

Basketry: Basket Articles

SOME LITTLE-KNOWN BASKET MATERIALS.

BASKET collectors have been much puzzled over the identity of two materials which are extensively used by some of the California tribes. One of these forms the body surface of most of the coiled baskets made by the Indians inhabiting the lower slopes of the Sierra from Fresno River south to the Kern. These baskets are celebrated for excellence of workmanship, beauty of form, elegance of design and richness of material. The material differs in tone and texture from that used by the tribes north and south of the region indicated. When fresh its color is brownish-buff; with age it becomes darker and richer. By careful selection a handsome dappled effect is produced. The Indians told me it was the root of a marsh plant which they traveled long distances to procure. After some difficulty I succeeded in obtaining specimens, which were identified for me by Miss Alice Eastwood, botanist of the California Academy of Sciences, as *Cladium mariscus*. The coil, around which the split *Cladium* root is wound, consists of a bundle of stems of a yellow grass, *Epicampes rigens*. The black in the design is the beautiful root of the 'bracken' or 'brake fern,' *Pteridium aquilinum*. The red is usually split branches of the redbud, *Cercis occidentalis*, with the bark on, gathered after the fall rains when the bark is red. The tribes making the *Cladium* baskets are the Nims, Chukchancys, Cocahebas, Wuksaches, Wiktchumnes, Tulares and perhaps one or two others. Besides these, the root is sometimes used by certain squaws of the Mewah tribe living north of the Fresno, and by the Pakanepull and Newooah tribes living south of the Kern; but among these its use is exceptional.

Another material which has proved a stumbling block to collectors is the red of the

design in the handsome baskets made by the Kern Valley, Neewooah, and Panamint Shoshone Indians. This material is often called 'cactus root,' but in my recent field work in the region where it is used I discovered that it is the unpeeled root of the tree yucca (*Yucca arborescens*). The tree yucca grows in the higher parts of the Mohave Desert, pushes over Walker Pass, and reaches down into the upper part of the valley of South Fork of Kern. The so-called Tejon Indians obtain it in Antelope Valley at the extreme west end of the Mohave Desert. The yucca root varies considerably in depth of color, so that by careful selection some of the Indian women produce beautiful shaded effects and definite pattern contrasts.

Some of the Panamint Shoshones inhabiting the desolate desert region between Owens Lake and Death Valley use, either in combination with the yucca root or independently, the bright red shafts of the wing and tail feathers of a woodpecker—the red-shafted flicker. These same Indians use two widely different materials for their black designs—the split seed pods of the devil's horn, *Martynia*, and the root of a marsh bulrush, *Scirpus*. The *Martynia* is a relatively coarse material and when properly selected yields a dead black. The *Scirpus* root is a fine delicate material which, by burying in wet ashes, is made to assume several shades or tones, from blackish-brown to purplish-black, or even lustrous black.

In parts of the Colorado Desert in southeastern California the Coahuila Indians use split strands from the leaf of the desert palm (*Neowashingtonia filamentosa*) as a surface material for their coiled baskets. The design is usually black or orange-brown and is a rush (*Juncus*).

C. HART MERRIAM.

- (A) Made with one continuous strand:
 Basal strand, straight.
 I "Simple loop" pattern.
 II "Loop and twist" pattern.
 III "Hourglass" pattern.
 IV "Netting stitch" pattern.
 Basal strand, circular.
 I "Simple loop" pattern.
 II "Netting stitch" pattern.
- (B) Made with two continuous strands:
 No Basal Strand. "Simple loop" pattern.
 One Basal Strand, Circular. "Simple loop" pattern.

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Several Basal Strands, Straight. "Chain twist," "Warp and Weft."

- (c) Made with One Continuous and One Noncontinuous Strand.
 (d) Made with One Noncontinuous Strand.

The author finds the same difficulty as students of Amerindian textiles in separating, for analysis, basketry from bagging, netting, and matting.

Checkerwork, diagonal plaiting, and twined work are to be seen in the plates, but far the greater number of processes are those which remind one of the netted carrying-frames of the Lower Colorado, of Mexico, and especially of Central America. The most startling similarity to Amerindian ware is that between Mr Roth's plate xiv, of dilly-bags belonging to the coastal districts of north Queensland, and the fish-baskets of the Fuegians at the Straits of Magellan. Other similarities to Amerindian work suggest themselves, but drawings would be needed to make them plain. The Home Secretary's Department, Brisbane, has our hearty thanks for the liberal spirit which it has shown to a brother ethnologist on the other side of the world.

O. T. MASON.

BASKETRY OF OREGON INDIANS

July 12, 1817, Peter Corney, Chief Officer of the schooner Columbia, gives an account of landing near Cape Orford off the coast of Oregon, where they observed many smokes on shore. And continuing, he says:

"About noon, several canoes came off within hail of the ship; we waved to them to come closer, which they did, displaying green boughs and bunches of white feathers; they stopped paddling, and one man, whom we took to be a chief, stood up, and made a long speech, which we did not understand. We then waved a white flag, and they immediately pulled for the ship, singing all the way. When they came alongside we gave them a rope, and made signs for them to come on board, which nothing could induce them to do; they seemed quite terrified, and after handing some land-furs on board, for which we gave them beads and knives, they seemed well pleased, and made signs that if we came nearer the shore, they would bring us plenty. They also brought some berries, fish, and handsome baskets for sale. These men were tall and well formed, their garments made of dressed deer-skins, with a small round hat, in shape of a basin, that fitted close round the head; none of the women made their appearance."

Peter Corney, Voyages in the Northern Pacific, 1813-1818, London Literary Gazette 1821; reprinted in Honolulu (book, 8^o), p. 77, 1896.

Am. Anthropologist, Vol. 3 (NS), No. 3, Sept. 1901.

STRING AND OTHER FORMS OF STRAND; BASKETRY-, WOVEN BAG-,
and Net-work

By Walter E. Roth, B.A., etc., the Northern Protector
of Aborigines, Queensland. North Queensland Ethnog-
raphy: Bulletin No. 1. Queensland: January, 1901.
15 pp., 19 pl., 4°.

This is a thorough study, in textiles, of savagery, the people being the aborigines of North Queensland, Australia. The materials used are animal and vegetal--the former being human, opossum, and kangaroo hair; and tendon from kangaroo tail, snake neck, and emu leg. A list of 44 plants is given, and in each case a careful statement is made concerning the part employed and the technic. The steps in the manufacture of twine, string, chain-work, knotting, plaiting, fringing, winding, joining, lacing, and border-work are clearly described and graphically illustrated by drawings. The Australian twine-makers, especially from human hair, put themselves to greater trouble than do the Amerindians. The spindle consists of three parts, the shank, the fluke (seized to the former by wrapping), and the spindle-string, which performs the double function of holding shank and fluke together, and its free end, double, serves as a vise to grip the hair until the twisting is started. This spindle is used not only in strand twisting, but in twining strands afterward. Mr. Roth's own classification of basket-work, bag-work, and net-work is as follows:

erected by the ancient Maya rulers to facilitate the ascent of that monumental pile. Since Palacio gave the earliest account of these ruins in 1570, scientific interest has always centered upon this locality. The gradual disintegration of the sustaining structure has recently caused the upper part of this impressive stairway to slide down over the lower portion, thus causing the sequence of the greater part of the inscription to become lost. Mr George Byron Gordon, already well known by his archeologic work in the same region, has been entrusted by the Peabody Museum to reestablish the continuity of the inscriptions by a thorough study of their glyphs or symbols. Molds of all the glyphs have been made during previous expeditions and space has been provided in the Museum to install the casts as soon as their sequence has been definitively traced. Mr Gordon has already substantiated the evidence that the stairway inscription is over seven hundred years older than any other inscription of Copan, the initial date of which has hitherto been determined.

Another important fact established by the removal of the debris is that the central portion of the stairway was once embellished by the colossal figure of a seated, open-mouthed monster, flanked by human figures. At the base of the steps, just below the monster, is what Mr Gordon terms the altar, a high structure with rounded sides and built into the stairway, forming several partitions. The glyphs forming the faces of the steps are of excellent workmanship. When excavations were first begun in 1891 all these stone structures were covered entirely with a dense forest, and the unexplored part of the ruins is still in that condition.

An excellent idea of the extent and character of the ruins is given by the eighteen splendid photographic plates contained in the memoir. If the date of the monument can eventually be fixed, it will be determined by means of the glyphs still in position or scattered around the stairway, though these are now in a less satisfactory condition than any of the long inscriptions of Quirigua, Palenque, and Piedras Negras. There is reason to hope that the mystery surrounding this vast ruin in the valley of Copan will soon be revealed by the excellent work that is now being conducted.

A. S. GATSCHEP.

Indian Basketry. With 360 Illustrations. Second Edition. Revised and Enlarged. By GEORGE WHARTON JAMES, Pasadena, Cal.: Printed Privately for the Author, 1902. 274 pp., ill., 8°.

The immediate call for a second edition of Mr James' book shows the widespread and increasing interest in aboriginal basketry. It seems

Vol. 4, No. 2, June 1902

strange that a few years ago there should have been so little appreciation of these treasured art products of Indian women. The first scientific work on Indian baskets was published by Prof O. T. Mason in the Report of the U. S. National Museum for 1884, and to him the book of Mr James is dedicated. To Professor Mason all students of the subject are indebted.

The field covered by Mr James' book is southwestern United States and the Pacific coast, an area including the important basket-making tribes of North America.

The chapters are as follows: I, Introduction; II, Basketry the mother of pottery; III, Basketry in Indian legend; IV, Basketry in Indian ceremonial; V, Basket-making people; VI, Materials used in Indian basketry; VII, Colors in Indian basketry; VIII, Weaves or stitches of Indian baskets; IX, Basket frames and designs—their origin and relation to art; X, Some uses of Indian baskets; XI, Various Indian baskets; XII, Symbolism of Indian baskets: *a*, Symbolism in basket forms; *b*, Development of symbolism in basket designs; *c*, Imitation and conventionalization; *d*, The birth and development of geometrical designs; *e*, Diverse meanings of designs; *f*, Designs of animal origin; *g*, Designs of vegetable origin; *h*, Designs of natural origin; *i*, Designs of artifact origin; *j*, Baskets with mixed designs; XIII, The poetry of Indian basketry; XIV, Baskets to be prized; XV, The decadence of the art; XVI, How the art may be preserved; XVII, Hints to the collector; XVIII, Bibliography of Indian basketry; Appendix; Index.

The book will be of great service to collectors. Too much cannot be said in praise of the wealth of illustration. The popular form of the work has not been conducive in all cases to scientific arrangement of the matter. Much has been quoted from writings of Mason, Holmes, Cushing, Matthews, Farrand, Dixon, Teit, and others, and Mr James has incorporated his own observations among the Indians, extending over a period of twenty years, which are of value to science. There is a copious index.

WALTER HOUGH.

~~*Kwakiutl Texts.* By FRANZ BOAS and GEORGE HUNT. (Memoirs of the American Museum of Natural History, Vol. V; Anthropology, Vol. IV, 1. Jesup North Pacific Expedition.) New York: January, 1902. 270 pp, 4°.~~

~~This large body of texts in the Kwakiutl language, which is spoken on parts of Vancouver island but chiefly on the adjacent mainland, was recorded between 1895 and 1900 by Mr George Hunt, of Fort Rupert, B. C., by means of the system of recording unwritten languages pro-~~

wood or fiber, and clay have been added to the Museum collections; and twice that number of common objects, such as mealing stones and the like, were left on the field. Comprehensively stated, the data obtained are of such a character as to warrant the separation of the various ruins into six successive chronological groups, the last two of which are of historic date.

Prehistoric Cultures of the San Juan Drainage:

A. V. KIDDER.

Omitting non-sedentary tribes, the remains are divisible into three groups. (1) *The Kiva Culture* is the latest; to it belong majority of cliff-dwellings and pueblos of the region. The kiva is a constant feature of the ruins. The problem of interrelation of the ruins and chronological sequence is complicated and best approached by preliminary classification of the remains at present known. There are several well-defined groups: Mesa Verde, Montezuma Creek, Chaco Cañon, Chinlee, Kayenta; also numerous ruins both in and outside these groups which can not yet be classified. Each group is characterized by peculiarities in pottery, architecture, and kiva construction.

(2) *The Slab-house Culture*; closely allied to the kiva culture and may belong to same. Range is not known; so far definitely recorded from but a single locality in northeastern Arizona, where it underlies kiva culture group. Rooms semi-subterranean, of slabs and adobe; apparently no true kivas, and pottery distinct from that of the later ruins of the region.

(3) *The Basket-maker Culture*; probably the earliest of the three. First reported from southeastern Utah. The basket-makers were cave-dwellers, built no stone houses and made little pottery. The textile arts were very highly developed, and they appear to have had several implements not used by the later inhabitants.

The interrelationship of these three cultures can not be determined without much more field work.

Notes on Certain Prehistoric Habitations of Western Utah: NEIL M. JUDD.

During May and June, 1915, an archeological reconnaissance of several valleys in western Utah was made under instructions from the Bureau of American Ethnology. Limited excavations at a number of widely-separated localities revealed the structural characteristics of the house remains at each site and gave some indication of the cultural attainments of their ancient inhabitants.

An examination of several mounds near Willard, on the northeastern shore of Great Salt Lake, disclosed the ruins of dwellings which must have resembled very closely the well-known winter hogan of the Navaho Indian. Other shelters of the same type were found at Beaver City, in close proximity to rectangular dwellings of adobe; mounds at Paragonah, in Iron County, covered walled habitations similar to the larger structure near Beaver. At the two last-named localities a majority of the ancient dwellings had been single-roomed houses, more or less closely associated with each other. Near Kanab, in Kane County, photographs and measurements of a small cliff-village, consisting of a kiva and four unconnected rooms, were made.

Excavations at these several localities resulted in small collections of archeological material that, like the structures from which they were obtained, seem to point to a cultural relationship between the builders of the three types of primitive dwellings here mentioned.

Notes on the Orientation of Ancient Pueblos, Reservoirs and Shrines in New Mexico: WILLIAM BOONE DOUGLASS.

Description of the ruin area around the communal building known as Puye, on the Jemez plateau, which was carefully surveyed, and the various buildings mapped to show their orientation and grouping. The orientation of Tshirege and Tyuonyi (communal houses of the Jemez plateau) and of their accompanying antiquities is given and a comparison made with the orientation of a Tewa pueblo of the historic period.

Notes on Shrines of the Tewa and other Pueblo Indians of New Mexico: WILLIAM BOONE DOUGLASS.

(1) A detailed description of the "World Center shrine" on Tsikomo peak of the Jemez Mountains, with a reconstruction of the shrine, in which are used the offerings taken from it. (2) A full description of the shrines of La Sierra del Ballo, and the exhibition of a silver ornament taken from one of them. (3) A brief description of the nine shrines of Tonyo, the sacred mountain of the San Ildefonso Indians, to which they retreated and successfully resisted the Spanish invaders during the Pueblo rebellion of 1680-1692. (4) The Cloud shrine and the War God shrine will be briefly described, with reference to the offerings found in them.

GEORGE GRANT MACCURDY

~~(To be continued)~~

About forty-five years ago the Rev. E. O. Dunning, of New Haven, spent two or three seasons in excavating certain ancient mounds of eastern Tennessee. Part of this work was under the auspices of Peabody Museum of Yale University, and part under those of Peabody Museum of American Archeology and Ethnology at Harvard University.

Brief mention of Mr. Dunning's explorations and the collections he obtained is made in the Fifth Annual Report of the Sheffield Scientific School of Yale College; and in the Third, Fourth, and Fifth Annual Reports of Peabody Museum at Harvard. Dunning does not seem to have left any notebooks or drawings and plans as a result of his field-work. The original documents bearing thereon are thus confined to the specimens and to his letters preserved in the Yale and Harvard museums. Dunning's explorations covered parts of Knox, Jefferson, Hamblen, Greene, Marion, and Cocke counties, but were limited chiefly to the Brakebill, McBee, Lisle, Lick Creek, and Turner's mounds. Only the first three of these are represented in the collections at Yale; and to them the present paper is confined.

A comparative study of the gorgets found by Dunning in the aforementioned mounds, and those in the Wesleyan University collection, leads the author to the conclusion that the so-called scalloped disks and the gorgets representing the cross are but conventionalized varieties of the realistic rattlesnake gorget. The kinship would be even more apparent were it not for the incompleteness of the record, and the gradual exaggeration and stereotyping of small differences due to conventionalism.

The Archeology of the Ozark Region of the United States: CHARLES PEABODY.

Throughout the region of the "Ozark Uplift" in the states of Missouri and Arkansas are many caves of which a great number have been occupied by prehistoric man.

In the soft deposits (occasionally brecciated) within, are found projectile points and knives, scrapers, perforators, nuclei, and other specimens in stone, pins and awls of bone, rare fragments of pottery, and in a few instances human bones; animal bones are abundant.

The culture as a whole is distinguished from that of the supposedly contemporaneous occupations in surrounding regions by the lack of problematical forms, of elaborate pottery and of careful burials.

The reason for this is not yet clear; the time

of occupation of the caves must have been long; whether the occupants were the same tribes as those surrounding, or different, has not yet been determined; neither the theory of "summer resorts" for the lowland Indians nor that of a quite independent occupation seems adequate.

Early Pueblo Indian Missions in New Mexico:
L. BRANFORD PRINCE.

The fame of the Franciscan mission churches in California has obscured the history and description of those in New Mexico, and yet the latter are in many respects the more interesting and important. They are very much older and there is far more variety in their history. The earliest California mission was built in 1769, and the story of one is practically the story of all. In New Mexico each mission has its individuality; the first mission was built in 1598, immediately after the colonization, and at least twenty-five were established before 1630. The massive mission structures, whose remains are seen at Abo, Cuara and Tabira, and constitute the most striking historic ruins in the United States, were built, had fulfilled their religious mission, and were finally deserted, before 1679. The peculiar feature of the heavy walls, composed of small, thin stones, is essentially aboriginal and similar to that of a number of the great prehistoric ruins in the Pueblo Bonito and San Juan regions. One remarkable circumstance connected with these massive walls is that they were constructed entirely by the Indian women, in accordance with the then uniform Pueblo custom, as distinctly stated by Benavides in his memorial to the King in 1630.

Archeology of the Tano District, New Mexico:
N. C. NELSON.

The American Museum's Southwest Archeological Expedition, which entered the field in 1912, has just finished its contemplated work in the Taño Pueblo district of New Mexico. The region under investigation lies between the Rio Grande and Pecos River, with Santa Fé on its northern border, and covers an area of about 1,600 square miles. Within these limits were located 46 pueblo ruins, some small and some very large, besides numerous small houses and minor sites of archeological interest. Twenty-six of the most important sites were tried out by excavation, about 2,000 rooms being cleared, in addition to a very considerable amount of trenching in refuse heaps and burial grounds.

The results have been gratifying in several respects. About 3,500 artifacts of stone, bone, shell,

The Redman - Jan. 1915.

Secrets of Indian Basketry:

By C. Henry Dickerman, in Boston Herald.



IT WAS perhaps five years ago that I remember a young painter saying: "If I were to study design I should go live among the Indians of the Southwest. They have the purest design in the world, and the finest; full of untold possibilities for American craftsmen. And every year some secret of it is being lost." At the time I thought no more of it, being jealous of my own theory of how American craftsmen should develop their design.

The remark was brought to mind again last Tuesday when I was asked to go out to Wentworth Institute and see the American Indian League's exhibit of basketry and the weaving crafts. I confess I knew nothing about the American Indian League, and "Indian blankets" have had a way of calling up in my mind nightmares of "cozy corners" in Mattapan flats. I suspected all Indian art. I felt that it must be, like modern Japanese color painting, entirely under the heel of the white man's commercial civilization.

My ideas underwent a change after a few minutes' listening to Mrs. Marie E. Ives Humphrey, president of the League, who was explaining, with a loving and compelling earnestness, what I am told is the best collection of Indian baskets this side of Denver. I realized then that someone had seen a great opportunity, had taken hold of it, wrought big things with it, and was trying to explain the magnitude of it to the country at large. The opportunity was none other than the preservation of one of the finest art-crafts the world has known.

Induced to Teach Craft.

HERE I saw, for example, a basket made by Clara Dardin, until a very short time ago the surviving member of her tribe, who retained a knowledge of the ancient craft. When more than 90 years old, with one eye and one tooth, she was discovered through the efforts of a group of New York women, and induced to teach her craft to 10 young girls of her tribe—the Chetimachans of Louisiana. "They would go in their canoes on the Bayou Teche from Indian Bend to a certain point, then take out their canoes and drag them overland five miles to Grand Lake, where they would camp while getting the tall straight reed cane of which they made their baskets." At home "the roots and black walnut, of which the vegetable dyes are made, were collected, and some of the cane was

for the public. During the fiesta the pueblo grounds are policed by the Indian constables, who lock up in the pueblo jail or eject from the grounds anybody objectionable. The arrests are usually confined to a Mexican or two, who has indulged far too freely in aguardiente. Owing to the publicity which has been given, and the intrusion of the rude camera respecting naught, Taos has been inclined to curtail its open observance of prized San Geronimo Day. In fact, several items known to former celebrations, already have been omitted, and probably are reserved for only the Indians.

By white authorities, a determined effort has been made to enforce the use of the camera, regardless, upon payment of a fee; and to enforce admission to all ceremonies. But strictly speaking, the right of the Pueblos at Taos or elsewhere to do as they please so long as they keep the law, cannot be denied. They are American citizens; their pueblo grounds are not reservations, but are owned by themselves; and outsiders are trespassers.

I KNOW WHAT PLEASURE IS, FOR I
HAVE DONE GOOD WORK.

Robert Louis Stevenson

dyed red and black. Thus the materials had to be gathered and prepared with great labor and care before the weaving could begin. Then Clara Dardin taught the girls how to weave the single and the double-weave baskets with their many and beautiful intricate designs, each of which has a meaning."

Art of Each Different.

THE case was almost typical. Numbers of tribal industries, almost at the point of extinction, have been saved in just this way. This is the work of the league. The Indian is induced to supply the ever increasing demand for his product among enlightened art lovers the world over; the white men, for his part, is enabled to secure at prices that must inevitably rise year after year, objects of primitive craftsmanship which have a genuineness and real artistic value unequaled anywhere.

In the league's exhibit are baskets representing about a dozen tribes. Not only is the art of each tribe different, as are the forms and uses of their baskets, but each separate basket is unlike any other that has been or will be made. Each has the individuality one demands in an art work. For the squaw works from no pattern. The motifs may be the same or nearly so, but the basket itself—or "blanket" or belt of beadwork—is each time a new creation, adapted in size, shape, and decoration for the purpose prompting its manufacture.

I should hesitate to say whether the most wonderful thing about this Indian work is its handling of pure design, or its astonishing perfection of craftsmanship. Most of the baskets are water tight, like Panama hats; and not a few are "fire tight," or at least impervious to boiling liquids—for the Arizona and New Mexico tribes cook in a particular type of basket, light, yet woven with amazing snugness from roots and bark. There is also the grinding basket, with a circular opening in the bottom, used for pounding corn meal; the basket being placed on a stone for the operation. The commonest basket is used to fetch and hold water, a certain pumpkin-shaped type being set aside for heating water by the hot-stone method. Indeed, one finds a basket for every domestic purpose. It is even whispered among the initiate that the basket which forms so picturesque a head-dress for the industrious squaws may appear again, not less picturesquely, as the soup tureen of the evening's repast!

No Civilized Art Ideas.

OF THE design itself one is tempted to speak at inordinate length. It is as yet absolutely uninfluenced by civilized art ideas, and so (as the student of art history knows) may be counted on never to go wrong. The design always satisfies. There is never a fault of balance, never an inartistic clash of line or color. The motifs are the simplest—the arrow head, the snake, the double triangle developed from the flying bird, step forms, a few animal or grass forms, and some simple geometrical combinations. With these the most delightful arrangements are obtained, sometimes highly complex, sometimes amazingly effective in their simplicity and restraint. I saw a tray, for example, made by the Pima tribe of Arizona, the pattern on which was almost identical with certain designs I have seen on modern Hungarian ware produced under the wing of latter-day "art nouveau." But no modern continental work I have seen would approach it for sensitive balancing of black and white, and scarcely any for delicacy of thin line pattern in so brusque a medium. Only an unspoiled primitive tradition can account for this unfailing instinct for the artistic and the true.

I have little sympathy, however, with the attempt to make these designs form a link between the Indian and certain races on the continent of Asia which are pretty surely his cousins a hundred or so generations removed. You can find a bird or an arrow motif in the primitive art of almost any race. It forms no proof of relationship. Apparently the minds of primitive men are pretty much alike the world over. If necessity is the mother of invention, instinct is the father, and the succeeding progeny with all the artistic traits they may develop favor very strongly the paternal side. If you believe, as the Navajos do, the rattlesnake is the god of rain, you will not be long in weaving across your sacrificial baskets the image of the rain-god.

Meaning of Design.

A BASKET shown me by Mrs. Humphreys illustrates the point admirably. It was made by a squaw who had come under the influence of Christian missionary teachings, and its device was a five-pointed star. When asked of the meaning of the design, the squaw delivered herself of a little elegy in broken English on the hard lot of the Indian woman, the unending household toil, the labor of the

weaving; then pointed upward in the direction in which her new teachers had taught her to look. Her star was a star of hope.

In a more material, yet possibly a not less helpful way, the American Indian League is endeavoring to be a "star of hope" to the aboriginal tribes that today face either absorption or extinction. The league tries, first of all, to remedy an economic evil.

The western Indian, limited to his reservations, can no longer live as the school geographies used to say, "by hunting and fishing." The government is inducing him to try agriculture. But in many tribes his farming is still at the experimental stage, and in the case of the desert dwellers of Arizona and New Mexico, farming is almost out of the question. Meanwhile the encroachments of the white man have driven the Indian farther back into the wild and unproductive country. As a result, the tribes often face the most abject sort of poverty.

Burden Upon Woman.

UNDER such conditions, the heaviest share of the burden falls on the woman—traditionally the "worker" of the Indian family group. But the Indian woman by herself is lost. She knows nothing of the value of her ancient tribal crafts, and under the pressure of misery begins to forget them. Her children, who perhaps have learned just enough about civilization to spoil them as Indians, despise the work and customs of their mothers. "The young Indians make no baskets," was a common cry from workers in the field until within a year or so.

Realizing the very considerable income that might be derived from a cultivation of the old arts, the American League has endeavored to act as an "exchange for Indian woman's work." It collects subscriptions, buys blankets, rugs, pottery, bead work, and the like, and finds a market for them. Five years of this work have meant economic salvation for more than one Indian community. As one worker writes:

"It is wonderful how they have learned to trust us, and how Indian women, who formerly would not let a basket out of their sight, now write about their baskets, through some kind white neighbor, and often send the baskets on at the same time."

Good baskets always bring a good price. Often, though, it is hard at first to get salable baskets from the squaws, who have fallen

into slovenly ways of work. One of the most promising plans of the league is to pay an old, basketmaking squaw to teach her art to the younger women. A missionary among the Hoopas of California, for example, has been working along these lines, and recently wrote: "I have got the Indians interested, and I believe I can get them to make more."

In Northern California.

A REMARKABLE example of what a tribe can do with its art crafts is furnished by the Pomo Indians of northern California. Their baskets are the most beautiful in the world, and likewise the most expensive. Living near San Francisco they have naturally an excellent market for their handiwork. The Indians of this tribe know the value of their baskets, and this knowledge forms a sufficient incentive to keep alive the art of weaving them. The basket-makers live very comfortably on the income thus derived. A worker among the Pomo writes:

"Last summer one Indian woman sold a basket for \$100. Yesterday another sold a similar one, only smaller, for \$35. Small baskets are bought by traders and collectors for from \$3.50 to \$15 right along. So great is the demand for them that I seldom find a finished specimen in their houses. Some are ordered months in advance. All of the older and middle-aged women, and most of the young women, are basket makers. Many of the girls are being taught. Almost every woman here has an expensive sewing machine, which they pay for in baskets. So their agent here gets a good percentage of their work. The roots they use are giving out here and they have to go or send away for them."

This fortunate condition of affairs the league hopes to make possible for every Indian tribe. Recently, with the co-operation of the missionaries the league has undertaken to popularize the beautiful beadwork of some of the tribes in a similar manner. The Navajo rug weaving craft is perhaps the oldest and best established of all Indian industries. The eastern market is always open, the high value of fine Navajo rugs (so often miscalled "blankets") has become a matter of common knowledge, and the problem now is largely one of protecting the consumer against imitation.

The league has put out a little folder on Navajo rugs, which tells in a few words something about their weaving, the quality and


value of the materials, and the marks by which a genuine rug can be told. In the first place, its pattern is exactly like no other rug pattern in the world. No genuine rug has a duplicate; it is an object of art that cannot be replaced. A few points to remember include the fact that the rug will be exactly alike in color and pattern in the same place on both sides; there will be a binding cord on each edge and end which is woven into the fabric. The colors will be almost invariable red and white. Practically no other dye but red is in use, if one excepts the indigo that sometimes appears in the Han-ol-chah-di or "chief pattern" rugs. Recently the Indian League, at its New York office, has been acting as agent for genuine Navajo work.

Large Membership.

THE history of the league itself is not without interest. It stands today as one of the several agencies through which the white man is doing his best to atone for what Helen Hunt Jackson called, in a book doubtless familiar to many readers, "A Century of Dishonor." Founded only five years ago, it already numbers a considerable membership throughout the country and includes on its rolls the name of a number of prominent and influential Bostonians.

One phase of its work—the preservation and popularization of Indian folk music—makes a long story in itself, and can only be hinted at here. If one has the opportunity, however, to attend one of the lecture-exhibitions given by the president, Mrs. Humphrey, at various schools and colleges, one will hear specimens of Indian folk song explained and illustrated by the Rev. William Brewster Humphrey, executive secretary of the league, who has edited a little brochure of the songs, with music, selling at a nominal price.

Indian song ranks high in the world of folk music, and of late years has been interesting singers and even composers. Nothing could be more absolutely "native American." Dvorak, who made the American Negro melodies the basis of his "New World" symphony, had he known the Indian music, might have done something with it highly interesting and worth while. Perhaps, however, that labor is reserved for a composer of American birth, who will demand as the raw material for his art folk motifs not the less worthy and dignified for having been "Made in America."

<p>Chas. E. Dagenett President</p> <p>Gustavus Welch Vice President</p> <p>Mrs. Emily P. Robitaille Secretary-Treasurer</p>	 <p>Leander N. Gansworth and Rosa B. LaFlesche Alumni Editors</p>	<p>Board of Directors</p> <p>President Vice President Secretary-Treasurer Charles A. Buck Mrs. Nellie R. Denny Hastings Robertson The Superintendent</p>
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Leander N. Gansworth.

The Philadelphia *Evening Bulletin*, of November 10th, has this to say of Leander N. Gansworth, who graduated from Carlisle in 1896:

**INDIAN IN COUNCIL OF UNITED LABOR
DELEGATE TO CONVENTION**

Was it the first mutterings of a war whoop?
Not at all. He merely said "Here" when they read his name.
Well, but isn't that a tomahawk?
No, indeed; it's a convention ballot. Yet those are surely scalps dangling at his belt?

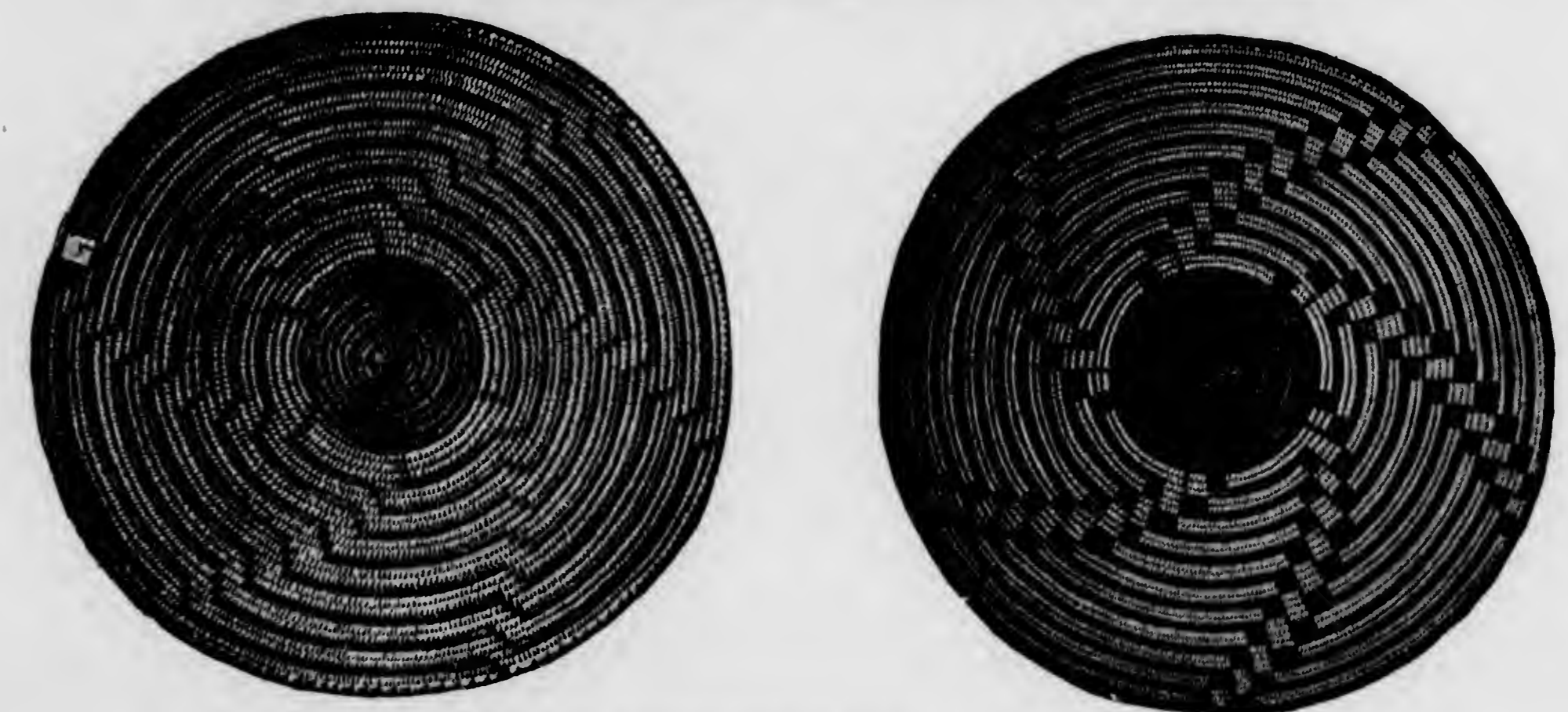
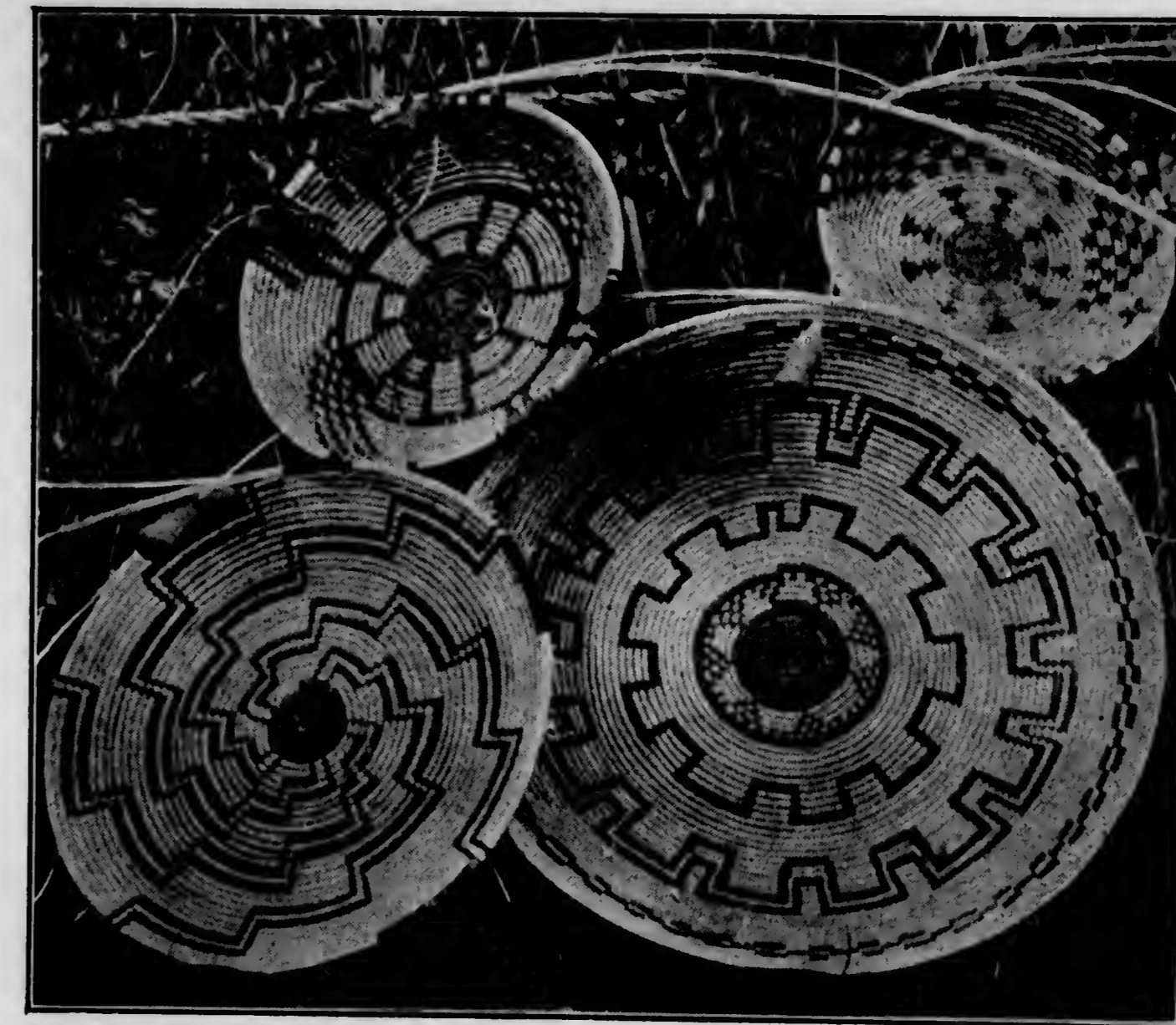
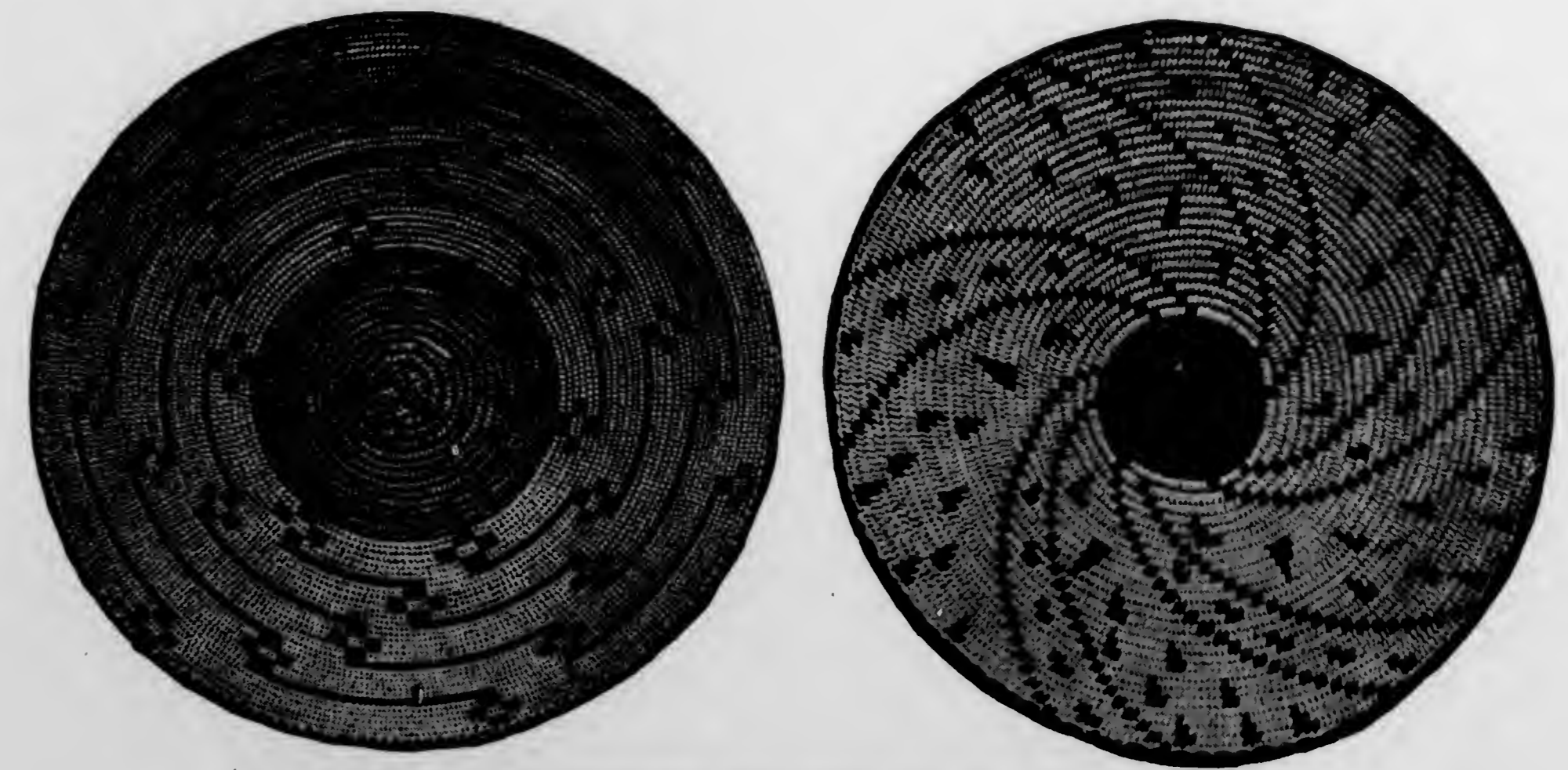
Never a scalp. They are college degrees and fraternal order certificates.
For, although Leander N. Gansworth, of Davenport, Iowa, delegate to the A. F. of L. convention in Philadelphia, is a full blooded Indian and a descendent of one of the most famous chiefs in American history, he is also vice-president of the Tri-City Typographical Union, No. 107, and secretary-treasurer of the Tri-City A. P. T. C. Therefore he does most of his fighting by means of the voting ticket, in preference to the tomahawk, and he hasn't uttered a true war whoop since he was graduated from Carlisle.

