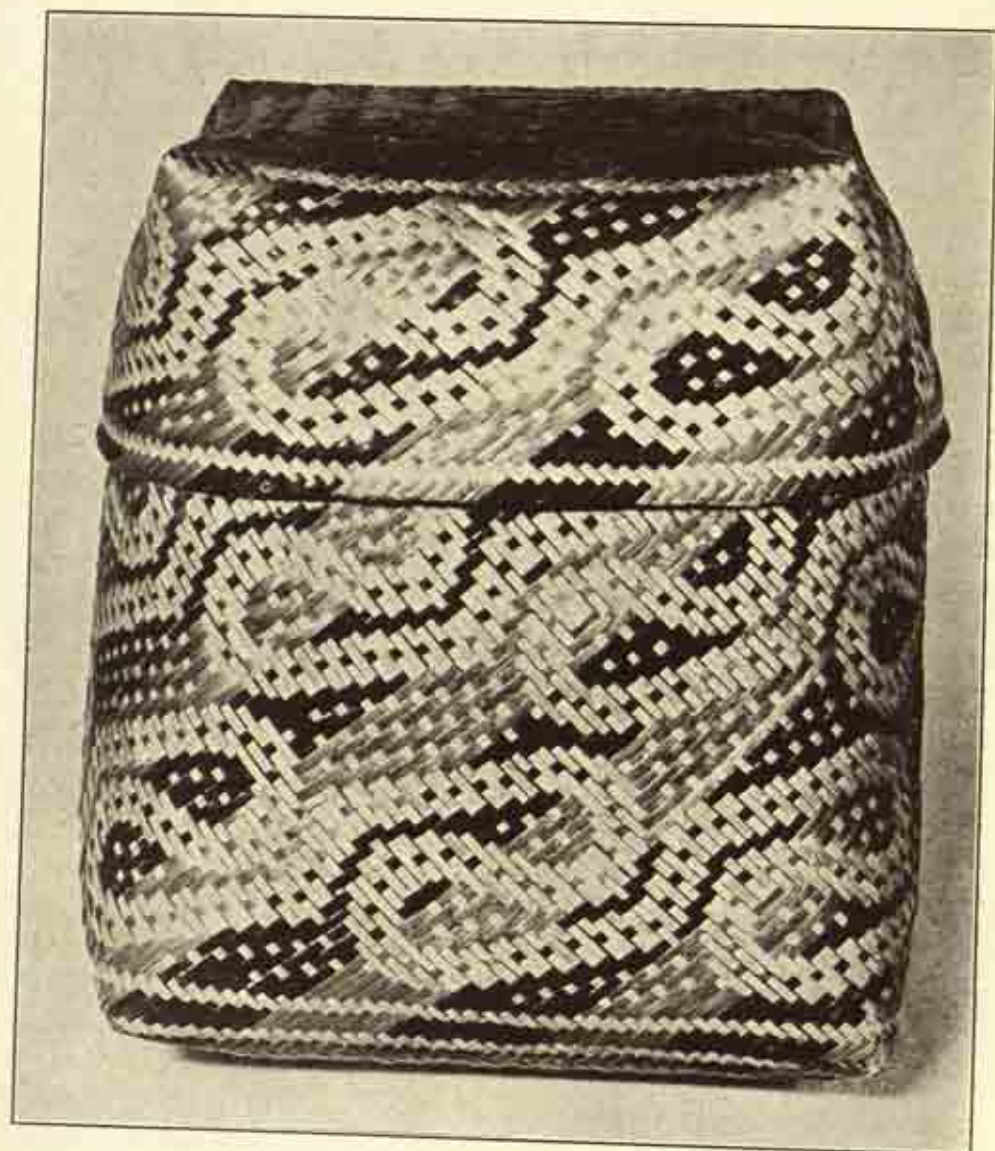


FIG. 11.—Chitimacha basket.
Alligator motif.

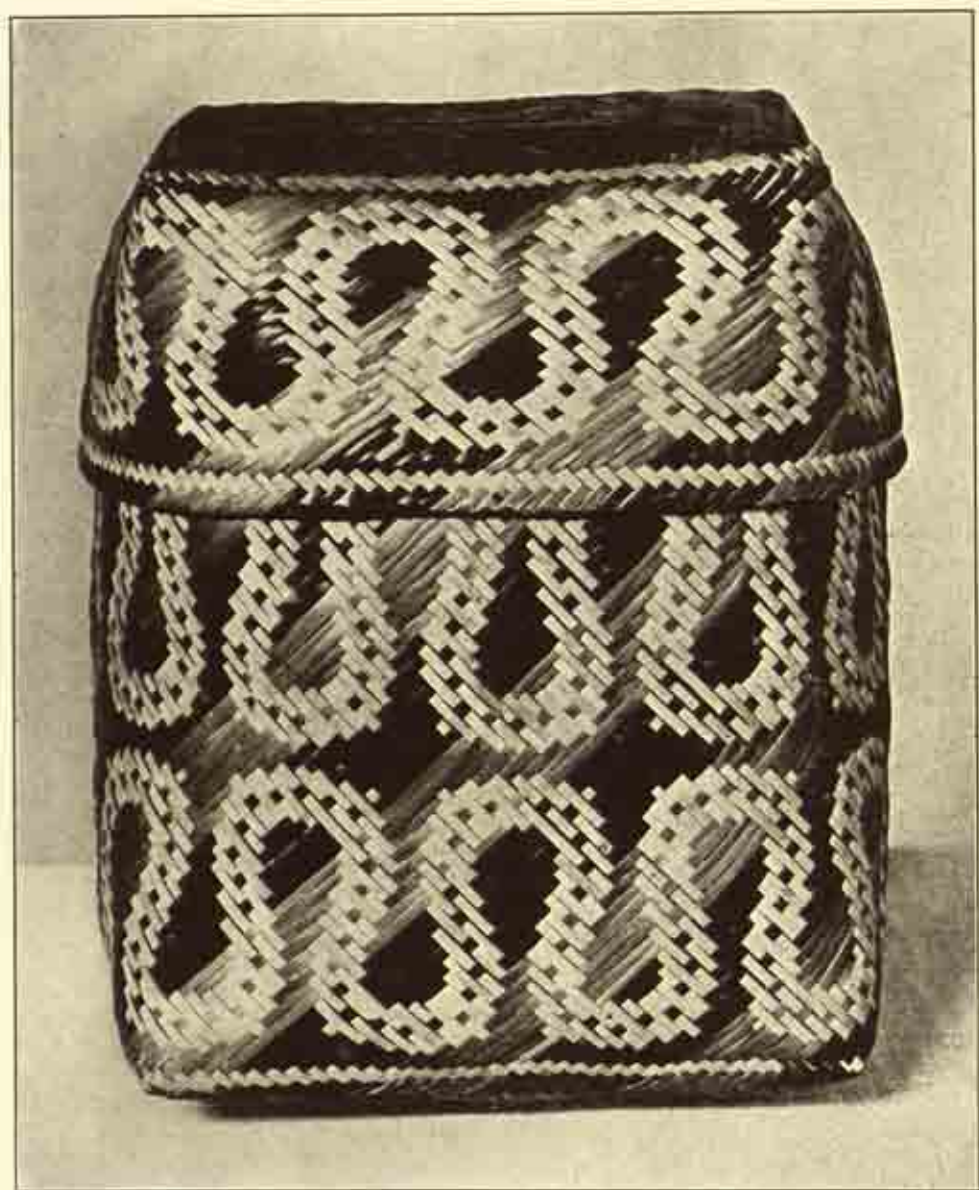


FIG. 12.—Chitimacha basket.
Worm track motif.



FIG. 13.—Chitimacha basket.
Cattles' eyes motif.



FIG. 14.—Chitimacha basket,
Blackbirds' eyes motif.

were placed in a mound. The widow and male orphans of the deceased chief had to take part in the ceremonial dance. The burial of the common people was effected in the same way, one year after death; but the inhumation of the bones took place at the village where they had died."

Dr. John R. Swanton adds that after the bones had been collected by the "buzzard pickers" they were burned and the ashes, placed in a little oblong covered basket of a type still manufactured, were given to the relatives of the deceased.

The manufacture of these baskets is perhaps the greatest cultural achievement of the tribe. To Mrs. Sidney Bradford of Avery Island belongs the credit for reviving this art and giving it a new impetus. At present basket making is the chief industry of the Chitimacha. Ample material for manufacture of baskets is furnished by the surrounding interminable canebrakes. The cane is split with the teeth, then dyed black, red or yellow and woven in two thicknesses so that both inside and out present the smooth glossy outer surface of the cane. The technique employed is known as the twilled pattern of weaving.

All of the baskets are oblong, varying in size from about an inch to more than a foot in height. All are made with a cover that fits closely over the lower part. Their mortuary use has been mentioned. They are principally used by the women and girls to keep their earrings, bracelets, garters, beads, ochre and other things that contribute to ornament their persons.

These baskets in their material weave and uses remind one strongly of the baskets of the Guiana Indians of South America.

Although the designs in the baskets from these two localities are derived from objects in nature they differ greatly. The Louisiana designs are much more conventionalized and are harder to trace to their source.

Mrs. William Pepper just before her death presented the University Museum with a collection of baskets. This gift included twelve excellent specimens from the Chitimacha. All of them are of natural cane, and are red and black in color. Four are selected here for illustration. Each design has its meaning as follows: alligator; interrupted worm tracks; eyes of cattle; blackbirds' eyes.

B. W. M.

A MARSHALL ISLANDS CHART

Presented to the Museum by the Honorable John Wanamaker

AS all the world knows, Robert Louis Stevenson lived and died in Samoa. His love of adventure led him in 1890 to make a voyage on the steamer *Janet Nichol* among the islands of the South Seas. During this voyage, accompanied by Mrs. Stevenson who in 1914 published an account of the adventure, Stevenson visited the Marshall Islands, at that time a German colony and now in the possession of Japan. From the islanders he obtained a very fine example of the native chart, a device which has proved a mystery and which has baffled all students of navigation and of primitive invention. Such charts are to be found in various museums of the World, and the example which Stevenson obtained from the Marshall Islands in 1890 is now in the possession of the University Museum.

Mrs. Stevenson, in her book *The Cruise of the Janet Nichol*, gives the following passage from her diary of the voyage.

"These charts are very curious things, indeed, made of sticks, some curved, some straight, caught here and there by a small yellow cowry. The cowries represent islands, the sticks both currents and winds and days' sailing. The distances between the islands have nothing to do with miles, but with hours only. These charts are very little used now, only one old chief knowing how to make them, but the time was when each young chief must pass his examination in the charts, knowing them by heart, as they were never taken to sea but kept at home for reference and continual study. Louis and the commissioner and Captain Brandeis (a political refugee from Samoa) tried to make out the names of the islands by comparing the charts with our European map, but failed; a man who had been thirty years in the islands was consulted, and afterwards a native, but still they were baffled. It was finally settled that the thirty year resident should see the maker of the charts (now absent) and get a complete key to be sent to Samoa."

The Marshall Islands are composed of two chains of atolls or coral reefs, there being fifteen atolls in one chain and eighteen in the other. On the laths of which Stevenson's chart is composed

are written in pencil by some one whom he employed to do it, the names of twenty-six of these islands. Some of these names are placed in localities not now marked by shells and it is possible that some of the cowries have become detached. The handwriting may be that of "the commissioner" or of "the thirty year resident" mentioned by Mrs. Stevenson. The writing would indicate a German hand.

In Mrs. Stevenson's brief account of the nature of the Marshall Islands chart there is hardly a clause which is not contradicted or at least considerably modified by statements made by others who have attempted to explain the nature and use of these curious aids to primitive navigation. Three attempts have been made to explain how the charts were used, but the most elaborate explanation leaves the reader with hardly any clearer an idea than may be gathered from the simple statements quoted above from Mrs. Stevenson's book.

Although there is so much contradiction among writers there is no room for doubt that the cowry shells tied to the sticks represent particular islands. Comparing the Stevenson chart (Fig. 15) with a map of the Marshall Islands (Fig. 16) it will be seen that there is a close correspondence between the positions of the shells on the laths and the positions of the islands with relation to each other, which proves that the native chart maker intended his shells to represent islands of the group.

The meaning of the various sticks is not so clear nor so easy to explain. In Mrs. Stevenson's statement "the sticks represent currents" we have the popular explanation, but the matter is in fact somewhat complicated. In the Marshall Archipelago during the season of native navigation there are four distinct swells setting from the four quarters of the sea. For each of these swells the native has a distinguishing name. The behaviour of these four sets of swells complicated by their impact on the atolls engages close study on the part of the native navigators. They have thus developed an art of navigation which has its terminology and its conventions, and is based upon close observation of the behaviour of the swells, the conditions of the wind and sailing time. A chart, such as this of Stevenson's, attempts to indicate by the curved sticks the direction from which come the ocean swells (called on the chart "currents"), and by the straight sticks the line of waves caused by the impact of two colliding swells. Such a line of toppling waves is called an *okar*. According to this chart, then, a canoe sailing from Jaluit to

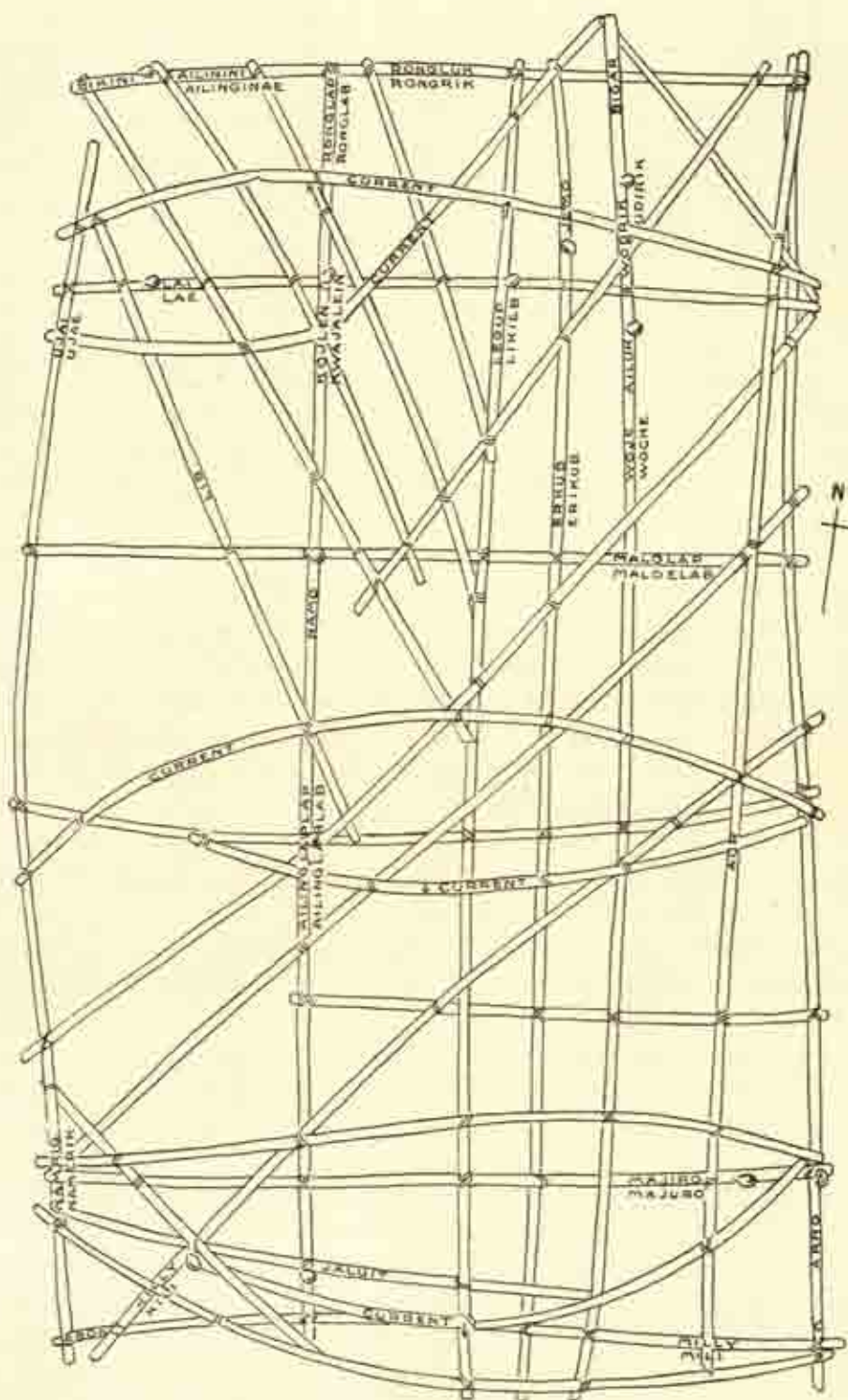


FIG. 15.—Marshall Islands Chart.

Majuro would proceed north by the pole star until the *okur* (straight line) for Majuro was encountered, and then turn to proceed along that to its goal.

Mrs. Stevenson's statement that the sticks represent also winds and days' sailing can be confirmed at least in part, but about the number of persons who still understood the use of these charts she was evidently misinformed.

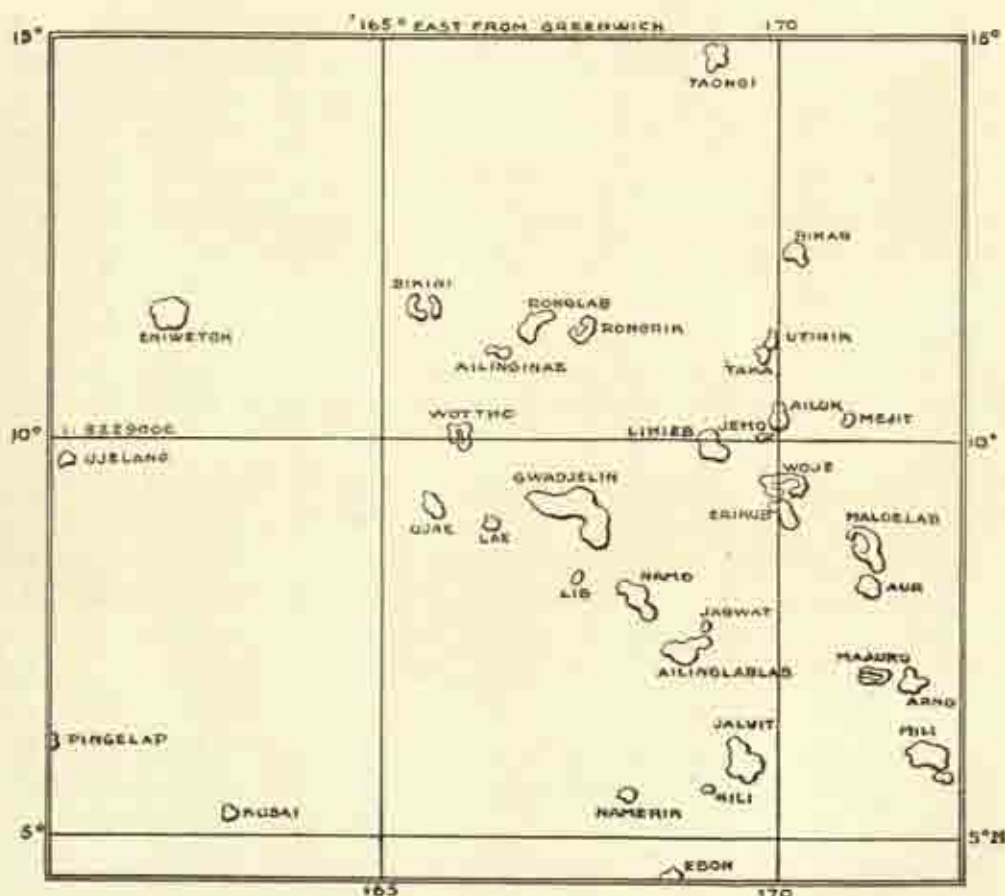


FIG. 16.—Chart showing the Marshall Islands.

It is stated on good authority that every chief had his own system for preparing charts and this system was a secret which he kept strictly to himself. In these islands the chiefs held extraordinary power. Supernatural qualities were attributed to them; they were priests as well as kings, monopolists of special knowledge no less than of political power, leaders in all enterprises, including the voyages of fleets. As noted above, the preparation of the charts,

regarded as an important accessory to the navigator's craft, was a secret art; and it was protected by a tabu.

The first brief account of the use of the stick charts to reach the civilized world was furnished by the missionary, Dr. Gulick, in 1860. It was obtained through the wife of a chief, who, in spite of her position, was threatened with death for disclosing even the few details which Gulick published.

On the authority of a certain Don Luis de Torres, then living in Guam, the poet Chamisso, who visited the South Seas in 1817, says, concerning the natives of Mea and the neighboring Caroline Islands, that the steersman of a boat used to lay down in front of him a little stick by which *he believed himself to be guided*. Have we here the germ of the Marshall Island charts, and the true secret of their employment and of the tabu? There is much open water between the Marshalls and the Carolines, but we know that there was communication. The Marshall Islanders are reputed the most daring seamen of the South Seas; a voyage of 600 miles is on record. Dr. Hahl, governor at Ponape, wrote to Schück (1900): "In the eastern Carolines . . . the natives use aids [to navigation] similar to those of the Marshall Islanders."

Chamisso, knowing of this magical compass of the men of Mea, whose sole efficacy lay in the confidence of the pilot that he was guided by its straightforward pointing, visited the Marshalls also, but makes no mention of any form of stick chart there. If he had seen one, the connection could not have failed to strike him and be recorded. Kotzebue, commander of the ship on which Chamisso sailed, speaks of the skill of the Marshall Islanders in making diagrams with stones in the sand, from which he received information as to the position of various islands in the group. He says nothing of stick charts. We are not told that the pilots concealed the charts themselves from anyone; it was the knowledge of the method of their construction and use that was tabu.

When Kotzebue was there, a chief of the island of Wottho was able to indicate by means of the compass in what direction the nearest island lay. A savage who had never seen such an instrument before would hardly have been able to do this. The islanders have been in contact with the navigators of civilized nations for a long time. Saavedra may have visited them in 1529. Wallis touched at the Marshall Islands in 1767. In 1788 Marshall and Gilbert explored the group. People so keenly interested in navigation as these

islanders have always been, would be very likely to acquire early in the period of their intercourse with civilized sailors a certain degree of familiarity with aids to navigation such as charts. Why should not the delineation of currents, etc., on the ships' charts have suggested to them ideas which led to the elaboration of the simple magically directive stick into the complicated arrangements of laths and shells of which, it is important to note, we have no reports from travelers before the middle of the last century, after nearly a century of intercourse with this region of the Pacific?

It is natural to believe that these people, to whom seafaring has for so long been a necessary condition of existence, should have accumulated a considerable fund of sea lore, of circumstances and conditions which would render their voyages from island to island comparatively safe. The observed direction of drift of particular canoes, the direction from which the rollers came to break upon the encircling reefs of their atolls at different times of the year, the observation of patches of cross seas occurring here or there—all this and other bits of relevant information would accumulate slowly through the long generations while men were learning by many mishaps how to avail themselves for their advantage of the forces which at first drove them blindly from one haven to another unsought. So they would get some notion of what water conditions they might expect to encounter in certain quite vaguely delimited regions at certain seasons. With the help of the more constant stars and the steadier winds, they could shape for their fleets—in voyages out of sight of land a number of canoes always sailed together—a course which would bring, with fair certitude, some of the flotilla at least into sight of the goal for which all were making. Their leaders, endowed with more than human skill in the reading of sea signs and the knowledge of the stars (for astronomy, too, was a science tabu to the general), carried, it may be, some talisman of lath, the symbol or instrument of their divine directive power.

Now comes a foreign chief, skilled in longer sea voyages, bearing strange accessories of a more effective magic. He shows his sea-marks on paper, figures of islands, for which, lacking pens, the islander, both in the relatively advanced Marshalls and in the more backward islands of Torres Straits, has long been accustomed to set stones in the sand or shells on a flat board. But the foreigner sets other sea marks also in his picture, the meaning of which he cannot make so plain. The islander too knows such marks, he will

set them down in the material at his hand, linking shell to shell with twigs by which to remember the paths he has learnt upon the waters.

Thus he builds up an elaborate mnemonic system out of his simple materials, until the twig he carried in less sophisticated days becomes a labyrinth of crossing ways, and so large that it has to be left at home when he sets out upon a longer voyage. For, we learn, the larger charts, the *rebelib*, at any rate, were not taken into the canoes. The Stevenson chart is 49 inches long and 29 wide. An object of this size would be very much in the way in a small canoe, and many *rebelib* are larger than this. They were studied at home; some were made for the special instruction of those who would later be chiefs and leaders of fleets; all would be merely aids to memory from the purely practical side, but things to be revered as symbols and repositories of a knowledge regarded as occult and banned to common men.

To suppose that men in boats whose gunwales or outrigger platforms are of less height above the general surface of the water than that of the waves among which they sailed, should at any given moment have range of vision enough to embrace any recognizable portion of a swell, to be able to say, as their commentators imply, "At this point (looking over the side) I will put about; just here I must go (consulting his chart) from this line to that to strike the *okar* just there"—this is to give too much credit to a primitive seaman's ingenuity. Doubtless he credits himself, sincerely enough, with some such supernormality of vision and of instinct. A case in point has been recorded by Mr. W. Churchill, who by study of their speech has traced many of the longer wanderings of the people of Oceania, and has sympathetically recorded observations of their life made during a long residence in the South Seas. He speaks of the petulance with which a Marshall's pilot remarked upon his inability to recognize a sign in the blank waters. By this sign the pilot set a new course for the canoe in which they were sailing but the insistently gesturing forefinger of the initiate quite failed to reveal it to the layman endowed with no præternatural "sixth sense." What is this but the self deception of the priest of an esoteric cult, whose ability to convince his following is dependent upon the completeness with which he has convinced himself of the reality of his own occult powers?

It seems highly probable that the development of these charts is

due to modern foreign influences acting upon simple arts and magical conceptions already in existence; that their principal use was as an aid to memory and, so far as one class of the objects, the *matang*, or instruction charts, was concerned, as a means for teaching. The restriction of their preparation and employment to the highly privileged politico-religious caste has served to invest them with a kind of mystery, apparently not only among the devotees of the faith native to the islands. Closer relations with sailors furnished with compasses and other accessories of the civilized seaman's craft have led to the abandonment of these charts by people quick to recognize the practically useful in all that relates to seamanship; they now build and rig for their own use small vessels on European models. It is no longer possible to obtain at first hand any explanation of the principles on which the native pilots formerly constructed these primitive helps to memory; the mystery with which their makers surrounded them, and the fact that each individual had his own principles of construction or his own methods of applying common principles would have made it extremely difficult to obtain any such explanation even if this had been attempted in the days before the art had begun to decline.

H. U. H.



BARRECHING RAVEN HELMET.

WAR HELMETS AND CLAN HATS OF THE TLINGIT INDIANS

This article, as well as the one following on "A Visit to the Tsimshian Indians," was written by Louis Shotridge, a native Chilkat Tlingit Indian. For some years Mr. Shotridge was employed at the University Museum and was sent to Alaska in 1915 to study the manners and customs of his own and adjacent tribes. He has just returned and these articles, aside from the valuable specimens which were collected by him for the Museum, are the first fruits of labor. His manuscripts are printed substantially as written by him.—EDITOR.

THE collection made by me among my own people, the Tlingit Indians, for the University Museum contains a number of objects that might best illustrate the conceptions, industries and arts of this particular tribe. The old pieces were obtained from chiefs of different clan divisions and house groups in Southern Alaska, who explained that their own right to use the crest objects was due to the fact that their legendary ancestors acquired them in their behalf.

The house groups have their definite order of rank within the divisions of clans, and are characterized by ownership of special crests. The animals of both land and sea and the birds also are used as individual house-group emblems or crests; these are usually represented in carvings and paintings on house pillars, batons, helmets and ceremonial hats. The pillars bearing the crests were placed in council houses, while the other objects of this class were used only when appropriate occasions called for so doing, such as special performances during important conventions or potlatches, peace dances, in wars and on all formal ceremonies. They are classed as community property, and unlike personal effects, each descends from a man to his sister's son; one's predecessor in the holding of any title or right is thus not his father but his maternal uncle.

Through changes of leaders with different distant relations, a variety of mostly borrowed crests were hoarded in the collections of some of the leading clans. Although these were taken usually for some acceptable reasons, they never occupy the same rank with the main crests among which they are found.

In the following article I will give a short history of the war helmets and clan hats that may be seen among the collections in

the Northwest Coast Hall of the University Museum. The stories as told, are incomplete, and offer only an outline of the well connected history related to the old pieces.

WAR HELMETS AND CLAN HATS

War helmets, aside from clan hats, were ordinarily designed to represent the crests of the ancestors from whom the paternal grandfathers of the warriors who use them had descended.

With the exception of a few, the crests represented by the helmets and hats mentioned in this paper were not necessarily the crests of the clans from whom they are obtained. They were taken and used by the individual war lords, each of whom was obliged to bear, along with his own, the history or record of his own grandfather.

From the leader of the "Drum-house" of Kluckwan, I obtained three old pieces: one is a wooden helmet carved to represent the "Under-sea Grizzly Bear" crest and the other two, also carved of wood, are called hats and were used by the different leaders of the house-group during important ceremonies. One represents the "Killer-whale," and the other the "Murrelet" crest.

UNDER-SEA GRIZZLY BEAR HELMET

The Under-Sea Grizzly Bear Helmet was made for Daqu-tonk of Kagan-tan clan of Chilkat. This man is said to be the first successful leader of his house group. He also found the Grizzly Bear House of Kluckwan on Chilkat River. The crest was originally claimed by Tsimshian Tay-quadi clan, which like many others was fast disappearing, and had Daqu-tonk neglected to uphold this crest, it might have been completely lost, which would have been a disgrace for the other grandsons of Tay-quadi.

KILLER-WHALE HAT

When Daqu-tonk died, Gahi succeeded his maternal uncle. It was for him that the Killer-Whale Hat was made. The crest had been originally claimed by a Tsimshian clan, but after they were defeated in a war, it was taken as a spoil by the Nani-ya-ayi clan, the victors, who have used it since as an emblem of courage. Their grandson Gahi in his own domain was proud of the honorable birth of his grandfather's killer-whale.



CEREMONIAL HAT REPRESENTING THE RAVEN CREST.



CEREMONIAL HAT REPRESENTING THE WHALE CREST.

MURRELET HAT

After Gahi's death, many male members of the group no longer lived up to the once well observed rules and began to take as wives women of groups which ranked lower in caste. The more conservative groups gave up their original homes and went to reside with those who were in accord with their beliefs. Yika-shaw, upon entering the office of his deceased brother, Gahi, built an annex to the Grizzly Bear House, and for some reason of his own, named it the Drum House. As soon as Yika-shaw attained power to command, he no longer neglected to uphold the traditions of his own grandfathers, so ordered for his personal use a hat to represent the Murrelet, the crest of the Nays-adi clan.

Although some of the helmets and hats, used as clan possessions, show none of the fine artistic carvings that may be noticed on some of the popular pieces, nevertheless, they hold the highest place among the objects, a position attained through the rich history of their acquisition.

Perhaps the most interesting history noted is the one relating to the helmet and hats contained in the collection received from the Luk-na-adi clan of Sitka.

BARBECUING RAVEN HELMET

"Barbecuing Raven" Helmet (Plate I) is rather a crude looking specimen, carved out of wood. The unfinished "top-stock" is made by connecting rings of woven spruce tree roots, and its wings are of painted walrus hide. The name given to this old piece is from one of the episodes in the "Raven-traveling," a Tlingit myth of Creation.

When the Raven killed the king salmon, a large crowd of small birds and squirrels rushed to the scene. Raven saw that one salmon was not sufficient for the crowd. He thought of a scheme. He made the crowd dig a hole in the ground large enough for the salmon to go in, and after this was done, he sent them after some skunk cabbage leaves to wrap around the salmon for the barbecue. They packed in a pile of this, but Raven said that what they brought was unclean because it was gathered where his mother was cremated, and he instructed them to go beyond two mountains for the kind he wanted, so they all went.

In the meantime, Raven cooked the salmon in the leaves that were brought, and ate it all before the crowd returned. When they came with what he ordered, Raven sat like a virtuous person pre-

tending to look like he was awaiting the cooking of the salmon. This is the part chosen for the name of the Luk-na-adi helmet, and the interpretation is, "No other (clan) has a right to lay claim to a man's own achievement." The story, of course, went on.

The old helmet is the same one which tells us the years of struggle between the Gana-tay-di clan of Chilkat and the Luk-na-adi. In the dispute between these two powerful clans to determine which held the legal claim on the popular raven crest, the Gana-tay-di is said to have shown most evidence. This dispute resulted in an internecine conflict, and not until Shku-wu-yetl, chief of the Gana-tay-di party, had taken to wife Yaku-hu-dayd-saku, daughter of Yetl-Tlan, "Big-Raven," a war lord of the rival party, did the intense anger abate.

The helmet was carried through only two ceremonies, and before it was brought up to the standard of recognition, it fell into the hands of the rival clan during one of the conflicts. It remained there until Yetl-Tlan, the father-in-law of the rival chief, entered his office as a head chief of his own clan, when his daughter was in a position to make an appeal to her husband for the return of the helmet to her father, which was immediately carried through. It was through the influence of this woman also that the persistence of her husband's party gradually subsided.

Although the Luk-na-adi admitted defeat, after it was returned, the Barbecuing Raven was kept in the bottom of the clan chest. It never saw real service. It was called a helmet because it was made preceding the war it had caused, and it was brought out during the councils to be pointed to as the goal of the clans' efforts.

RAVEN HAT

After peace was decided upon, the two clans met on more friendly terms. Luk-na-adi of Sitka were then permitted the privilege of the free use of the raven crest. After Sha-da-sikdj entered the office of head chief of the clan, he ordered Raven Hat (Plate II), which was woven from spruce tree roots with the designs painted on. Like the Barbecuing Raven, this ceremonial hat never reached any prominence, the clan failed before the completion of the number of potlatches that were necessary to bring it up to the standard. The number of ceremonies in which this hat was used is indicated by the number of basket-rings connected together on the top of its crown,

which was only three, whereas eight was considered necessary to establish the standard.

WHALE HAT

According to the Tlingit myth, during his journey to the west, Raven sighted a whale taking in a large quantity of eulachons. Raven was hungry, and for a moment he wondered what he should do to have some of the fishes that the whale was eating. Presently he thought of a scheme; he went to find some pine pitch wood and a piece of slate, and when he got these, he flew out to where the whale was feasting. When the animal came out of the water, it opened its great mouth to take in more fishes, and just then Raven threw himself right into the flow and went in with the fishes. Raven found himself in a large compartment, and here he started a small fire on the piece of slate that he brought with him, and cooked some fish for his meal. The parts of the animal that were hanging around was a great temptation to him, and after awhile he started to cut some off. By accident, he cut the great heart, and the animal, of course, was instantly killed and the exit was closed to Raven. To the adventurer's luck the dead whale drifted ashore, with him still inside, near a Tlingit eulachon fishing camp, and some youths playing with bows and arrows on the beach found the dead animal. When Raven heard their voices, he started to sing a call-for-help song which the youths recognized and they immediately notified the community.

When the people came to the scene the mysterious voice could still be heard coming from inside the dead whale, and before Raven was let out, different groups were formed at the different parts of the animal. The ancestors of the Gana-tay-di clan then took possession of the great head, and since that time the Whale crest, after the clan brought it up to the standard of recognition, became one of their emblems of high caste. Through their offspring, however, the crest has been found among other clans of the Raven side of the Tlingit tribe. A duplicate Whale Hat (Plate III) was found among the Sitka Luk-na-adi collection.

CEREMONIAL HEADDRESSES

A number of odd shaped women's headdresses, included in the collection, are good examples of bits of fine carvings. Three of these

are illustrated in this article and represent the "Sea-lion taking a plunge from its rock" (Plate IV), a "Marmot with its prey a bat" (Plate V), and the "Grizzly bear crest sustained by the wolf emblem" (Plate VI).

This style of headdress was borrowed from the Kwakiutl Indians of British Columbia, who were said, for some reason of their own, to have made first a headdress and then to have flattened the head during infancy to fit it. Only for a period of time or while the novelty of them lasted these odd shaped headdresses were used by the high caste Tlingit women, and with the exception of a few they were recognized only as works of art and thus were classed with personal property.

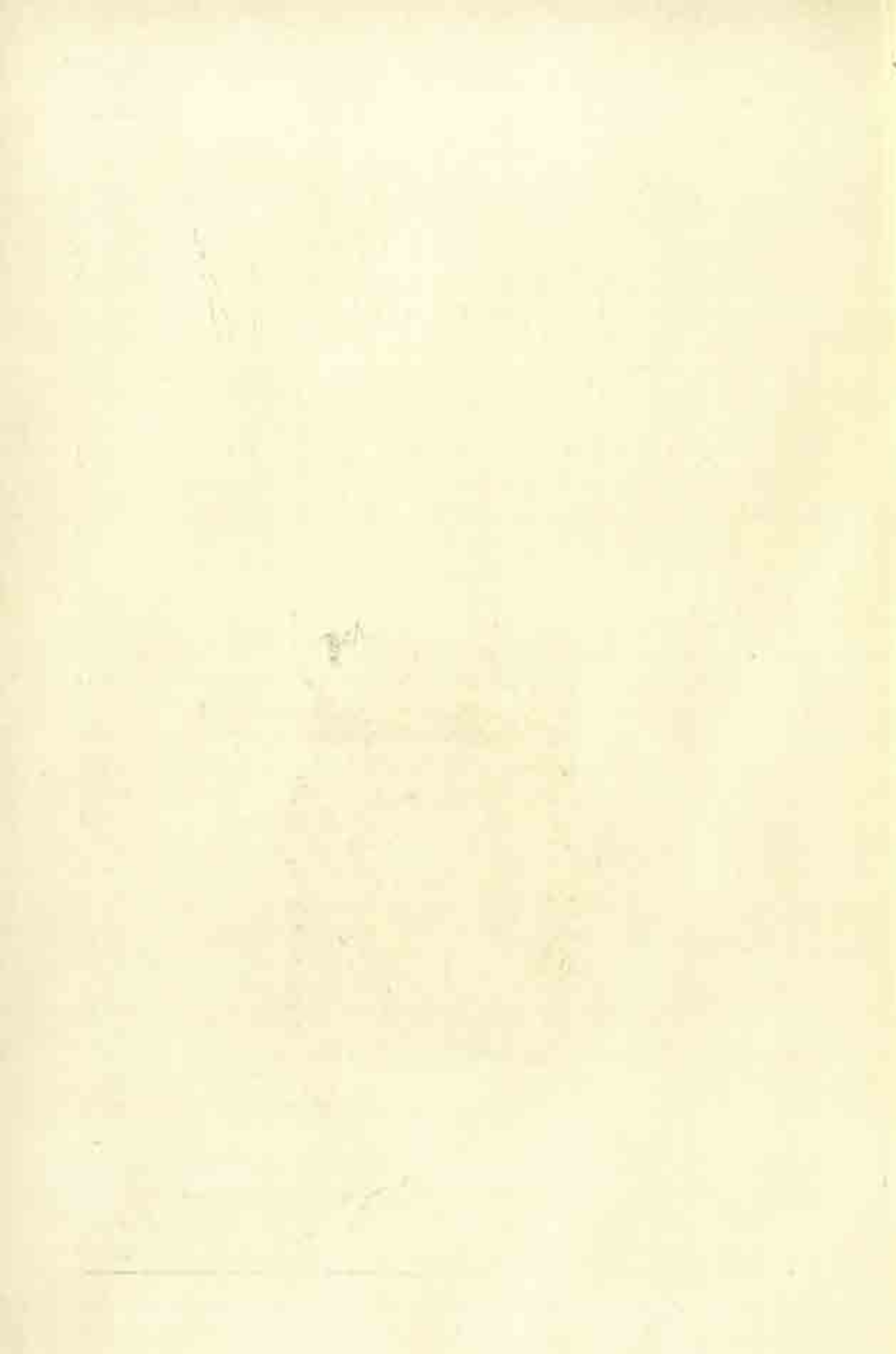
A brief note on two of the three mentioned may explain how these were taken into the clan and house group collections. The one representing the Marmot, like most headdresses of this style, was made more for show than for its history, hence it may not necessarily be classed as a possession of the house group who owned it. At the same time the one representing the sea-lion has been recognized as a clan possession, because it was made for a young lady who happened to be the only right heir to the head chief office of her clan, when an important ceremony was to be performed. Since there was nothing suitable for feminine use in the clan collection, it became necessary to have the foreign style of headdress made, and in order to have it worthy of her use it was carved to represent a sea-lion, the crest of her clan.

