

ART OF THE WILD SOUTH AMERICAN TRIBES

From the European Edition of the New York Herald

Herr Fric Returns with Interesting Collection of Drawings Scratched on Calabashes.

In the days of the Spanish conquest South America was the land of wonders and of gold. The explorer returning to Spain brought back wonderful stories of treasure and of savage wild tribes inhabiting the new continent. Travelers who return nowadays do not regale us with such descriptions. To the ethnologist eager and honest in his search for truth, the brown-faced peoples of the mighty rivers Amazon, La Plata and Orinoco have long ceased to be the warlike savages of the days of the conquest.

As a general rule, ethnologists and all explorers who start with the honest intention of seriously studying these South American Indians protest against the atrocities and the unscrupulous exploitation committed by the whites, and invariably return with the best opinions of the tribes they have visited. Those who stop for greater length of time and who attempt to identify themselves with the natives are enthusiastic in their praise. It has, however, not been the lot of many ethnologists to live as Indians among Indians, owing probably to their inability to exist without the comforts of civilized life or to lack of necessary time. The return, therefore, of a young Czech explorer, Vogtsch Fric, who has spent over three years in Chaco and Mato Grosso, is a matter of some importance to those interested in the unexplored parts of South America.

Fric has sent from Berlin to a friend in this city an interesting story of his most remarkable journey. At the age of 15 he landed in Brazil in the province of Sao Paulo, and after learning the Portuguese language joined a hunting expedition, proceeding to the Mogi-Guaçu. Shortly afterward he traveled to Mato Grosso along the Rio Tiete, when he returned to Sao Paulo and Europe. In 1892 the explorer returned to South America and undertook several botanical expeditions from Montevideo, paying special attention to cacti

and orchids. Through his botanical researches three new species of cacti have been discovered and named after him, a full description of which appears in the work of Professor Arceveleta, the director of the museum at Montevideo (Flora Uruguayana).

Ever since Fric first came into contact with the Indians he resolved to devote all his energies to the study of their life, religion and language. With this object in view he undertook a trip to Central Chaco and the Pilcomayo. This latter river has been the scene of innumerable expeditions, most of which terminated disastrously.

Fric followed the trail of Ibarreto, a young engineer, who was murdered by the Pilaga, and came up to the camping place where the crime was committed and the body of the unfortunate man found. It was from the Pilaga, from the murderers of Ibarreto themselves, that Fric heard the details of the deed. Returning to the Parana, the explorer proceeded to Sanapaná, Angaité, Sapokí, Guana, thence turned toward Mato Grosso, spending some time with the Kidiwo, then on to Boreal north, Chaco and to the Turumana.

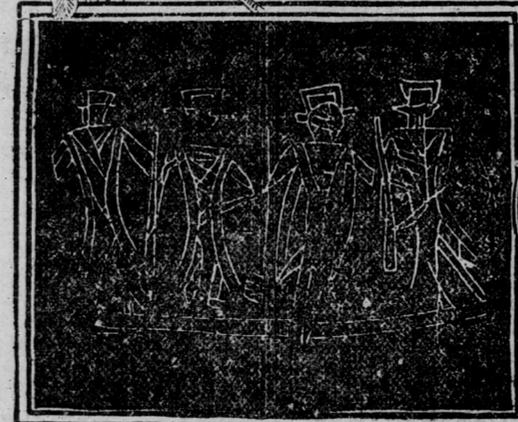
He then spent some time among the Bororo of Colonia Theresa Christina and the wild natives of the villages Kezari and Indarimava. Indeed, he was the first to visit the latter, as the half-civilized Bororo had always protested that they were the sole members of their own tribe still remaining, and early ethnologists, taking them at their word, did not penetrate any farther into the unknown territory.

Shortly after this important trip Fric visited the Chilitas of Bolivia, and after several other trips returned to Europe with rich collections, the greater part of which have been deposited at the Naproskoi Museum in Prague and the Berlin Museum of Ethnology.

It has been the explorer's good fortune to return with a bulky notebook of Indian drawings and with an equally large and important number of Indian stories scratched on calabashes. It is generally assumed that the Indians, having no written language, cannot communicate their thoughts in any other manner than



Herr Vogtsch Fric



Those Terrible Germans



Details of a hunting trip.

through speech. This view, it has long been pointed out, is erroneous, and it has been thoroughly confuted by Fric.

