it, inclosing photographs. The following is an extract from his reply:

"'I notice in the forehead a hole which is found in many of the surface faces of stone on the beach. I have in my collection just such an image. It is made of a gray sandstone; is about 10 inches high; has a low forehead, just like your image, and has also one or two holes made in the stone before it was fashioned into an image and while it was immersed at high tide on the beach. It was made at Neah bay by an Indian fisherman after the death of a native, and taken, in his place, in the canoe to the fishing grounds. Here it was lowered by a rope into the water, and was supposed to have "power" to attract fish and bring luck. I could not find that it had any other use, or that it was used in worship, or represented anything more than what we know as the dead fisherman's *tamanous* or luck. It is very similar in appearance to yours, and I suggest a similar origin.'"

This statement by Judge Wickersham, who is widely known as a close observing archeologist, is very interesting.

GEOGRAPHICAL DISTRIBUTION OF THE MUSICAL BOW

OTIS T. MASON

Mr Saville's note in the *Anthropologist* for August, describing the "hool," a musical instrument played by the Mayas, at Loltun, in Yucatan, adds another area to the distribution of the "musical bow." About five years ago a native Zulu negro came into my office, having in his hand the instrument described below as No. 95201 in the National Museum. He played upon it by holding the bow in his left hand and spreading his capacious mouth on the back of the lower limb. He had in his right hand a piece of twisted wire, and produced most weird and entertaining music by striking on the string therewith and at the same time changing the volumes of the buccal cavity. The apparatus interested me so much that is was bought for the musical collection and is now among our treasures.

Mr E. H. Hawley, who has charge of the musical collection in the Museum and who has given a great deal of time to studying it, furnishes me with the following material describing "musical

bows" that have come under his knowledge, some of which are in the National collection. The native name and the description of the instruments are taken from Mr Hawley's notes.

Zulu (*Samuius*). A short, flat, wide bow with one string of steel wire, gut, or vegetal fiber. In the specimen here described the steel string is rapidly struck with a double and twisted steel wire while the back of the bow is held against the open mouth, which acts as a resonator. The tones are varied by changing the capacity of the mouth. A variety of notes can be produced by this means. (Cat. No. 95201, U. S. N. M.)

Zulu (*Gubo*). Bow not over two feet long; string played by placing a loose reed against it, resting the other end against the body, and striking the string with a slender reed.

Angola (*Hunga*). Bow with gourd resonator open like a bell tied to its back. The tunes are varied by the amount of opening between the player's body and the gourd and by moving it over different parts of the stomach. The string is held between the finger and the thumb and beaten with a slender cane. (Cat. No. 151,140, U. S. N. M.)

Angola, Africa (*N'Kungo*). Bow a curved whip; string a plant fiber, with a loop tied around both string and bow. Struck with a small stick.

Damaras, Africa. Bow same as one used in war or the chase. A loop of hide or string is passed around both bow and string and drawn tight, acting as a bridge near the middle, producing two sounds. The end of the bow is held between the teeth, and the string is struck with a small stick.

Hottentot (*Gom-gom*). A bow with a single string. This string is cut near one end and the flattened barrel of a quill tied to join the two pieces. Sometimes the quill is replaced by a piece of a cocoanut shell. The quill or shell is held against the lips of the player, something like a comb covered with thin paper. The player sits down, grasping the bow near its middle with his right hand; at the same time one finger of his hand is placed in his ear, the other in his nostril, and with a stick 5 or 6 inches long in his left hand he strikes the bow-string in several places. The sound produced is soft and low. Five notes can be effected. Between the fundamental tone and its octave there are three intervals. This instrument is also called "Gorah" or "Goura" by the Bushman, and "Joumjoum" when played by the women.

Mashonaland, Africa (*Wedsa*). Similar to the bow of the chase or war. To it is tied a gourd resonator, which is held against the body while the string is struck with a stick.

Mozambique (*Bobre*). A bow with a single string and a gourd tied to the back of the bow as a resonator, struck with a drumstick, on the head of which is a rag enclosing some seeds, forming a rattle. The specimen in the National Museum (Cat. No. 94661) has a round stick for the bow 80 inches long; the gourd resonator has a diameter of 4¾ inches and a height of 4 inches. The gourd has an opening at its lower end, which is held against the naked body of the player. The sound produced is somewhat modified by varying the opening between the lower edge of the gourd and the player's body.

Lake regions, Africa (*Kinada*). Small bow with one string and a gourd resonator tied to it; held in the left hand and struck with a stick in the right. Sometimes the bow passed through the gourd.

Madagascar (*Zedzi lava*). Bow, a cylindrical stick, to which is tied two-thirds of a gourd for a resonator; string, a three ply cord of vegetable fiber; bow held in left hand and the open part of the gourd pressed against the player's chest. In his right hand is held a small rattle of palm leaf; also a slender stalk of split cane, with which he strikes the string, its note blending with the sound of the rattle.

New Britain (*A-Pagola*). Has two strings, one of which is bent down almost to the bow and held by a loop of cord. It is tuned by moving this loop to or from the middle. The end of the bow is held by the mouth, which acts as a resonator. The strings are beaten by a stick in the right hand, the left stopping the strings. A woman's instrument.

New Guinea (*Pagola*). The bow, strung, is held partly by the mouth, the string being pressed by the thumb of the right hand and struck with a stick in the left. Played by women only.

Florida island, 9 S., 160 E. (*Kolove*). A small musical bow struck with a stick. One end of the bow is held by the teeth to reënforce the sound.

Pentecost island, 16 S., 128 E. (*Vuhudendung*). A small flat, thin bow of wood. The string passes from a hole near one end to a stud or spur formed on the other. It is held by the teeth and the string struck with a double stick.

Interior of Brazil (*Umcunga*). Bow of rattan, string stretched from one end to about two-thirds its length and tied. Beaten with a small stick, the bow being held against the throat or vocal cords.

Tule, California (*Mawahellis*). A tule reed with a longitudinal half section of the upper joint removed and a hole made in the lower end for a vertical tuning peg. String of gut. It is not known how it is played. (Cat. No. 19, 87 U. S. Nat. Museum, Section Music.)

Pueblo, New Mexico (*Thlin-thli-no-me*). A round stick with a rude tuning peg through one end. One string, supposed to be struck with a small stick. (Cat. No. 48089, U. S. Nat. Museum.)

After looking over the musical collection of the United States National Museum and such literature as has been collected by the Bureau of American Ethnology, I have come to the conclusion that stringed musical instruments were not known to any of the aborigines of the Western Hemisphere before Columbus. Those who have read my paper on "The Introduction of the Iron Age into America" will remember that attention is there called to the very early intrusion of African arts into the Latin-American areas. In one case we have a musical instrument imported by negro slaves given to the Indians with its native African name and abandoned by the negroes themselves.

BOOK REVIEWS

Die Göttergestalten der Mayahandschriften. Ein mythologisches Kulturbild aus dem alten Amerika. Von Dr Paul Schellhas. Dresden: Richard Bertling, 1897. 8°, 34 pp., 2 pl., 75 figs.

Eleven years ago Dr Schellhas, recognizing the convenience it would be to students of the Maya codices to have a provisional nomenclature of the figures of the gods in these writings, suggested the adoption of an algebraic method. He separated the figures represented in these codices into types and designated them by letters, *A*, *B*, *C*, *D*, etc. This method was still further elaborated in an article on the forms of the gods depicted in Maya codices, published in 1892. He has now brought the subject up to date in a neat pamphlet, which every one interested in Maya pictography should carefully study.