

are dealing with actual personal names, not with arbitrary magical formulas.

Now the man's name which I have transcribed above in Hebrew characters is one that cannot be at once explained from Semitic or Iranian philology (most of the names in the bowls are Persian). The first four characters, however, are naturally read *berik*, Aramaic for "blessed." This suggests good Jewish names like Baruch (the Hebrew equivalent of the Aramaic form), Berechiah, etc. But the typical Jewish name (like ancient Semitic names in general) contains a divine element in composition. Berechiah = "BRK-Yahu (or Yah)", = "Yahu-has-blessed" (Yahu being an earlier form of YHWH, or its contraction); Baruk, or Berik, likewise = "Blessed-of-Yahu." We expect then after our first component "blessed" the divine name. Now the simplest reading of the five following characters (we must supply the vowels) gives *Yahbēh*; but *b* was probably soft and the transliteration might be more exactly represented by *Yahvēh*. This is the *Yahweh* or *Yahveh*, as it is also spelled, of modern critical science.

How came the exorcist to spell out this divine name occurring in the composition of a personal name? Certainly no Jew of the period (the bowls belong to the sixth or seventh century A. C.) pronounced that name, nor in any name-composition in the Old Testament is the Tetragrammaton used; it is represented by *Yeho-*, or *-Yahu,-Yah*. My theory to explain the peculiar phenomenon is this: the name of the exorcist's client was Baruk, or Berik, or Berechiah (or the like). But in spelling the name the exorcist has by a *jeu d'esprit* spelled it out; he has expressed the pronunciation of the ineffable name because of its magical potency. As it were he confronts the devils with his happy etymology: you cannot touch this man, for his very name

is a talisman; I will pronounce that name for you, and when you hear it, you will tremble and flee. To be sure, only a mighty conjurer would dare to express the magical energy latent in an ordinary name. Now plays on names are most common in Semitic antiquity (cf. Jesus' play on *Peter* = "stone"), but in the present case the conjurer was giving the veritable etymology of the word.

Of course this was not orthodox.⁶ Did the conjurer get his knowledge of the pronunciation of YHWH from an esoteric Jewish tradition? Or did it possibly come to him by way of Greek magic? This theory would explain the *b* as the third letter in the name—cf. *Ἰαβε*. However this may be, he knows enough to interpret correctly and practically a Jewish name which was charged with magic potency.

It may be added that in others of these texts⁷ I had already discovered the same combination יהביה in connections requiring that it should be understood as a divine name, and had already proposed that it was nothing else than *Yahweh*.

J. A. MONTGOMERY.

MEDITERRANEAN SECTION.

SCULPTURES FROM LAKE NEMI.

AMONG the marbles which have been presented to the Museum by Mrs. Lucy Wharton Drexel are a number from Lake Nemi. They vary much in artistic merit and all date from imperial Roman times, but some of them reproduce motives from the great period of Greek sculpture. One of the most interesting is a broken figure of Eros bending his bow (Fig. 17). The left leg is gone below the knee, the toes of the right foot, the right arm from the shoulders and the

⁶It is a question how far the epithet "Jewish" is to be applied to this bowl-magic.

⁷One bowl published by a German scholar contains it, but it has remained unrecognized.

left from below the waist are all missing, as is also the bow which may have been of some other material than marble. The face, too, was unfortunately destroyed and has been replaced in plaster.

century B. C. The Eros of Praxiteles was one of his most famous works as we know from the anecdote told by Pausanias. Praxiteles had promised to give Phryne the most beautiful of his sculp-

