pattern representing the mythical Sea-bear, which, like most of the woven designs, is so obscured by purely decorative elements that it is with difficulty that the conventional outlines of the bear can be followed out and identified.

In close proximity to the Chilkat blankets, the visitor to the museum may see three oblong sheets of copper, which, although of little value in themselves, are used among the Indians to represent large amounts of property, much as bank notes represent a certain number of dollars. They were highly prized, for the possession of good "copper" added much to a man's reputation for distinction and wealth. Some of the finest, beaten out by hand from nuggets of native copper, have been sold by one wealthy Indian to another for slaves, blankets or other property worth several thousand dollars.

Sometimes a wealthy chief, insulted by a rival, would break and destroy a "copper," for the purpose, as the Indians expressed it, of "wiping away the stain of the insult with something valuable." Whereupon the rival, if he wished to preserve his dignity, felt obliged to destroy or give away enough of his own property to equal in value the ruined "copper." One of the "coppers" on exhibition shows the Raven crest engraved upon its surface (Fig. 5); another that of the Bear, while a third is plain.

The exhibition also shows the peculiar styles of clothing worn by these tribes; their vicious looking war-knives and their armor of walrus hide and wood; the different kinds of fishing implements, the highly decorated wooden storage boxes and the ornate food dishes; the characteristic baskets used for many purposes; the carefully executed carvings in slate; the paraphernalia of the medicine man; and the implements made of stone and bone. Many cases are devoted to special collections from the various coast tribes; and by way of contrast, there is shown also a large collection from the Tahltan Indians of the interior of British Columbia, whose manufactures, though powerfully influenced by the coast people, resemble in other respects those of the northern tribes in the middle west and in the east.

Among the tribes represented in the collection, besides the Tahltan, are the various Tlingit bands, including the Chilkats of blanket weaving fame, and the Yakutats, famous for their fine baskets; the Tsimshians with their kinsmen the Niska and Kitsan, all of whom were noted as wood carvers and traders; the Haida, who prided themselves on their elaborate tatooing; the Bellacoola; the Kwakiutl tribes, including the Bellabella; and the Nootka tribes, including the Makah of Washington State. Among this last group, however, whose territory marks the southern limit of the true Northwest Coast culture, the characteristic products, except basketry, are much coarser and ruder in workmanship—they lack the artistic touch of the more northern people.

M. R. HARRINGTON

GENERAL ETHNOLOGY SECTION.

MAORI FACE-TATTOO.

A TATTOOED Maori head is becoming a rare thing. One large collection (the Robley Coll.) is owned by the Museum of Natural History in New York. Outside of this few specimens are known to exist and the University Museum has been fortunate in acquiring three of these in the valuable E. W. Clark Collection.

Tattoo is of frequent occurrence among different peoples, and on some of the Polynesian Islands the early travellers

found natives whose bodies were so profusely covered with minute and well executed tattoo-designs, that they at a distance mistook them for elegantly woven garments. Maori men also tattooed parts of their bodies, but they applied the art especially to their faces and in this respect the Maoris were unique.

The women used the tattoo to a less degree than did the men. They always tattooed their chins and lips; because red lips were regarded as a disgrace and no man would have a red-lipped wife. When a woman of high rank had her lips tattooed, a day was chosen for the ceremony and a captive sacrificed in honour of the event. In addition to the tattooing of the lips, the women sometimes had their faces marked with crosses, dots, or short strokes, and a woman of high rank might have a design in the center of her brow between the eyes. There seemed, however, to be no common rule of design for the women.

