


echoed back from the forest. To an outsider the scene was awful. The moon, heavy and full, flooded down, unifying all in a single eerie pattern.

After an hour the dance had become hypnotic; everyone was swaying, intent, eyes on the dancers. They seemed unaware of one another and of the audience. More rum was passed around; the dancers drank as they danced. Another half hour passed; someone reached a white cock up to Mr. Miles; he grasped it, stepped among the dancers, bit through its throat, and spattered the dancers and the ground with the gushing blood. The rhythm increased.

Some time later one of the dancers dropped out and then, a quarter of an hour after, the second one. (They were, I was told, the 'supporting' dancers.) Now all focused on the one dancer left; the chanting stopped abruptly, though the drumming increased in rhythm and pitch; all the focus was on the single dancer moving in frenzied motion, his sweating body glistening in the moonlight. He fell to the ground jerking spasmodically, but still responding to the drums. On his back, he pushed himself up with hands and feet behind him in a most grotesque position, never breaking rhythm. He gradually stood upright, but seemed in a kind of cataleptic trance, his movements as automatic and regular as a mechanical figure, spring wound. Suddenly Mr. Miles stepped to him and threw his arms tightly around him, but even in this embrace he continued to jerk and twist to the drums. His eyes stared glassily and unseeing. Then someone handed Mr. Miles a glowing splinter from the fire. He touched it several times to the back of the dancer's neck. He seemed not to notice. The drumming and now again the chanting became orgiastic. Suddenly Mr. Miles slapped the dancer sharply first on one cheek and then on the other. He stopped abruptly and at once the drums were silent. He looked dazedly around and then with recognition and comprehension as if he were coming out of a trance. Then he sat down on the drummer's log. The tension broken, all began talking, laughing; the rum bottles went around. The dance was over. I looked at my watch; it had lasted two hours and ten minutes.

Angus "The Ridge" MacDonald, Tom Cornelly, Andrew Miles, it is such as these who are the tradition bearers and tradition moulders. It is such living data that the folklorist collects along with the stories and the songs, for here he finds the clue that will guide him in the labyrinthian complexities of folk culture. 

EXPEDITION NEWS

THE AIN SHEMS COLLECTION

From 1928 to 1933, the late Dr. Elihu Grant, who was then Professor of Biblical Literature at Haverford College, conducted excavations for the College at Ain Shems in western Judaea. This is presumably the site of the Biblical Shemesh, scene of Samson's exploits. There Dr. Grant found a classical succession of settlements, destroyed and rebuilt in accordance with many of the alarms and excursions recorded in the Bible. Beneath the cities of the Hebrew Monarchy lay the town taken by the Israelites from the Philistines and so on back at least to the time of the Patriarchs. Because disaster so often struck suddenly, the expedition found an immense wealth of pottery and other everyday objects where they were left when their owners fled or were led off captive. It also uncovered a number of magnificent tomb groups of the Patriarchal Period.

Because the material from Ain Shems is of a time not well represented at Beisan which had been excavated by the University Museum, Dr. Grant presented a small collection from Ain Shems to the Museum in 1934. We have now purchased the entire collection from Haverford College. With this acquisition, the University Museum has the best assemblage of archaeological materials from the Holy Land in the United States, ranging in date from Natufian of about 10,000 B.C. to Crusader times. It comprises four major collections—Beisan, Ain Shems, prehistoric flints from the Wadi en Natuf on Mt. Carmel excavated by the American School of Prehistoric Research, and the results of Dr. James B. Pritchard's current excavations at el-Jib.

Haverford College has also turned over to the University Museum the photographic negatives of the Ain Shems excavations and a number of copies of *Ain Shems IV*, the definitive report of the excavations, and of the preliminary report, *Beth Shemesh*.

THE LIBYAN EXPEDITION

The excavations at the Roman city of Leptis Magna near Tripoli were resumed in May, again under the direction of Theresa Howard Carter. Last season the expedition discovered the corner of a Punic wall in a small sondage beneath the foundations of a Roman wall. During the winter, Signor Russo, the technical director at Leptis Magna, had further explored these Punic walls by tunnelling under the overlying Roman pavement. So that the Punic construction might be the better studied, the expedition obtained permission from the Department of Antiquities of the Kingdom of Libya to break through this concrete pavement. This area was cleared to virgin soil and the length of the wall found to be about twenty-five meters. Fortunately there was no Roman construction over the adjoining wall, which was traced for a distance of thirty-five meters and that area also completely cleared. Trenches were dug in the walled-in area and another corner found, thus providing the limits of the foundations of the largest Phoenician building so far known. Trenches parallel to the long side of the

(Continued on page 36)

leaf lining below. Old tomato tin lids, tufts of hemp, cones and pyramids of shiny black *nito* twillwork set on petals of black velour, and tassels of red and blue yarn decorate the apex of these hats.