Short, slim and swarthy, Mr. Gansworth has the typical Indian physique and features. There is a glow of pride in his eyes when he tells about his ancestry, for he appears even prouder of the fact that "Red Jacket" was his forebear than of his own prominence in labor and fraternal circles.


"My father is a Tuscarora of New York," he explained to-day in a pause between proceeding at Horticultural Hall," and my mother was a Seneca. Since in our tribe the descent is on the mother's side, I am a Seneca. The Senecas were a New York tribe, like the Tuscaroras, and my mother was a direct descendent of Red Jacket. When the convention is over I am going up to New York to my old home—my father lives there still."

Mr. Gansworth's new home is in Davenport. He went there when he had been for two years assistant printer at the Carlisle School after graduation from the college in 1896. His present trade is that of linotypist, and as a linotypist he joined the union in 1901. Mrs. Gansworth, who did not accompany her husband, is an English girl whose former home was in Hull, England. There are four little Gansworths, all girls.

Far from dreaming of the war path, except as it might lead from the



DESIGNS IN SOUTHWEST INDIAN BASKETRY

<p>Chas. E. Dagenett President</p> <p>Gustavus Welch Vice President</p> <p>Mrs. Emily P. Robitaille Secretary-Treasurer</p>	 <p>Leander N. Gansworth and Rosa B. LaFlesche Alumni Editors</p>	<p>Board of Directors</p> <p>President Vice President Secretary-Treasurer Charles A. Buck Mrs. Nellie R. Denny Hastings Robertson The Superintendent</p>
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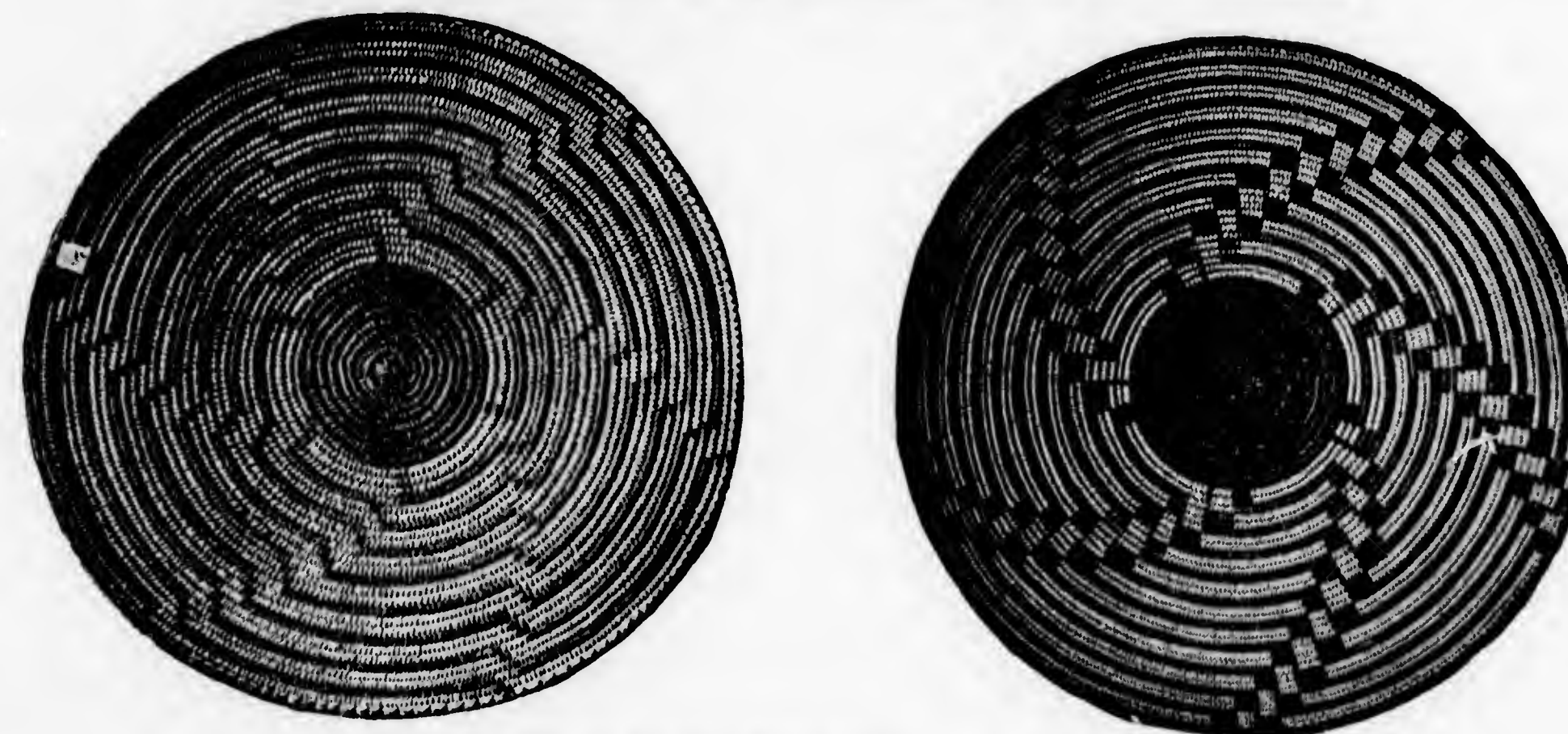
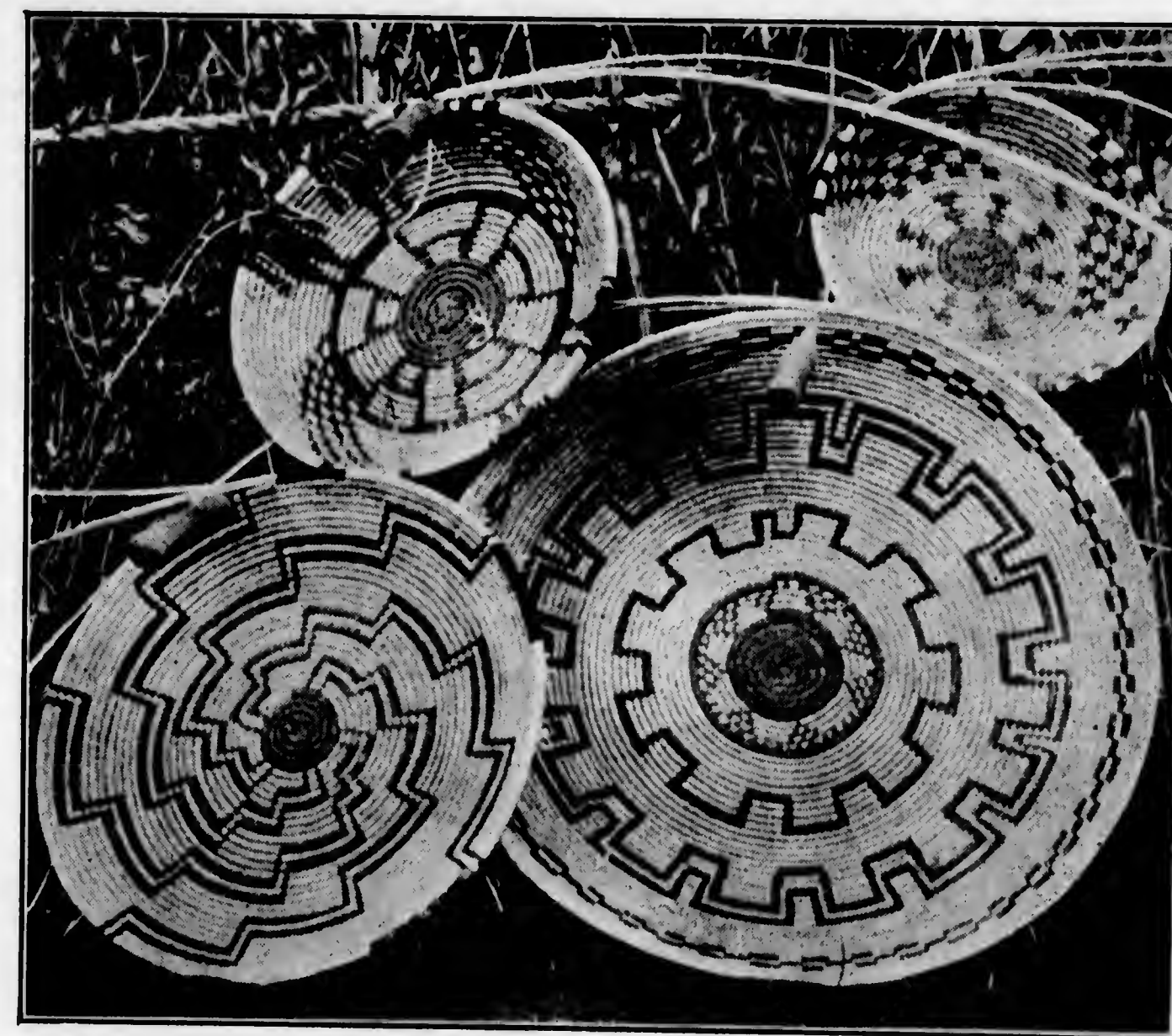
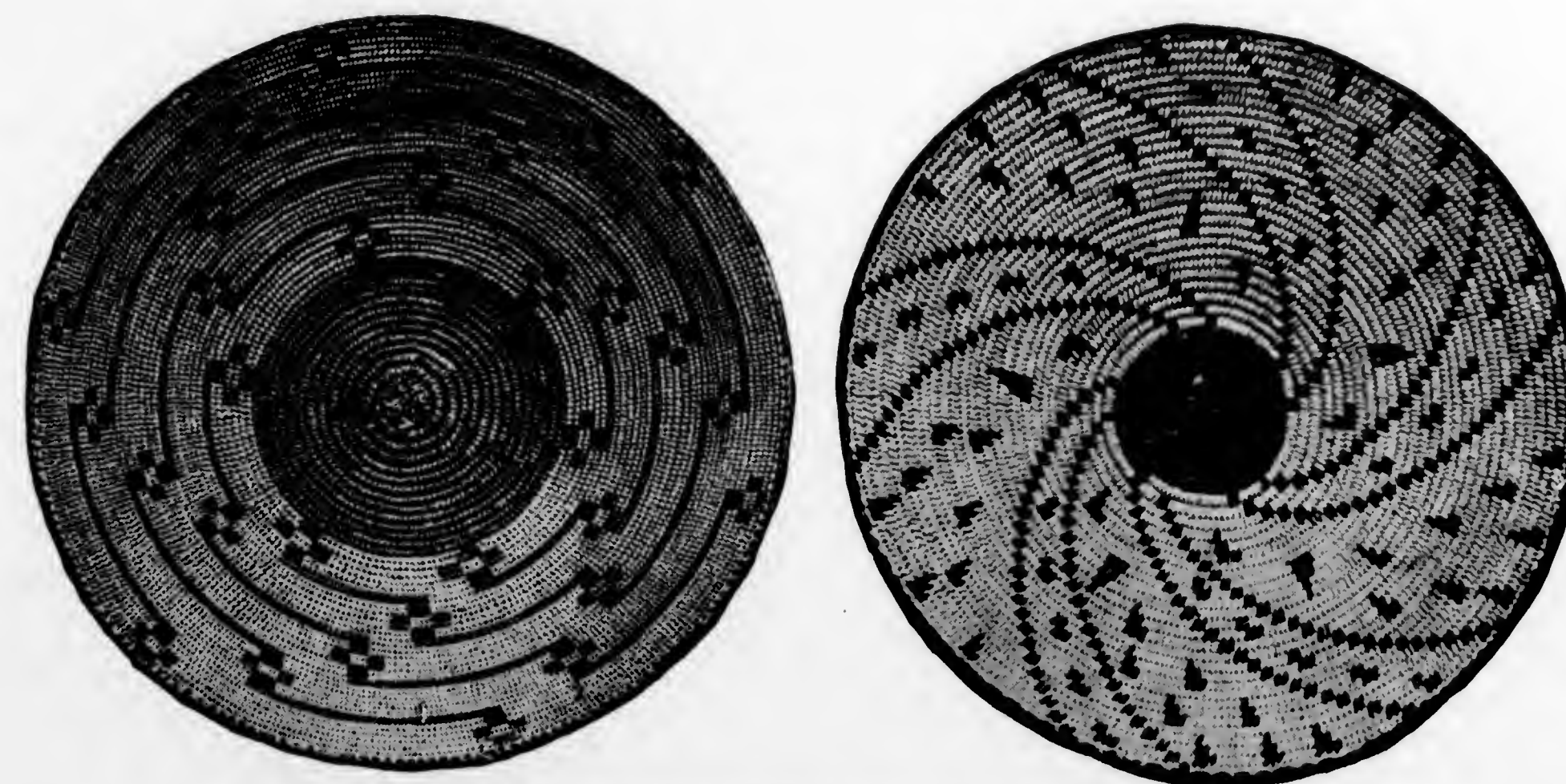
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DESIGNS IN SOUTHWEST INDIAN BASKETRY



ACOMA PUEBLO, NEW MEXICO
As seen at distance of three miles

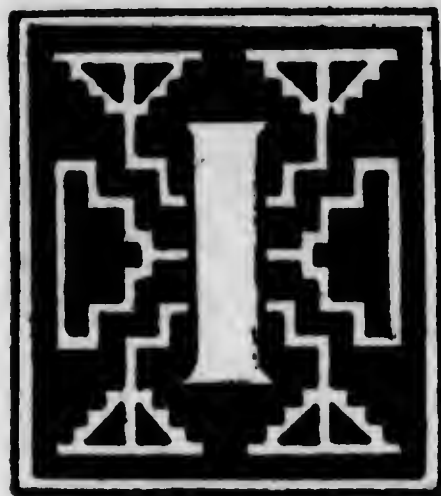


A STREET OF ACOMA PUEBLO, THE CLIFF BUILT CITY



“My People:” The Indians’ Contribution to the Art of America:

By Charles A. Eastman, in The Craftsman.



IN his sense of the æsthetic, which is closely akin to religious feeling, the American Indian stands alone. In accord with his nature and beliefs, he does not pretend to imitate the inimitable, or to reproduce exactly the work of the Great Artist. That which is beautiful must not be trafficked with, but must be revered and adored only. It must appear in speech and action. The symmetrical and graceful body must express something of it. Beauty, in our eyes, is always fresh and living, even as God Himself dresses the world anew at each season of the year.

It may be “artistic” to imitate Nature and even try to improve upon her, but we Indians think it very tiresome, especially as one considers the material side of the work—the pigment, the brush, the canvas! There is no mystery left; all is presented. Still worse is the commercialization of art. The rudely carved totem pole may appear grotesque to the white man, but it is the sincere expression of the faith and personality of the Indian craftsman, and has never been sold or bartered until it reached civilization.

The Indian’s View-Point.

HERE we see the root of the red man’s failure to approach even distantly the artistic standard of the civilized world. It lies not in the lack of creative imagination—for in this quality he is truly the artist—it lies rather in his point of view. I once showed a party of Sioux chiefs the sights of Washington, and endeavored to impress them with the wonderful achievements of civilization.

After visiting the Capitol and other famous buildings, we passed through the Corcoran art gallery, where I tried to explain how the white man valued this or that painting as a work of genius and a masterpiece of art.

"Ah!" exclaimed an old man, "such is the strange philosophy of the white man! He hews down the forest that has stood for centuries in its pride and grandeur, tears up the bosom of mother earth, and causes the silvery water-courses to waste and vanish away. He ruthlessly disfigures God's own pictures and monuments, and then daubs a flat surface with many colors, and praises his work as a masterpiece!"

This is the spirit of the original American. He holds Nature to be the measure of consummate beauty, and its destruction, sacrilege. I have seen, in our midsummer celebrations, cool arbors built of fresh-cut branches for council and dance halls, while those who attended decked themselves with leafy boughs, carrying shields and fans of the same, and even making wreaths for their horses' necks. But, strange to say, they seldom made a free use of flowers. I once asked the reason of this.

"Why," said one, "the flowers are for our souls to enjoy; not for our bodies to wear. Leave them alone and they will live out their lives and reproduce themselves as the Great Gardener intended. He planted them; we must not pluck them."

Indian bead-work in leaf and flower designs is generally modern. The old patterns are mainly geometrical figures, which are decorative and emblematic rather than imitative. Shafts of light and shadow, alternating or dove-tailed, represent life, its joys and sorrows. The world is conceived of as rectangular and flat, and is represented by a square. The sky is concave—a hollow sphere. A drawing of the horizon line colored pale yellow stands for dawn; colored red, for sunset. Day is blue, and night black spangled with stars. Lightning, rain, wind, water, mountains and many other natural features or elements are symbolized, rather than copied literally upon many sorts of Indian handiwork. Animal figures are drawn in such a manner as to give expression to the type or spirit of the animal rather than its body, emphasizing the head with the horns, or any distinguishing feature. These designs have a religious significance and furnish the individual with his personal and clan emblem, or coat of arms.

Symbolic decorations are used on blankets, baskets, pottery, and garments of ceremony to be worn at rituals and public functions. Sometimes a man's teepee is decorated in accordance with the standing of the owner. Weapons of war, pipes and calumets are adorned with emblems; but not the everyday weapons used in hunting. The war steed is decorated equally with his rider, and sometimes wears the feathers that signify degrees of honor.

Woman and Her Craftsmanship.

IN his weaving, painting, and embroidery of beads and quills, the red man has shown a marked color sense, and his blending of brilliant hues is subtle and Oriental in effect. The women did most of this work, and displayed rare ingenuity in the selection of native materials and dyes. A variety of beautiful grasses, roots, and barks was used for basket weaving by the different tribes, and some used gorgeous feathers for ornamentation. Each article was perfectly adapted in style, size and form to its intended use.

Pottery was made by the women of the Southwest for household furniture and utensils, and their vessels, burned in crude furnaces, were often gracefully shaped and exquisitely decorated. The designs were both imprinted on the soft clay, and modeled in relief. The nomadic tribes of the plains could not well carry these fragile wares with them on their wanderings, and, accordingly, their dishes were mainly of bark and wood, the latter sometimes carved. Spoons were prettily made of translucent horn. They were fond of painting their rawhide cases in brilliant colors. The most famous blankets are made by the Navajos upon rude hand-loom, and are wonderfully fine in weave, colors, and design. This native skill, combined with love of the work and perfect sincerity—the qualities which still make the Indian women's blanket, or basket, or bowl, or moccasins, of the old type, so highly prized—are among the precious things lost or sacrificed to the advance of an alien civilization. Cheap machine-made garments and utensils, without beauty or durability, have crowded out the old; and where the women still ply their ancient crafts, they do it now for money, not for love, and in most cases use modern materials and patterns, even imported yarns and poor dyes! Genuine curios or antiques are already becoming very rare, except in museums, and sometimes command fabulous prices. As the older generation passes, there is danger of losing altogether the secret of Indian art and craftsmanship.

Modern Indian Art.

STRUCK by this danger, and realizing the innate charm of the work and its adaptability to modern demands, a few enthusiasts have made of late years an effort to preserve and extend it, both in order that a distinctive and vitally American art form may not disappear, and also to preserve so excellent a means of self-support for the Indian women. Depots or stores have been established for the purpose of encouraging such manufactures and of finding a market for them, not so much from commercial as from artistic and philanthropic motives. The best known, perhaps, is the Mohonk Lodge, Colony, Oklahoma, founded under the auspices of the Mohonk Indian Conference, where all work is guaranteed of genuine Indian make, and, as far as possible, of native material and design. Such articles as bags, belts and moccasins are, however, made in modern form so as to be appropriate for wear by the modern women. Miss Josephine Foard assisted the women of the Laguna pueblo to glaze their wares, thereby rendering them more salable; and the Indian Industries League, with headquarters in Boston, works along similar lines.

The Indian Bureau reports that over six hundred thousand dollars' worth of Navajo blankets were made during the last year, and that prizes will be awarded this fall for the best blanket made of native wool. At Pima, fifteen thousand dollars' worth of baskets and five thousand dollars' worth of pottery were made and sold, and a less amount was produced at several other agencies.

Another modern development, significant of the growing appreciation of what is real and valuable in primitive culture, is the instruction of the younger generation in the Government schools in the traditional arts and crafts of their people. As schooling is compulsory between the ages of six and sixteen years, and as from the more distant boarding-schools the pupils are not even allowed to go home for the summer vacation, most of them would without this instruction grow up in ignorance of their natural heritage, in legend, music, and art forms as well as practical handicrafts. The greatest difficulty in the way is finding competent and sympathetic teachers.

At Carlisle there are and have been for some years two striking exemplars of the native talent and modern culture of their race, in joint charge of the department of Indian art. Angel DeCora, a Winnebago girl, who was graduated from the Hampton school and

from the art department of Smith College, was a pupil of Howard Pyle, and herself made a distinctive success, having illustrated several books and articles on Indian subjects. Some of her work appeared in Harper's Magazine and other prominent periodicals. She had a studio in New York City for several years, until invited to teach art at the Carlisle school, where she has been ever since.

A few years ago, she married William Dietz, Lone Star, who is half Sioux. He is a fine manly fellow, who was for years a great football player, as well as an accomplished artist. The couple have not only the artistic and poetic temperament in full measure, but they have the pioneer spirit, and aspire to do much for their race. The effective cover designs and other art work of the Carlisle school magazine, THE RED MAN, are the work of Mr. and Mrs. Dietz, who are successfully developing native talent in the production of attractive and salable rugs, blankets and silver jewelry. Besides this, they are seeking to discover latent artistic gifts among the Indian students, in order that they may be fully trained and utilized in the direction of pure or applied art. It is admitted that the average Indian child far surpasses the average white child in this direction. The Indian did not paint Nature, not because he did not feel it, but because it was sacred to him. He so loved the reality that he could not venture upon the imitation. It is now time to unfold the resources of his genius, locked up for untold ages by the usages and philosophy of his people. They held it sacrilege to reproduce the exact likeness of the human form or face. This is the reason that early attempts to paint the natives were attended with difficulty.

Music, Dancing, Dramatic Art.

A FORM of self-expression which has always been characteristic of my race is found in their music. In music is the very soul of the Indian; yet the civilized nations have but recently discovered that such a thing exists! His chants are simple, expressive and haunting in quality, and voice his inmost feeling, grave or gay, in every emotion and situation in life. They vary with tribes and even with individuals. A man often composes his own song, which belongs to him and is deeply imbued with his personality. These songs are frequently without words, the meaning being too profound for words; they are direct emanations of the human spirit. If words are used, they are few and symbolic in character. There is

no definite harmony in the song—only rhythm and melody; and there are striking variations of time and intonation which render them difficult to the “civilized” ear.

Nevertheless, within the last few years, there has been a serious effort to collect these folk-song of the woods and plains, by means of notation and the phonograph, and in some cases there has also been an attempt to harmonize and popularize them. Miss Alice C. Fletcher, the distinguished ethnologist and student of early American culture, was a pioneer in this field, in which she was assisted by Prof. J. C. Filmore, who is no longer living. Frederick Burton died several years ago, immediately after the publication of his interesting work on the music of the Ojibway, which is fully illustrated with songs collected, and in some instances harmonized, by himself. Miss Natalie Curtis has devoted much intelligent, patient study to the songs of the tribes, especially of the Pueblos, and later comers in this field are Farwell, Troyer, Lieurance and Cadman, the last of whom uses the native airs as a motive for more elaborated songs. His “Land of the Sky Blue water” is charming, and already very popular. Harold A. Loring, of North Dakota, has recently harmonized some of the songs of the Sioux.

Several singers of Indian blood are giving public recitals of this appealing and mysterious music of their race. There has even been an attempt to teach it to our schoolchildren, and Geoffrey O’Hara, a young composer of New York City, made a beginning in this direction under the auspices of the Indian Bureau. Native melodies have also been adapted and popularized for band and orchestra by native musicians, of whom the best known are Dennison Wheelock and his brother James Wheelock, Oneidas, and graduates of Carlisle. When we recall that, as recently as twenty years ago, all native art was severely discountenanced and discouraged, if not actually forbidden in Government schools and often by missionaries as well, the present awakening is matter for mutual congratulations.

Many Americans have derived their only personal knowledge of Indians from the circus tent and the sawdust arena. The Red Man is a born actor, a dancer and rider of surpassing agility, but he needs the great out-of-doors for his stage. In pageantry, and especially equestrian pageantry, he is most effective. His extraordinarily picturesque costume, and the realistic manner in which he illustrates and reproduces the life of the early frontier, have made him a great

romantic and popular attraction, not only here but in Europe. Several white men have taken advantage of this fact to make their fortunes, of whom the most enterprising and successful was Col. William Cody, better known as “Buffalo Bill.”

The Indians engaged to appear in his and other shows have been paid moderate salaries and usually well treated, though cases have arisen in which they have been stranded at long distances from home. As they cannot be taken from the reservations without the consent of the authorities, repeated efforts have been made by missionaries and others to have such permission refused on the ground of moral harm to the participants in these sham battles and dances. Undoubtedly, they see a good deal of the seamy side of civilization; but on the other hand, their travels have proved of educational value, and in some instances opened their eyes to good effect to the superior power of the White Man. Sitting Bull and other noted chiefs have, at one time or another, been connected with Indian shows.

A pageant-play, adapted by Frederick Burton from Longfellow’s poem of “Hiawatha” was given successfully for several years by native Ojibway actors; and individuals of Indian blood have appeared on the stage in minor parts, and more prominently in motion pictures, where they are often engaged to represent tribal customs and historical events.

Useful Arts and Inventions.

AMONG native inventions which have been of conspicuous use and value to the dispossessors of the Indian, we recall at once the bark canoe, the snowshoe, the moccasin, (called the most perfect footwear ever invented), the game of lacrosse and probably other games, and the conical teepee which served as a model for the Sibley army tent. Pemmican, a condensed food made of pounded dried meat combined with melted fat and dried fruits, has been largely utilized by recent polar explorers.

The art of making sugar from the sap of the hard or sugar maple was first taught by the aborigines to the white settlers. In my day the Sioux used also the box elder for sugar making, and from the birch and ash they made a dark-colored sugar that was used by them as a carrier in medicine. However, none of these yield as freely as the maple. The Ojibways of Minnesota still make and sell delicious maple sugar, put up in “mococks,” or birch bark packages. Their

wild rice, a native grain of remarkable fine flavor and nutritious qualities, is also in a small way an article of commerce. It really ought to be grown on a large scale and popularized as a package cereal, and a large fortune doubtless awaits the lucky exploiter of this distinctive "breakfast food."

In agriculture, the achievements of the Indian have probably been underestimated, although it is well known that the Indian corn was the mother of all the choice varieties which today form an important source of food supply to the civilized world. Indian women cultivated maize with primitive implements, and prepared it for food in many attractive forms, including hominy and succotash, of which the names, as well as the dishes themselves, are borrowed from the Red Man, who has not always been rewarded in kind for his goodly gifts. In eighteen hundred and thirty, the American Fur Company established a distillery at the mouth of the Yellowstone River, and made alcohol from the corn raised by Gros Ventre women, with which they demoralized the men of the Dakotas, Montana, and British Columbia. Besides maize and tobacco, some tribes, especially in the South, grew native cotton and a variety of fruits and vegetables. The buckskin clothing of my race was exceedingly practical as well as handsome, and has been adapted to the use of hunters, explorers, and frontiersmen down to the present day.



Pima Basketry

By a Pima girl.

THE NATIVE AMERICAN

"Not for School, but for Life"

VOLUME 12

MAY 20, 1911

NUMBER 20.

HEALTH IN THE HOME

By LASALLE ENAS, Pima.

GOOD HEALTH in the home is one of the most important things that the family enjoys. People are all the time trying to find out some of the things that may help them and others in their homes. The question often comes up, how may we improve our homes so that we may be healthy and strong.

Health in the home is just the thing the Government is trying so hard to put into the minds of Indian students so that after leaving the school we may be able to help ourselves and our people.

My people, the Pima, build their homes of adobe and these houses should be made larger so that they will have more than one room. The windows should be made larger so that plenty of fresh air and sunlight can enter the house. The family will feel better in such a home. Some of the families cannot afford to own beds so the best bedding can be made out of arrow weeds which should be well cared for.

The house should be cleaned at least once a day not only inside but round about the house. Before sweeping, the ground should be sprinkled so that the dust will not fly in the air and in sweeping the floor the broom should be dampened.

See that nothing around the house is left to decay, for such things may cause many kinds of sickness in the home. This is to the white families as well as to the Indians for there are some that are just as careless in this way.

The people should sleep out of doors as much as they can, especially during the summer months.

The cooking has a great deal to do with our health, therefore good cooking should be done. A housekeeper should know just how to prepare the meals. Half cooked or poorly cooked food taken into the stomach will injure anybody, especially those who are in poor health. Over eating or eating too rapidly is not good for any one. Every father and mother should know these things so they can teach them to their children.

A good bath is another thing that helps us on with our health. Good baths should be taken at least once a week, or more than one will not hurt anybody.

After being away to school we should all try to do better in every way to help our people to live in healthier homes.

Before each meal hands and faces should be washed. Each person should have his or her own towel and see that no one else uses it, for by using each other's towels diseases may be caught.

The people should be out of doors as much as they can and if this is done they will feel better and healthier, as lack of fresh air often causes consumption.

Think of the hundreds of people who die from this disease each year whose lives might have been spared had they been taught the value of health in the home.

Years ago the Indians roamed over this country and did not care much to settle

down and make homes for themselves. Today most of them have settled down and have built houses for homes. Before this they were used to plenty of fresh air whether cold or warm. When they learned the ways of the white people and began to live in houses their health began to fail for they did not have the fresh air to which they were accustomed. This must have been one of the reasons why the Indians have had more trouble with consumption or tuberculosis, as the doctors say seventy-five per cent of the deaths among the Pima are caused by this disease.

Tuberculosis can be prevented among the Indians when they learn to take proper care of themselves.

Today the Government is trying its very best to help the Indian in every way it can.

PIMA BASKETRY

By MIDA NARSA, Pima.

THE most important industry among the Indian women is basket making. There are many tribes who are engaged in this work. The materials of which the baskets are made, and the ways in which they are prepared are different in each tribe.

The Pima living south of Phoenix and elsewhere have been making these baskets for many years, and today if anybody wishes to visit the Pima reservation he will very likely see some of the women hard at work making these baskets. They are made to sell and for use about the house. Years ago when nothing else could be used besides baskets they made more than they do now. What are made now are sold to provide food and clothing for the family.

The designs which are seen on the Pima baskets do not necessarily mean anything but are just to make them look pretty. They are not used for ceremonial purposes as the baskets of some tribes are.

Basket making is not very easy work, for when one first starts to make a basket

It has placed doctors on various reservations whose business it is to visit the homes and help the people in whatever way they may need their help. All these things have been done and some of the Indians seem to value the ways of the Government; although there are some who still believe in the Indian doctors or medicine men.

We hope that our people will do better in the years to come and will finally become as strong and healthy as the Indian of a hundred years ago.

We should appreciate the advantages offered us by the Government in establishing schools where we may not only secure an education but where we may be taught to be strong both physically and morally so that in the future through our influence the Indian race may become an educated, healthy, Christian people.

the designs that are going to be on the basket have to be kept in the mind. It takes less than a month to make one, the length of time also depending on the quality and size as well as the skill of the maker.

The materials that are used to make a basket are the twigs from the willow and the cottonwood trees, devil's claw and the tall weeds that grow in wet places.

In spring and summer the woman goes from tree to tree and cuts these twigs; when enough have been cut, she sits down under the trees and works at them as much as she can before going home. What she has left she takes home. After she has rested she splits the twigs into halves, and each half is split again so the one that is to be used is thin. When they are finished they are made into rolls and put away.

The devil's claw grows in warm weather and ripens about the end of summer. It grows wild on the farms but is well cared for if it is needed. When ripe it is gathered and made into a ball. When a woman wishes to use it soon it is buried in wet

ground for a few days. After it is soft it is then taken out. The black part is taken off with an awl and the rest thrown away.

The weeds that are used for the starting of a basket are found in wet places. It is hard to get them because they do not grow in abundance like other weeds. Sometimes a woman will go a long distance seeking for these plants. When she comes to the place where they are growing she finds that some of them have been destroyed by cattle, for they will often eat them. The stalks that are left standing are cut and put in the sun to dry. When dry they are split into two parts and tied up in a bundle and put away in a place where one can get them without much trouble.

The basket maker has to have a pan of water, a knife, an awl and the material that took so much trouble to prepare.

The baskets are made in different shapes, and the designs are symbols of different objects.

There are two kinds of baskets that are used to store grain in. One of them is made of coarse straw and the peeled bark of a young mesquite tree. It is shaped like an

olla and comes to a small opening for the mouth. The purpose of this shape is to close it easily when any kind of grain is in it, so as to keep the rats and mice out. They are made in different sizes and can hold from five to eight bushels of grain.

The other grain basket is made of arrowweeds. When wheat and other grain have been threshed and cleaned they are put in these baskets. They are placed high from the ground so the gophers and other small animals can not get to them.

The top part is covered first with a cloth, then brush and earth are thrown on top so the rain will not go through. This basket will hold from eight to ten bushels of grain, and will keep a long time if the basket is made solid and the covering put on well. These grain baskets have no designs like the baskets that are seen in stores.

The baskets of the Pima have made them known as among the best basket makers of all the Indians engaged in this industry. Of late years few baskets have been made owing to the poor prices received from the curio dealers, but it is hoped that the industry will be encouraged by the white people that this native art may not be lost.



CONCRETE AND ITS USES

By *MARTIN MARISTO, Papago.*

DURING to the rapid progress of civilization in the world today, the demand for more and better building material has become one of the subjects for discussion.

The fast failing supply of timber is a question that puzzles some of the greatest economists. Formerly most of the homes were built of lumber, but today a frame house is considered uncommon. As lumber grew scarce iron was used to take its place as a building material, but some one had just figured out that the iron in the United States will not last us thirty years longer.

The Secretary of Agriculture stated some time ago that vast quantities of rich, fertile and valuable lands have been used for the purpose of making brick. This is a great waste as these lands can be used in a much better way.

The question is, what is going to take the place of these building materials. Experiments have been made and the tests have shown that concrete or reinforced concrete will meet all the demands. It is strong and durable, cheap and easily handled.

Concrete is composed of cement, sand and fine rock or gravel. In a great many places sand and gravel can not be obtained, so the rock is crushed with a stone crusher. Boulders hauled from river beds are generally used.

In a great many cases concrete is the best material for machine shop floors, silos, to line sewers and to make foundations. It is also used for large office buildings, hotels and especially for locks, dams and irrigating canals. It is useful for reservoirs, arch bridges and conduits as well as for many other things.

Of course you will want to know how concrete is made and the treatment of it. On small jobs such as building sidewalks, the following tools are needed: iron wheelbarrows, square pointed shovels, mortar box

and boards for building platforms.

First we build our platforms where we can get the concrete the handiest. There is no exact measure for making concrete. Different contractors have different ways of measuring, such as by wheelbarrows, buckets, and barrels.

All tools, gravel and cement must be hauled beforehand to the place of construction.

The cement should be covered or sheltered and not be exposed to moist weather.

We measure our concrete with wheelbarrows which is considered the best on small contracts. We put from twenty-four down to twelve barrows of gravel on the platform and level it off and then put the cement on top and level to an equal thickness. This is a batch. Start two mixers. They turn it over and then back. The third time it is turned it is sprinkled with hose. By this time it is thoroughly mixed. For sidewalks it should not be very wet and its thickness is usually four inches. The foundation of the sidewalk is as important as the laying of the concrete. So it should be well tamped. Concrete is then hauled in the wheelbarrows and placed between the timbers and spread. After it begins to set it is tamped; when this is done it leaves about an inch.

It is then ready for the top layer. This is rich mortar composed of sand and cement. We measure these with buckets and make it half and half or two buckets of sand and one of cement, while in concrete we make it one to three, or three wheelbarrows and one sack of cement of ninety-eight pounds. The top layer is put on and run over with a straight edge and covered with lamp black and cement mixed. It is then floated and divided into blocks and jointed and troweled smooth.

If there should be any cracks they will occur in the joints and thus not be noticeable.

In laying flooring we go through the same

Sunset Magazine
May 1924.

INTERESTING WESTERNERS

A Basket-Weaver of the Mono Tribe
A Man Who Has Saved Five Hundred Lives

A Chinese Master of Political Science
A Woman Who Mothers Humanity

A Mono Maid's Ambition

IN the Mono Indian country where the great hills of North Fork, California, vanish in the sky amid ever-changing clouds of blue-gray smoke and sunshine, nestles the little home of Rose Harris, a Mono girl, eighteen years old.

Rose is a basket-maker of extraordinary skill and remarkable personality. Against many odds she has devoted herself to the native art of her tribe, for a purely unselfish and unmercenary motive. It is her ambition to preserve the art of her people by making baskets that will equal in skill of handiwork and beauty of design the best that the Mono weavers have produced. She will not sell them. Her baskets accumulate very slowly. A true

artist by instinct, she places quality above quantity and feels that she is yet to produce her masterpiece. Traditionally she is too young for the latter achievement, in the tribal opinion of her people. Meanwhile she is telling their story as no other of the present generation has ever been able to do—depicting it by symbols woven into characteristic forms.

A favorite with the Monos, they bring their baskets to Rose to sell for them. The prices the baskets command are easily obtained from appreciative tourists who realize the scarcity and value of these specimens of a nearly-lost art. Never is the supply equal to the demand.

Rose and her interesting work were discovered by Mrs. B. F. Butts, chairman of the Indian Welfare Board of the

Federated Women's Clubs of California. Rose was weaving a beautiful basket of an intricate pattern. Until then her skill and ambition were not known to the outside world. She had graduated from the North Fork public school with the class of 1920. Her teacher said of her: "Rose was an average scholar. The only marked difference was her poise, calmness, self-possession and evenness of temperament." Immediately following graduation she began her career as a basket-maker in the home of her parents. Their five-room bungalow, with windows chintz-curtained and the interior neatly furnished, was built by Rose's father, a progressive Indian, on land homesteaded by him some years ago near the nestling little town of North Fork. A path from the gate to the



Rose Harris, eighteen years old, has a serious purpose in life. She makes beautiful baskets but will not sell them. Her ambition is to place on record in enduring form the art of her vanishing people. With skill and devotion she weaves into varied patterns the symbols of their legends and religious beliefs

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He was going farther than he intended, but he was irritated to the bone. He felt

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May, 1924

front door leads through a double border of roses. In the rear are a garden and an orchard. There is an atmosphere of mystic charm about the place. The yellow sunbeams of North Fork's summer follow the path leading to the open door and to the room where Rose's baskets are displayed. The open door faces the road leading into Yosemite National Park. Many tourists find this door, eager to take away a Mono basket. Not one has ever been able to purchase a basket made by Rose's own hands.

We were eager to see this collection. After a brief hesitation, as if she were reluctant to show them, Rose brought out several finished specimens. Into these she had woven the poetry, legends, music, paintings and religious beliefs of her people. The symbolic beauty of their designs told us at a glance that Rose was an artist and that only a soul inspired by a noble incentive could have achieved so much with crude grasses, twigs, barks and nature's own dyes.

After Rose laid her own baskets aside she took from sacred recesses the basketry of her foremothers. It was a truly wonderful array of baskets of various sizes and shapes, the like of which, in a wide experience, we had never seen before, and we are sure the weave and patterns will never be duplicated.

We listened with rapt interest while Rose explained the meaning of each design. It was a privilege thus to read the hieroglyphics of a vanishing race. Rose's voice was low, modulated and expressive. Her dark eyes were very soft, with a wistful sadness in them, when she came to the old ceremonial baskets mellowed with age. We wanted to buy the old baskets. We offered a large sum but Rose refused it.

"I will not sell them. They are my heritage. They are messages handed down to me from my people. My mother, my mother's mother and my aunts spent weeks, months and years making them. I will keep them always. There are not many baskets now. Young Indian girls do not weave baskets as their mothers did. Soon my peoples' art of basket making will be gone. When it is gone it will not come back. I mean to spend my life weaving baskets, as my mother and her mother spent their lives. But I can not make many. The materials are too hard to get. We must go to the far-away hills and into the solitudes of swamps for the grasses, roots, twigs and barks. And then we must cut them in the proper lengths and macerate them into the desired flexibility, then dye them by nature's slow process. This takes a long time. But because my foremothers taught me to make baskets I shall do it. The art of my people shall not die. I have dedicated my life to the preservation of it."

MRS. HARRY M. CARTER.

nature and the hurt little pueblo aroused in Val a philosophic feeling half allied to sadness; a feeling of the helplessness of all things, their essential oneness.

He put out his hand and let it flutter down, as if by chance, on the hand of the silent girl beside him.

"Carmencita," he said humbly, "I'll call you whatever you want me to call — Carmencita — or Señorita — only, please don't be angry with me and a thousand miles away on an ice-

"I'm not angry—but I can't let you say terrible things about my grand-

"You're right. He's had men strapped to their thumbs for saying less—" He drew her hand away. "I mean he has probably punished them for *lese majesté* but it is, whatever they do in a Republic he amended hastily, gripping her firmly.

He knotted
like an iron
his throat:
returned
red

"I must go back now," she said after a few minutes. "I mustn't get too tired because I'm going on a long drive tonight to a fiesta at the Vallecillas'. It's a long drive to Puerto Boca, you know." Her words had an effect like the ringing of a gong in the brain of Val Cressy. "I'm going with your granduncle?" "Yes, he'll have to be there; the Vallecillas are some sort of relatives, and it's a very grand affair." "I'll stay all night, I suppose?" "I'll stay all night, I suppose?" "I'll stay all night, I suppose?" "I'll stay all night, I suppose?"

My granduncle hasn't stayed a night out of the Palace in twenty-one years. He has a superstition that if he stays out for one night he'll never come back."

After he had deposited Carmencita at the *Calle 15 de Setiembre* entrance to the Palace—a small entrance leading into the living quarters—Val dashed over to the

telegraph office on the opposite side of the plaza. He had an idea. The port of San Juan de Quizacala was only a couple of miles across the channel from the little village of Puerto Boca, which was only a distance of a few miles from the Vallecilla plantation. Certain steamers that didn't stop at La Natividad stopped at San Juan. He telegraphed his questions, demanding an immediate answer, to an American he had met on the steamer coming down and whom he knew was stationed at San Juan.