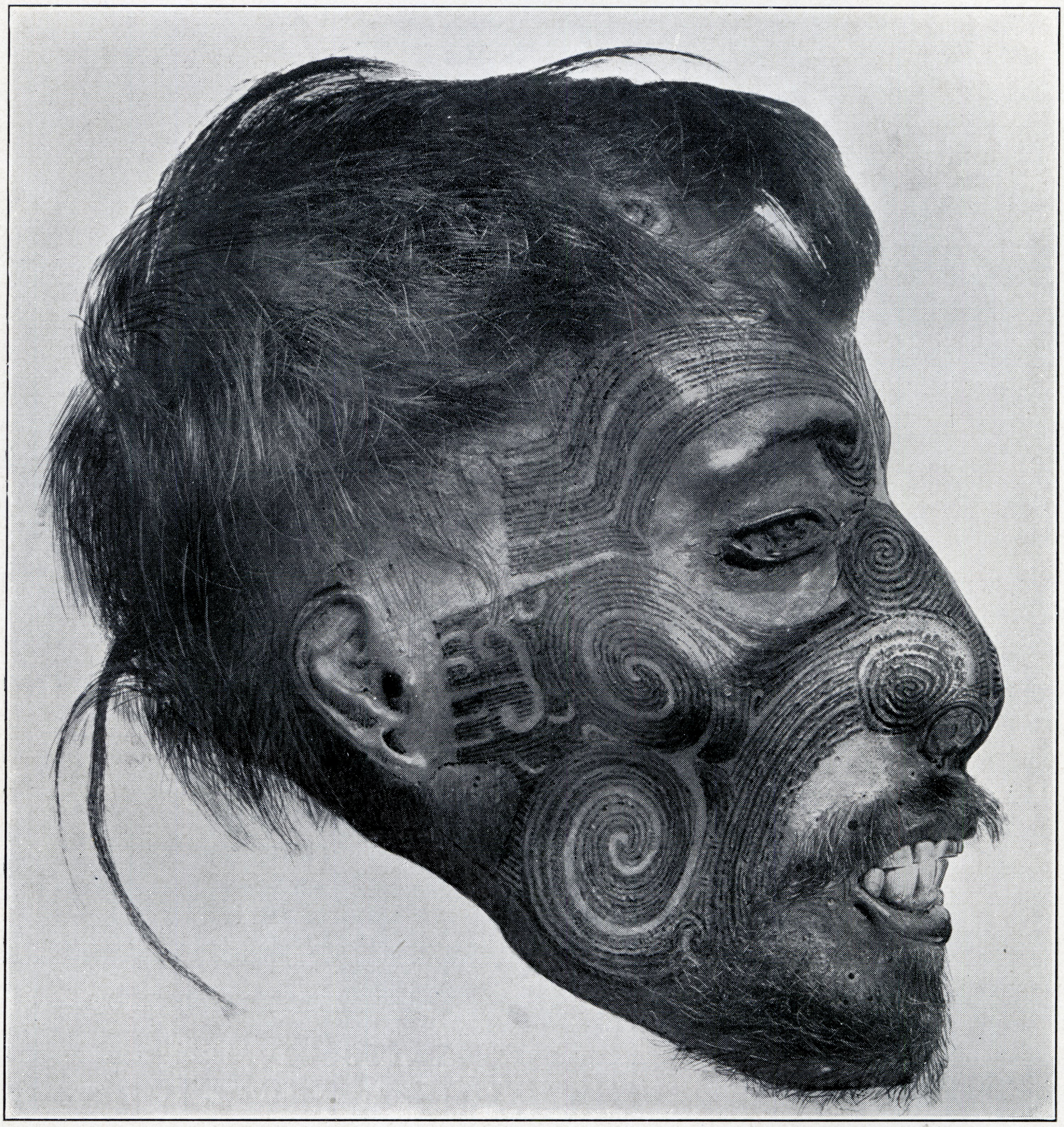

Fig. 7.—Tattooed Maori head, E. W. Clark Collection.

With the men this was different. The rules for their facial decorations were as

fixed and conventional as was their hospitality, or any of their tribal laws. The brow ornaments, the lines over the eyebrows, the spirals on the nose and cheeks, and the lines running from nose to chin were uniformly alike, while minute differences were introduced into the designs on forehead, chin, and at the ears. Every part of the face tattoo had its name, and these names varied in different localities.

The men did not always have the entire facial design applied, the amount depending partly on age, and partly on wealth. The operation was exceedingly painful and it caused a great deal of inflammation, which permitted only small sections to be decorated at a time. Besides a good tattooer was regarded as an artist and demanded exorbitant prices. The decoration was usually begun at puberty and continued throughout the greater part of a man's life. During the operation the person to be decorated lay down on a flax floor-mat, and the operator sat beside him sometimes applying his chisel and mallet, and wiping the wound with flax dipped in charcoal, till the subject of his artistic skill was writhing under the acute pain, and had to be held down by several men.