The calabashes, consisting of a certain dried fruit, the pulp of which is entirely removed, leaving only a hard shell, are used for keeping all sorts of things. Every Indian possesses his calabash, upon which he scratches those things that interest him personally. This calabash is seldom shown to any one, for it forms his diary. Should, however, one occasionally pass from hand to hand, it is clearly understood by the members of his tribe the same as we understand printed books. Fric, being a stranger, and not possessing his calabash, the chief of the tribe he visited presented him with one, accom-

panying it with instructions to his Indian guide to note down everything that happened during Fric's hunts or travels.

Every incident that took place has been inscribed on the outside skin of the calabash. In one of the crude pictures is Fric with a collar, five strokes of the South American artist's instrument representing the explorer's whiskers. The drawing shows the subject with only three fingers on each hand and both his feet turned sidewise, although the drawing is on face. Another picture is that of an ibis, a third a heron and one portraying Fric's dog. There is also one of a deer, which is recognizable by its antlers, and scattered in various productions of the Indian are samples of his idea of birds. All these animals represent the game that was bagged in the hunt.

A drawing of two birds includes a line denoting the course of a bullet that killed them both. Fric tells how the picture of the deer provoked laughter among the Indians when the calabash bearing the drawing was passed around the huts, for in that country no native kills a stag or buck, the indescribable stench of its flesh rendering it unpalatable.

Another figure represents a steamboat as drawn by an Indian who accompanied the explorer to the river. The artist has left out no detail of importance, the anchor, masts and smoke being as accurately represented as in the early attempts at drawing of an average American child. Another drawing is a caricature of Fric and a skit on his skill as a huntsman.

Having one day followed two parrots for some distance without success, they finally settled down upon two trees between which Fric was standing, which, however, owing to the thick foliage the explorer could not detect. This did not escape the sharp eyes of the Indian, and he immediately depicted the incident on



An Evil Spirit

his calabash, greatly to the amusement of the Indians in camp, who subsequently read the account. The Indian's idea of perspective and proportion is admirably shown in this sketch.

There is a photograph of Explorador Fric in the depths of a primeval forest playing with a small ant bear, the Indian seated before him following every motion of the explorer with keenest interest, so as not to miss any picture for his calabash.

Other figures represent evil spirits, which play such an important part in the lives of these primitive tribes. Indians imagine to themselves the universe as peopled with evil spirits responsible for all the evils and ills of this life. It is they who cause sickness and death, which in the ordinary way would not fall to the lot of man.

In order to drive away these spirits drawings of them are made on calabashes and, armed with these, the Indians seek to rid themselves of the unwelcome guests. The ceremony is accompanied by as much noise as these sturdy specimens of humanity are capable of making. Among the tribes visited by Fric the conception of the evil spirit was that of a weird, unearthly object, often adorned with two heads and three feet or with the heads of Europeans.

One figure, for instance, represents the evil spirit in the shape of four European, Germans, in full dress, with high hats and guns, about to start on a hunt. In another figure we have a peculiar representation of the evil spirit, a portion with the short horizontal lines representing the head and the whiskers, the stouter shaped figures at each side being ostrich feet; the spirit also has a tail. In short, this spirit has an unusual abundance of peculiar characteristics.

What Fish See of the World

That a fish in an aquarium has an entirely different view of the external world than we whose vision is unobscured by glass or water is a thought that perhaps has come to but few. One of these few is Professor Robert W. Wood of Johns Hopkins University, who has succeeded in obtaining photographs of Mount Vernon Place, and a view looking west down Monument, and north and south down Eutaw streets, as they would appear to a fish submerged near those localities.

As is well known, an eye below the surface of the water sees the sky compressed into a comparatively small circle of light, the center of which is always immediately above the observer, the appearance being as if the pond were covered with an opaque roof with a circular window cut in it. The objects surrounding the pond, such as trees, houses or people, must appear around the rim of the circle of light, but the human being is unable to get a clear notion of their appearance, since his eyes are not adapted to distinct vision under water.

Reasoning from this fact, it occurred to Mr. Wood that a very good notion of how these things appear to the fish would be obtained by immersing a camera in water and photographing the circle of light. His apparatus was constructed out of a lard pail, a short focus lens provided with a very small diaphragm being cemented over a hole perforated in a metal disk which rested on a tripod soldered around the inside of the pail. The plate was placed on the bottom of the pail and the whole filled with clean water in a dark room. The lens was covered by a metal cap, operated by a handle on the outside of the pail. The apparatus was performed by the water in the latter above the lens.

A number of interesting pictures were taken, among them being Mount Vernon Place as it would appear to a fish submerged in a pond near the base of the lion.