At seven o'clock—record-breaking time for the Quizacala telegraph system—he received his answer. He stared grimly at the telegram from San Juan, then grabbed his hat and went to the *Cantina de Los Dos Estrellas*. As he expected, Knowlton, his messenger of earlier in the day, was seated at a little table, a glass of straw-colored *aguardiente* before him. The man was, however, entirely sober. Drunkenness was a luxury beyond his waning resources. Val slipped into the chair opposite him.

"Knowlton, how many white men of your sort do you think there are drifting about Quizacala City—I mean men with no connections or anything?"

"Bums, sir—tropic bums? Oh, I guess four or five round here."

"Gather them up and have them in my office in half an hour."

"Yes, sir." Knowlton was mystified but obedient. He gulped his *aguardiente*, went out of the *Dos Estrellas* and dissolved into the hot, purple night.

Half an hour later there assembled in the office of the Henry R. Barnes Company five men including Knowlton. It was a queer assemblage; rag-tags and bob-tails of men; men whom the tropics had got into its talons and held there. Val rose and addressed the strange assortment.

"Gentlemen—" He hesitated and tried to think of the fitting thing to say but all that would come into his mind was "Forty centuries look down upon you." This seemed hardly appropriate. He ceased to try to find words and simply dropped down heavily upon his subject.

"North Americans—" The shoulders of the tatterdemalion crew straightened; they remembered for a moment in exile the great Republic in the north which bore them. "I've a job afoot tonight that needs your help, boys. It may turn out to be hazardous and there may be fighting in it—or it may turn out to be nothing. In any event, I can pledge each of you taking part in it, in the name of the Henry R. Barnes Company, free passage to the U. S. A. and a little something to jingle in your jeans when you get there."

(Continued on page 79)

AN expedition from the Museum of the American Indian, Heye [373] Foundation, working in the Ozark region of Arkansas during the past summer, succeeded in locating some unusually dry rock-shelters, which yielded a large collection of prehistoric basketry, textiles, and wooden objects in addition to the articles of stone and bone usually found in such places. Among the more interesting specimens secured are two baby-carriers neatly woven of cane, and a hoe or adze, its shell blade still attached to its wooden handle with native cord and strips of bark.

Most of the basketry is of split cane, the twilled weaves suggesting those of the southeastern tribes, but wicker and coiled baskets were also found. The sacks and blanket fragments of fiber show, as a rule, simple twined weaves, but a number of pieces of robes appeared, made by weaving together cords that [374] had been previously wrapped with soft feathers or strips of fur.

The work, which was in charge of Mr. M. R. Harrington, assisted by Messrs. D. A. Cadzow and C. O. Turbyfill, will be continued during the winter.

INDIAN BASKET COLLECTING

By Frederic J. Haskin.

An increasing interest is developing in the southwest in the collection of antique Indian baskets, because of the decreasing numbers to be obtained. Fine basketry is one of the arts fast becoming extinct. It is claimed that within the next decade not a single Indian squaw capable of making baskets of real value will be in existence. It is important, therefore, that as many good specimens as possible should be preserved for the future. Museums, as well as private individuals throughout the country, are competing with each other in the collecting of rare baskets.

One of the finest private collections of Indian baskets in the country is being made by Mrs. Charles Schrader, who has recently erected a museum building in Tucson, Ariz., for their exhibition. Mrs. Schrader has confined herself to the basketry of Indians native to California and Arizona. Her collection now includes several hundred baskets. It is valued at thousands of dollars. Each basket has some special claim to distinction. Some are centuries old and have come down through generations of Indian chiefs. Others are the ceremonial baskets of certain tribes. She has no duplicates. For years Mrs. Schrader has been in close touch with old Indians as well as settlers who have had opportunities to secure baskets directly from them. The prize group of her collection consists of twenty-four baskets made by a single tribe now extinct. These baskets were collected many years ago by an old German. Last year a New York museum offered \$3,000 for duplicates of this set, but they could not be secured.

* * *

For centuries the patient squaws of the different tribes put in their leisure hours

Older Weavers

Fast Disappearing.

in weaving baskets for many domestic purposes, as well as for the ornamentation of their homes. Each woven basket indicated some mood of the weaver. No two were woven just alike, although the same general form and pattern might be followed. But the old basket weavers are fast dying off and the younger women have not learned the art in its finest branches. The present generation places a higher valuation upon its time than did the past. The Indian women of today earn money by making cheap baskets to sell to tourists. With this they purchase for their own use manufactured articles which they believe express a higher civilization than the beautifully woven baskets which their grandmothers so proudly used.

Now that no really fine baskets are being manufactured, the value of the old ones is steadily growing. As their age increases they take on the soft, mellow tints peculiar to oriental rugs. In some respects basketry and rug weaving are similar. Both arts evidence the desire of a comparatively primitive people to give individual expression of feeling or sentiment in the manufacture of articles designed for daily use in the home.

Baskets played important parts in all the ceremonial rites of the older Indians. Snake charm baskets for the famous snake dances, medicine baskets of various kinds, marriage baskets, friendship baskets and the tribal ceremonial baskets all have distinct differences in design indicative of their uses.

The marriage basket was as im-

portant to the Indian weddings as is the ring in Christian circles. The basket was usually provided by the bride herself. In most cases she took quite as much pains in its weaving as did the oriental maiden in weaving her betrothal rug. The marriage basket was flat in shape. A cross was made in meal upon it. The bridegroom first took a bit of the meal in his fingers and conveyed it to his mouth. Then he placed a bit of it upon the lips of his bride. This marriage rite is fast dying out. The modern Indian maid is married by a Christian priest or a justice of the peace. She needs no marriage basket.

Friendship baskets were exchanged between chiefs after the signing of a peace treaty. They represented the highest weaving skill a tribe could command. In some tribes a long basket was woven to hold the arrows sent as a declaration of war. These arrow baskets are extremely rare and valuable. A few American Indians used basket shields to protect themselves from the poisoned arrows of the enemy as do the South Sea Islanders. The shields are very rare and much sought for.

Birth baskets were important in every household and some beautiful specimens of these are to be seen. They are small and oval shaped. They held the young baby until he was strong enough to be strapped to his mother's back. Some of the baskets designed for chiefs' sons were richly ornamented with beads and feathers. Mrs. Schrader includes in her collection a birth basket which held the numerous sons of one of the fiercest Apache chiefs who ever threatened the white settlers of Arizona. In the case of a first-born the birth basket went to the medicine man for three moons before it was to be used in order that special charms might be devised to insure the welfare of its young occupant. A fine birth basket may have been passed down to several generations, but if it was ever used for a squaw child it was degraded. No amount of purification could fit it for the occupancy of a young brave. Two birth baskets were considered necessary to the equipment of a prosperous chief's wigwam.

The baskets used as water jars were cemented with a kind of gum unknown to the modern Indian. Comparatively few of these are now obtainable and they are costly. Their advantage over the clay pottery jar or olla is that they were not brittle and easily broken in travel. It is said that the substance with which they were coated had the same faculty of cooling water by evaporation as have the clay ollas now in use among the Indians and Mexicans. Baskets were also used as mixing bowls. Many of these were so closely woven that they were absolutely water tight. The largest baskets made were the grain baskets, some of which were large enough to hold two or three persons. They were shaped like an olla or water jar, being largest at the middle and tapering off at the top. The best of these were so finely woven that they were vermin proof and strong enough to stand hard usage for several generations. It is doubtful if a fine basket of this sort has been produced within a half century, although large baskets similar in shape, but of coarse modern weave, are to be found in every tourist's store in the southwest.

Baskets Were Used

Also as Water Jars.

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Most of the ordinary domestic baskets were woven in only two colors, light yellow ground with the figures in dark. Usually the connoisseur can tell the tribe by the pattern. It is said that the Apaches represent figures and that the Pimas decorate their baskets with only conventional or geometrical designs. This is not always true. Several fine old Apache baskets in Mrs. Schrader's collection are in conventional patterns, while her finest Pima basket shows a continuous circle of men with joined hands. Other Pima baskets are in existence with well executed figures of both men and animals.

* * *

It has been claimed that the most ornamental baskets in existence have been

Many Originated

by California Tribes.

made by the California Indians. Some old specimens made by a San Diego tribe show designs of fruit and flowers. One basket of this kind known to be more than a century old shows birds and grapes resembling the cross-stitch embroidery done by maidens in colonial New England. The Tulares, another California tribe, introduced feathers and beads into their baskets. In some cases the weaving is almost hidden by the plumage of different colored birds.

The influences of civilization have been against fine basket weaving. The Papago Indians of Arizona were the first to receive the ministrations of the early padres. They have been practically civilized for more than a century. They have acquired skill in farming and civilized trades, but are represented by few baskets worthy of preservation. The Pimas and Apaches, who were their fiercest enemies, produced fine baskets at a time when the Papagos had practically discontinued the art. At present the Papago squaws, many of whom have been educated at the government schools, are making baskets in large numbers, but of

poor quality. They are attempting color and are making some decorative pieces by using the red fiber from a root of a certain kind of cactus.

Attempts to revive fine basketry are regarded as hopeless by those best qualified to judge. The old squaws are not willing to teach their art to any save of their own tribe. The young women are not willing to spend the time to acquire the art properly. Strong tribal laws and superstitions forbid teaching basket weaving to outsiders. Last year an American woman in southern California who had befriended the Indians upon several occasions finally induced an old squaw to give her lessons secretly. The news leaked out and within a few weeks the old squaw was driven out of the Indian village. Despite the kindness of the American woman, the squaw died shortly afterward from grief over her humiliation and exile. It is rumored that several squaws have been quietly put to death by members in their tribe for violating their ancient laws and teaching their native art to outsiders. So the finest basketry art is becoming extinct because no teachers may be procured to continue it.

Baby Baskets

Lucien Carr, accounting for the flattening of skulls found in the Santa Barbara Islands, gives the following description of Indian cradles:

"The great difference in the position and extent of this flattening, as seen in these two peoples [the Mound-builders and the Santa Barbara Indians], is believed to have been caused by the character of the board on which the baby was strapped, and possibly it may also have been influenced by the length of time during which the child was so confined. A solid board, to which a child is strapped, neck and heels, affords but little room for growth or expansion in any part of the body with which it comes in contact, while on the contrary a frame-work of twigs [ft. note. A Pah Ute cradle now in the Peabody Museum, No. 12112.], such as is sometimes used, even now, by the squaws, as a bottom to their cradles, furnishes just as little resistance to the growth of the child. In the one case the back of the head, pressing upon a hard, inelastic substance, is absolutely prevented from attaining its full development in that particular direction, while in the other, its growth is more or less interfered with, it is true, though to nothing like the same extent. Both of these forms of cradle are to be found to-day among the Indians of Arizona and the California coast, the former being in general use near military posts and in other quarters where planks or boards suitable for the purpose can be easily obtained. Among the wild Indians, however, or

those situated at some distance from the white settlements, and beyond their influence, the latter or aboriginal form is still preserved [Ft. note. Dr. E. Palmer, is authority for this statement.] in much the same shape in which it probably existed among the people whose crania I am now considering."

Lucien Carr: Observations on the Crania from the Santa Barbara Islands, California. [Wheeler] Survey W. 100th Meridian, Vol. VII Archaeology, 284, 1879.

BABY BASKETS AMONG THE SHASTE

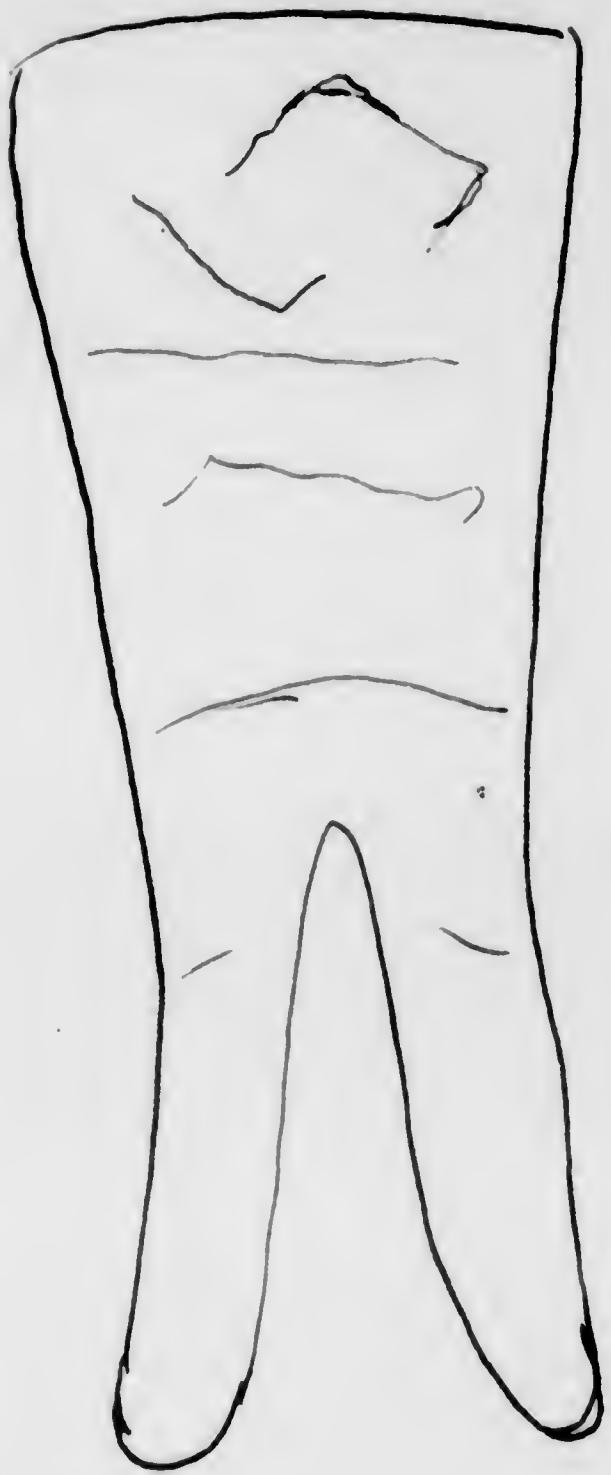
Dixon, in his principal paper on the Shaste, says of the treatment of the young child:

"As soon as the child is born, the umbilical cord is [454 tied with a strand of the mother's hair, and the child, after severing the cord, is washed in cold water, nursed immediately, and then laid on a tray-basket, which is set on a cooking-basket full of boiling water. Here, in the warm vapor, the child is kept for five days, at the end of which period the umbilical cord is supposed to drop off."....

"After the first five days, during which the child [455 remains in the basket over the steaming water, it is placed in a regular cradle-frame (see Figs. ^[pp. 433, 434] 102, 103), wrapped first in a small foxskin. At the end of the month, when the mother resumes her ordinary life, she puts the child on a new and larger cradle-frame, in which the child is kept till it is able to creep. To both cradles, pieces of obsidian (generally small arrow-points or knives) are attached, in order to keep Ta'matsi, the small lizard or swift, away from the child. If this were not done, it would say to the child, "Laugh," or "Cry," and make the baby fractious. When the child has reached an age where it no longer requires a cradle, both the first and the second ones are taken by the mother, and hung on a black oak, at some distance from the village."

Dixon, Roland B., The Shasta, Bull. Am. Mus. Nat. Hist., Vol. 17, part 5, pp. 454, 455, July 1907.

Cliff dwellers, basket said to have
been found in San Juan Co., Utah
J. T. Zeller, 7208 Pa. Ave., St. Louis, Mo.



"Glen Cañon, Colorado River
June 30, 1900.

This is to certify that this basket
was found on the above date in
Mimbres or Mohi Cañon near
Colorado River, San Juan Co., Utah
in a cliff dweller's cave by
E. B. Wallace. Said to be
very old and probably used by
a mother for carrying her
baby".

[Signed]

J. H. Morris
Kendrick Idaho

F. C. DeWitt

1223 Lombard St., S. F. Calif.

Rob. B. Stanton
Eng.



PRIZE INDIAN BABY

The chubby Indian infant shown in the above picture has the distinction of winning highest score and first prize in the Better Babies Contest held at the Indian Field Day celebration in Yosemite Valley. Many charming bright-eyed specimens of Indian babyhood contested for the honor and the general average was high, but the fifty-dollar purse for the baby whose score was most nearly perfect was handed to the mother of this attractive child.



Certainly it is not inconsistent for a nation which protects birds and other forms of wild life to do bare justice by these impoverished survivors of the wild human life which once possessed in fee simple the present territories of the United States.

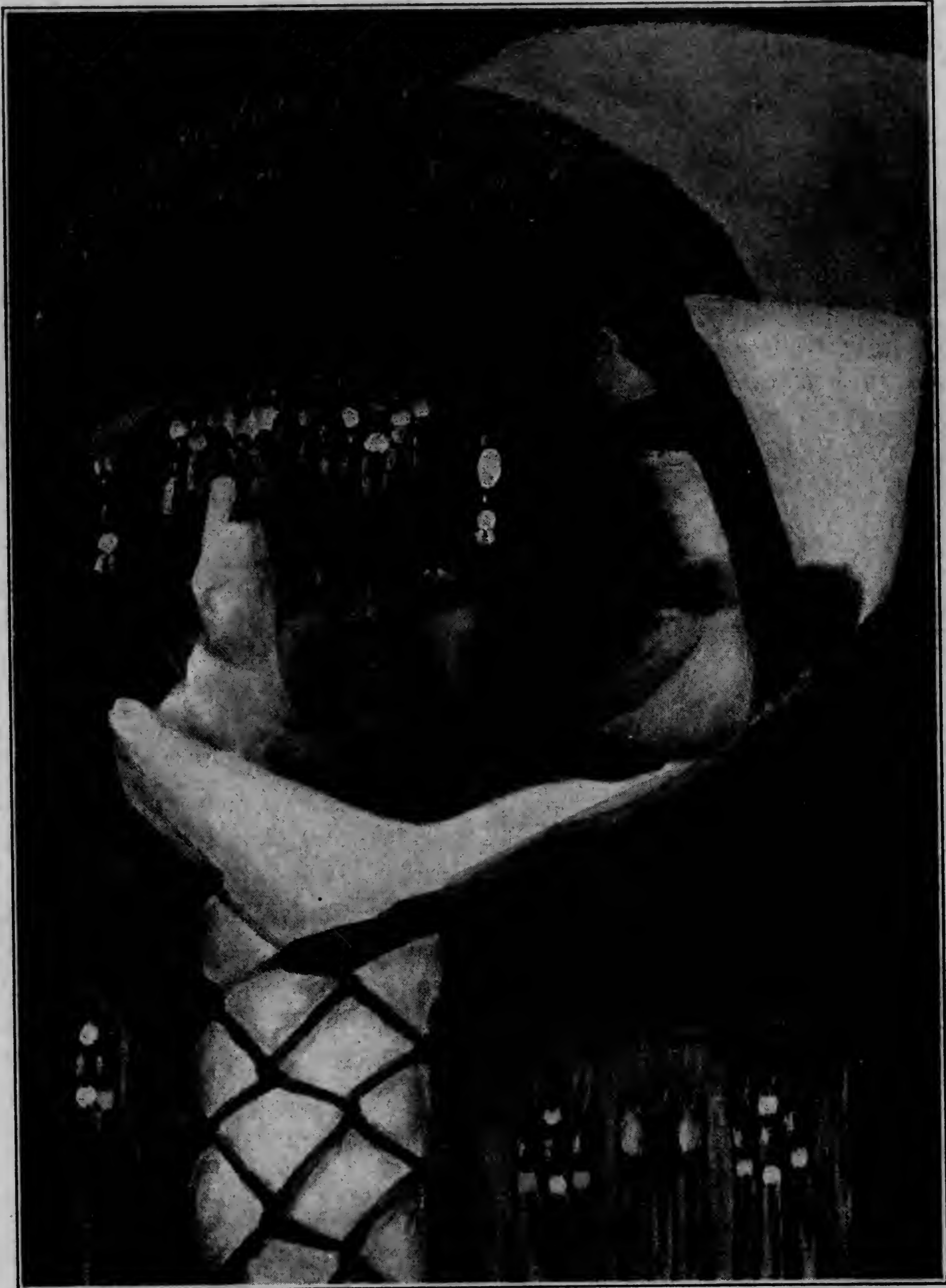


PRIZE INDIAN BABY

The chubby Indian infant shown in the above picture has the distinction of winning highest score and first prize in the Better Babies Contest held at the Indian Field Day celebration in Yosemite Valley. Many charming bright-eyed specimens of Indian babyhood contested for the honor and the general average was high, but the fifty-dollar purse for the baby whose score was most nearly perfect was handed to the mother of this attractive child.



Certainly it is not inconsistent for a nation which protects birds and other forms of wild life to do bare justice by these impoverished survivors of the wild human life which once possessed in fee simple the present territories of the United States.



Portrait of her Brother painted by Edith Bowen (Maidu) recently graduated from the Lassen Union High School.

That the generation which this baby represents may have the opportunity of a fair start in life, California Indians have worked untiringly to secure the admission of their children to public schools. A California State Supreme Court decision has at last vindicated their claim to this right.



Portrait of her Brother painted by Edith Bowen (Maidu) recently graduated from the Lassen Union High School.

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Basketry: Ceremonial

Nah-te-á-we

Sun Basket made by
Middleton LOK-no'-mah!

Examined by me at Bill Smith's on
Bodega Bay Aug. 23, 1905.

About a foot in diam (not measured)

Bowl basket, 3 red coil.

Complete chain of wampum disks around top
(+ wampum string loop handle).

Immediately below wampum, dense circle
of valley quail plumes.

Below plumes, entire basket (except designs
to be mentioned) covered with red head feathers
of Calif. woodpecker. This solid red
invaded by 4 strong bands (slightly
oblique or on spiral) of dark green
mallard duck neck feathers.

Bottom with a circle
of yellow meadowlark
feathers, inside of which

is a small circle of
mallard neck (green) feathers. Bottom view
feathers. Called Nah-te-á-we.



Design symmetrical

Basket Dance

Basket Drums

See DIXON, Northern Maidu

272,

1905.

Basket with malt + corn pollen

Symbolic of 4 regions &c.

Pl. CXI, ~~23~~ 23^d Annual Rept.

Bureau Ethnology. Stevenson.

Zuni

Basket top to ^{Tusagan} Kalcina made.

col. plate -

Fernber, 15th Ann. Rept. Bur. Ethn.
(for 1893-94), pl. CVIII, facing p. 286, 1897.

BASKETRY AMONG THE SENECA INDIANS

Arthur C. Parker, in an article entitled 'Secret Medicine Societies of the Seneca',¹ publishes a photographic illustration (Fig. 22, p. 166) entitled "Incense tobacco basket used by the Little Water Society", which he refers to on the facing page as "the sacred tobacco basket"; ~~which~~ ^{it} ~~is~~ ^{(a small twined bowl-shaped basket and is} ~~here~~ enumerated among the paraphernalia of the society.

Figure 35, page 184, shows a cleverly woven basket mask representing a human face. This is a new type to me. ^{-C. M.}

✓ Am. Anthropologist, Vol. II, No. 2,
pp. 161-185, April-June, 1909.

BASKETS IN MOURNING CEREMONY OF SOUTHERN
PIUTES.

Edward Sapir in a note on the Mourning
Ceremony of the Southern Paiutes states:

"The essential elements of the ceremony are the singing of numerous mourning songs and the offering of valuables, such as baskets, articles of clothing, and horses, in memory of the dead."

Am. Anthropologist, Vol. 14, p. 168, 1912.

Captain Gaspar de Portola & Father Juan Crespi in their diaries of the Portola Expedition, 1769, write of the high poles in the Indian cemeteries of Santa Barbara Channel.

Portola says: "In all these towns they have cemeteries, in which poles are raised over the graves with the distinction that for the chiefs they raise a higher pole, and, if it is a woman, they hang baskets or wooden bowls on the pole, if that of a man, the hair, sacrificed by his relatives." ¹ (29)

Crespi says: "They explained to us that they had one [cemetery] for the men and another for the women, and that before each grave is placed a very high pole painted in several colors, on which is hung the hair of the men, which without doubt is cut from the body before burial. On the poles for women there are wicker baskets." ² (144)

Miguel Costanso in his Narrative of the Portola Expedition writes; "They bury the dead and their burying grounds are within the town itself. The funerals of their chiefs are conducted with much pomp, and they erect over their bodies some very high rods or poles, on which they hang a variety of articles and utensils which they used. They also place on the same spot some large pine boards with various pictures & figures, representing no doubt, the achievements and valor of the individual." ³ (47)

¹ Pubs. Acad. Pacific Coast Hist. I, no. 3, p. 29, 1909.

² Palou, Noticia de la Nueva Calif., II, p. 144, Mexico, 1874.

³ Pubs. Acad. Pacific Coast Hist., I, No. 4, p. 47, 1910.

SMALL CEREMONIAL BASKET OF THE YUROK

During the finishing of the Fish ^{Dance} in connection with the White Deer Skin Ceremony, the girl called Normer comes out from her hiding place, carrying in the palm of her right hand a small basket containing a small piece of acorn dough, with which she runs swiftly in an easterly direction for a distance of 500 yards to the pole; then, facing it, she goes to the right side and sets the basket on the top of the mound close to the pole.

To The American Indian, by Lucy Thompson, p. 51, 1916.

BASKET DANCE OF THE HOPE

In an article on "The Butterfly in Hopi Myth and Ritual," Dr. J. Walter Fewkes figures some stone slabs from a ruin near Awatobi which the Hopi identified as connected with one of the ancient ceremonies of that pueblo," and adds "These slabs were really the boundary walls of the shrine of a basket dance called the Owaküiti formerly celebrated at that place." ↘

↙ Am. Anthropologist, XII, 586, Oct.-Dec. 1910 (published April 1911).

On March 11, 1776, the Missionary Explorer, Francisco Garces, visited a rancheria of what he called the Beneme nation, ^[Mohineam] on the Mohave desert, or on a little south of the Mohave River. He describes them ^{Indians} as so poor that "they had to eat no other thing than the roots of rushes." Here he noticed wild grapes mesquite, and screw beans. He observed that they had baskets "like those of the Canal (de Santa Barbara) ".

Garces states that the Beneme are of the same nation as the Indians of San Bernadino, San Gabriel, and the Santa Clara (or Saticoy), ^{Valley} which reaches the coast at san Buenaventura. Hodge identifies them with the Panimint Shoshone. (Garces Diary, Coues Ed. 240, foot note, 1900.

On March 19 (1776), Garces visited the rancheria of the Chief of the Beneme ^[Mohineam] on the upper part of the Mohave river and was presented with about 2 veras of white sea-shells. The chief's wife sprinkled him with acorns // "and tossed the basket, which is a sign among these people of great obeisance". (Garces Diary 244.)

~~Femadumeek,
Wypitopolock,
Pattagumpus,
Mattagamonsis.~~

~~Gives th' alphabet a pain?
I should smile! An' all from Maine!~~

~~E. A. Bristol, in St. Louis Star.~~

SENECA WHITE DOG FEAST. The following clipping from "The Washington (D. C.) Post" was sent the editor by Rev. J. S. Lemon. It treats of the "New Year's Feast," or "White Dog Feast" of the Seneca Indians.

"LAWTON'S STATION, N. Y., March 1, 1905. The Seneca Indians of Western New York have ended their New Year's feast. For ten days they have celebrated the midwinter festival in their long house on the reservation, a mile from Lawton's Station.

"The time-honored customs of the Indian New Year are over. The grotesque dances of wooden faces and husk-clad harvest spirits, the thrilling war dance, the fantastic feather dance, have ended for a year. Each has left its lasting impression in the minds of the people of this fading race. Of all the ceremonies, the one which will linger ever vivid in the memories of the Senecas was the 'Wae-yet-gou-to,' prayer song to 'He who made us,' by Chief Ga-ni-yas of the Wolf clan, the venerable leader of the pagan Indians of New York.

"Nothing was so impressive, so dramatic, so touching, as this prayer song to the Great Spirit. Originally it was chanted during the burning of the white dog, but for a score of years the sacred white dog has been extinct among the Senecas, and never since has the prayer song been heard in the long houses where ceremonies are celebrated.

"The old chiefs have viewed with increasing sorrow the decay of the religion and race, and, believing it due to the neglect of old covenants with the Great Spirit, importuned old Chief Crow to recite again the prayer that once gave the nation strength to conquer the evil things and thoughts that the white invader brought.

"When the aged priest stood at the altar before the yawning fireplace, the people bowed their heads, tears coursed down the furrowed coppery cheeks of the older men, younger men breathed hard with suppressed emotion, and the women hid their faces in their shawls. With bared heads the company of the faithful sat around the square before the altar.

"The striped dog pole leaned against the fireplace, but there was no dog. The white man's civilization had swept all away, and the Great Spirit would not send more. The preacher must therefore pray more earnestly, for now there was no spirit of the faithful dog to carry the message with it.

"The tobacco smoke alone remained to do this. A basket of exquisite workmanship filled with the sacred herb stood on the hearthstone at the preacher's feet.

"No priestly robes adorned the old chief. He had no beaded shirt of buckskin, gay with brilliant spangles, no painted pouch of elkskin, no red sandstone pipe, no embroidered moccasins, nor did even an eagle feather dangle from his flowing locks. He wore a black square-cut suit and polished kid shoes, yet beneath this varnish of civilization beat a heart as strongly Indian in feeling as that of any medicine-man of the Sioux or Apaches.

"The wood in the fireplace snapped and cracked, and the preacher faced the leaping yellow flames. His back was turned toward the assembly, as he intoned the sacred words.

"'Hoh! Hoh! Hoh!' he cried, and then the people knew that the Great Spirit was listening. This was what he said:—

"'Da ne agwa oneh nehwah oneh!
Da sah-tone-dot ga oyah geb chijah!
Eees neh Hawenin!
Goah ya-dats-no-deh
I'naho agwuh siya heowah gaiyan dot.
O-gai yaugweonji ogaukwa oweh!'

In English it may be rendered thus:—

"'Now at this time we are beginning!
Oh, listen, thou Great Father!
You are the Great Spirit!
We stand around the pole
At this appointed season.
Oh, now I send word to Heaven!
Oh, listen, you who live above,
Look down and see how few of us are left!
Many more called upon you long ago!
How few are left!
Do not forget us because the old men have gone now!'

"The listening Indians were spellbound as the intoned words poured from the lips of the preacher. Each felt a new joy kindling. Louder than the preacher called, and then his voice broke and sank to a whisper.

"'My voice is old, my people,' he said, 'but the Great Spirit will help me, for I talk to Him.'

"Then with one supreme effort he struggled on, his body swaying with intense earnestness, and his voice rang true and distinct again.

"'We have your words to us about thanking,
So we have come at this appointed season
To please you who live above the world.
I put tobacco in the flames to lift my words to you.
Oh, you great maker of all!
Now listen to your children!
Oh, do not forget your children,
You who live above!
We want the same blessings you have always given!'

"For two hours the pagan preacher chanted, calling upon the Great Spirit.

"To most white men a pagan Indian means a superstitious savage. But that is not true of the pagans here. They are honest, sober, and thoughtful men who love the God of Nature and worship Him devoutly. One has only to listen to the prayer song and watch the faces of the listeners to discover this.

"Pagans live and dress like white men, and as they assemble in the long house, all are in ordinary attire, yet beneath all there is the Indian heart, and no influence of civilization can change its beating from the old way.

"The preacher lowered his voice.

"'Oh, Great Spirit, listen while you are smoking.
We are all young people now,
We only talk like children.
These four things we thank you for:
Wainondondyeh, Stawahgowa, Ganawangowa, Dyoheyko!
This is all we can do now. We are but children.'

"Grasping the tobacco basket he flung it into the fire. No one must ever touch that which held the tobacco that lifted up the words to 'He-who-lives-above.' No basket collector can ever boast of having the dog sacrificial basket in his collection. No bribe will purchase that which is the Great Spirit's.

"When the last splint of the incense basket had been consumed the wae-yet-gou-to ceremony was at an end.

"The preacher put on his overcoat and hat, and took his seat with his people. The chief singers took their places in the main hall, and chanted songs centuries old, in honor of the Great Spirit.

"When Chief Kettle was asked how he could be a pagan in the midst of the Empire State civilization, living like a white man and using every convenience of civilization, he answered:—

"'I may live and dress like a white man, but it was never paint or feathers, wampum or moccasins, that made our religion. Our religion is dressed only by the heart.'"

Baskets: Collections

C. Hart Merriam
Papers
BANC MSS
80/18 c

Basket Collection, Wash^m (1927)

• Mrs. M. Giddings - 2526 - 13th.

Mrs Mimmie C. Barrows (Teacher)
Bishop, Calif.

Miss Bertha S. Wilkins, Independence
Calif.

"Basket Collection - Wash^m, D.C.

Mrs M. Giddings
2526 - 13th.

Miss Dessler, teacher (sister
of Dessler, plumber, with Carverly)
spent many years at Washpa &
now at Phoenix
She has 200 - 300 baskets
at home of her mother on Stoughton
St. Washington, D.C.

Mrs. ^{H.K.} Arthur Colford
X 539 Elisand St. "
fine coll & knows much. - his long

W.F. Mitchell SF (his long)
Breyerberg - Mitchell & Co.
knows most about Calif. baskets
& skins - I much with 'em.

C.F. Briggs & wife at Calif. Hotel SF
fine coll. baskets. esp. some

Mrs. Russell, Portland
esp. Klidatats. (Sunday)

Seattle - Mrs. Hamilton
Basket Rooms -

McLeod Collection, How many - ?
• About 100 now (Jan 30, 1910) in safety vault
in Balmesfield.

asked Krueber \$1100 for best 50 = \$22 a piece.

Total coll. valued at \$10,000 by Krueber!

~~50) 1100~~

22

50

1100

Basketry

Some time look up the Moseley
Collection of Indian Basketry
in the Peabody Museum of Yale.

PROCEEDINGS
OF THE
CALIFORNIA ACADEMY OF SCIENCES
FOURTH SERIES

Vol. V, Nos. 1 and 2, pp. 1—31

MARCH 26, 1915

I.

**REPORT OF THE PRESIDENT OF THE ACADEMY
FOR THE YEAR 1914**

By C. E. GRUNSKY
President of the Academy

MEMBERSHIP

The present total membership in the Academy is 447, made up of:

Honorary Members	30
Life Members	83
Resident Members	334

During the year 1914 there was an accession of 10 new members, and the Academy lost by death 10, by resignation 37, and by being dropped for arrearages in dues, 11. The net loss in membership during the year has been 48.

The losses by death were:

W. C. Barnard	Resident Member.....	June 5,	1914
Prof. Samuel B. Christy....	Life	..... November 30,	"
F. W. Dohrmann	Resident	..... July 18,	"
Chas. Fuchs .....	"	..... June 11,	"
Dr. Theo. N. Gill.....	Honorary	..... September 25,	"
Prof. E. S. Holden	Life	..... March 16,	"
C. A. Hooper	Resident	..... July 12,	"
John H. W. Husing .....	"	..... January 31,	"
Thomas Magee .....	"	..... May 30,	"
J. G. Spaulding .....	"	..... March 29,	"

March 24, 1915



DONATIONS

The donations to the Museum during the year have been many and valuable, and presage what may be expected when adequate housing facilities are provided. A detailed list of the accessions to the Museum is given in the appendix to the Director's report. Attention may here be called to a few of the more notable donations and accessions.

SPECIAL ACCESSIONS TO THE MUSEUM AND ACADEMY'S EQUIPMENT

1. Through the generosity of Mr. Wm. M. Fitzhugh, of San Francisco, the Academy has received as a loan deposit the entire collection of Indian baskets, pottery, blankets, and miscellaneous objects, assembled by the late Professor and Mrs. T. S. C. Lowe of Pasadena, Cal. This collection comprises 1430 baskets and more than 300 pieces of pottery and other objects of Indian manufacture or use.

Mr. Fitzhugh has generously offered to meet all the expenses of installing these collections in the Museum in the most approved cases, and all expenses incident to the proper labelling and cataloguing of the specimens.

It is easy to see that this will make one of the most attractive exhibits in our new Museum building.

2. At the instance of Mr. Otto von Geldern, Mr. Thomas Davidson, son of the late Professor George Davidson, long an active member and sometime President of the Academy, has generously donated to the Academy a large collection, comprised in 24 large boxes, of minerals and other geological specimens.

3. Mr. Chas. E. Green, member of the Board of Trustees, donated to the Academy a Beck binocular microscope with eleven objectives (ranging from 4 inch to 1/25 inch), several eye pieces, and numerous accessories. The original cost of this microscope was over \$1000. Although not a modern instrument it is nevertheless valuable.

4. Dr. Robert E. Coker, Director of the United States Bureau of Fisheries Biological Station at Fairport, Iowa, and acting for the Bureau, has donated to the Academy a collection of Unionidæ or freshwater mussels containing 423 speci-

The Trognis.

49 West 44th St.

Dear Dr. Merriam

Enclosed with this are
some photographs, you will
undoubtedly recognize two
of the subjects. The others are
an Apache olla and Painted
Marriage Basket. The water-
bottle is a very good old specimen

knowing I am there by Pasadena
address is "Tribuna del Surgo" 125 Grand
Ave. I should like to show you my
collection among them - I think would
interest you - With regards for you
and wife I am - yours sincerely
Edna F. Kenby -

New York June 23rd 1907.

Recd. July 7 1907
Mrs. Edna F. Kenby

Had been in use for a great
many years, it was owned by an
San Carlos Apache chief who is
called James Garfield. I want to
thank you again for the
interesting hour you gave me
when I was in Washington and
I hope some time to be able to
study your baskets more thorough-
ly. A passing glance is not enough.
I am afraid that I shall not
reach Pasadena before you leave
for the East. Mrs. Nibben will





Property of Miss Ella J. Hubley - 1907.

IDA AGNEW COLLECTION OF INDIAN BASKETS

Sierra Club Bull. Vol. 12, No. 2, 1925

NOTES AND CORRESPONDENCE

193

Visalia, Cal., Nov. 18, 1924

Mr. Wm. E. Colby, Secretary Sierra Club,
Mills Building, San Francisco, Cal.

My Dear Mr. Colby: In memory of Mrs. Agnew, on this, our 36th wedding anniversary, I am giving to the Sierra Club her collection of Indian baskets.

I am loaning them to the museum at Yosemite until such time as a museum is constructed at Sequoia National Park, where I hope they may remain until such time in the future as the club may have a safe home for the entire collection in Kings River Canon.

Yours very truly,
J. B. Agnew

November 21, 1924

Mr. J. B. Agnew, Visalia, California.

Dear Mr. Agnew: I am acknowledging your letter of November 18th, in which you state that you are going to give the Sierra Club Mrs. Agnew's collection of Indian baskets. In behalf of the club I wish to express our appreciation of your very great generosity. I am glad that you are going to follow out my suggestion and loan these to the Yosemite Museum. I would suggest that if you have no objection these baskets be labeled "Ida Agnew Collection of Indian Baskets--Loaned by Sierra Club." This will keep alive the right of the Sierra Club to the baskets, and whenever the club has a safe home for them in the Kings River Canon we can have them removed.

With kindest personal regards, I remain

Sincerely yours,

W. E. Colby

BASKET COLLECTIONS

Col. John P. Babcock has about 140 baskets, including a fine collection of Chilkotens and other British Columbia types, and also some from California, Arizona, and Alaska.

E. W. Lenders, 3809 Poplar st, Philadelphia, has 265 baskets, largely Californian, including many Pomo feather baskets.

CABLE ADDRESS:
BLOOD SAN FRANCISCO.
MOREING & NEAL'S
NEW GENERAL AND MINING CODE,
A. S. C. CODE.
PHONE BUSH 799.

WM. F. BLOOD,
MINING ENGINEER,
914 HAYWARD BUILDING,

San Francisco, Aug 26th 1903

Chas. F. Linnis Esq
115 South Odway
Los Angeles Cal
Sfr

I desire to call your attention to the Thomas Collection of South-west Indian Baskets of Tucson Arizona. You no doubt are somewhat familiar with this collection which has quite a reputation. Cuts have appeared in Art West of selections from this collection. The collection consists of 110 Baskets some of them quite noted and valuable. Mr Freeman of the Cent Nat Bank of Tucson & myself advanced Mr Thomas money on the collection to assist her in a financial difficulty and the Baskets are in my

CABLE ADDRESS:
BLOOD SAN FRANCISCO.
MOREING & NEAL'S
NEW GENERAL AND MINING CODE,
A. B. C. CODE.
PHONE BUSH 799.

WM. F. BLOOD,
MINING ENGINEER,
914 HAYWARD BUILDING.

2

San Francisco, 19

possession and for sale. It is Mrs Thomas
request that they be kept as a whole if
possible. They are a bargain for someone
as it has taken much time and
money to collect them. The price is
\$50. f.o.b. S.F. Like most collections there
are a few baskets that are not of much
value, but many that are very rare &
for which a high price has been offered
It can be said that there are 100 Actol
baskets. If you care to see a photo of them
will be pleased to forward it.

This offer is made subject to previous
sale as there are several parties in
the East negotiating for them at present
I thought you might know of someone

CABLE ADDRESS:
BLOOD SAN FRANCISCO.
MOREING & NEAL'S
NEW GENERAL AND MINING CODE,
A. B. C. CODE.
PHONE BUSH 199.