Many valuable slaves were given their freedom after they performed the crowning of the princess with the new "Head-top-ornament." This act is said to have been the beginning of providing headdresses for the women members of clans, which formerly had been a problem in many such cases as stated.

L. S.



CEREMONIAL HEADRESS REPRESENTING THE GRIZZLY BEAR CREST SUSTAINED BY THE WOLF EMBLEM.





CEREMONIAL HEADDRESS REPRESENTING A SEA-LION TAKING A PLUNGE FROM ITS ROCK.



CEREMONIAL HEADDRESS REPRESENTING A MARMOT WITH ITS PREY, A BAT.

A VISIT TO THE TSIMSHIAN INDIANS

THE NAAS RIVER

FROM the last week in the month of August, 1918, to the last week of October of the same year, a brief investigation was carried on by me among the Tsimshian Indians in Northern British Columbia. Most of this time was devoted to the Indian towns on both the Naas and the Skeena Rivers.

The Indian towns visited on these two rivers include Port Simpson, Kincolith and Port Essington on the coast; Greenville, Aiyansh and Git-lakdamix on the Naas; and on the Skeena, Git-sumkelum, Git-selas (an abandoned town), Usk, Git-wanga, Git-wan-icool, Git-dze-gukla, Git-enmaksh, Hegul-git and Kis-bayeksh. With few exceptions the towns mentioned are very old and well inhabited. The people who live in some of the well preserved old towns have good material to offer in the way of historic information. The time at my disposal, however, compelled me to make my visits as brief as possible and I prolonged my stay only at places where the prospects of obtaining material were promising. Even at this a good collection of legends was noted, which I hope when presented, may contribute its share toward the comparative study of the North Pacific Coast peoples.

On August 22nd I boarded a northbound steamer at Haines, a small town where I made my Alaskan headquarters for nearly four years, and went to Skagway. After two days in town I sailed on a southbound British steamer, and in about forty-two hours landed in Prince Rupert, a town of about three thousand inhabitants.

The salmon canneries, where most of the Indians are employed, were then about closing their busy season, and families of various races were moving to towns like Prince Rupert, apparently to celebrate their prosperous season. Here one sees Chinamen, Japanese, Philipinos, Norwegians, Mexicans, all rubbing shoulders with the Haida and the Tsimshian. These Indians pay no attention to men coming into the town from other tribes or other nations, each looks after his own affairs, whatever they may be.

During my first two days in Prince Rupert, I walked in all directions in search of an Indian settlement or a temporary village,

but there was none to be found. On different occasions I inquired of persons, who appeared to me true members of some native family, for the Indian settlement that I had heard to be somewhere in the neighborhood, but always met with the usual answer, "I don't know."

One evening I wandered across a typical Tsimshian, that is I learned later that he was of this tribe, a young man of about twenty-three years of age. When I hailed him in the customary way he stopped with a rather confused expression on his face and while he looked me up and down, I asked the usual question, "Is there an Indian settlement around here; where do all these walking on the streets live; to what tribe do you belong? I am a Tlingit from Chilkat, across on the American side, I want to get acquainted with the Indians down here." After a moment's hesitation the Tsimshian answered in a sarcastic fashion, "I don't know any Indian village, I don't associate with the Indians, I am from the south." In answer to an interruption, he said "Vancouver. I am here," he went on, "to see what's doing at Rupert, and no sooner than my landing I struck a job, a snap believe me, paying me three bones and a half a day, and only eight hours easy work at that. . . . The work? why, er—I pack fish, see, I pack them frozen in boxes for shipment. . . . Those people across the street? why, the girl in the white coat is my cousin, she is a waitress in the Cafe, lots of swell people eat there. . . . Yes, I'll go there with you tomorrow night. . . . Where do I stay? why, I am staying at the Hotel, and it cost me two dollars a day for my board and room to stay in this hotel and give you a lot to eat and a good spring bed."

At the appointed hour, on the following evening, we entered the cafe where the cousin of my guest was to wait on our table. The odor of beefsteak and onions met us at the entrance. The long bench at one side of the room was filled to its capacity with men of many unknown nationalities, perched on high stools, expressing mirth each in his own fashion while waiting for food. The sounds of the manipulation of knives and forks by those who were already partaking of their supper reminded me very much of a gambling hall in a Mexican town. A Japanese, from his station behind the counter, motioned to us to go into a small compartment off to the other side, inclosed by a brightly figured calico curtain, where we were seated and served after about half hour of waiting. Here ended my association with one class of coast modern Tsimshian, the tribe which at one time claimed that the sun rose only for the Tsimshian.

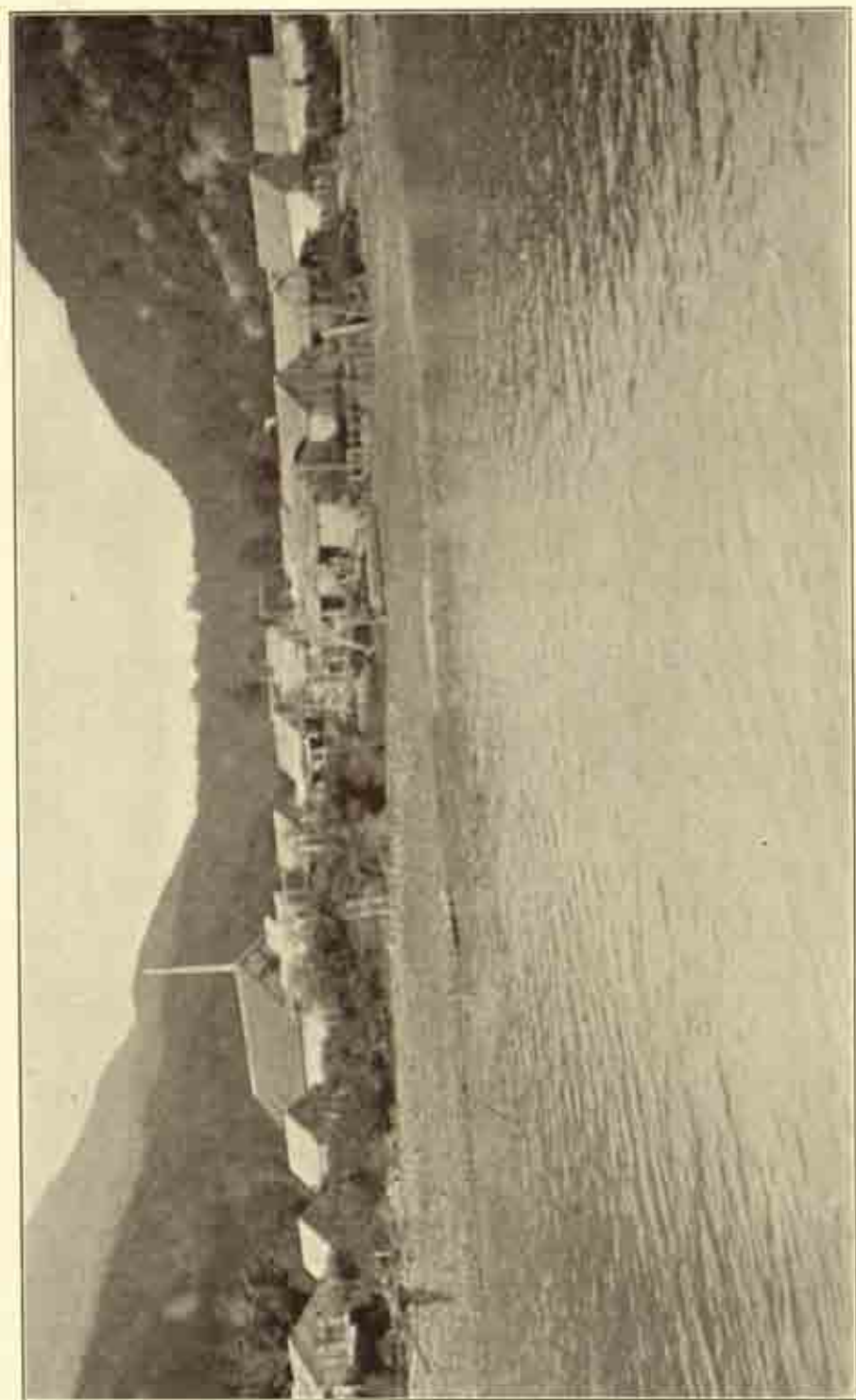


FIG. 17.—A native enlachen fishing village, Naas River.

On the early morning of my second day in town I met on the street two middle-aged men of some native tribe. Upon greeting them I inquired for the Indian settlement. Despite the protest of the other, one of them pointed out to me a large mill, which could be seen at one end of the town, where he said most of the Indians lived. On my way down to this mill, I caught up with an old man accompanied by a pretty little girl on their way in the same direction as mine. After I returned his very polite salutation I once more inquired the whereabouts of the Indian settlement about the mill. He answered that he was a stranger from up the Skeena River, and that he also was out in search for the settlement, so that he and his little girl might put up for the day.

The old man, even though homeless at this place, showed every sign of welcome, so we joined—the three of us—in search for the former customary welcome of our race. When we arrived at the gate of the mill-yard, we were met by a guard who informed us that the mill did not employ Indians, and that there was none living in the neighborhood. To work off our disappointment, we sat down among the boulders on the beach, and here the old man in his broken English related to me very briefly, the discovery of Dagel-ha by his ancestors, an old town on which now stands the modern town of Prince Rupert.

"Long, very long time ago, tem-lex-emet (a native name of an old town, nonexistent, located near Hazelton) man, he find big trouble in Ecmre. He come down Skeena River, his children too, he come down. Long time he walk, pretty soon he come Git-selas, no the town chief he no like stranger, he mad, tem-lex-emet man he want to stay, no, the town chief he too strong, so my people he go away. He walk again long time, he stay one place just little, no good hunting. Many time he see other Indian and his children and the other Indian all the time he no want him stay. He go many place and he no find friend, long time he walk, no find home.

"One day my people he come this place, he see bi—g water, more bigger than Skeena and no can cross, pretty soon he go that way (he pointed up the coast), no, he too hard trail, he come back here, and pretty soon he like it, pretty soon he find good hunting in big water and he make canoe. Afterwhile this place he allright, and Skeena man, my people he stay long time, and many children he born. He go hunt them Islands and he kill many seal, deer and many things he kill.

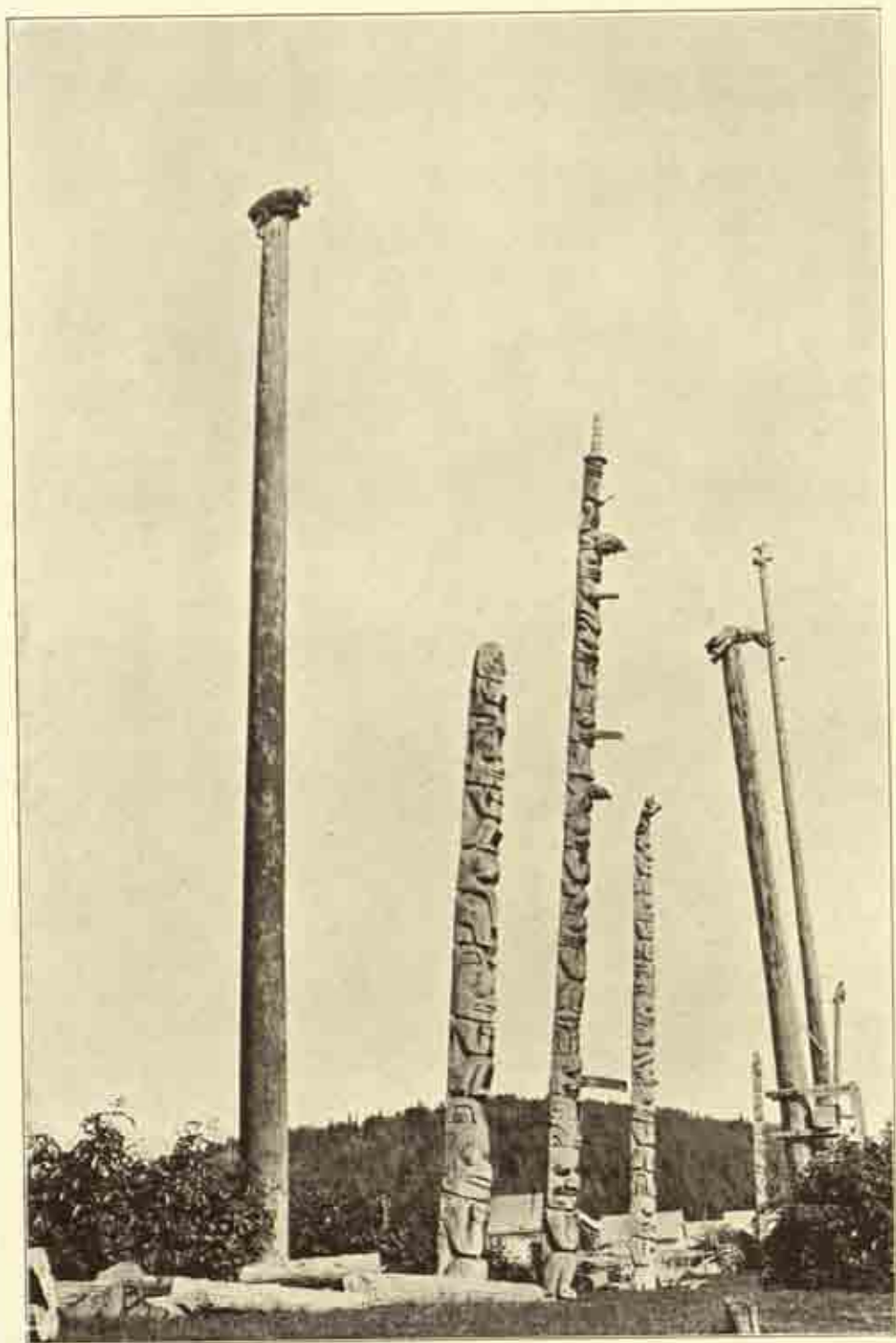


FIG. 18.—Remains of Git-lak-temiksh, Naas River

"Pretty soon the children he married too and pretty soon he come big tribe, and that is my grandfathers. One day my people he see canoe, ah, the canoe man my people he doon know. My people he try to talk, no, the strange man he no answer, he go away quick. My people he too come home quick, he righaway he hide his children and his woman, he hide them in the woods. One day, two days, no, strange man he no come, but my people, all time he ready just the same. Pretty soon strange man he come, lots of people and many canoes he full. My tribe, the big man he stand up, he say who you, what tribe you come? and the strange chief he talk too, but my tribe he no understan. Pretty soon the strange man he come ashore, he mad. My tribe he fight very hard, no, the strange people he too strong. My tribe he run, his woman and his children too he run. My tribe he run fast up Skeena River, and the salt water-man (term applied to coast people by the interior Tsimshian) he chase, no, the Skeena-man he too fast, and he safe.

"Many moons my people he walk up Skeena River, pretty soon he come Kis-ba-yeksh (refugee hiding place). Today we live Kisbayeksh, and white man he make railroad and fast we go other towns. Today my little girl and me too we come visit Prince Rupert. Long time ago Dagel-ha our home and today I come my little girl too we look for home, no, no friends, no more home, some more new tribe (meaning white people) he come, he too strong. Salt water man, he too, no power, he no chase no more." Thus, the old man concluded his narrative, and rose to go. I again joined him and together we strolled along the water front, and as we walked, he pointed out to me some of the islands that could be seen, and called them out in his own tongue as in the days of old.

This very brief meeting, with a man showing some sign of true character, was an encouragement to make me all the more determined in my purpose to penetrate as far as my means of travel would permit, into the interior of the two rivers I had in view.

It happened, just at the time I arrived in British Columbia, that the steamship men went on a strike, which made traveling along the coast from one place to another rather difficult. I was fortunate, however, in my immediate find of a small fishing boat sailing in direction of the Naas River. The men were very kind in consenting to take me as far as they could up the coast.

Before nightfall on the same day, we arrived in Port Simpson, a town of about eight hundred inhabitants, mostly Tsimshian people.

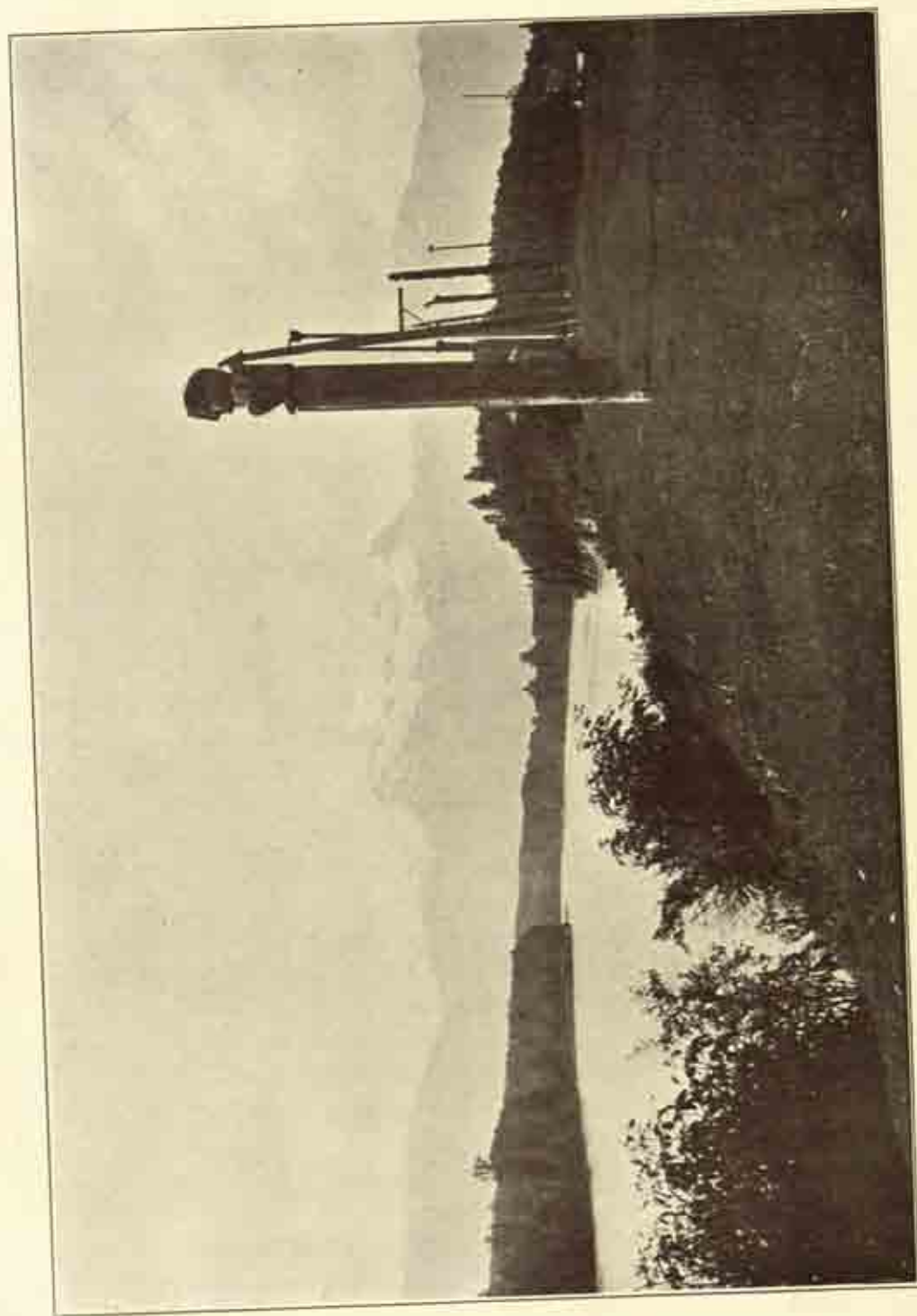


FIG. 19.—A view of Naas River, from old Git-lak-temikah.

The modern Port Simpson is not like Lak-gelams (native name of the town) of the olden days, when the luggage of an arrival was rushed into the first nearby house. I cannot say where I might have gone to find a shelter in the downpour of rain, had it not been for a boarding house just opened the day before my arrival. The big frame house was pointed out to me as the only place offering accommodation to travelers, so I went there.

After hammering on the door for some time, I left my hand baggage and ran out to a trading store in the neighborhood. The trader informed me that the keeper of the place was out visiting and that I could just walk right in and make myself at home. I obtained from him also some information on the possibilities of getting to the mouth of the Naas River. I waited for about an hour after my return to the hotel when a young woman walked in with an air of authority. When she saw me rise from my seat, she showed signs of surprise, and in answer to my ready inquiry for the landlord, the Tsimshian landlady demanded what I wanted, who I was and where I came from. I was very much unprepared to offer a decent reference, but she took sympathy when she noticed my dripping clothing. Later on during my stay, however, the young keepers of the boarding house, man and wife, became very friendly and treated me with much kindness.

My reason for mentioning how I was received by people of my own race, is to give my readers some idea of the difficulties that the investigator has to overcome at the present time among the modernized Indians all along the Northwest coast.

I spent about a week in Port Simpson, during which I did what I could to gain admission into the true character of the Tsimshian whose early history coincides with that of my own tribe, the Tlingit, to the north. The early Christian mission work has made a deep impression upon the minds of the people in general, so that practically no attention is given to preserving the old customs. Likewise, the native art of the people has made way for borrowed modern ideas, because the old was the result of heathen mind.

It was the method of most of the early missionaries, that if the savage man was to be civilized at all, he must be made to forget, as early as possible, his native ideas as well as his language. This is the mistake that the missionaries of today have to transform, and I think that it might take just as much effort to teach the modernized Indian to be original as it did to make him abandon his originality.

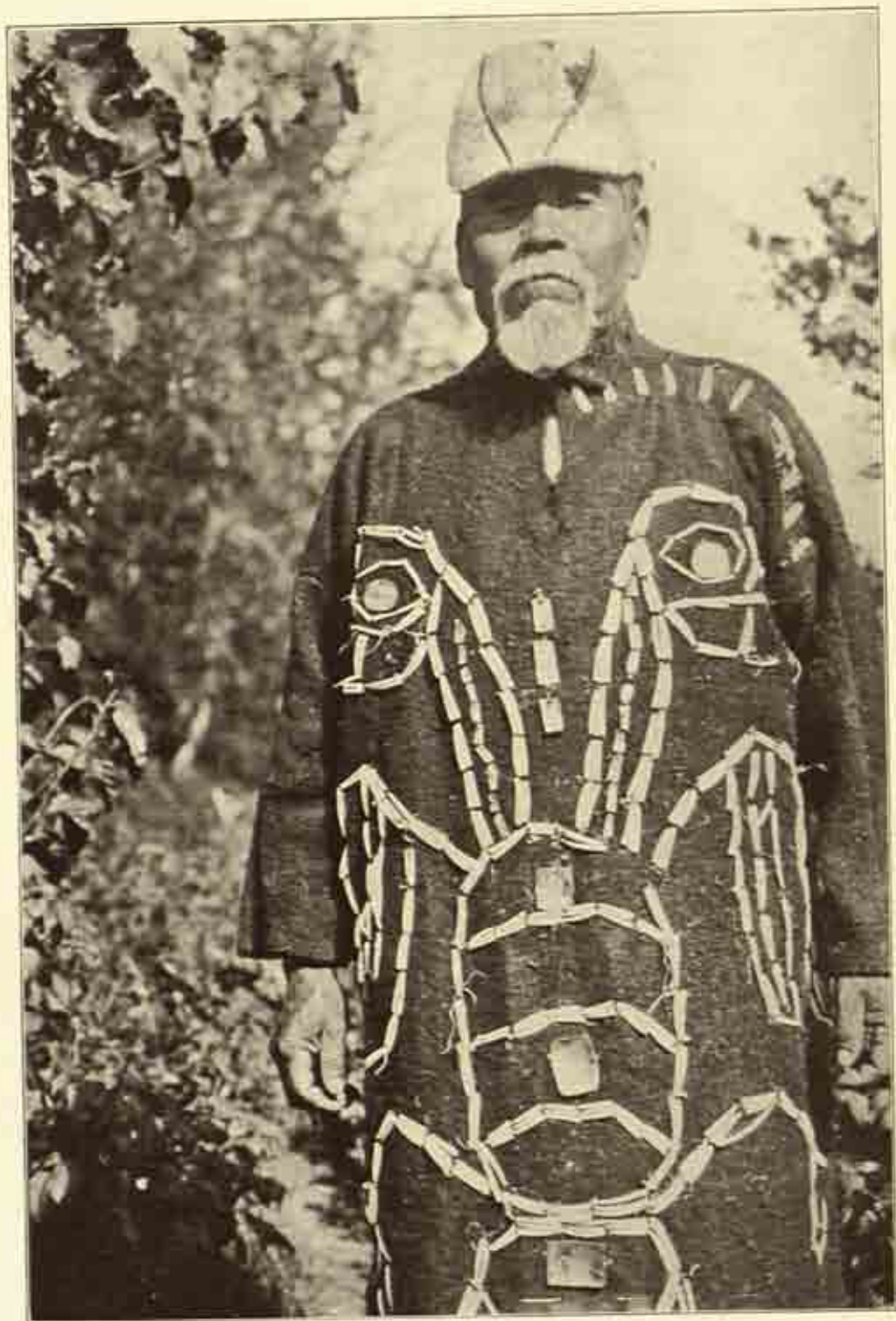


FIG. 20.—A chief in a ceremonial costume. Aiyansh, Naas River.

I am not criticizing the methods employed by the early mission workers, nor do I blame them for not understanding fully the true heart of the primitive man. True enough they have done some good in behalf of some classes among the tribes. I make this statement only to point out why some native persons appear selfish, false and sometimes silly.

Toward the close of my stay in Port Simpson, I was called on to address the people of the town. I held my audience in their church. Since my talk was announced to be given on Sunday I was rather compelled to express my true Indian feeling under the influence of the Christian religion. To the disgust of some modern young persons who were in my audience, I appealed too strongly in favor of encouraging the true character of the old time Tsimshian. There were many of the old people in the room, who had lived and learned during the early days, and who expressed much delight in my reception.

I took photographs and notes of things as they appear under the great force of foreign influence. I traced various historical events from some known points, but often found myself strayed into confusion. The very rich old history of the Tsimshian people is fast fading away by the appearance of civilization, very much like the ancient dead glaciers, in their neighborhood, by the heat of mid-summer sun.

At the end of my one week's stay in Port Simpson the strike was over and I left the town on the first northbound steamer, to the mouth of the Naas River. It was late on the following morning when I landed at Mill Bay, a small fishing camp, and in time to catch a motor boat sailing up the river.

From here one passes through a very rough, broken mountainous country, with hardly a decent landing where a boat could be pulled up by other means than sailing. To be compelled to ascend through this lower stretch of very soft bottom without the use of sail must have been a tough undertaking for the old time Naasman, as the powerful engine just about moved our boat against the strong current. The river, however, was in a condition so that the kind of craft we were using could be navigated without much difficulty.

About nightfall we reached Lak-gal-tsep, formerly an old Nassman town, now very much modernized. The town appeared to be abandoned, only one of the many rustic houses was then occupied. The old man and his wife, who were the only inhabitants, had



FIG. 21.—A Naas chief in ceremonial dress.

the whole place to themselves. They came down to meet us at the landing and presently offered our party a shelter for the night. The old man revealed to us all that I had learned of a former hospitable Naasman.

Our very modest hostess seated all of the Indian travelers in her food-preparing house, where she served some of her own prepared foods in a real native style, while the host entertained us by telling some stories. Even though I would catch only a word now and then, I showed my appreciation by a smile whenever the others laughed, and a young man next to me would interpret some of the comic remarks made by the old man.

I was not at that time fully accustomed to the Naas people's way of eating, nevertheless I felt as if I had just finished at a table of some New England family after we were through with our rather primitive supper. I enjoyed it because this was the first time since my boyhood days in Chilkat, that I squatted down to my meal on the floor of a smoking-house.

I really cannot say whether or not I had any sleep during the night in the big frame house where we were placed. I must have dozed off for a moment, because when I unwrapped my steamer shawl from around my head, my lips, the only spot exposed in order to breathe, felt like two boxing mitts rubbing together; they were sucked about dry. If ever I go into the interior of Northern British Columbia again, I shall surely remember to carry with me some kind of a protection against an insect called mosquito, it seemed even hot coffee could not be sipped without one or two of these very bold creatures plunging into the flow.

Before sunrise on the following morning we left Lak-gal-tsep. From here on up we frequently sighted Indian settlements, many of which were pointed out to me as the same old towns where the Naas people's mythology began. Some of these old towns are still in a standing condition, though most of them are abandoned. Among these may still be seen the old town of Git-iksh, the same town told of in one of the Tlingit myths. The remaining section of the old place is not as large as what we hear told in the story, but the ruined foundations of many houses testify to its importance in the days when the mighty Sun lowered his human offsprings (the ancestors of Tlingit Nehaadi family) to the earth in a huge stone bowl.

Our progress all the way up to the headwaters of the river was rather slow, but uninterrupted until we came in sight of Sieeks,



FIG. 22.—A Naas chief in a performance of "Lo-tlam," a secret society dance.

(the name of the place is said to have been derived from the river), which only since the volcanic eruption has taken its present course. Then the river began to appear like boiling, and even our powerful engine became helpless. The very rough rapids in the lava formation of a canyon appeared as if even a spring salmon might find much whirling about in ascending the half mile stretch, but our skilful master was successful this time in punting and towing through the unmerciful torrent.

After crossing the canyon the river followed the main channel, and it was only at some of the smaller rapids that rough waters were encountered. The depth of the mighty Naas was in our favor at the time, and we made the trip to the upper part in two days.

My great fortune on this trip was an acquaintance offered by a very kind lady, Mrs. McCullagh, the wife of Reverend James B. McCullagh of Upper Naas Episcopal Mission. This lady happened to be on her way up the river on the same boat, and upon our arrival at Aiyansh, an Indian town where the Mission is located, I had the pleasure of meeting the Missionary also. These very kind people offered me a shelter in the Mission house, where I was given all the comforts of a real home during my stay in town. It was through the influence of this Missionary that I was allowed many privileges among the Indians, and he is one of the very few I know who showed much sympathy for the natural self and ideas of the native man.

There were only a few old families at their homes at the time I came to Aiyansh, as it was yet early for most of the Indians to leave their summer hunting places. To my good fortune, the families I found at home were those still dreaming of the caste to which they belonged during the bygone days, and with much pride told of the dignity of true Naasman in those days.

I took notes of things that were offered by some of the old men, and procured from them a collection of good old ceremonial objects for the University Museum. Among these is a complete ceremonial dance outfit which belonged to one of the secret societies of Naasman. I obtained also some facts with regard to the performance of the society which used the outfit.

Chief Derrick, from whom I obtained the outfit, informed me that among many other secret society dances, only two were popular and these were performed only by the princes. One is called, in his own language, "Mi-la." During this dance the performer destroyed



FIG. 23.—Only a fraction of a second for a pose and it appeared as if a million mosquitoes had turned the head of my pony into that of a whale.

property of any value that might be within his reach and later paid for the same with objects of greater value taken from the property brought out to be distributed among opposite clans who witnessed the ceremony. The other is called "Lo-tlam," during which dance the performer ate dogs. It is stated that the performer had started to eat the animal while it was alive. In both performances, a large quantity of property was presented to the onlookers, and in course of time, if a prince was fortunate enough to complete the number of exercises required in each dance, which were eight, he was recognized as a high caste. I persuaded the chief who is said to have performed the latter dance on two occasions during his earlier days, to give me an illustration of the performance. This I photographed as he went through the different acts.

From Aiyansh I made frequent visits to Git-lak-temiksh "Man-of-town-on-swamp." The name of the town was derived from a swampy space at the foot of the high embankment on which it is located, and like many other places the name was applied to its inhabitants by people of other communities. This very old town was situated on a high bank of the river, about two miles upstream. It is said to have been formerly occupied by all the people of this division, and that only recently, or about forty years ago, most of the people or those who were convinced that the life led in the old place was heathenish, had moved and found the present town of Aiyansh. But since the overflow of Naas, during the year of 1917, which destroyed much property, this same people who had made the change, are again moving their houses back to the old town. Most of the memorial poles are still standing, indicating where houses of the old time Naasman stood. Many modern rustic houses have been built up to surround it.

Git-lak-temiksh is now the last Naasman town up the river. It is said, though, that there was a town called Git-en-gelk, located further up along the river about nineteen miles from the present town which was the original home of the people. The change was made since the great traditional Flood, by a small party, the survivors of the once great tribe of upper Naas, who located here after their return to the valley from Sha-gut (the highest mountain in the neighborhood) where they had taken refuge during the high water.

Tradition tells that when the great sea began to cover the earth the Naas people fled up to the different high mountains. It was the

small party who had wisely anchored their raft on the peak of Shagut that survived the once great tribe of upper Naas.

After the land appeared in the Naas valley the small party worked their way down to where they thought fish might be found, as the fear of starvation was just as great as that of being drowned. For a long while they searched and never found food, until they came to the place where Git-lak-temiksh now stands. The place appeared to be more suitable than their former home, and here the survivors decided to settle.

About that time there came people of some foreign tribe in search for a home where there were no floods. This party pointed out their original home in the northern direction, and in later years were identified to be of Tlingit origin. The two strange parties met on friendly terms and agreed to dwell together in one town. In later years the immigrants became a division of the Naasman, but their descendants, who still go under the name Te-que-di (a phonetic modification of the Tlingit word Tay-que-di), to this day are called Hay-gun-ho-did "arriving refugees" by the Naasman who always dwelled in the upper Naas. They are recognized, among various communities where they are found, as an individual clan.

I was informed by a Tsimshian that in recent years some of the Hay-gun-ho-dids had returned to their original home in Alaska where they became Tlingit once more. This bit of information corresponds to the many incidents that I have learned among some of the Tlingit families who trace their origin to the Tsimshian country. In fact most of the incidents told in the Tlingit myths have taken place here, for instance, "The Raven Traveling," a Tlingit myth, was started in the upper Naas River, and on different occasions my Tlingit informants had remarked: "When we were yet Dahgel people," Dah-gal, as Tsimshian pronounce it, was an old town located near the mouth of Skeena River. Obviously this part Tlingit had spread through various places in this region. I was informed too that while a few of the Tlingit were scattered among the Tsimshian proper, most of them had grouped together and found their own towns where they dwelt by themselves.

The Tlingit speaking people of Southern Alaska unanimously say that they migrated from the south, but whether or not they were formerly of a Tsimshian stock is still a mystery.

I do not intend to relate in this article the history of the Tsimshian people, as the space allowed here is not sufficient to do the

subject justice. I have, however, made this very brief statement in that relation only to give my readers some idea how the various communities all along the river were originated.

I regret that I did not have more time to collect material for a complete history of this very interesting people, but it was then late in the season and I had to make my visit as brief as possible in order to carry out my plans up the Skeena River before the snow blocked the way into the interior.

I had spent only a week among the Naasman when I was compelled to take my leave. It was early in the day when my boat arrived in Mill Bay, the same camp where I started going up. From here I went on a cannery-tender to Gin-qolag "Place of scalps," or Kincolith (Tsimshian name Anglicised). Again, I was thrown among the kind of Tsimshians who imbibes the abused knowledge of civilization which intoxicates him just enough to pervert his own talents. I did everything that I could think of to make this community give me some information on things that I thought might help me in connecting the fragments of things on hand, but like the people of many other coast Indian towns, each Tsimshian here is too occupied in forming schemes that might push him ahead of the other fellow.

There was a wedding on the day I arrived in Kincolith, and another one on the following day. I was informed that there was one planned for each of the six days of that week, and there must be at least two thousand visitors from the neighboring places crowded into the small village to celebrate. During the first ceremony I was photographing right and left when a middle-aged woman pulled on my coat and when I looked she motioned me to follow. As we went through the crowd she said: "You are a stranger, but the table is set for anybody on the street, so you must come and partake of the feast."

We came into a large room where hundreds of people were already seated at long tables, all piled up with slices of bread, cakes, apples and many kinds of canned foods. I felt like an important person when I learned later that I was seated at the table of the town council.

After some of the old men exchanged speeches the feast began. Several large kettles of stewed venison were placed along the aisles. This was served to the guests by a number of well-selected waitresses, all dressed in white. The first part of the feast was carried on by

the younger people to suit their own liking, but many old timers were there too, who came to offer contributions in their own fashion, and regardless of all the modern arrangements some old person would step out from the crowd to cry out a name of some guest to a box of biscuits or a dish full of apples and other foods. These were passed on in many directions through a great chorus of many voices of people who all seemed to be in a rush to dispose of their gifts. Many kinds of staple foods were distributed among the guests in this same fashion and with about the same spirit of Naasman of the old potlatch days. I was presented with a pile of good things to eat, but to my disappointment, I could not then think of a place where I might take these things, as I was yet without a shelter. I was relieved, however, by an old man who sat next to me who accepted most of my presents, and I took away only a box of soda biscuits and some oranges tied up in my handkerchief; these I carried under my arm with my camera for the rest of the day.

On the early morning of my second day in Kincolith I learned of a motor boat ordered to go to Prince Rupert for more things to be used in the daily feasts of the week, and on this I made my departure. The men on the boat were kind enough to make a stop to let me off at Port Simpson.

By the time I was nearly through the Naasman region, an annual fair was announced to be held in Prince Rupert, at which most of the Indians from both Naas and Skeena Rivers are in the habit of attending. This in a way compelled me to repeat my visit to Port Simpson, and spend one almost fruitless week before I took my Skeena River visit.

Near the close of the fair I returned to Prince Rupert, and as soon as the Indians returned to their homes, I started on the Skeena River. On the twenty-second of September I arrived in Terrace, a small town, on Skeena River, about ninety miles from Prince Rupert. From here I took my daily walks to the Indian villages in the neighborhood.

L. S.

(To be continued.)

NOTES

Gifts.

- Mrs. Richard Waln Meirs, North American Indian Collection.
Mr. and Mrs. Hampton L. Carson, a group of North American Indian specimens.
Mrs. Charles S. Leiper, a North American Indian pipe and pipe bag.
Mr. Moyer Fleisher, twenty-four North American Indian specimens.
Dr. William Pepper, three North American Indian baskets.
Mr. Morton L. Shamberg, through Mr. Charles R. Sheeler, Jr., three carved wooden statues from Central Africa, and one from Easter Island.
Mrs. F. A. Packard, a native knitted cap from the Congo.
Dr. Charles D. Hart, three Siamese coins.
Mrs. Alfred E. Benners, Jr., a carved rhinoceros horn cup from China.
Mr. Wilson Eyre, Jr., a Chinese painting.
Mr. Emile Tabbagh, a page of illuminated script.
The Walter E. Hering Gift. Under this gift the University of Pennsylvania has received securities to the value of \$75,000, in which the Museum enjoys an equal share with the Walter E. Hering Students' Aid Fund.

Purchases.

- A Chinese bronze vase inlaid with malachite; Han Dynasty.
A pair of Chun Yao flower pots together with a tall Chun Yao vase. These three ceramic products of the Sung Dynasty, which form a group by themselves, have been exhibited for some months at the Museum.
A blue hawthorn plum jar of the K'ang Hsi Period.
A pair of carved wooden doors, a pair of painted wooden doors, four pieces of pottery and three bronze vessels from Persia.
Three antique gold ornaments from Central America.

