

the late A. F. Bandelier found three in clefts of rock near Lake Titicaca in Bolivia.

Certain of these cups bear designs which seem to contain Spanish elements, while others apparently have none, suggesting the conclusion that they were made both immediately before, and immediately after, the Spanish Conquest. The two larger examples of the three under consideration contain no obviously European elements, although the freedom of the art is greater than that typical of the Inca, but the figure shown in the smaller specimen wears a hat that looks quite European.

A large number of colors are employed; red is predominant, followed by buff and yellow. Blue-green, brown, olive, black and salmon are also evident. Richly appareled and adorned human figures, birds, trees, flowers and geometric designs are shown. The larger vessel in the Clay collection portrays single figures, but the other two show scenes, that of Mrs. Kilburn's cup being especially complex and full of life. Six figures are shown in the latter vessel. The most prominent one is portrayed from the front, and five others, shown in profile, flank it. Two of these hold up what may be fans on long poles or ceremonial staffs. The central figure has something of the appearance of a woman, though she apparently carries a shield and a spear. Probably the scene represents homage paid to a noble personage.

These cups were probably used in ceremonies for drinking a native beer known as *chicha*. One of the Spanish priests wrote in the seventeenth century, "The most common of these drinking cups are of wood, of the shape of our glass tumblers, wider at the top than at the bottom. They hold a pint of wine. They are painted outside with a kind of lacquer, very relucient in various colors, and with different raised figures and paintings. These wooden vessels are called *queros*."

MAORI WAR CANOE ORNAMENTS

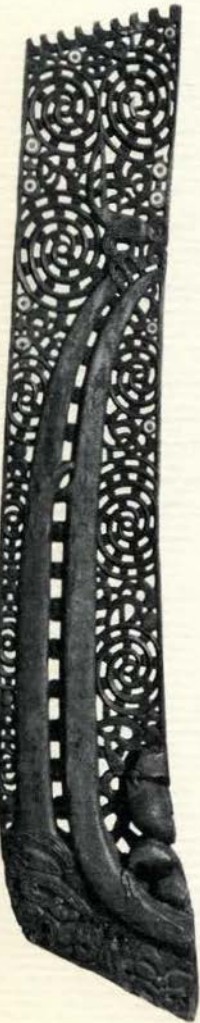
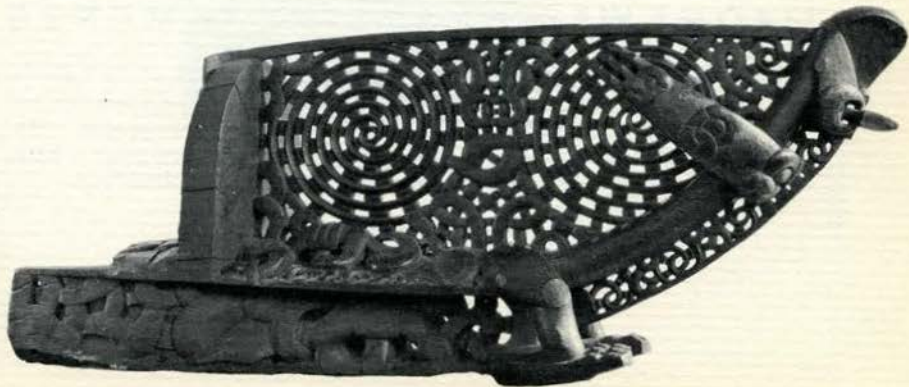
THE Oceanian exhibition lately installed in the east wing of the Museum includes several fine examples of the prow and stern ornaments of the large Maori canoes formerly used in war and for long voyages. The building of such canoes and the significance of these carvings is here discussed by Mr. H. U. Hall, the Museum's Curator of Ethnology.



**WAR CANOE CARVINGS
FROM NEW ZEALAND**

Prow ornaments, or tauihu, and stern boards, or rapa, which show the great skill of the Maori wood-carvers. The stern boards are shown facing correctly in relation to the prows, with the storm god, Paikea, on the lower rapa looking into the boat

PLATE IX



THE "long ships" of the Maori, now no longer built, were constructed on the model preserved in their traditions of the ancestors who invaded and settled in New Zealand, perhaps about the middle of the fourteenth century A. D. The names of the vessels of a great fleet used to be rehearsed, with the names of the heroes who came in them and who were regarded as the ancestors of various Maori tribes.

The great canoes such as Cook saw and his artist, Webber, drew were great indeed. As lately as the middle of the last century the remains of a vessel over a hundred feet in length had survived; even later than that canoes of very considerable size were still in use for coastal voyages. The huge pines of North Island provided the long straight boles which were hollowed out to make the hulls.

For many years, it may be, before the building of a war canoe was begun, the tall pine stood, marked for a fall. Such a tree had often its own name, and was believed to have supernatural qualities. When the time came for it to be felled, the chief priest of the tribe was summoned to pronounce the proper incantations over tree and workmen:

O Io, the All-Parent . . . !
. . . Give to these thy sons
That they may possess the ancient and occult powers
Like thy godlike sons . . .
Like a canoe of the dark ages is my canoe . . .
Brave to breast the ocean waves is my canoe.
To reach the land, the mainland, direct her course.