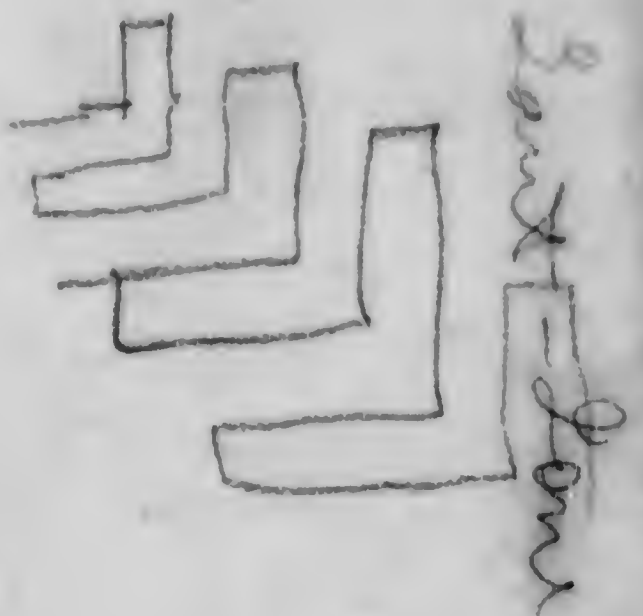
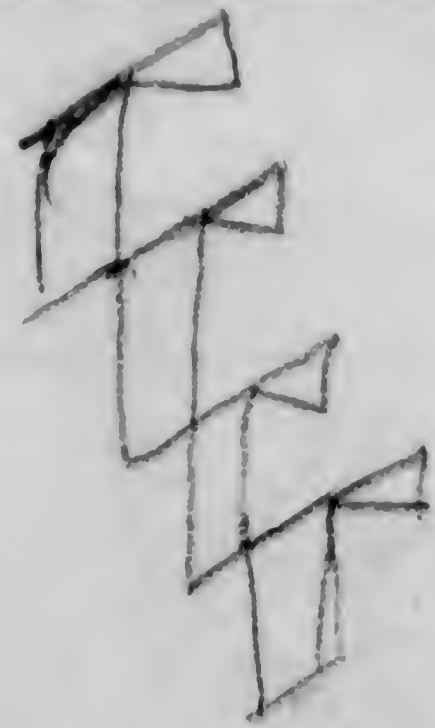
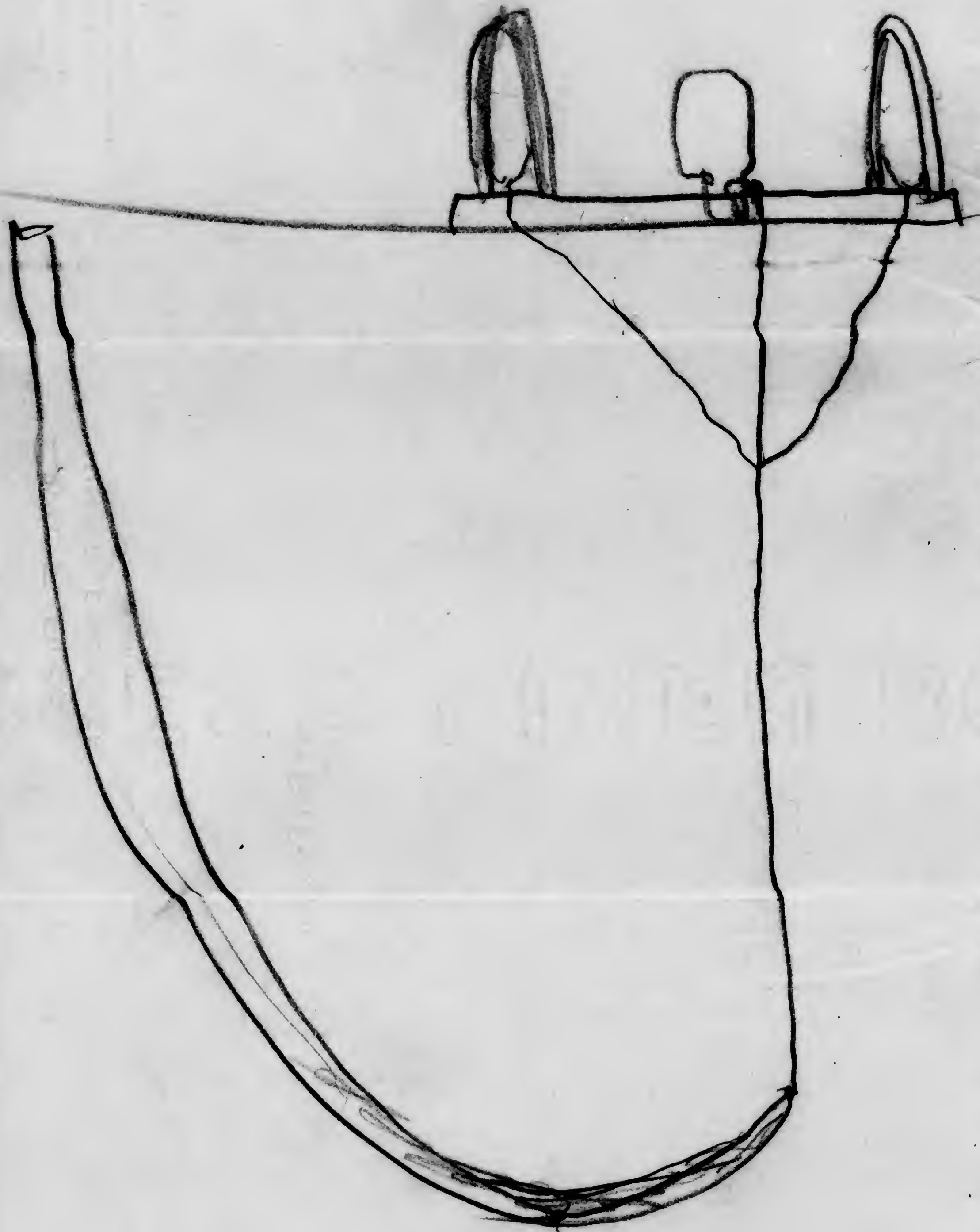
WM. F. BLOOD,
MINING ENGINEER,
914 HAYWARD BUILDING,

San Francisco, 19

3

that would like to possess this collection
if so you could quote your own price
Will also furnish catalogue

Very Resp
Wm F Blood



Troy - SF - 210
" 2nd
3rd - 2nd



Larkin #77
~~Howard~~ 1671.

P. 3102

Land of Sunshine, March 1901. 205

RELICS OF OLD CALIFORNIA.

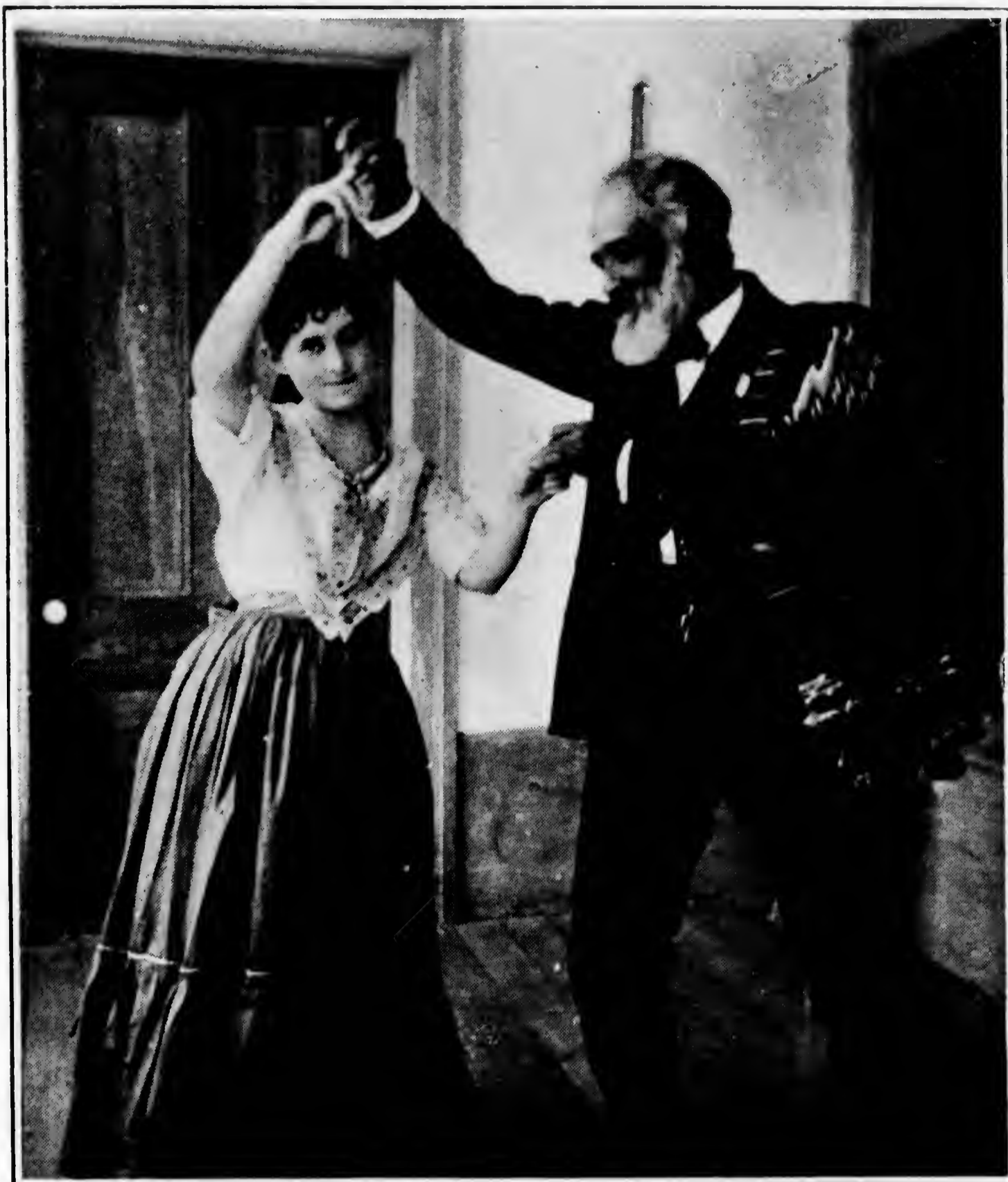
II.



WITH thousands, an added interest will accrue to the unique collection of relics pertaining to or collected by that cavalier of the old California days, Don Antonio F. Coronel, from the fact that he and his wife were the hosts, mentors and dear friends of Helen Hunt Jackson. Don Antonio might almost be called the godfather of *Ramona*. No other person gave Mrs. Jackson—if any other person could so well have given—so much of the “atmosphere,” so much of the sound information as to character and customs, so expert advice whither to go and whom to see, for the gathering of material for her wonderful romance. While in Los Angeles she sojourned with the Coronels in the delightful old adobe on Seventh street—long since, alas, only a precious memory to those who knew it—whose place could never quite be taken, even with the same gracious hosts, by its ugly typical American frame successor. There she lived personally amid the very type of the patriarchal life she was to delineate so beautifully and so sympathetically. There she was a very inquisitor with innumerable questions to Don Antonio and



“H. H.,” HER TABLE.

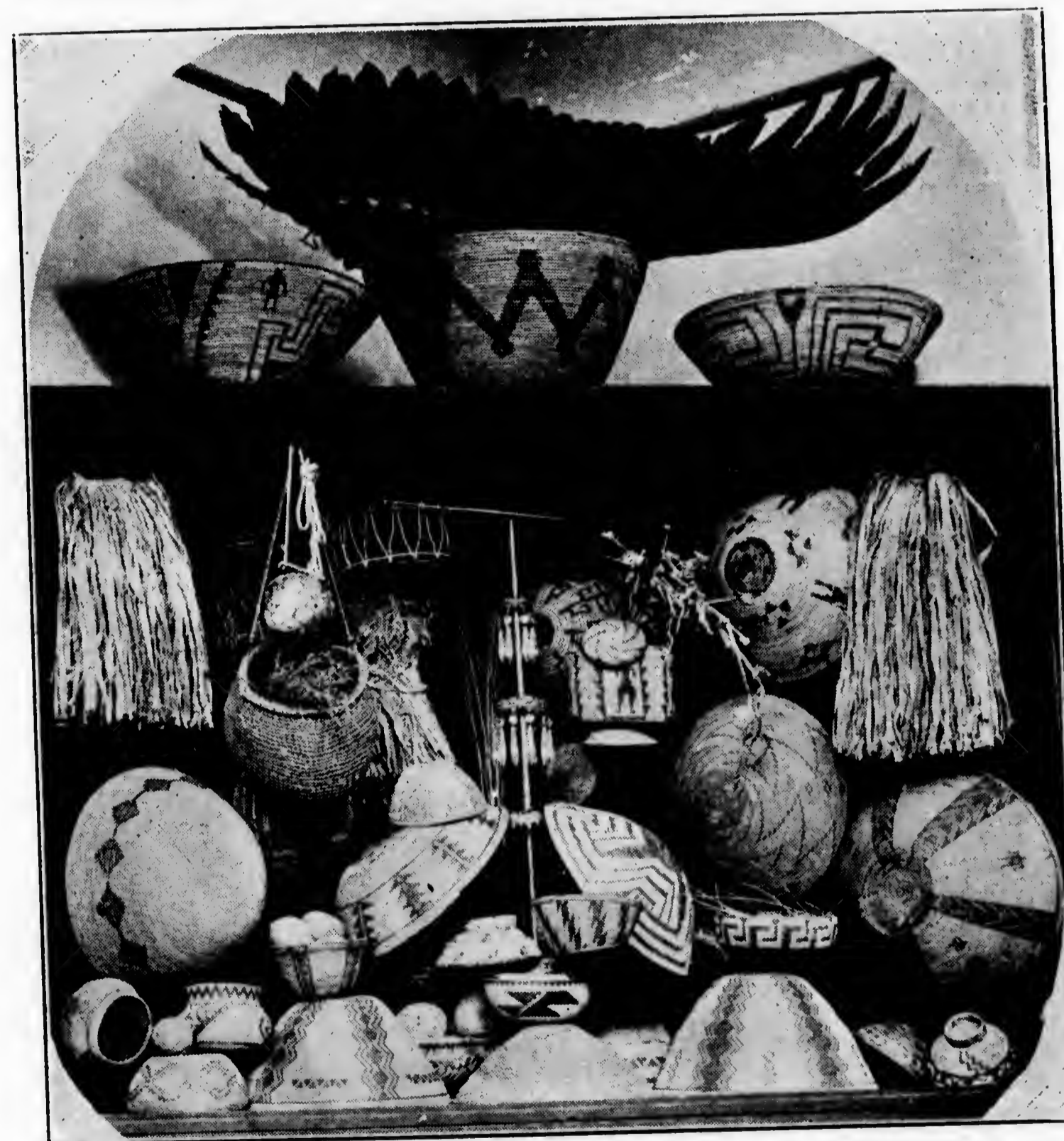


Copyright 1887 by Chas. F. Lummis.
DON ANTONIO AND DOÑA PICHONA DANCING "THE CUNA."

Doña Mariana—and never did lawyer make better use of a cross-examination. Beyond reasonable doubt, Charles Dudley Warner was the only other Eastern writer who ever learned so much of Southern California in so short a time as Mrs. Jackson did; and her line of research was much more esoteric. Those who really know how crude concepts even the bright traveler generally carries away after a few weeks, can best appreciate both the genius of Mrs. Jackson for this sort of learning, and her great fortune in finding the very best informants there were. It is quite safe to say—for the chances are as a thousand to one—that if she had not "discovered" Don Antonio she would not have acquired, within the term of her California sojourn, one-half that perfection of local color which is one great charm of her book. "He is 65 years of age, but he is young," wrote

Mrs. Jackson in the *Century* magazine in 1883 ("Echoes in the City of the Angels"); "the best walker in Los Angeles today; his eye keen, his blood fiery-quick; his memory like a burning-glass, bringing into sharp light and focus a half-century as if it were as yesterday."

There in the old adobe, too, she wrote her notes for *Ramona*; and the little writing-table, made for her, is part of the "Coronel Collection" now in the Chamber of Commerce Art Room. For that matter, a whole wall is given up to mementos of her; and her letters to the Coronels, with various editions of *Ramona* and the great bulk of matter for extra-illustrating the book, upon which Miss Annie B. Picher, the curator, has been at work for many years, are here to be seen. Even as a *Ramona* collection the display is highly interesting; and it will doubtless be a nucleus to attract what shall form a veritable little museum of mementos of this California classic. Such



SOUTHERN CALIFORNIA INDIAN BASKETS, CRADLE, WOMEN'S SKIRTS, WING OF CALIFORNIA CONDOR GIVEN "H. H." BY COAHUIA INDIANS, ETC.



JUNÍPERO SERRA.
(From the Schumacher crayon, after
a painting in the City of Mexico.)

a department, made complete, would be admirably worth while.

But that is merely a small issue in the value and interest of the Coronel Collection. The personal relics of Father Junípero Serra, the Apostle of California, and founder of the Missions; of Father Zalvidea and others of the Franciscan missionaries; of Portalá, the first governor, and many of his successors; of Don Antonio himself, as gracious and as fine a caballero as ever trod California soil; the handicraft and the trappings of the old-time life at Mission or in pueblo or on the rancho—these are the characteristic and priceless features of the collection: The zarape Don Antonio wore at

last remnant of the old blue

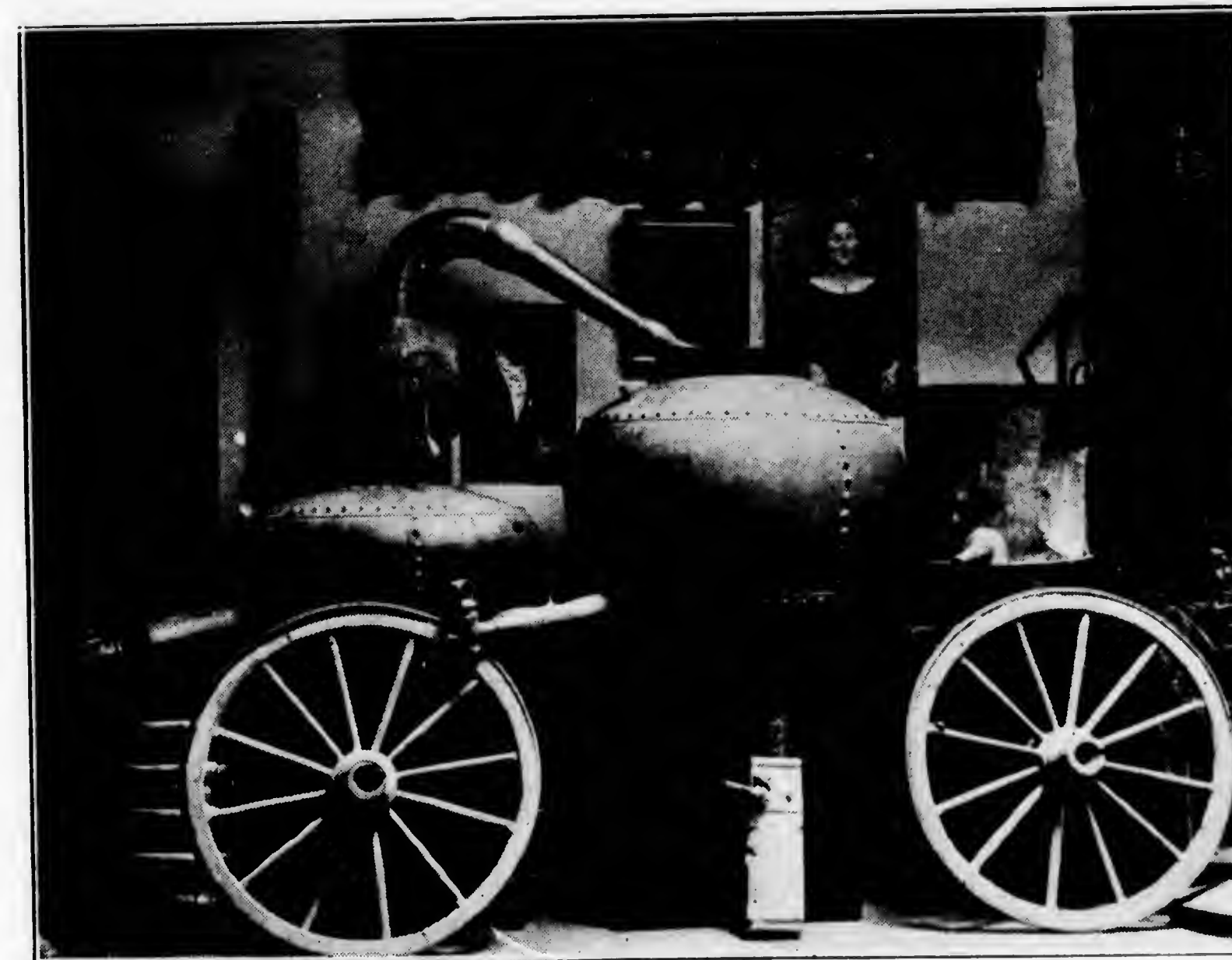


From painting by Alex. F. Harmer.
DOÑA MARIANA AT THE METATE.



THE OLD CORONEL HOME, FROM PAINTING BY ALEX. F. HARMER.

the battle of San Pascual (the little action of Dec. 6, 1846, in which the native Californians defeated Gen. Kearny and captured one of his howitzers) is treasured here; and so are other relics of the brief and remarkably unsanguinary "Conquest" of California. The fact is, California was really leaning toward us; restless under the rule of Mexico, because of the carpet-bag governors sent from there, and preferring United States to English authority, chiefly



OLD "ALAMBIQUES," WHEELS OF THE FIRST AMERICAN WAGON THAT
CROSSED THE PLAINS TO LOS ANGELES, ETC.



CALIFORNIA INDIAN BASKET-MORTAR.



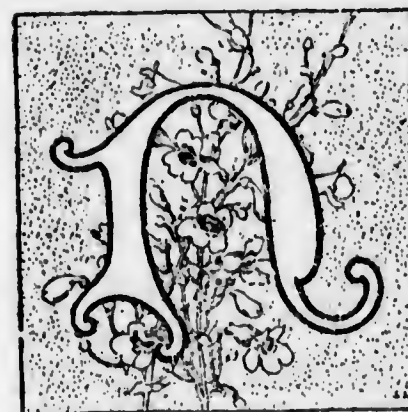
OLD SILVER CURTAIN-LOOPS.

for geographical reasons. Organized resistance to our arms was practically by the imported politicians and their followers, and there was no serious hostility toward "Americans" in the great mass of Californians.

There are in the collection many articles made when California was new, by Spanish colonist artisans and Mission Indian neophytes; many older artifacts of Old Mexico and Spain; and many from the patient hands of the very first Californians—the prehistoric savages of whose descendants, converted and civilized in thousands by the Franciscan missionaries, only a few pitiful remnants are now left, crowded out upon the desert places by the greed of their latter-day neighbors.

HOME, SWEET HOME.

BY HARRY B. TEDROW.



NATURE provides for the bad as well as the good of her creation. She stored the fissures of Mount Argo with silver ore. She also made Dastard's Point through which the treasures must be carried—a place where those who live by preying upon their fellows might easily murder and rob. Dastard's Point is a few miles from the famous mining camp. Here the road dips into a hollow where spruce and pine trees grow thickly on either side and where the cold, clear waters wash the wheels and the horses' legs as they ford the rushing mountain stream. The way out of the hollow is rocky and steep. The horses must scramble to pull up their loads, and even the patient pack-burro sometimes rebels at the climb. It was at the crest of this small hill that highwaymen committed most of their crimes. Here took place the dreadful tragedy which gave the place its name. The story may be heard from any of the men and women who lived at Argo at the time.

It was in the days when the place was earning its reputation as a great camp by producing thousands of dollars of silver every month. The signs of its prosperity were dozens of saloons and dance-halls, street murders and, above all, stage robberies. Sometimes the pack trains which carried the precious bullion from the camp to the railway ten miles away were plundered, but upcoming stages were the favorite objects of attack. Pack trains were always accompanied by a large and heavily armed escort. Stages were seldom guarded, except by the driver and express-messenger. The latter had in his charge the heavy iron box,

which was screwed to the vehicle, and to secure the contents of this box was the incentive for most of the holdups. Incidentally, passengers were relieved of their valuables. The upcoming stage very often brought thousands of dollars in money, to be used in paying miners for their labor. The bandits knew this fact very well. Actual coin was not only of more use to them than bullion, but easier to get. Therefore, the stages were their natural prey.

On that June evening there was joy in one of the little cabins at Argo, for a man and woman somewhat past middle age. He was bent by years of slaving with pick and drill, and she was bowed by all the worry and toil that befall the miner's wife. Their careworn faces at this time, however, bespoke a happiness greater than any they had ever before known. Their daughter was coming home, and this was the evening for her arrival.

In one of her few trips to Argo, the wife of a wealthy mine owner had been struck with the unusual intelligence and rare beauty of their little girl, then ten years old. She asked to take the child East and educate her. The parents, after long thought, consented. The advantages of the rough mining camp were few, and, although their affection for their daughter was strong, they could not deny her such an opportunity as was offered. So it happened that the mother and father put aside their own feelings and let her go. For eight years they had met their troubles with resignation because they knew Rosie was being well cared for and educated. In May she had graduated from the academy. After the excitement of commencement was over, her thoughts turned homeward, and she was coming back.

The little home was in perfect order. Long had the couple waited for this great event. They had planned just how to arrange the simple furniture in the cabin, and had many talks about what they should have for the first meal. Now they were waiting the coming of the stage with as much patience as they could muster.

"I put the little chair in her bedroom, John, just where she'll see it when she goes in," said the mother, who was trying to be calm by rearranging things which she had already arranged a half dozen times. "I think she'll remember it. Why, she wrote about her little blue chair in one of her letters a year or so ago."

John was likewise busy doing a lot of useless things. He made no answer and his wife prattled on.

"It don't seem like she's grown so, now does it? Five feet four, a hundred and 'leven pounds. Mercy sakes, who'd a thought our little girl'd ever be a woman like this!" and the mother took down from the clock shelf a photo-

Lowe Collection

THE museum of the California Academy of Sciences has received as a gift the large collection of marine, freshwater and land shells assembled by the late Henry Hemphill. The generous donor is Mrs. Charlotte Hosmer, of Oakland, California, the daughter of Mr. Hemphill. The collection contains between 60,000 and 70,000 specimens, representing 12,000 to 15,000 species, and is particularly rich in west coast species. The museum of the academy has also recently acquired the entire Lowe collection of Indian baskets, pottery, stone implements, Navaho and Chilkat blankets, and miscellaneous objects of Indian manufacture and use. This collection comprises more than 1,500 Indian baskets, and several hundred pieces of pottery and miscellaneous objects. The collection of baskets, which is said to be one of the most complete and valuable in existence relating to the Pacific coast tribes, is the result of many years devoted to the subject by the late Professor and Mrs. T. S. C. Lowe, of Pasadena. The collection comes to the academy as an indefinite loan through the generosity of Hon. Wm. M. Fitzhugh, of San Francisco. Mr. Fitzhugh not only gives the collection, but will also meet all the expenses of labeling, card cataloguing, providing cases of the best type and installing the collection in the academy's new museum building now under construction in Golden Gate Park.

Science, 242,3, Feb. 12, 1915

Basketry: Collections for sale

C. Hart Merriam
Papers
BANC MSS
80/18 c

City Drug Store

(CURIO DEPARTMENT)

C. S. CHESNUT, ~~Manager~~

NAVAJO

Blankets

INDIAN

Baskets

Indian Curios



CALIFORNIA

Native Woods

Burnt Leather

and Mexican

Drawn Work

208 ORANGE ST.

REDLANDS

CALIFORNIA



City Drug Store

(CURIO DEPARTMENT)

C. S. CHESNUT, ~~Manager~~

NAVAJO

Blankets

INDIAN

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Indian Curios



CALIFORNIA

Native Woods

Burnt Leather

and Mexican

Drawn Work

208 ORANGE ST.

REDLANDS

CALIFORNIA



INDIAN BASKET COLLECTION



VALUABLE

INDIAN BASKET

COLLECTION

NOW OFFERED FOR SALE



This scientific collection of approximately 1150 baskets was painstakingly assembled during a period of over 50 years by Dr. C. Hart Merriam, one of the great naturalists and anthropologists of his generation. The baskets were selected as typical examples of tribal handicraft, mainly of the Indians of California and Nevada.

BASKETS IN THE



Very old and handsome Chilkoten, "one of the most valuable baskets known." Believed to have been brought from British Columbia by Cap't. Robert Gray, who discovered the mouth of the Columbia River in 1792.

C. HART MERRIAM



**THE
STORY
OF THE
BASKET**

COLLECTION

LIBRARY



The baskets in this collection are the fruit of a half century of Dr. Merriam's discriminating collecting. Owing to his scientific stature, his extensive field notes and other data are of especial significance to scholars. The basic information pertaining to individual baskets was collected "on the spot", in most cases during interviews with the Indian makers or users. This collection has never been exhibited in public. The choicest specimens could be seen for many years in the library of the Merriam home at 1919 Sixteenth Street, Washington, D.C. At the present time the collection is in storage.

DISTINCTIVE FEATURES OF THE COLLECTION

The baskets and accompanying artifacts are authentic. Practically all were in use and had been for years by Indians when bought by Dr. Merriam. They were accordingly made for tribal use—not for tourist trade.



The baskets are of high quality. They are truly representative of early conscientious craftsmanship; most of them were collected prior to 1910. They were acquired one by one—never in bulk—as especially good items were encountered, mainly in Indian camps and villages.

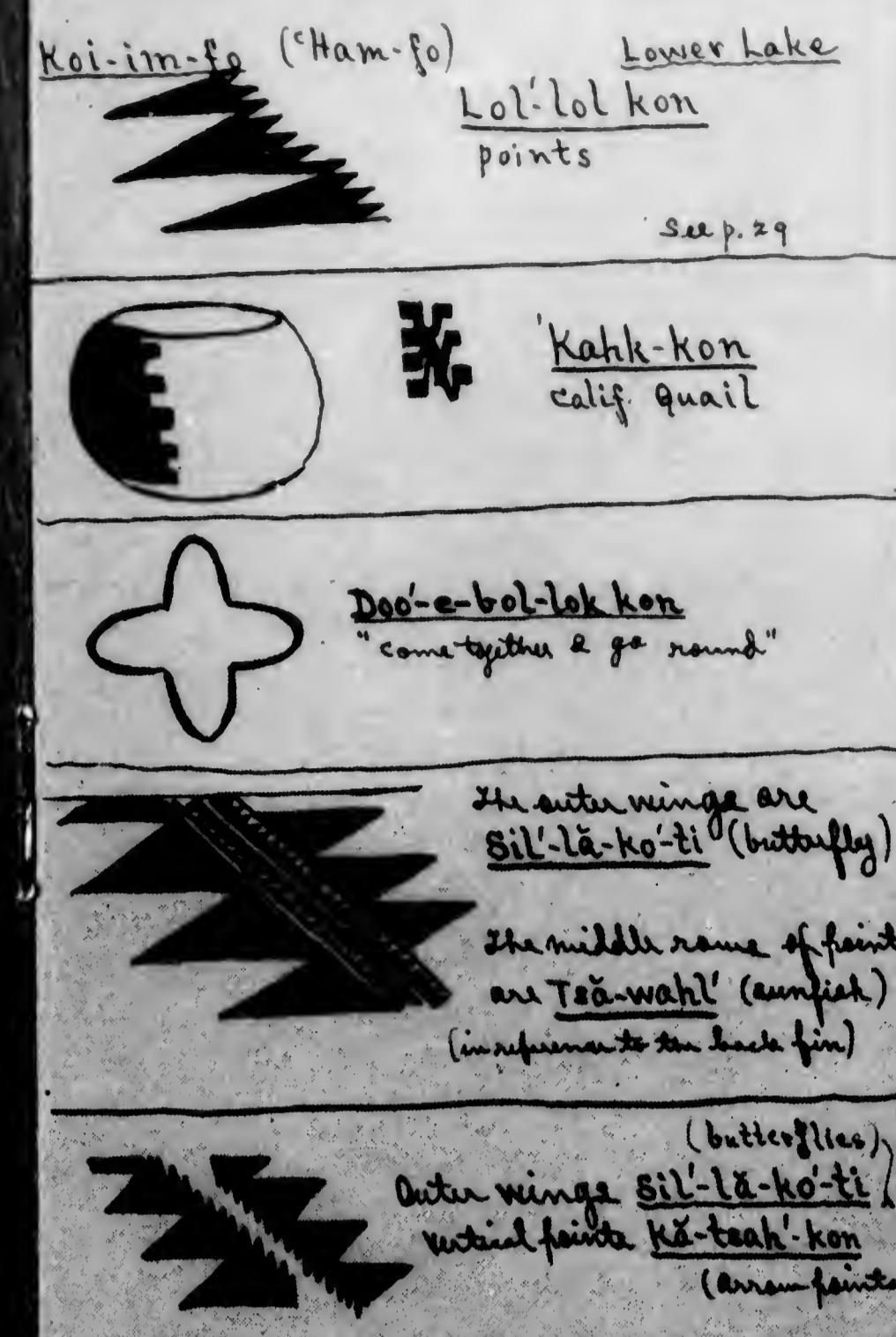
This collection is unique in its scientific value. The principal features that set it apart from other basket collections are the amount, detail and accuracy of descriptive data which are classified and indexed by individual baskets.

This collection could not be duplicated now. Several of the represented tribes are extinct; others are nearly gone. Their baskets constitute a record of a vanishing culture. In this fact lies much of the permanent scientific value of this material.

THE BASKET MAKERS

Approximately 940 of the baskets are from California and Nevada. These, according to Dr. Merriam, represent the work of 60 tribes, falling into 20 linguistic stocks, as follows: Achomawan, Athapaskan, Chumash, Ennesen, Karok, Lutuamean, Mewan, Midoo, Olhonian, Poliklan, Pomoan, Shastan, Shoshonean, Soolahteluk, Washoo, Wintoon, Yahnah, Yokut, Yukean, and Yuman. Most of the remaining baskets, about 210, are from Alaska, Arizona, Washington, Oregon and British Columbia. A few are from other Canadian provinces and from Idaho, Utah, New Mexico, Louisiana and Florida.

A few miscellaneous artifacts—about 50 items—are included with the baskets.



MERRIAM COLLECTION OF BASKETS OF NORTH AMERICAN INDIANS. Dian 565-22/4

YOKUT
Tribe: Nictchumne

Ti-wan. Gambling tray.
The main body figures are water dogs called Kik-tit-toi. The 5 dots are wildcat tracks, called Turo-o-din-ten-net. This mark is Tet-toi's (or Tet-tot), the track of a deer. The complete rectangular figures are Pung-ping, a pair of couple.
The deer at the end are Koo-choo-o-choi, or horses for some folk.
Purchased by me from the Nictchumne woman (Nin-ne-wel) who made it, at her home in Mill Creek Valley, near Dunlap, Fresno Calif. Oct. 21, 1902. 5000



VALUABLE DATA CATALOG

Accompanying the baskets is a card-index file catalog, with a separate card for each basket. On the card is the basket's photograph, and all information obtainable at time of acquisition on the following points: name of maker and tribe, date and place of purchase, intended use, meaning of design, and materials employed in construction.

The individual basket cards are supplemented by three notebooks of sketched designs, with notations.

ABOUT THE COLLECTOR



▶ Dr. C. Hart Merriam (1855-1942), biologist, anthropologist, physician, explorer and scholar, founded and was Chief of the U. S. Biological Survey for 25 years. From 1910 until shortly before his death he continued natural-history and ethnological investigations under a special fund established for him in the Smithsonian Institution.

▽
Dr. Merriam was naturalist of the Hayden Survey of the Territories (1872); special museum student in England, Holland and Germany; surgeon of the SS Proteus of the Newfoundland seal fisheries; Fur Seal Commissioner representing the United States on a joint American and British commission on pelagic fishing in the North Pacific; and leader of biological explorations in every State of the Union, and in Bermuda, Canada and Alaska. For many years he devoted a major share of his time to anthropological studies of the native Indian tribes of the Far West and to betterment of their condition.

He was a member of the National Academy of Sciences, the Zoological Society of London, and many other scientific societies. He was one of the founders of the National Geographic Society on whose board of directors he served continuously for 54 years. He was chairman of the U. S. Geographic Board for 8 years. He was past president of: the American Ornithological Union, the Yale Society of Natural History, the Linnaean Society of New York, the American Society of Mammalogists, the American Society of Naturalists, the Biological Society of Washington, and the Anthropological Society of Washington. He enjoyed honorary membership in numerous foreign as well as American organizations.

▽
Dr. Merriam was the recipient of many outstanding honors, including the Linnaean Society's Medal "for eminent work in mammalogy, ornithology and zoogeography," and the Roosevelt Medal of Honor "for distinguished service."

▽
He was the author of numerous books and more than 400 papers on zoological, botanical and ethnological subjects.

He was internationally recognized as an authority on the distribution, languages, mythology and basketry of the many Indian tribes of California and Nevada.¹

▽
¹*Suggested reference: The Introduction to STUDIES OF CALIFORNIA INDIANS, 229 p., 48 illus., 1955, edited by the Staff of the Department of Anthropology, University of California. The Introduction to this posthumous publication of 21 Merriam papers was written by Dr. A. L. Kroeber, Professor of Anthropology, emeritus, University of California.*

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*This distinctive collection is now being offered for sale
as a unit, the better to preserve both its scientific
and exhibit value. For additional information
concerning the collection, or for appointment
to examine the descriptive card catalogue,
you are referred to*



*Mrs. Zenaida Merriam Talbot
2590 Cedar Street
Berkeley 8, California*

C. HART MERRIAM



MRS. ZENaida MERRIAM TALBOT
2590 CEDAR STREET
BERKELEY 8, CALIFORNIA



Indian Baskets Plaques and Wampum

No. 75—Salish Plate or Mat.

Inches.....	7	8	9	10
Each	\$1.25	1.50	1.75	2.00

These are the best and strongest Mats made. All different designs — birds, fish, animals, etc.

LARGE BOOK OF POMO INDIAN BASKETS

By CARL PURDY. 100 Illustrations, with prices. Price 30 cents.

In basketry the Pomos found an outlet for the highest conceptions of art that their race was capable of. Protected by their isolation from other tribes, they worked out their ideas undisturbed. With every incentive for excellence they had reached a height in basketry, when the American first disturbed them, which has never been equaled—not only by no other Indian tribe, but by no other people in the world in any age.

I buy direct from the makers.

I always have a few old worn baskets—prices and description quoted on application.

I prepay all Postal Charges, no matter where you live, or how large or small your purchase. No express office here.

For reference—any Store or Banker in Lakeport or Kelseyville, Lake County, Cal.

I do not have a retail store. I carry a large stock on hand. Can fill orders promptly.

I send goods on approval on receipt of responsible reference, to any one in the United States. U. S. Postage Stamps taken.

OLD BASKETS — I always have a few of most any kind on hand.
Prices and styles quoted on application.

F. M. GILHAM

Wholesale Dealer in
INDIAN BASKETS & WAMPUM

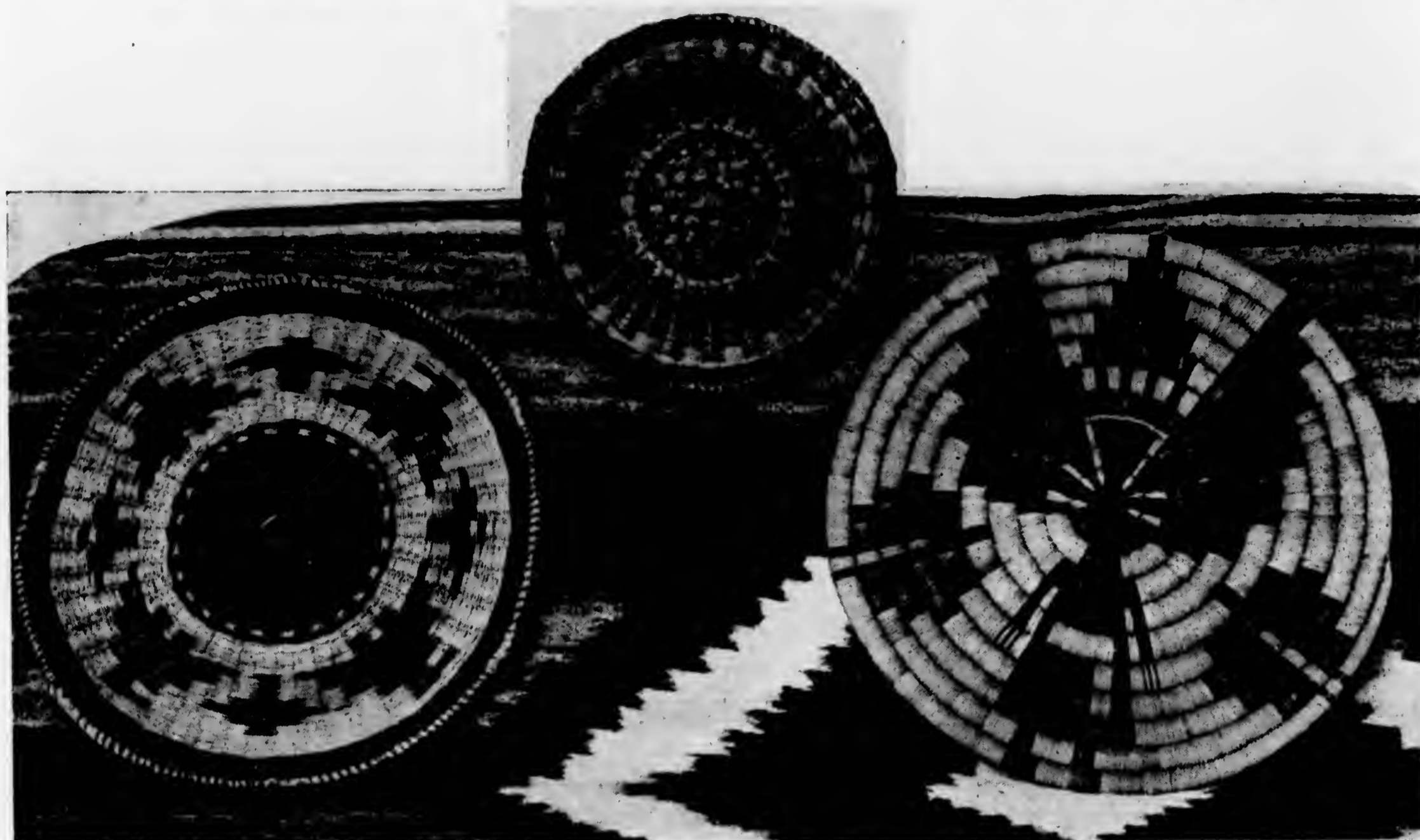
HIGHLAND SPRINGS
LAKE COUNTY, CAL.

I PAY ALL POSTAL CHARGES

Indian Made Plaques or Mats

Moki Wickerwork Plaques—Made by Moki Indians. This is a flat woven basket which is used in all Moki ceremonials. It is also used as a kneading board by the squaws in making their coarse bread of Indian corn. It comes in bright colors, woven in queer designs, and like everything else of genuine Indian make there are no two alike.