Manuscripts.

- A study of the Kekchi language of Guatemala in the form of a text in the native tongue with an English translation, copiously annotated, by Robert Burkitt.

Texts of the Kaibab Paiutes and Uintah Utes; a large collection of native myths and folk lore in the Indian dialects with English translation, by Edward Sapir.

Eleven reproductions of plates from the Codice Kingsborough in the British Museum. These eleven plates are an epitome of the long series that illustrate the Memorial or Petition of the Indians of Tepetlaoztoc (near Texcucó) to the King of Spain, about 1550. The Indians had been sorely ill treated and robbed by the Spanish officials set over them by Cortez and at last appealed to the King, after twenty-seven years of endurance, with a full statement of the circumstances, including the history of the town and their chiefs, told in their own way.

The Director left on April 19th for London. It is probable that he will remain abroad until autumn. During his absence the Secretary, Miss Jane M. McHugh, is in charge at the Museum.

In the last number of the JOURNAL we announced the return from Venezuela of Mr. Theodoor de Booy who, since May of last year, was Assistant Curator in the Museum. In the same issue was printed Mr. de Booy's account of his journey and the discovery of the Macoa Indians. It is with great regret that we now record the death of Mr. de Booy which took place unexpectedly at Yonkers, New York, on February 18th. Mr. de Booy's death deprives American archaeology and ethnology of one of the enthusiastic investigators in these fields of research. He had made many journeys to the West Indies and South America, the scientific results of which are very well known.

Dr. William C. Farabee who entered the service of the country in June, 1918, and who later was appointed Ethnographer for the American Commission to Negotiate Peace, has now returned to the Museum.

Mr. Louis Shotridge has returned from Southeastern Alaska where he has been at work on behalf of the Museum for the last four years. The results obtained by Mr. Shotridge, both in the matter of collections and records, constitute an important body of material.

Mr. Shotridge's task will be to put this matter in order and render it accessible to students of American ethnology and to those who are interested in American art and craftsmanship.

The members of the Egyptian Expedition have been engaged since the beginning of the Armistice upon assembling and preparing for shipment the Museum's share of the collections obtained during the last four years. These collections are now stored in Cairo and await a favourable time for shipment. The house and equipment of the Expedition at Memphis have been kept in order with a view to resuming the excavations there in the near future.

The following publications of the Babylonian Section are now in press.

SELECTED SUMERIAN AND BABYLONIAN TEXTS. By Henry F. Lutz
SUMERIAN LITURGIES AND PSALMS. By Stephen Langdon.

LISTS OF SUMERIAN PERSONAL NAMES. By Edward Chiera.

During the months of April and May, 9,180 school children attended the afternoon talks which were given for them in the Auditorium of the Museum.

The Saturday afternoon lecture course ended on March 8th after a successful season. The November and December lectures have already been printed in the JOURNAL. Those for January, February and March were as follows:

January 4. Ralph D. Paine. The Fighting Fleets

January 11. Theodore Reinach. The Share of France in the Revival of Ancient Greek Art.

January 18. Charles E. Beury. The Russian Situation.

January 25. Ananda K. Coomaraswamy. The Painting and Sculpture of India.

February 1. Herant Baron Matteossian. The Balkan Capitals.

February 8. Ettore Cadorin. The Monuments of Italy's Redeemed Countries.

February 15. Fay Cooper Cole. The Ancient Cliff-Dwellers.

February 22. Fay Cooper Cole. The Modern Cliff-Dwellers.

March 1. Charles Theodore Carruth. Il Beato Angelico.

March 8. Charles Theodore Carruth. Dominico Ghirlandaio.

March 15. Charles Theodore Carruth. Sandro Botticelli.

THE MUSEUM JOURNAL

The following persons have been elected Annual Members in the Museum:

Miss Laura Allen	George R. Henderson
Mrs. Henry Bain, Jr.	Rev. M. G. Kyle
James E. Branegan	John S. McIlhenny
Miss Mary N. Cochran	Mrs. C. Watson McKeehan
Mrs. Russell Duane	G. H. Whiteside

The first session of the Annual Meeting of the American Association of Museums was held in the Auditorium of the Museum on the morning of May 17th.

The following is a list of the Presidents of the Museum since its foundation in 1892.

CHARLEMAGNE TOWER, JR., President, Jan. 14, 1892, to Oct. 9, 1894
DR. WILLIAM PEPPER, President, Oct. 9, 1894, to July 28, 1898
DANIEL BAUGH, Acting President, July 28, 1898, to March 17, 1899
DANIEL BAUGH, President, March 17, 1899, to Jan. 18, 1901
JUSTUS C. STRAWBRIDGE, President, Jan. 18, 1901, to Jan. 15, 1904
MRS. CORNELIUS STEVENSON, President, Jan. 15, 1904, to Feb. 24, 1905
SAMUEL F. HOUSTON, Acting President, Feb. 24, 1905, to Jan. 19, 1906
SAMUEL F. HOUSTON, President, Jan. 19, 1906, to Jan. 21, 1910
ECKLEY B. COXE, JR., President, Jan. 21, 1910, to Sept. 20, 1916
CHAS. C. HARRISON, Acting President, Sept. 20, 1916, to Jan. 19, 1917
CHAS. C. HARRISON, President, Jan. 19, 1917.

Owing to war conditions the March Number of the JOURNAL was omitted, and the present number is a double number.

FORM OF BEQUEST

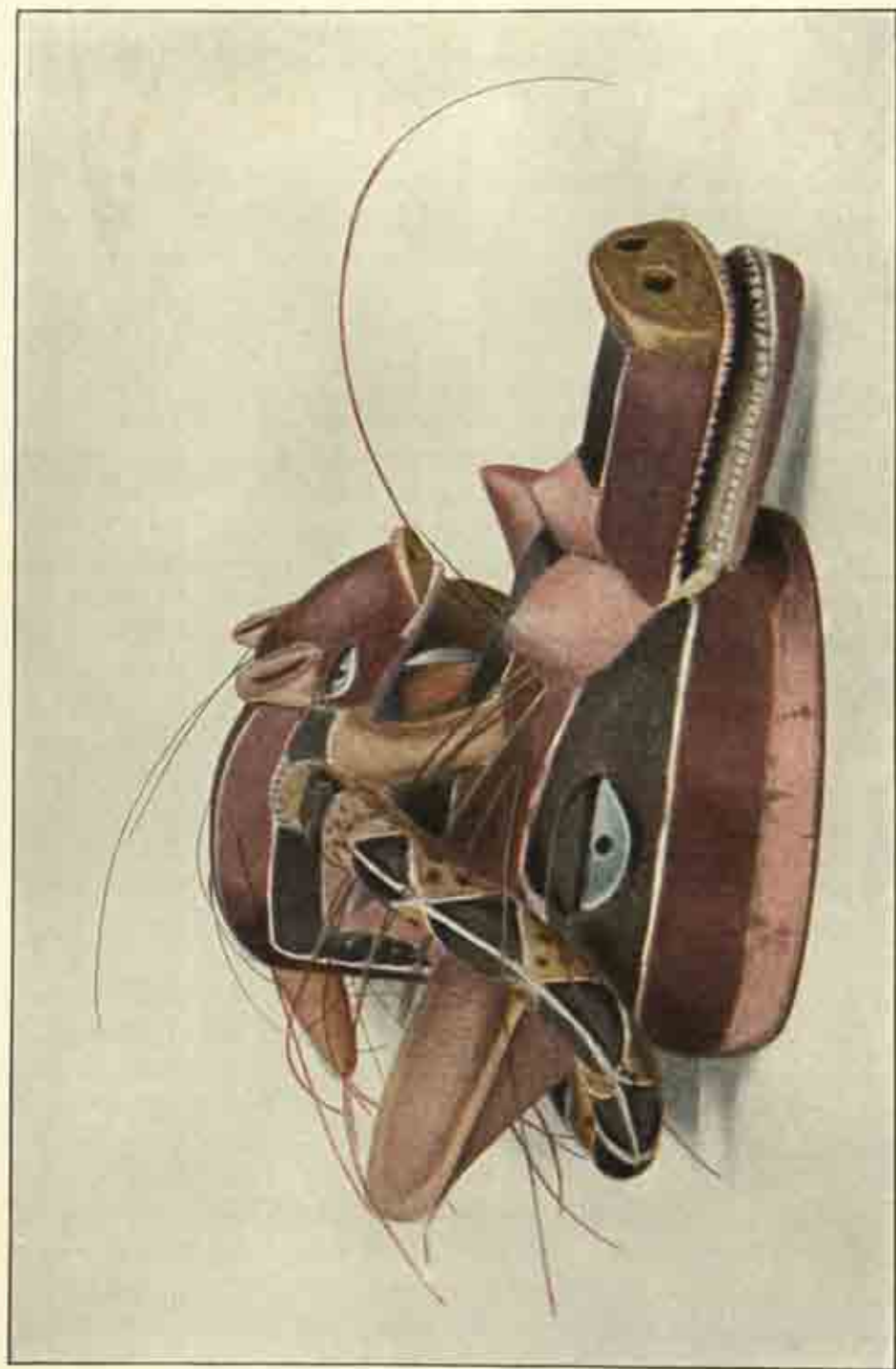
I give and bequeath to the Trustees of the University of Pennsylvania the sum of.....dollars, in trust for the uses of the University Museum. (Here, if desired, specify in detail the purposes.)

MEMBERSHIP RULES

There are four classes of membership in the Museum:

Fellows for Life, who contribute.....	\$1,000
Fellowship Members, who pay an annual contribution of.....	\$100
Sustaining Members, who pay an annual contribution of.....	\$25
Annual Members, who pay an annual contribution of.....	\$10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations and reserved seats at lectures; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.



ANIMAL MASK, WEST AFRICA

THE MUSEUM JOURNAL

VOL. X

PHILADELPHIA, SEPTEMBER, 1919

No. 3

EXAMPLES OF AFRICAN ART

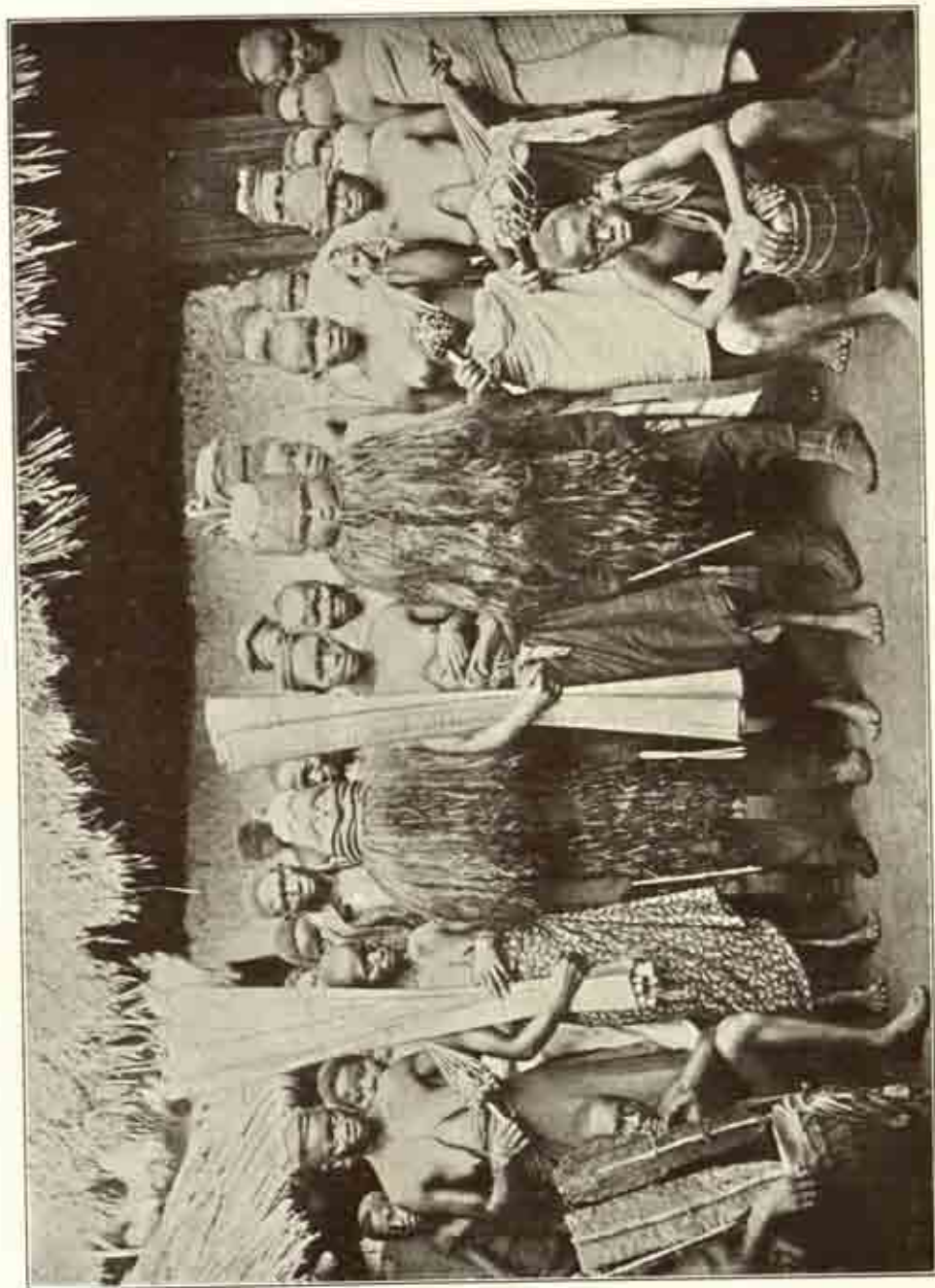
THE obvious uniformity of relief of the African continent long unduly influenced the formation of opinion on the subject of African cultural questions. So much has been said—that has even a broad aspect of truth—about the uniformity of African culture that the real variety that exists in fact sometimes even now tends to be overlooked. Apart from less apparent, though often important differences, certain broad lines of severance between provinces of culture are easy to discern. Look over the illustrations to "The New Congo Collection," pp. 13-32 of the *MUSEUM JOURNAL*, for March, 1913, by E. Torday, then turn to the picture, Fig. 24, here, and you cannot fail to be impressed with the fact that we have here to do with two groups of people easily recognizable as the bearers each of an inheritance not only racially but also culturally peculiar.

It is in correspondence with these peculiarities that two chief areas of differentiation in modes of life appear in Africa proper, south of the deserts. The kilts of the young Zulu women in Fig. 24 are of skins, as are also the ceremonial shields the bride and her chief attendant bear; the garments of the Kasai people in Mr. Torday's pictures are of woven palm fibre. We have here indicated a distinction in interests which is fundamental in distinguishing divergent types of customs and manners. The people of eastern and southern Africa are chiefly interested in the products of the animal, those of central and western Africa in the products of the vegetable kingdom. Speaking broadly, the region east of the lakes and south of the Zambezi-Congo watershed is the home of pastoral tribes; the Congo and the lower Niger water the lands of people who practise agriculture.

Now the farmer whose crop is assured has more time to devote to pursuits which help to relieve the tedium of life than has the



Zulu wedding.
FIG. 24.



Bandu ceremony of the Mende in West Africa.
FIG. 23.

herdsman whose beasts require much tending in a land where enemies both human and animal abound, and whose stock of food derived from the herd must be supplemented by hunting. In the Congo basin and in the west we find much more attention paid to the arts of design than the herder of the southeast has had time—and hence developed ability—to give to them.

This preoccupation of the agriculturist negroes with art is evidenced on the human body itself. Compare the irresistible impulse to decorate a blank surface which has influenced the woman on page 14 of the article quoted above to cover her abdomen with elaborate designs in scar-tissue, incised in the tender skin at what expense of labor and pain, with the indifference of the Zulu girls in Fig. 24 to the opportunity for artistic performance presented by their unblemished skin surfaces. The practice of adorning by cicatrization the face and body is widespread in Africa, but it is in the equatorial region that it reaches its greatest elaboration.

It is here proposed to illustrate by means of examples drawn from the collections in this Museum something of the scope of the African arts of design: the examples chosen being such, it is hoped, as may serve to show qualities revealing the real, if naïve, artistic feeling and capacity native in the negro, however much the means of their expression have been influenced, as they have been from the earliest times, by contact, direct or indirect, with alien forces.

The process of desiccation which created the northern African deserts shut up the negro in Africa proper. In tropical Africa they must have stagnated in complete savagery, even, perhaps, slipping back from a human towards a merely brutish condition. Far back in those dim prehistoric times there began the inflow of white immigration from Europe and Asia, with the consequent infiltration of white blood and vigor into the veins of the black man, so that by "white" influences of varied kinds the lapse of human into brute was averted. Africa north of the deserts, the deserts themselves, were so accessible to Europeans and Asiatics that this northern portion must always have formed a part of the cultural field out of which sprang the Mediterranean and western Asiatic civilizations. For our present purpose it must be left out of consideration. There is no true African art there.

There are at least four routes from the north and northeast by which the dark heart of the continent can be reached. A growing mass of evidence tends to the conclusion that, even in historic times,



Wooden statuettes and head from Southeast and West Africa.
FIG. 26.

these routes have never quite been barred to civilizing influences; that especially in the expansion of old Egypt must be sought the solution of many problems of culture apparently indigenous in central Africa.

Many appearances, some rather ambiguously, perhaps, others with much greater clearness, point to contact with Egypt. Some of these can be illustrated easily enough. For instance, wooden head rests or pillows are in use all over Africa. Compare the examples of central and southern African head rests pictured here (Fig. 31) with the wooden head rest shown in the Egyptian room in this Museum, or with Plates XVIII and XIX of the Publications of the British School of Archaeology in Egypt, Heliopolis, etc., 18th Year, 1912, showing a number of Egyptian head rests dating from the 3d to the 11th Dynasty. Again, authentic examples of negro portraiture are rare. Now, compare Plate XI of the British Museum Handbook to the Ethnographical Collections, or Fig. 38 in the MUSEUM JOURNAL article cited above, with the stone figures in the Egyptian room, and especially with the three on the lowest shelf of Case 10. Finally, the existence of the *cire perdue* method of casting bronze in a high state of development in Benin, as shown by examples taken to Europe nearly thirty years ago, some of which are now in this Museum (Fig. 39 in this article and pp. 76-80 of the MUSEUM JOURNAL, Vol. III, No. 4), is often explained—even by the Bini themselves—as due to Portuguese teaching in the 15th and 16th centuries; but an assertion of modern European influence does not seem to explain satisfactorily either these figures or the existence of the same method of dealing with a difficult art medium in less accessible parts of Africa, while it is known that the process was used in very early times in Egypt.

While all this is true, and while we have to reckon with other direct alien influences, especially during the last century and for 300 years before that in west Africa, with others still, operating for much longer periods in the east, yet there are portions of interior Africa where the negro has been left alone for long periods of time enough to enable him to develop suggestions received from outside in a manner peculiar to himself. He has thus produced an art which may be called truly African; and even on the west coast where the white man's influence has been most destructive of native modes of work and thought, the native wood carvings are unmistakably African in conception and execution.

It is in wood carving that the African craftsman shows greatest



Congo weapons and an axe from the Southern Lake Region.
FIG. 27.

facility. The material is easy to work and he has long had at his disposal iron tools suited for the purpose. What principally distinguishes the art of the east and southeast from that of the Congo and west Africa is the comparatively slight attention paid by the people of the former region to the representation of the human form. Fig. 26 shows two examples of east African wooden figures—the third and fourth from the left—which stand out in strong contrast to the west African examples among which they are placed. The larger is from the lake region, the woman with the bowl on her head is of more southerly origin—a typical “Kaffir” production. Both show the characteristic burnt decoration combined, in the case of the former, with the incised dentate ornament so common everywhere. The rows of small pitted markings around the neck are intended to represent strings of beads. The double band of zigzag ornament across the upper part of the bosom probably stands for the string which is used to support the breast covering of cloth, and which is often worn without the latter. A single band of the same ornament below the diaphragm may represent similarly a waist-string for the lower garment. The four-pointed stars above the breasts, formed by a combination of two opposed elements of the ornament, are due to a characteristic of African work, the repetition, often in a conventionalized form and without regard to correct position, of natural features of the object represented or of other objects similar to it. Bracelets and anklets are also represented. The hair is figured by means of an encrustation of black gum. There is an evident aiming after realism, achieved with considerable success in the case of the head, where the effect is heightened by the use of bits of bone for eyes and teeth, and not missed in the splay feet with their large and strongly marked ankle bones. The pieces of bone used to represent the toes or toenails have disappeared.

The Kaffir woman is the work of a much less skilful hand. The decoration here is performed by scorching the light-colored wood in broad stripes or panels to represent bodice, kilt, and, apparently, shoes, as well as the ornament proper to the bowl itself. Whatever its effect, it is thus not decoration in intention, but merely an attempt to realize actual details in the model. The bodice or breast covering hinted at in the one figure, and explicitly shown in the other, is an exemplification of modern Asiatic influences operating by way of Zanzibar, perhaps, or it may even be due to the more recent direct importation of coolie labor from India. For the kilt, compare Fig. 24.



Rattle staff from Benin and two
staves from Southeast Africa.
FIG. 28.

It is as we approach the lakes, coming from the south, on the eastern side of the continent, that we first encounter elaborate decorative effects in wood carving. In Fig. 27 the central piece is an axe from the country near Lake Nyanza. The handle is of wood of a light brown color. The upper portion, through which the blade is hafted, is deeply carved with three different modifications or combinations of the same simple zigzag shown in the figure referred to above. It is the favourite decorative motive of southeast Africa. The top of the handle is cupped. The accurate planning and the deep, clear-cut incisions give an almost gem-like beauty to the carving of this fine piece.

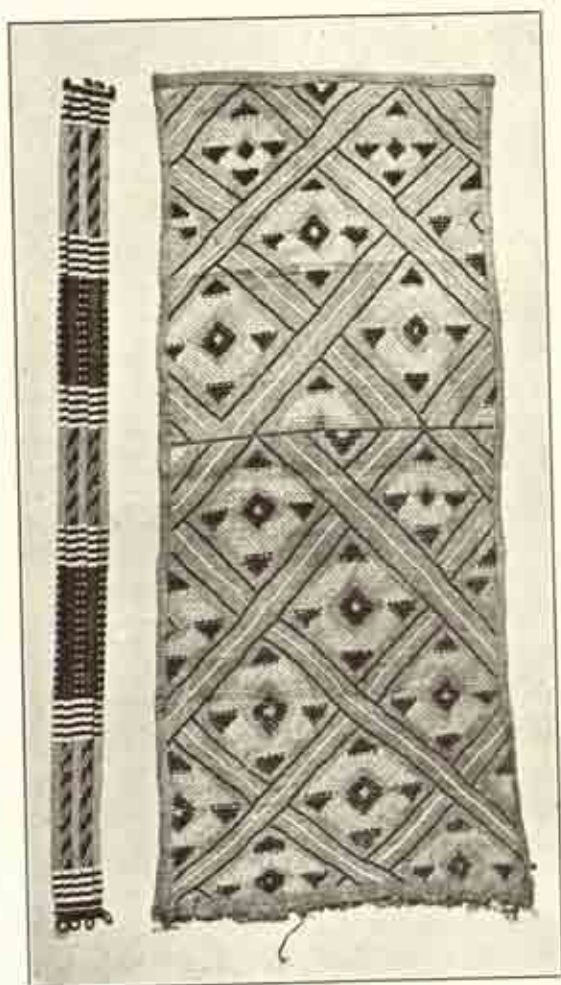
A long staff (Fig. 28) carved in dark wood is an interesting specimen of more primitive decorative work from the south. The longest (middle) portion of the three into which the shaft is divided is covered with carvings of lizards (? crocodiles) in low relief, not very markedly conventionalized. Below this is a double spiral, also in relief, consisting of two snakes coiled in alternate parallel folds about the shaft. This specimen is particularly interesting for its exemplification of one of the stages through which decorative art, having once begun to stereotype its realistic forms, passes to thoroughgoing conventionalism by repeating, with a purely decorative intent, some essential portion of the object pictured. Note the hind legs and tail of a lizard reproduced from those members of the reptiles in the upper part of the group, and quite isolated from them by the coils of the snakes.

The short staff or baton in the same group comes from the Zambezi, as is shown by the character of the woven wire decoration. Cords of vegetable material, or made from the sinews of animals, applied to the shafts of arrows, spears, etc., to secure the head or fore-shaft, easily pass from a purely utilitarian employment, by way of a stage in which some fanciful modification of the method of winding combines use with ornament, into a purely decorative function; and may be replaced, as here, by wire furnished from outside. Coarse wire is imported and drawn fine by the Kaffir smiths themselves.

For clothing and the decoration of the body by extraneous means, so far as a distinction in purpose can be drawn between the two things, the eastern and southern natives rely principally upon skins and beadwork. The two Herero figures at the entrance to the eastern wing of the Museum on the ground floor afford good examples of the cruder forms of clothing and of decoration of the person. Further east, the Zulus and related tribes have developed

more tasteful fashions, though they have turned largely to an imported article, the ubiquitous glass bead of commerce, to accomplish their most tasteful effects—the Hereros having remained loyal to native products (Figs. 24 and 29).

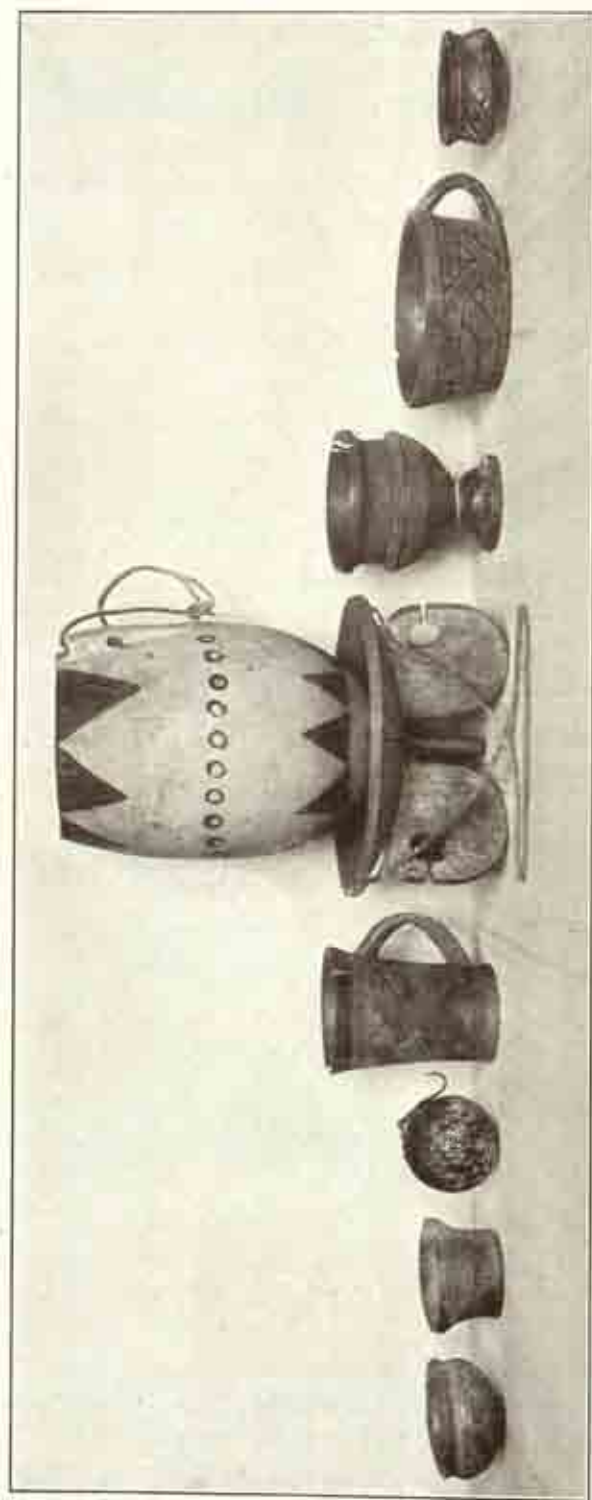
As final examples of the simpler tastes of the pastoral peoples in the matter of decorative art, take the old man's stool in Fig. 30, the



Zulu headwork girdle and raphia fibre cloth with embroidered pattern from the Kasai

FIG. 29.

milk pail which stands upon it, and the head rest on the extreme left in Fig. 31, upper row. In the case of the stool, apart from an irregular coiled pattern in inlaid wire on the seat, the only attempt at beautification is in the piercing of the wooden disks which form the legs. The stool is carried on the owner's arm by means of the cord. The



Stool and milk pail from the East; cups from the Kasai.
FIG. 30.

milk pail is well made, on good lines: the burnt decoration, showing the persistent triangular form, is tastefully placed. In the head rest, reliance is placed almost entirely on outline for ornamental effect. The simple incised ornament is well executed.

Passing now to the heart of the continent, we may expect to find, if anywhere, comparatively uncontaminated negro art. Let us take first the efforts at representation of his own kind, in which the negro artist is much interested, and among them begin with those in which only the head is represented—the masks. Of the examples in Fig. 32, all but two, those at the bottom on either side of the bird-surmounted head, are from the Congo. They form, beginning with the mask on the right of the upper row, and passing in order through the next to the left, then to that immediately below, and finally to



South African and Congo head rests; Congo pigment boxes.
FIG. 31.

the specimen at the left of the upper row, a study in degeneration through the operation of traditional methods of workmanship reinforced by religious symbolism. For, as a rule, artistic production in Africa is in the hands of certain families, son receiving from father a definite training in which his models will be, for the most part, examples of his teacher's work. Further, in carvings intended to serve religious ends, forms will become fixed, since it is important that the people who are present on a ceremonial occasion shall be able to recognize readily any given representation, mask or figure, as that of the god or spirit it figures forth or enshrines. Finally, whether in the case of symbolic figures or of those intended merely to serve the same purpose as paintings or dolls or toby-jugs among us, certain forms or modes of treatment in which the most perfect mastery has been attained become stereotyped. On these the tastes of the people are formed—they become the fashion. With all



Masks. The one in the middle, below, and the three above are from the Congo; the other two from West Africa.
FIG. 32.

these trammels on originality, it is clear that the artist has little incentive to seek new forms and methods, even to exercise his observation on the living models about him. The concentration of artistic practices in a few hands is not so complete in central as it is in western Africa.

Yet, I think it is possible to show that the African artist is a good observer, and has saved this faculty alive by refusing to confine its exercise to the lifeless models set before him by his master. It is not easy otherwise to explain how, with all his handicap of tradition, he is able to preserve at all the faculty of producing a type of features not merely recognizably human, but recognizably African—even recognizably local, sometimes.

Let us examine, in the first place, because it is by no means the most realistic of the group in its mode of treatment, the grass-fringed mask in the middle of the lower row in Fig. 32.

The head is high, broad at the ears, narrow at the crown. The hair is represented by the blackening of the top and back of the head, the whole being in low relief with respect to the whitened face portion. There is a band of incised cross-hatching just above the junction of the hair with the top of the forehead, which is narrow by comparison with the general outline of the head, though not markedly receding. The forward extension of the hair on each side at the temples is marked by a sharp angle. The ears, as usual, are very conventionally treated, and, in this case, badly placed, too low and too far forward. The eyebrows are marked by faint brown stains and slightly darker short striations crossing the curve of the brow in a vertical direction. The modeling of the forehead does not show strongly the characteristic negro bulge. The region of the brows is flat and the curve towards the large flattened eyelids is very slight. The whole modeling of this portion of the face is lacking in detail, but so in fact is this part of the typical negro head, which even in male adults presents an appearance of extreme youth or femininity. The nose is narrow through two-thirds of its length, the bridge and perhaps the whole feature somewhat too clear-cut for absolute truth to type; but it broadens suddenly at the nostrils, whose openings are carried down into the lower lip to emphasize another racial character. The lips are thin, but carried out into an abrupt protuberance with its sides vertical to the region of the mouth. The teeth are carved almost as if they were considered as a part of the lips, the whole device, however defiant of anatomical truthfulness, serving to emphasize by exagger-

ation the eversion of the lips so commonly seen among negroes; another such characteristic appears in the outline of the lower part of the face, broad and flat at the cheekbones, narrowing downwards to a complete disappearance of the chin.

Consider, alongside of this, the much more realistic performance represented by the mask above and to the right. In this, there is a marked accentuation of the tendency, apparent in nearly all the masks and figures here illustrated, to represent the forehead with a salient angle in the mid vertical line—another race mark. The character is in this case very much exaggerated, and has affected the artist's conception of the whole face so that it appears to fall away on each side from a sharp central ridge. The bulging forehead seems to overshadow the whole. The nose is remarkably broad. The eyebrows are represented by a black band in low relief forming an obtuse angle over the eyes immediately below the overhanging forehead and continuous across the face almost from ear to ear. There is a triple, chevron-like cicatrization below the level of the ears on the prominent cheek bones. The whole face is colored with a red pigment. The black "choker" with incised white dentate ornament suggests a comparison with the treatment of the lower part of the mask to the left of the middle one in the same row.

The headdress is of dark brown plaited palm fibre to imitate hair carried high at the back in a sort of broad plaque with rounded outline behind the narrow pointed crown of the head. The treatment of the face itself does not show at all markedly the decorative intent so strongly emphasized in the other masks.

The space between the eyelids and that between the lips is filled in with white. The drooping, triangular lids would lend a death-like appearance to the face, if it were not for the holes sunk to represent the pupils of the eyes. The languid expression of these, together with the contrast between their whites, the whitened space between the lips representing teeth, and the red of the face, heighten the ghastly expression of the drawn, pinched features. The whole thing bears an individual stamp, and it is difficult to avoid the conviction that here is a portrait executed with naive directness and force by one who knew how to make traditional tools and methods serve an original inspiration.

Of the other two Congo masks—upper row—the one on the outside shows points of resemblance to the above, though those differ widely in their whole expression from one another, and both



A head and three statuettes from the Kasai. Ivory rattle from Benin. A Kasai "oracle."
FIG. 33.

from this. The resemblance in the treatment of the neck to that of the second has been remarked. Another point of likeness is in the overhang of the upper part of the face, when seen in profile. On the other hand the eye-nose problem, though treated with greater boldness and simplicity, the mouth, and the complete absence of chin relate it to the first. Regarded solely from the point of view of decorative effect, the curved lines which cover the whole surface are well arranged to follow and accentuate the contours of the face; and though the maker is wholly given over to convention, he has not missed the salient features necessary to produce a quite recognizable presentment of a face distinctively negro.

The remaining Congo specimen—shown in Fig. 32 between the two last discussed—is chiefly interesting for the elaborate decoration of its surface in quiet, well-harmonized colours—reddish brown, dark brown and creamy white. The application of a band of bead-work to the middle of the face (cf. the black stripe down the forehead and nose of the last specimen) and the colored markings which cover the forehead, cheeks, and chin obscure whatever relation to reality lies in the modeling of the features. Notice, nevertheless, the eversion of the lips indicated by a method which, itself a departure from realism, yet creates the desired illusion.

The decoration, a combination of simple elements, lines and triangles, well grouped with regard to the conformation of the spaces they occupy, affords another good example of the negro tendency to paint the lily. Yet, if we are inclined to brand its exhibition in such a case as this as mere tastelessness, however good the design in itself, we might remember, in extenuation, at least, of the offence, that no incongruity would be apparent to people accustomed to apply decoration to their persons directly, rather than indirectly by the wearing of decorated transparent face-coverings and other drapery.

The "knot" design in the middle of the forehead in this mask is a modification of three elements of one of the simplest forms of a design which goes by that name in the Kasai district of the Congo, and is continuous in its distribution from the Congo to the Niger—a fact which has been partly relied upon to prove the essential unity of the culture of central and west African culture. The hair, or headdress, is represented by beads and cowries sewn on cloth—painted native fibre cloth at the back. The outline of the hair on the forehead is drawn by similar means, and shows an essential likeness to that of the first mask dealt with here.

The combination of the figures of birds, beasts, reptiles, with those of men and women in masks and other representations of living beings is the result of the close connexion, in the religious and magical conceptions of negroes, between men and animals. The rather clumsy realistic figure of a bird on the head of the mask just referred to may be compared with the graceful conventionalized representation of one with drooping wings and tail which serves as a kind of headdress to the largest specimen in Fig. 33. The true character of this feature cannot, unfortunately, be seen in the aspect of this head shown here.

Turning now to other representations from the Congo, of the human form, it is at once evident, as it is everywhere in negro Africa, that the skill necessary for dealing satisfactorily with the trunk and limbs, and especially with hands and feet, has never been acquired by the negro artist. Whether this is due to an inherent incapacity, to shiftlessness or indolence, or merely to the fact that his interest in the body as a whole is overshadowed by that in certain portions of it, is difficult to decide. The care lavished, though, on details in which he is interested, would seem to indicate that this failing is not due to indolence merely. The last supposition is perhaps the most likely. Any negro can count five; yet, notice the uncertainty about the correct number of digits of hands and feet which seems to prevail in the mind of the craftsman who produced the Benin ivory rattle at the right of Fig. 33, and the Lulua wooden statuette at the left.

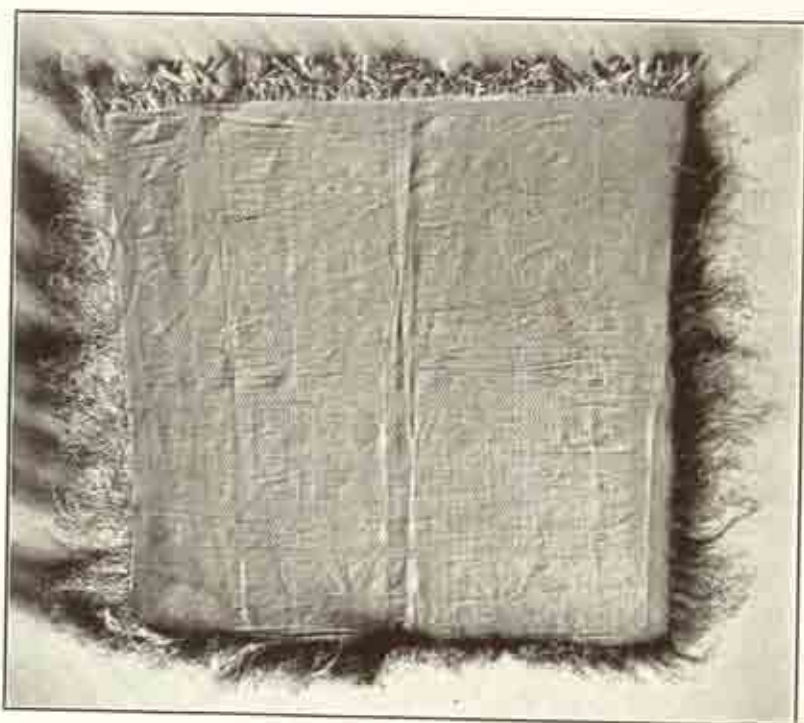
Not much of interest can profitably be said here about Congo artists' efforts in this field, except to draw attention to the prominence given to the ornamental cicatrization of the face, body, and thighs, which, in the case of the second figure from the left (Fig. 33) almost completely obscures the fact that a representation of the human body is intended.

Whatever may be thought of the sphere of its application, it cannot be denied that, for beauty achieved usually by tasteful combination of simple elements, African decorative art is not to be despised, and is capable of affording useful lessons to our own students



"Oracle" from the
Kasai.
FIG. 34.

of that branch of art. A few good examples of decorative wood carving from the basin of the Kasai (Belgian Congo) are shown in Figs. 30 and 31. The commonest design, and one, in its various modifications, of the most effective, is that referred to above as the "knot." It may be seen on the lid of the long, shallow box in Fig. 31, lower right-hand corner, and in the right half of the right front of the square one in the same picture, while a simple modification, with the angles turned into curves, is shown in the small wooden cup, or dish,



Raphia fibre cloth with in-woven pattern from the Kasai,
FIG. 35.

at the right of Fig. 30. The high narrow cup with handle is carved with what is clearly an imitation of basketwork, and shows plainly enough the origin of the "knot" design.