The heads decorated in this manner were usually preserved after the death of their owners. The brain and tongue were taken out. The head was stuffed with flax, and then steamed or subjected to the heat of a fire, while oil was poured over it to keep it from burning. Later it was exposed alternately to the rays of the sun and to the smoke of a wood fire, till the flesh had become immune to the tooth of time. The Maoris kept the heads of their friends in secret and sacred places, while those of their enemies were exposed in public and treated with marked disrespect.

The Maori habit of tattooing the face has excited a great deal of comment by travellers and students of ethnology who have at different times come into direct or indirect contact with these people. A variety of theories regarding its origin and purpose have been advanced. They have been discussed and argued about. Incidents pertaining to Maori life, laws, and legends have been extracted in support of each theory in succession, and still we do not yet know whether the Maori tattoo was primarily a tribal mark, an insignia of rank, a means of beautification or a device for terrifying the enemy. The habit of tattooing had dwindled away and disappeared with the old men who knew about it, and we have only the heads in a few stray collections to bear witness to this strange custom.

Edward Tregear in his book on the Maori Race gives some few legends about the origin of tattoo, and as they throw some light upon the attitude of the natives themselves towards the question it may be well to repeat them in an abbreviated form. A man, Mataora, who had lost his wife went to the underworld to search for her. He came to a fire, whereat tattooers were sitting. The chief artist looked at the painted face of Mataora and wiped the design away saying: "Those above there do not know how to tattoo properly." Mataora was thrown prostrate and the operation of tattooing begun. The victim called on his wife in a song, and she came to him and tended him in his pain. They left the underworld together and Mataora taught men the art of tattooing. Before this they had only painted.

Another legend relates, that Tama was deserted by his wife, because he was very ugly; so he went to the underworld to ask his ancestors to make him handsome. They drew graceful, curved lines all over his face and body. After

many days of suffering the work was done, and when he returned to his home, all the women remarked that his ugliness had disappeared, and that he was now a noble looking man, and his wife came to him, her face radiant with smiles.

These legends as well as some songs sung during the operation, point to the motive of beautification, but there are proofs as strong as these to sustain other theories. It is not unlikely that, as in so many human customs, other ideas have been added to the original motive, all of which may eventually have been associated with tattooing and found expression in the development of its conventional pattern.

GERDA SEBBELOV.

NOTES.

Mr. Richard B. Seager, in charge of the Cretan excavations, and Dr. Edith H. Hall, Assistant Curator of the Mediterranean Section, started in February for Crete in order to select new sites for excavation. The expedition expects to begin its actual operations in April.

On January 15th, at 8 P. M., Mr. Edward S. Curtis, author of the "North American Indian," lectured at the Academy of Music under the auspices of the University Museum on "The Story of a Vanishing Race." Mr. Curtis exhibited a series of his photographs illustrating the different Indian tribes of North America and showed several moving pictures to illustrate some of their more striking customs, such as the snake dance of the Hopi.

Through the courtesy of Mr. Edward S. Curtis, a selected series of two hundred of his highly interesting photographs of the North American Indians were placed on exhibition in the Museum on January 7th. It was first intended that this exhibition should remain for three weeks, but owing to the great interest shown in it by the public, arrangements were afterward made to keep the exhibit open until April. The pictures continue to attract a large number of visitors and excite a great deal of interest.

The Museum lecture course held on Saturday afternoons at four o'clock has proved this year to be especially interesting. The auditorium has in each case been crowded and in several instances overflowing. The warm expressions of appreciation which have been received from many members indicate general satisfaction.

Mrs. Lucy Wharton Drexel bequeathed to the Museum $50,000 to be disposed according to the discretion of the Trustees and an additional $20,000 for making collections of casts.

On the afternoon of January 27th a tea was given at the Museum in honor of Mrs. Joseph Lindon Smith, who, on that afternoon, lectured on her personal recollections of modern Egypt.

On Washington's birthday, the faculties of the University of Pennsylvania gave their annual tea at the Museum, at which about eight hundred invited guests were present.

At a meeting of the Board of Managers, held on March 15th, the Building Committee reported that funds were in hand for the erection of additional portions of the Museum building. The Committe recommended that authority be given them for the erection of the rotunda as planned and, in addition to this, an extension of the new galleries eastward, as soon as the associated architects shall have completed the plans thereof. The Board approved the recommendation of the committee.