Inches	9	10	12	14	16
No. 71—Moki—each	\$1.50	1.75	2.00	2.25	2.50



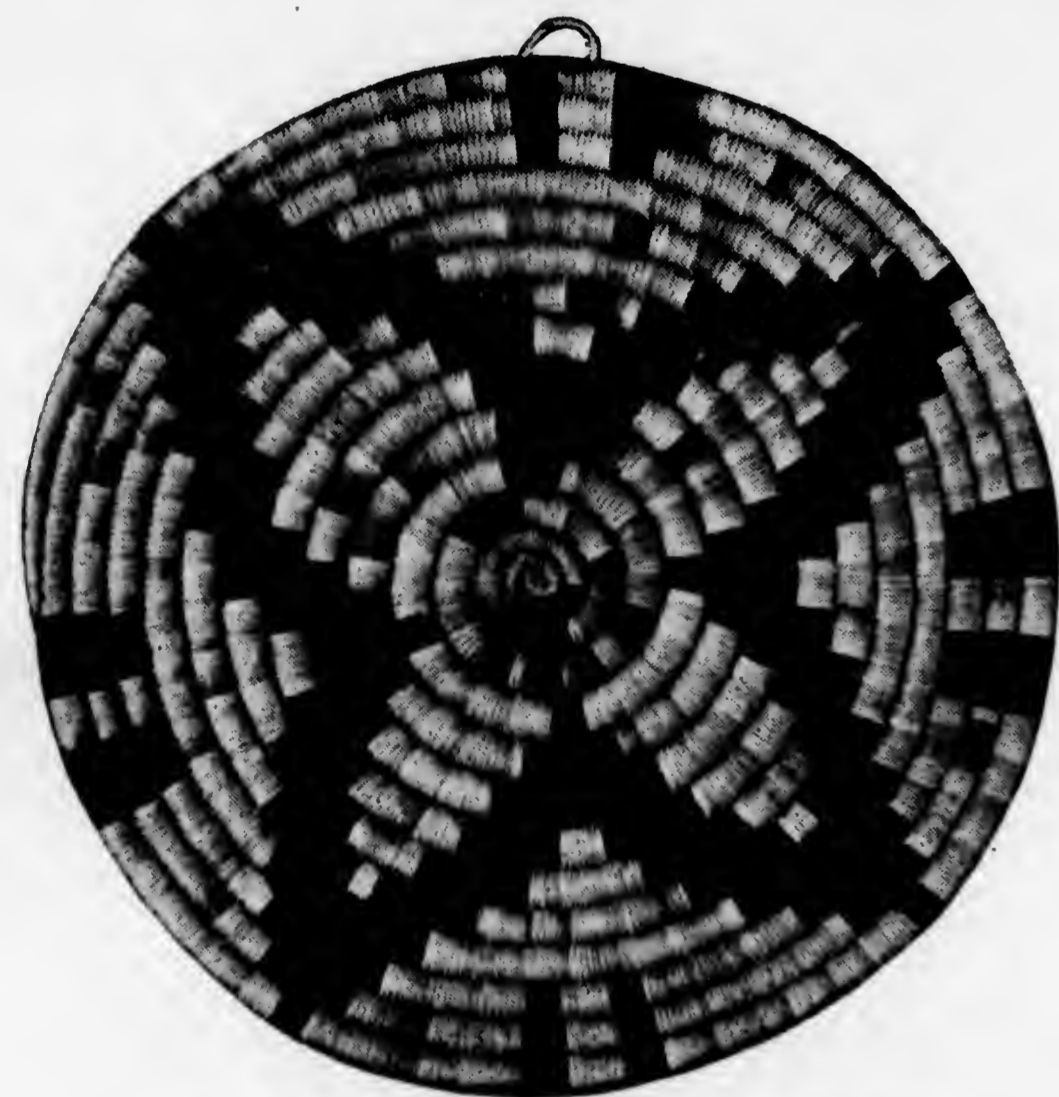
NO. 72—MOKI

Inch.....	10	12	14	16
Each.....	\$2.00	2.25	2.75	3.00

NO. 73—HOPI COILED PLATE OR MAT

Inch.....	12	14	16	18	20
Each.....	\$3.75	4.75	5.75	6.75	7.50

Nos. 71 and 72 are used very extensively for card receivers and patterns. Very seldom two alike.



NO. 74—HOPI COILED PLATE OR MAT.

Inch.....	10	12	14	16	18	20
Each.....	\$2.00	3.00	4.00	5.00	6.00	7.00

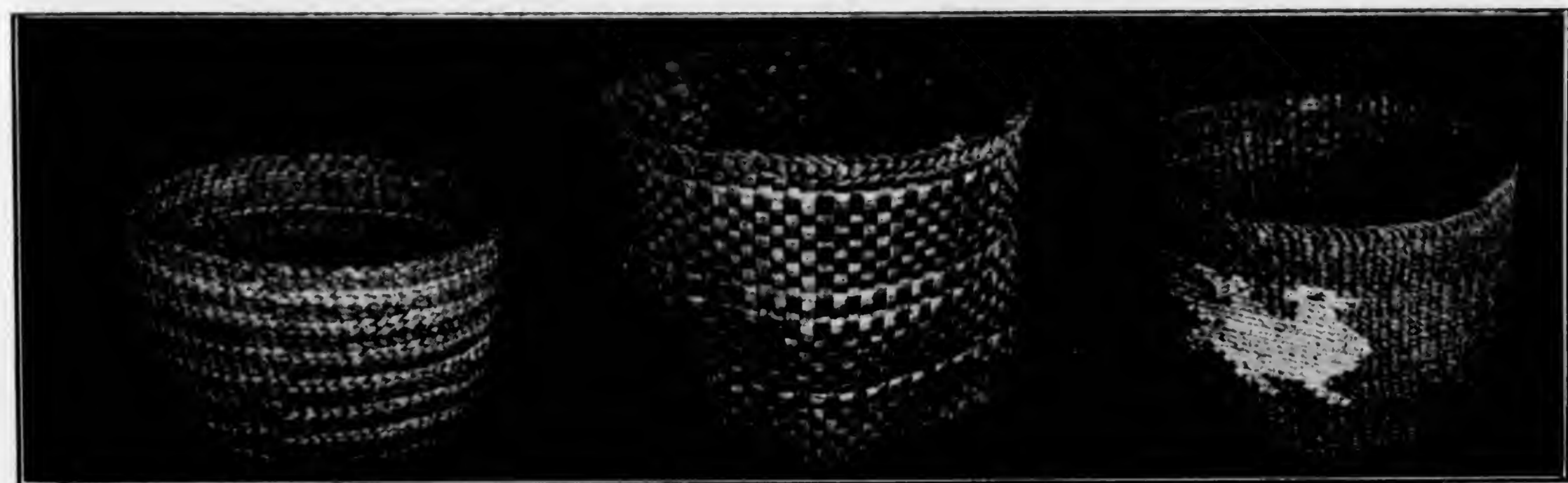


NO. 76

Inch.....	7	8	9	10
Each.....	\$1.25	1.50	1.75	2.00

Nos. 73, 74 and 75 are being very extensively used for table mats. Very seldom two alike.

Alaska Indian Baskets



No. 16

No. 17

No. 18

	Inches	4	5	6	7	8
No. 16	each	\$1.25	1.50	1.75	2.00	2.25
No. 17	each	.50	.75	1.00	1.25	1.50
No. 18	each	1.50	1.75	2.00	2.25	2.50

False Embroidery.—An appearance of embroidery is made on Alaska Baskets by wrapping the strands on the outside with colored material in the process of weaving. Everyone who sees them is struck with their delicacy of workmanship, shape and ornamentation.

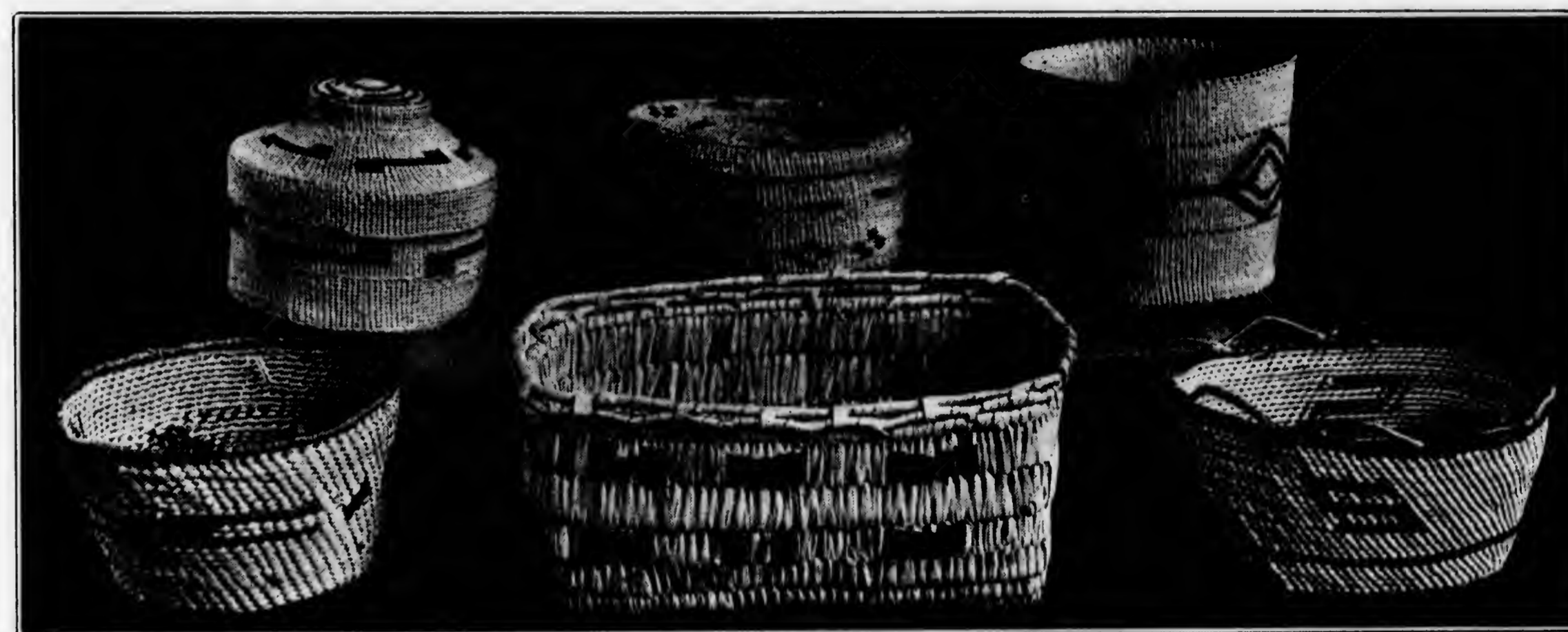
No. 3.—The cover top contains stones or beads within the weave which rattle when shaken. The rattle of these gives warning to owner when anyone would purloin the treasure. Very good for trinket or work baskets. They are used by the native Medicine Men, as well as for receptacles.

	Inches	3	3½	4	4½	5	6
No. 3—Rattle top	each	\$3.00	\$3.50	\$4.00	4.50	5.00	5.50
No. 4—With cover	each	2.50	2.75	3.00	3.25	3.50	4.00
No. 5	each	2.00	2.25	2.50	2.75	3.00	3.25

No. 3 ALASKA

No. 4 ALASKA

No. 5 ALASKA



No. 6

No. 7

No. 8

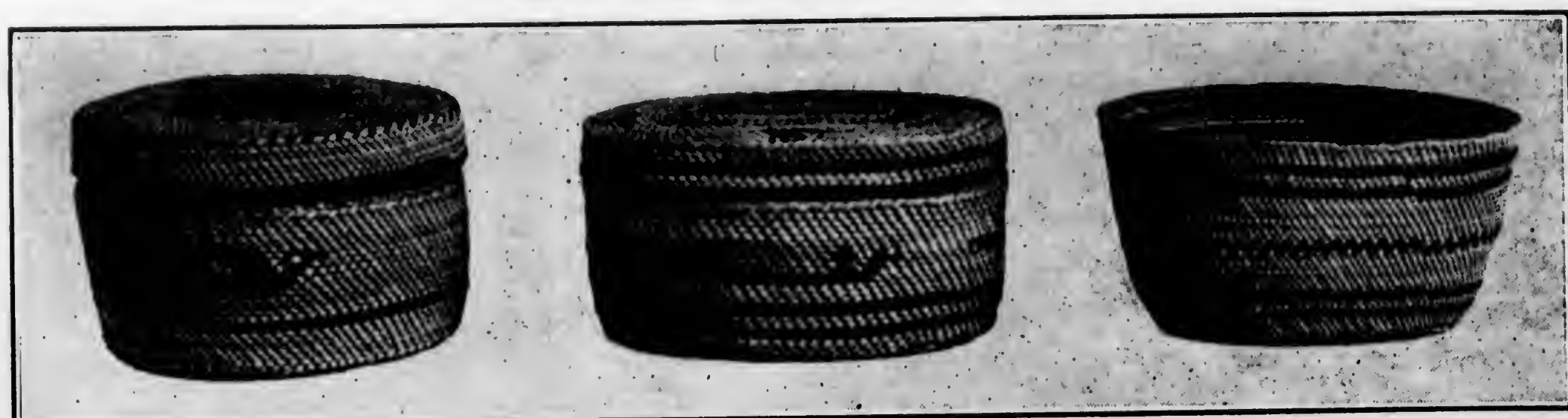
Washington Indian Baskets

They are made of cedar bark, spruce roots and tough grasses, gathered at the right time and then carefully selected and prepared. The designs are interwoven in colors of various shades.

	Inches	4	5	6	7	8	9	10
No. 6	each	.75	1.00	1.25	1.50	1.75	2.00	2.25
No. 7	each	1.50	1.75	2.00	2.25	2.50	2.75	3.00
No. 8	each	1.00	1.25	1.50	1.75	2.00	2.25	2.50

I PAY ALL POSTAL CHARGES

Washington Indian Baskets



No. 9

No. 10

No. 11

Their patterns are in their souls—suggestions of other days, from memories and imaginations of the mountains, water courses, lakes and forests and in the tribal tales and myths which dominate the actions of every hour. The unique designs and colors of these baskets, typical of their ideas, are skillfully brought out, no two being alike.

	Inches	2 ½	3	3 ½	4	4 ½	5	5 ½	6
Each	\$.60	\$.75	\$ 1.25	\$ 1.50	\$ 1.75	\$ 2.00	\$ 2.50	\$ 3.00
Each—No Covers50	.75	1.00	1.25	1.50	1.75	2.00

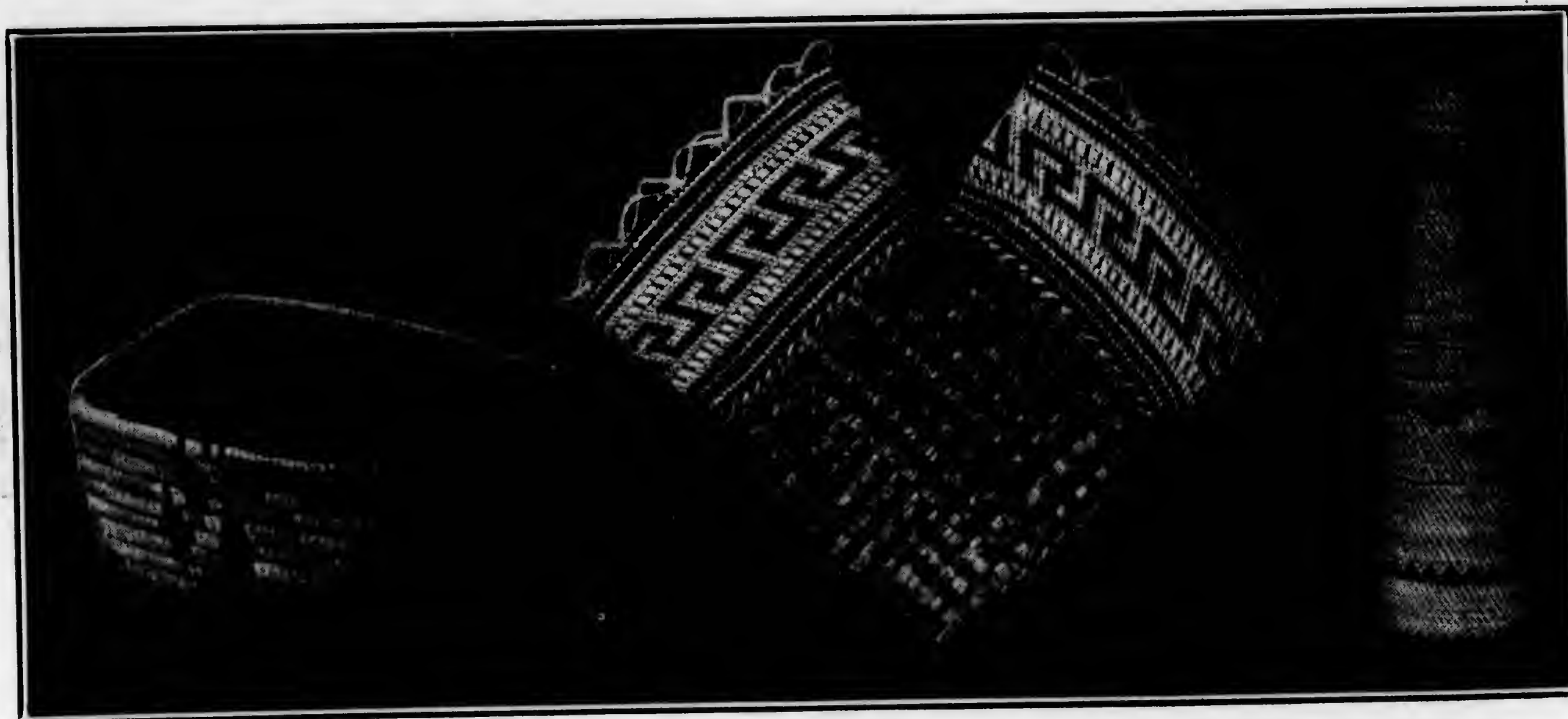


No. 13

No. 14

No. 15

	Inches	3 ½	4	4 ½	5	5 ½	6	7	8	9	10
No. 13	Each	\$ 1.00		\$ 1.75		\$ 2.00	\$ 2.25	\$ 2.50	\$ 2.75	\$ 3.00
No. 14	Each	\$ 1.25	1.50	\$ 1.75	2.00	\$ 2.50	3.00			
No. 15	Each		1.25		1.50		1.75	2.00	2.25	2.50



No. 20 Imbricated

No. 21 Double

No. 22 Bottle

5 inch, Each	.....	\$ 3.50									
6 inch, Each	.....	4.00									
7 inch, Each	.....	4.50									
8 inch, Each	.....	5.00									
			4 inch Opening								
			10 inch Diameter								
			First Grade, Each	.....	\$ 3.00						
			Second Grade, Each	.....	2.50						
			Third Grade, Each	.....	2.00						
							About 8 inch, Each	.....	\$ 1.50		
							About 10 inch, Each	.....	2.50		

Assorted Indian Baskets

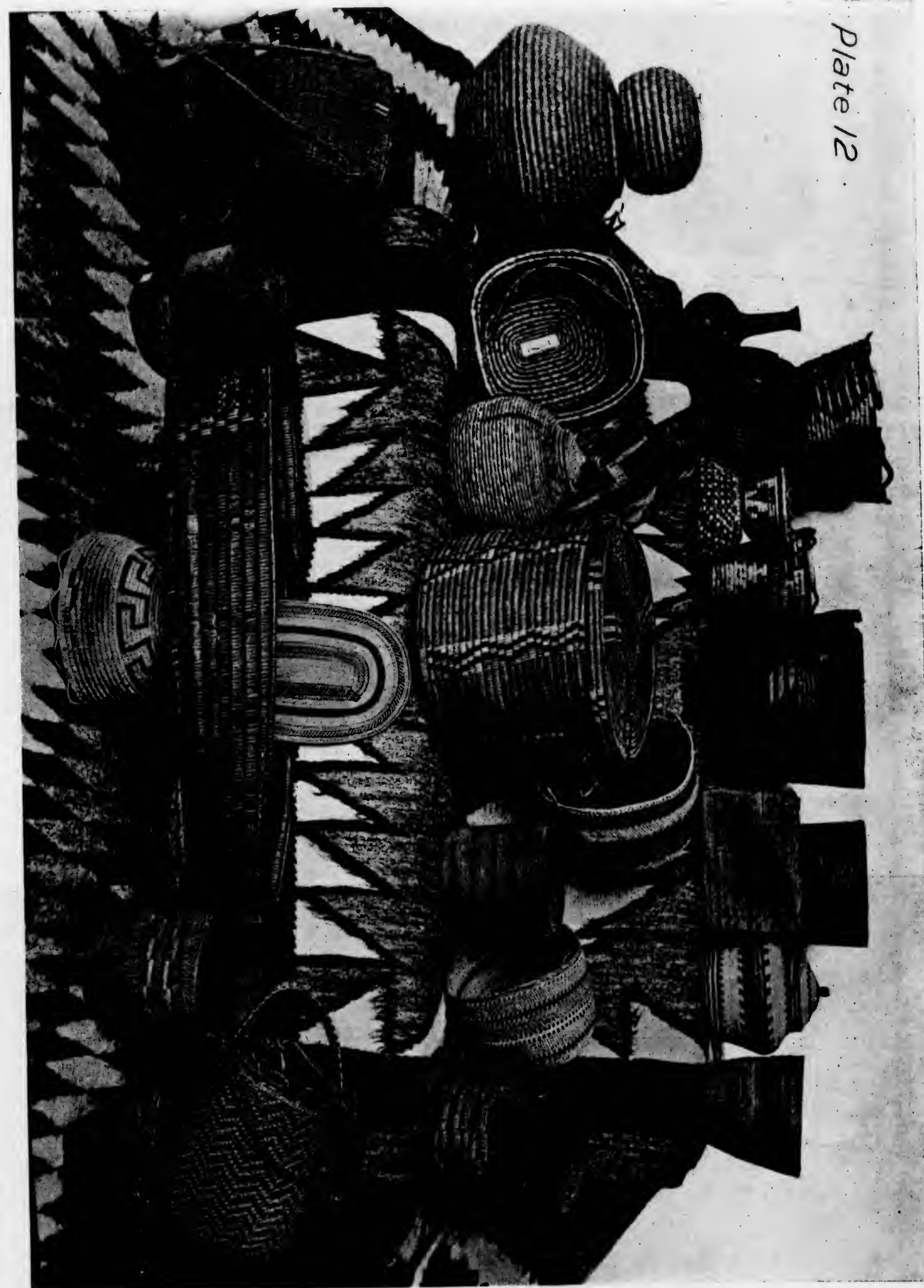


Plate 12

No. 12—Assorted Shapes and Patterns.

Inches	4	5	6	7	8	9	10	
Each	\$ 1.50	2.25	2.50	2.75	3.00	3.25	3.75
With Lids	2.00	2.75	3.00	3.25	3.50	4.00	4.50

I DELIVER BY PARCEL POST—INSURED

Washington Indian Baskets



No. 9

No. 10

No. 11

Their patterns are in their souls—suggestions of other days, from memories and imaginations of the mountains, water courses, lakes and forests and in the tribal tales and myths which dominate the actions of every hour. The unique designs and colors of these baskets, typical of their ideas, are skillfully brought out, no two being alike.

	Inches	2 1/2	3	3 1/2	4	4 1/2	5	5 1/2	6
Each		\$.60	\$.75	\$ 1.25	\$ 1.50	\$ 1.75	\$ 2.00	\$ 2.50	\$ 3.00
Each—No Covers			.50	.75	1.00	1.25	1.50	1.75	2.00

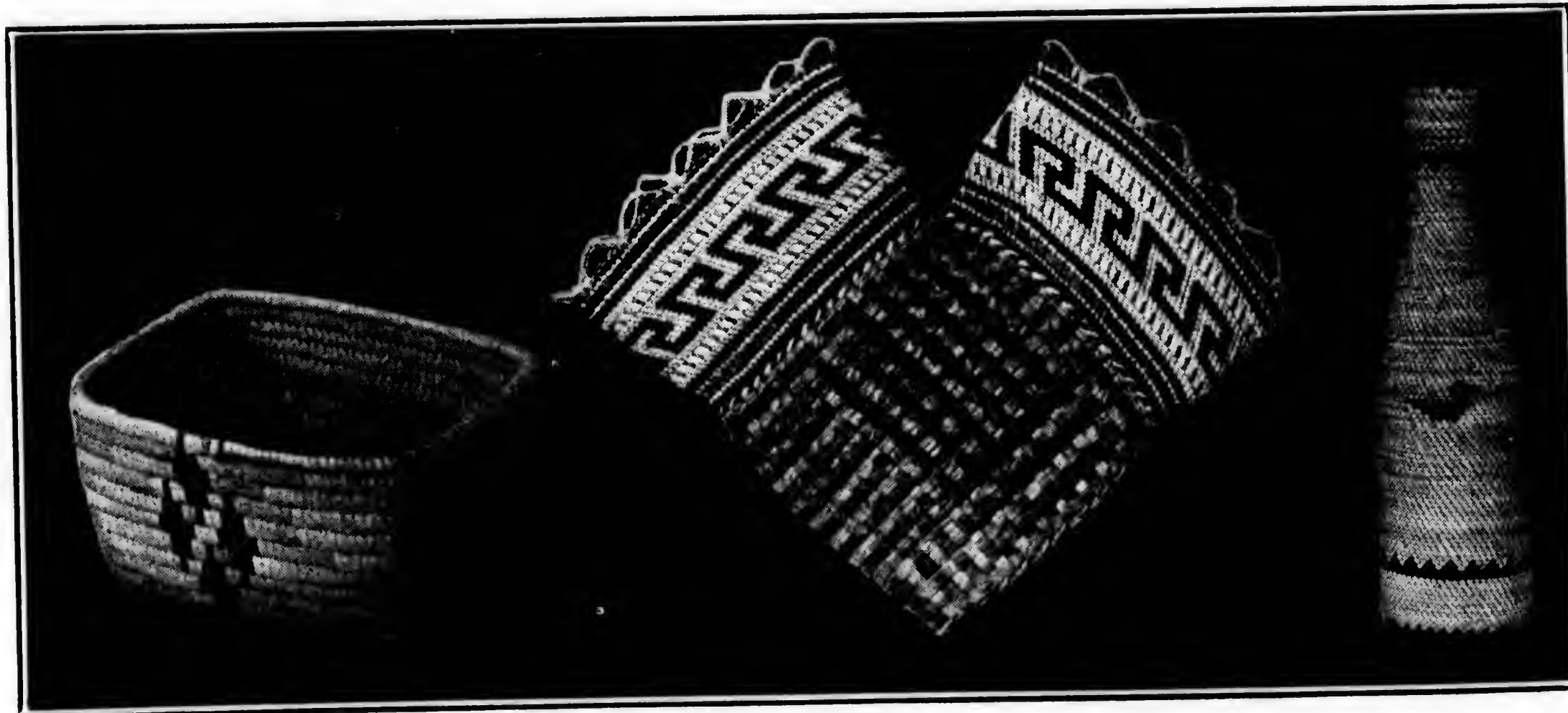


No. 13

No. 14

No. 15

	Inches	3 1/2	4	4 1/2	5	5 1/2	6	7	8	9	10
No. 13	Each		\$ 1.00		\$ 1.75		\$ 2.00	\$ 2.25	\$ 2.50	\$ 2.75	\$ 3.00
No. 14	Each	\$ 1.25	1.50	\$ 1.75	2.00	\$ 2.50	3.00				
No. 15	Each		1.25		1.50		1.75	2.00	2.25	2.50	2.75



No. 20 Imbricated

No. 21 Double

No. 22 Bottle

5 inch, Each	\$3.50		4 inch Opening		About 8 inch, Each	\$1.50
6 inch, Each	4.00	10 inch Diameter	First Grade, Each	\$3.00	About 10 inch, Each	2.50
7 inch, Each	4.50		Second Grade, Each	2.50		
8 inch, Each	5.00		Third Grade, Each	2.00		

Assorted Indian Baskets

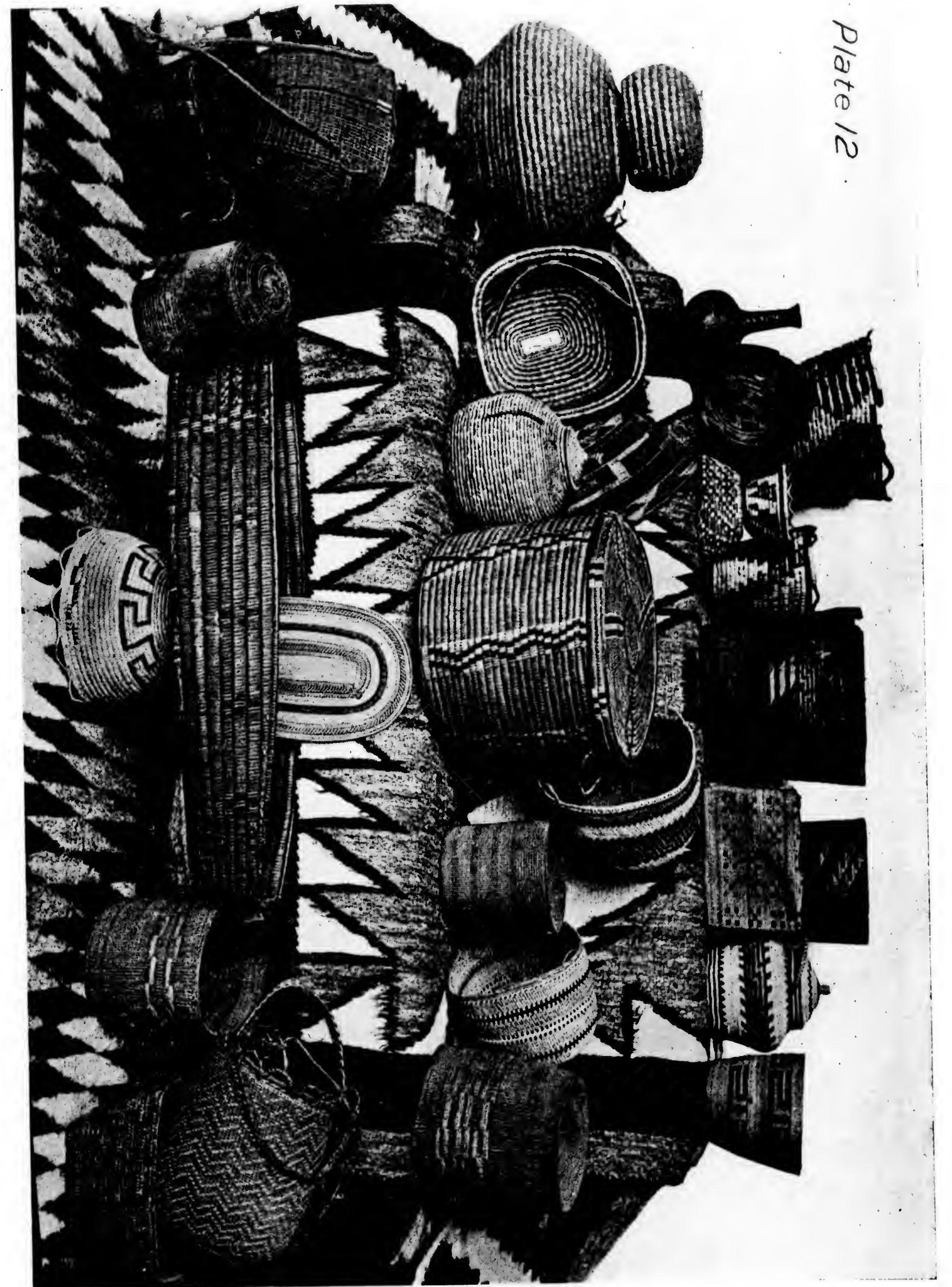


Plate 12

No. 12—Assorted Shapes and Patterns.

Inches	4	5	6	7	8	9	10
Each	\$1.50	2.25	2.50	2.75	3.00	3.25	3.75
With Lids	2.00	2.75	3.00	3.25	3.50	4.00	4.50

I DELIVER BY PARCEL POST—INSURED

Yurok Indian Baskets

Made by the Yurok Indians of Humboldt County, California.

These baskets are perfect in pattern and finish, made of hazel twigs, roots of sugar and spruce pine, also maiden-hair fern. No better basket made for the price.



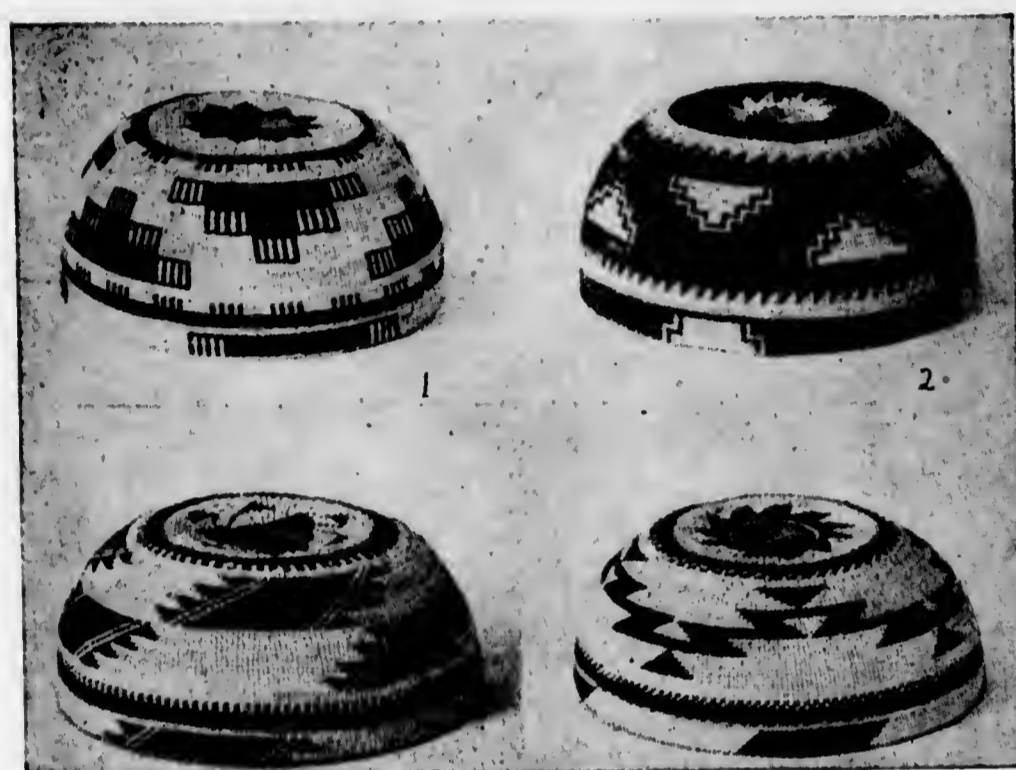
No. 101

4 inch	Each \$3.00
5 inch	Each 4.00
6 inch	Each 5.00
7 inch	Each 6.00

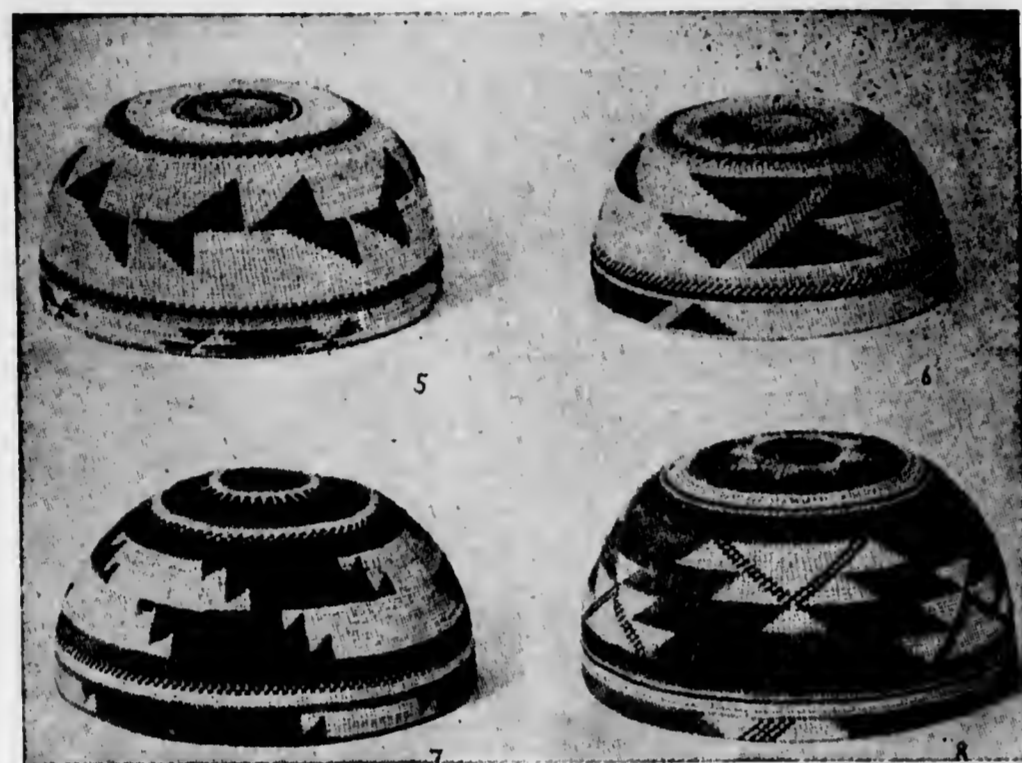


No. 102

4 inch	Each \$1.50
5 inch	Each 2.00
6 inch	Each 2.50
7 inch	Each 3.00



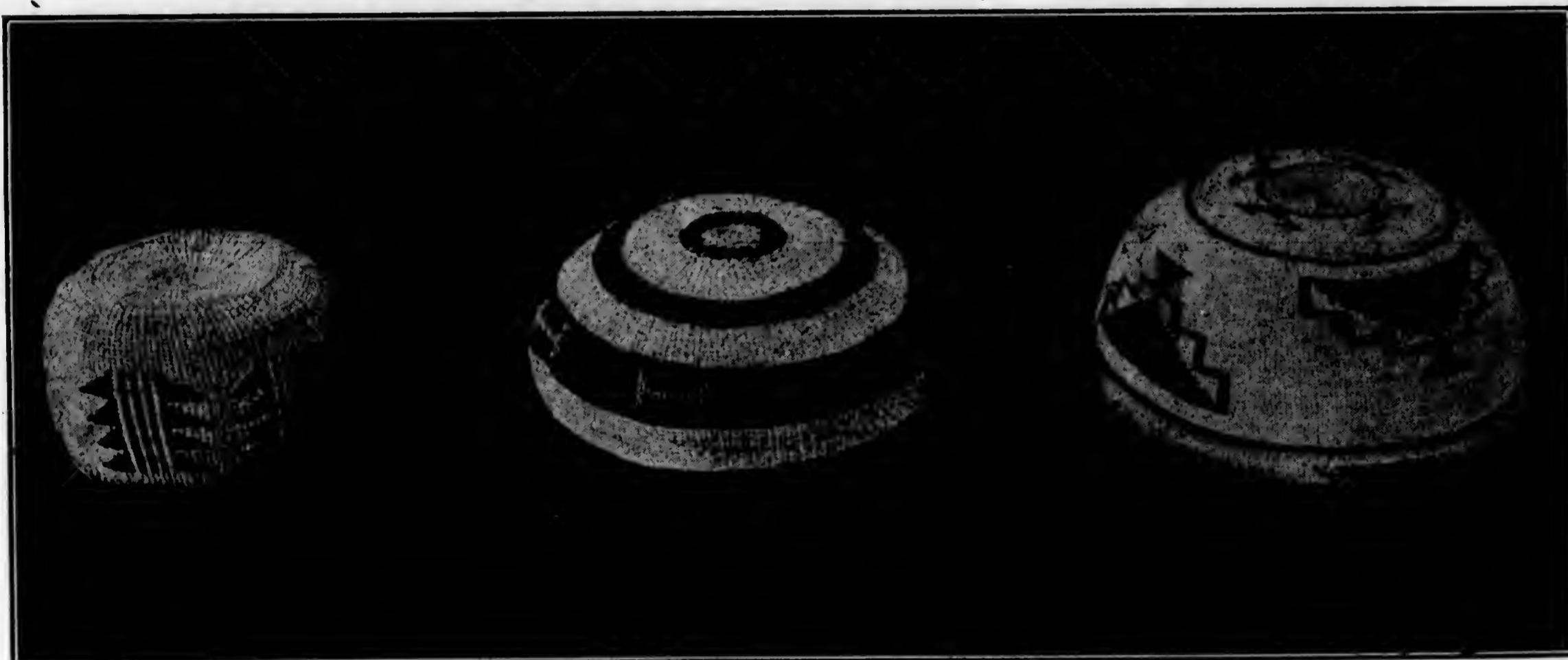
3 4



7 8

About 7 inches Diameter, 3 inches Deep

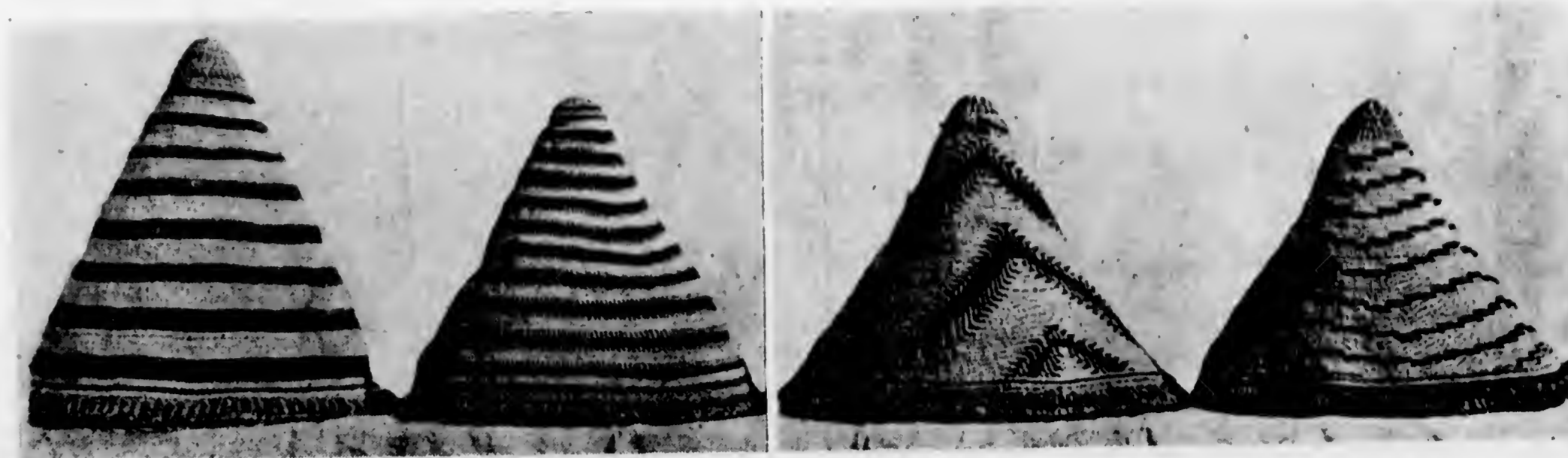
Third Grade are good specimens of the type.....	Each \$2.25
Medium Grade include the great bulk of those made.....	Each 3.25
First Grade include only the fine ones and elaborate patterns.....	Each 3.75



No. 98	No. 99	No. 100
4 inch, \$1.00	4 inch, \$1.50	6 inch, \$2.50
5 inch, 1.25	5 inch, 1.75	7 inch, 3.00
6 inch, 1.50	6 inch, 2.00	7½ inch, 3.50
7 inch, 1.75	7 inch, 2.25	

I PAY ALL POSTAL CHARGES

Indian Baskets



BERRY BASKETS

5 to 8 inches Deep

In ordering state Grade and Price.