The front of the crescent-shaped pigment box bears a pattern variously known among different tribes of the Kasai by such fanciful names as "the eye," "the thighs," "the fowl's feet." This appears to be a doubled variety of that on the broad shallow cup in Fig. 30. These patterns are all conventionalized forms derived either from basketry, chiefly by way of pottery designs, or from natural objects, and are in direct line of descent from realistic representa-

tions. They thus present in an interesting way an epitome of the whole history of the development of decorative art.

In the attempt to represent animals, natives whose livelihood does not depend on the chase or on herding are not likely to be very successful. It is again a question of interest. So the pig in Fig. 33 is chiefly noteworthy for its relation to Fig. 34 in its use and in the style of decoration. These two objects are "oracles" which are consulted for the determination of correct methods of treatment of diseases, and for the discovery of thieves. The method of divination is interesting, but scarcely concerns us here. What

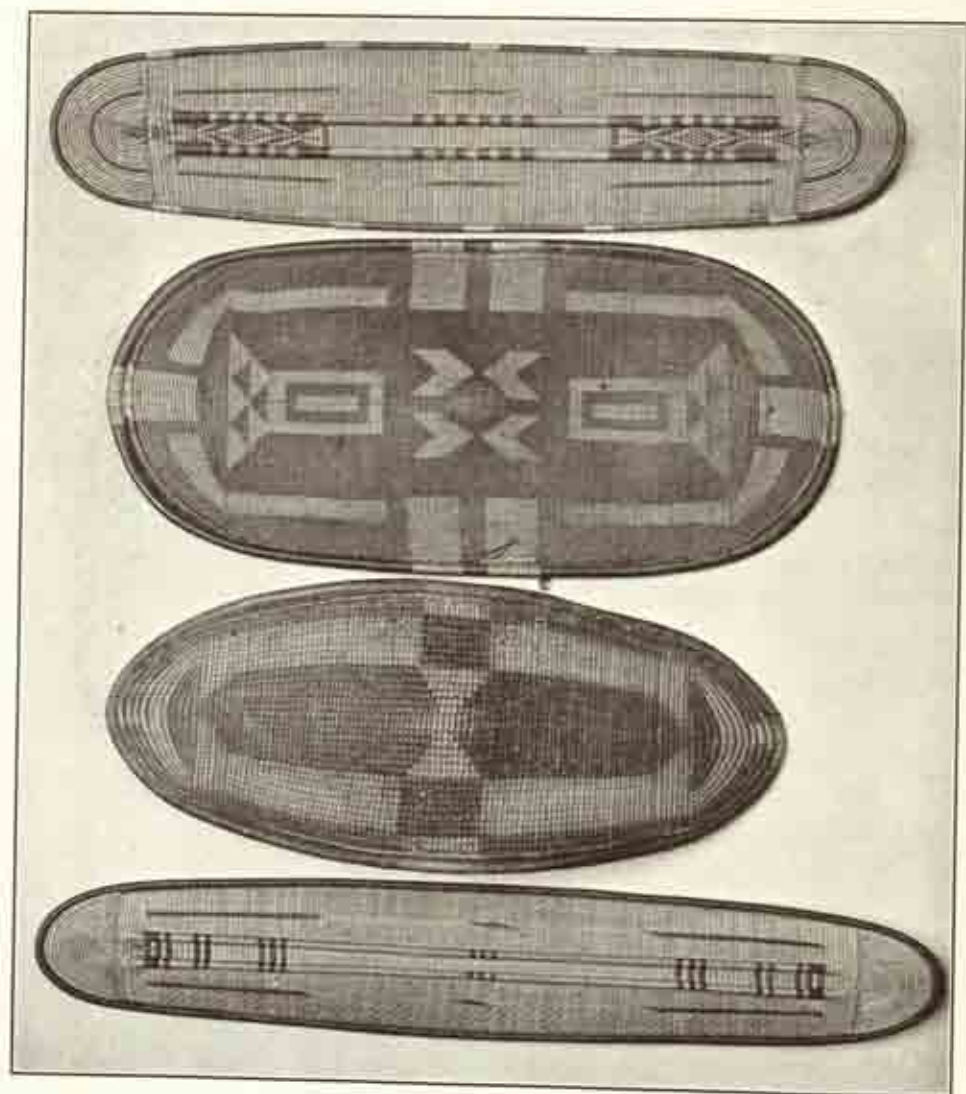


Dress of the "Del" ghost in the Bapende initiation ceremony.

FIG. 36.

does concern us about Fig. 34 is the beauty of line of the whole and the admirable simplicity, boldness, restraint shown in the carving of the head. If such a thing were possible, you might say that the artist had somewhere seen a particularly graceful herm and made a by no means unworthy attempt to adapt its style to the purposes of his own art. This piece might justly be called beautiful anywhere.

The tissues woven by these people and the patterns applied in their ornamentation are worthy of attention. Mr. Torday's article cited more than once above hardly touches on this subject, though he has some interesting remarks on the art of the region in general.



Congo shields.
FIG. 37.

Two specimens of Kasai region cloths are pictured in Figs. 29 and 35. The pattern of Fig. 35 is woven in the tissue and is of the same yellow shade as the rest of the cloth. The other, a very handsome piece of cloth, is of rose with the design in dark brown and light cream color. It is a simple, but most effective pattern and the coloring is in excellent taste. The design is not a true pile or nap, as it appears to be, but, though of the same raphia fibre as the rest of the cloth, is embroidered upon it after the tissue has been woven.

The bodice of netting, striped reddish brown and dull yellow (Fig. 36), is worn as part of the dress of a ghost at a Bapende initiation ceremony. These proceedings involve the wearing of disguises—masks and special costumes—intended to have a terrifying effect and thus test the courage of the youths about to be initiated. The ceremonial use of similar garments of net is widespread in Africa, occurring in the south and west as well as in the Congo. Masks are invariably found in connexion with them. Fig. 25 illustrates the ceremonial costumes worn by members of the Bundu secret society of the Mendi in Sierra Leone—a woman's organization.

Spear and sword or war-knife forms are nowhere original in Africa. But peculiar modifications, especially of knife forms, have taken place, particularly in the Congo. Throwing-knives like the two towards the left of Fig. 27 have a wide distribution westwards from the upper Nile region to the coast. In some places they are now only used as currency. All the weapons shown in Fig. 27, except the axe at the upper centre, are from the Congo. The graceful outlines of the spear-heads, knives, and axes, if not due to African invention, are witness of the good taste in such things which has insured their preservation, and the good artistic judgment shown in the disposition of the ornament with respect to the outline of the blades has not invariably marked the work of craftsmen more civilized.

Communications throughout the Congo country are of course largely by water. Canoe paddles show a



Congo paddle.
FIG. 38.

considerable variety of forms, and canoe blades a variety of ornament. As an example of pure beauty of form and delicacy of decorative treatment, the leaf-like paddle, Fig. 38, could hardly be excelled anywhere.

The wicker shields, Fig. 37, are at least as remarkable for their effective decoration as for the good workmanship displayed in their construction.



Benin bronzes.

FIG. 39.

The Benin—west African—bronzes of Fig. 39 are similar to those already published in the MUSEUM JOURNAL, Vol. III, No. 4. The mask pendant on the left, perhaps intended to represent a European, illustrates a stage of this art far gone in decadence, almost as far as the leopard's head from Goa, the Portuguese colony in India, shown above to the right, in which the merely decorative intention dominates the representation of every natural trait.

This process has gone further in almost all west African art, as the specimens pictured here will show, than in the interior; though even there the skill of the negro is best displayed in handling motives purely decorative. But even in the west, a careful examination of the artifacts will show, I think, that where the object is to represent human facial traits, the artist's faculty of observation, his power for singling out essential race marks and indicating them strikingly, is by no means dead. Whatever of beauty is to be sought in the animal mask, Plate VII, is in the general decorative result and tasteful combination of quiet colors; but an art is not quite hopelessly drowned in symbolism and convention when an artist can be found, even in west Africa, to produce an effort like the large central statue in Fig. 26, where, except for the lower part of the figure, characteristically African in its failure over limbs, almost every tradition has been either set at naught, as in the almost suave treatment of the bosom, or used to further an individual conception of things *seen*, not merely copied, as in the treatment of the mouth, where the familiar device of a single wedge-shaped cut separates upper lip from nose.

The Benin rattle-stick (between the two south African staves) in Fig. 28 and the ivory bell or rattle in Fig. 33, also from Benin, might, allowing for the difference in material and the greater degree of finish of the smaller object, have been the work of the same hand—are at least, obviously products of the same "school," typical products of the highly conservative nature of savage art, conditioned as it so often is by the obligation to represent unchanging religious concepts under easily recognized forms, and by the demands of an unchanging public taste whose preferences it has itself done so much to fix.

H. U. H.

THE APALAI

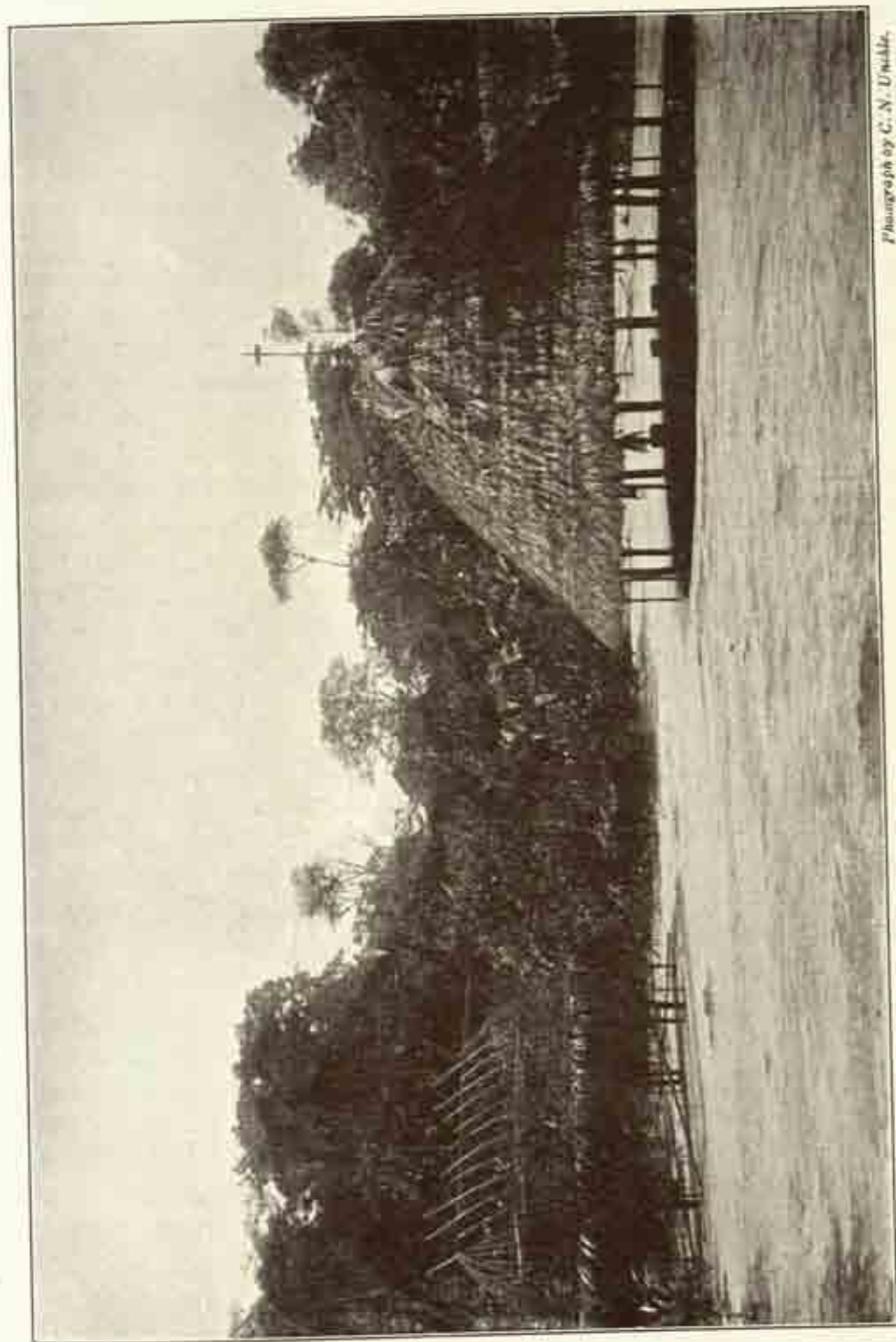
AFTER floating with the tide up the Amazon River for several days in a small canoe we turned north into a large river and continued our journey for some hours, or until we received a commanding signal, from a house on the left bank, to come ashore.

Two statements must be amplified before proceeding with our story. First, children in our public schools are told the old story of a captain who signalled a passing ship three hundred miles from land and asked for water. The ship replied, "Drop your buckets over the side, you are in the fresh water of the Amazon." The story is almost universally believed by the common man today. Why not believe it? The Amazon is the biggest river in the world and, besides, we like big stories.

We drifted with the tide two hundred miles up stream. When we had high water in the rainy season and low tide we made coffee within twenty-five miles of the sea, but when we had low water and high tide our coffee was salt at a distance of seventy-five miles. The cattle and horses on the eastern end of the island of Marajo in the mouth of the Amazon never get strictly fresh water to drink, except a little during the rains, because the streams here flowing into the sea are always salt. While the tide actually flows up stream two hundred miles the water rises on account of the tide for a distance of four hundred miles.

The second statement is with reference to the signal. The ever present Winchester rifle is used for many purposes besides that of getting game. It is often the strongest argument used in settling accounts of all kinds. Its presence alone may be sufficient to prevent discussion. We saw it used in telling effect more than once in the adjustment of claims for rubber or women. In the earlier days its word was final in settling financial accounts. Dead men collected no bills at the company's office at Para or Manaos. The company could not be held responsible for accidents occurring up river. As in every pioneer community far removed from courts of justice, so here the people must be a law unto themselves. In the application justice sometimes goes astray.

The rifle is used also for the transmission of information. No



Photograph by C. N. Unwin.

Apalaii houses.
FIG. 40.

complete code has been worked out but certain signals are recognized by all. An established number of shots may be either a simple salutation, an order to come ashore, an invitation to a feast or a funeral, a request to aid the sick or one in trouble. The traveler soon learns the meaning of all these signals and pays respect to them because it is often a matter of life and death to him or to someone else. He may receive a signal today but he may be sending one himself tomorrow.

When we received the invitation which was at the same time an order to report ashore, we obeyed at once, knowing that if we disregarded it we should be fired upon immediately. We were asked where we were going—a question everybody asks of everybody else as a matter of etiquette in these out-of-the-way corners—and when we replied that we were on our way to visit the Apalaii Indians we were informed that the journey was impossible. In the first place the Indians did not live on that river, besides and much more important, we did not possess a written permission from the "Colonel"—the man who controlled the river. The Colonel was at that time conducting some work on another river which he also controlled. These rivers are as large as the Allegheny and the Monongahela but they are parallel and this gives him control of all the territory lying between them.

A wise man does not argue the point with the muzzle of a rifle, so we immediately altered our plans and endeavored to be just as well pleased—an attitude one must adopt when traveling in this region.

We spent the night here and as usual in rubber men's homes found sickness and a lack of medical supplies. A woman was dying of fever and her daughter of ten or twelve had not walked for two months on account of ulcers on her leg. A few grains of quinine would have prevented the fever and ten cents worth of salve have cured the ulcers but they had neither medicine nor money. This is a typical example of the criminal negligence of many "Colonels" in the valley. Our expedition rendered aid to hundreds of rubber men and Indians and gave away thousands of doses of quinine and other medicines. As we never returned by the same route we were deprived of that satisfaction one so much enjoys of seeing his charity patients recover. We were casting bread upon the water. In the same spirit we planted millions of seeds of edible fruits along the banks of many rivers. Some other traveler will reap the benefit of our thoughtfulness and be thankful.

We paddled back to the Amazon and down to a house on the left bank where we spent the following night, or a part of it. Here we learned that a launch was due to call within a day or two at a station on an island fifteen miles out in the river. As the waves make it exceedingly dangerous to paddle a small canoe after the trade winds begin to blow, we set out on our long voyage at three o'clock in the morning and arrived at our destination about nine. The time selected for the start was near the middle of the outgoing tide. I steered straight for the opposite bank without making allowance for the drift of the tide knowing from former experiences that the returning tide would bring us back to our proper station. How one appreciates the blessings of a tide! Had there been no tide or had we been crossing farther up with a four mile current we should have crossed in the same time but we should have landed twenty-four miles down stream. In either case had we steered straight for our objective we should have spent the day in crossing and possibly have been swamped by the waves.

The launch arrived the morning of the third day after and we embarked for the mouth of the river along whose banks the Apalaii were supposed to live. There we were to find the man who controlled the productions, the transportation and the lives of the people of the two rivers, the Paru and the Jary. Upon our arrival at two a. m. we found him pleasant and hospitable, but when we spoke of a visit to the Apalaii he told us that it was not a convenient time for such a long and dangerous journey, that we should wait three or four months until conditions were better suited for interior travel. Appreciating and understanding the situation we remained aboard the launch and returned to Para—but not in despair.

It was in 1915 and war was in progress in Europe. The German Consul at Para had interests in common with the owner of the rivers. Mr. C. N. Unckle, a German scientist, was stranded in Para. So it was arranged through the consul to send Mr. Unckle to visit the Apalaii and to make studies and collections for our expedition. He joined the rubber gatherers on the Paru and spent the whole month of August in reaching the first Indian village where he remained for six weeks living, traveling and trading with the natives. He suffered severely from lack of food and from fever but was unable to leave until the rubber men returned to carry him out. He reached Para more dead than alive but with a splendid collection which he had made during the early days of his visit. Thanks to the Indians

who accompanied him down river the collections were saved in a perfect condition. The delicate specimens of pottery were wrapped and tied up in palm leaves so perfectly that not a single one was broken. The great feather headdress was demounted and the feathers placed in bamboo joints to protect them from the insects and the elements. While Mr. Unckle was not able to travel among many villages or to see many of their ceremonies he made a very good representative collection of their handiwork and recorded much of their language, customs and traditions. He greatly regretted that his photographs were a complete failure due to climatic conditions and illness. The photograph, Fig. 40, showing house types is the only one of ethnological value saved.

Mr. Unckle was the third scientific traveler to visit the Apalaii. Mr. J. Crevaux went across from French Guiana and down the Paru in 1883 and Mr. C. H. de Goeje in 1906 went up the Tapanahona and down the Paru, but neither of them gives much information concerning the people they met on the way.

The Apalaii occupy the middle course of the Paru river for a degree or more on either side of the equator. In earlier days they came down to the Amazon but the presence of the rubber man has driven them beyond the first falls. Their nearest neighbors on the north, or up river, are the Roucouyenne who are also members of the same great Carib stock. No one has traveled across country through northern Brazil hence it is not definitely known what tribes occupy the territory in the interior away from the rivers. Here is a splendid opportunity for some one to do a very important piece of exploration—to follow the equator from the Rio Branco to the Jary and thence northeast to the mouth of the Oyapock—a distance of a thousand miles. There are reports of great savannahs but no one knows their location or extent. A few years ago a concession for several million acres was obtained from the government and a great company formed to stock the lands with cattle. A party of engineers was sent into the region at great expense to survey and mark out the boundaries but the savannah could not be found.

In the present article I shall not attempt to do more than to describe the specimens here illustrated and to give some account of the ceremonies in which they were used. The large vocabulary and other linguistic material will be published later along with similar material from other tribes of the Amazon.

The great feather headdress, Plate VIII, is used by the medicine

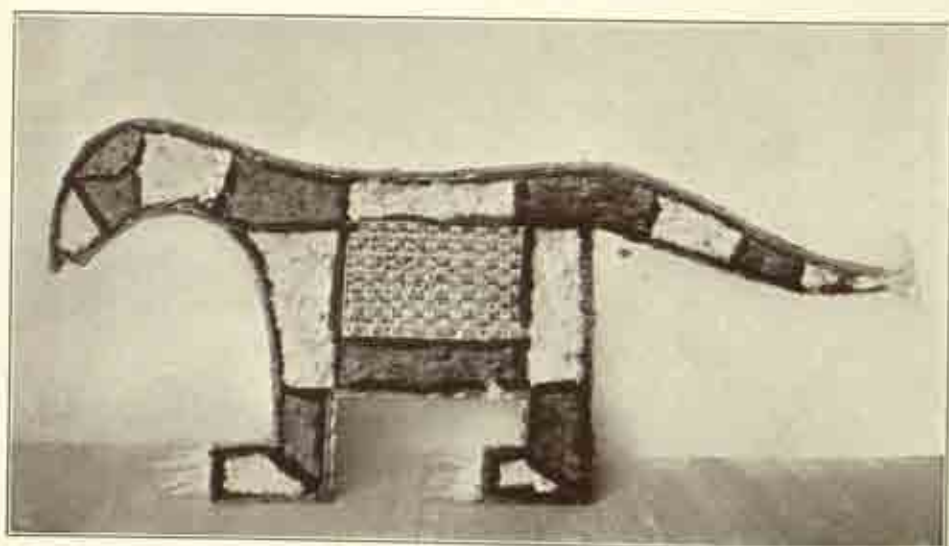


Apaluu war chief's ceremonial dress. The figures on the 'club' inlaid with white paint are representations of mythical forest monsters.

FIG. 41.

man in ceremonial dances in which he performs the leading part. It is worn also by the war chief and by the initiate during a part of his puberty ceremony. Fig. 41 shows the war chief in full costume ready to lead a band of warriors in a dance preparatory to setting out on a raid or in the celebration of a victory.

The foundation of the headdress is a rather crudely woven high hat made of arrow reeds and palm frond splints. As the hat is entirely covered with feathers its structure is unimportant except that it must be sufficiently strong to carry the long feathers. There are nine bands of small feathers around the hat. The feathers of each band are strung or woven on cotton cords and tied around the hat in



Wasp frame in the form of a jaguar.

FIG. 42.

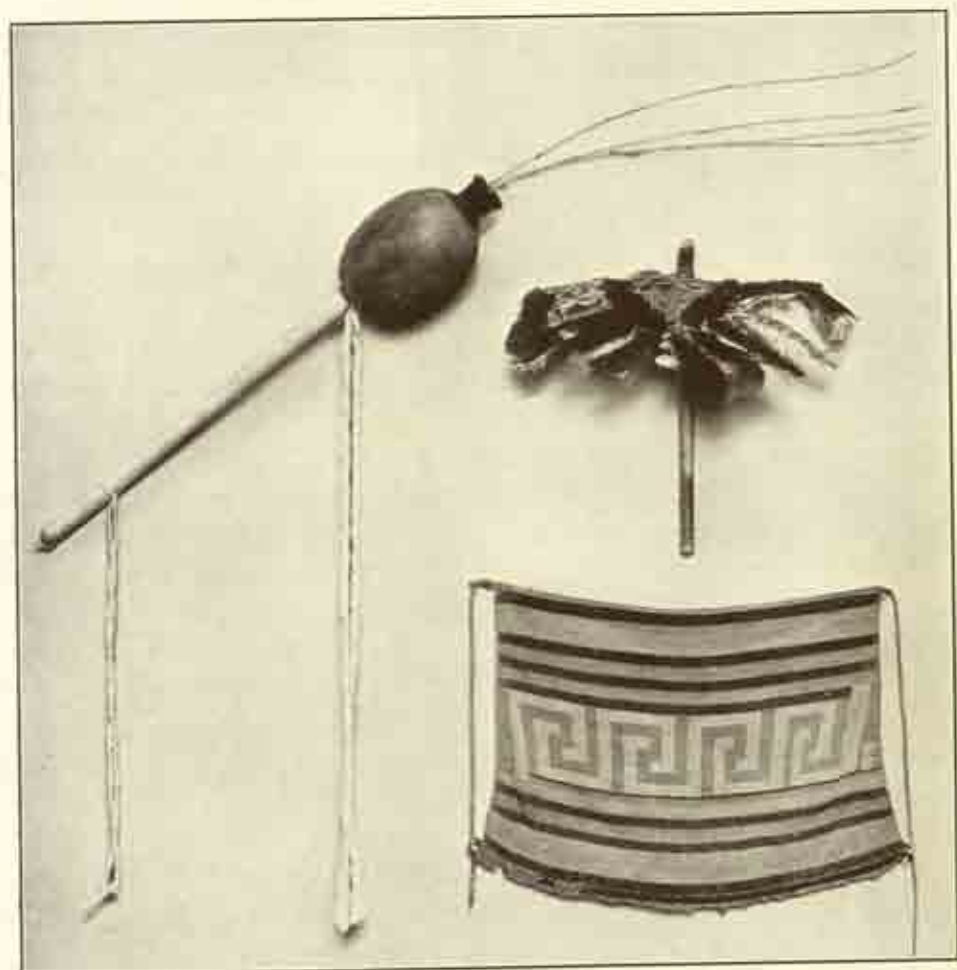
proper position. The long feathers at the top are fitted into a reed which runs along the top of the hat. At the conclusion of a dance or other ceremony in which it is used the headdress is dismantled and the feathers stored in joints of bamboo for protection against the elements and destroying insects. These headdresses are considered very valuable by the Indians because of the difficulty in collecting the feathers and the time and skill required in making them up.

The long red feathers are plucked from the tail of the great macaw; the white streamers at the top are made of eagles down; the ornamented sticks attached to the long feathers are covered with feathers from the humming bird; the pendants attached to these are of beetles wings. The first band of white below is made of feathers



APALAI HEADDRESS

from the harpy eagle; the black band, from the curassow; the yellow, from the oriole; the green, from the parrot; the yellow and the red from the macaw; the red, from the macaw and the white bands around the brim are of feathers from the eagle and the egret. None of the feathers is artificially colored.



The decorated reed flute used by boys in the puberty ceremony. A bird figure used by the medicine man in his incantations. The apron worn after puberty.

FIG. 43.

The streamers of the headdress and the cloak of the chief are made of strips of bark dyed black with the juice of the genipa.

The great macaw is the most difficult creature of any in the forest for the Indian to capture. It flies high and alights on the topmost bough of the tallest tree. When it feeds it plants a sentry for its

protection. To capture it the Indian builds a blind in the top of a tree and secretes himself there until the macaw alights when he shoots it with a blowgun and poisoned arrow.

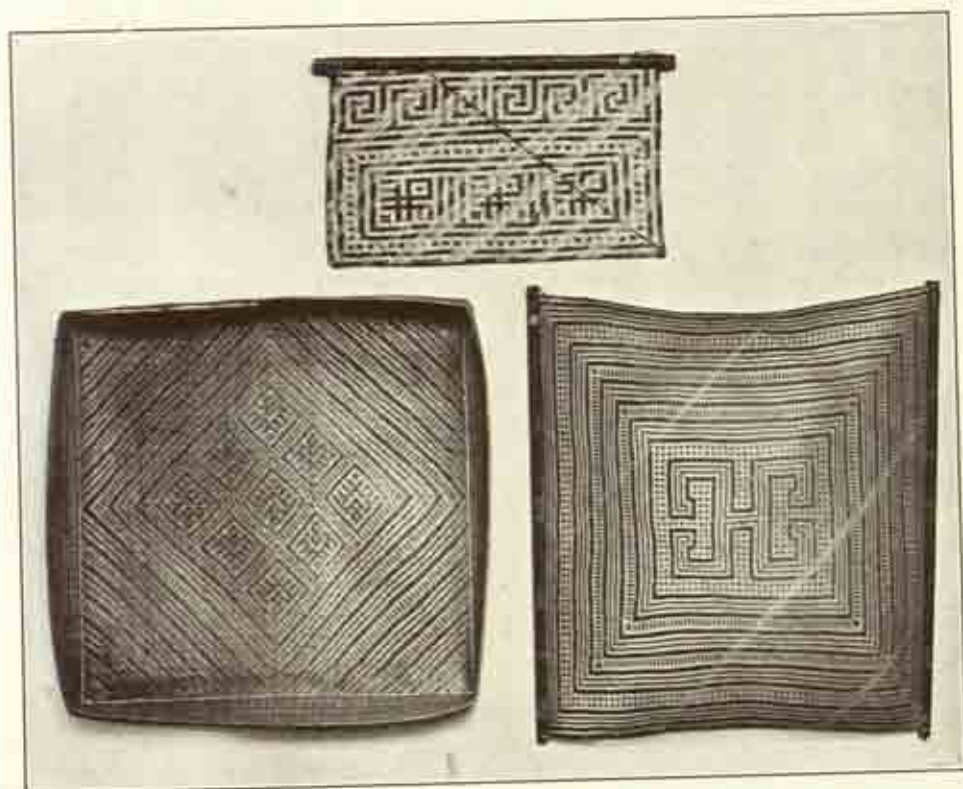
ORDEALS

The puberty ceremony is an endurance test required of boys before they can be admitted to the company of men or take part in the councils of the tribe. The ceremony which lasts for twenty-four hours is usually taken part in by three or four boys at a time. Some are unable to endure the test and fall out to try again at another time. At daybreak the boys, unadorned, with staffs of arrow reeds in hand gather under the direction of the medicine man. They partake of some food which has been especially prepared for them and just at sunrise, which on the equator comes very soon after the first streaks of light, they repair to the dance ground where they sing and dance the whole day through without rest or refreshment. During the day the medicine man and his assistants make up the large headdresses, make the wasp frame, Fig. 42, and fill it with live wasps. At the setting of the sun, the boys who have endured the strenuous dance present themselves before the medicine man who applies the wasp frame to their chests, backs, arms and legs. Those who scream or who betray any visible signs of suffering when they are stung are not allowed to continue the ordeal. Those who have been brave and have not revealed their sufferings, put on the great headdress and, carrying the flute, Fig. 43, in the left hand and a dance arrow in the right, proceed to the dance ground where they dance around one behind the other over the dancing board, blowing their flutes and waving their dance arrows until finally about midnight they fall exhausted on the ground. They attempt to rise and continue but others surround them with mats and palm leaves and compel them to lie on the ground until the medicine man gives the signal for them to jump into the river for a bath. When they return the medicine man gives each his first loin cloth, cuts off his hair over the forehead and decorates him with strings of beads and a bandoleer of monkey's hair.

The preparation of the dancing ground is interesting, but common among east Carib tribes. A large plank is made from the flat root of a tree and placed over a deep hole in the ground in which a sacred bundle has been deposited. The board is then covered with clay thus making a hollow-sounding dance ground. The sound of

the dancing feet may be heard a long distance and adds rhythm to the music of the flute. The board thus serves the purpose of a drum but this is not its primary function. It is used as a method of communication with the deity to notify him that the dance is in progress.

The flute, Fig. 43, used in the dance is made of a hollow bamboo joint wound with cotton and having a reed made of a bird bone



A fire-fan which is used also for turning cassava cakes. A square cornered bread tray.

A finely woven concave tray for holding cotton after it has been spun. It may be used also as a cover for the carrying basket, Fig. 45.

FIG. 44.

inserted through the septum at the lower end. A decorated calabash attached at the reed end serves as a resonator. They have other flutes closed with wax at the upper end and blown with the mouth at a lateral hole. The hunter's horn is made of a joint of bamboo two inches in diameter and ten inches long. It is blown through a square lateral hole and may be heard a long distance. The number of blasts informs other hunters what kind of game has been discovered.

The wasp frame, Fig. 42, is usually constructed in the form of

an animal, bird or fish. The central part, six by eight inches, which contains the wasps is made of wicker work of soft material. The heads of about a hundred wasps are passed through the splints or at the interstices. In this uncomfortable position the wasps are



Carrying basket used on special occasions. The neatest of its kind made by any tribe.

FIG. 45.

ready to sting upon the slightest provocation. The other parts of the frame are covered with feathers of various colors in order to make the animal appear as realistic as possible. Instead of wasps, large black stinging ants are sometimes used for the same purpose. The exact distinction in the applications of the two insects is not understood. Ants are used to sting certain parts of the body while wasps are used for other parts; ants in some ceremonies and wasps in others. There may be some sentimental reasons for the distinctions in use or the stings may produce different effects upon the parts of the body to which they are applied. The sting of either the ant or the wasp is more painful than that of our domestic honey bee, hence it requires considerable courage to submit to the ordeal of being stung by one hundred of these vicious insects all at once and to have it repeated on five or six parts of the body. Little wonder that some cry aloud with pain.

MARRIAGE

A young man cannot marry until he has successfully passed the puberty ordeals and thus has become a man. More than this, however, is required of him. He must give satisfactory evidence that he will be able to support a family. If he is not a good shot with the bow and arrow he will not be able to kill game and fish enough to supplement their vegetable diet. Therefore he is required to pass

the target test. He stands with his back turned and throws cassava pellets at a circle drawn upon a piece of wood. If he does not hit the centre of the circle three times in succession he must repeat the whole endurance test and try his skill again or remain a celibate. In some tribes the girl's father tests the boy's ability with the bow by compelling him to shoot an arrow from the bow of a rapidly moving canoe into a birds nest or a woodpeckers hole in a dead tree. If the boy should fail he is allowed another opportunity at a later date.

A girl must also undergo certain puberty ordeals and endurance tests before marriage. At the first appearance of puberty she must fast in seclusion for three days, during which time she is not allowed



A food bowl and two boat-shaped drinking bowls, painted red and white with forest monster decorations on the inside.

FIG. 46.

to talk. She must not eat meat for a month. When her fast is concluded her body is scarified with the sharp teeth of some animal or fish and she is allowed to wear an apron, Fig. 43, for the first time. She is now ready to begin the courtship in which she takes the initiative. She uses certain binas or charms to stimulate mutual affection. By rubbing her hands and face with a particular caladium she causes her favorite young man to think well of her. A woman may use the same charm to prevent her husband from forgetting her while he is absent on a long journey.

When a girl has reason to believe that a certain young man cares for her, she presents him with food and drink and places firewood near his hammock. If he accepts these offerings he thereby accepts the girl for his wife but she must submit to the ant and wasp ordeal before she can go to live with him. Her mother applies the ants to her chest, arms and legs and the wasps to her forehead. If she

shows signs of suffering she must repeat the ordeal at another time. If she passes the ordeal satisfactorily, a feast and dance are given in her honor. She does not join in the dance but occupies a stool in a prominent place where she receives the admiration of all present. She now becomes the wife of the young man without further ceremony.

MEDICINE MAN

These ant and wasp frames are used also by the medicine men for remedial purposes, especially for relieving acute pain by the application of the stings to the ailing part. Whether or not the sting has a direct curative value it at least serves the purpose of a very strong counter-irritant. Its best use is for rheumatism and for stiffness after overexertion. We have a belief among ourselves that the sting of the honey bee is good for rheumatism.

The duties, powers and performances of the medicine man are the most varied of any individual in any society. He is the teacher and guide of his people. There is nothing that he cannot do or that he does not know in the natural or spiritual realm. His chief duty is to counteract the evil designs of hostile spirits. He is revered and feared by the community and consequently enjoys more liberty and exercises more real power than any other member.

The office is hereditary; the medicine man selecting one of his sons for his successor. The boy must undergo a long period of education and training. He must become proficient in the natural history of the region; he must know the habits of animals and the properties of plants; he must know and imitate the cries and calls of animals and birds. He must learn the technique of the practice of his profession; the proper chants for the invocation of the spirits and the methods of the interpretation of dreams. He must fast and endure pain with indifference. He must submit to an ordeal which may result in his death. That is, he is required to drink a prescribed amount of tobacco juice which produces convulsions. In the trance so produced he sees spirits and converses with them and by them is accepted as a spirit doctor.

In the practice of his profession the medicine man is sincere and believes as implicitly in his powers as do the common members of the tribe. He may not always be able to exorcise an evil spirit or to counteract the evil designs of certain spirits. The spirit may be too powerful for him or the influence of a rival medicine man may be too

great. He has one recourse in the case of sickness in his tribe. He can send an evil charm upon the tribe of his rival who is responsible for the particular disease. The charm is sent upon a woman who is always recognized by her own tribe and may be punished or even killed by them because of their fear of the charm.

When a person is sick and the application of common remedies has failed to produce a cure, some member of the patient's family approaches the medicine man, tells him about the case and requests him to visit the patient and attempt a cure. At the same time he offers the medicine man a cigarette made for the occasion. If he accepts it he thereby agrees to make the visit. He will not accept pay for his services until the patient is cured. This differs from our practice but the next item agrees perfectly. He fixes his fee according to the patient's ability to pay. Since he does no manual labor, he accepts as pay, food and other necessities of life. In an extreme case he may even receive a young girl on account. The number of his wives is limited only by his means of supporting them.

When a medicine man dies he is buried and the spirit remains within the body for consultation by other medicine men. The body does not undergo dissolution but remains flesh, as in life. The body and the spirit become immortal.

The frames are used for still another purpose which is somewhat obscure. When an important man of recognized strength, courage, or ability makes a visit to a village a frame is brought out and he is asked to apply it to the different parts of the body of all the inhabitants, men, women and children alike.

A question arises as to the real significance of the use of the ant and wasp frames. Among the Carib tribes the frame is usually in the form of an animal, bird, or fish, and one is naturally inclined to think that it may have some totemic significance. This probability is strengthened by the fact that among the Wapisianas, a nearby Arawak tribe, the medicine man utters a little prayer to some animal when he applies the frame, which, however, is not in the form of an animal. He may say "be as bold as the jaguar" or "be as free from fever as the black monkey" or addressing the deity, "you have power to keep the monkey well now make this patient well." As already stated, some noteworthy person may apply the frame and he may be a stranger who knows nothing whatever about the use of the frame. Is the efficacy in the effect of the stinging, in the animal represented, in the person making the application, or in the petition

to deity? Does the initiate receive the strength and courage of the particular animal to withstand the ordeal or is it the character of the person making the application that he receives? The ideas in the mind of the Indian seem somewhat confused on this point. Any one or all of these ideas may be present at a particular performance.

The Apalaii believe that these ordeals render the parents skilful and industrious and insure the birth of strong robust children. We can easily agree with them. The weak of body or mind cannot pass the endurance tests and hence are unable to marry and perpetuate their weaknesses. The obligation of publicly enduring severe bodily pain without showing signs of suffering certainly demonstrates strength of character and has a real value in the development of the race.

W. C. F.

A VISIT TO THE TSIMSHIAN INDIANS

THE SKEENA RIVER

(Continued)

ON the evening of the first day in Terrace, I learned from the few Indians wandering around the town that Gitsumkelum, a native village of which I had often heard, was not far downstream. Early next morning I walked out to the village. About four miles below Terrace there is a river emptying its waters into the Skeena; after crossing this I met a wayfarer who informed me that I was in Gitsumkelum. I was rather disappointed, as I had expected to see an old village, but there was nothing like that in sight. The traveler, however, pointed in the direction of a forest of tall cottonwoods, where he said there was a small settlement of Indians. I was working my way through a thick growth of willows, across what had been an island during highwater, when I caught sight of someone walking out from the woods ahead of me. When I came near, I found a young girl dressing a fresh salmon. Because of the noise made by the continuous swishing of the running water, I presume, she did not hear my footsteps, since the busy hands went on as if unaware of my presence and she never looked up until I spoke. When the Tsimshian girl saw me standing near, she immediately put her attention back to her occupation, without even showing the alarm that might have been expected where strangers in a remote place are thrown face to face. I had to repeat my question about the location of the village before she spoke and then without even changing her attention, she gestured and said, in a rather peculiar voice: "Down there you will find my father, go and ask him." In this glimpse of shyness I recognized a true daughter of the old time Tlingit. Even though I had been taught to observe such etiquette during my boyhood days, it was strange to me, after associating with modern Indian girls, to come face to face with a reserve which is fast disappearing. I backed away, playing my part as a true son of a family who at one time taught their children to know their own station in life.

