

dena and Santa Barbara, many of the vehicles are decorated with the plumes. One which secured the prize at Santa Barbara is shown in the accompanying illustration. It was completely covered with pampas plumes, presenting a beautiful sight as it moved slowly along; even the umbrella over the head of the driver being formed of this attractive grass.

**AN ANTIQUE BRONZE HEAD OF THE ROMAN EMPEROR TIBERIUS.**

During the work of excavating for the foundations of the new building of the Opera Pia di San Paolo, the pawnbroking and loan establishment in the Via Monte



**BRONZE HEAD OF THE ROMAN EMPEROR TIBERIUS EXCAVATED NEAR TURIN.**

di Pietà in Turin, a well-preserved bronze head of Emperor Tiberius of Roman days was discovered. It was found August 24, 1901. Although oxidized and covered with a faint green deposit, it shows manifest traces of gilding in the sockets of the eyes, in the ears and in the hair. The metal of the head has a thickness of three millimeters. The head measures twenty-six centimeters from ear to ear and twenty-nine from brow to chin. The features are excellently executed, and are of manly beauty, the nose slightly aquiline and the hair curly and short. This valuable find lay at a depth of about six meters below the level of the street, in an ancient well, which had to be removed to make way for the foundations. This, coupled with the fact that the head shows signs of breakage at the neck, led to the conclusion that it belonged to a complete statue and was robbed and thrown into the well. It is possible that the head belonged to an equestrian statue, since the foreleg of a horse and the right leg of the rider were found in 1559, when the Church of the Holy Martyrs was being built near this site. These two objects are now in the Museum of Antiquities in Turin.

Close beside the head of Tiberius, a Cupid of white marble was found, the whiteness of the cleavage having lost none of its original purity. The fracture shows a clean, granular and shining white. It is to be regretted that the statuette has lost its head, the left arm, the right forearm, the left leg and the right foot. Both finds have been temporarily deposited in the Opera Pia di San Paolo, but will doubtless be presented to the Turin Museum of Antiquities, which contains many valuable relics.—For our engraving, as well as the accompanying description, we are indebted to the *Illustrirte Zeitung*.

**AN ANCIENT IROQUOIS RITE.**  
BY EDWARD HALE BRUSH.

If white men of a Christian nation see a great calamity impending, it is customary in public and in private worship to call upon the Almighty for protection. When the so-called "Pagan" Iroquois are apprehensive of trouble of any kind, they, in their simple, child-like faith in the power of a Divine Being or his agents, call upon him or them through their peculiar forms or ceremonies to avert the threatened harm. Iroquois annals are full of incidents of this kind. In the ceremonies of the New Year's festival at the Cattaraugus Reservation in Western New York in February, the Senecas of the "pagan" belief revived many ceremonies which had not been observed before in many years, or had not been executed with such faithfulness and one might say devoutness.

The unusually large attendance of Indians at the dances and other rites of the festival, and the unusual circumspection maintained in connection with the ceremonies, seemed to indicate something akin to that feeling of religious fervor noticeable at a revival meeting among white Christians. The object of this unusual care to carry out the old ceremonies was the pleasing of the Good Creator, Ha-wen-ne-yu, and the subordinate divinities or spirits to whom he is believed to delegate various offices and tasks, such as He-no, who has control of the thunder, the storm and the rain; the Three Sisters, the spirits whose especial care is the cultivation of vegetables which support life, and the spirits whose care produces the herbs used in healing the sick.

Thanks are given in the Iroquois ritual to all the objects in nature, many of which are enumerated by name. One of the leading features of the New Year's festival is the recitation by the "preacher," or "Master of Rites," as he is sometimes called, of an address or chant of thanksgiving to the Good Creator, between the clauses or stanzas of which the turtle rattles are played and the feather dance is performed. This dance is the most religious of all the Iroquois dances. Whatever significance its name originally possessed is lost in the dimness of a great antiquity.

In times gone by, this thanksgiving chant and the feather dance were associated with the ceremony of burning the dog. This year on the Cattaraugus Reservation there was at one end of the Long House a curious-looking pole. It was about ten feet high and was painted around with stripes of red, blue and green like a barber's pole; near the top hung a small bag or basket and a cluster of ribbons of different colors. When asked what this was, the Indians said in hushed tones that it was "the dog," that is, it had been put there to remind the worshipers of Ha-wen-ne-yu of the ancient rite, which more than twenty years ago was abolished on pressure from the whites, who considered it barbarous and cruel. Neither white men nor red remembered seeing such a thing as this pole in many years.

The accompanying picture of the white dog pole shows also two false-face dancers. The false-face ceremonies of the Iroquois were also observed with unusual faithfulness at the recent festival in February. The houses of the faithful were visited by the false-faces; and the false-face dance in the Long House was performed with all the ceremonies appertaining to it, including the burning of tobacco in offering incense to the Great Spirit and supplicating him to ward off the attacks of evil spirits, and including also the ancient ceremony of the scattering of the ashes.

In this ceremony the false-faces seize the ashes and glowing embers from the sacrificial fireplace, and holding them in their hands blow the hot smoke and ashes upon the heads of men and women who are there to be cured of disease by the spirits supposed to reside within the curious masks.