Third Grade are good specimens of the type. Each.....	\$ 2.00
Medium Grade include the great bulk of those made. Each.....	2.50
First Grade include only the fine ones and elaborate patterns. Each.....	3.00
Extra Fine. Each.....	4.50

SHOPPING BASKETS

Indian Made—Assorted Sizes.

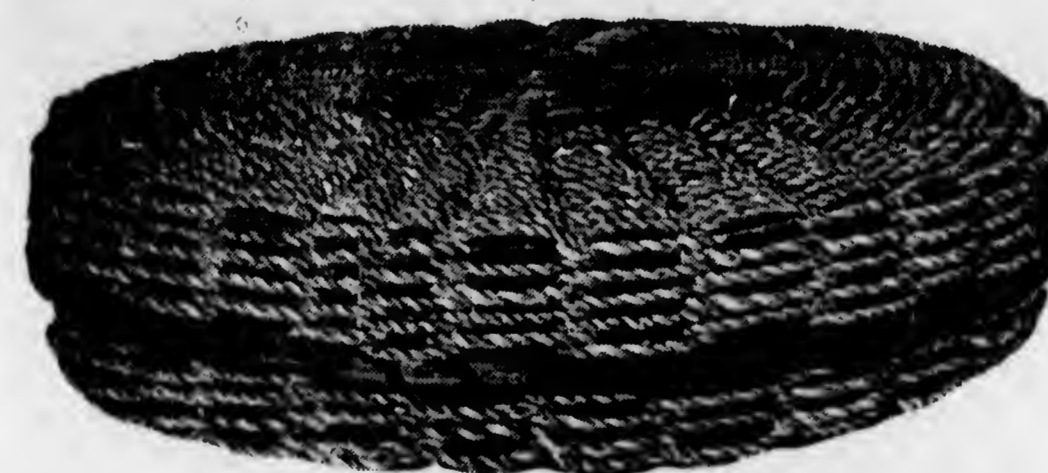
No. 19 shows one of the many patterns of genuine Indian made shopping baskets. They are strong and durable, being made from barks and roots specially prepared by the Indian squaws.

Approximate sizes with prices as follows:

14x 8 inches.....	Each \$1.50
14x 9 inches.....	Each 2.00
12x10 inches.....	Each 3.00



Flat Arm Work Baskets



No. 21—Round

1½ in. deep, 7 in. diameter, Each	\$1.00
1¾ in. deep, 8 in. diameter, Each	1.25
2 in. deep, 10 in. diameter, Each	1.75



No. 22—Round

Washington Indian Make

2 in. deep, 6 in. diameter, Each	\$3.50
2 in. deep, 7 in. diameter, Each	4.00

No. 22—WASHINGTON INDIAN BASKETS

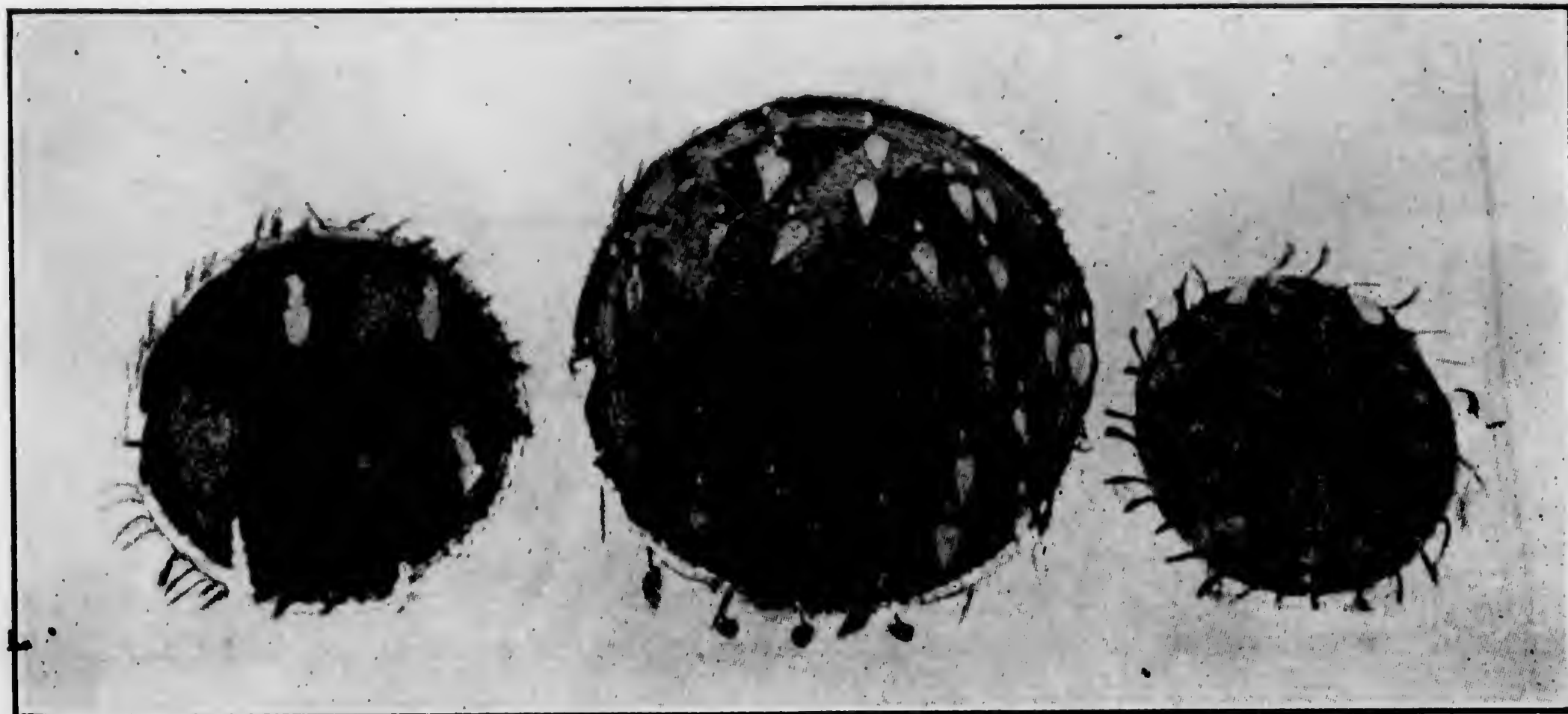
They are made of cedar bark, spruce roots and tough grasses, gathered at the right time and then carefully selected and prepared. The designs are interwoven in colors of various shades.

I DELIVER BY PARCEL POST—INSURED

Pomo Indian Baskets

Extra Fine—3 Stick, Shi-Bu Weave

Full Feathered ("Ta-Pi-Ca") Baskets



No. 80		No. 13		No. 82	
8 inches.....each	\$60.00	9 inches.....each	\$ 80.00	6 inches.....each	\$35.00
9 inches.....each	70.00	10 inches.....each	100.00	7 inches.....each	45.00
10 inches.....each	85.00	11 inches.....each	130.00	8 inches.....each	55.00

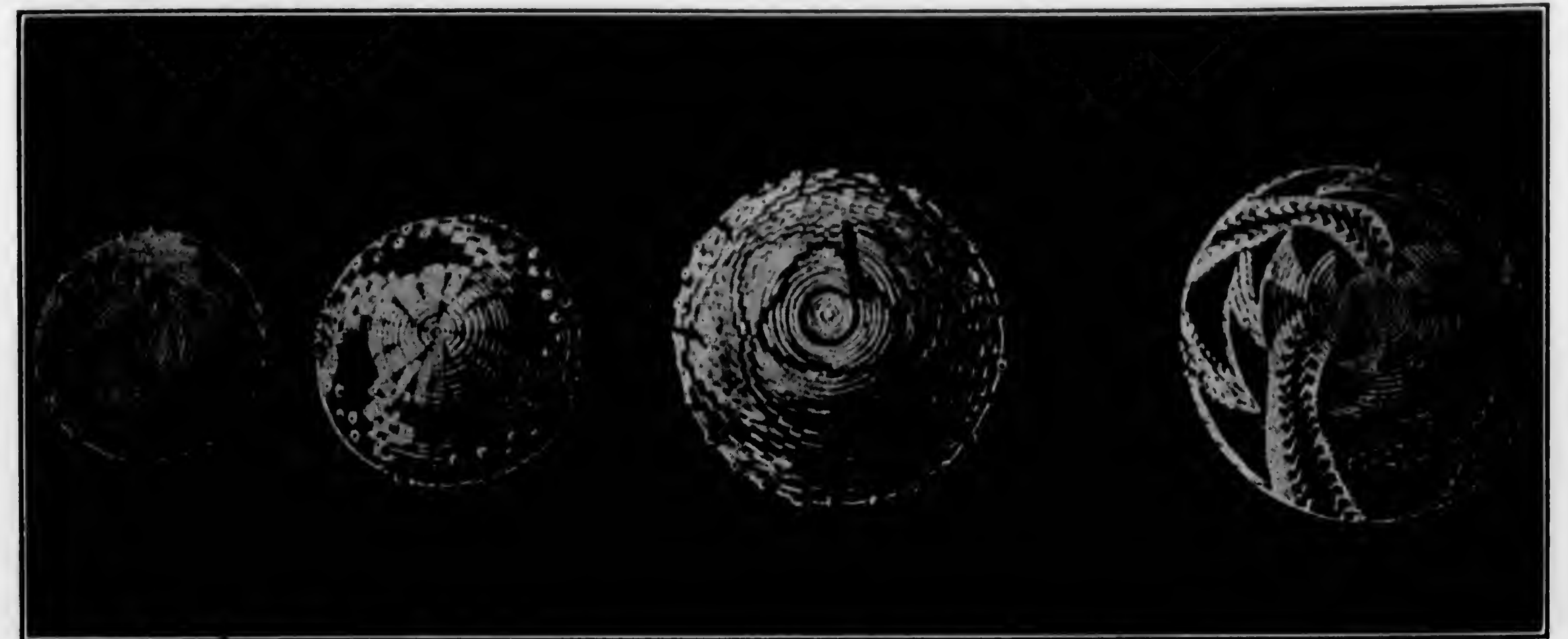
No better baskets can be made for the price. Prices of larger sizes quoted on application.

No. 13.—The "ta-pi-ca" is most highly prized by the Indian. A fine specimen takes months, or even years, of the most patient and painstaking work of the woman and long hunts by her man. Thirty to fifty feathers to every lineal inch are placed so perfectly that the surface of the completed work is like plush, and exquisitely perfect. They alone, of all races, adorn their baskets with feathers.

When made of assorted colored feathers, they are called Sun Baskets.

Pomo Indian Baskets

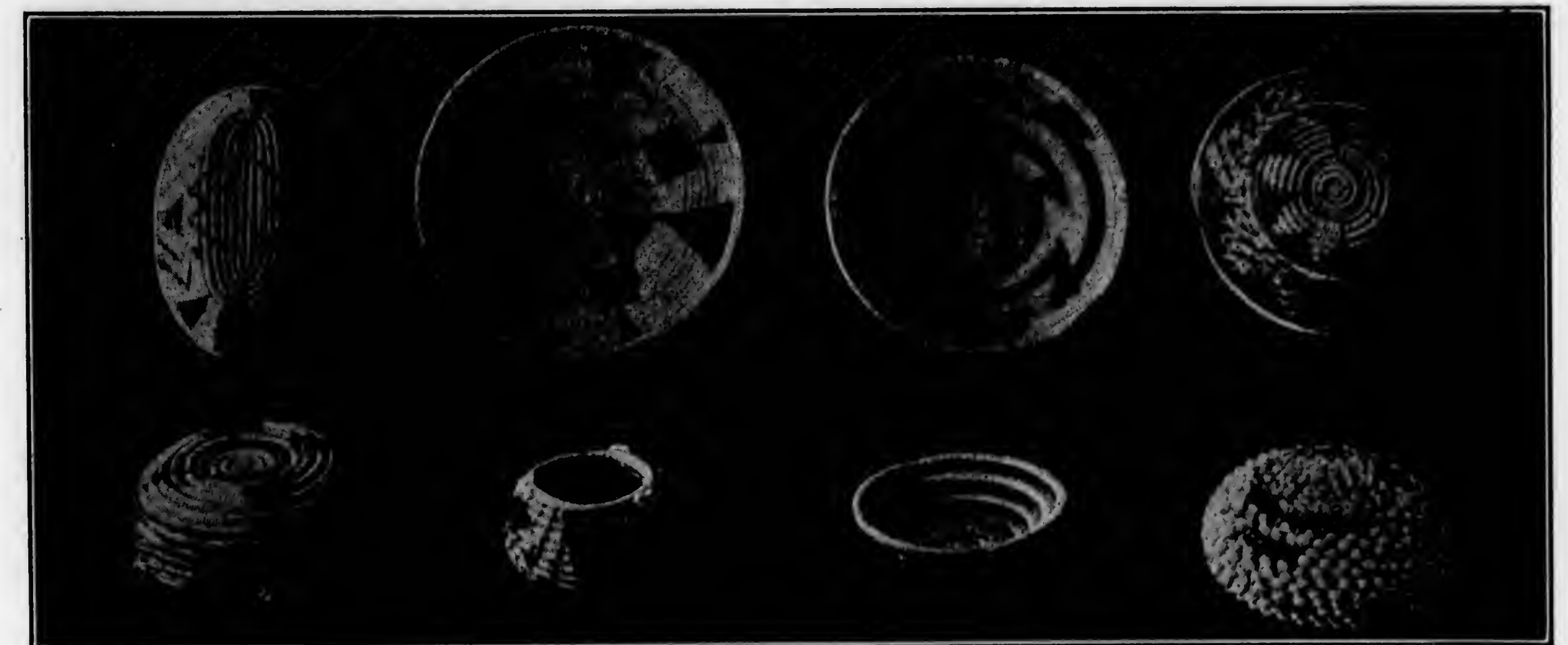
EXTRA FINE—3 STICK "SHI-BU" WEAVE



No. 86	No. 87	No. 88	No. 89
4 inch, Each \$6.00	5 inch, Each \$ 7.50	6 inch, Each \$10.00	7 inch, Each \$12.00
5 inch, Each 7.00	6 inch, Each 9.00	7 inch, Each 12.00	8 inch, Each 13.50
6 inch, Each 9.00	7 inch, Each 12.00	8 inch, Each 13.50	9 inch, Each 15.00

It was long before civilized people came to a realization of the beauty of the Indian baskets, and it was only about a few years ago that collectors began to seek them. The history of what some would call "the basket fad" is one of rapidly growing interest, and at the beginning of the twentieth century, prices were willingly paid for the finest creations of fiber and feathers, which seem fabulous when compared to those of a few years ago; yet which are not an overpayment for the skill and indefatigable patience shown in their manufacture. Such baskets will never be cheaper, but will rather appreciate in value as a greater number of people of taste and means come to observe their beauty and seek the best.

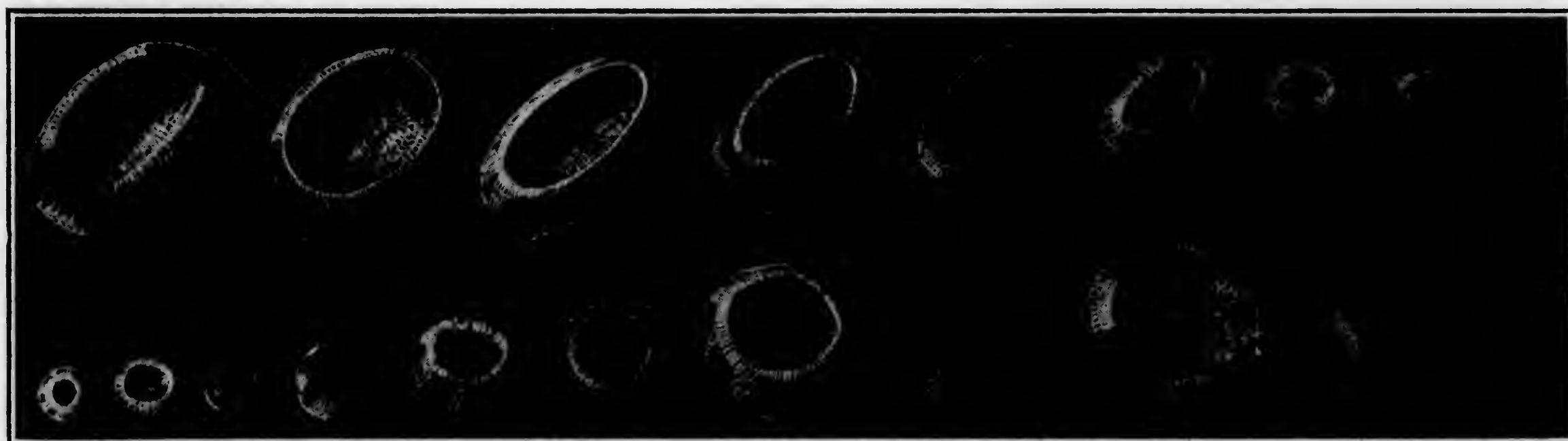
Nos. 91, 92, 96 and 97—1 STICK "TSAI" WEAVE			
No. 90	No. 91	No. 92	No. 93
3 inch, Each \$4.50	4 inch, Each \$3.00	3½ inch, Each \$3.00	3 inch, Each \$4.50
4 inch, Each 6.00	5 inch, Each 4.00	4 inch, Each 3.50	4 inch, Each 6.00



No. 94	No. 95	No. 96	No. 97—Bead Covered
3 inch, Each \$4.50	3 inch, Each \$4.00	3 inch, Each \$2.25	3 inch, Each \$ 4.50
4 inch, Each 6.00	4 inch, Each 5.00	4 inch, Each 3.00	4 inch, Each 6.00
5 inch, Each 7.50	5 inch, Each 6.00	5 inch, Each 3.75	5 inch, Each 7.50
6 inch, Each 9.00	6 inch, Each 7.50	6 inch, Each 4.50	6 inch, Each 10.50

Nos. 90, 93, 94 and 95—3 STICK, SHI-BU WEAVE.

For private collections and museums I have many rare old pieces which cannot be catalogued, and if interested I will be glad to send special description.



No. 75—"TSAI"—One-stick Basket—Round or Oval.

Round or Oblong, 5/32 to 1¼ inch outside diameter.....	Each \$1.50
Inches 2 2½ 3 3½ 4 4½ 5 6 7 8 9 10	
Each \$1.75 \$2.25 \$2.50 \$3.00 \$3.75 \$4.50 \$5.00 \$6.00 \$7.00 \$9.00 \$10.00 \$12.00	

Modoc Indian Baskets or Squaw Caps

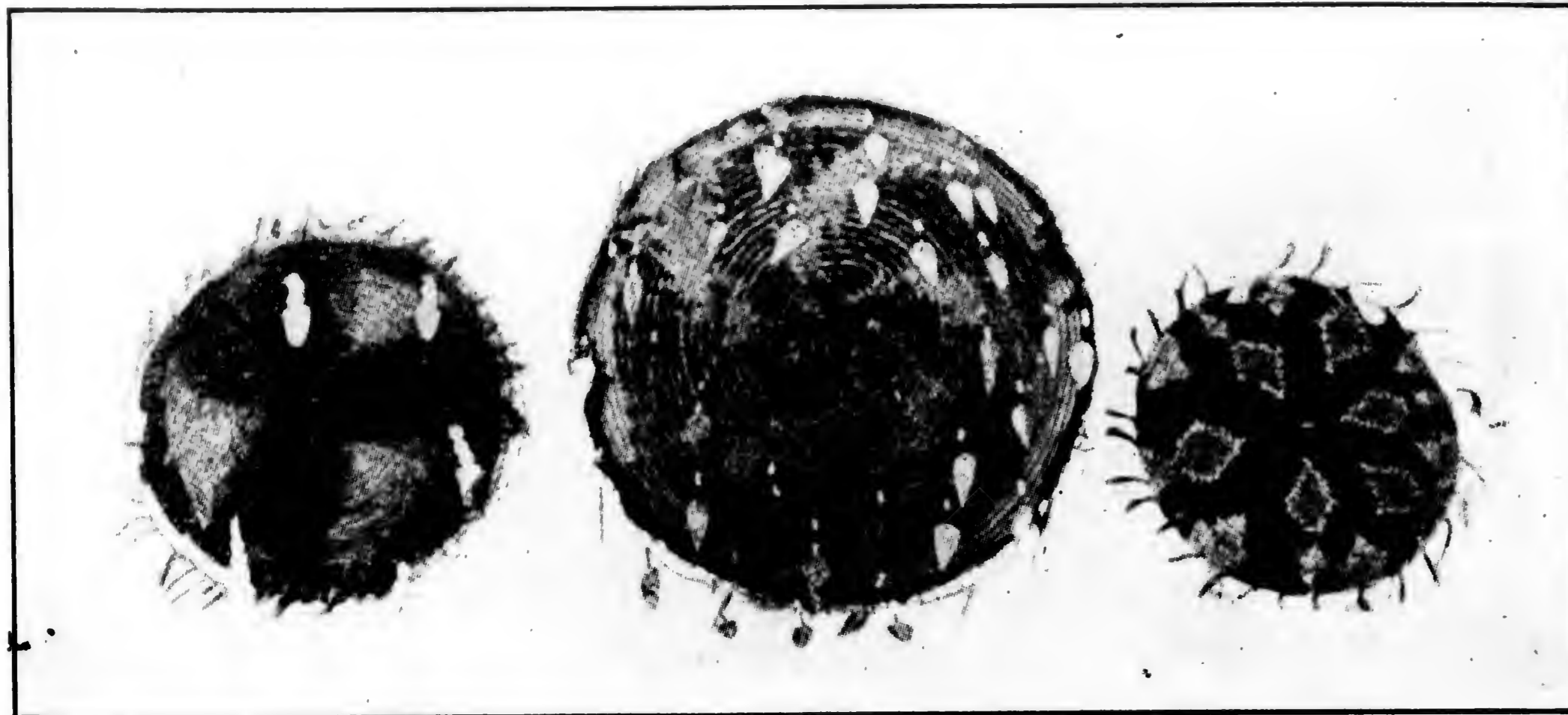


Inches	4	5	6	7	8
Each	\$1.00	\$1.50	\$2.00	\$3.00	\$4.00

Pomo Indian Baskets

Extra Fine—3 Stick, Shi-Bu Weave

Full Feathered ("Ta-Pi-Ca") Baskets



No. 80		No. 13		No. 82	
8 inches.....each	\$60.00	9 inches.....each	\$ 80.00	6 inches.....each	\$35.00
9 inches.....each	70.00	10 inches.....each	100.00	7 inches.....each	45.00
10 inches.....each	85.00	11 inches.....each	130.00	8 inches.....each	55.00

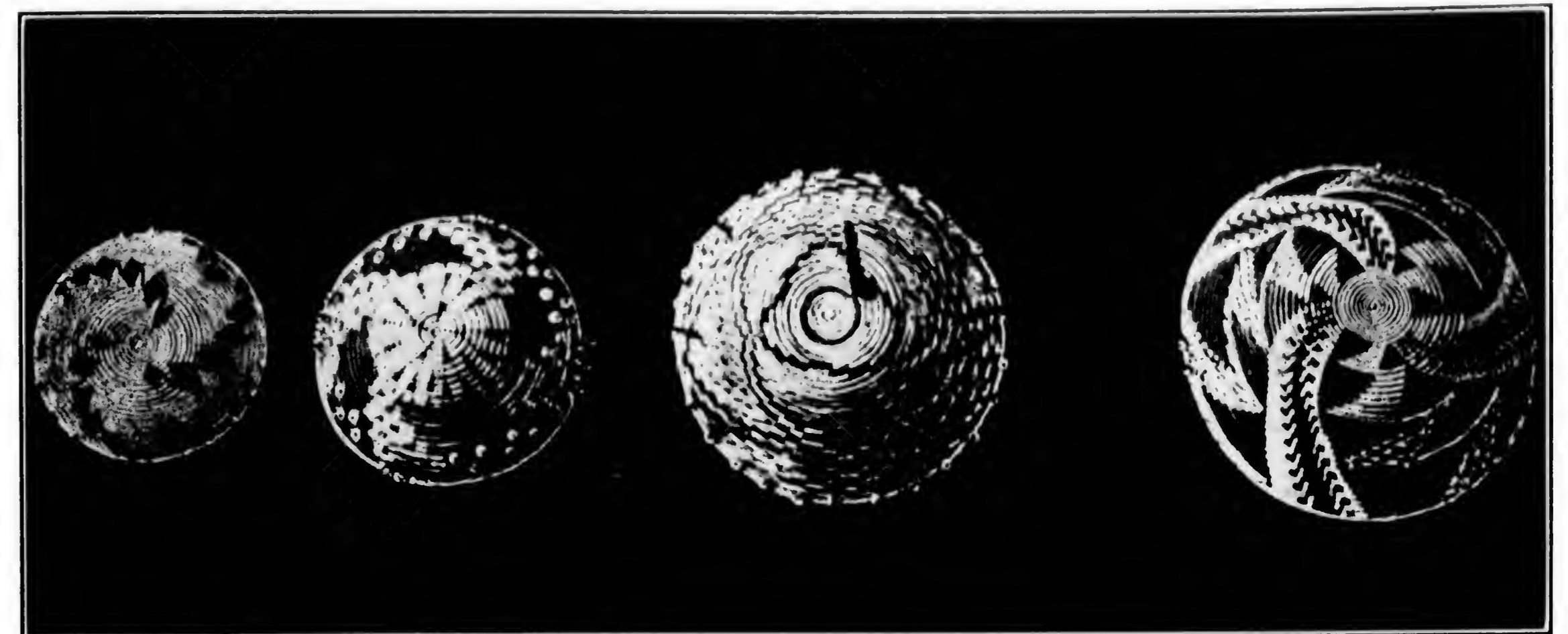
No better baskets can be made for the price. Prices of larger sizes quoted on application.

No. 13.—The "ta-pi-ca" is most highly prized by the Indian. A fine specimen takes months, or even years, of the most patient and painstaking work of the woman and long hunts by her man. Thirty to fifty feathers to every lineal inch are placed so perfectly that the surface of the completed work is like plush, and exquisitely perfect. They alone, of all races, adorn their baskets with feathers.

When made of assorted colored feathers, they are called Sun Baskets.

Pomo Indian Baskets

EXTRA FINE—3 STICK "SHI-BU" WEAVE

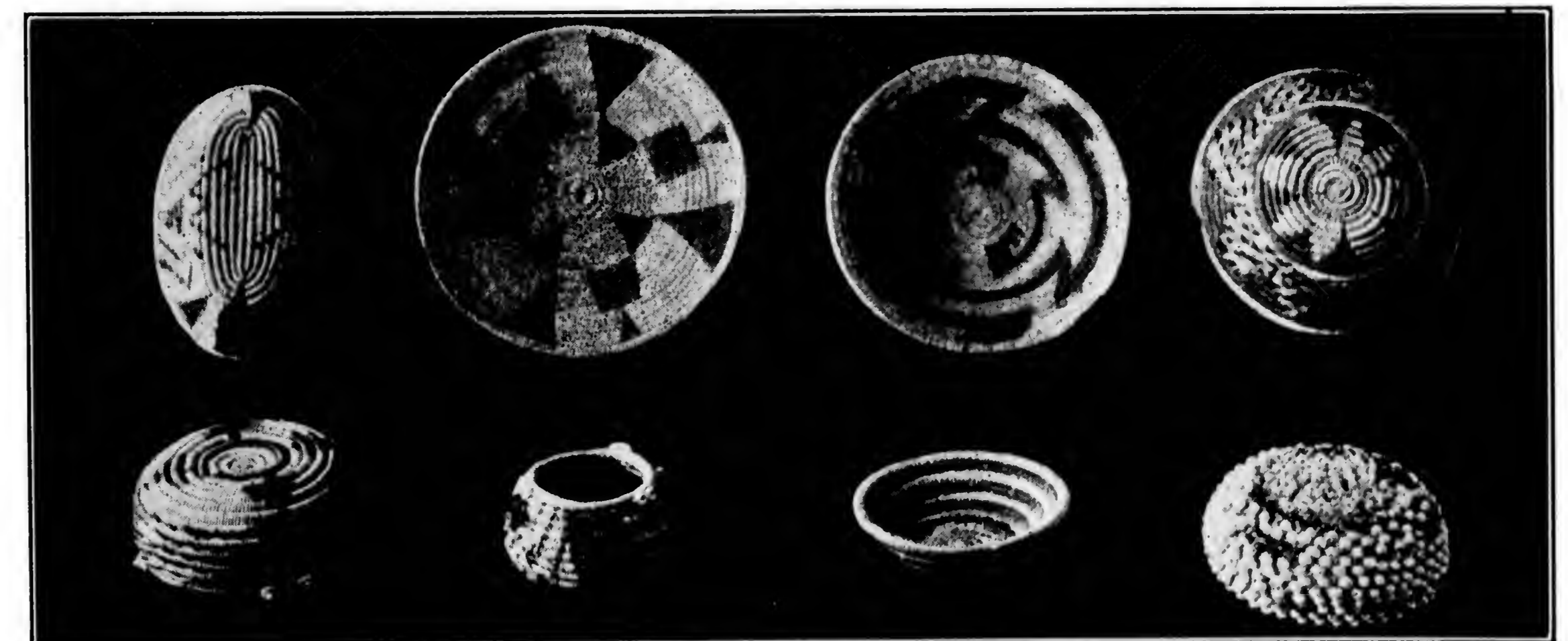


No. 86		No. 87		No. 88		No. 89	
4 inch, Each	\$6.00	5 inch, Each	\$ 7.50	6 inch, Each	\$10.00	7 inch, Each	\$12.00
5 inch, Each	7.00	6 inch, Each	9.00	7 inch, Each	12.00	8 inch, Each	13.50
6 inch, Each	9.00	7 inch, Each	12.00	8 inch, Each	13.50	9 inch, Each	15.00

It was long before civilized people came to a realization of the beauty of the Indian baskets, and it was only about a few years ago that collectors began to seek them. The history of what some would call "the basket fad" is one of rapidly growing interest, and at the beginning of the twentieth century, prices were willingly paid for the finest creations of fiber and feathers, which seem fabulous when compared to those of a few years ago; yet which are not an overpayment for the skill and indefatigable patience shown in their manufacture. Such baskets will never be cheaper, but will rather appreciate in value as a greater number of people of taste and means come to observe their beauty and seek the best.

Nos. 91, 92, 96 and 97—1 STICK "TSAI" WEAVE

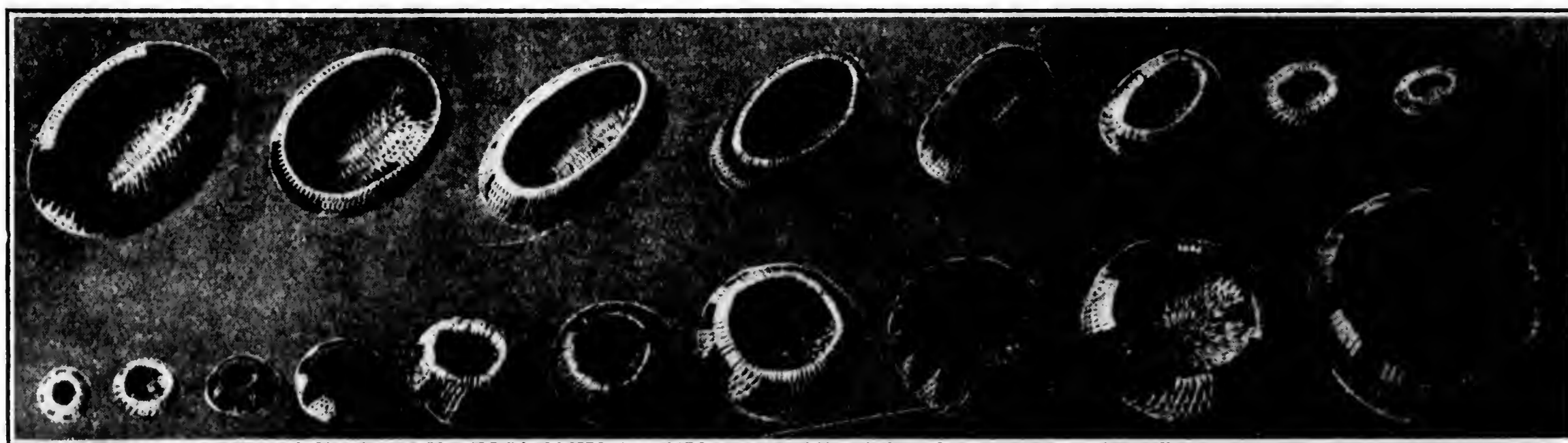
No. 90		No. 91		No. 92		No. 93	
3 inch, Each	\$4.50	4 inch, Each	\$3.00	3½ inch, Each	\$3.00	3 inch, Each	\$4.50
4 inch, Each	6.00	5 inch, Each	4.00	4 inch, Each	3.50	4 inch, Each	6.00



No. 94		No. 95		No. 96		No. 97—Bead Covered	
3 inch, Each	\$4.50	3 inch, Each	\$4.00	3 inch, Each	\$2.25	3 inch, Each	\$ 4.50
4 inch, Each	6.00	4 inch, Each	5.00	4 inch, Each	3.00	4 inch, Each	6.00
5 inch, Each	7.50	5 inch, Each	6.00	5 inch, Each	3.75	5 inch, Each	7.50
6 inch, Each	9.00	6 inch, Each	7.50	6 inch, Each	4.50	6 inch, Each	10.50

Nos. 90, 93, 94 and 95—3 STICK, SHI-BU WEAVE.

For private collections and museums I have many rare old pieces which cannot be catalogued, and if interested I will be glad to send special description.



No. 75—"TSAI"—One-stick Basket—Round or Oval.

Round or Oblong, 5/32 to 1¼ inch outside diameter.....Each	\$1.50											
Inches	2	2½	3	3½	4	4½	5	6	7	8	9	10
Each	\$1.75	\$2.25	\$2.50	\$3.00	\$3.75	\$4.50	\$5.00	\$6.00	\$7.00	\$9.00	\$10.00	\$12.00

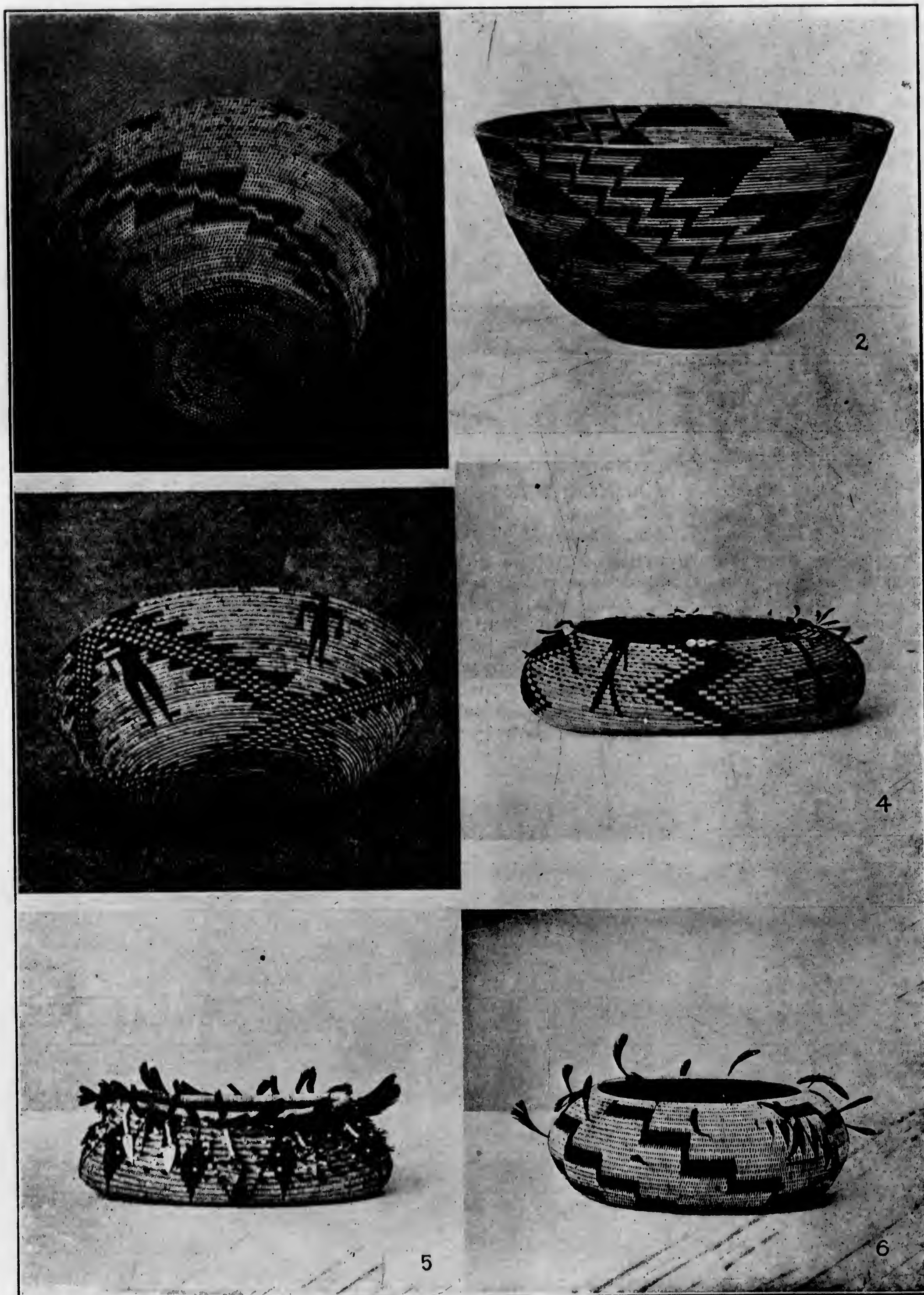
Modoc Indian Baskets or Squaw Caps



Inches	4	5	6	7	8
Each	\$1.00	\$1.50	\$2.00	\$3.00	\$4.00

Pomo Indian Baskets

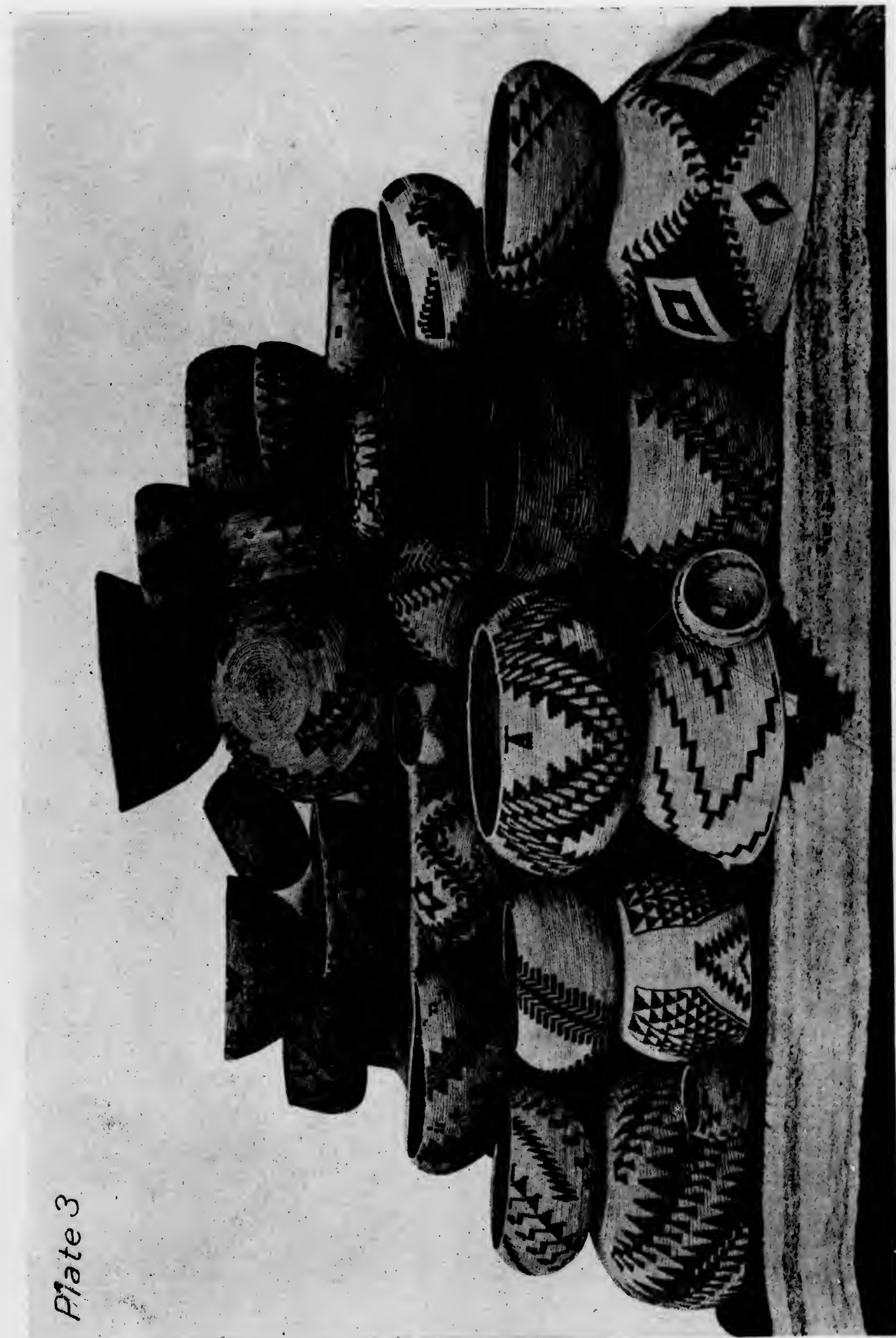
Prices of larger sizes quoted on application



	Inches	3	4	5	6	7	8	10
No. 1.....	each	\$2.50	3.50	4.50	5.50	6.50	7.50	9.00
Nos. 2 and 3.....	each	4.50	8.00	7.50	9.00	12.00	15.00	18.00
No. 4.....	each	7.50	9.00	12.00	15.00	20.00	25.00	30.00
No. 5—Round.....	each	12.00	15.00	18.00	21.00	30.00	37.50	45.00
No. 6—Round.....	each	4.00	5.00	6.00	7.50	9.00	10.00	12.00

Nos. 1 and 6—1 Stick "Tsai" Weave. Extra Fine—Nos. 2, 3, 4, 5—3 Stick Shi-bu Weave.