Whole Population Is Working

There is a little town named Markneukirchen, in Saxony, where nearly every inhabitant is engaged in the manufacture of violins. The industry gives employment to nearly fifteen thousand people, who live in Markneukirchen and the surrounding villages.

The fiddle is usually made of maple-wood, and consists of about sixty pieces, each one of which is cut, smoothed and measured, so that everything is exact with the model.

The old men make the ebony fingerboards, screws and string holders, and the younger ones, with strong, steady hands and clear eyes, put the pieces together, which is the most difficult performance of any.

The women attain marvelous skill in polishing the violin after it is fitted up, and almost every family has its own peculiar method of polishing, which is handed down from mother to daughter, some excelling in a deep wine color, others in citron or orange color.

The more expensive violins are polished from 20 to 30 times before they are considered perfect and ready for use.

A TAILOR'S HINTS FOR THE WELL DRESSED MAN

Men's dress has not, since the early eighties, been so pronounced in style as it is to-day, and it does not seem likely that there will be any immediate reaction against this tendency. Men's clothes are going to be more conspicuous before they are quieter.

A chart of summer style issued by a firm of London designers has just reached this country. All the men-wearing the marvelous clothes it shows are young. It would not, of course, be expected that older men would ever follow such decided fashions.

Most of these new suits are in flannels for summer wear. One is double breasted with the coat cut rather high in the collar. There are a breast and two side pockets put on a slight angle, for the coat. The sleeves have a deep set on cuff and the four buttons may really be undone, so careful is the making.

It is the cut of this coat which makes it so unusual. Of ordinary breadth over the shoulders, made without stiffening or padding of any kind, the coat is cut to fit in to the figure as closely as if it were made for a woman. As it is worn so close about the waist, it is proportionately full over the hips. Curves not natural to the male figure are supplied by the skill of the cutter. The coat is so long as to fall well between the waist and the knee. This particular garment was made up in a dark blue flannel, relieved with a white stripe at intervals of an inch. Like all flannel suits, it was not supplied with a waistcoat. The loose trousers, worn with a belt, are rather broad and long enough to be turned up with a deep roll.

It is the sack coat that seems this year to invite the improvements of the designers. Equally out of the ordinary was the new tweed sack shown on the English chart. It was cut to a point below the hips, supplied with a breast and two side pockets, put on at an angle and has narrow set on cuffs of the material. None of these summer suits has regular turned back cuffs, as the material is too thin to wear for more than a very short time. This particular coat had three buttons at the sleeve.

It was the collar, however, that was its most distinguishing feature. Practically there was only one button on the front of the coat, where under ordinary circumstances there should have been three. The single button used was at the bottom of the coat. The sides of the coat were so turned back from this button as to form a roll collar of the kind used on dinner jackets. The lapels were not pressed at any point. They were simply turned back from the collar and fell away in a loose roll down to the single button. There were no other button holes on the long roll collar. It was simply intended to be caught at the bottom and thrown back on each side.

The coat front, below the single button, fell straight with rounded edges. With this was a high cut, single breasted waistcoat of the same material. It was cut so high as to leave but a small place for the tie. It is this style which has made the narrow ties so much the mode to-day. These waistcoats are always finished with a snap collar.

This style of pulling back a collar from the last button of the coat is, of course, the final result of the tendency to roll the collar back until a part of the waistcoat can be seen. None of the New York tailors has so far carried the tendency to this London extent. Already there are tailors making coats with only

one button, both in flannels and lighter tweeds. They have not the courage of the London tailors in putting this solitary button at the bottom of the coat front. They beg the question by putting it in the middle. Of the two fashions there is much more smartness in the out and out London roll of a depth equal nearly to the

length of the coat than there is in the New York compromise.

All these liberties with the sack coat have tended to make it a garment almost as variable in shape as the dinner jacket which tailors have been changing and altering at their pleasure for years past. Now the staid sack coat, which was always regarded as more or less fixed by the conventions, is greatly lengthened or shortened as the tailors decide what the fashion shall be. Now the sack has been shorn by the designers of all but one button. Most of these changes came from London, where the sack coat is looked upon as such an informal garment that anything may be done to it.

