

Two other objects are of outstanding importance. One brings us down to the Persian period of Tell Billa: that is, the second half of the first millennium B. C. It represents an exquisitely carved miniature heifer; the material is red and blue hematite and the object is ornamented with gold trappings. In spite of the unusual hardness of the material and the appealingly small size of the animal, no detail of physical nature or of expression has been overlooked. More than three thousand years older is an ivory plaque from Tepe Gawra. On a well-framed field there are two juxtaposed, but reversed, groups, each consisting of an ibex attacked by a rapacious bird; the ibex turns its head pathetically to its tormentor. In this little plaque of nearly six thousand years ago we have the prototype of one of the most important motives in animal art which influenced the artists of two continents for thousands of years.

*Peruvian Pottery  
Whistles*

AMONG the most interesting objects secured by the late Dr. William C. Farabee on his last trip to Peru (see "Dr. Farabee's Last Journey," *Museum Journal*, Volume XVII, 2) are four small figurine whistles of painted pottery now on display in the central hall on the lower floor of the Museum. Although obtained in 1923, these whistles have not previously been published. Their proveniences are not known, owing to Dr. Farabee's fatal illness which resulted from his trip, but the polychrome decoration identifies them incontestably as belonging to the Nazca culture. Probably they were excavated from an ancient grave in the Nazca Valley by treasure-hunters from whose hands they passed eventually into Dr. Farabee's. Historically, nothing is known of the early inhabitants of this valley, though it is generally believed that they were among the earliest highly civilized peoples of Peru and probably flourished in the first five centuries of the Christian era.

Figurine whistles of this type are apparently extremely rare, if indeed the present examples are not absolutely unique. I know of none elsewhere, and d'Harcourt's *La Musique des Incas*, the standard work upon Peruvian music, does not mention them.

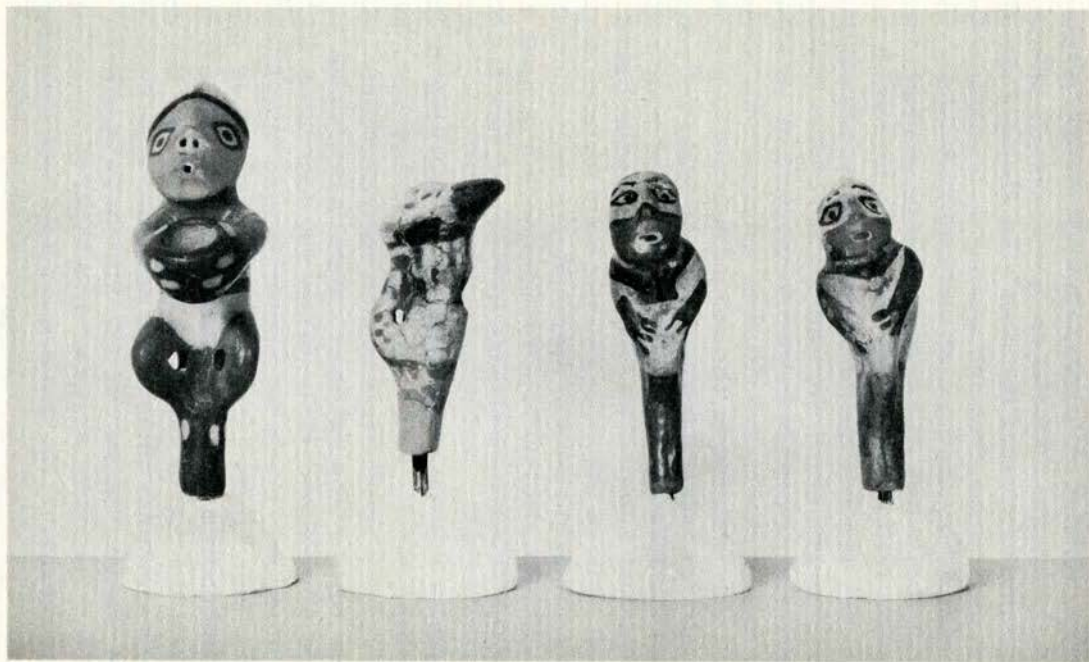
The whistles are dainty and well executed objects. As shown in Plate X they stand on hemispherical bases of plaster made in the Museum for their support. They are quite small, the tallest only two and one-half inches in height. The base of each figure is a tube through which the breath was blown. The upper part is moulded and painted in human form, the interior being hollow and forming the resonance chamber with the whistle opening at the back; this is shown in the second figure, which is seen from the side. In the first and largest figure the limbs are well moulded and a bowl is held in the hands; nostrils and mouth are shown by tiny incised holes. The body of the second figure is barely suggested, while in the other two the main features are indicated by the modeling, but most of the details are painted. Various tints of red and brown, and buff and black colors are utilized. The notes given by the whistles are all high in tone and vary but slightly.

J. A. M.

*An Alaskan  
Stone Lamp*

THE Museum has been fortunate in acquiring a second example of the same type as the remarkable stone lamp, decorated with a human figure in the bowl, which is now on exhibit in the Eskimo Hall. When the first lamp was secured by the Museum, it was an almost unique specimen—at that time only four others of this type had ever been found—and though the finding places of these were known, namely the lower Yukon and the region about Cook Inlet, Alaska, the culture of the artists who made these lamps remained a deep mystery. Dr. J. Alden Mason, Curator of the Museum's American Section, argued that though this type of decoration in stone was foreign to Eskimo technique, the lamps must have been made by Eskimo,





PERUVIAN POTTERY FIGURINE WHISTLES