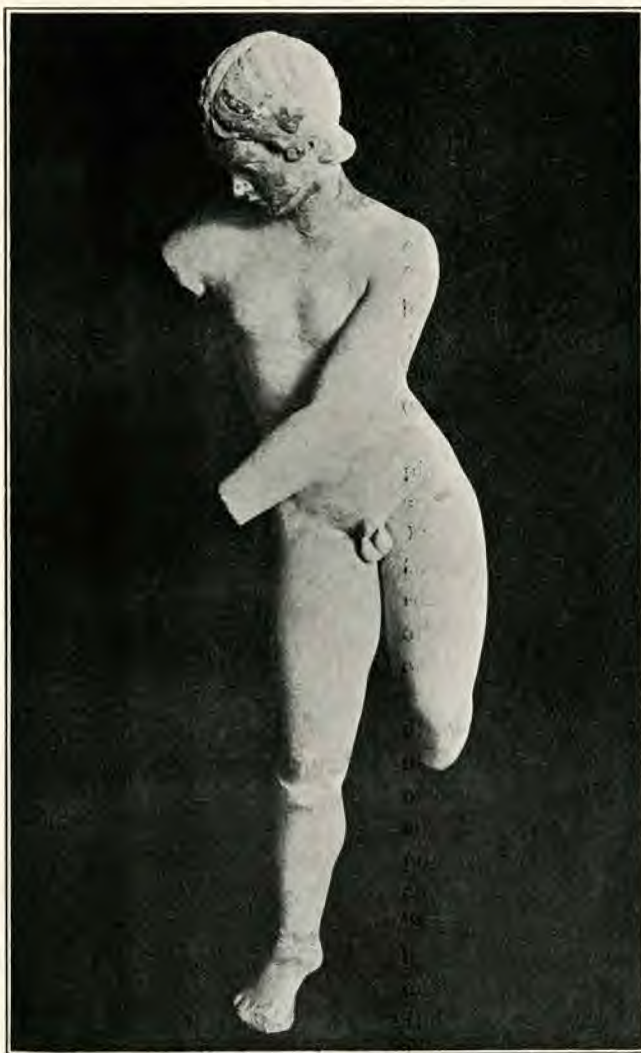


Fig. 17—Eros Bending His Bow. (1228)

Although this piece of sculpture dates from imperial Roman times the motive is Praxitelean, and it is not unlikely that the artist who carved it was inspired by the work of the great master of the fourth

century B. C. The Eros of Praxiteles was one of his most famous works as we know from the anecdote told by Pausanias. Praxiteles had promised to give Phryne the most beautiful of his sculp-

worthy of note is a youthful faun with left leg advanced, leaning against a stump. He is nude and has resting over his left arm and behind his back a partially empty wine skin. About his head is a garland of pine needles and cones. The animal character of the faun is seen in the pointed ears and the slanting eyes, but the contrast with the realism of the Pergamene school as shown in the sleeping and drunken fauns from Herculaneum is striking. This statue may go back to a fourth century original.

W. N. BATES.

AMERICAN SECTION.

SOME USES OF BIRCH BARK BY OUR EASTERN INDIANS.

THE primitive Algonkian tribes of the northeastern United States and eastern Canada have only recently come in for a share of the attention of field ethnologists. While it is true in this region that outward modifications have resulted from foreign contact, nevertheless the internal aspect of life among many of these Indians has remained practically unchanged. Through several seasons of field-work in the past three years my own efforts have been to institute systematic research among the half dozen or more tribes comprising this group.

We have already visited the Montagnais of southern Labrador, the Abenakis of the lower St. Lawrence, the Passamaquodians of Maine and the Micmacs of New Brunswick, and special attention has thus far been given to the Penobscots of Maine and the Malisits of New Brunswick.

It has been my good fortune during the last three years to spend part of each spring and summer among the various tribes mentioned, and, with the other objects of interest which I collected during this time, there are some which appear to

me to have special interest in relation to the arts of life, and which are moreover typical of the tribes which dwell in the northern woods where hunting and fishing provide the mainstays of life. Owing to their roving habits, the prime requisite in the articles manufactured by the northeastern Algonkian tribes in former times was lightness and indestructibility. Elaborate and cumbersome articles were avoided, and pottery, if used at all in the ordinary pursuit of life, was certainly not common. The best native ingenuity was displayed in constructing utensils that could be conveniently transported or those that could be used temporarily and replaced in a short time when needed.

The actual means of transportation also became highly specialized through the exigencies of travel. It is largely this which gives the appearance of primitiveness to the Penobscots and their neighbors. We find, for instance, a large proportion of objects made of the bark of the canoe birch, which has a wide distribution in the northern latitudes. All sorts of indispensable articles such as house coverings, canoes, cooking vessels, dishes, baskets and receptacles in general, as well as a multitude of other smaller things, were constructed of this invaluable material.

The recently acquired specimens show this trait quite clearly. A typical Penobscot canoe made of cedar wood, *arbor vitae*, and birch bark is shown in Fig. 19. This canoe belonged to Big Thunder, the late chief of the Penobscots, who is seen seated in the bow. The photograph was taken about nine years ago when Big Thunder, then about ninety years old, attempted to travel in a birch bark canoe from Oldtown, Maine, to Washington with one companion to visit the President, an attempt that failed owing to the sudden illness of the chief.

Next to the canoe, perhaps the most significant article in connection with