As a specimen of summer informality which avoids on one side the London exaggeratedness of style yet shows the proper deference to the advance in fashions, the sack coat shown in the picture has its advantages. Its shoulders are cut square, but there is the prevailing absence of stiffness. The coat is cut with moderate snugness to the figure, yet the rolling soft lapels show that the sweater regards his attire as most unpretentious. The skirt falls well over the hips, which are not thrown into excessive conspicuousness by the cut in waist. The pockets are placed low and fall forward, that the hands may fit easily into them. That is the most important service that the lower pockets seem to have in a summer coat. They are welled as they wear better when finished in that way, and in flannels are less likely to wear under the pressure of the hands. The trousers made for these flannels are broad and long enough to allow a deep turnup,



together and cut in two again. The action of the saw is aided by means of wet sand, it being allowed to drip in at the sides of the saw.

A Government inspector carefully inspects each stone which is turned out. This inspection is very strict. If there is a blemish in the stone, however slight, it is cast aside, the Government refusing to accept it. They are not thrown away, however, but sawed up into marble "bricks," as they are called.

When the finished headstones are ready for delivery to the Government it measures three feet and three inches long, one foot wide and four inches thick. Each stone weighs about 250 pounds. On each side of the stone is a small hole, and under this the name, the rank and regiment of the dead soldier.

The headstones are then sent to distributing points, where they remain until requisition is made for them by the War Department. These distribution centers are Boston, New York, Washington, Vicksburg, Chicago, Denver and Portland.

The Skilful Huntsman

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Fortunes in Eggs of Birds

The enormous value attaching to the eggs of birds which have become extinct has been recalled by the accident that has befallen the specimen of the great auk, which constitutes one of the treasures of the Scarborough Museum. Kept securely guarded in the safe, it was recently placed on public exhibition. For some means or other it has become cracked, and its value has been depreciated by more than £60. These eggs, which were as plentiful as the ordinary chickens' eggs in the early part of the last century, are now worth small fortunes. The highest price realized for a specimen was £215, paid by an enthusiastic collector in North London, who now boasts four of these eggs, representing a total value of £1415.

There is one now carefully preserved under a glass case in the National Museum at Washington, which the American authorities value at no less than £2000. When first brought into the market this specimen was sold in 1851 for £25. Another specimen purchased for £40 realized subsequently £150 from an American collector. There are only about eighty of these eggs in existence, of which the British Museum possesses two, representing a value not far short of £5000.

Valuable though the egg of the great auk is, it cannot compare with that of the aepyornis, or moa, which thrived in Madagascar some 200 years ago. The egg is about twelve inches in length, and a number known to be in existence can be counted upon the fingers. When the first specimen was brought to Europe, in 1861, it aroused the greatest excitement. There is one specimen preserved in the British Museum which was obtained in quite a romantic manner. It was picked up in 1897 floating in a bay off Madagascar. Its value is incalculable, since it constitutes one of the most extraordinary relics of its type. It is impossible to estimate its marketable price, for the simple reason that an egg of this bird has not been put up at auction within recent years.

Revenues of Foreign Rulers

The German Kaiser receives about \$3,750,000 a year as King of Prussia, but nothing as German Emperor. Besides this, he has an enormous private income, derived from mines, fisheries and estates, of which he owns more than any other man in Prussia. The King of Bavaria receives \$1,500,000 a year, the King of Saxony \$550,000, and the Grand Duke of Baden \$400,000. The Czar of Russia is paid \$6,750,000 for his private use, while each Grand Duke receives \$1,000,000 a year. In addition to these enormous salaries, each of these rulers has a large income from royalties and perquisites of many kinds, of which few outsiders know anything.

The Sultan of Turkey's income is enormous. Besides deriving \$2,500,000 from the State taxes, he is said to draw two or three times as much from crown properties. He owns a very large number of palaces on the Bosphorus, and many of the best villas on his northern shores, which he grants during his pleasure to Ministers and favorites, or to persons who have married members of his family. It is said that 3000 persons are fed daily in his palace, while he sends out dinners to a still larger number.

Phonograph Proves Valuable Agent of Civilization

That the phonograph has been an active agent in the spread of civilization, in assisting exploration and in substituting peace for war is shown by the history of the taking instrument.

Colonel Colin Harding, the English explorer of the wilds of Central Africa, had many difficulties smoothed from his way by this instrument. Part of his projected journey through Barotseland and about the headwaters of the mighty Zambesi River lay through a wild country peopled by blacks who objected to the passage of a white man's expedition.

King Lewanika of that country approved of the expedition, but the difficulty was to transmit his wishes to the thousands of his subjects in the remote corners of his dominions.

Armed with these records, the explorer set out upon his hazardous journey. As he penetrated into the country the native chiefs displayed unmistakable signs of