Whether made of goatskin or layers of palm leaves or halved gourds, or woven of bamboo or pandanus leaves in checker or twillwork or lacework hexagons as small as the head of a nail, lowland hats are always flattened discs or deep crowned turban shaped ovals that impress by mere size.

Hatmaking was a man's job in the pagan areas. Both men and women wove hats and wore hats in the lowlands, and worked in the Chinese-run hat factories that were common on the Luzon coast at the time these hats were collected. Berthold Laufer has pointed out that much of the basketry of the Philippines is "either made by Chinese or by the native tribes after the Chinese models." The influence of Southeast Asia on lowland hats shows up in twilling, the most popular weave, and in bamboo, the preferred hat material. Other techniques have been borrowed from China and Malaysia. Hexagonal lacework is common in old Chinese and Malayan baskets, as is the technique of using hoops for reinforcements and covering edges with knotwork and braidwork. Lined hats are found throughout Malaysia. The Philippine rain and sun hat is certainly a copy of a Chinese model, and in the remote

mountain areas, Bontoc basket hats have a haunting similarity to the skull caps worn by early Chinese traders.

Many currents of culture have floated into the Philippines. From coolie hats to Mohammedan turbans to reproductions of U. S. Army hats, the Museum collection of headgear reflects these streams. Especially in the coastal areas the people were great copyists, but they adapted foreign styles to their own traditional materials—and models. How else may one explain a panama hat, copied from those worn by American businessmen of the Teddy Roosevelt era, but made with a saw-tooth top like a king's crown? Or the U. S. Cavalry hat with broad brim and chocolate drop crown copied in wood? Or the brass buttons with American eagles sewn not to jackets but to the tops of Bontoc hats? Or the tartan tam in Scottish clan colors, a line-for-line copy of a cloth model, done in buntal straw?

Whether a practicing Christian from Illocos Sur or a Kalinga head-hunter, the Philippine native was selective in his borrowing. These hats show his ingenious talent for appropriating the whimsies and frivolities of Occidental and Oriental style, the pelf and plumage of the animal world, and the discards of Tin Can civilization. But they also show that he always remained true to the place and period in which he lived. His culture was firmly rooted in the Age of Bamboo, and he adapted whatever he borrowed from others to his native plant materials. 2

EXPEDITION NEWS

(Continued from page 11)

building revealed a large double wall facing in the direction of the Roman Forum. Mrs. Carter believes that there was a Phoenician Forum there under the Roman one but has not been given permission to make trial soundings in this area. Pottery and coins found in the excavations provide the dates for three periods of Punic building: the sixth, fourth, and second centuries B.C.

MUSEUM PUBLICATIONS

Two volumes in the *Museum Monographs* series were issued during the summer. The first is *Tikal Reports Numbers 5-10*. No. 5: *Tikal, Numeration, Terminology, and Objectives*, by Edwin M. Shook and William R. Coe. No. 6: *The Carved Wooden Lintels of Tikal*, by William R. Coe and Edwin M. Shook, with an appendix by Linton Satterthwaite. No. 7: *Temple I (Str. 5D-1): Post-Constructional Activities*, by Richard E. W. Adams and Aubrey S. Trik. No. 8: *Miscellaneous Investigations: Excavation near Fragment 1 of Stela 17, with Observations on Stela P34 and Miscellaneous Stone 25; Excavation of Stela 25, Fragment 1; Excavation of Stela 27; Excavation of Stela 28, Fragment 1*: by Linton Satterthwaite, Vivian L. Broman, William

A. Haviland. No. 9: *The Mounds and Monuments of Xutilha, Peten, Guatemala*, by Linton Satterthwaite. No. 10: *The Abandonment of Primicias by Itza of San Jose, Guatemala, and Socotz, British Honduras*, by Ruben E. Reina.

The second monograph, *Tikal Report No. 11*, is a portfolio of nine map sheets of Tikal, each covering a square kilometer in detail at 1:2000, and a single simplified sheet covering the same area at 1:6250. There is also a comprehensive statement by Robert F. Carr and James E. Hazard of the objectives, field procedure, and map symbols together with a preliminary analysis of the cultural and other features of the site.

CORRECTION

In the Summer 1961 number of *Expedition* we should have mentioned that the study on which the article, "The American Kalmyks," by Fred Adelman was based was largely supported by grants from the Social Science Research Council and the Samuel S. Fels Foundation. We very much regret this oversight.