The workmen were all of the class of *tohunga*, skilled men with powers above the ordinary, even above nature, akin to the priests and from whom priests were chosen. They and the timber, the tools and everything used in the building—"famous axes . . . with great edges, sharp axes"—all were taboo, set apart from common life, and only to be restored to it, after their long task was completed, by special rites.

The tree was felled by undermining the roots. With the aid of fire and stone axes and adzes the trunk was shaped into a great trough, pointed at each end. A long ditch was dug, and the hull was buried in the earth for seasoning. In the meantime the separate parts were roughly shaped—the planks for the topsides or strake, the ornaments for bow and stern, the mast—and buried also, while the hull proper was dug out of its ditch and trimmed to a careful finish with the adzes. So with the other parts in their turn.

Through holes made in the edges of the planks and along the top of the hull, the strake was lashed on with stout cords made from the native "flax." The holes were carefully caulked with the downy flower of a shrub, and laths were fastened and the crevices caulked, over the line where the strake joined the solid hull. Similarly the figurehead and the stern ornament were lashed in place, and the mast secured to one of the thwarts which stretched from one long side of the strake to the other, to serve as seats for the paddlers and as braces for the planks of the strake.

The canoe was built near a stream which led to the sea, and was launched by means of skids, with the appropriate ceremonies conducted by the great *tohunga* of the tribe, who supervised all the operations, and as priest recited the proper incantations.

On the setting out of an expedition and on other ceremonial or festive occasions the edges of the topsides of the canoe and the upper margins of the prow and stern ornaments were decorated with feathers. The figurehead was given a feather wig and sometimes bore two long curved wands to which bunches of albatross feathers were tied. Long streamers made of bunches of pigeon feathers tied together hung from the top of the carved stern board.

The central flat vertical portion of the prow ornament or *tauihu* was known as *manaia*. Its ornament consists essentially of two parts closely associated: the *pitau*, or spirals, one on each side of a *taniwha*, or sea-demon, commonly represented as composite, two figures in profile in mutual embrace; sometimes this figure is resolved into apparently meaningless curves. The *taniwha* had the power to draw down a canoe into the depths where it lived.

The *manaia* proper rests upon a recumbent figure of Maui, a demigod or hero who pulled up North Island with his fishhook out of the sea. The identity of the other figures associated with Maui is doubtful.

A transverse slab separates the *manaia* from the figure in the rear which looks into the boat. This figure is called Huaki; he is a name and nothing more. The figure looking into the boat from the carved stern board is called by the name of a storm god, Paikea.

The storm god can of course control the wind as well as raise it; it is wise to have him in the boat. The war canoes were too long in proportion to their width to make it possible to keep their bows into the wind in a gale. These long canoes had no outriggers, but a skilful and strenuous use of the paddles and balers kept them, broadside on in the trough of the waves, from being swamped or capsized.

The figurehead proper, with outspread arms conducting the ship, is a *taniwha*, another kind of sea-demon from that represented in the *manaia*: as in the case of the storm god, *taniwhas*, brought into the ship, could be induced to preserve rather than to destroy.

BOOK REVIEWS

FROM time to time books come to the attention of our Curators which are both readable and authoritative and which should appeal particularly to Museum members. We propose, therefore, as such books present themselves, to review them briefly in the *Bulletin*.

GREEK SCULPTURE AND PAINTING, to the End of the Hellenistic Period, by J. D. Beazley and Bernard Ashmole. Pp. xviii+107. New York: The Macmillan Co., Cambridge: at the University Press, 1932. \$3.25.

The chapters on Greek art in the *Cambridge Ancient History* and their illustrations in the accompanying volumes of Plates have already proved an incomparable boon to students of classical art. They are now reprinted in a separate volume with no less than 248 illustrations. Chapters I-XIII are by Professor J. D. Beazley of Oxford; chapters XIV-XIX by Professor Bernard Ashmole of the University of London.

Their account of Greek art begins with geometric vases dated to the ninth and eighth centuries B. C. and ends with Hellenistic wall-paintings, some of them as late as the first century B. C. In no other book will the reader find so much exact knowledge of Greek art compressed into such short compass, and the miraculous thing is that in spite of compression, the style is never mechanical, but fresh and vigorous, as may be seen from Professor Beazley's description of the Parthenon frieze: "The subject of the frieze is the people of Athens; not fighting or working, but engaged in that kind of festivity—surviving in the English word holiday but eradicated from English life—which is at once a high religious ceremony, and a delight to the participant. The special quadrennial celebration of the July feast which began the Athenian year was crowned by the Panathenaic procession. It is interesting to compare these men and boys and maidens and horses with the long lines of tribute-bearers on the reliefs of Oriental palaces or with the rulers of Rome in the Ara Pacis Augustae. In the union of common aims and individual freedom . . . the frieze of the Parthenon is a perfect illustration of that ideal of democracy which is expressed in the funeral speech of Pericles."

E. H. D.

THE PAGEANT OF CHINESE HISTORY, by Elizabeth Seeger, with drawings by Bernard Watkins. Pp. xvii+386. New York: Longmans Green & Co., 1934. \$3.00.

Every library should contain this delightful book. For a long time we have wished that someone would write just this kind of history of China, telling the story simply and interestingly without getting involved in long and intricate explanations. But we had hardly hoped for anything so fascinating that it "reads like a novel." Miss Seeger, who is a teacher at the Dalton School, explains that the book is the outcome of her search for material on the history of China that could be given to her eighth