The significance of the decoration of the white dog pole, as described above, is apparent when the history of the white dog sacrifice is considered. It was customary in former times, after the animal had been killed by strangling, to deck its body with ribbons of

many colors, with feathers and with wampum, and sometimes to paint stripes upon the body also. It was then hung from a pole near the Long House until the hour arrived for taking it within that structure for the sacrifice. In the time of the historian Lewis H. Morgan, the body of the dog was borne to the blazing altar upon a sort of bark litter behind which the people came in Indian file. Speeches and chants were made over the dog, the people joining in the ceremony. Tobacco was burned, as it still is at the New Year's festival; this, as already noted, being the Indian method of burning incense as an offering to the Great Spirit. It is supposed to be an offering especi-



**BRONZE HEAD OF THE ROMAN EMPEROR TIBERIUS EXCAVATED NEAR TURIN (FRONT VIEW).**

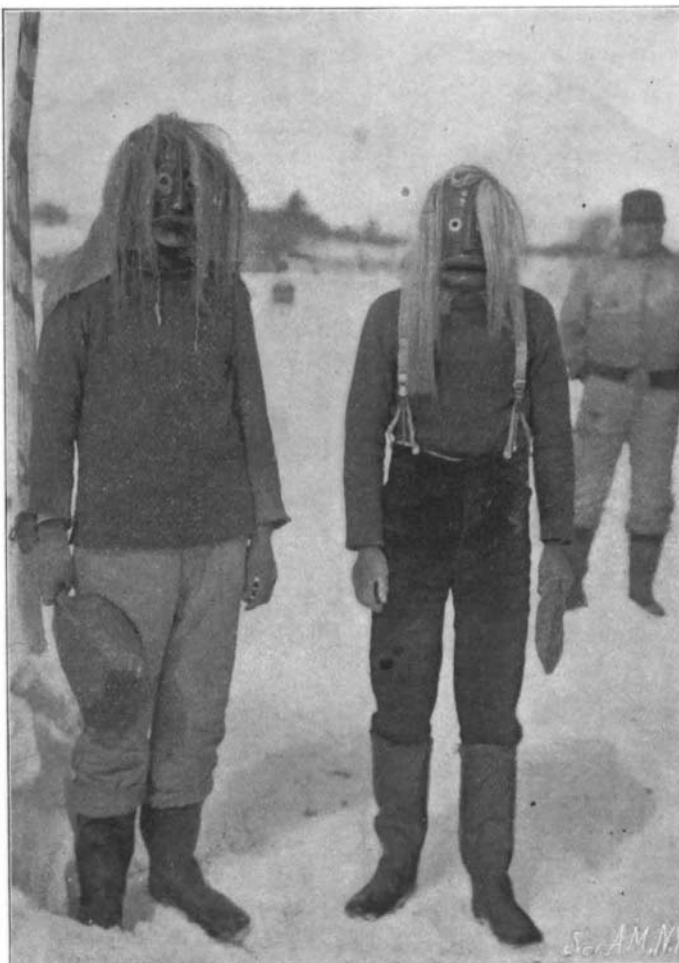
ally acceptable to Him and to carry the prayers to His ears.

The white dog sacrifice symbolized in this strangely ornamented pole was a very ancient ceremony, and its original significance is lost in the mist of antiquity, like that of many other Indian rites. At one time the custom of feasting upon its flesh, as that of a sacred animal, was associated with the sacrifice; and the ceremonies of the burning of the dog, as a whole, were anciently so peculiar as to call for especial attention from missionaries and early explorers, who made records of their observations as to the habits of the aborigines. One of the most interesting features of the ceremony is the fact that, while a sacrifice, it does not appear to have had the character of atonement for sin, in this respect being different from the sacrifices offered by the heathen peoples of the Old World and the animal sacrifices of the ancient Hebrews. The ritual connected with the ceremony, some of which survives to the present day, indicates that the chief, if not the whole, significance of the rite was the sending up of the spirit of the dog as a messenger to the Great Spirit to announce continued fidelity in His service and convey gratitude for the blessings of the year. The fidelity of the dog was typical of the fidelity of the Great Spirit's children. He was the trustiest messenger which could be found to bear to the Great Spirit the pledge of their fidelity to His worship.

The wampum, always used in sealing treaties of friendship or any other formal contracts, was hung around his neck as a pledge of good faith. The last time the dog was burned on the Canadian reservation at Brantford, Ont., the Master of Rites sang, "Great Master, behold here all of our people who hold the old faith and intend to abide by it. By means of this dog being burned, we hope to please Thee, and that just as we have decked it with ribbons and wampum, Thou wilt grant favors to us, Thy people. I now place the dog on the fire, that its spirit may find its way to Thee who made it and who made everything, and thus we hope to get blessings from Thee in return."

While the dog hung outside the Long House, where the decorated pole stood this year, its spirit was supposed to linger about the body; but when the dog was placed upon the fire and burned, it ascended to Ha-wen-ne-yu, and conveyed to him the message from His faithful children.

It is a singular fact that though the sacrifice of the dog itself has for many years been abolished on the New York reservations, the ideas associated with the curious rite still retain their hold upon the devotees of the ancient Iroquois religion.



**WHITE DOG POLE AND FALSE-FACE DANCERS.**