As the girl directed, I found a native food-preparing house almost hidden by a growth of willows. For a moment I stood at

the open entrance and in answer to my knock a voice came from one side. I entered and there found a woman squat on the floor, slicing half dried salmon on a triangle-shaped stool, a familiar scene to me. Over head, under the ceiling of the roof, were closely arranged on racks, sheets of sliced salmon hung on their edges, and on both sides of the room under shelf like smoke spreaders were cottonwood logs lying over small open fires, each sending out puffs of smoke to the ceiling. Upon seeing me the woman called out in her own language to someone; a man appeared in another opening of the house and came forward with his own fashion of greeting. After we exchanged a few words in English, the man motioned me to follow him. We walked out of the smoke-house, down to the river's edge and here he took a seat on a wooden box to continue the mending of a gill net which he apparently had just left. The man spoke English fairly well, and after I told him my name he asked me if I was related to someone whom he had known. He appeared to enjoy telling me of the friendship which at one time existed between his father and my own paternal grandfather during the latter's frequent visits to the Tsimshian country from Chilkat. The man named to me, in his own tongue, many native towns along the Skeena which I noted in order; commencing at the lower end, he indicated just where the boundaries of each division occurred. I obtained from him also some other incidental facts which, with the derivations of some of the town names, proved to be useful later on.

TSIMSHIAN HOSPITALITY

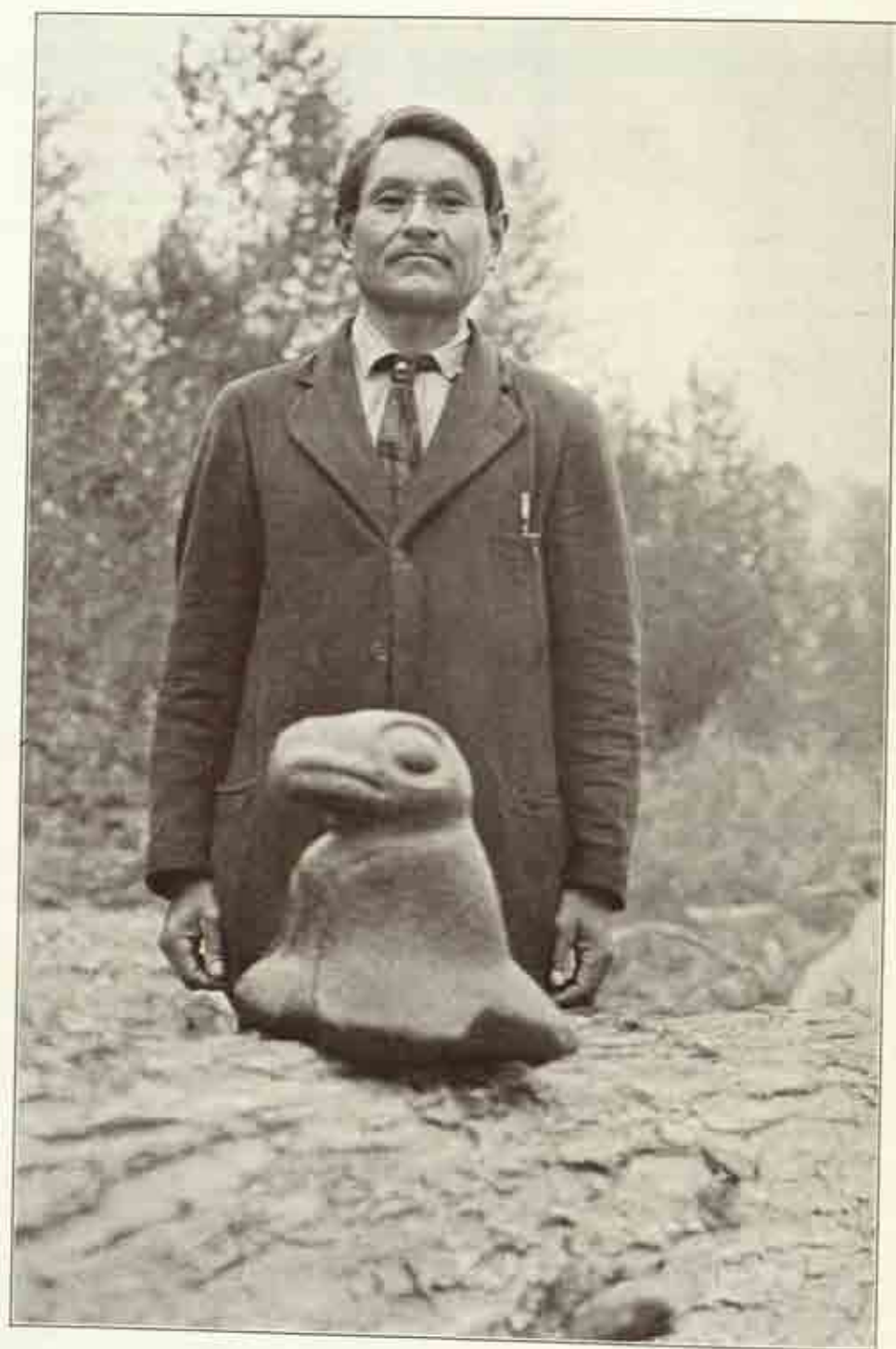
We were very much interested in exchanging stories of the past when I noticed the young lady standing near as if awaiting an opportunity to speak. The father turned his head to her, the girl said something in her own language, and the man asked me if I could take "tea" with them. After accepting his kind invitation the man led the way back to the smoke-house. In the house I saw another young girl, the two standing in one corner as if awaiting some order. On one side of the room, near a blazing open fire, were laid out on the plankless floor some fresh red cedar boughs, on the fire side of which were placed two clean boards with a number of well worn sheep-horn spoons arranged upon them. On the boughs the master of the house seated himself and pointed to me a place next to his. After I had squatted in my place my host again said something in his own language, and in response to this the young lady whom I met first

left her work and took a seat beside me. This is another custom that I recognized to be similar to that of our own in Chilkat. Among the Chilkat people a host requests the presence of his best friend when entertaining a guest from another region, and in the absence of such a friend the daughter is invited to take part in the entertaining.

The hostess placed before us our meal, and while we were eating the well broiled fresh salmon, she was busy preparing the wild berries. The mistress of the house, however, never joined in our meal, she waited until we were all through. While she and the young lady who had assisted her ate their food the host continued the story which he had started at the beginning of the meal and did not change his position until the two had finished. After lunch my host offered to take me around to the old town site which he had referred to in his story. We walked back less than a hundred yards when we came upon a space where could be seen only foundations of many houses, most of which were nearly covered by the thick growth of weeds, while corner posts of some were still standing. This, he said, was where the second Git-dzem-gay-tlon (as the Skeena Tsimshian pronounce it, which, when translated, means "man of ridge dwellers"), stood up to very recent years. While we were going through the wreckage of the old town, my guide called attention to some people paddling down the river at some distance from where we stood, and he guessed right away who they were. "This is Gago-gam-dzi-wust returning home" he said. "This is the right man to be a chief of this place, but had his people lived he would have caused them much trouble, because he is not friendly to the head people of other villages; but he is a good man just the same, I hope that you will make friends with him."

Just as the man finished telling about his neighbor, the canoe landed a short distance from where we stood and a middle-aged man and a young woman got out and began to take their baggage ashore. We walked down to greet the arrivals. After we became acquainted the chief pointed in the direction of the wood in the rear where his house stood and invited me to call there some time after they had moved in. "We were away in Alaska all summer and this is the first time, since last spring, we returned to my village, and I know my cabin is in bad shape to ask you to come now; but the grandson of my uncle's friend shall be welcome to my poor home at any time."

Apparently, my granddad in his lifetime had made many friends among the people in this region. I met other families who



Chief Gagu-gam-dai-wust with the Stone-eagle, the main crest of his ancestors.
FIG. 47.

claimed his friendship, and this made me feel all the more at home with this people, even though I was handicapped by not knowing their language.

I gathered from the Indians I met here that the old Git-dzem-gay-tlon, or Gitsumkelum as it is now called, was located some few miles up the Gitsumkelum River. It was built on a narrow plateau from which the town took its name. It is stated that the site was found by a man named Nish-gan, formerly of Naas River, and, shortly after this man with his family settled here, a party of emigrants, who in later years were identified to be of Alaska Tlingit origin, came from the direction of the Naas River to join them. In still later years, these emigrants became one of the divisions of this group. In course of time, when other parties from upper Skeena River came down to join the community, the place gradually grew to a very large town. It was divided into different sections, each section being a single row of houses arranged on level ledges staged down the embankment, and occupied by different phratric divisions. The town grew so large that on some occasions a visitor from one section to another disappeared, and stole and sold to traders from foreign regions, who frequented the popular town. After the European occupancy of the coast region, however, the people of this town began to scatter, and about forty years ago the last of them came downstream. These are now to be found living in the new Gitsumkelum, a village located at the mouth of Gitsumkelum River, where it pours its waters into the Skeena, about ninety miles easterly from the town of Prince Rupert.

At the time of my visit, during the autumn of 1918, there were only two families, numbering about a dozen people, living in two rustic houses. Like most of the groups along the river these Indians are not always in their village, as their chief occupation, which is fishing and hunting, leads them away during the different seasons. During the summer months they are employed at the fish canneries along the coast.

The natives of this region called the Skeena River "Kshen," and the people who inhabit the many settlements all along the river, from the lower end up to the headwaters, are called, collectively, "Git-kshen" which, when translated, means "Kshenman." It may seem that the Gitkshen are in the main nomadic, and it has been stated that prior to the present position of the various groups, extensive migrations of the older generation had taken place over

wide stretches, but many things will be noticed, as I go on, as evidence that up to the time of the European occupancy of neighboring regions, these people were living in fixed habitations. This does not necessarily imply that an entire year was spent in one place. Agriculture not being practiced during former times, the people were compelled to make occasional changes from their permanent homes to some distant waters and forests to procure supplies of food. When furnished with food and skins for clothing, the hunting parties returned to the villages which constituted their true home. This is true also with the people inhabiting the villages along the Naas River.

At the first opportunity I paid the visit I had promised the chief of Gitsumkelum, during which we talked on many subjects concerning the life of the people who used to meet here before our time. Before we went far the chief informed me of his relation to the Tlingit of southern Alaska. "Do you know," the chief started, "my grandfathers came to this country from Alaska? I felt as if I saw my own brother when I found out who you are. We used to be Alaska people. I want to tell you how my grandfathers came here." The chief then began the legend. The story, of course is rewritten, changing some words to those which I thought might offer a clearer interpretation of the narrator's meaning.

THE MIGRATION

There were two tribes in villages right opposite each other, at the mouth of a salmon stream running into a salt-lake called Nah-ah' in Tlingit, which is a bay near Loring, Alaska, on Revilla Gigedo Island. The Eagle group of the tribes was led by a man named Kitch-tu-hini "Flooded wings" (when an eagle caught a fish its wings were flooded), and the Wolf group by a man named Gish-naga-núsh. The two parties dwelt in peace for a time.

The bay which is a formation like an alcove, has a narrow opening to the fiord on the outside, through which, at high tide, it is filled with sea water. With the rising of the tide many kinds of sea animals flocked into this lake presumably lured by fish, and when the tide ebbed the water in the lake became shallow, when it was easy to kill these animals with spears. The drove of incomers was so lively in the pool that often times a salmon or some other kind of fish was left dry in some of the smaller cavities along the shore. It was by this that a man from the Eagle group thought of a scheme which,



Ruins of Git-tzo-lesh-co (Man of canyon), Skeena River.

FIG. 48.

later on, proved a success. This was an artificial rock dam, inclosing one corner of the lake, constructed so that at high water the top of it would be well under the surface so that seals and other animals would flock over the rock pile. While chasing around here, unaware of the ebb of the tide, the upper edge of the rock pile rose above the water line and trapped them. The inclosure drained almost dry, and then the seals were killed with clubs by the Indians. It was said that when the dam was first installed, it caught or trapped enough seals to supply all the families of both communities, and during their seasons fish of many kinds were also caught. As time went on the catch in the dam gradually lessened and the Eagle party who owned it could no longer spare enough to supply all demands of the other community.

Gish-naga-nush, the chief of the Wolf party, made an attempt to copy the invention of the Eagles, but could not locate a suitable spot where another trap could be made. Toward spring food supplies in both communities were well consumed, and the Wolf party then were depending largely on what might be spared by the owners of the rock trap, because the weather often would be too rough to do any hunting on the open channel.

THE DEATH OF THE INDIAN BRIDE

After a time Gish-naga-nush asked for the hand of the Eagle chief's young daughter; in this he succeeded and took the girl for a wife in addition to one he already had. The Wolf chief thereafter, by tribal custom, was entitled to a division in the catch made by the rock trap. Gish-naga-nush perceived the great affection of the rival chief for his daughter, and the rapacious man took advantage of this at the first opportunity. He renounced ownership of all the property that his father-in-law had offered as a dower, and instead of this demanded more than his share of the daily catch made in the rock trap, which already had shown great decrease. Kitch-tu-hini could not supply all the demands even of his own group, hence he was not in a position to please the husband of his only daughter.

Gish-naga-nush one day was trying to persuade his young wife to make an appeal to her father to grant the demand, but she well knew that if her father acceded it would displease his people, so she refused. This argument developed into some cross words between husband and wife, in which the chief, overcome by his bad

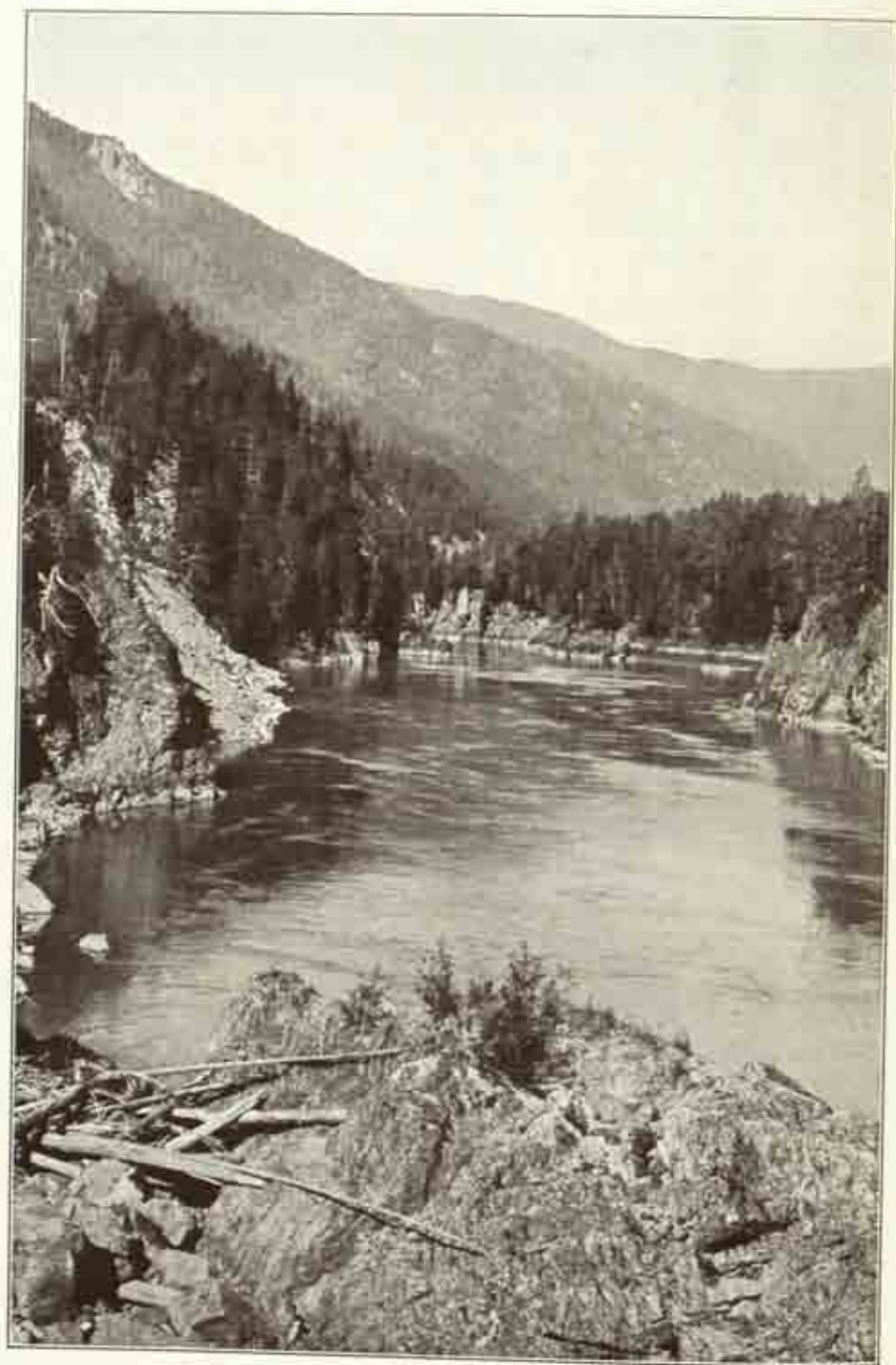
temper, hit his young wife on the head with his staff and probably fractured her skull. The injured girl was immediately carried back to her father's house, across the creek, where she died.

Kitch-tu-hini immediately sent an order through his village that no one weep, mourn or even mention the death of his daughter, and that the news of the death should by no means reach the ears of Gish-naga-nush's people. During the sound sleep of the villages on the following night the body of the girl was buried, instead of being cremated, which was the custom of the people. Meanwhile, the chief's son who was younger and had the features of his murdered sister, "made up" to impersonate her. The young man in some way attached a wig made from the hair cut off the dead girl's head, dressed himself in the garments she wore, painted his face with pine-pitch and covered this with powdered burned hemlock fungi. In this disguise the youth took his position in his dead sister's bed.

A day passed with Gish-naga-nush getting no news of his absent young wife, and on the next he sent a messenger to investigate, who reported to the chief that his wife was still confined in her sick-bed. As the days went by, however, the news came that the injured wife gradually improved, and finally she had recovered enough to be able to appear at her meals with the rest of the family.

At all times, whenever anyone from the opposite settlement was within hearing distance, Kitch-tu-hini would make a remark expressing his impatience for a happy reunion of his daughter with her lonesome husband. This, of course, would reach the ears of Gish-naga-nush, for whom the remark was really intended. The chief, apparently, bore for several days the longing to see his beautiful young wife, finally became impatient and could not wait longer. One day he sent out for his maternal aunts, his sisters and all the female members of his clan, to meet with him in his house. When all the women were seated in the large room the chief came out of his sleeping apartment, where he had spent most of the time since he had committed the crime, and to them he expressed his wish. He instructed them to express to his wife and the women of the opposite clan his sincere regret and apology. Then he requested the party to bring back to him his beloved wife. The party of women went on its mission and at dusk returned in company of the chief's supposed wife.

Upon entering the chief's house the unsuspected young "wife" retired immediately to her private apartment. This act, to the



Canyon near Git-tzo-lesh-co, Skeena River.

FIG. 49.

members of the house, was no more than natural of any young girl who is ashamed to show her presence. As much as he wanted to come to his wife, the chief showed that he was compelled to observe all that is demanded by proper etiquette, and not for anything would he again hurt the feelings of his young wife, so he had to leave her alone. The young "wife" spent all of the following day in seclusion and was not seen even by her own husband.

When night came the young man was sitting up when a body servant came in to inquire as to any needs. With the girl slave he went out only for a moment, but dismissed her as soon as they returned to the room. Presently the chief came in to him in his murdered sister's sleeping room, and laid himself down along side of him, but when the chief touched him "she" whispered that she wished to be left alone as "she" was still suffering from the unhealed wounds. Out of respect the chief had to obey, and lay still.

In the meantime, over in the other settlement, Kitch-tu-hini's people had made everything ready for what might develop from this well constructed plot, and were all on the watch day and night.

Toward morning Gish-naga-nush was sleeping sound. The young man moved around in bed, but the sleeper never stirred. He even raised the chief's right arm high and then let it fall, but the sleeper still slept. The brother of the slain then pulled out one of the sharp knives which had been concealed about his person, and with one stroke Gish-naga-nush's windpipe was severed, and with a few more the head was cut off. During all this there was nothing heard. After he straightened the covers over the slain chief, the young avenger wrapped his trophy in one of his dead sister's fur robes. This he carried with him out of his enemy's house and across to his father's people.

At daybreak the people in Gish-naga-nush's house rose at the usual time, but went about without making much noise, as they well knew that their leader was with his young wife and would stay in bed late. The day wore away, but the chief still slept. Towards evening, however, someone began to suspect that something might be wrong and began to inquire. This aroused the other members of the house. Finally an attendant was sent to see. Upon approaching the private section, there was much blood streaming out from under the partition. The slave rushed, pulled the mat curtain aside and raised the bed covers. In response to a wild shriek uttered by the slave, everybody in the house made a rush to the scene. Behold, there lay their chief,

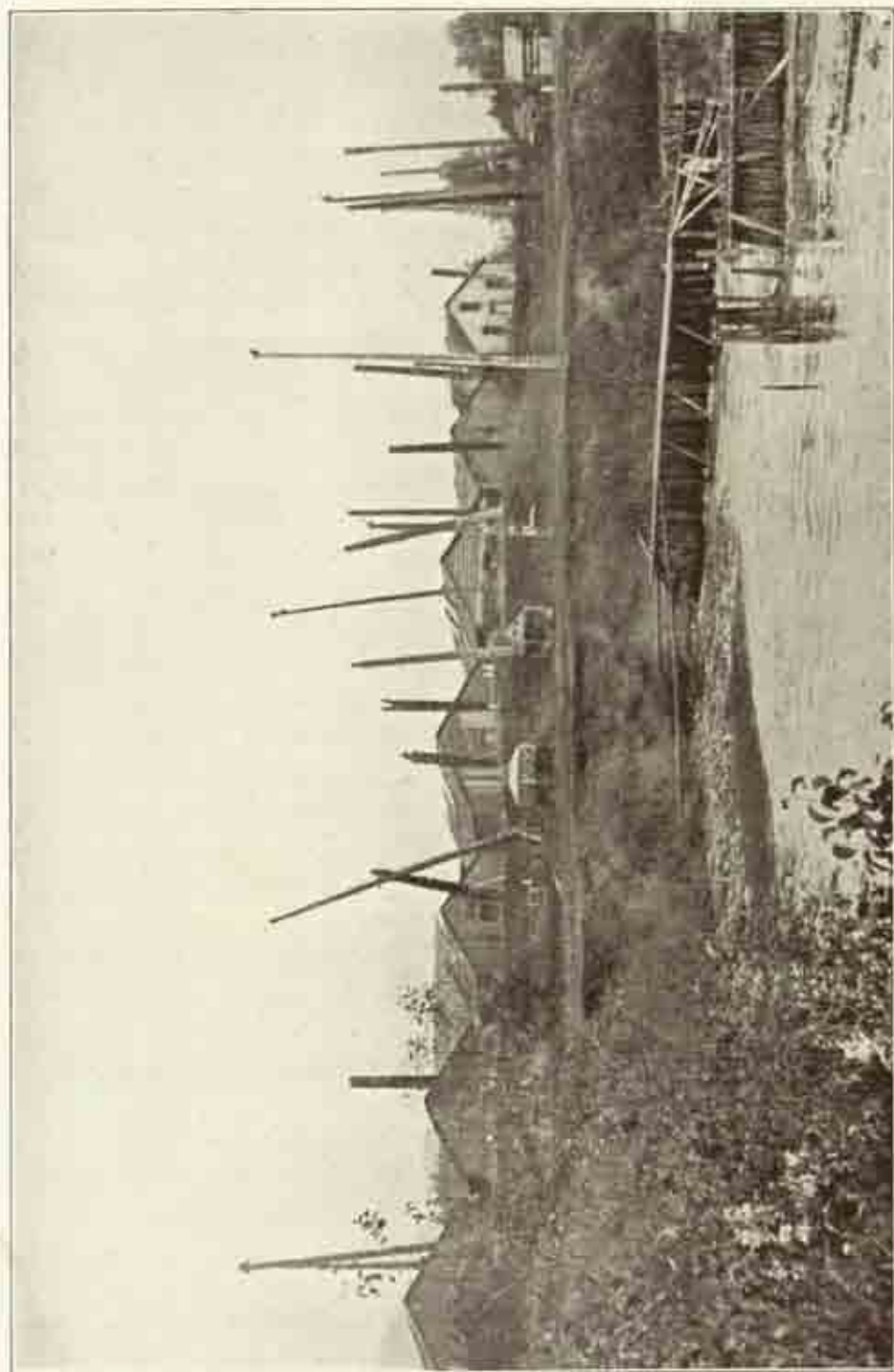
but his head gone—cut off. It did not require much investigation to find out how the tragedy occurred, for spies were immediately set to work under cover of the following night.

FIGHT OF THE TLINKIT CLANS

There was a rustic bridge across the creek, connecting the two settlements, and in the middle of this most of the fighting took place at daybreak. As both sides were about equal in power, they did not allow each other to cross. The struggle between the parties lasted only for a few days, but many men were injured on both sides and some killed. During the last interval of the fights, however, neutral parties destroyed the bridge, which left no other means to cross except by small canoes. And in this way the belligerent parties were successfully kept apart.

Kitch-tu-hini, the Eagle chief, realized that there could be no more peace between his and the rival party, and after many councils with his people finally decided to make a move to some other region where they might begin life in peace. When this was made known, preparations were immediately put forward. In the still of one night the Eagle party broke camp and started on a journey to some unknown place. Many things that were too bulky to carry along had to be left behind. Among these was the crest figure of the clan, a huge rock shaped like an eagle, representing the main crest of the party. This, the chief thought, would be ridiculed if they abandoned it with the other things, so he ordered some of the tall totem poles cut down. These were formed into a large raft. On the raft the Stone Eagle was placed, and when the party moved away from their old home, on the outgoing tide, it was towed along. In the middle of the salt lake all the canoes paddled together and the Eagle party began to sing a song which had been composed for the occasion. At dawn they reached the fiord end of the frith, and here the Stone Eagle was rolled off the raft. The Eagle crest, as was presumed then, sank out of sight forever and the raft of poles bearing the family record, on which it took its first and last ride, was let loose to drift out into the open, never to be seen again. But it is said that at extreme low tide the Stone Eagle, until very recently, was seen lying in the bottom at the outlet of Nah-áh.

The emigrating party came to a temporary stop in a bay on the south side of where Ketchikan now is, and encamped. From here small parties were sent out when the weather was favorable to look



Cili-wenti-qool (Man of reduced passage), a well-preserved native town, situated in the interior between the Skeena and Naas Rivers.
FIG. 50.

for a suitable place. Some of the men were absent a number of days and reported the lay of the course in the southern direction. Before a decision was made as to what course to take, the cold began to set in, and the party was then compelled to remain in camp all through the winter months. During this time, it was decided that, in order to preserve the Stone Eagle crest, another one should be made similar to the original, which was immediately carried through. The new one, when finished, was the model of the one left behind, but owing to the unsettled condition of the party the size of it had to be much reduced, so that it could be carried along to wherever fate might lead them.

It was early in the spring of the year that the emigrating party arrived in a village, a short distance up the Naas bay. The place appeared to them to promise many good hunting points, and they thought they would stay, but the native people who dwelt there were far from being hospitable, and refused to have the emigrants remain as permanent residents. (The village referred to here must have been Git-hatan, a Naasman eulachon fishing village, situated near the mouth of the Naas River.)

After the Tlingit emigrants left the first place, they were turned away from other Naasman villages up along the river. They were handicapped by not understanding the language of the people who live in these villages and this seemed to be the reason for their failure in creating friendship with them. They, however, were allowed to remain for some time in a town near the canyon (evidently Git-wen-shelko, a Naasman town near the canyon) and stayed here until they learned the situation and the lay out of the country. From this stop the emigration followed eastward, up along a river until a lake was reached. From the lake, across a very wild country a few more days' journeys found the party following the course of a river leading to the opposite direction from the one they had just left behind, and finally they arrived in a small settlement, inhabited by people who spoke a language similar to that of the people they had left some time past on the Naas River. It turned out that the few people found in this settlement also came here from the Naas region by the same trail. They said that they too left their home because of some dissension there.

The two parties met on very friendly terms, and decided to dwell together in one village. Later on in years, as has already been stated, other parties came down from upper Skeena who also became

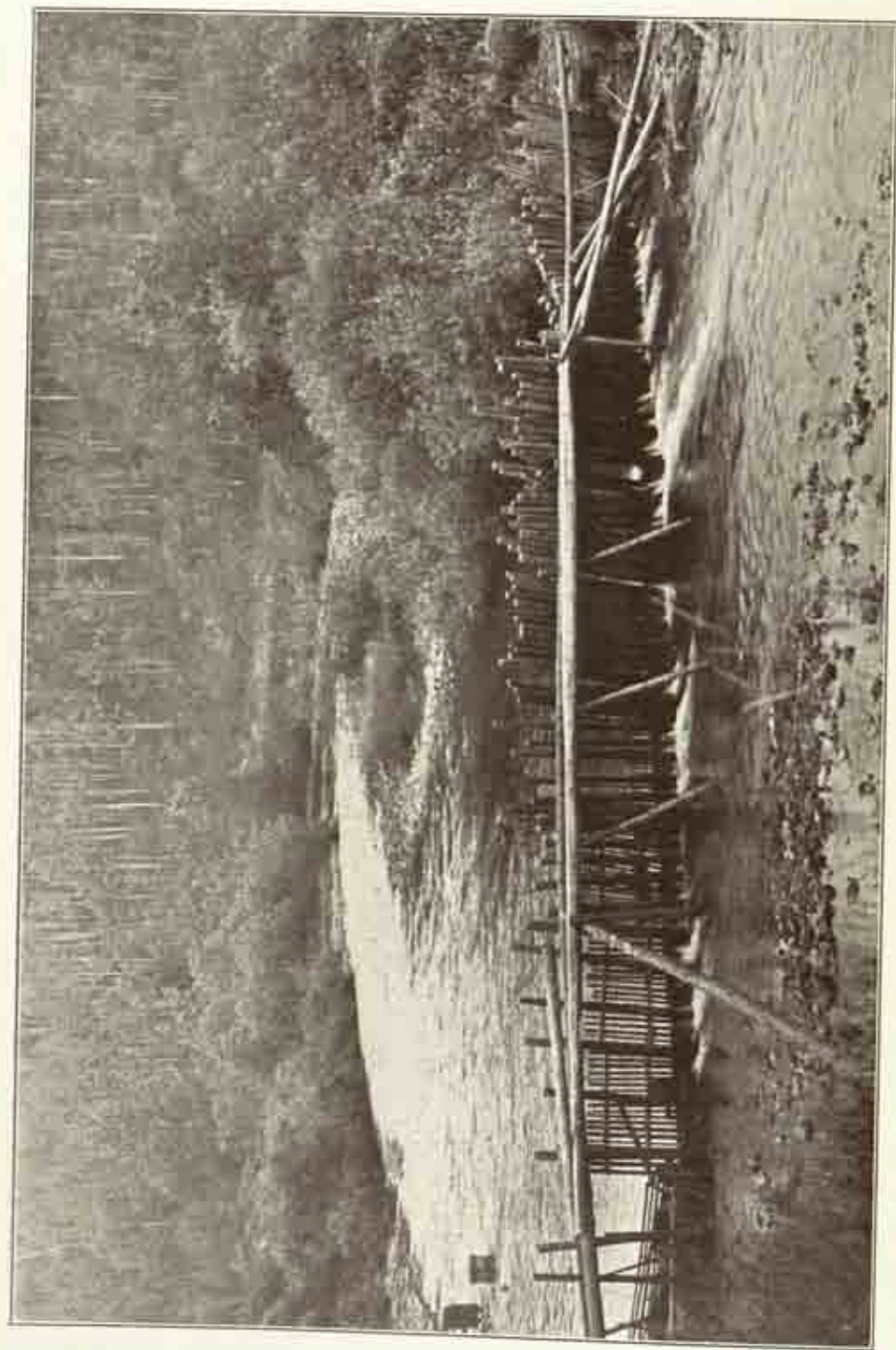
a division in this community. After the place grew to a large town, Nish-gan, the founder, lost all control of the place. As was to be expected the Tlingit chief never resigned the position that he had always held, hence he was recognized as a head man of the town. Since the settlement became known to the outside people, it was given the name, Git-dzem-gay-tlon "Man of ridge-dwellers," by which it is known to the present day.

After he concluded the account of the migration of his ancestors, Gago-gam-dzi-wust said: "I still keep the same Stone Eagle that my people packed to this place all the way from Alaska." When I asked to see this, the chief led me out of his cabin and made his way through the brush in the rear. We went only a few paces and at a certain spot, he began to dig a hole in the ground with the spade that he brought along with him. He dug down only a little way when he uncovered the rock which he lifted out and handed it to me. It weighs about forty pounds. We carried it down to the river, and washed the mud off. It is made of a hard granite almost greenish in color, hewn to the crude shape of a bird. (Fig. 47). After I photographed it I suggested to the chief that it would be a good thing for a museum, where people from all parts of the world may see and study it. He hesitated for a moment and then said: "I like to do that, if only I have something besides this piece by which to keep in mind the memories of my uncles and grandfathers, but this is the only thing I have left from all the fine things my family used to have, and I feel as if I might die first before this piece of rock leaves this last place."

MODERN TSIMSHIAN VILLAGES

From Terrace I visited other small villages. About twelve miles upstream from the town, where the canyon takes in the river, was located the old town of Git-tzo-lesh-co "Man of canyon" or Gitsalas which, until recently, was occupied by Git-kshen people of upper Skeena, who are said to be its founders. It appeared that the town had been divided into two parts, each being built to face the other across the river. At the time of my visit some of the totem poles were still standing, indicating where the old houses had stood. The few families who lived here last had moved downstream, about four miles, where they formed a new settlement named Varnarsdol. The Indians in this village number about seventy.

On the northside division of Git-salas may still be seen, lying on



A. barricade across stream to bar the salmon from ascending. Traps are placed on the upstream side at the only opening and left until a sufficient catch is made.

FIG. 51.

the ground, many decayed pieces of wood carvings which I thought could have been preserved had the last owners cared. This led me to think when they could afford to leave these behind, that there were other things too which they considered worthless in their new life, and there might now be found slightly covered, some good Git-kshen archaeological specimens. If time be given for excavation, no doubt some stone pieces will be found lying close to the surface.

After I took photographs of the ruins I walked on farther, and about four miles from Git-selas I came in sight of 'Tlem-ge' another abandoned native town, located on the south side along the river. There was no means of crossing from the side I was on, so I had to view it from a distance. From where I stood the village appeared to be much newer than Git-selas as some of the houses were still standing. I had learned that about half the people who lived in this village had returned to their original home farther up the river and the other half was scattered among the coast settlements.

Skeena River is a picturesque turbulent stream flowing into the Pacific Ocean. One may see from the train the whirl of its currents. From its bed at many places there rise great rocks and along the shore steep cliffs, which had made navigation difficult during canoe days. Both sides of the river are fringed with mountains throughout the length of the stream. There is a gradual rise in elevation and diminution in the size of the river as the upper end is approached. From Terrace the river makes a gradual curve from the direct eastern course to the northeast and then continues to the north. The Grand Trunk Pacific Railroad follows the river all the way up to Hazelton, a town about 176 miles from Prince Rupert. This makes visits to the Indian settlements along the river no longer a hardship, but the more important places are those found in the interior, away from the railroad.

GIT-WEN-GEH

On the twenty-eighth of September I arrived in Git-wen-geh "Rabbit tryst man" or Gitwanga as it is now called, an old Git-kshen town situated on the west shore of the river, about 154 miles up. At the time, the old section of the town was at about its last stage of occupancy. The Indians are building many modern dwellings in the rear and the old fashioned houses are used for preparing food. I was told that when all are at home they number about two hundred. These Indians are very industrious. Their fishing season is immedi-

ately followed by hunts for different kinds of game in the neighboring mountains. Since the fur market offers attractive prices to trappers, most of the houses are no longer homes but temporary camps or something like caches. The great demand for fur is the reason why most of the Indians are very seldom seen in their houses and why these appear more like unpainted barns. If one peeps through the dusty windows of some of the modern dwellings, the room is usually destitute of nearly everything that might offer comfort.

It is stated that old Git-wen-geh was founded immediately after the traditional flood by a few survivors of the once great tribe who formerly dwelt in a town called Git-tlu-sek, "Man of drawing-town," which has long been nonexistent, located near the foot of Wish-ge-nisht (Seven sisters) the highest mountain, on the opposite side of the present town. It was on the peak of this mountain that the people of Git-tlu-sek anchored during the time the earth was covered by the sea. After the small party returned to the lower lands, they found themselves deprived of the way to increase, since the survivors happened to be mostly of the Raven phratry. And it is the custom among this people that no Raven man marries a Raven woman, so there they were, the men with their sisters and the women with their brothers. It became necessary to continue the search with a view to finding people from the opposite phratry with whom marriages might be made. Shortly after they came out to the Skeena River the Raven party met some people at camp along the river who happened to be of the Eagle phratry. The two parties together founded the town which in later years was named Git-wen-geh and to the present day they are recognized as the main people of the town. It is stated also that the two parties for some time lived in a village called Git-shullk, which was located on the east side of the river about opposite the present town, but later on Git-wen-geh proved to be more suitable for a permanent home. It was at this time that the Raven party disagreed on many things. Some leaders were of the opinion that the flood was a punishment on only the Kshen people and that there might be still among survivors of other communities, wicked chiefs who might bring more punishment such as the big flood. Hence, the Git-tlu-sek people had to sunder tribal relations and each division chief chose a direction in which to lead his own group. In later years it was reported that some of the emigrants did not go beyond Git-tzo-lesh-co, a few went to a village called Git-tziksh and one group is said to have joined a Haida party of the



A Git-kshen youth with a salmon trap. Such a trap is used with the barricade shown in Fig. 51.
FIG. 52.

Queen Charlotte Islands, but the main branch of these emigrants was found at a town called Git-emat. Some years after Git-wen-geh became well known, however, the descendants of some of these groups returned to live in their original home.

Git-wen-geh is one of the few Indian towns where various groups from distant regions dwell together without one interfering with the affairs of another. I was told, as the town grew, many other parties immigrated to the place. The Eagles and the Wolves came from Git-lakdamix on the Naas, more of the Wolf clan from Git-dzem-gay-tlon on the lower Skeena and the Frog party came to live here from Gish-ba-yekosh on the upper Skeena. Even at the present time the town appears to be a center where families from the neighboring places meet on equal footing, and they come and go unnoticed.

