



WEDDING PROCESSION FROM 'THE LEGEND OF THE WILLOW
PLATE,' GIVEN BY THE RED GATE SHADOW PUPPETS

base. The more generalized type is larger and does not show the wonderful control in pressure flaking that the smaller ones do. The generalized type has a very wide distribution, and comes from New England, the middle Atlantic states, through the middle states down to Mississippi and Louisiana and through many of the western states as well. Whether this type represents an earlier or a later stage has not yet been determined.

Let us hope that, with the increased interest in the question of Pleistocene man in this country, we may turn up something that will give us a definite sequence of events, at least, as far back as the time when the herds of extinct bison and horse trod the plains of the west.

The University Museum, jointly with the Academy of Natural Sciences of Philadelphia, is interested in doing some share of the work of trying to solve this problem of early man in America, and last November sent the present writer to Clovis, New Mexico, to investigate a gravel pit which had been opened up in one of the old lake beds previously examined. Here an opportunity was offered to study the formations underlying the old lake bottom. In one stratum enormous quantities of bones of an extinct bison were exposed, along with mammoth, horse and peccary teeth. Folsom type points similar to those shown in Plate X, having been found previously in nearby lake beds, of similar composition, there seems to be an excellent chance of finding one of these points in place at this site. Further work is contemplated this spring and may give us the clue for which we are looking.

E. B. H.

*Chinese Shadow
Puppets*

ON March eighteenth the Junior Members of the Museum were entertained by a performance of Chinese Shadow Puppets. This unique form of entertainment represents a very old art in China, for shadow puppets were first given there in

121 B. C. There are many legends about the manner in which they originated, the most prevalent of which is this: An emperor had lost his favorite wife. He grieved for her so much that he finally called the wizards of his court and demanded that they bring her back to life. A wave of spiritualism was sweeping over China at that time, so that his demand did not seem so unreasonable to him. The wizards, however, were nearly in despair until one picked up a piece of fish-skin parchment and cut out an exact image of the emperor's favorite. That evening they showed her to the emperor from behind a screen. He was delighted, for he thought that he was actually seeing the one he loved, and rewarded the wizards with high rank.

For several hundred years, the puppets were used by story tellers who went from village to village, telling news of current happenings and illustrating their talks with puppets. When the drama became popular in China, the puppets took on a more dramatic form and every town that boasted of a theatre also had its puppet theatre.

The art of making the puppets was known to only a few families, who handed the secret down from father to son, and today there are not many left in China who know the art. The puppets used by the Red Gate Shadow Puppets and shown at the Museum entertainment are made by an old man and his son in Peiping, who spend their summers at work in the rice fields and the winters at their puppet art in the city. The puppets are made of donkey skin parchment, very delicately carved and colored with a transparent lacquer. Performances are given by a few wandering companies, who for the payment of a small fee, will give a performance in the courtyard of a home or will entertain the guests at a restaurant.

The shadow theatre has been carried from China to other countries and became especially popular in Java, where performances may be seen more generally today than in China. No other country, however, has succeeded in reaching the high state of

perfection in this art that the Chinese have attained. Java has approximated it in the beauty of detail and carving of figures, but no others have worked out the details of the jointing that produce the graceful and charming motions which are so similar to those used by Chinese actors of today.

The Red Gate Shadow Puppets have endeavored to preserve the naïve charm of the Chinese performance in their productions. They dramatize Chinese legends, fables, some parts of the old Chinese shadow plays, and also show some scenes in China, as it is today. They also reproduce the Chinese performance, which is always accompanied by a three-piece orchestra, by giving all of their programs a musical background. In the performance at the Museum this was handled by one man, who took the part of composer, violinist, flutist, drummer, and, in short, the entire orchestra.

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