Pomo Indian Baskets



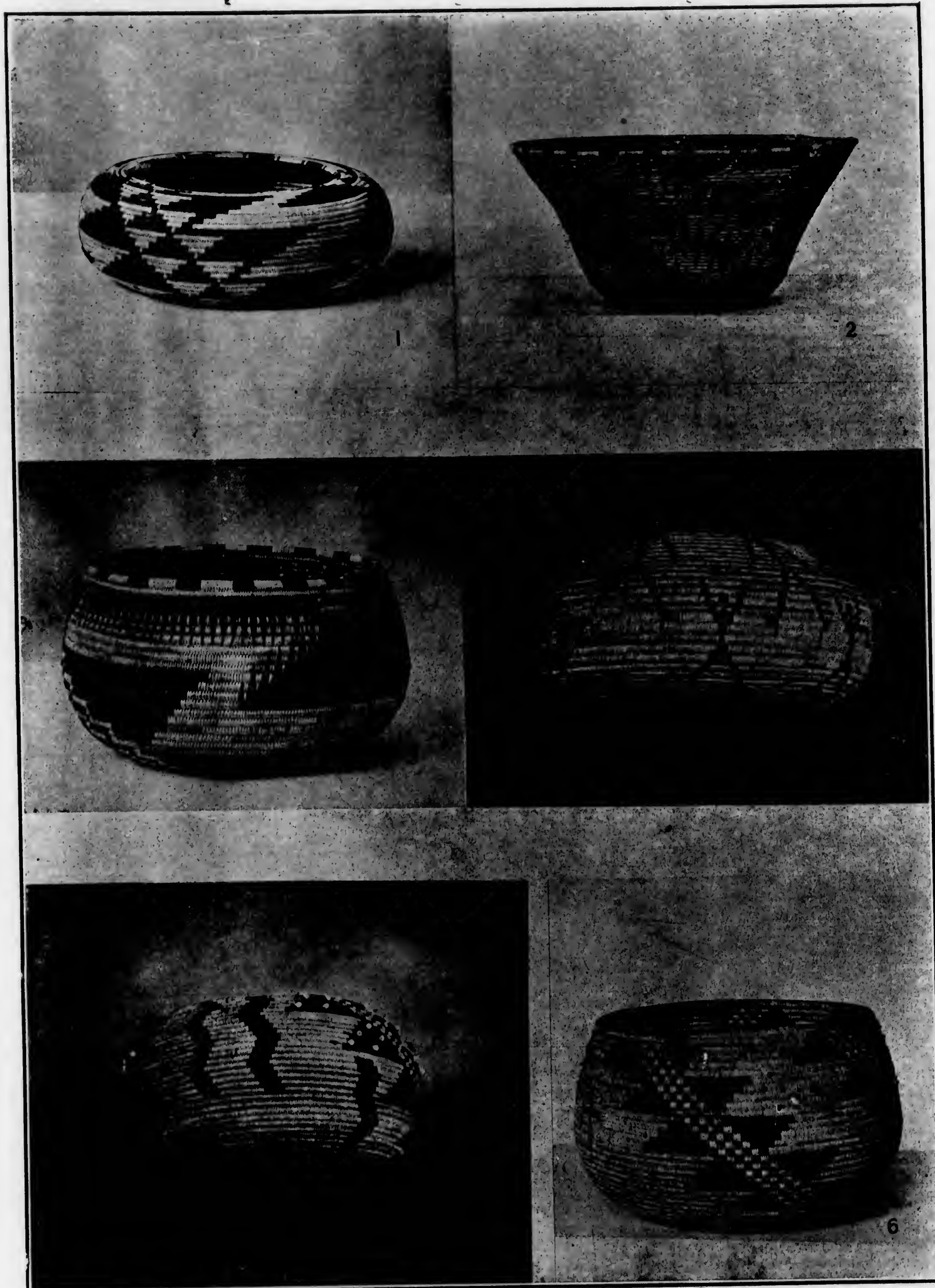
No. 3—Round or Oblong. Extra Fine 3 Stick, Shi-Bu Weave

Inches	2½	3	4	5	6	7	8	10	12	14	16
Each.....	\$3.00	4.50	6.00	7.50	9.00	12.00	15.00	18.00	21.00	24.00	30.00

These Pomo Indian Women have a knowledge of materials and their preparation, a delicacy of touch, an artistic conception of symmetry of form and design, a versatility in varying and inventing beautiful designs, and an eye for color which place their work on a high plane of art.

Pomo Indian Baskets

Extra Fine, 3 Stick, Shi-Bu Weave
Round or Oblong.



No. 2 —Inches.....	2½	3	4	5	6	7	8	10	12	15
Each	\$3.00	4.50	6.00	7.50	9.00	12.00	15.00	18.00	21.00	24.00

Nos. 1, 3, 5 and 6 — Extra Fine Stitch and Pattern

Inches	2½	3	4	5	6	7	8	10	12	15
Each.....	\$3.50	5.00	7.50	9.00	12.00	15.00	18.00	21.00	24.00	30.00

I PAY ALL POSTAL CHARGES

Pomo Indian Baskets (Star)



No. 6—Round or oblong. Extra Fine 3 Stick, Shi-bu Weave. Partly Feathered. (Star)

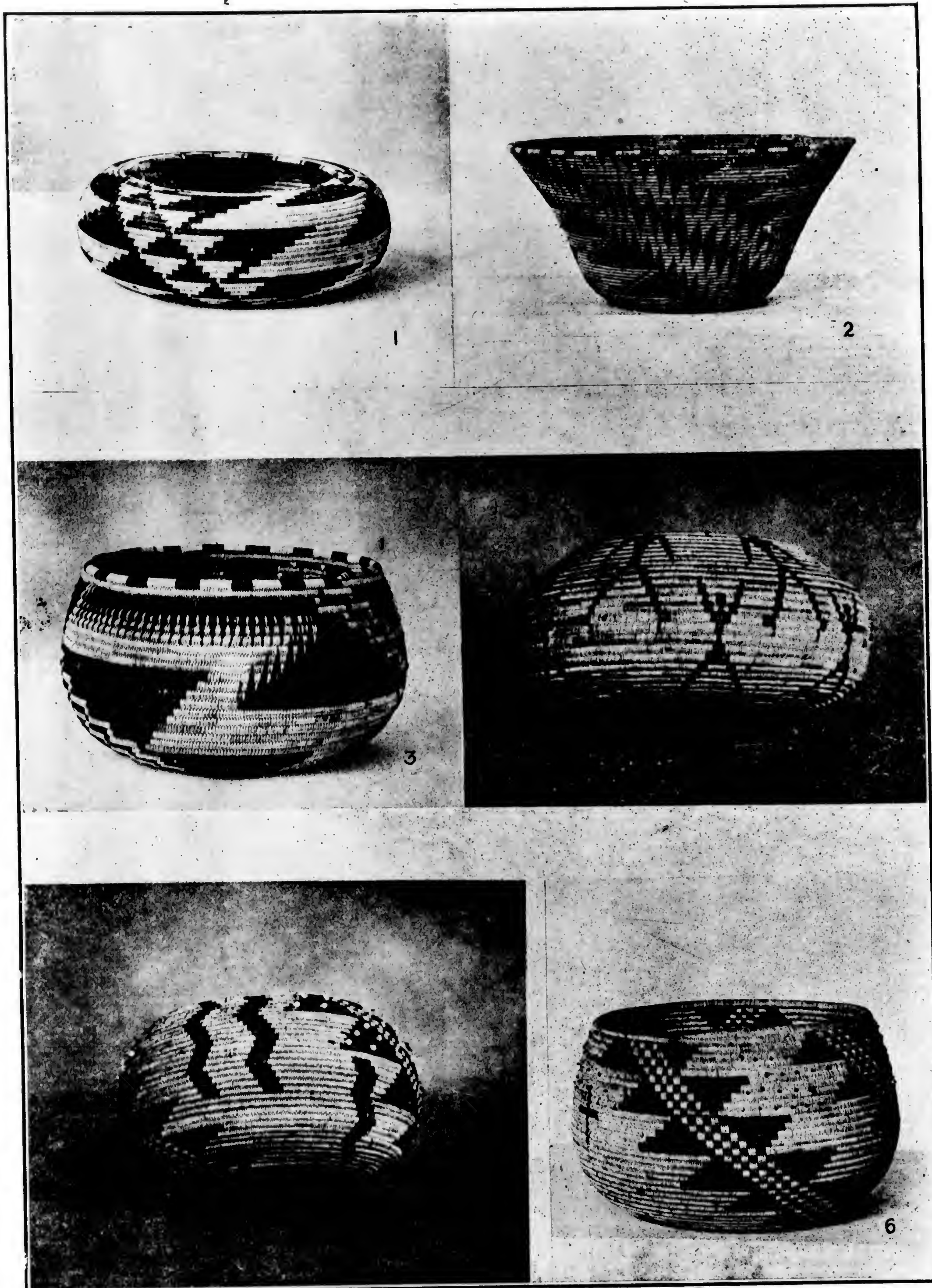
Inches.....	3	4	5	6	7	8	10	12	14	16
Each.....	\$6.00	8.00	10.50	13.50	18.00	25.00	30.00	35.00	40.00	50.00

No better baskets can be made for the price. Prices of larger sizes quoted on application.

I DELIVER ALL GOODS BY PARCEL POST—INSURED

Pomo Indian Baskets

Extra Fine, 3 Stick, Shi-Bu Weave
Round or Oblong.



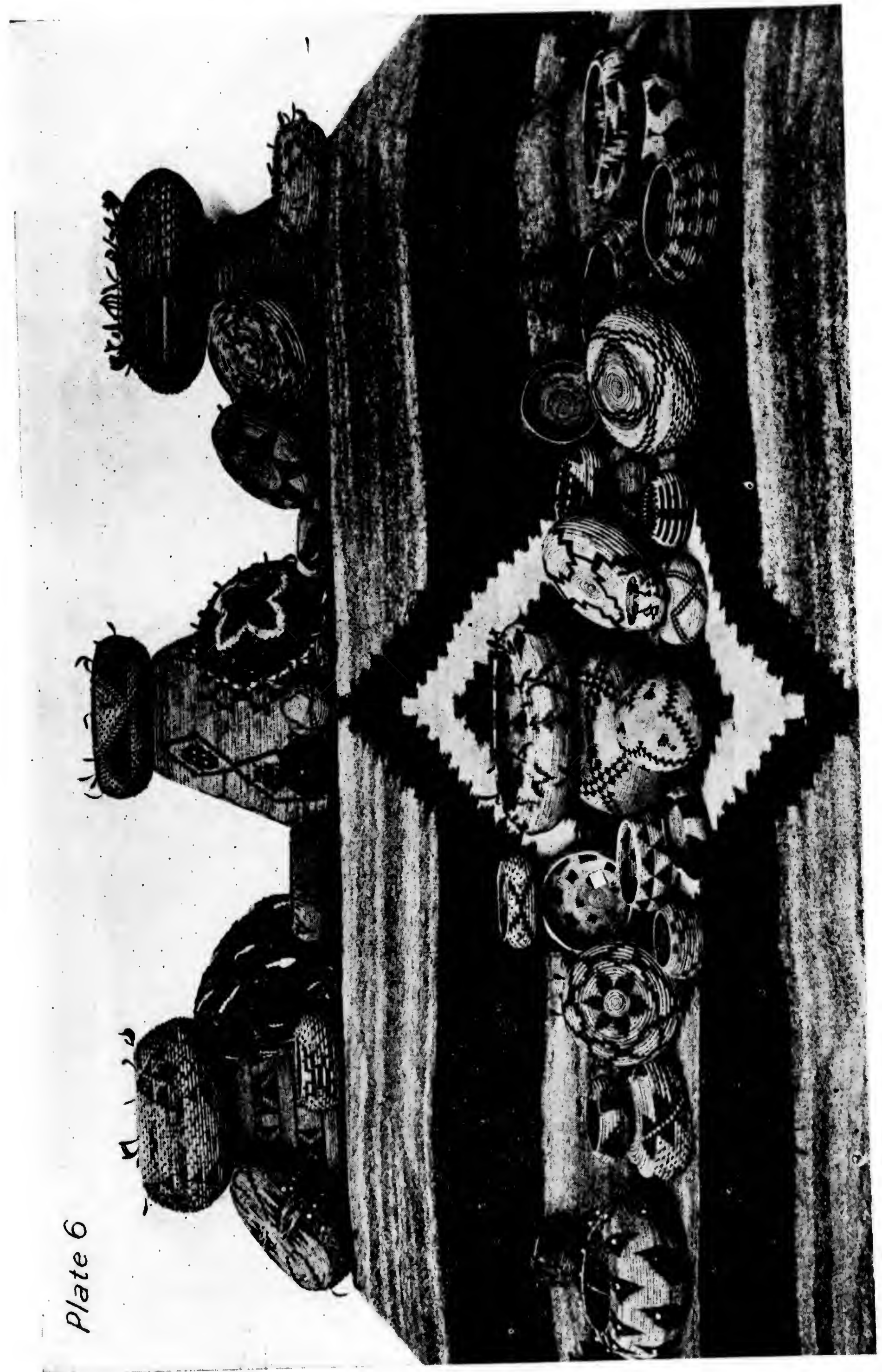
No. 2 —Inches.....	2½	3	4	5	6	7	8	10	12	15
Each.....	\$3.00	4.50	6.00	7.50	9.00	12.00	15.00	18.00	21.00	24.00

Nos. 1, 3, 5 and 6 — Extra Fine Stitch and Pattern

Inches.....	2½	3	4	5	6	7	8	10	12	15
Each.....	\$3.50	5.00	7.50	9.00	12.00	15.00	18.00	21.00	24.00	30.00

I PAY ALL POSTAL CHARGES

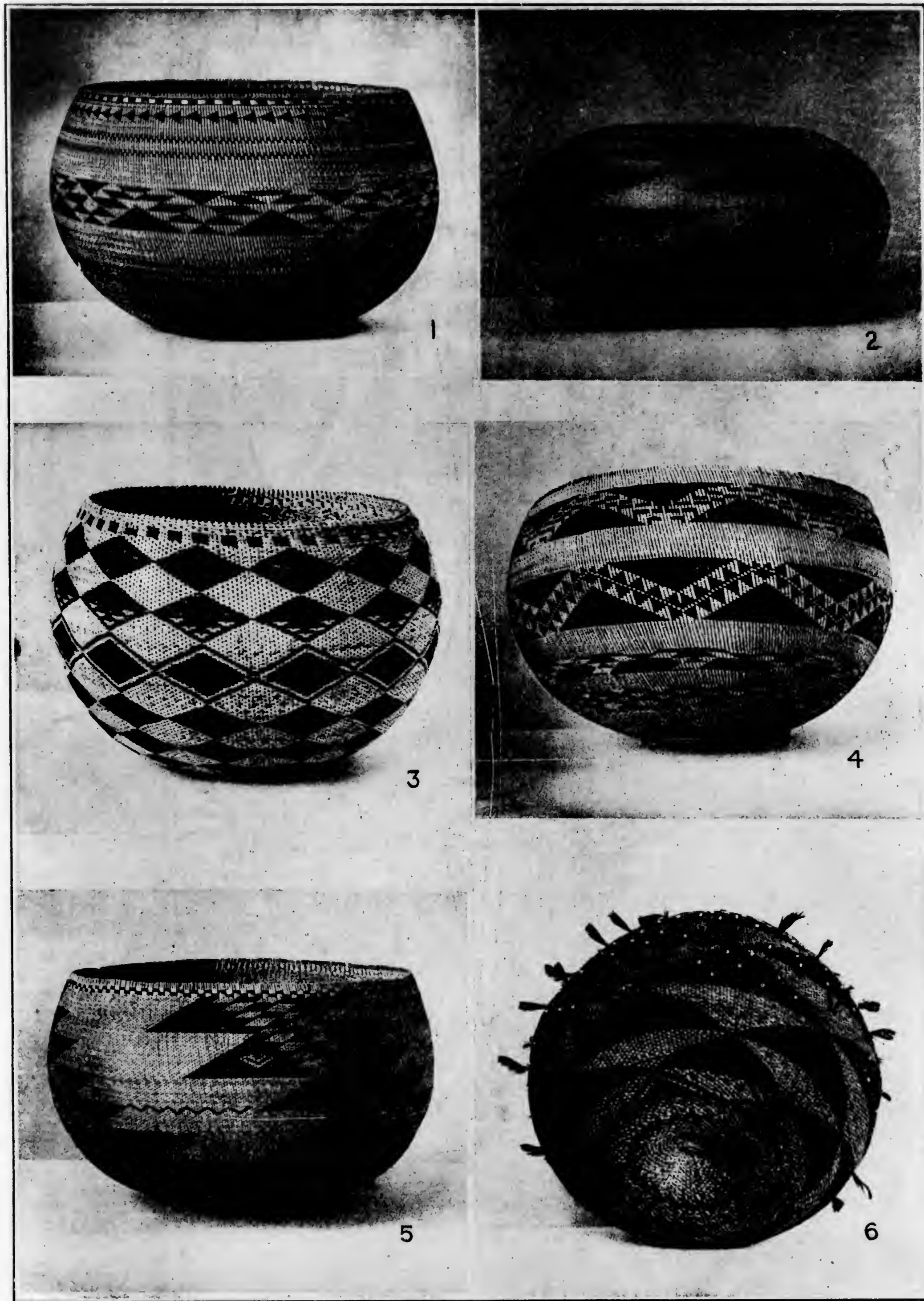
Pomo Indian Baskets (Star)



No. 6 —Round or oblong. Extra Fine 3 Stick, Shi-bu Weave. Partly Feathered. (Star)										
Inches.....	3	4	5	6	7	8	10	12	14	16
Each.....	\$6.00	8.00	10.50	13.50	18.00	25.00	30.00	35.00	40.00	50.00

No better baskets can be made for the price. Prices of larger sizes quoted on application.

I DELIVER ALL GOODS BY PARCEL POST—INSURED



POMO INDIAN BASKETS

Used extensively for waste baskets.

Nos. 1, 2 and 4—BAM-TUSH—PLAIN TWINED—EXTRA FINE										
Inches	5	6	8	10	12	14	16	18		
Each	\$3.00	\$4.50	\$6.00	\$8.00	\$10.00	\$12.00	\$15.00	\$18.00		
Nos. 3 and 5—CHU-SET—DIAGONAL TWINED										
Size, inches	6	8	10	12	14	16	18	21	24	27
Each	\$9.00	\$12.00	\$15.00	\$18.00	\$21.00	\$24.00	\$27.00	\$30.00	\$33.00	\$36.00
No. 6—CHU-SET—DIAGONAL TWINED—Less Feathers and Beads										
Inches	5	6	8	10	12	14	16	18	20	
Each	\$5.00	\$7.00	\$9.00	\$12.00	\$14.00	\$16.00	\$18.00	\$21.00	\$24.00	

POMO INDIAN BASKETS

All on this page "Bam-Tush" Weave

No. 4—Mortar



No. 7—Burden

No. 3—Cooking

One of the most interesting of all baskets was the mu-chi, a basket made like a dala but with a string rim of willow, and with a circular hole in the bottom. This basket was placed over a stone and used as the mortars of the Southern tribes are. The Indian woman sat flat on the ground and held the mu-chi firmly in place by putting a leg over each side while she wielded a heavy stone pestle with both hands.

No. 4—Plain and lattice-twined mortar, 16 to 20 inches.....Each \$9.00

OLD BASKETS—I always have a few old mortar baskets, each \$6.00

BOO-CHEE BURDEN

No 7—About 21 inches. These are very scarce and hard to procure.

When an Indian traveled, his belongings were carried in the conical burden basket, and these answered for every purpose for which we use a wheelbarrow or wagon.

No. 1—Extra fine weave. Have been used	each	\$18.00
No. 2—Extra fine weave. Have been used	each	15.00
No. 3—Extra fine weave. Have been used	each	12.00

Nets for No. 7 Baskets—Plain, \$2.00.

Prices of New No. 7 quoted on application. They are very scarce and hard to procure.

No. 3—"BAM-TOOSH"—PLAIN TWINED—COOKING

Inches	5	6	8	10	12	14
Each	\$3.00	\$4.50	\$6.00	\$8.00	\$10.00	\$12.00

OLD BASKETS—I always have a few of most any kind on hand.

I PAY ALL POSTAL CHARGES

Indian Money or Wampum

Made at the present time by the Pomo Indians. The Best Wampum made.
Cut, ground and bored by hand.



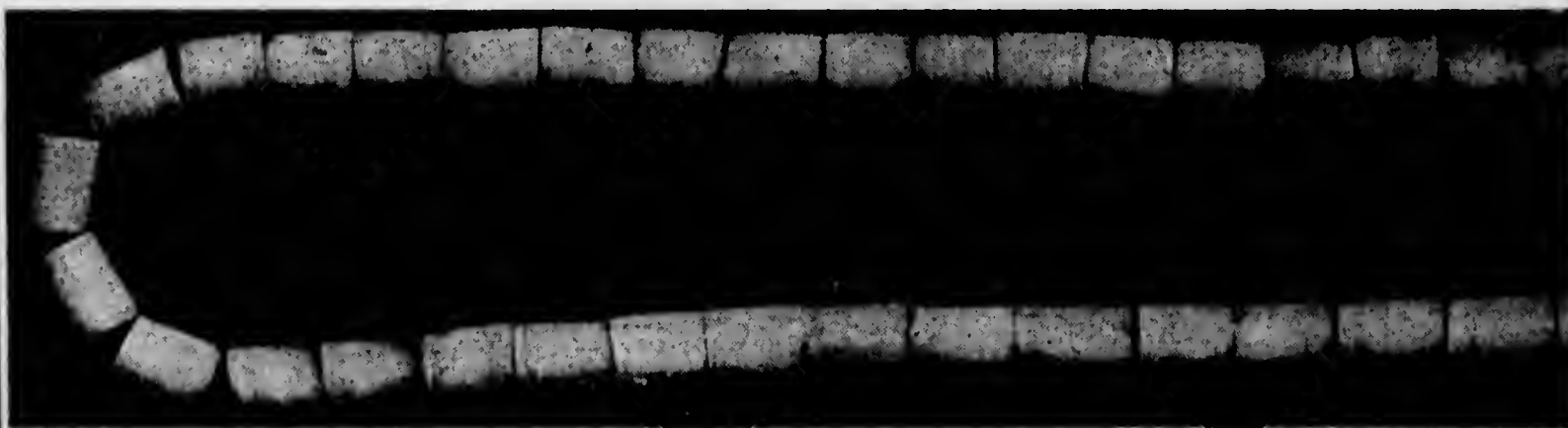
Number.....	3	4	5	6	7	8	9
Size, inches	3-16	4-16	5-16	6-16	7-16	1/2	1/2

These are put up in 3-foot strings. Can be put up in 1 1/2 foot strings at half price.

3-foot strings, each	Number 3.....	\$10.00	4.....	9.00	5.....	7.50
	Number 6.....	\$6.50	7.....	5.50	8.....	5.00
					9.....	15.00

Injun Silver or Kayah is made from clam shells that come from the ocean. It is still common currency among not only the Pomo tribes, but their Indian neighbors. Many thousand pieces are coined yearly and the Indian money-maker is a familiar sight in every Rancheria.

No. 9 is made from the hinges of an extra large clam shell which is much thicker than its body, and furnish about four cylinders. This makes them much more valuable than the flat pieces.



No. 9—Extra thick, about 3 and 4 beads to the inch.

About 1 1/2 in. in diameter. These are put up in 3-foot strings.
Can be put up in 1 1/2-foot strings at half price.

3-foot strings.....each \$15.00

INDIAN MONEY OR WAMPUM

No. 78—Such as is put in graves. Good for decorating.

Per 1000.....	\$15.00	Per 100.....	\$1.65	Per 50.....	85c
	Per 25.....	45c	Per 12.....	25c	

The Pomo Indians are inveterate gamblers. Their favorite game of chance was the grass game, and on it they risked every worldly possession. From the Ocean and Bay they secured peculiar hard clam shells from which they chipped white bits. These were first drilled, and then, by a laborious process, reduced to circular disks of different sizes. This was Indian money or "kaia" and was strung according to size. It is still common currency.

No. 5

No. 6

F. M. GILHAM

Wholesale Dealer in
INDIAN BASKETS and WAMPUM

HIGHLAND SPRINGS
LAKE COUNTY, CAL.

DELIVERED BY PARCEL POST—INSURED

There are thousands of pieces put in the graves when they die.

Indian Money or Wampum

Made at the present time by the Pomo Indians. The Best Wampum made.
Cut, ground and bored by hand.



Number.....	3	4	5	6	7	8	9
Size, inches	3-16	4-16	5-16	6-16	7-16	1/2	1/2

These are put up in 3-foot strings. Can be put up in 1 1/2 foot strings at half price.

3-foot strings, each	Number 3.....	\$10.00	4.....	9.00	5.....	7.50
	Number 6.....	\$6.50	7.....	5.50	8.....	5.00
			9.....	15.00		

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Wholesale Dealer in
INDIAN BASKETS and WAMPUM

HIGHLAND SPRINGS
LAKE COUNTY, CAL.

DELIVERED BY PARCEL POST—INSURED

There are thousands of pieces put in the graves when they die.

I will allow you from all price lists
enclosed a discount of 33 1-3 percent.

F. M. GILHAM

Lake County

Highland Springs, California

WHOLESALE Dealer in Indian Baskets & Wampum

Recd. Dec. 6, 1913.

Bishop, Calif.

Nov 14, 1918.

Dr. C. Hart Merriam,

Washington, D. C.,

Dear Sir:-

Could you give me the address of a possible buyer of my one hundred or more Indian baskets. They are largely Paiute and Shoshone work. Many of them are perfect types in form pattern and workmanship.

Perhaps some of the more recent work has no great ethnic value yet they are beautiful and of perfect workmanship.

to carry baskets, and so if you
could refer me to some possible
buyer I would return it a great
favor.

Very truly yours,

(Thos.) Jimmie C. Barrow Randolph.

I have been twenty years making
the collection and have made
quite a study of the subject.

I have kept them sorted - that
is whenever I could buy a
good or more perfect basket I
would dispose of an inferior
one until nearly everyone I
have seen to be almost perfect
of its kind. My collection has
come to be one of the sights of
our small town. People bring
their friends to see my baskets,
& strangers and guests at the hotels
come to look them over.

I have no room in my
small home to store or display

Box 87. Redding, California.

Jan 24. 1914 -

The Sierra Club:-

Bills Building - D.F.

Owing to financial reverses
we find we are compelled
to offer at once for sale
three hundred and sixty
Indian baskets that we
have been collecting for
twenty years - The work is
very fine - of rare make
and beautiful designs - done
largely by the tribes of Northern

California - The old basket makers
are nearly all dead - the young
ones, for some reason - have never
taken up the art - This collection
can never be duplicated - and
is acknowledged the finest in
Northern California - We have been
told by people in a position to
judge, that could see put them
on exhibition in some large city
we could easily realize between
four and five thousand on
them - but under existing circum-
stances this is impossible - so
have decided to offer them at
a collection - the job of them - at
twenty eight hundred dollars -
Can you make any suggestion as
to a possible sale of them? If so -
we would most gratefully appreciate
it - and will give you - if you desire
them both personal or business refer-
ences either in San Francisco - or
here - Under separate cover I am
sending you a poorly done photo.

of one side of a room, whose
four sides are peculiarly
covered with the baskets -
This picture represents about
one third of the three hun-
dred and sixty baskets in
the collection

Very truly

Wm. R. L. Redding.

Box 87.

Redding.

J. Cal.

Recd. and. Feb. 2, 1914 - cam

GRACE NICHOLSON

SALESROOM
AND
ART GALLERY

46 North Los Robles Avenue, Pasadena, California
Across from Hotel Maryland

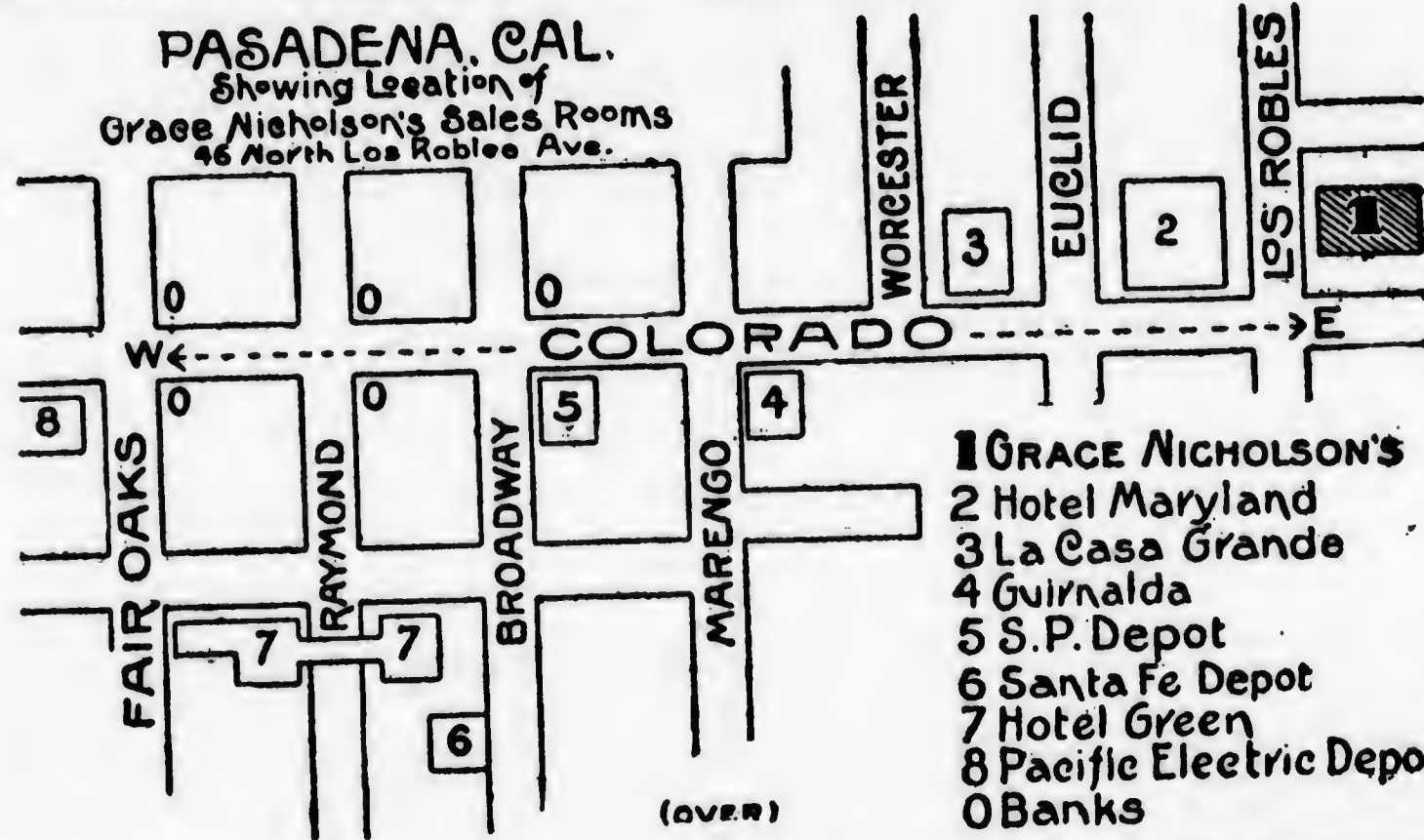
LARGEST AND FINEST STOCK IN THE WEST
INDIAN BASKETS, NAVAJO RUGS, ANTIQUES,
ODD JEWELRY, SILVER, RARE STONES

Exclusive Lines of Artistic Merchandise
from Leading Arts and Crafts Studios

C. S. HARTMAN, Buyer

Home Phone 1336

PASADENA, CAL.
 Showing Location of
 Grace Nicholson's Sales Rooms
 46 North Los Robles Ave.



- 1 GRACE NICHOLSON'S
- 2 Hotel Maryland
- 3 La Casa Grande
- 4 Guinalda
- 5 S.P. Depot
- 6 Santa Fe Depot
- 7 Hotel Green
- 8 Pacific Electric Depot
- 0 Banks

(OVER)

VISITORS ALWAYS WELCOME

Basket Collection for Disposal

Owner: Miss Favergne Edmond
7 East 87th St
New York City

Collector: John D. Edmond, her father

Number of pieces: 160

Localities: California, Arizona, Mexico, Alaska

Date of letter: Undated, but received June 6, 1916

Basket Collection

Mr. John C. Hoxie, Fresno, Calif.
has some fine old Kern
baskets, including a good hat
and an exceptionally interesting
'bottle-neck'.

Seen by me at Panama Pacific Exposition
San Francisco, summer of 1915. com

Basch Collection for sale

Mainly Arizona with some
NW coast - about 80 all told

Mrs Frank A. Edwards

523 North I St.

Tacoma, Wash-
ton

Mrs. Edwards called on me

Jan. 23, 1916. - seen

(Then stopped at 1822 Vernon St. NW
Wash. D.C.)

W. S. SUTTON
Antiques, Curios, Paintings,
Engravings

716 THIRTEENTH STREET N. W.
WASHINGTON, D. C.

You are cordially invited to inspect my rare collection of Antiques and Curios from every part of the known world, comprising Old Relics of all the different Indian tribes, Ancient Jewelry, Porcelains, Glass, Silverware, Fine Old Engravings and Oil Paintings Antique and Modern, Weapons, etc.

Orders taken for high class Oil Portraits and Miniatures on Ivory. Satisfaction guaranteed. Samples on exhibition.

Jan - 19 - 1915.

Dr Hart B. Merriam.
City.

My dear Sir:

You will please pardon my intrusion on your time but it was suggested to me by one of the curators of The National Museum that I write and inform you that I have in my varied collection some very rare and interesting old Indian baskets,

The same gentleman informs me that you already have a very large and choice collection but just the same you might

be interested in seeing mine
even though you have no in-
clination to purchase,

Hoping you will honor
me with a call. I remain,

Yours truly,

W. G. Sutton.

Basket Collections for Sale,

Victoria, B.C. (mainly B.C. + Alaska)
John P. Babcock, (Collection to be shown by
A. L. Coombs, Colonial Hotel, S. F.)
Mrs. Minnie C. Barrows Randsolph, Bishop, Calif.
N. J. Leubkey, 3408-34¹/₂ Pl. Washn.
(Aleutian)
Dr. G. T. Emmons, Greerholme, Princeton, N.J.
(Tlingit & some Calif.)

Susauville -

Alouido v. (Mrs. H. M. Green.)

Mrs J. Spring, Fortvale Ave., Fruitvale, Calif.
has collection of Indian baskets (for sale)
including some fine old Mendocino Co. pieces
and some good "Tulares".

Basket collection for sale. 1915

Property of Emily William Wendell, Philadelphia
(3809 Poplar St. Phila) Valued at \$5,000!

See letter from Miss Margaret L. Crowell dated Ardmore,
Pa. Feb. 17, 1915 - + answer dated March 2, 1915.

(also see my reply of March 3, 1915 in copy book)

Basket collection originally had 261 baskets, some 60 of
which have been sold, leaving 200 for which he asks \$5,000
or \$25 apiece!

Letter & card. recd. & returned March 3, 1915. -



TRADE MARK.

W. L. CLARK,

WHOLESALE AND RETAIL DEALER IN

**INDIAN,
MEXICAN AND
CALIFORNIA**

CURIOSITIES.

INDIAN BLANKETS A SPECIALTY.

**1007 State Street, Hopkins Block
SANTA BARBARA, CAL.**

D. M. AVERILL & CO.

DEALERS IN

PACIFIC COAST INDIAN RELICS

BASKETS, ARROW HEADS, STONE MORTARS, POTTERY, ALASKA TOTEMS, MOC-
CASINS, BEAD WORK, NAVAJO BLANKETS, MEXICAN ZARAPES, NATURAL-
ISTS' SUPPLIES, ELK HEADS AND TEETH, CHINA PHEASANTS, SHELLS,
CORALS, SEA MOSS, MINERALS, OPALS, NATIVE GEMS, OLD CHINA,
WOOD NOVELTIES, VIEWS OF OREGON SCENERY, COINS, POSTAGE
STAMPS, PHILATELIC SUPPLIES, PYROGRAPHIC OUTFITS, BURNT
LEATHER AND WOOD, MEXICAN CARVED LEATHER, SOMB-
REROS, FIRECRACKERS, FIREWORKS, FLAGS, SOU-
VENIRS, ANTIQUITIES, ETC., ETC.

331 MORRISON ST. PORTLAND, OREGON



**ALASKA AND NORTHERN INDIAN BASKETS, ON EXHIBITION AND FOR SALE AT
MRS. FROHMAN'S, THIRTEENTH AND WASHINGTON STS., PORTLAND, OR.**

INDIAN CURIOS

AND



BASKETS



Mrs Emma Rhoades

..309 COLUMBIA STREET..

SEATTLE



Richard Thetis

12 4/2 - 1st 1/2

Anderson
Sturges



Mrs Emma Rhodes

Baskets to dispose of - some of them
feathered

Mrs. H. P. Wilson,

Alexandria,

Va.

Jan. 29, 1915

James V. Baldwin
REAL ESTATE BROKER
536-537-538 H.W.HELLMAN BLDG.
LOS ANGELES, CAL.

Los Angeles, Cal., July 16, '07.

Dr. C. Hart Merriman,
Sierra Club,
Yosemite, Cal.

My dear Dr. Merriman:--

In a conversation held recently with my friend Mr. Willoughby Rodman, I chanced to refer to the fact that there existed in Siskiyou County, this State, what seemed to me a unique and valuable collection of Indian work and curios. Mr. Rodman suggested that I communicate with you in regard to the matter. It seemed to me a shame that a collection of such size and variety as this should be dispersed. It was assembled during a period of 40 years by a physician whose practice during that period extended over all Southern Oregon and Northern California among all the Indians of that region. The collection includes several hundreds of baskets of every description; weapons; wearing apparel, etc. My knowledge of these things is only general and therefore I can form no idea of the value of this collection. Among the articles in the collection I will mention the pair of gauntlets worn by General Canby when he was killed by the Modoc Indians in the lava beds, and the deer skin jacket worn by Captain Jack when he was hanged, and also the latter's pipes.

If you desire I will obtain a list and description of the various articles and send same to you.

My headquarters are at Yreka, California, where you may address me.

Yours truly,

Harry E. Sinclair

*Recd. Aug. 31/1907
C. H. Merriman (at San Francisco)*

Indian Baskets &c

White Swan, Washington,

Oct 25/1917

Recd. Oct. 26/1917.

Mr. Hart Merriam
Washington D.C.

Dear Sir;-

We have, during the past 16 years as Indian Traders on the Yakima Indian Reservation, collected from these indians and others in the Northwest, and along the Alaska Coast, Oregon, California, Arizona, and New Mexico, and various other places, quite a large collection of indian baskets, curios, etc.

The collection contains;

- 102 Baskets of the hard weave Klickitat and Yakima cedar root foundation and weave.
- 7 Indian design Wapaz;
- 6 Wah wak pas. These are heavy native grass foundation, with corn husk coverings woven in design.
- 7 Shaptakis. These contain some of the oldest coloring in their designs of anything of indian stuff we have ever gotten. Many of them are quite old and the vegetable and mineral coloring is as clear and good in them now as it was probably 100 years ago when they were in use.
- 3 Modern Navajo Indian Rugs.
- 1 Very fine old rug from which the wool came from Spain; was carded and woven by a Southern Navajo Indian. This rug had been in use by the indian from whom we procured it more than 50 years. Their family had had it more than 100 years. The dyes and coloring in it are absolutely fast, never run or faded. It is a very fine specimen of antique rug of American Indian work. We believe there are only two other in existence of that period.
- 1 Alaska Saddle Blanket, made from the wool of the wild sheep.
- 4 Wedding Hats of indian design.
- 3 Native Pom Pom Drums.
- 2 Boarded Duck Skin Papposes.

A very large collection of Indian Beads, containing the oldest known form of Indian Money, and Exchange Beads. Many of them being from Chiefs that were formerly with the Yakima and other indians of the Northwest.

- 2 Heavily beaded very fine Buck Skin Dresses, made with extreme care years ago, and entirely sewed with sinew and carrying with them the oldest beads that were used by the Indians. None, of which have been used within the past half century.
- 3 Stone War Clubs. 2 of them were actually used in war times.
- 1 Buffalo Arrow Quiver, heavily fringed.
- 1 Alaska Grease or Food Box, which the Indians used for serving whale oil and sea weed. Also a number of the dishes and spoons which they used with the grease box.
- 2 Decorated Fringe Buck Skin Saddle Bags, partially covered with porcupine quills - 2 decorated with beads.
- 11 Stone Pestles and 1 Stone Mortar, also an exceptionally good specimen of the Stone Mortar used by the Medicine Man.
- 1 Squaw Saddle made from deer horns, covered with buck skin and fringed with beads.
- 1 Old Deer Horn Buck Skin Pack Saddle.
- 2 Choice pieces of Arizona Pottery.
- 4 Woven Bead Belts.
- 4 Pair of Fancy Moccasins,
- 1 Set of Deer Horns.
- 1 Old Trunk, which the original traders in this country gave the Indians with their first taste of coffee, sugar, tea, etc. They were used to bring peace offerings to the Chiefs of the Tribes, and is made of sweet or sandal wood, brought from the Holy Land, still carrying the sweet odor.
- 3 Heavy Cedar Root Cups.
- 11 Carved Spoons from Alaska and the North. Some with very fine totem carving.
- 6 Beaded Bags, made by the Yakimas.
- A large collection of Arrow Heads, Flints, and the old Skinning Knife, such as the Indian used previous to the time they had our modern knives.
- 5 Bark Berry Baskets.
- Some guns of ancient type.