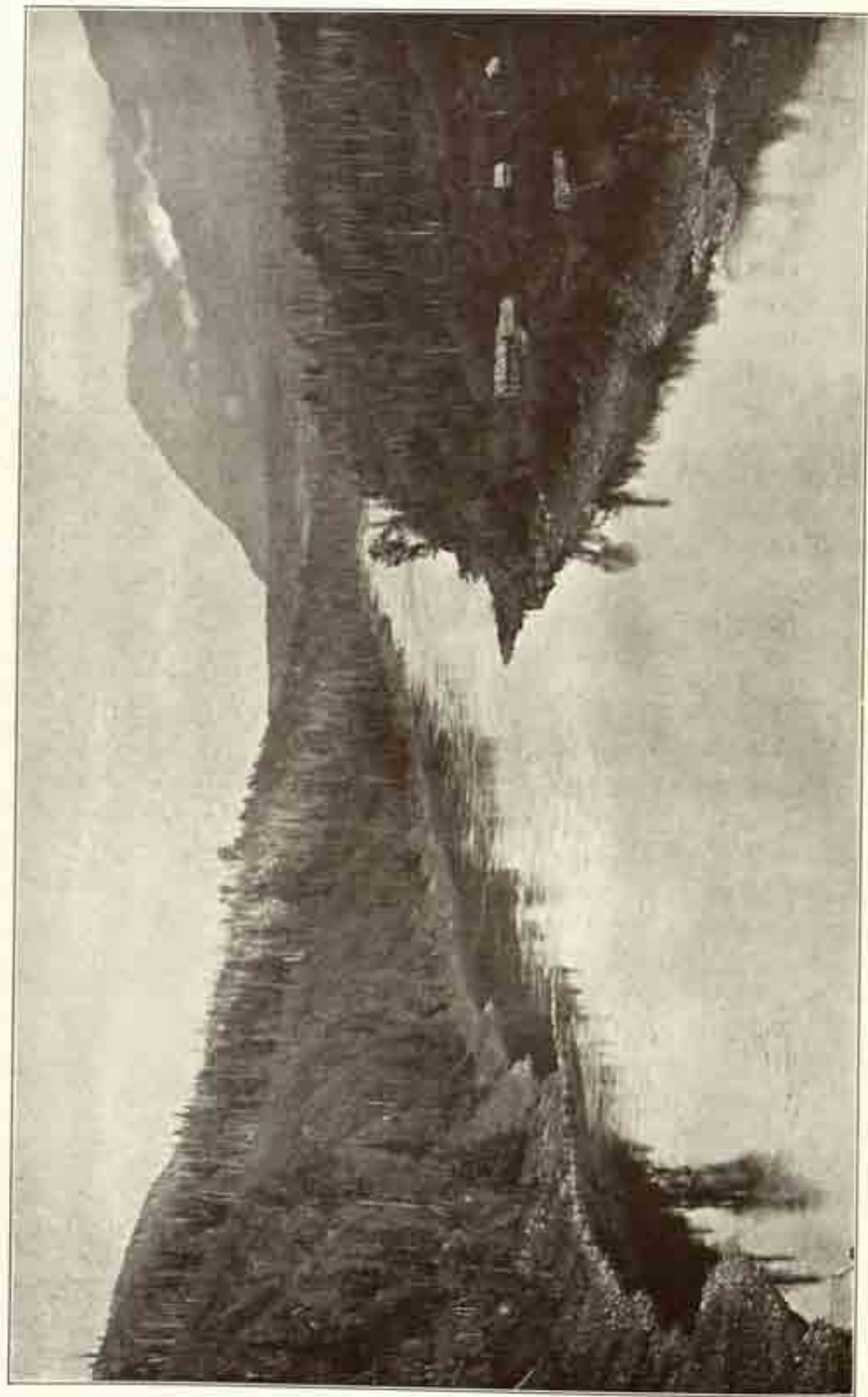
GIT-WENTL-QOOL

While at Git-wen-geh I procured a saddle horse and provisions and one morning made my way into the interior. For a few miles I followed a wagon road along the Gitwankool River, but this good ride only took me out of the way that I wanted to take and I never knew I strayed into the wrong road until I rode into a ranch. The white man farmer was very kind in directing me to the right trail. From here I followed an old Indian trail. For some hours the irregular path wound right and left with the rise of elevation. The path was marked out by blazed trees where it led through the forests. Some of these few cuts were so old that it was hard to detect them and a stranger is forced to make occasional circles to get back on the right course. The river down in the valley, however, was in constant view, by which the right direction could be made out on the level benches. The sun was away beyond the meridian when I reached the summit. I was passing across what appeared to be a slide when my pony suddenly refused to go ahead and acted as if undecided as to whether or not to take a leap down the steep cliff on the left of us. The animal had just sense enough to take a spin on its hind legs and made a few prances back to the bench we had just left, before we went through some broncho-busting acts. For some moments the spirited animal was beyond control, and I never imagined what had happened until after I calmed it down a little it occurred to me that the keen sense of a horse knows when bear is near. With my thirty-two caliber gun I could not do any more than fire a half dozen shots in the direction of a thicket where the animal centered its stare, but I am certain that

most of the discharged bullets flew in different directions as the pony made another spin around just about as fast as the popping of the automatic Colt, so we did no more harm than to rouse a sleeper. I carried such a gun just to make myself feel that I had a weapon of some kind, but without a reliable gun it is not advisable to go to some of these places, where wild animals are. About a quarter of an hour later I led my pony by the spot as if all the bears were driven out of the way. At sunset we reached the low land and from here followed the course of the river. A soft breeze from the north brought to us a faint dog-bark from ahead and the cayuse put on more speed regardless of the almost invisible way ahead.

Suddenly the pony ceased to gallop and gave me signs again that something was ahead, and then I saw rays of light twinkling against a growth some distance before us. When I rode nearer I heard the singing of many voices, and still nearer from the cover of almost black night I could see many faces against the light from a blazing bonfire—the people were dancing. I learned later that there was to be a potlatch, to which people from another community were to be called to visit this group, and what I saw here was a rehearsal in the open air for the occasion. At the end of the act I rode up, and when I hailed, those sitting down got to their feet. Presently the Indians were standing in half circle in front while one man questioned as to who I was and what I wanted from their village. I made myself understood as nearly as I could that I was no other than a friendly visitor, but the men appeared to be not entirely satisfied with the excuse I offered for my visit. I was directed to some one who the men said spoke the English language well. A youth who was sent with me to show the way led my pony through the darkened village. Before we reached the interpreter's house an old man called after us and told the youth that the family we were going to see had left for their hunting grounds and that the house was closed. The kind old man offered that if it was all right with me I could put up in his house. In the front of the modern log dwelling the Indians again crowded around while we were dismounting and questioned as to whether or not I came in interest of the government. Regardless of my denial I know I was suspected by some of the men as an agent of some kind.

After they gave me my supper the old man and his wife left the house, leaving instructions with the youth to see to my sleeping accommodation. The youth and I entertained each other while making



A native fishing village along the Skoena River near Git-dze-gukla (Mtn of precipice).
FIG. 53.

up my bunk in one corner of the single room. After I rolled in, the boy stretched himself under a fur robe on a bearskin on the floor close to my bunk, and finally talked himself to sleep. After making a large herd of "sheep jumping over the fence" I got tired, so pulled on my boots and walked out of the house. It was about two o'clock in the morning, but there were still talking and singing going on in some of the houses. As I had noticed upon my arrival, everybody was drinking and in most cases individuals were too intoxicated to give heed to the hour of the night and while some were having a good time the others were in some kind of trouble. I found out later that this out of the way community is addicted to the manufacture and use of native-brewed liquors; this habit is said also to be practised among some of the communities along the railroad. I was told that the temptations during the last few years have been very great owing to railroad construction, which has brought large numbers of white men, who seem to have been only too willing to give liquor to the Indians even if it is against the law, and in many cases it is done in order to earn twenty-five or fifty cents. One authority had said that he had known some white men to buy an Indian a bottle of whiskey in order that they might be put in jail, as the men had no means of livelihood.

Git-wentl-qool "Man of reduced passage" or Gitwanlcool as it is now called, is a well-preserved old native town, situated in the interior about twenty miles north of Git-wen-geh. The name (cf. wentl-qool "reduced passage") may have been derived from the deep canyon, a short distance downstream of the town, as the valley from about the lower end of the Gitwanlcool River appeared to be gradually reduced by two mountains, forming a high gateway near the upper end. In the village most of the native style of houses were still occupied, and many comparatively new erections are seen among the large number of totem poles, which indicated that the inhabitants are not entirely free of their primitive ideas. The Indians at the time of my visit were about fifty in number. They appear very independent and seem to have a dislike for foreign visitors. I have learned that this community has a vague notion of distrust and suspicion of persons with modern education, especially those who show some sign of authority, and they usually suspect such a person of being an agent of the government for which they show no little dislike.

The indifference of this community toward the immediate change

of primitive habits for the modern ways which are so prominent among the coast tribes, may have been occasioned, according to the general feeling, by an agitation with regard to title to lands of the province. Some of the older men talked over this land question to me and on one occasion one of the leaders showed me a map, cleverly drawn with pen and black ink on a sheet of wrapping paper, indicating the tract of land which the chief claimed had been theirs from time immemorial. He stated that his ancestors had fought hard to retain this possession, and that every member of the group is taught at childhood to hold on to it. I could not obtain the drawing which I thought would offer a good sample of an Indian idea of map making but I photographed it. This is the first group of Indians I have ever met in the Northwest who foresaw the value of land and who are making efforts to provide some kind of a foothold on behalf of the generation to come.

The chief told me that before Git-wentl-qool was founded his forefathers were forced from the Naas River direction further into the interior, during one of the wars over the land which they now claim, and were compelled to build a fortified town which in later years was named Git-inyewo and which is now non-existent. This was located on a high hill, about nine miles north of the present town.

The people in this community appear to have fixed habits and their wanderings, until very recently, were in the nature of temporary excursions to established points resorted to from time almost unknown. On the day following my arrival some hunters came down from the neighboring mountains with fresh goat meat which was prepared in one of the houses. While the Indians were attending this feast I had an opportunity of making some photographs of the old section of the town which is strictly prohibited, as I was informed by my host.

I regretted that I came to this place rather unprepared to allow myself a sufficient length of time in which to make a closer study of the people. One should equip himself, on such side trip, with a ten ounce duck tent, some wool and canvas blankets, some provision of food, a reliable rifle, a kodak equipped with fast lenses, and, above all, some kind of protection against mosquitoes. I must say that it is not always comfortable to sleep in somebody else's bedclothing, especially in places where insects claim just as much liberty to be at large as any other species of inhabitants.



A Git-kshen hunter wearing cap made of the head-skin of a lynx. Such headgear is used in rabbit hunting to bamboozle the animal.

After my return from Git-wentl-qool I spent about four more days in Git-wen-geh, during which I made a brief study of the religion, ceremonials and mythology of the people. Some notes were taken, and during the progress of my investigations photographs were procured whenever opportunity occurred. The community has some ethnological objects to offer, but most of these are rather common. From the different family collections I picked out only those that I thought might be shown as samples of things obtainable at the present time.

OLD TOWNS NEAR HAZELTON

From Git-wen-geh I traveled through to Hazelton, a town built by Canadian settlers on the north shore and about 176 miles up the Skeena River, passing by, for the time being, some old native villages that I intended to visit. I decided to take in the interior places first, because the early morning dews by then were no longer dripping but appearing on the bushes like cold wax, which was a sign to me that snow was not far away. If overtaken by this I knew that it would be far from pleasant to be plodding around on the Git-kshen tennis racket like snowshoes. The contrivances used by the people through this region seem to show no improvement over the crude style used by some of the wandering tribes in the interior of Chilkat.

It was late in the night when the train pulled in at the station, about a mile up hill from town. There were conveyances operated between the station and the town, to which I transferred my baggage and rode in. On the following morning I took in the surrounding Indian settlements. Along the side and on the plateau of the hill in the rear are situated log and rustic dwellings of the Indians, and at the upstream end of the new settlement is still to be seen the old native town of Git-enmaksh "Man of torch fisher" (the inhabitants in former times employed a scheme to catch a certain kind of fish in the night by aid of torchlights, from which the town took its name). There were a few old totem poles standing in the foreground of some of the native style houses and some stumps of those had fallen to decay, testifying that this town is of great age. Although it is known that there are some members of the tribe living with those of the interior, this apparently is the last town of Git-kshen proper. Comparing notations made of the pronunciation of some words with those noted among the groups inhabiting the places about the center of the region, the ancestral speech shows many variations. Like-

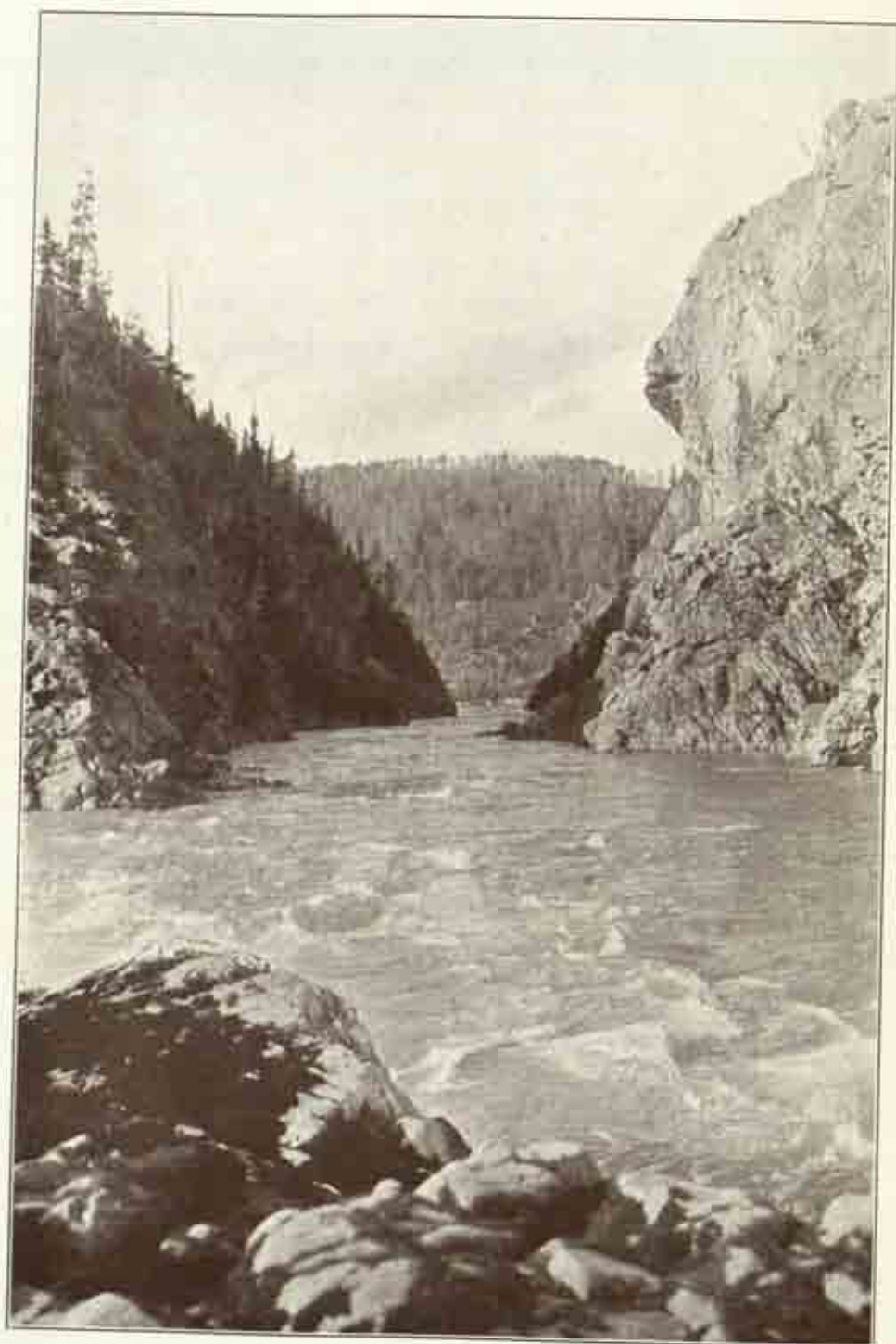
wise the habits of the people about here seem to tend in a direction almost opposite that of those near the coast.

From Hazelton, government roads leading to various new settlements offer an easy access to the Indian towns located at different ranges in the neighborhood. One may use a saddle-horse to reach most of the many settlements or during the dry season a horse and buggy, obtainable in town, could be employed on visits to the nearer Indian villages.

About seven or eight miles east of Hazelton is the old Indian town of Hegul-git "Ostentatious man," situated on the bank of Kshen-doo "Water overflow" or Bulkley River. The very old village is still to be seen, built on a ledge in the bottom of a bowl-shaped formation of high cliffs. It could be easily detected from the plateau on the opposite side by the weather beaten totem poles that are towering in the foreground of the wreckage of old fashioned Indian houses. On the plateau of the steep cliff back of the old village is a comparatively new settlement of the Indians who had, till recently, occupied the abandoned old houses.

Hegul-git "Ostentatious man" is a term applied by Git-kshen to the people who emigrated here from the interior, because they appeared to have much pride in the gaudy things of their attire, and it is from this term the town took its name. I was told that when they are all at home the Indians in this community number about two hundred. It is stated that the Hegul-git formerly had lived in a village called Eh-tzo-lesh-co, "At-canyon," which was located by a canyon near where Morricetown now is, and that they moved and found the present village because of the caving in of the canyon which caused much change in their fishing grounds. It is also stated that originally this people belonged to Git-shi-genish "Wandering-man" (a term applied to the Athapascan stock on the interior of British Columbia), and that up to the time they made the move closer to the Git-kshen region, their language was undisturbed and retained its original construction. In later years, however, as was to be expected, from the early period of their occupancy within an easy access to the Git-kshen, some relations were established between the two stocks. These, few in number, were thrown together and between them is developed an intertribal language.

Even though the Git-kshen language at this end is well under the influence of that spoken in the interior, the majority of its words appear to be of the ancestral speech. By considering briefly the



A view of the Hegul-git Canyon, Buckley River.
FIG. 55.

physical characteristics, manners and the hazy affinities of languages of this people I got an idea that future and more critical study will result in showing the tribal identity of some of these families. The attempt which I made to classify them, with the very limited amount of material, has only given rise to confusion.

ORIGIN OF THE FIREWEED CLAN

While at Hazelton I visited Gish-ba-yekosh "Refugee lurk" or Kisbayeksh as it is now called, another old Indian town, situated on the west shore, and about 190 miles up the Skeena River. Gish-ba-yekosh is a modification of an old name, "Ensh-baw-yeho "Where refugees hide," derived from an incident known among the people here to be a fact, that at one time a war party came across country from the Naas and destroyed the ancestors of the present inhabitants while they lived in a town called Eh-tzo-lesh-co "At canyon" which was located at an outlet of a canyon a short distance north of the present settlement. Only one woman escaped and she took refuge among the tall growth of fireweed which happened to be the only shelter to be had in the open space. While the woman was still in a helpless condition, believing that the merciless Naasman was lying in wait for her, a stranger, a hunter, of some interior tribe came to her rescue. During the still of a dark night he took her in to the thick of the neighboring forest where they were concealed until the place was clear of all danger. It turned out that the two found interest in each other and finally became man and wife. The offspring of this union were very prolific and in course of time they spread through various divisions. They thereafter were known as the Fireweed clan, adopting as the main crest the same plant which saved the mother of the stock. The first group of this division was formed on the same spot where their traditional mother took refuge. It is stated that in later years the Owl party which, previous to the destruction of Eh-tzo-lesh-co, had been one of the main parties of the place, gradually made their return to join the Fireweed party in their new town. As time went on the Owl party secured once more the control which their ancestors had during Eh-tzo-lesh-co days and to this day are recognized as the main party of Gish-ba-yekosh. At the time I was there it is said that when they are all at their homes the Indians in the community number about two hundred and thirty.

Kisbayeksh is not very far behind some of the coast Indian

towns in adopting the modern ideas. In spite of the inconveniences caused by being out of the way of easy importation of things, modern developments in many lines are noticeable in the community.

THE END OF THE JOURNEY

On the thirteenth of October I arrived in Skeena Crossing, one of the railroad stations, on my way back to the coast. Near the station is a small inn offering accommodations to the weary traveler, and here I decided to spend a day or two. About two miles downstream from the inn is located Git-dze-gukla "Man of precipice" or Kitsigukla as it is now called, an old Git-kshen town. Its name, evidently, is derived from the steep cliff which forms a wall on the rear side of the old section of the town. Like their tribesmen of many other communities in the region, the few remaining inhabitants, numbering about seventy, are building modern rustic dwellings on the clearings made on the top of the hill. I was told that some of the families of this place had recently moved downstream about six miles, to a village named Endimol and those holding on to the old homes are mostly aged persons. Although Git-dze-gukla is said to be very old, I noticed that most of the totem poles standing in nearly every available space through the old section appeared to be rather of recent make. The Owl crest seems to be prominent among the records shown on these poles, which testifies that it was this division which was responsible for placing Git-dze-gukla among the important places mentioned in Git-kshen mythology.

From Skeena Crossing I went through to the coast and upon my return to Prince Rupert I was a day too late to catch the weekly northbound steamer on which I had planned to make my return to Alaska. I had then but a few more days at my disposal and I thought it advisable to devote these to some nearby Indian settlements. The following day found me at Shbak-shuat "Autumn tryst," an Indian town, situated on the south side at the lower end of Skeena River, which is now called Port Essington. About half of the place is occupied by salmon canneries which, together with the Indian section, appeared to be entirely abandoned. The reader will remember that the time of my visit here was in the autumn, the season during which the Git-kshen of former times had paddled together to this place for the final hunts in the salt water, from which the old meeting point had taken its name, but much change has taken place since those



A memorial object of the Black-bear Clan, Gish-bu-yekosh (Refugee-lurk),
Skeena River.

FIG. 36.

days. The old fashioned slow canoes have now made way for the speedy motor boats on which the Tsimshian of today rush to the modern town of Prince Rupert where the attractively arranged show windows offer to him his choice of winter supplies. Shbak-shuat is no longer popular at this season.

L. S.

A GROUP OF FUNERARY STELAE

... "thy work, touched by the common need,
Serenely effigied upon this tomb,
With the sure seal of hope upon the face
Hinting of faith in some sublimer creed,
Proclaims a life of all-compelling grace,
A death whose final ways are reft of gloom!"

—*Harvey M. Watts.*

THESE lines to an Etruscan statuary make one wish that something similar might commemorate the work of those stone cutters in ancient Athens whose hands were "led to such supreme design" in the marble stelae from the Ceramicus. The general beauty of these marbles and of all Greek funerary stelae is the more remarkable in view of the fact that the stone cutters must have been artisans working stock pieces rather than filling private orders as did the funerary sculptors of Egypt.

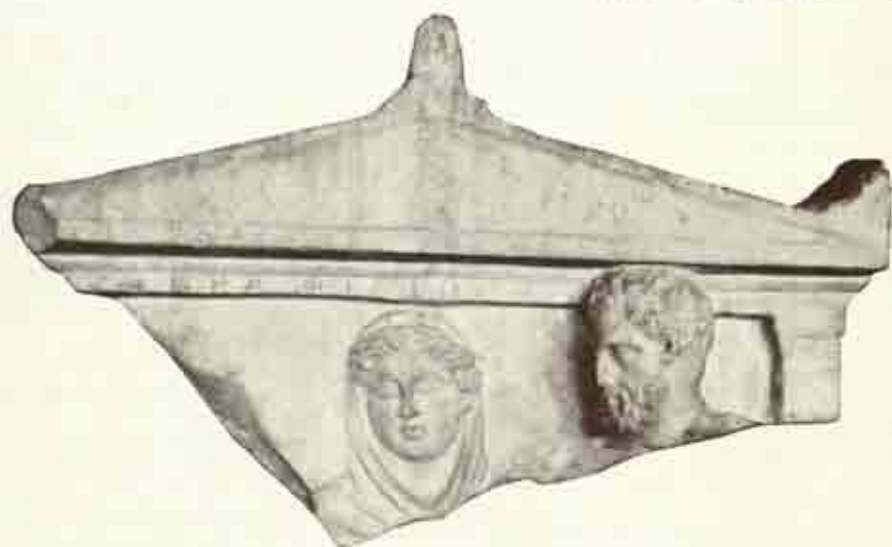
These ancient grave stones of whatever period have one common characteristic,—they never dwell upon the horrors of death, but always stress life, giving the idea that although life be past there is left at least a reflection of the vanished existence. As one able French critic has expressed it, "Death is always present, but as though it respected the beauty of the human form, it touches the marble effigies with a light finger, only to impress upon them a character of tranquil sweet gravity and of gentle, melancholy serenity."

The same spirit breathes from the epitaphs in the Greek anthology:

Why shrink from death, the parent of repose,
The cure of sickness and all human woes?
As through the tribes of men he speeds his way,
Once, and but once, his visit he will pay:
Whilst pale diseases, harbingers of pain,
Close on each other crowd,—an endless train.

The funerary stele was a flat quadrangular slab with sculptured decoration on one face. It was set in the ground in the fashion of

the headstones over modern graves. So far as can be determined it originated in Greece, for the Achaeans at Mycenae set up over their dead flat slabs decorated in low relief with scenes showing chieftains hunting or fighting as in life. Homer speaks of a pillar set up in Lycia where a man's "kindred bury him with a barrow and a *στήλη*, for such is the due of the dead." This pillar must be related to the original form of the classical stele, which would have been an unhewn stone, in later generations carefully shaped and decorated. The original idea apparently was that as the grave is the dwelling of the dead, so the stele is the house of the soul, an idea parallel with that of the Ægeans that the pillar is the dwelling place of deity. This



Fragment of a grave stele.
IV Century B. C.
FIG. 57.

fundamental idea of the possibility of the soul haunting the monument set up over its body is not obliterated in classical times even by the popular belief in Hades and it is the logical basis of the heroizing of the dead which is so prevalent on Hellenistic tombstones. Wherever the stele itself originated, the custom of inscribing such a stone seems to have sprung up in the Islands of the Cyclades, where very early in the history of Greek art we find stones with the name of the dead cut upon them, and sometimes also the name of the relative who set up the memorial.

The stele of classical Greece is a carefully worked monument crowned with a decorative device, such as a palmette, and in course of time surrounded with architectural mouldings or framed between

columns supporting an architrave, and giving the semblance of a shrine or heroon. In the field of the slab the sculptor carved in varying degrees of relief the image of the dead in some habitual pose or favorite occupation, or again in a family group. The aim was to present something general and human rather than specific and individual. Thus it is that on such monuments we never see an individual incident but always a situation in keeping with a person's general qualities.

The stele is the commonest form of grave monument among the Greeks, undoubtedly because its fashioning could be as simple or as elaborate as the means of the bereaved might dictate. In the archaic period of Greek art the stones were very slender, and were decorated with the single figure of the deceased as he appeared in life, with perhaps a small secondary figure of a favorite slave or a pet animal, or the like. In the fifth century B.C. the secondary figure comes to be a very effective foil to the principal figure; family groups appear, and throughout the fourth century these are the regular motive for the decoration of the stelae. These groups show the nearest and dearest gathered about the deceased in restrained grief. By the clasped hands of the quick and the dead, by the calm dignity of the deceased, "untouched by the shadow of death which rests only on the living in the background," these groups reveal a deliberate ignoring of the fact of physical separation. The fourth century sees these funerary monuments come to their highest degree of development, for in this century sepulchral sculpture exhibits a happy combination of universal beauty with realistic or rather personal rendering of details and features. Toward the close of the century the stelae come to an abrupt end because of the sumptuary laws of Demetrios of Phaleron in 315 B.C.

There have recently been placed again on exhibition in the Mediterranean Section two ancient funerary marbles, gifts of long standing. One, presented by Mrs. Lucy Wharton Drexel, is a fragment of Pentelic marble from the top of a fourth century stele; the other, the gift of Mrs. John Harrison, is a small coarse grained stone of the Hellenistic age. There had already been on exhibition a mutilated stele, hitherto unpublished, the gift of Mrs. Drexel, and a large stele recently acquired, published by Dr. Luce in the *MUSEUM JOURNAL* VIII, 1917, No. 1, p. 10 ff. Although none of the three unpublished marbles is of intrinsic beauty, it seems opportune to make brief mention of them as specimens of a class of sculpture



A grave stele representing a banquet scene.
FIG. 58.

which has a very special interest in that it is at once the simplest and the commonest memorial to the dead in ancient Greece.

Figure 57, a fragment measuring in its greatest dimensions 28 inches by 17, shows the top of a family group which would be about 42 inches in height if intact. The setting is a sort of heroon, with a triangular gable surmounted at the apex by a palmette, much damaged, and ornamented at the ends with acroteria, one of which is wholly gone and the other is in bad condition. This gable was supported at each side by flat pilasters, the upper part of one of which, on the right, is preserved. In the center of the field in low relief is the head of a woman full front. Her hair, parted in the middle and waved on both sides, is covered with a veil the ends of which hang down on each side of her neck. At her left is the head of a bearded man in high relief, turned to the left, gazing past the woman to the part of the stele now lost. Apparently he is looking at the seated figure of the deceased. On the architrave are cut two feminine names, [ΓΑ]Υ[Κ]ΕΡΑ ΦΙΛΙΠΠΗ Glycera and Philippa. The first name is apparently that of the deceased in whose honor the tomb was set up, daughter, perhaps, to the man and woman represented in the fragmentary heads. The second name would be that of a female relative previously deceased to whom no stone was set up at the time of the interment, and who now shares the stele of Glycera.

Figure 58 is a small stone 27 inches by 18.5. It is said to have been acquired in Athens. Framed by columns supporting an arch is represented a banquet scene, a motive that becomes very common after the fourth century B. C., and is especially popular with the Romans. In some form the motive is very old. It occurs in archaic Greek art as a sort of symbolic food offering to the dead. How far and for how long a period the stone cutter is conscious of this significance of the motive is difficult to say. Certainly in the late work there seems to be more of the commemorative than of the votive about it.

In this rendering of the motive a beardless man reclines on a couch, his left elbow resting on a double cushion and his right arm extended, bent at the elbow, the hand holding a patera raised for the pouring of a libation. The pose is very comfortable,—the right knee bent and raised a bit, and the left knee bent and the leg flat on the couch. The man is dressed in a short-sleeved chiton, over which is wrapped a himation which covers his legs and the left arm. By the foot of the couch on a four-legged stool sits a woman closely



A funeral stele.
FIG. 59.

draped in a long chiton and a himation which covers her hair. She is probably the wife of the deceased. Her right hand lies at rest in her lap, her left is raised holding her veil close to her cheek. Her feet rest on a low footstool. Before the couch stands a three-legged table spread with food. At the extreme right and left are two diminutive attendants, the one at the right with garment girded high above the knees, the one at the left wearing a Doric chiton with an overfold, and carrying a tall jar.

On the architrave in carefully cut regular letters one reads

MENEMACHE ΔΙΦΙΛΟΝ
ΧΡΗΣΤΕ ΧΑΙΡΕ

"Worthy Menemachos son of Diplilos, farewell." The alpha is cut with a broken bar.

Another stele, Fig. 59, has been for some time on exhibition in the west room of the Mediterranean Section but no account of it has been published. It is a fragment of a relief from which the top is lost. The stele at present measures 23 by 40 inches, and is decorated with a group of three figures only one of which is complete. It was obviously intended as a memorial to the woman represented by the prominent seated figure. She is dressed in an Ionic chiton and a himation, and sits comfortably in a high backed chair, with her feet crossed and resting on a low footstool. She seems to wear sandals. Her left arm is partly hidden under her himation, and her right hand is extended clasping the hand of a man who stands facing her. He is draped in a himation which covers his legs, passes about the waist and hangs over the left shoulder, leaving the chest and right arm bare. His left hand holds his cloak near the shoulder. The head of this figure is gone, so also is that of the woman whose figure in low relief is placed in the background between husband and wife, for such the two prominent seated figures may be assumed to be. The third figure may be that of a daughter. As the architrave, the place where the inscriptions were carved, is missing, we have no means of knowing the names of any of the individuals.

E. F. R.

THE JOHN THOMPSON MORRIS COLLECTION OF ANCIENT GLASS

IN ancient times and for long thereafter the invention of glass was accredited to the Phœnicians. As Pliny tells the tale, the invention was merest accident. Although the most adventurous of ancient seafarers, the Phœnicians liked to hug the shore whenever possible. One day a ship, laden with blocks of soda, landed its crew



Two primitives.
FIG. 60.

on a strip of sandy beach at the mouth of the river Belus. Like all good campers the men hunted about for stones to make a fire-place on which to rest their cooking pots, and finding none used some pieces of soda from the cargo. In the heat of the fire some of the soda melted, and combining with the sand made a clear bright trickle,—the first glass. It is perhaps obvious that an ordinary camp fire could never have melted soda and sand, but considerable

excavation was needed to dispel "the Phœnician mirage." No glass seems to have been made in Phœnicia before the fifth century B.C., but in Egypt glass jars were in general use as early as 1500 B. C.,—to say nothing of the vitreous glaze that was used in pre-dynastic times. So that evidently Egypt is the land where the industry first began. The Egyptians moulded their glass, for the blow pipe was unknown; the men blowing long tubes on the reliefs at Beni Hasan are really blowing their fires for smelting gold and other metals. Tradition makes the Romans the inventors of the blow pipe, but probably the Greek Orient is the place where was made in the first century B. C. the invention which revolutionized the industry.

In the spring of 1916, through the gift of Miss Lydia Thompson Morris, the University Museum received a collection of ancient glass now known as the John Thompson Morris Collection of Roman Glass, a memorial to the donor's brother. This collection has been for some time on exhibition in the west room of the Mediterranean Section in Cases XI and XIV. It consists of one hundred and eighty pieces exclusive of beads and fragments. Gathered by Mr. Morris and his sister in Egypt, Greece and elsewhere through a period of years, it is an admirable supplement to the collections previously acquired by the Museum. The glass ranges in date from the fifth century B. C. to the fourth century A. D. or later, but the bulk of it may be dated in the first century before and the first century after the Christian Era. The earliest specimens are two "primitives" (Fig. 60). Such vases were moulded on a core; the threads of white were laid over the shape while it was still soft, and were dragged into patterns with a comb; then the surface was rubbed smooth. The most individualized late ware is the so-called Jewish glass, made in Palestine in the fourth century of our era. Probably the most remarkable vase of this variety in the Museum is a pitcher of reddish glass (Fig. 61) with a flecked surface



Jewish glass pitcher.
FIG. 61.



(a) A lump of green glass.
(b) A mosaic glass flask.

FIG. 62.



1. A small perfume flask, with stopper.
2. A flask with brilliant iridescence.
3. A stirring rod.

FIG. 63.

and orange iridescence; the body is hexagonal, each panel being decorated with a symbolic design, palm branches, the "temple door," etc.

The collection is particularly valuable for showing both clear and iridescent glass. Collectors of Roman glass always look for



A covered jar of turquoise blue iridescent glass.

FIG. 64.

iridescence, but the Romans themselves never knew it, because it has been added to the glass by the decomposing action of the earth in which it has lain buried for hundreds of years. When such glass is first excavated it frequently is covered with a dull, almost black coating, which, as it flakes off, reveals the iridescence. (Fig. 63, No. 2.) Ancient glass found in countries where there is a considerable rainfall always displays iridescence, but such pieces as are recovered from the



Three fillers, one a child's feeding bottle.

FIG. 65.

dry sands of Egypt never display this quality. On the contrary, except for slight cloudiness, they appear exactly as they were when in use long ago.



Two pieces of translucent amber glass without iridescence—

1. A covered bowl.
2. A bowl with a hump in the interior.

FIG. 66.

This is not to indicate that ancient glass was made without colour. Most of the glass in this collection is basically blue, in tones ranging from a light shade through turquoise to dark blue; again,



A group of bowls.

FIG. 67.

some specimens are violet or various shades of red. Such colours were dissolved in the mixture of quartz pebbles and alkali from wood ashes of which the glass was made. After the glass was fused it was left to cool in an earthen pan, which, when the mixture should be cold,

could be broken away leaving a mass of glass clear at the bottom, with all impurities at the top. This scum could then be chipped off, and lumps of clear coloured glass were left ready to be softened by



A plaque decorated with a head of Medusa.

FIG. 68.

heat into a malleable condition. Such a lump of varicoloured glass is to be found in the John Thompson Morris Collection (Fig. 62). When the Romans had invented the blow pipe, glass was of course



A group of flasks.
FIG. 69

melted, but even then the feet and handles of vases were moulded and added by hand.

There is now at least considerable variety in the tones of any one colour so that even if a number of vases are made of one and the same colour there is no monotony about them. Sometimes one colour is used for the body and another for handles, or again threads of one colour or another were laid on a vase, or cross sections of threads were combined in a mosaic pattern. But the shifting patches of brilliant



A group of miscellaneous shapes, two goblets and a flask.

FIG. 70.

colour, varying infinitely in changing lights are due to the accident of time which turns the pale blue to turquoise and adds opalescent or fiery glints to the original colour. Some of the most beautiful iridescence is to be seen in Case XI.

Much of the glass is in the form of vases, but there are a few beads and bracelets. Their preservation is due to their having been deposited in tombs, goblets and bowls by way of garnishing the feasts of the dead, perfume flasks and baubles to keep beyond the

grave the beauty which was milady's glory in life. The shapes employed are for the most part long-necked flasks (Fig. 69) of varying proportions and pitchers large and small. Of these the majority seem to have been used as containers of perfumes and oils for the toilet. Several vases are, however, of shapes quite different from any hitherto owned by the Museum. The prize piece is a large covered jar (Fig. 64) of very pleasing profile and delicate colouration, which was used as a receptacle for the ashes of the deceased in whose tomb it was found. There are also three "fillers," each a different shape and colour (Fig. 65). One approaches the shape of a bird, and is thought to have served as a child's feeding bottle. One small perfume flask has its stopper still in place (Fig. 63). There are also a number of small bowls of varying shapes and colours, one of which made of translucent glass has in the centre of its interior a hump like that of the Greek *phiale mesomphalos* (Fig. 66). One curious moulded piece is a plaque of dark green glass decorated with a head of Medusa full front in relief (Fig. 68). This was probably used as a medallion on the side of a very large glass vessel.

Generally the glass was made transparent, but sometimes opaque glass is found. Two small bowls, one red and the other white, afford an idea of the variety attained in this sort of work.

It is unfortunately true that some of the ancient glass is ugly, particularly when handles are added, for often the handles being moulded and added by hand to a blown shape, are crude and heavy. But the unpleasing specimens are relatively few, and serve admirably to accentuate the beauty of the others whose delicacy of colour and grace of shape make them of great interest both to students of antiquity and to modern craftsmen. Tiffany glass is inspired by ancient glass; and potters besides makers of glass may readily find in this product of the Egyptians and Romans their inspiration as well as their despair.

E. F. R.

INDIAN CHILDREN'S BURIAL PLACE IN WESTERN PENNSYLVANIA

WHILE at Waynesburg to deliver a Fourth of July address, I took advantage of the opportunity to spend a few days in archæological investigation.

Several years ago a farmer, while plowing on a hilltop, uncovered a large flat stone which excited his curiosity. Upon lifting the stone he found, in an excavation in the yellow clay, a human skeleton and some shell beads. As the grave was less than three feet in length he came to the conclusion that the skeleton was that of a dwarf. In later years other burials were unearthed in the same field and in other fields a few miles away. All were exactly alike; the graves were short and the bones were short, hence it was concluded that the region had been inhabited by a race of dwarfs.

On a former visit to Waynesburg, I examined some of the bones from these graves and found them to be the bones of children, six or eight years of age. The interest in the "children's cemetery" increased. Professor A. J. Waychoff, of Waynesburg College, visited the place and discovered that the burials were in an ancient village site. He examined other places where similar graves had been reported and found numerous village sites in the region.

In company with Professors Waychoff and Stewart, I visited a number of these sites and excavated in one of them. It was located on a connecting ridge between two higher hills. The black earth, which marked the site, covered some three acres to the depth of ten inches. Near the centre of the site was a depression seventy-five feet in diameter and ten inches deep. During the winter, the depression stands full of water. We dug a trench and discovered a layer of potter's clay eight inches thick without any overlying black earth. We were unable to make a thorough investigation because of a growing crop and hence could not determine whether the clay was native or transported, whether the depression had been a reservoir, a manufacturing place or the location of a wigwam.

About two hundred feet from the depression we unearthed one of the flat stone burials. The grave, one and a half by two feet, had been dug a foot deep in the yellow clay; the body, laid on its left side in an embryonic position, and a rough stone, two by three

feet, laid over it so as to rest on the yellow clay. No beads or other ornaments were found in this grave, but shell beads and copper pendants were found in some of the earlier excavations. From the reports of farmers who have plowed up some thirty burials, this one would seem to be the typical child's grave.

