used, follow, a term applied to a second payment of interest in advance. Thus, a man borrows a carabao, paying P50 as the interest in advance for one year, and if at the end of the year he cannot repay the carabao he makes a second payment, or used, as interest in advance on the following year. Upause, a series of pretentious and ostentatious ceremonies by which a person attains the rank of babanggwo. Sometimes it is combined with the last ceremony of marriage.
Plate 1.  
A NEGrito SHACK

Often a Negrito's dwelling is the merest mockery of a house. This is an unusually good one, since it has a thatched roof. Often the roof is no more than a few curled banana leaves, and the dwelling without walls of any kind. Two or three bows stand to the right of the door. The Negrito puts into the making of his bow and arrows all the pains he neglects to put into the construction of his house.
Plate 2. Pure-blood Negrito and American

The American is 5 feet 9½ inches tall. Because of their mixed blood, the average height of the Negrito is above what one would expect in a tribe of dwarf blacks. These wiry little men are at home in the jungle, and inspire no little fear in their neighbors. The Ifugao have quite poignant traditions of the time when Negritos lived in the surrounding forests. To this day in the general welfare ceremonials, they call a deity that is a Negrito spirit, and address him as follows:

"We are also Negritos. Do not shoot us with your bow and arrow. Shoot our enemies instead because we are all Negritos together."

The American in the illustration is the author himself, Roy Franklin Barton. The identification was recently verified by a member of Barton's family.

Plate 3. Benguet Igorot Woman

The Benguet Igorots live to the south of the Ifugao. Notice that the hair is banged over the forehead.
A RURAL GIRL OF THE BETTER CLASS

Plate 1

The Bajugot, and Lepanto women are the only women of the mountain tribes that habitually wear a garment above the waist.

Plate 5. Lepanto women

Among the Lepanto the upper garment is frequently padded with rags and patched and repatched until it becomes "a coat of many colors." The women are stocky and hardy. They do a greater portion of the work than do the women of other tribes.
PLATE 6. A BONTOC GIRL

The saucy, undomesticated expression is characteristic of the Bontoc Igorot. To describe in a word the dispositions of the three upper mountain tribes of northern Luzon, it could be said that the Kalinga is a raio, the Bontoc a dare-devil, the Ifugao a mystic.

PLATE 7. BONTOC HOUSE

The main room of the Bontoc house rests on piles and lies above the level of the courts. It is used only as a granary and storeroom. Beneath it, protected from inclement weather by two or three planks on each side, the family cooks and eats. At one corner of this space beneath the house proper is a tight box in which husband, wife, and baby, if there be one, sleep. Older children sleep in the dormitories of the unmarried.

Sweet potato patches lie all about the house. Sharpened reeds are stuck in them to impale the serpent eagle should he swoop down upon the chickens.
Plate 8. A KALINGA MAN AND WOMAN.

The man wears flowers above his ears, feathers in his hair, and carries a gong which is held by a jawbone taken from an enemy's head. The woman wears ear ornaments and skirt spangles of mother-of-pearl; her wrists are wrapped with strands of beads nearly to her elbows. The Kalingas are the wealthiest of the mountain tribes and the fondest of ornaments.

Plate 9. IFUGAO OF FINDUANGAN VILLAGE
Plate 10. Ifugao of Umbul Village
Patakiwal, a strong character, famous in the whole region as a go-between and as a priest.

Plate 11. Ifugao of Pinhuanagan Village
According to Ifugao custom, Kuyapi must wear his hair long because he has not avenged the death of his father. The coming of the Americans prevented this vengeance.
The following tattoo patterns may be distinguished: dog, eagle, centipede (running up from each breast), scorpion, lightning (zig-zag), and shield.
Plate 14. An Ifugao House

This is one of the best houses built by a Philippine population. Note the fenders on the pilings to prevent ingress of rats. The house is so constructed that its own weight holds the frame together.
Plate 16. PLANTING RICE, KIANGAN

Young rice plants are taken from the seed beds and transplanted in the field. Women do most of this work, since their hands are nimbler than men's. The men do most of the work of preparing the fields.

Plate 17.
PREPARATION FOR IFUDAO HAGABI CEREMONY

The hagabi, or lounging bench, is the rich man's insignia of rank. The rice (in the large woven baskets) is thrown into the air for the poor, who scramble for it.
Plate 18. Ifugao mother and child

Ifugao babies are carried across the mother’s back. The oban blanket with which the child is held on the back is of great importance in cases of illegitimate birth, since its gift by the father to the mother constitutes a recognition of the child.

Plate 19. Two Ifugao dressed for the cock-fight dance

The man on the left has recently killed an enemy. About his neck he wears a string of crocodile teeth. Elements of his costume suggest a cock’s comb, wings, and tail. The two men are about to perform a mimic dance in which one, representing a full-grown cock, overcomes the other, representing a half-grown cock. Priests in the background pray that the warriors of their village may have the success of the full-grown cock.
PLATE 20.
IFUGAO PRIESTS AT A
HEAD-TAKING CEREMONY
Priests are reciting myths and invocations against the enemy during the progress of the cock-fight dance.

PLATE 21.  FUNERAL PROCESSION OF A SLAIN IFUGAO
This is one of the most spectacular events the life of a barbarian people offers. The shield fronts are striped with zigzag white lines. The processions are often a mile long, and 1000 or even 2000 people may take part in them. The men wear gaudy head-dresses, women’s beads, and strips of white fiber about the legs and arms. The participants dance along the way, turning from one side to the other. From a distance, one of these processions moving slowly along a rice field dike resembles nothing so much as a gigantic, squirming centipede.
One of the participants is dipping his hand into the pot of boiling water. His party stands beside him, spears planted in the sand. The other member, said to be the 'black of the pot', is in another part of the scene.
PLATE 24.
AN IFUGAO FINE
Note the eight rice-wine jars, the knives and spears, two pigs, six rude cages containing chickens, eight copper pots, two coats (formerly part of the uniform of American soldiers), the baskets and dishes.

PLATE 25.
PARTICIPANTS IN IFUGAO MYAWUC CEREMONY
The girl (fifth from left) and the boy next to her have been recently married and are being elevated to the rank of kudang-yang, or wealthy. The boy carries a cock hanging from his belt; the girl a hen in her hand. The men and women are kindred of the boy and girl.
When a person of "kadangyang" rank is placed in the death chair, he is dressed in the costume of that rank. These bodies are sometimes kept in the chair for as many as thirteen to fifteen days. The mosowawa (undertaker) sits at the right. His duty is to care for the body and finally to carry it on his shoulders to the sepulchre on the mountainside. For these services he receives a very trifling compensation. Bodies of those dead from natural causes are treated with great care and respect, unlike the corpses of the murdered, which are neglected.