

the instances in which Indians portrayed foreign forms and concepts by traditional native styles of engraving, painting, and sculpture. An example of this principle

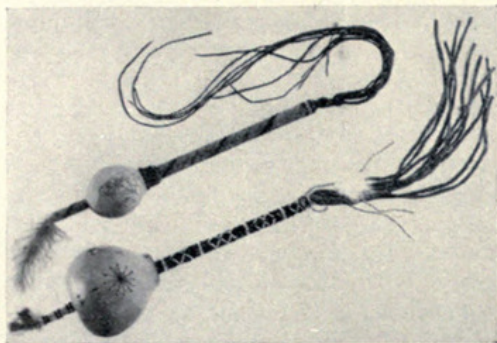


Figure 8

is shown in Figure 8 (*top*) by a Plains Indian rattle that has an engraving of Christ. A traditional Plains Indian rattle of similar form is shown in Figure 8 (*bottom*). The Christian symbolism represented by the figure of Christ engraved on the traditional type of rattle is evidence of culture change by culture contact.

From the Northwest Coast Indians of British Columbia we have an example of native techniques of carving and art style used to represent non-native forms. In

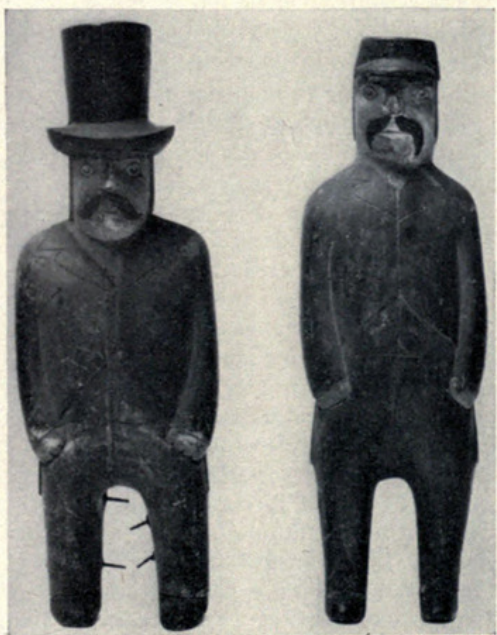


Figure 9

Figure 9 are shown Indian carvings of a white judge and a white sea-captain. The judge and the sea-captain represent a foreign culture even though they are portrayed in traditional Indian art style. And these two carvings are evidence of culture change through culture contact.

The Museum's collections contain many examples of objects (artifacts) made in the early stages of contact between Indian cultures and western European-American culture. A detailed study of these collec-

tions would provide some insight into the simpler aspects of culture change in a contact situation (acculturation).

TATTOOING—

(Continued from page 3)

was in a sacred condition; he was taboo. He was not allowed to touch food with his hands but was fed from a funnel-like cup. There are several well-authenticated records of European sailors receiving moko designs. These shipwrecked mariners were fortunate enough to escape the cooking pot and to be adopted into the normally cannibalistic tribe. One named Rutherford at last escaped to England where he exhibited his tattooing for profit. When the mokoed heads began to have a collector's value (period 1860-70) some post-mortem tattooing was done in New Zealand. Museum curators had to cut sections of the skin and make a microscopic examination in order to test for ante-mortem tattooing.

Expositions and circuses are never complete without a fat lady, a thin lady, and a tattooed lady. In 1914 there appeared at Earl's Court Exposition in London a woman named Queenie Morris, whose arms, legs, and body were entirely covered with tattooed designs. A Greek who described himself as the "Tattooed Man of Burma" provides the most remarkable instance of tattooing for exhibition purposes. In all, his body and limbs bore 388 figures comprising many animals, flowers, and Burmese alphabetical characters.

MOKO EXHIBIT IN MUSEUM

In Chicago Natural History Museum are two plaster face-masks and a life-sized head, each showing elaborate moko patterns favored by Maori warriors of New Zealand. The head is made of kauri gum, which is quite hard. Cases 36 and 37 in the Polynesian Hall (Hall F) contain wood carvings decorated with moko designs. Case 16 displays a moko mask and also two tattooing implements.

There is no need to leave the American continents and roam the world in search of tattooing practices. Such practices are naturally decadent under educational and missionary influences, but no doubt many examples of tattooing by puncture could be found among the older members of North American Indian tribes. At Needles, California, some twenty years ago, the writer saw old women of the Mohave Indians with considerable chin tattooing. Eskimos of Greenland, Hudson Bay, and Bering Strait have, or used to have, a peculiar and painful way of introducing pigment under the skin. The method was to blacken a fine sinew with soot from the cooking pot and pass it under the skin threaded to a fine-pointed bone needle. The chin lines for women denoted a marriageable age. There are instances of Point Barrow Eskimo men who

LECTURES FOR ADULTS BEGIN IN OCTOBER

The annual Autumn Course of free illustrated lectures for adults will be given at the Museum on Saturday afternoons throughout October and November. The lectures begin at 2:30 P.M. and are given in the James Simpson Theatre of the Museum. Reserved seats are available to Museum Members by arrangement in advance, either by mail request or telephone (Wabash 2-9410).

A complete schedule of subjects, dates, and speakers will appear in the October issue of the BULLETIN. The opening lecture on October 7 will be by Allan Cruickshank of the National Audubon Society, who will show natural-color motion-pictures, "Below the Big Bend," and tell the story of the Texas area recently designated as an addition to the national parks.

RARE BIRDS SURVIVE

The Annual Report of the Committee on Bird Protection of the American Ornithologists' Union, just published, contains some interesting information for the general public on rare species. The ivory-billed woodpecker that has been hovering on the verge of extinction was not on record at all in 1949, but in March of this year two of these birds were seen in Florida, a fact that indicates that the species still exists.

The California condor seems to be holding its own. Figures for the whooping-crane population show improvement, but the total is still dangerously low. The Texas population was thirty wild birds and two captives at the last count. In 1941-42 there were only twenty-two whooping cranes known to be in existence. The trumpeter swan, also thought at one time to be threatened with extinction, showed a satisfactory increase last year. There are probably well over a thousand of these birds now in existence.

—A.L.R.

had marks of this kind to indicate prowess in whaling. There is in ethnological publications considerable evidence to show that tattooing was widely practiced among Lillooet, Californian Indians, tribes of the Mississippi Valley, and also among the Ponca and the Omaha.

Tattooing is on the decline. But we may be sure that with a revival of military recruiting the artist will be again busy with colored inks and electric needle. There will be tattooed designs of ships, dancing girls, and hands across the sea. And the rookie will choose his designs with as much care as a woman selects a new hat in spring.

For many years the School of the Art Institute of Chicago has sent students, both adult and junior classes, to the Museum to study and to sketch in the exhibition halls.



Rand, Austin Loomer. 1950. "Rare Birds Survive." *Bulletin* 21(9), 7-7.

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