No burial place for adults had been discovered and we were puzzled to know what disposition had been made of the grown ups. While digging for a child's grave, we found a hole with straight sides dug two feet in diameter and four feet deep into the clay. The bottom, which had been lined with bark, contained a small quantity of carbonized corn and beans. Over this was a layer of bark and directly on top of it was about three inches of what appeared to be cremated human remains. The next layer was composed of refuse or floor sweepings which had been covered with the common black earth from the surface. The hole was originally dug for a granary and afterwards used as a burial place. This is the first of the type to be found, but no doubt there are others which will shed more light upon their use. We hope to return and continue the work when conditions are favorable.

Village sites are now seen to be quite numerous in Greene County, but mounds are very rare. We excavated the largest one so far reported in the county. It was located on the left bank of the Monongahela River near Mapletown, on top of a former flood plain of the river about fifty feet above the present valley. The original height was five and a half feet and the diameter, forty. Two burials were found, one on the original surface near the edge and the other, half way up near the centre of the mound. The bodies had been placed in the graves on their backs with their knees drawn up about half way. The bones were badly decomposed. Nothing was found with the skeletons and not even a flint chip in the whole mound.

This, the first scientific work to be done in the southwestern corner of the State, opens a new and interesting field for further research.

W. C. F.

FORM OF BEQUEST

I give and bequeath to the Trustees of the University of Pennsylvania the sum of.....dollars, in trust for the uses of the University Museum. (Here, if desired, specify in detail the purposes.)

MEMBERSHIP RULES

There are four classes of membership in the Museum:

Fellows for Life, who contribute.....	\$1,000
Fellowship Members, who pay an annual contribution of.....	\$100
Sustaining Members, who pay an annual contribution of.....	\$25
Annual Members, who pay an annual contribution of.....	\$10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations and reserved seats at lectures; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.



JIVARO INDIAN IN FULL COSTUME.
Costume deposited in the Museum by John B. Stetson, Jr.

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MUMMIFIED JIVARO HEADS

THE custom of taking the head, eyes, scalp, hands, teeth, or other part of the body as a trophy was widespread in the New World.

The trophy was nearly always taken from the dead body of an enemy belonging to an alien tribe. The taking of the whole head was common in many places and was no doubt the earlier custom. From this there developed in both North and South America the practice of taking scalps. In some regions the head of the enemy was cut off, the body dismembered and horribly mutilated but no part taken as a trophy. The Eskimo were probably the worst offenders in this respect, followed closely by their Athapascan neighbors.

The taking of scalps was not exclusively an Indian practice. Herodotus records it among the Scythians. The first reliable account recorded in America was that of Cartier, in 1535, on the St. Lawrence. The custom is generally supposed to have been common all over America but it was practically confined to a narrow region extending from Canada to Florida including some Algonquian tribes, the Iroquoian and the Muskogian stocks. Later on, when the colonists offered bounties for scalps the taking of scalps became a business and spread to the western tribes. One reason for the rapid spread was the introduction of firearms and steel knives which made killing and scalping easier.

The first to offer premiums for heads were the Puritans of New England in 1637. The Connecticut colonists, in 1675, paid their own troops thirty shillings each for Indian heads. It was the New England Indian custom to take the head and not the scalp. In 1689 South Carolina colonists paid £8 each for scalps of Indian warriors. In 1688 French Canadians paid ten beaver skins for scalps of enemies, both whites and Indians. This was the first time a

bounty was placed on the scalps of white men. Throughout the colonies friendly Indians were employed to take the scalps of other tribes. Even as late as the Revolutionary War scalping was practiced on both sides.

Hudson River Indians preserved the right hands of their enemies. They learned the practice from the Dutch who introduced Negro slaves from Africa where it was the custom to cut off the right hands of fugitive slaves. Here the Dutch offered rewards for hands of slaves who ran away. The Indians as well as the whites engaged in these pursuits. Later the whites offered rewards for Indian hands, but the custom soon died out.

Today we have the scalp dance among some tribes but scalp taking is prohibited by law.

In South America scalping was found in the Chaco region of Northern Argentina. The head was first cut off and carried home and later the scalp was cut around and pulled off. Here, as in North America, the scalps were given to the women who carried them in the scalp dance. In Argentina the custom did not spread because premiums were not offered for scalps, and firearms were kept away from the Indians. The Caribs in Guiana took scalps, but they undoubtedly learned the practice in post-Columbian times from North American Indian slaves taken to the coast about the mouth of the Orinoco or possibly it came by way of the Antilles from Florida.

Taking the head as a trophy was common in prehistoric times in Peru as shown by the mummies and in the paintings on ancient pottery. It would appear that the head was sometimes reduced much as the Jivaros reduce it today. The Mundurucus in Brazil preserve the head and use the teeth in making belts. The Witotos eat the head and preserve the skull. The Tupi preserve the eyes of their enemies as trophies.

The motives for taking war trophies were much the same in the various tribes. They were considered as compensation for former loss or tokens of revenge. They were the evidence of the owner's prowess and were kept as a matter of pride or personal satisfaction.

The nine tribes of the Jivaro stock occupy a very large territory on the eastern slope of the Andes Mountains in the Republic of Ecuador. Early in the seventeenth century the missionaries crossing the mountains came into contact with some of the tribes and established stations which have continued in spite of the fact that little progress has been made in Christianizing the Indians. The more

remote tribes have not been visited by white men and continue to live their old life and practice their old customs. They, unfortunately, have not escaped the influence of white man's diseases, and are gradually decreasing in numbers. When first reported upon it was estimated that they numbered 200,000 but now there are not more than 10,000 remaining.

They do not live in villages but in large oval shaped communal houses. A single house containing several families may be seventy-five feet long and forty feet wide. The thatched walls continue to the ground with no windows and only two doors, one for the women at their end of the house and the other for the men at the opposite end. Each woman has her little fireplace made of three short logs with their ends together. The men have stools but the women sit on the floor. All sleep on regular couches or beds built around the walls on raised platforms. They never use hammocks. The dogs are kept tied day and night to the foot of the beds of the women.

The men, in their end of the house, sit on stools and manufacture their lances, blowguns, poisoned darts, quivers, round shields of wood or tapir skin. Here they make and keep the great signal drum which enables them to convey simple information rapidly and to a long distance. They do not have a developed code but they are able to warn each other of threatened danger or to call for help. One day, when three men were needed for a journey, the signal was sounded and the three men later appeared prepared to go.

The Jivaros are very warlike and are divided into two hostile groups; one of four tribes and the other of five. These groups are traditional enemies and live in a chronic state of warfare. War parties are continually making raids, first from one tribe in a group and then from another tribe in another group. It seldom happens that all the tribes organize and go to war against the enemy. In 1904 it was reported that the northern group joined all their forces against an unrelated tribe, the Piros, and killed some two thousand in a surprise night attack.

They have been called head hunters and cannibals because they take the head of the slain enemy and preserve it as a trophy. They never eat any portion of the human body. The mummified head, or tsantsa, is their most esteemed war trophy. It is considered a great honor to kill one of the enemy warriors, hence the head is taken as evidence and preserved so that it may be present at the

feast which the hero must give. If the head is that of some noted warrior or important individual then a great feast is given and all the friendly tribes invited.

It is necessary to preserve the head because it requires many months to clear a field and grow yuca and bananas for food and drink for the great throng that will attend the feast. Near the time for the feast the hero's friends assist him in hunting and fishing and in curing the meat. The women of the household assist the wife of the hero in making great quantities of drink which is stored in large earthen jars to ripen. Besides all this a number of young peccaries must be captured and kept fat, to be killed at midnight on the last day of the feast, to furnish food for the guests on their way home. As the feast always lasts until all the food is consumed the hero naturally wishes to have the added honor of giving a long feast.

The head of the enemy is cut off with a bamboo knife and carried home where it undergoes a very careful treatment. It is hung up for three or four days. Then an incision is made at the edge of the hair and carried over the top of the head to the neck and the skull with considerable flesh removed. The skin is boiled in an infusion of herbs containing tannic acid. Next hot sand is put inside to dry and to shrink the skin. Then a hot stone is put inside, over which the skin is worked into the desired form. Lastly the head is greased and smoked for a long time over a fire made of the roots of a certain palm.

In order to keep the lips in position while the head is drying three small sticks of chonta palm are thrust through them from below, and strings woven in and out between them over the lips. When the head is completely cured these sticks are removed and cotton cords passed through in their stead. To these cords a transverse cord is attached and hanging from it there are usually several single cords about fifteen inches in length. Some students have thought that these suspended cords formed some kind of a record or quipu kept by the hero, but my informant said they were ornaments only. This seems the more probable because they often have feathers and other ornaments attached to them. From the perforations of the ears are hung decorations of various kinds. For the purpose of suspending or wearing the head over the back ornament of bird bones, a cord is passed through a hole in top of the head and around a piece of stick placed there before the head was cured. The head is now very dark brown in color due to the smoke, and is about one-eighth of its normal

size. It is said that these heads so much resemble the original that they have been recognized by friends. A captive woman is said to have recognized the head of her son. In all such cases the facts that the head has been prepared and is kept in a certain house are already known, and hence the identification becomes very easy. Among some tribes heads of friends as well as those of enemies may be so prepared and preserved.

Every boy is expected to be a warrior later on, and is trained in the manufacture and use of weapons and in the taking and treatment of the head. He cannot practice on a human head but he kills a sloth, reduces and preserves its head with all the care his elders use in preparing the enemies head.

The feast of the head is held in honor of the man who has taken the head. The hero must prepare the feast or be dishonored. He must also undergo a fast, or rather submit to certain taboos. He must not eat any game killed with the spear, nor eat the flesh of certain animals. He eats fruit, vegetables and fish caught in a net. He shows his bravery by going without weapons in his hands. He paints his body with black lines, and lives alone.

The feast is in direct charge of the head man who is always the most influential citizen. When all the invited guests have arrived and the dance is ready to begin the hero comes from the house, bearing the tsansa on the top of a staff and presents it to the master of ceremonies, who dips the head successively into a decoction of tobacco, in chichi and in clear water. He then pours a little of each beverage into the mouth of the hero who sits on a low stool and opens his mouth to receive it. This ceremony closes the fast and frees the hero from any further obligations.

The master of ceremonies takes the head on the staff, advances towards the people, falls on his knees several times and then makes an address in which he praises the hero for his courage and ends by saying "Brave Jivaro, you have avenged an injury." As he finishes his oration he sets up the staff in the dance ground and the men, with the wife of the hero, catch hands and dance around the head, advancing and retreating, hurling ridicule and derisive epithets at it. Sometimes the other women dance in a larger circle around the men. The greatest honor a woman can have is to dance with the men, and this single dance at the feast of the head is her only opportunity. The hero then takes the head and hangs it up on the principal pillar of the house, where it remains for some years and then may be

thrown into the river. Among some of the tribes it is worn on anniversary occasions over the bird bone back ornament as shown in Fig. 71.

After the head dance the master of ceremonies serves food and



Back view of costume showing wearing of the mummified head.

FIG. 71.

drink and the dance continues day and night until the supplies are exhausted. The tobacco drunk by the hero serves as a violent emetic, but he soon recovers from his sickness, takes a bath in the river and returns to the dance.

At midnight when the last of the food is consumed, the peccaries which have been preserved for the occasion are killed, and the master of ceremonies divides the meat among his guests to serve their needs on the way home. This is the signal to depart. Everything is made ready and all join in the final dance, which ends at daylight, when all set out in different directions on the long, weary, homeward march, which may last for ten days. They have had too much to eat, too much to drink, too much of everything but rest; hence they soon camp and have one good long sleep.

MARRIAGE

A man has the first right to take his cousin in marriage but he is not required to take her. Polygamy is common and a man may take his first wife's sister. The marriage ceremony takes place when the girl is about twelve years of age. Her father makes a feast and invites the household. The ceremony is in charge of the medicine man who takes food and offers it to the girl and says, "this is the way you must serve your husband." He offers mandioca, plantains, corn and potatoes and each time repeats the same injunction. Then he brings a servant and says, "you must always be ready to serve your husband without his asking." The Jivaros make raids upon their enemies and carry off women whom they keep as wives or as servants. It has been reported that the Jivaros practiced the custom of the Couvade but they do not now and probably never did practice it.

Women wear a cotton skirt which reaches a little below the knees and a cloak of the same material thrown over one shoulder and fastened under the other arm. The children run about the house



Mummified Head.

FIG. 72.

naked until eight or ten years of age. The men wear either a short kilt-like cotton garment or a loose sleeveless shirt made of bark. Sometimes these garments are ornamented by painting on geometric designs or sewing on strings of beads or feathers. Fig. 72 shows an unusually good specimen of this type. This figure shows also a beautiful ceremonial hat or crown worn by the leading man at a dance. Fig. 71 shows how the back ornament made of bird bones is suspended from a band over the forehead and also how the reduced head or war trophy is worn by the hero at dances other than the one in which the head first appears.

The spear in Plate IX is used in warfare and in hunting the peccaries and the tapir. They use the blowgun with poisoned darts for hunting but do not use the bow and arrow for any purpose.

The traffic in salt is the most important trade, because of the rarity of this article in the upper Amazon region. The salt deposit at the mouth of the Curi-Curi River is guarded jealously in part, because of the tradition connected with the origin of salt. An ancient Jivaro, Whui, found the place and sang, "here I shall live and flit about as a butterfly with iridescent wings." Today when they go to get salt they sing a song to the butterfly which they regard as the spirit of Whui.

Religion among the Jivaro is not well developed but they have interesting myths and traditions, some of which are here recorded. The highest divinity, Iguanchi, directs all the important acts of life. It is rather unfortunate that the missionaries have used the name of this divinity to designate the devil and have manufactured a new name for the God of the Christians. The medicine man enters into communion with the divinity by drinking an infusion of natema on a high hill. The Indians believe in another life which is really the continuance of this on earth. Disease and death are caused by the enemy through the medium of the medicine man. The idea of natural death is not entertained. Morality is utilitarian and the Jivaro can hardly be said to be either good or bad. He is one of the most intelligent Indians of the upper Amazon but he is unable to contend against the white man's diseases and hence is doomed to disappear.

ORIGIN OF MEN

In the beginning all animals were like men or had the understanding of men. Animals, birds and reptiles used the same language, understood each other and conversed together.

In a lake there lived a great serpent who killed for his food a great many birds and animals when they went to the lake to drink or to bathe. So the animals held a consultation to determine what should be done. They decided to drain the lake, capture and kill the serpent. After this was accomplished, they held a fiesta at which they drank chichi and the men danced with the widows whose husbands had been killed in the conflict with the serpent. This was the last meeting of all the animals, who, until now had used one language and had acted like men. Each group of animals and birds went away speaking its own distinct language and neither has since been able to understand the other. Some of the birds remained as men, and some of the monkeys as women, and this is why the men in their dances sing *histi, histi, histi*, while the women sing *oa, oa, oa*, in imitation of the bird and the monkey.

THE FLOOD

Two boys were sent into the forest to get game for a fiesta. They made a camp under a great tree in the depths of the forest. The first day they secured much game, dressed it and hung it up at the camp. When they returned the second day, laden with game, they discovered that their first day's catch had been stolen. Again the second day their meat was stolen. On the third day one remained in hiding and discovered the thief to be a great snake that lived in the hollow of the tree. So they built a fire in the tree and the snake fell down and was roasted in the fire. The boys were hungry and one of them ate some of the flesh of the snake. He was soon thirsty and drank all the water at the camp and at the spring; then he went to the lake and began to drink but he was soon transformed into a frog, then into a lizard and then into a snake which began to grow. His brother tried to drag him out of the lake but the lake began to fill up. The snake told his brother to return and tell their people that the lake would soon grow until it covered the whole world and that all would perish. He told his brother to take a small calabash in his pocket and climb to the top of the highest mountain and when the water came to climb to the top of the highest palm tree.

He returned and told his people all that had happened but they would not believe him and accused him of having killed his brother. He fled to the mountain and climbed the palm tree when the water covered the mountain. After many days he threw down palm seeds and thus learned that the water had subsided. When he came

down the mountain he saw the vultures in the valley eating the dead people. He went to the lake and found his brother and took him out of the water and carried him away in his calabash.

ORIGIN OF FIRE

In the beginning the Jivaros had no fire but warmed their food under their arms and cooked their eggs in the sun. One old Jivaro, Takia, learned to make fire by rubbing two sticks together but he would not allow his people to have the fire nor teach them how to make it. Many unsuccessful attempts were made to steal the fire. In those days the Jivaros were like men but could fly. Several of them flew to the house but Takia kept the door ajar and when one of them put his head in Takia closed the door and killed him. At last the snake said he would try, so he wet his wings and placed himself in the path where Takia's wife should find him when she passed in the early morning. She found him wet and cold, carried him into the house and placed him before the fire. When his wings were dry he took a firebrand with his tail and flew away to the top of a dead tree where he wrapped the fire in dry bark and took it to his own house. There he built a big fire and called all of his people together and gave them fire; so they no longer had to ripen their food under their arms. When Takia learned about it he scolded his wife but the Jivaros have had fire ever since and know how to make it anew by rubbing together two pieces of the silk-cotton wood.

THE SUN AND THE MOON

In the beginning the sun and moon were two Jivaro men living on the earth in the same house with the same woman, called Ahora. The sun quarreled with the moon about the woman and the moon said he did not like her anyway and in his anger he started to climb up to the sky on a vine. The sun went into the house and obscured himself for a time. The woman cried, "Why are you burning me here alone, I am going up to the sky also," and climbed up the vine after the moon. She carried with her a small basket full of clay, the kind the Jivaros use in making pots. She was near the sky when the moon saw her and shouted, "Why do you follow me?" Before she could make reply, he cut the vine and she, with her basket of clay, fell to the earth. Wherever the clay fell it grew and the Jivaro women even today say the clay came from the soul of Ahora. She

was a brown bird and at every new moon she can still be heard crying "my husband, my husband, why have you abandoned me?"

The sun also went up to the sky on another vine looking for the woman. The moon fled from the sun, running on tops of the mountains. The sun was never able to catch up to the moon and they were never reconciled. Therefore the sun is always seen by day and the moon by night.

As the sun and the moon were unable to live together in harmony with one woman, were always jealous of each other and quarreling about her, so the Jivaros are jealous and fight for the possession of the women.

HOW THE STARS REACHED THE SKY

A Jivaro woman was married to a jaguar. He asked her to pick the insects from his head. She did so and, according to the custom which is followed today, ate the insects. She was soon nauseated. The jaguar was angry and said, "Why are you nauseated with your husband?" and proceeded to eat her. As he ate her, two small eggs fell from his mouth through the canine spaces. His mother gathered them up and put them away in a small pot with cotton about them. When they hatched they were two Jivaro boys. They were afraid of the jaguars and planned to kill all of them, but one escaped, so they decided to go up to the sky where they would be safe.

They made bows and arrows. The smaller boy shot at the sky but his arrow did not pass the upper clouds. The first arrow shot by the larger boy pierced the sky, the second hit the end of the first; the third hit the second, and so on until the line of arrows reached down to the earth. The boys climbed up the arrows to the sky and became the first bright stars. The arrows remained for a long time and people and stars went up and down. This was the way the Jivaros learned how the stars originated. At last the moon cut down the arrow passage way and left the stars in the sky.

W. C. F.

NEW IRELAND MASKS

THERE are in the collections of the University Museum numerous objects which illustrate very fairly the life and manners of the natives of the chain of islands lying northeast of New Guinea, the two largest of which, named for a time New Pomerania and New Mecklenburg, are now once more known by their former names, New Britain and New Ireland respectively.

In the northwestern half of New Ireland there is a men's secret society which concerns itself with ceremonies connected with a cult of the dead. A great festival is held every year during which a series of dances in the nature of dramatic performances take place in the period between the end of May and the beginning of July. Masks are worn by the dancers, as well as by others whose presence is necessary at the ceremonies, but who take no part in the dancing itself. The masks and other carvings, all intended to commemorate revered ancestors, are kept, between festivals, in great secrecy in houses which women and children are strictly forbidden to approach. When the dance drama is about to begin, and the sacred carvings are brought out on to the festival grounds, there is a loud wailing of the assembled people, and the names of the deceased who are commemorated in the carvings are cried aloud amid laments and sobs. The women, who at ordinary times must not look upon the carvings, tear their hair, utter loud cries, "and behave as if they were frantic with pain."

Five classes of carvings are exhibited on these occasions. Three of these classes are masks, but only one, the *tatanua*, sometimes called, from their general appearance, helmet-masks, is worn by dancers. One of these is shown in Plate X. Masks like this, according to a competent observer, who lived among the Papuo-Melanesians of New Ireland, express the popular conception of the classic form of manly beauty: the broad, prominent nose, holed ear-lobes, stretched and pendulous, "large mouth with healthy bite."

The peculiar helmet-like appearance of the head portion of the mask is due to an attempt to represent a mourning coiffure, now no longer worn. It was the custom for the male relatives of the deceased, to let the hair grow long, bleach it with lime, and dye it yellow. When



MOORNING MASK, NEW IRELAND.

the time of the annual memorial ceremonies came, the sides of the head were shaved, the rest of the hair being left long to form a sort of mane reaching from the middle of the forehead to the nape of the neck. The shaven sides of the head were then smeared with a thick paste of lime in which were stuck various substances by way of ornament. If a man was not fortunate enough to measure up to the classic standard, or did not feel inclined to undertake the labor and care connected with the preparation and maintenance of the mourning coiffure, he made himself a *latanua* in which he tried to express all the attributes of virile charm which he felt lacking in his own person or was too lazy to heighten and embellish by the means prescribed.

The dance mask shown in Plate X is typical. The face, seen in profile, is almost rectangular and small in comparison with the imposing "helmet." The forehead is not large but protruding, the nose broad and strongly aquiline, the mouth extends almost literally from ear to ear. The formidable teeth are picked out in dark blue and white. The absence of chin and the treatment of the mouth in general seems to imply a wish to suggest the combination of animal attributes regarded as admirable with humanity. The aperture of the nostril is very large, as also is the eye in the form of a long half ellipse, the iris being represented by the translucent shell of a mussel, *Turbo pethiolatus*, commonly used for this purpose in that part of the world. An oblong panel, slightly raised, bounds the hinder edge of the jaw. This is treated ornamentally as a representation of the holed and elongated ear, an essential feature of the conception of human beauty. On the lobe (and again on the forehead) an eye appears as part of the decoration, in conformity with the tendency so frequently shown in primitive representations of the human form to repeat striking or otherwise significant natural details out of their proper position as part of the general scheme conceived as a decorative plan. The upper part of this panel contains a simple leaf or twig ornament. The half ellipse which represents the true eye is balanced by a similar form, inverted, placed well forward in the bold salient of the nose, and marking the curve of the nostril. The ornament filling this latter space may be compared with that fringing the triangle which represents the ear proper, and with the feathers placed vertically at each side of the mask in Plate XI. The outline of the nostril is further marked by a wider sweeping curve in flat low relief which closes the exaggerated aperture of the nostril

towards the cheek, and changes its direction at the other end to follow the outline of the septum of the nose to its junction with the lip.

The mask is richly colored. Red for the bands which cross the forehead diagonally and horizontally, for the ear, for the stripe along the nose, for the lips. The rest of the upper face is darkblue, as is the middle portion of the ear, the incised ornament in the upper part of the latter, the iris of the eye on the ear-lobe, and that in the middle of the diagonal red band on the forehead. The borders between the parts colored red and blue respectively are marked by white lines. The panel on the cheek is white with the lines of the decoration in red and blue.

The bark fiber which forms the crest of the "helmet" is mainly yellow with the darker portion a reddish brown. The lime-encrusted panel at the side is white with two light blue streaks. The whorl is formed by an agglomeration of maroon colored burrs imbedded in the lime.

Coarse bast cloth fringes the opening which admits the head of the person wearing the mask.

With their heads completely concealed in these masks, and wearing a costume made of leaves, the celebrants perform a pantomimic dance before the club house. Their movements are accompanied by the singing of the onlookers and the beating of a wooden drum.

The five classes of masks and other wood carvings employed in these ceremonies do not seem to be divided always by clear lines of demarcation. Some examples present features which make it not always quite easy to assign them definitely to their proper class. But there is not much doubt that Plate XI is a *kepong*. These are worn by the male relatives of the deceased at the time of the memorial celebrations. The wearers go from house to house through the village, and at each house receive a piece of shell money as a contribution towards defraying the necessary expenses of the festival.

This mask represents the head of a cock holding in its bill a half swallowed fish. The wattles of the bird have suggested a decorative treatment similar to that given to the ears in the other example. This is extended upwards in the form of a carved representation of a feather borrowed from the other end of the fowl—at each side of the head, supporting a serpent in a characteristic wriggling posture. The coloring is in black, white, and red. The part of the mask intended to fit over the wearer's head is covered



MEMORIAL MASK, NEW IRELAND.

with what seem to be blossoms somewhat resembling edelweiss fastened to a coarse bast cloth foundation to imitate feathers. These extend forward between the vertical feathers, and on each side of the comb, down between the eyes to the base of the bill. Here again the serviceable mussel shell comes into use for the eyes. The rounded panels which contain these are bounded by a well marked ridge, and this is further emphasized by strips of bast cloth stained red drawn around the ridge.

Every native of New Ireland has a bird as *manu*, which, to judge from somewhat incomplete accounts, must be of the nature of a totem. "A man and a woman," we are told, "who have the same *manu*, must not marry. . . . Only such natives as have different *manu* may marry, and the issue of this pair always inherit the *manu* of the mother."

The *manu* are always represented in the memorial wood carvings. These benevolent spirits protect men from harm. Other creatures which appear in the carvings stand for evil spirits with whom the *manu* are always in conflict. Snakes and lizards are mentioned as among the most dangerous of maleficent powers.

H. U. H.

THE DIRECTOR IN EGYPT

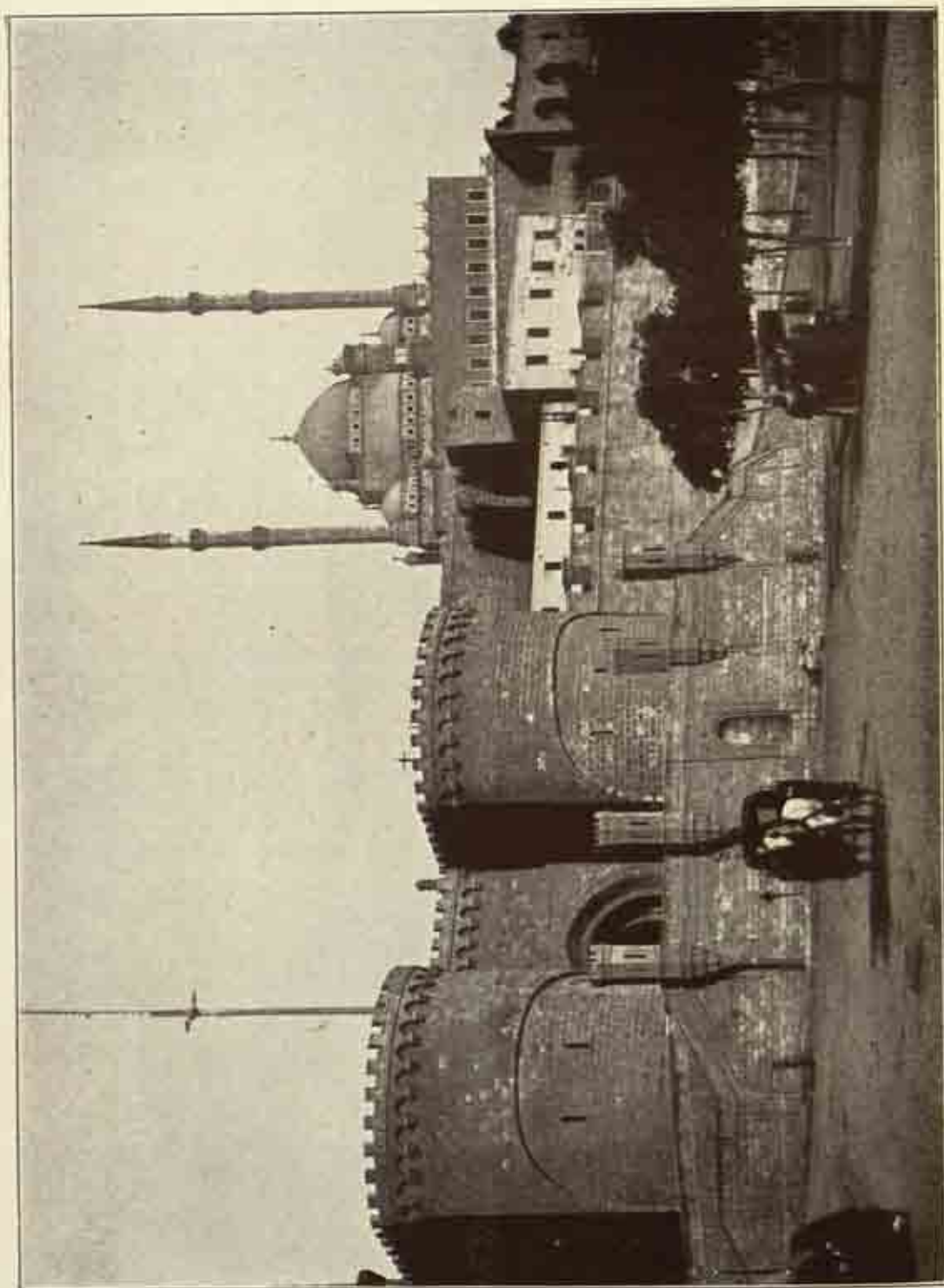
THE Director spent the summer of 1919 abroad in the interest of the Museum. After visiting London and Paris he proceeded to Egypt and afterwards to Palestine and Syria. In Egypt he spent a part of the time at his disposal at the camp of the Eckley B. Coxe Jr. Expedition at Memphis, which, under Mr. Fisher's direction, was excavating the Palace of Merenptah from 1915. These excavations have now been resumed after an interval of a year. In Cairo the Director was successful in securing for the Museum some unusual examples of early Arabic art, consisting of tiles, woodwork and mosaic as well as a collection of the highly interesting pottery found at the ruins of Fostat, the predecessor of Cairo and the earliest city built by the Arabs in Egypt, founded in 641 A. D. During an inspection of this site, together with Ali Bey Bahgat, Director of the Arabic Museum in Cairo, Dr. Gordon was able to see the conditions under which the pottery is found and satisfy himself as to its relation to the history of ceramic art in the Near East.

Mr. Fisher, Curator of the Egyptian Section, in charge of the work in Egypt, and Mr. Alexander Spanakidis, of the staff of the Egyptian Expedition, accompanied the Director on the journey through Palestine and Syria. The main object of this journey was to take note of the present conditions surrounding the ancient ruins and other evidences of past civilizations which in these countries await investigation. The places of interest to archæologists may be divided into two groups for purposes of future study; those that before the war had been subjected to systematic and partial excavations, like Samaria and Megiddo, and those that have not been excavated at all, like Beisan and many other places of historic importance, closely associated with one or other of the civilizations that, in passing, have left their mark on the Holy Land and the country adjacent to it on the north.

The Army of Occupation has respected all ancient sites, and monuments and ruins of every kind remain uninjured by the war. Every precaution has been taken to secure their safety and protection. With the object of preserving intact all the ancient places

until the territories have come under permanent control with a definite political status, the authorities now in charge of Palestine and Syria have impartially forbidden all digging of antiquities pending the decision of the allied and associated powers. They propose that in the final settlement of political issues the archaeological claims of Palestine and Syria shall be defined and adjusted to local conditions. It is believed that excavations may then be conducted under rules that will give adequate protection to all interests involved. The ancient history of Palestine is a subject that has a special interest for the whole world and it may be expected that, with new opportunities, well planned and exhaustive investigations will be undertaken by learned societies in Europe and America.

In Mesopotamia many known mounds that mark the sites of ancient cities await excavation. Other cities mentioned in the ancient writings remain to be discovered or identified. This work will occupy many years, generations of trained archaeologists will be occupied with these interesting tasks, and for generations to come philologists will be interpreting recovered records and reconstructing the earlier history of civilization. The present moment is a favorable one for undertaking the excavation of the ancient cities of Mesopotamia. If the agencies that make for peaceful and orderly conditions remain in control, the next few years will witness some progress in these excavations. We may hope also for an era of peace and prosperity for the lands where the earlier civilizations had their home.



The Citadel of Cairo

THE citadel of Cairo (El Kala) stands on a spur of the Mokattam hills and occupies the southeastern corner of the city. It was built by Saladin about A. D. 1166 and is a fine example of Arabic Military Architecture. The alabaster mosque with its two slender pointed minarets was built by Mehamet Ali (1805-1848). Its dome and slender pointed minarets, rising above the city, can be seen from the distance with very fine effect. The view from the ramparts of the citadel is one of the finest and most picturesque in the world. Below is spread the city, with its ancient walls and towered gates, its hundreds of mosques surmounted by dome and minaret; its gardens, palaces and squares, the valley of the Nile with its palm groves; the Nile itself, most majestic river in the world; the pyramids on the horizon to the West, and on the East the stark cliffs that fringe the desert.



View of Cairo. Southeast Section.

IN 641 A. D. the Arabs under 'AMR-IBN-EL-ASS conquered Egypt for Caliph Omar, who, ruling the Arab world from Medina, was transforming Islam from a Religious Sect to an Imperial System of Government. The Roman Garrison capitulated and where 'Amr pitched his tent in the open country a City grew. It was called El-Postat (The Tent). The ruins of this first Arab Capital to the south of Cairo are now being excavated. In 969 Egypt was conquered by Jauhar for the Fatimite Caliphs. Where Jauhar pitched his tent a new city grew called El-Kehira (The Victorious), a name which has become transformed into Cairo. It is the greatest and finest of all Arab cities and in its gates, houses and mosques, dating from the tenth to the nineteenth century, may be read the history of Arabic Art from its beginnings, through its mature development and its decline.



A Street in Cairo

THE east side of Cairo is divided into many quarters with narrow winding streets. The shops are small and open in front. The Mohammedan quarters take their names from the occupations of the inhabitants or from some prominent building. Besides these there are the Jewish, Coptic and "Frankish" quarters. In the latter, since the days of Saladin, the European merchants carried on their trade. At the present time some of the principal European shops are found in the Muski, the principal street of the Frankish quarter.



The Road to the Pyramids and Irrigation Canal

FROM the west bank of the Nile a raised causeway runs to the pyramids of Gizeh. It is shaded by a double row of trees and during the harvest season it divides broad and fertile fields carefully cultivated. When the river is high these fields are flooded and the road divides a broad stretch of muddy waters that fertilize the soil. The pyramids rise on a platform of rock on the edge of the desert.



The Village of Gezireh with date palms

THE date palm has been cultivated in the Nile and Euphrates Valleys from the most ancient times. On Assyrian tablets its cultivation and use are described, and throughout the whole history of Arabia, as at the present day, it formed the staple article of diet and the chief source of wealth. The fresh ripe fruit, which has little resemblance to the preserved dates of commerce, is well worthy of the tributes that the Arabic poets have bestowed upon it from time immemorial.



Date palms on Nile bank near Cairo

THE date palm is the pride of the Arab for it is nature's greatest gift to his race. If an Arab plants a date palm on another man's land the tree and its fruit belong to the man who planted it. Likewise if he plants it on the public domain. It is a graceful tree 60 to 80 feet high and its home is across Northern Africa and Arabia to India. Along the Nile are to be seen great groves of date palms as well as little clumps or single trees. Sometimes several owners have shares in one tree.



Feluccas on the Nile

ON the ancient Egyptian monuments are seen pictures of Nile boats propelled by sails and oars. From time immemorial the commerce of the earliest civilization in the world was carried up and down the Nile and along the eastern shores of the Mediterranean in boats not unlike the feluccas that make one of the most picturesque features of the Nile today. Life, movement, trade, intercourse, are all suggested by these busy and heavily laden barks, dropping down with the current or beating up from the Mediterranean to the far reaches of the Nile.



Unloading cargo from a Nile felucca

THE felucca forms a link with the past. Navigation on the Nile today is partly by steamer, but steam will not soon replace the shipping that was ancient when Joseph went down to Egypt and that has held its own for more than six thousand years. Wood has always been scarce in Egypt and it will be seen that the hulls of these vessels, both the ribs and the plankings are built of many small pieces fitted together. An ancient boat dug up from the Nile mud was built in the same manner and on the same lines.



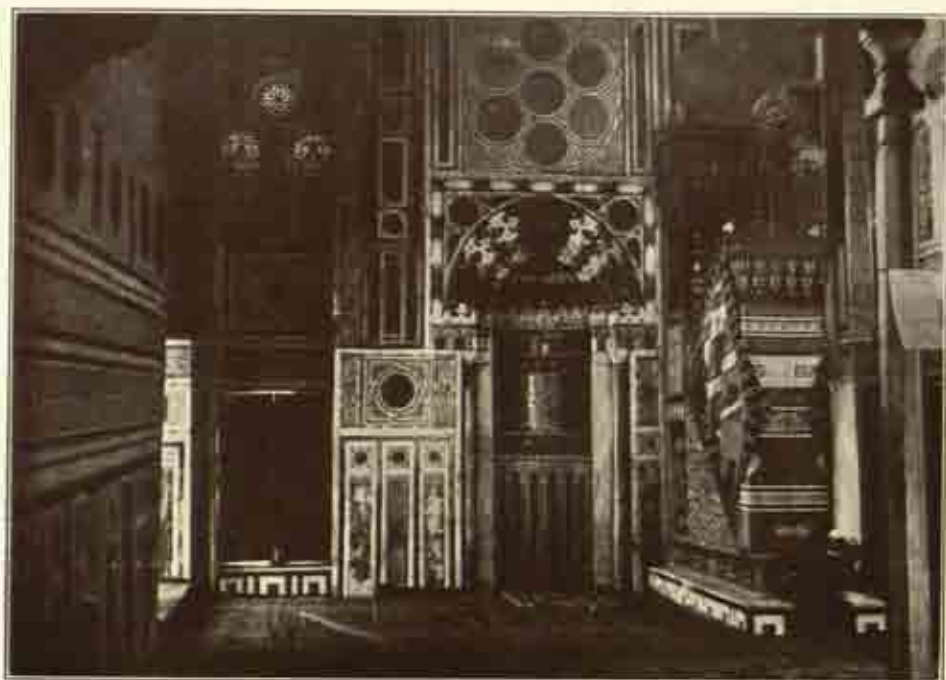
Entrance to a house in Cairo

ENTRANCE to an Arab house in an old quarter of the City. The carved wooden doors occupy a niche of masonry built into a wall of rough stonework covered with plaster. This masonry, in the form of a pointed arch, is adorned with the most intricate patterns traced with the chisel in a style called Arabesque. The Arabs have given the world a style of domestic architecture and a wonderful body of decorative art, that together give life in the East an appearance of rich magnificence that has never been equaled in the West.



Interior of the Mosque of Sultan Hassan

IN religious architecture the Arabs have given the world a style of their own, a style which is identified closely with the Mohammedan religion from which it takes its form and under the influence of which its principles were laid down. The rich and varied ornament of the mosques never fails to harmonize with their structural design. The mosque of Sultan Hassan just below the citadel is one of the finest in Cairo. In the center of the picture is seen the MIMBAR or pulpit with carved doors at the bottom of the steps and beyond it the MIHRAB or niche which marks the direction of Mecca.



Mosque of Mohamet Ali. Mimbar and Mihrab

THE motif that reveals itself in every mosque, and that distinguishes this style of architecture, is founded on the Moslem faith and teaching. The outlines of the building, the details of construction and the design of the interior proceed alike from the same incentive. No representation of anything in nature may be used and therefore the decoration must follow a line of development in which the entire elimination of natural forms brings it into striking contrast with the religious art of the Christian world.



Tombs of the Mamelukes

ON the east of Cairo are the tombs of the Mamelukes, often mistakenly called the tombs of the Caliphs. The successors of Saladin surrounded their court at Cairo with Turkish slaves called Mamelukes. These retainers quickly displaced the ruling family and themselves usurped the supreme power, founding a line of Sultans (1250). The tombs that these Mameluke Sultans of Egypt made for themselves, though they have suffered from neglect, are fine examples of Arabic architecture.



An Arab from the edge of the desert.

THE Bedouins or "People of the Tent," as they call themselves, are today the most important branch of the Arabs. They originated in the deserts of northern Arabia and claim to be descendants of Ishmael. They have no literature and none of them can read or write; hence they have no records. They supply the place of records by memory or, where that proves unsatisfactory, they have ready recourse to a lively and picturesque imagination that serves their purposes where records would be useless or worse.



A Nomadic Bedouin of the desert

IN Egypt there are about 90,000 Bedouins who wander about the desert and there are besides about half a million Bedouins who do not move about so much but live in tents on the edge of the desert near the cultivated fields: "between the desert and the sown." These Arabs may be seen any day visiting the bazaars of Cairo.



A Mohammedan woman, Cairo

ALL Mohammedan women go veiled in public and the dress, which is of great simplicity, seems designed to avoid attention. During very recent years and especially since the beginning of 1919, the ancient traditions of seclusion have been to a certain extent abandoned by the women of Egypt. Although they still invariably go veiled in public, they now take part in public demonstrations and political agitations.



Women filling their water jars in the Nile

THE water of the Nile, though holding in suspension much mud from the mountains of Abyssinia, when allowed to stand, becomes clear and wholesome. The women with their water jars is one of the characteristic sights on the Nile banks. The fellaheen or peasants all live in villages surrounded by the fields which they cultivate. These villages are on the banks of the river or else on the canals which the government maintains for irrigation.



Egyptian water seller

ONE of the picturesque features of life in Egyptian towns is the crew of street vendors who are endowed with most musical voices and who dispense fruits, sherbets and water to the people in the streets. Their cries are not only musical in sound but poetical in sentiment and often contain very interesting forms of expression. The vendor in the picture is filling his water skin at the river.



Egyptian fellahs

THE chief industry of Egypt is agriculture. The fellahs or peasantry who own and farm the land form the greater part of the population. They are industrious and thrifty and their knowledge and skill in the care of the land enable them to make a good living from their irrigated farms. Even the poorest farmer owns part of a donkey.



Seats of the Pharaohs

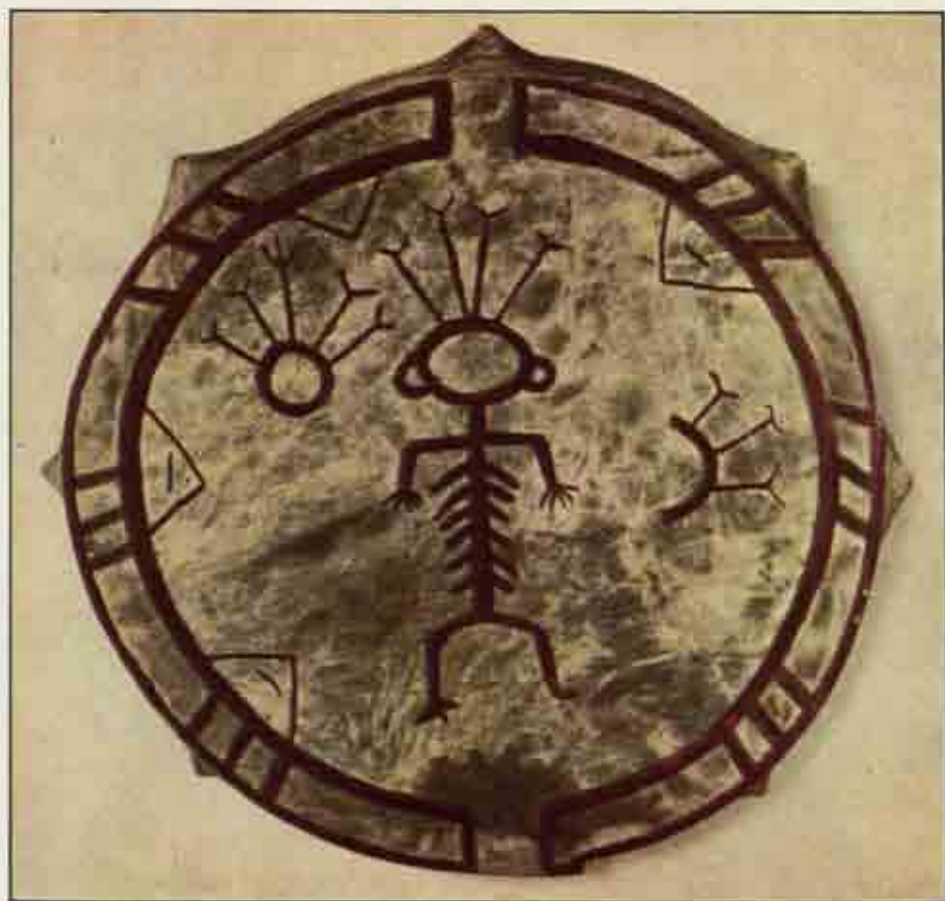
IN the Egyptian Museum in Cairo is a wonderful collection of the art of ancient Egypt, including furniture found in Royal Tombs. The chairs shown in the picture are of wood, carved, painted and gilt. In the amazing halls of this Museum may be seen how the Egyptians lived during four thousand years. Their works show explicitly how the marvelous civilization of the Nile Valley grew up in ancient times, flourished and decayed. There are halls of statuary, halls of painted reliefs and inscriptions, rooms of jewelry, cases of papyri, embroidered vestments, musical instruments and every form of utensil, all wonderfully preserved from the oldest civilization in the world.

SHAMANIST BIRD FIGURES OF THE YENISEI OSTYAK

WHEN the whole destinies of a people are, as they believe, dependent upon the action, helpful or harmful, of spirits, a class of experts, skilled in means of securing the good will or combatting the malice of these spirits, comes into existence. These men—or women—are generally called, in speaking of Siberian natives, "shamans," from the Tungus name for them.

The shaman Langa, of the Hukachar family group of the Limpiisk Tungus, one day about fifty years ago, fired with the patriotic idea of putting out of the way as many Russians as he could, went in, so the Tungus say, from the tundra to the Yenisei, ostensibly to exchange fox and ermine pelts for supplies at the nearest trading post on the river, really to work disaster to all the white men living along the stream. Langa's spirit helper, or one of them, was, it seems, the smallpox spirit. He sent this to the Russians—after concluding his deal in furs—and they began to die off "like sick reindeer." After a time the smallpox spirit appears to have got beyond control and taken to killing Tungus in the tundra. So Langa, they say, sent the *bird* away to the north, to the Dolgan and the Samoyed.

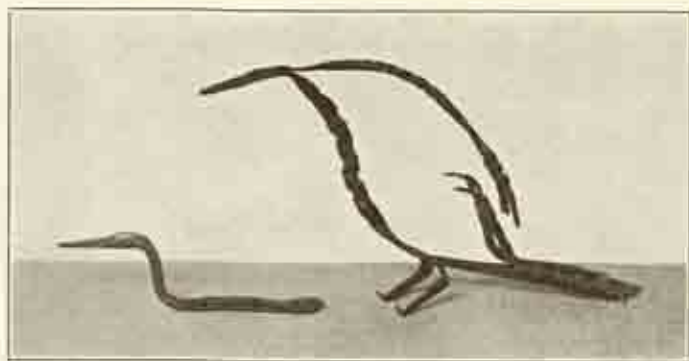
In all the shamanist cults of Siberia, animals, and particularly birds, play a great part as spirit messengers of the shamans or medicine men, or of the gods, as the shaman's familiars, as servants of the shamans and of the various divinities. There is no distinction made between men and animals in the matter of possession of a soul, unless it be to attribute powers to the spirits of certain animals superior to those of men. Such spirits may or may not be benevolent, and may have themselves almost the rank of gods. Among the Kamchadal of eastern Siberia, Raven was the creator. But he left the Kamchadal for the Koryak and the Chukchee. Yet the Koryak regard him not as creator, but rather as transformer or organizer of the universe. The Buryat of the Lake Baikal region believe in evil spirits which originated as the souls of wicked men, but have now the shape of malevolent birds. In this case the bird appears to be regarded as an instrument or at least a vehicle of a



YENISEIAN SHAMAN'S DRUM.

kind of degeneration, an analogue to which idea may be found among the Ostyak, a tribe of the northeast, who say that men's souls go through a series of transformations after death, becoming birds, gnats, finally specks of dust.

There is a close association between the shaman and the spirits of animals. The impulse and desire in which religion is rooted is the craving which the individual feels to get outside of himself, to loose somehow the spirit trammled by bodily limitations that it may by contact and coöperation with other spirits, freer and hence more powerful, win strength to compel the fulfilment of desires. What can be freer than the birds? They are not bound by horizons. The shaman, watching their free flight, sees them fade through the blue, drop out of sight below the sky line. Surely they can pass to



Shamanistic Emblems.

FIG. 73.

Erlík or to Ess, beyond the seventh heaven or below the ninth underworld. All a man needs for this is wings, and he sets about to secure them vicariously by making the spirits of the birds his helpers. So he may use them for conveyance of his messages or even borrow from them the winged faculties he lacks, and surpass them in their own field. The winged powers of the Altaian shaman are thus compared with those of familiar birds. He goes to visit Erlík, god of evil, but susceptible to propitiation. On his way he crosses a yellow steppe such as no magpie can traverse; or a pale one such as no crow can pass over; and when he arrives before Erlík, the god, in amazement and anger, demands to know how he got there, for "no winged creature can fly hither."

The objects illustrated here are shamanist representations of birds, brought by the Museum's expedition to the Yenisei from the

people known as Yenisei Ostyaks or Yeniseians. Their medicine men have a great reputation among all the natives of the lower Yenisei. The costume worn by the Yeniseian shaman at the present day is distinguished from the everyday dress chiefly by a deerskin apron. On this are crudely painted figures of men and women, and on the breast and below hang representations in iron of birds and other spirit helpers of the shaman. Fig. 73 shows two of these. The group on the right represents a flight of *bit*, divers (probably the black-throated diver, *Colymbus arcticus*), which are the shaman's messengers to Khosadam, chief of evil spirits, formerly the wife of Ess, the somewhat passively benevolent chief of the spirits of good. Khosadam was cast down to earth by Ess from his seat above the seventh heaven as punishment for infidelity. She is the patron or symbol of all evil things that afflict men—cold, darkness, sterility, disease.

The most familiar accessory of shamanist performances is the shaman's drum, Plate XII. In the middle of the tympanum of this Yeniseian drum is painted a representation of the shaman. The lines radiating from his head symbolize winged thoughts: with admirable economy of effort the artist merely forks the ends of the rays to suggest the wings of birds. Winged rays also proceed from the sun, to the left, and the crescent moon to the right, of the central figure. To a wooden bar which extends across the inside of the drum are usually attached small iron figures of birds: the two-headed eagle, teacher of the first shaman; the swan, sacred to Ess; and three divers, messengers to Khosadam. The smaller object in Fig. 73 is one of these swans.

H. U. H.

KEYT-GOOSHE "KILLER WHALE'S DORSAL FIN"

THE picturesque ideas of the Tlingit people of Southeastern Alaska are well illustrated by the painted batons used in conducting ceremonial dances. To illustrate these batons I have selected one obtained by me at Sitka and now in the University Museum. It is called "Keyt-gooshe" and was fashioned to represent what its name implies—"Killer whale's dorsal fin." The idea of fashioning batons of this type came from the Tsimshian people of Northern British Columbia. The Tlingits in turn made it to be a popular object for use in conducting dance songs in an imitation of Tsimshian festival dance.

Aside from sacred ceremonial dances there are many kinds of festival dances among the Tlingits. During important festivals, such as might be held for the purpose of dedicating a memorial of a distinguished person, two kinds of dances are most popular. One is called Ayon-ootea "Imitating Famine." (Ayon—"Famine" is a term applied to an Athapaskan tribe inhabiting the upper region of the Yukon territory, because these wandering people were always subject to famine.) The other dance is called Tsoodzhan-ootea "Imitating-Tsimshian." The purpose of these dances is to mimic the habits of the tribes named. They are performed only at big festivals, where a large body of performers are available to take the various parts.

In order to make clearer the different dances, in which the symbolic devices are usually exhibited and the order in which these dances are performed, it will be necessary to touch upon the organization of the Tlingit people. As is known to those who have taken up the study of the North Pacific Coast peoples, the Tlingits were separated socially into two sides, each strictly exogamic with descent through the mother. One side is known as Raven while the other is called Eagle. Each side consists of several clans each having its definite order of rank and right of special crests.

Besides this social division the Tlingits had wandered apart into two geographical divisions. The groups who now occupy the head of Lynn Canal are spoken of, collectively, as "Northern inhabitants" while those occupying the lower region of the coast are called

"Saltwater inhabitants." Each of these geographical divisions contain members who are Eagles and members who are Ravens. The geographical divisions will be referred to here as "Northern" and "Southern."

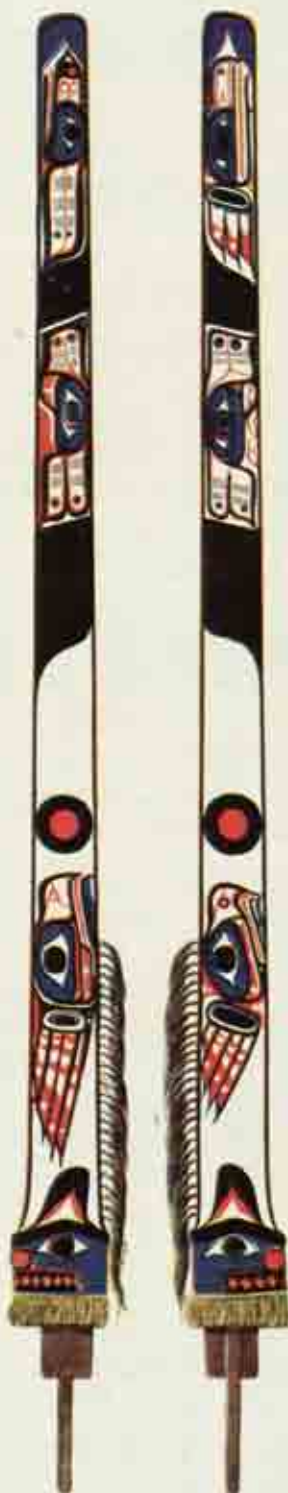
The northern people are in some ways modified by their contact with the interior Athapascans, and the southern people are very much influenced by the Haida and the Tsimshian, the two different stocks who live within the Tlingit territory at its southern end.

In festivals the guests always consist of groups of the same side, that is, in the event the clans of the Raven side should hold a feast the clans of the Eagle side would be the guests. In spite of the fact that the guests are of one side, they form into rival parties. The eagles from the north would arrange themselves against the eagles from the south, and their performances would be in the nature of contests. The northern party would give an exhibition of an improvised Faminite dance and the southern party would compete with an exhibition of their Tsimshian dance.

The Faminite dance, as danced by the Chilkats, is the most picturesque of all. In this the performers make a display of incidents that naturally fall to their lot during their hunts and adventurous life. For example: a certain selected dancer, somewhere in the front row of the dancing party, would be imitating a lynx, showing all the movements of the animal in its last moment in a hunter's trap, while next to him would be a pair going through their parts as follows: one, taking the part of a hawk, would be mimicking the ravenous bird flying at its prey, the mountain goat, whose part is being cleverly performed by his partner, who imitates the animal as holding its own on a supposed steep precipice, and so on. These dancers, of course, are dressed up and each supplies a make-up to look his part.

The Tsimshian dance is, in formation, similar to the Faminite dance and differs only in characteristics of parts and ornamentations of the performers. In both dances the time is well observed, which is always kept by beating a drum. All the dance songs are sung in chorus, but the parts are only by octaves.

The baton, called keyt-gooshe, as used by the Tlingits, is always carried by a song conductor, a man who is chosen from a leading family to conduct the singing part. With peculiar movements of the baton the conductor gives his signals for the changes to be made in the dance songs. The appearance of the baton at the entrance to



OBERSE.

REVERSE.

DANCE BATON.

the room where the dancers are already entered, is a sign to the singers that the end of the "entering-dance" is at hand. As the conductor approaches his place on the elevated platform he utters "wayehow," a Tsimshian expression, which means to cease for an immediate change of song to the one that is to follow. Immediately following a brief intermission the conductor, who is now in his place, repeats the "wayehow." Holding the baton toward the dancers, he signals the drummer the time in advance for the song, by slight jerking motion. In case the song opens with a solo this motion continues, and at a tilt of the baton, sideways, the chorus joins.

Batons of this class are made in various lengths and sizes, but always flexible so that they appear as if alive when put to use. The designs on each baton are usually painted to represent the crest object of the party for whom it is made.

The specimen chosen for this article is one of the oldest found among the Tlingits. It is said that it was made for Prince Tahshaw of Sitka, who was appointed head song-conductor at the time his people were "called" to participate in the ceremony of dedication of the Whale Family house of Chilkat. The baton is made of selected clear red cedar, dressed down to a tapering form. From one inch at the butt end the thickness is gradually reduced to about one-fourth of an inch at the tip, and the width from about nine to five inches. The length is twelve feet.

The row of fringe-like ornamentation, along part of the back edge, consists of branches of human hair, said to be a collection taken from the heads of slaves. The fringe represents the breath of the killer whale whose head is shown at the butt end, next to the handle. Since the killer whale is here presented only to designate the name of the baton, there are no other parts of the animal shown.

The yellow wool fringe under the carved head represents water, and the circle near the middle of the baton, which is shown by the solid red, is supposed to be a hole, by which the killer whale, when used in a design, can be readily identified, but to avoid weakening the baton and to prevent an accident of breakage the hole is not cut through. The design painted on both sides of the baton is an eagle, the crest of the Eagle side.

On the obverse the figure next to the killer whale is the eagle, pictured as sighting a salmon in a stream. The salmon is at the extreme tip end, shown by the head motif combined with the flipper, and the figure next to this, the body and tail of the fish. The

artist pictured here, the salmon as swimming leisurely in a current of running water. The live fish ascending the current is indicated by the leaning of the back part toward the advance of the belly part. The closed position of the flipper and tail shows the salmon is not excited and unaware of its foe.

On the reverse the same eagle is pictured in a contracted position. The wing motif is raised and the head drawn in, indicating the eagle is now on the verge of its attack. The same salmon is pictured showing his teeth. The expansion of the flipper and tail is a sign that the fish is now aware of danger and that he is ready to defend himself.

Although the same design is more natural when drawn on a broader field, it exhibits on the baton the conventionalism demanded by the shape of the field.

L. S.

EARLY VASES FROM APULIA

I. PRE-HELLENIC POTTERY

ONE of the most fascinating problems confronting the classical scholar, be he philologist, historian, or archæologist, is briefly summed up in the following words: "What sort of people did the Greek colonists in Southern Italy find there upon their arrival? What kind of civilization did they have, what language did they speak, what opposition, if any, did they offer to the settlers from the East?"

This question has long remained unanswered, nor can we even now arrive at any very satisfactory conclusions. There is not the same mass of material that exists in the case of the Etruscans. The Greeks have, from earliest times, been able easily to assimilate the peoples with whom they come into contact. Today the Greeks, a race made up of many different elements, and almost as composite as our own, have completely Hellenized the Albanian, Slavic and Vlach groups within their boundaries, who speak the modern Greek language, and are fast forgetting, or rejecting, their original tongues. And in antiquity we find that in the South Italian colonies, the indigenous inhabitants quickly merged with their Greek neighbors, and became Hellenized in every way. To show how thorough such amalgamation may be, and how permanent a mark it can make, it is said that at Taranto (the modern city on the site of the ancient Tarentum, and now one of Italy's greatest naval bases) there is a quarter where, to this day, a dialect of Greek is spoken, and where the traveler would find modern Greek more useful than Italian. This, of course, does not reflect Hellenic, but rather Byzantine influence; but it is a fact that, although captured by the Romans in the Second Punic War, when it espoused the cause of Hannibal (209 B. C.), Tarentum was, in all respects, a Greek city in the early days of the Empire, two hundred years later.

The ancient authors themselves, to whom one would naturally turn for information, are very vague in their ideas of the original tribes inhabiting Southern Italy. For Apulia, which forms the subject of this paper, the term "Iapygians" is used, sometimes to include the whole population of that district, sometimes merely as

the name of a tribe in the heel of Italy. It would seem as though "Iapygia" finally represented a stretch of territory taking in the modern compartment of Apulia from a line drawn between the towns of Canosa di Puglia (the Canusium of Roman times) and Barletta, south to the end of the heel. This includes such cities and towns as Bari (the ancient Barium), Ruvo di Puglia (Rubii), Brindisi (Brundisium), Fasano (near the site of the ancient Gnathia), Lecce (Lupia) and Taranto. This is approximately the territory assigned by Herodotos to Iapygia. This region can be roughly divided into three districts, according to tribes: (1) Messapia, practically the modern Terra d'Otranto, including the cities and museums of Brindisi and Lecce, and especially Taranto; (2) Peucetia, which takes the modern Terra di Bari, as far north as Ruvo di Puglia, and including, besides Ruvo, with its famous private collections of antiquities, the city of Bari, with its museum; and (3) Daunia, extending north from Ruvo to Barletta and Canosa.

As historians have failed us in discussing the characteristics of these races, owing to the fact that, even when Herodotos wrote, the Hellenization of Apulia was practically complete, we must resort to the spade of the archæologist to ascertain the cultural development of these early Italic peoples. And here, until within the last fifteen or twenty years, the results have been meagre. Southern Italy has not been systematically or scientifically excavated until recently, and much remains to be done. Already, however, a large quantity of material has been unearthed and housed for study in the museums of Bari, Taranto, and Lecce, while, previously to that, a considerable number of objects of this kind had found their way into the National Museum at Naples, and the Jatta collection at Ruvo had acquired some interesting specimens.

The "finds" take, for the most part, the form of local pottery, and three distinct fabrics appear, each one centering in one of the districts indicated above, which, indeed, makes it possible for the archæologist to define these districts. There are, therefore, the so-called wares of Messapia (apparently having Lecce and Taranto as centers of manufacture), Peucetia (with Bari and Ruvo as its centers) and Daunia (with its principal point of manufacture at Canosa). Perhaps the best place to study all these techniques together is the Museum at Bari, which, being in the center of Apulia, the capital of the Terra di Bari, and the principal city of the compartment, has had exceptional opportunities to gather together a

large and representative collection of early Apulian pottery. Moreover, Dr. Max Mayer, the former Director of the Museum, was one of the pioneers in this field, and has contributed much to our knowledge of this period. Of late, however, the Museum of Taranto, under the able and energetic direction of Signore Quagliati, has pushed to the fore, and is today nearly, if not quite, as profitable a place for the investigator to study.

The Museum acquired, some twenty years ago, a small, but representative collection of local Apulian vases, which, added to some others received from other sources, gives us at least one (and in one case two) of each of the three techniques.

Messapian ware is represented by a small amphora, or perhaps more correctly called a krater (Fig. 74). These vases are called by the Italians "vasi con maniche a rotelle," from the discs on the handles. This vase was found at Rugge, a modern town of no particular importance in the Terra d'Otranto, not far from Lecce. In ancient times it was called Rudiae, and was the birthplace of Ennius, the father of Roman literature. This type of vase is characteristic of the Messapian ware, as the great majority of vases found in this district are of this shape. One of the handles has been broken and mended, but the vase is otherwise intact. It is decorated with leaf patterns and linear decorations on a cream-colored slip, and betokens a relatively high state of culture. It was presented to the Museum in 1894 by Dr. C. C. Harrison, the present President.



Messapian Krater.
Height, 22.5 cm.
FIG. 74.

This vase bears out the theory that the pre-Hellenic culture in the heel of Italy had reached a more advanced stage than in the more northern districts of Apulia. The fact that the Messapians were able to inflict a severe defeat upon their Greek neighbors of Tarentum in 470 B. C. bears witness to their virility and strength. Furthermore, their intellectual development is proved by a series of inscriptions found in the region, a few of which have found their way into the Museum of Taranto. It is significant that no pre-Hellenic inscriptions appear to have been found in the Peucetian or Daunian districts.

Coming now to the Peucetian ware, we find it represented by a large krater (Fig. 75) the provenance of which is unknown. This vase is intact, and is an excellent specimen of this fabric. It is covered with decorations of a geometric nature in black on a cream-colored slip, laid over the buff clay. These decorations are in bands on neck and shoulder, while below the black is applied very heavily, leaving panels of white in which linear decorations are painted. Even the bottom of the foot is decorated. This is an excellent example of Peucetian ware.



Peucetian Krater.

Height, 24.6 cm.

FIG. 75.

Two specimens in the Museum's collection seem to represent the Daunian ware. First of these is a large krater, or bowl, of a form resembling the much despised cuspidore of today (Fig. 76). This vase has Messapian characteristics in technique, but the shape appears to be of Daunian type. Vases of this form are frequently found in pre-Hellenic excavations, and the writer has seen them in great abundance in the museums of Bari and Taranto.

There are two side handles, and, on the opposite sides, two little lugs or knobs. The decoration is in red and black, laid directly on the light clay, which has turned red at the bottom from over-firing. It takes the form of horizontal rings around the body of the vase in red, and very rough palmette-like ornamentations pointing downward, and a series of vertical lines in black. The inside of the flaring mouth is decorated with a circle and tangents to it in red. The provenance of this vase is unknown.

The student who receives, as the writer did, his first introduction to the pre-Hellenic pottery of Apulia in the museums of Taranto and Bari, will remember this shape above all others that he sees. More of them have been found than any other type, and the extraordinary and unclassical form will impress itself far more readily than any

other shape. But although they are found, apparently, all over Apulia, they seem to be of Daunian technique, and were probably manufactured in the neighborhood of the modern Canosa.

Emphatically, Daunian is the little cup which concludes the series (Fig. 77). This vase of buff clay is covered all over with a cream-colored slip, on which dark red and black decorations are freely applied. It is of unknown provenance, as it came to the Museum with a collection of antiquities from Cyprus. It is, however, unquestionably an example of South Italian indigenous ware, the resemblance of some of which to the pottery of Cyprus is quite pronounced. This resemblance is in all probability entirely accidental.

The designs on the vase are geometric and curvilinear, and are laid on boldly and heavily. An attempt at a leaf decoration seems to have been made in the light panels on the body. In this case, as in the case of the Peucetian krater, every available space is decorated, including the inside and bottom.

With regard to the chronology of the vases described above, it is more than probable that they were made in the period between 700 and 450 B. C., the Messapian vase being undoubtedly the latest, while the Daunian vases seem to be the earliest.

Vases of this class are not common in museums outside of Italy, and even there do not as a rule appear in any large quantities north of Naples. It is, therefore, a matter of pride that the

Museum has, in this small group, representatives of all three of the Apulian indigenous wares.



Daunian Krater,
Height, 21.5 cm.
FIG. 76.



Daunian Cup,
Height with handle, 11.8 cm.
FIG. 77.

II. "LOCAL APULIAN" VASES OF THE HELLENIC PERIOD

The question now arises as to what influence the early wares described above had on the Greek ceramic artists of Southern Italy. Did they entirely disappear and leave a clear field for the Hellenic vase painters, or did a "local Apulian" ware continue side by side with the "Greek Apulian" pottery?

In a previous number of this JOURNAL the writer has attempted to describe very briefly the Greek Apulian vases, and on view in the Museum are a number of specimens of this class. It is the commonest of all the South Italian Hellenic types. If any influence were derived



"Local Apulian" Askos
Ware of Canosa.

FIG. 78.

from the local fabrics, it should be found here. And, indeed, we find that the Greek manufacturers have taken over at least one of the indigenous shapes: that of an "askos," or bottle, so named by archæologists on account of its resemblance to a wine-skin, which they frequently made and decorated with designs in the new technique.

Strangely enough, however, it is not in Apulia that the principal influence of the pre-Hellenic ware as regards shapes occurs, but in Lucania. This region, which included several of the most famous of the Greek colonies of Southern Italy, such as Sybaris and Metapontum, covers about the same area as the modern compartment of

Basilicata, on the other side of the Gulf of Tarentum from Messapia; but the Lucanian potters adopted the characteristic Messapian shape (Fig. 74), and, with certain modifications and adaptations, evolved from it the type known to students of Greek ceramics as the "Lucanian Krater" sometimes erroneously called "Nestor's."

It is doubtful still whether a "local Apulian" ware existed side by side with the Hellenic technique, or whether the only influence lay in the adoption of native shapes by Greek potters. The more modern opinion seems to be that the so-called "local Apulian" vases that have occasionally been found are much later, and succeed the Hellenic style. This contention has been ably upheld by an Italian archæologist named Vittorio Macchioro, whose paper, pub-

lished in 1910, remains the standard article on the subject. Previously the general opinion of such scholars as Walters and Patroni had been that the "local Apulian" ware persisted side by side with the "Greek Apulian" pottery, and was probably of Messapian origin. Macchioro proves, however, that so far from being Messapian, the center of manufacture was in the area that had in pre-Hellenic times been known as Daunia, as these vases seem to have been made at Canosa. He also proves, from a careful study of kindred finds, wherever possible, and of the archives of the National Museum at Naples, that the "local Apulian" ware was found in late tombs, and finally arrives at the conclusion that it belongs in the third century B. C.

If this is the case, as the writer believes, so great is this resem-



Double vase of "Local Apulian" Ware.

FIG. 79.

blance in many respects to the pre-Hellenic vases of Apulia, to the superficial observer, that they constitute a veritable reversion to type, and on that account it is deemed of sufficient interest to add a group of these vases to show how similar they are to, and yet how different from, the earlier specimens.

The technique of these later vases is the same in every case, and the same nature of design is employed. The clay is buff, and the decoration is applied directly to it without the use of a slip, and usually in black, though polychromy is also employed, such colors as brick red, pink, and orange being found on different specimens. To the expert this use of gay colors at once suggests Canosa, as the late class of vases to which this place has given its name, and which

are probably a little later than the ones under discussion, are liberally decorated with all kinds of colors. These "Canosa vases" are large polychrome vessels for funeral use.

First in our list comes a group of two vases of the shape known as "askos" from their resemblance to wine skins. As has been stated above, this is an indigenous form of vase, and was copied by the Greek vase painters of Apulia. It was especially common in the wares of Peucetia and Daunia. Walters, indeed, believes that this shape is derived from Ægean sources, but this view is erroneous.

The decoration on these vases, one of which is here illustrated (Fig. 78) consists in each case in bands of conventional ornament.



"Incense Burner"
"Local Apulian" Ware.
FIG. 80.

Two patterns are especially common: the so-called "wave-maeander," or in Italian, "meandro a onda," which occurs on both necks and on the shoulder of the vase illustrated, and the "chain" or, in Italian, "treccia" (tress) pattern which also occurs twice on the specimen illustrated, on the necks below the wave maeander and near the foot. Of these two patterns the wave maeander occurs on every vase in the group, the chain on all but one. One of the mouths is closed and perforated, the other open. Polychromy is employed; the inside of the mouth being brick red, and one stripe each of red and pink running round the vase. The askos not illustrated is in poor condition, the designs

having nearly all rubbed off; but wave maeander and chain patterns can be recognized.

Next comes a double vase (Fig. 79), consisting of two pots, held together by a loop that has been formed between them. Polychromy is used freely, the colors, beside black, being red, orange and pink. The decoration takes the form of bands, of the same general nature as in the preceding specimens.

The last two vases of the series (Figs. 80 and 81) are usually called "incense burners" (Italian, *incensieri*). The taller one is said to have been found in Campania, but is unquestionably of Apulian manufacture, and probably was made at Canosa. The bands of decoration are bolder than in the other specimens, and a very naturalistic ivy leaf pattern runs around the center of the vase.

This late pottery of Apulia seems to present a real reversion to type after a lapse of a hundred and fifty or two hundred years.



Tall "Incense Burner" of "Local Apulian" Ware.

FIG. 81.

peculiarity on the part of one particular manufacturer. This suggestion is therefore offered to settle the much discussed problem of these "local Apulian" vases.

Although the patterns used for decoration are classical, yet the general appearance of these specimens reminds the student of the pre-Hellenic wares. There is, however, a possibility that the writer has not seen suggested elsewhere. It has been observed that the Italian scholar who has fixed the chronology of these vases has shown them to be almost certainly a product of Canosa. It is also apparent that in all the vases of this class in the Museum, the technique is the same. No difference of any importance will be found between these and any in other museums. It is, therefore, the writer's opinion that a very good case could be made in favor of the contention that not only did they all come from the same place but even from the same workshop, and were the work of the same maker. If this were so, the problem would be intensely simplified, as they would then represent, not a distinct class or period, but merely the product of one atelier, running, perhaps, through one generation; in other words, not so much a reversion to type as a personal eccentricity or

S. B. L.

NOTES

We regret to record the death of Mrs. Charles Brinton Coxe, friend and patron of the Museum, who died at her home in Drifton in October. It will be recalled that Mrs. Coxe's sympathetic cooperation with her son, the late Mr. Eckley B. Coxe, Jr., President of the Board of Managers, in his benefactions to the Museum, was continued up to the time of his death in 1916. By the will of Mrs. Coxe, the Museum benefits to the extent of \$50,000, this amount to be used towards the erection of rooms for the Egyptian Section.

Mr. Pierre S. duPont has resigned from the Board of Managers of the Museum.

Mr. W. Hinckle Smith has been elected a Manager of the Museum to fill the vacancy caused by the resignation of the late Major B. Franklin Pepper which took place in April, 1917.

Mr. F. Corlies Morgan, Treasurer of the University of Pennsylvania, has been elected Treasurer of the Museum.

Mr. H. U. Hall, Assistant Curator of the Section of General Ethnology, returned to the Museum in September immediately after his demobilization.

Dr. Stephen B. Luce, Assistant Curator of the Mediterranean Section, who was demobilized in the spring, returned to his duties at the Museum on October 1st.

Dr. Stephen Langdon, formerly Curator of the Babylonian Section of the University Museum, has been appointed Professor of Assyriology at Oxford University to succeed Professor A. H. Sayce who has retired.

Mr. W. B. Van Valin returned from his two years at Point Barrow, Alaska, in November. The collections obtained by Mr. Van Valin in the excavation of ancient village and burial sites near Point Barrow have also arrived at the Museum.

Dr. Edward Chiera contributes the following note.

In Volume I, No. 2, of the Babylonian Publications of the Museum, by Dr. Lutz, just published, are two tablets which will prove to be of special interest. These two tablets, which are numbered 96 and 103, have not as yet been translated. They appear to contain similar matter and to refer to a dialogue between a god and a man. The inscription on tablet 103, on which the first four or five lines are destroyed, begins with a statement on the part of the man to the effect that his condition is one of fear and grief, the reason for which must have been contained in the lost lines. The man appears afraid of hearing himself called. In reply God, after reproaching him and telling him that he will not be able to lift himself up from his low state, drives him away from his presence and prohibits him from continuing to attend to his fields and his oxen. The tablet ends with a promise of a new humanity to which great abundance will be given.

Gifts.

Mr. Harold S. Colton spent the summer in southwest Arizona, where he made excavations in a number of minor ruins. The results of these excavations have been presented by Mr. Colton to the University Museum.

Mrs. Harry W. Harrison, a piece of tapa cloth from Fiji.

Mrs. Emma W. Evans, a Philippine saddle.

Dr. John Clarence Lee, an Apache Indian basket.

Mrs. Edgar Fahs Smith, two Indian baskets.

Mr. Eldridge R. Johnson, a Saltillo Indian blanket.

Mr. S. H. Cregar, Jr., four North American Indian specimens.

Mr. Joseph L. Wilson, four Tonga and Fiji clubs, one Tonga carved bailer, one African ivory trumpet.

Mrs. Charles Roberts, five Indian baskets.

Miss Anne Thomson, a collection of native pottery and metalwork from Tangier, together with a group of European arms and armor.

Benjamin H. Ray, a collection of Chinese and Philippine photographs and four volumes on China.

Purchases.

Sixteen Chinese porcelains of the K'ang Hsi Period.

Carved elephant tusk from the Lonago Coast of Africa.

Selected pieces of Arabic woodwork, tiles, pottery and mosaic.

During the summer the Tibetan Collection, for some time in storage, was reinstalled in Pepper Hall.

The Persian pottery, bronzes, woodwork, tiles, rugs and textiles were also reinstalled during the summer. Ancient China, India, Persia and Tibet are now represented consecutively by exhibitions on the main floor.

An American Indian collection has been loaned for a period of three years to the Reading Museum. Another collection has been loaned to the Boy Scouts of Philadelphia.

A collection of models has been deposited with the Children's Department of the Pennsylvania Museum.

The Wednesday afternoon course of lectures given for the schools from October 1st to December 15th proved increasingly successful. On each occasion the Auditorium was filled with teachers and their pupils and on several occasions the lectures had to be repeated from one to three times in order that all of the schools desiring the benefit of the lectures might be accommodated. The course will be resumed in March.

Visitors to the Museum will learn with regret of the death of Mr. Andrew Watts which took place on November 30th at the age of fifty-two. Mr. Watts had been continuously in the employ of the Museum since 1899. He will be remembered by the public for the admirable way in which he discharged his many duties and contributed to their comfort and enjoyment. Among the visible and permanent results of his work the condition of the building and grounds bear witness to his ability and devotion.

The following persons have been elected Members of the Museum:

Life Member, Mrs. George G. Snowden

Fellowship Member, Mr. W. A. Lippincott

Sustaining Member, Mrs. Manton E. Hibbs

Annual Members, Mrs. Finley Acker, Mrs. John W. Coles, Mr. William B. Campbell, Mr. Robert Cherry, Jr., Dr. Tello J. d'Apery, Mrs. George Dallas Dixon, Mr. Joseph M. Dohan, Dr. Frank Fisher, Mr. Edmund W. Gilpin, Mr. Anthony A. Hirst, Mr. William H. Hutt, Mrs. William W. Lukens, Mrs. J. Bertram Mitchell, Mr. W. Harold Sharp, Mr. John Wirgman.

THE MUSEUM JOURNAL

The following lecture program has been arranged for the season 1919-1920.

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|----------|-----|---|
| November | 1. | Kermit Roosevelt, From Babylon to Bagdad with the British Army. |
| November | 8. | Donald B. MacMillian, The Riddle of the Arctic. |
| November | 15. | John H. Finley, With General Allenby in Jerusalem. |
| November | 22. | Ettore Cadorin, The Italian Renaissance as an Italian Artist sees it. |
| November | 29. | Langdon Warner, Early Chinese Sculpture. |
| December | 6. | William C. Farabee, The Races of Europe, Their Origins, Migrations and Development. |
| December | 13. | Archdeacon Stuck, A Winter Circuit of our Arctic Coast. |
| January | 3. | Herbert Adams Gibbons, The New Asia. |
| January | 17. | Ettore Cadorin, Pisa. |
| January | 24. | Miss M. A. Czaplicka, The Turks of History and of the Present Day. |
| January | 31. | Fay Cooper Cole, Primitive Art. |
| February | 7. | Fay Cooper Cole, The Charms of the Desert. |
| February | 14. | Miss M. A. Czaplicka, Poland and Her Neighbors. |
| February | 21. | David M. Robinson, Buried Cities of Asia Minor and the Seven Biblical Churches. |
| February | 28. | Pe-ahm-e-squeet, Indian Life, Legend and Song. |
| March | 6. | Roy Chapman Andrews, Hunting in the Desert of Gobi. |
| March | 13. | Kermit Roosevelt, From Babylon to Bagdad with the British Army. |
| March | 20. | Charles Upson Clark, Our Roman Print and Script. |

FORM OF BEQUEST

I give and bequeath to the Trustees of the University of Pennsylvania the sum of.....dollars, in trust for the uses of the University Museum. (Here, if desired, specify in detail the purposes.)

MEMBERSHIP RULES

There are four classes of membership in the Museum:

Fellows for Life, who contribute.....	\$1,000
Fellowship Members, who pay an annual contribution of.....	\$100
Sustaining Members, who pay an annual contribution of.....	\$25
Annual Members, who pay an annual contribution of.....	\$10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations and reserved seats at lectures; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.

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