The Old Capoose or Wooden Mortars with which the Indians prepared their dried salmon, berries, food, etc., to keep for winter time.

4 Hand Carved Bracelets.

2 Splendidly mounted Cub Bears,- gotten by one of the old Yakima Indians at what we know as the Bear Pasture.

The old Tomahawk,-peace pipe that was smoked after the last battle of the Yakimas below Union Gap in the Yakima country.

We have a number of other things,- the entire collection embracing between 200 and 300 articles or specimens. It has been collected with a great deal of care and expense. There is no trash among this. We do not know of a similar collection in the West that has as many really good articles of actual merit as this collection has. We find conditions so that we do not care longer to keep it, and shall dispose of it. If you are interested in the matter we would be glad to take it up in detail with you.

Thanking you, we are,

Very truly yours,

A. C. Coburn

[A.C. Coburn]

White Swan

Washington

H. Stadthagen, The Indian Trader.

79 JOHNSON STREET,

VICTORIA, B. C.

SOME OF THE GOODS IN MY STORE

Totempoles,
War Clubs.
Inlaid Wooden Spoons,
Drums (Tom Toms),
War Rattles,
Inlaid Wooden Dishes,
Indian Tools,
Indian Coffins,
Indian Flutes,
Horn and Wooden Spoons,
Head Dresses,
Dugout Canoes,
Ceremonial Masks,
Stone Hammers,
Stone Axes,
Slate Totems,
Slate Dishes,
Slate Pipes,
Silver Spoons, Bracelets,
Gambling Sticks,
Chilkat Blankets,
Chilkat Aprons,
Cedar Rugs,
Indian Made Snowshoes,
Paddles,
Fish hooks, all sorts,
Canoe Balers,
Bows and Arrows,
Food Boxes,
Indian Whistles,
Doctors Charms,
Chiefs Crowns,
Shoulder Rings,
Wampooms,
Native Shells and Corrals,
Bear, Beaver, Seal, and
other Animals Teeth,
War Clubs,

And hundreds of other
articles made by British
Columbia and Alaska In-
dians and never two alike
as Indians never make two
articles the same.



H. STADTHAGEN, The Indian Trader has
been established 13 years in Victoria, B. C.
where he carries the Largest Collection of
Indian Goods of any Indian Curio Store in
existence.

5,000 Indian Baskets and thousands of
dollars worth of Indian Curios in Stock,
Wooden Totem Poles from 1 to 20 feet high.

A few hundred of the good old Water-tight
Cooking Baskets in Stock.

I sold in the year of 1903 over 14,800 Baskets
besides a host of Curios.

Slate Totempoles 60 cts. per inch high, and
for the choicest thick pieces 75 cts. an inch
high, no higher prices

A large collection of the fine Attu Baskets
from the Aleutian Islands in Stock the choic-
est and finest, 12 inches high only \$15.00.

*Take Notice- That all Mail Orders must be accom-
panied with Money Order, no exceptions as I have
lost enough the other way.*

I have the only Store in Victoria which sells nothing
but Indian Baskets and Curios.

Names of Indian Tribes.

Soomas Indians,
Haidah, Nanmatsa,
Bella Bella, Bella Cola
Klaskina, Mashlet,
Metlakatlahs,
Kitkatlahs,
Monvezet,
Chockevlat,
Jale, Nit Nat, Touqout,
Koskino, Quatsino,
Chilcotin, Chilcat,
Nahwittis, Mockstocies,
Port Douglas,
Songhees, Victoria, B. C.
Tlingit, Thompons,
Fraser River, Salish,
Hescquout, Motka,
Hi Etecit, Masset,
Clooohjuteh,
Clooockleait, Shuswaps,
S echets, Tlaimens,
Sajuainish, Loomis,
Cowichans, Duncan,
Taimshean,
Lillooet, Kqriopout,
Skokomish.

HOTELS In Victoria, B. C.

Of the First Class Hotels, I highly
recommend the

Dallas Hotel,
Hotel Davies,
Hotel Vernon,
New England Hotel,
Victoria Hotel,
Balmoral Family
Hotel.

For a Choice Meal out of the
regular meal time, go to the

Poodle Dog
Restaurant,

...Catalogue of the...
Frohman Trading Company
1901-1902



(CORNER OF BASKET ROOM)

*Alaska and Northern Indian Baskets and Curios on Exhibition and for
sale at Frohman Trading Co.'s Basket Rooms*

Cor. 13th and Washington Sts.

Portland, Or.

PIMA AND MARICOPA BASKETS

Pima and Maricopa baskets, Arizona, every conceivable shape, size and quality. They are all white with black figures in natural colors, not dyed, some are coarse, some extremely fine. They range in price from 75 cents for a bowl basket, a few inches high, to \$10.00 for a large basket.



No. 1—Large Olla Basket, 17 in. high.....	\$22 00 to \$10 00	No. 6—Bowl.....	50 to \$ 1 50
No. 2—Pima Plaque.....	3 00 to 5 00	No. 7—Pima Waste Paper Basket.....	4 00 to 6 00
No. 3—Pima Man Plaque.....	2 50 to 4 00	No. 8—Olla, according to size.....	3 50 to 8 00
No. 4—Pima Plaque, according to size.....	1 50 to 4 00	No. 9—Man Pima Basket.....	1 50 to 3 00
No. 5—Nice for Jardenieres.....	2 00 to 4 00	" 10—4 kinds.....	50 to 1 50

POTLATCH ALASKAN DANCING HATS



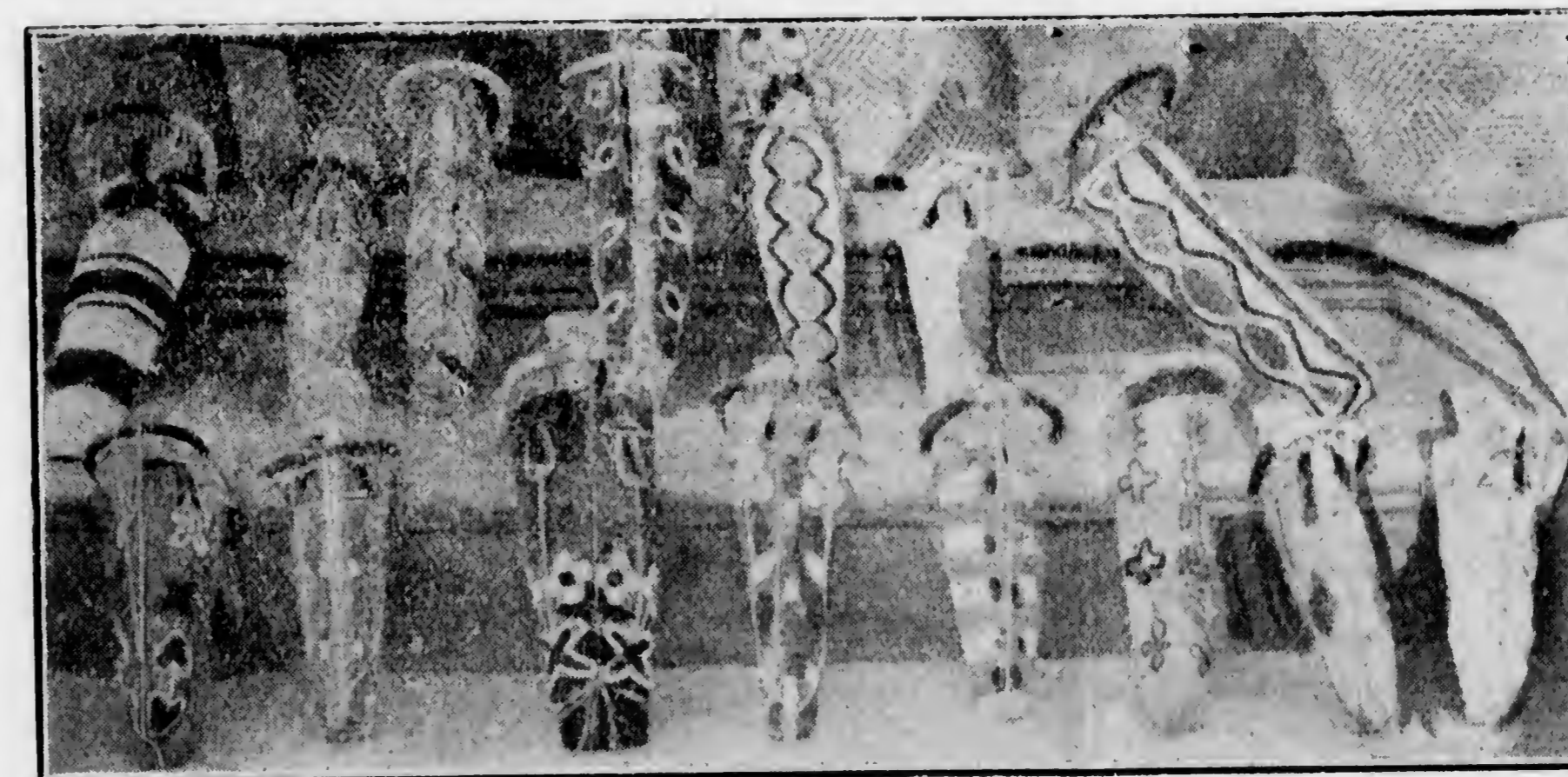
Nos. 1, 2, 3—Potlatch Dancing Hats, made by the old Haida Indians—lost art—present generation know nothing about the making—prices on application.

Nos. 4 and 5—British Columbia Siwash Hats, price from \$2 00 to \$8.00, according to fineness and age.

ALEUTIAN ISLAND BASKETS



The finest baskets in the world, made from the grass that grows in the swamps, and shredded to the finest of druggist's twine. The mesh is beautifully even, and, unlike the designs of any other tribe, the raised pattern is executed in colored worsteds, silks and eagle feathers woven in from (tto, Makuskin, Kesheza, Aleutian. Price, according to fineness.....\$6 00 to \$50 00.



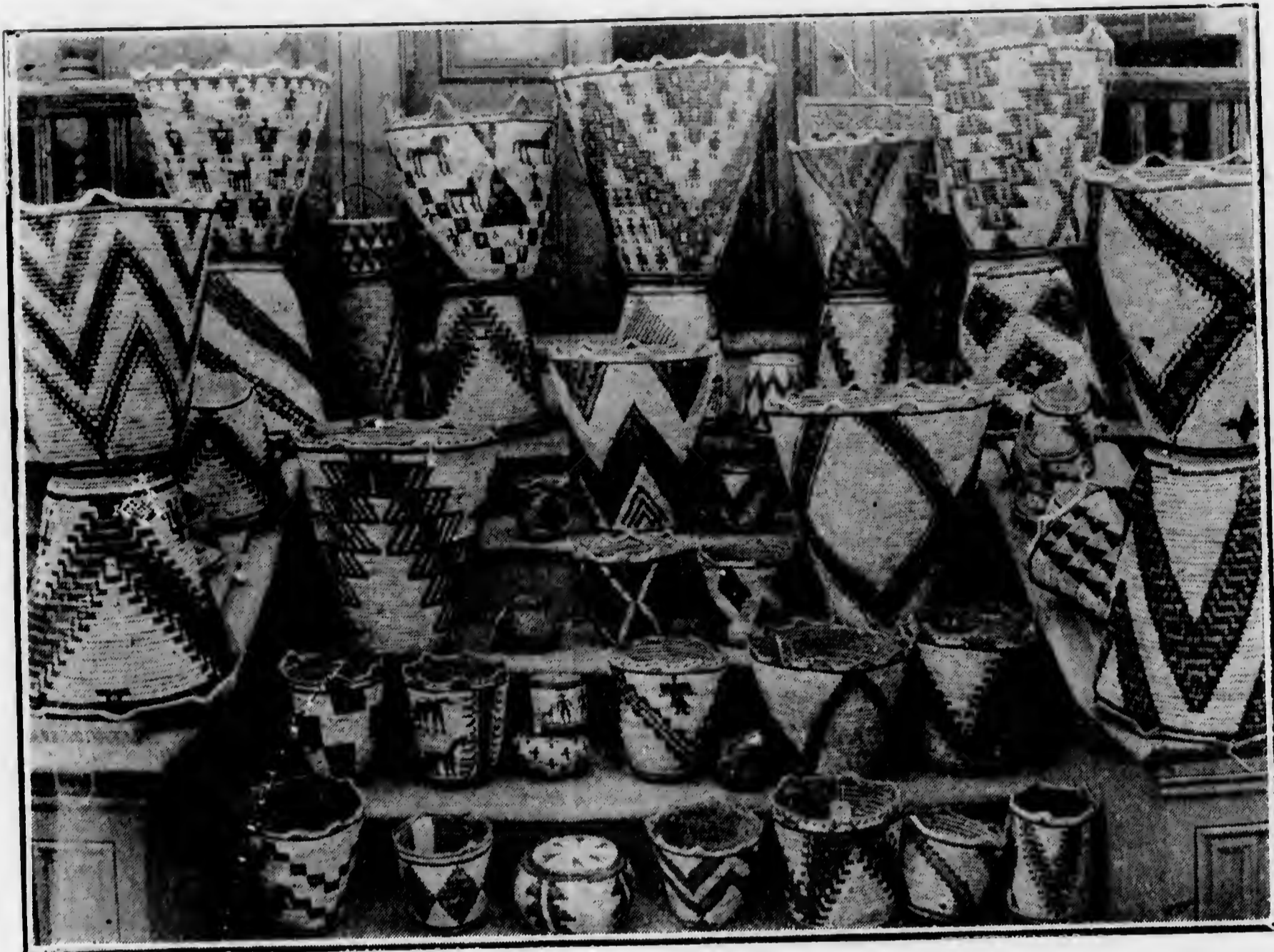
Beaded Papoose Cradles on Buckskin

Made by the Warm Springs Indians.

Price \$1 00 to \$5 00.

KLICKITAT BASKETS

The Klickitats have been styled the Iroquois of the Northwest: they were marauders and robbers of the worst type—the word Klickitat means robber. The Klickitat basket surpasses all others in beauty of workmanship, general contour, harmonious blending of colors, and, what is most important, utility and durability. Klickitats are short option stock. They are made of the inner bark of the Cedar, and the ornamentation is made of the zeraphylum Tenex—commonly called "squaw grass." There are only a few of the old Klickitats left. These baskets are water-tight, and the old ones are berry stained. Material obtained from foot of Mt. Adams.



Klickitat Baskets.....\$1 00 to \$35 00

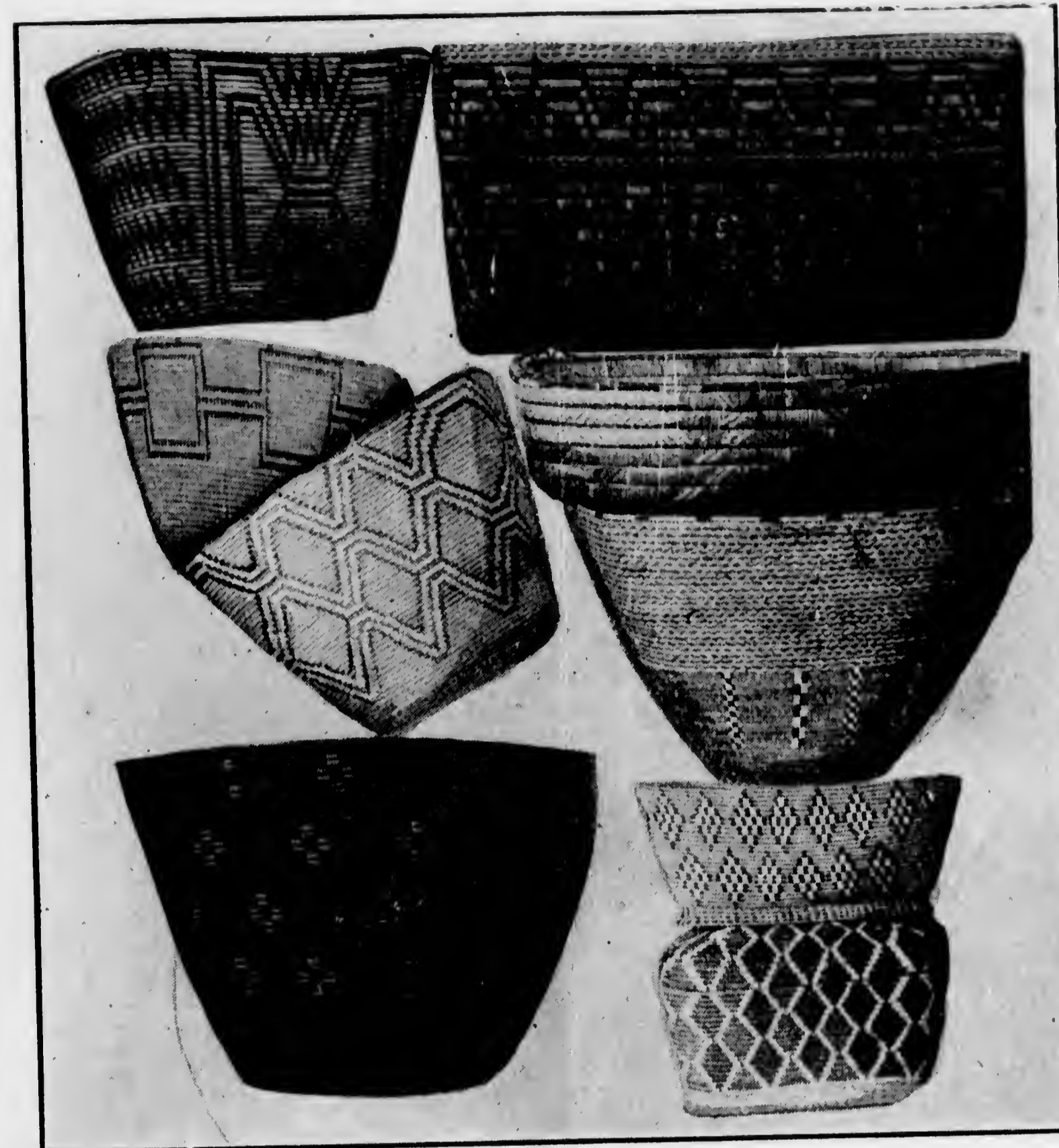
Mark the Baskets, send book back, and we will return it with prices.

CALIFORNIA BASKETS



Tulare Baskets, the finest from \$5 00 to \$25 00
 Pomos and Chicots, beautiful and fine \$2 00 to \$10 00
 Mission, Southern California \$3 00 to \$5 00
 Pinte Grain Bottles pitched and unpitched ... \$1 50 to \$3 50
 Bottle Necks \$12 00 to \$50 00
 Havasupia Plaques \$1 25 to \$3 00
 Havasupia Kaitak
 Yucca Oraibi \$1 00 to \$3 00
 Marriage Baskets \$3 00 to \$8 00
 Yokut's..... \$5 00 to \$30 00
 Moki, Mescalera, Digger, Yakima, Quinalt, Thlinket (S. E. Alaska), at all prices.

BRITISH COLUMBIA BASKETS

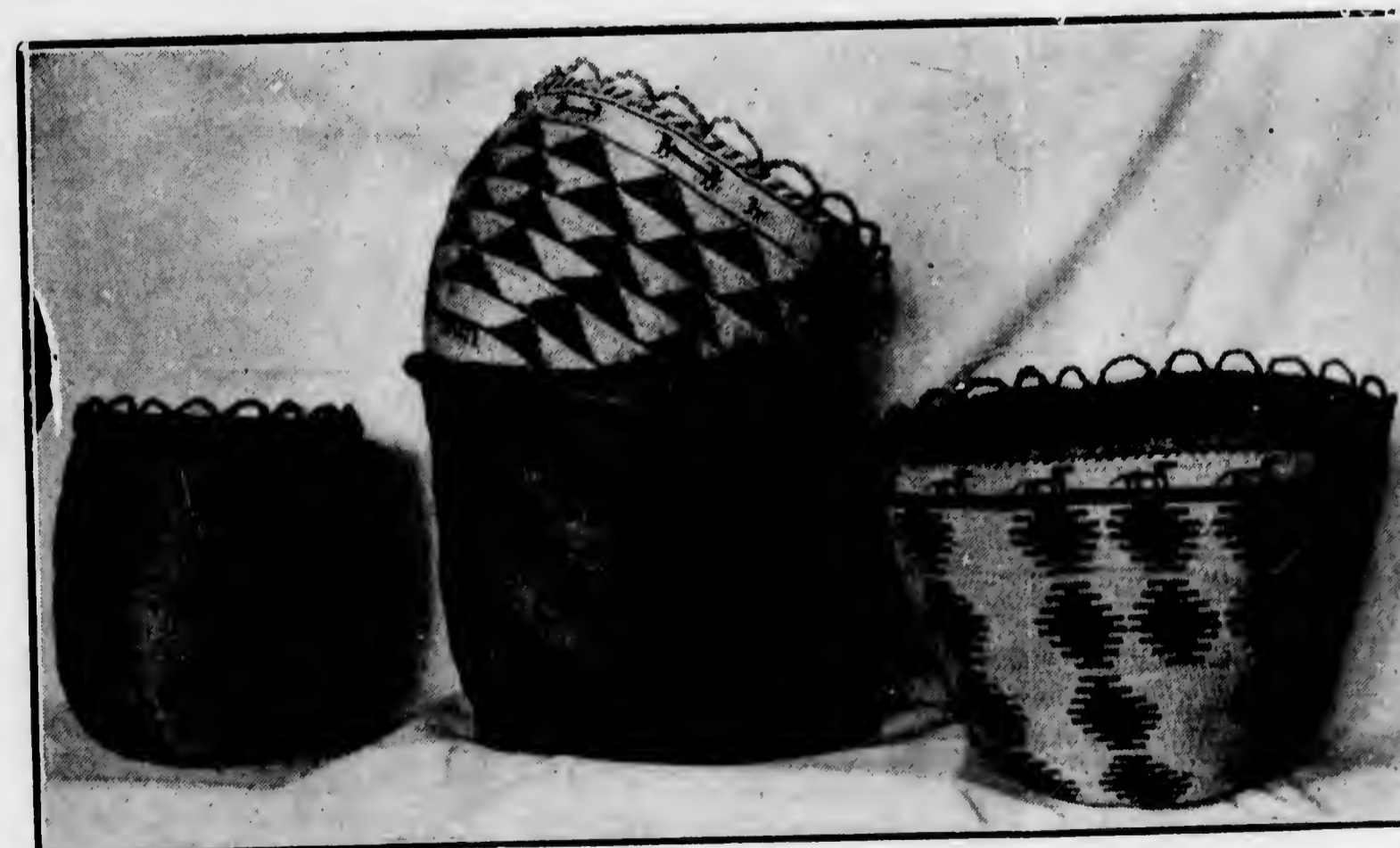


Range in price from \$3.00 to \$20.00.

Hamper, large size.....\$7 00 to \$20 00
 Waste Baskets, large size..... 3 00 to 15 00
 Papoose Baskets, large size... 5 00 to 8 00

The above Baskets are all fine specimens. Cheaper grades, \$2.00 to \$5.00.

SKOKOMISH BASKETS



The rarest of Washington Baskets. Size 10 to 15 inches in height.

Prices range from \$6 00 to \$20.00.

Only a few Skokomish basket weavers living, the tribe being almost extinct.



Indian Baskets of the Pacific Coast of the Frohman Collection--FOR SALE.

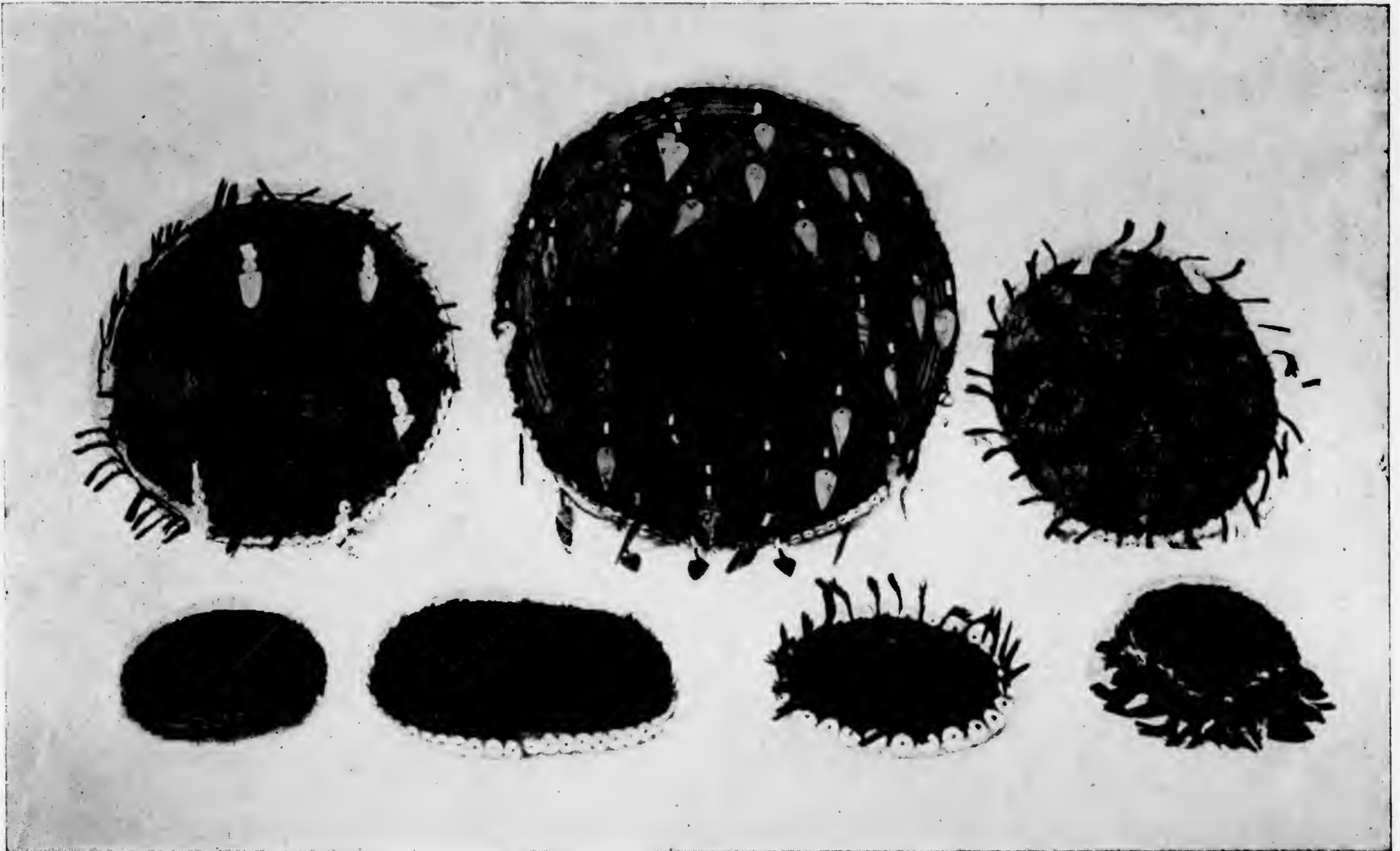
POMO INDIAN BASKETS

EXTRA FINE—3 STICK, SHI-BU WEAWE

No. 80
8 inches, \$ 70.00 each
9 inches, 80.00 each
10 inches, 100.00 each

No. 81
9 inches, \$100.00 each
10 inches, 115.00 each
11 inches, 125.00 each

No. 82
6 inches, \$35.00 each
7 inches, 45.00 each
8 inches, 60.00 each



No. 80¹/₂
4 inch, \$ 7.50 each
5 inch, 10.00 each

No. 81¹/₂
4 inch, \$ 9.00 each
5 inch, 12.00 each

No. 82¹/₂
4 inch, \$12.00 each
5 inch, 15.00 each

No. 83¹/₂
4 inch, \$15.00 each
5 inch, 18.00 each

Nos. 80, 81 and 82 are Very Fine Full Feathered ("Ta-Pi-Ca") Baskets

When Nos. 80, 81 and 82 are made of mostly red feathers, they are called Sun Baskets.

The "ta-pi-ca" is most highly prized by the Indian. A fine specimen takes months, or even years, of the most patient and painstaking work of the woman and long hunts by her man. Thirty to fifty feathers to every lineal inch are placed so perfectly that the surface of the completed work is like plush, and exquisitely perfect. They alone, of all races, adorn their baskets with feathers.

I buy direct from the makers.

I always have a few old worn baskets—prices and description quoted on application. I prepay all Postal Charges, no matter where you live, or how large or small your purchase. No express office here.

For reference—any Store or Banker in Lakeport or Kelseyville, Lake County, Calif. I do not have a retail store. I carry a large stock on hand. Can fill orders promptly.

I send goods on approval on receipt of responsible reference, to any one in the United States. U. S. Postage Stamps taken.

Large book of Pomo Baskets, by Carl Purdy, 100 illustrations, with prices—Price, 25c. Catalogue of Curios or Baskets sent free.

F. M. GILHAM

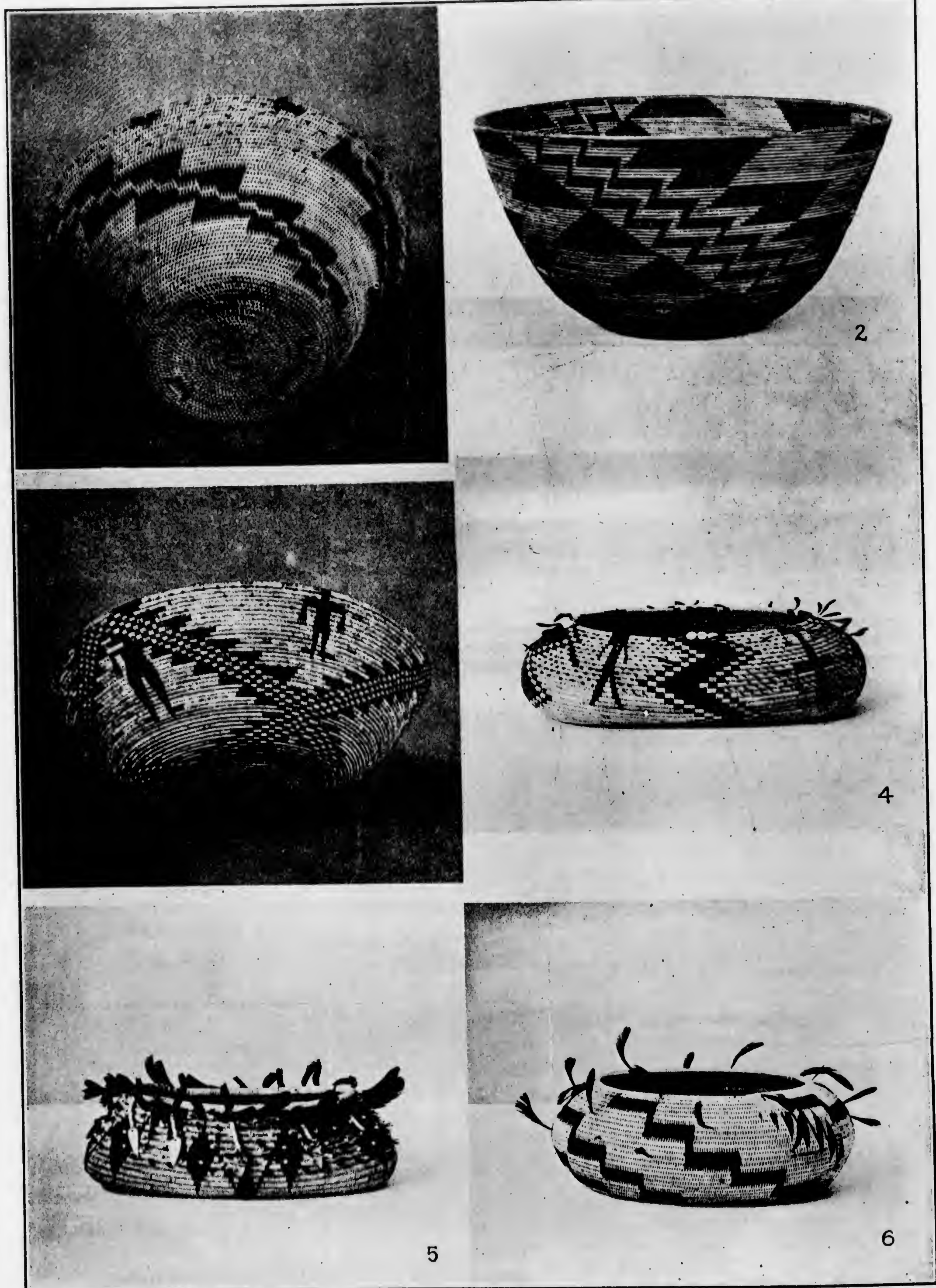
WHOLESALE AND
RETAIL DEALER IN
INDIAN BASKETS
AND CURIOSITIES



HIGHLAND SPRINGS
LAKE COUNTY, CAL.

Recd. Feb. 1916.

POMO INDIAN BASKETS

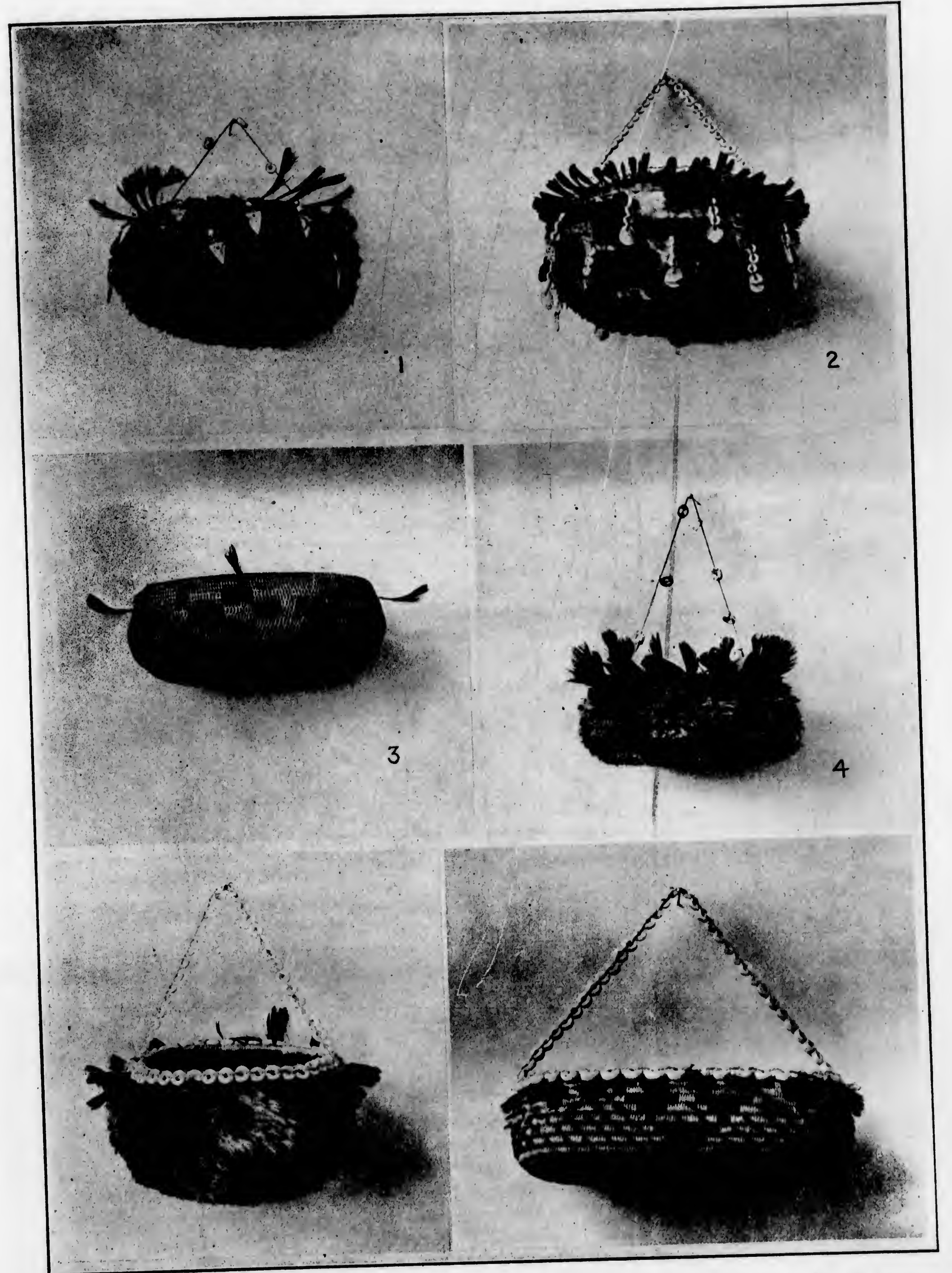


Size, inches	3	4	5	6	7	8	10
No. 1. Each	\$ 3.00	\$ 4.00	\$ 5.00	\$ 6.00	\$ 7.00	\$ 8.00	\$10.00
No. 2 and 3. Each	4.50	6.00	7.50	9.00	10.50	12.00	15.00
No. 4. Each	7.50	9.00	12.00	15.00	20.00	25.00	30.00
No. 5. Round. Each	12.00	15.00	18.00	21.00	30.00	37.50	45.00
No. 6. Round. Each	4.50	6.00	7.50	9.00	10.50	12.00	15.00

Prices of larger sizes quoted on application.

Nos. 1 and 6—1 Stick "Tsai" Weave. Extra Fine—Nos. 2, 3, 4, 5—3 Stick Shi-Bu Weave

POMO INDIAN BASKETS



VERY FINE FEATHERED		Price of larger sizes quoted on application.							
Size, inches		3	4	5	6	7	8		
Nos. 1 and 2. Each		\$15.00	\$18.00	\$25.00	\$35.00	\$45.00	\$55.00		
No. 3. Each		4.00	5.00	6.00	7.50	9.00	10.50		
Nos. 4 and 5. Each		12.00	15.00	22.50	32.50	42.50	52.50		
Size, inches		5	6	7	8	10	12	14	16
No. 6. Each		\$12.00	\$15.00	\$20.00	\$25.00	\$30.00	\$35.00	\$40.00	\$45.00

POMO INDIAN BASKETS



Made by the Pomo Indians of Lake County, California, the best basket makers in the world.

In basketry the Pomos found an outlet for the highest conceptions of art that their race was capable of. Protected by their isolation from other tribes, they worked out their ideas undisturbed. With every incentive for excellence they had reached a height in basketry when the American first disturbed them which has never been equaled—not only by no other Indian tribe, but by no other people in the world in any age.

No. 75—1 STICK, Tsai Weave (As right hand illustration less feathers).

Inch	2	2½	3	3½	4	4½	5	6	7	8	9	10
Price, each	1.75	2.25	2.50	3.00	3.75	4.50	5.00	6.00	7.00	9.00	10.00	12.00

No. 76—3 STICK, Shi-bu Weave (As large upper illustration less the feathers)

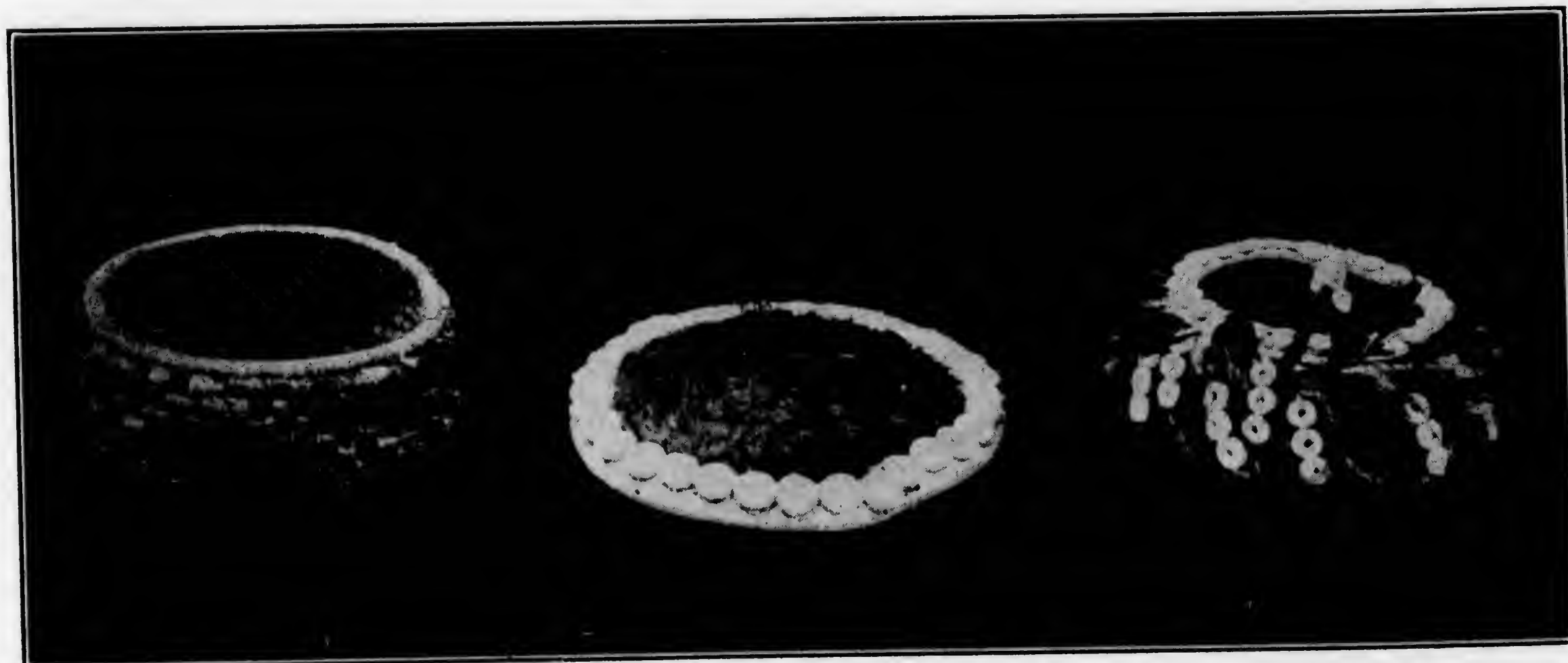
Inch	7/8	1	1¼	1½	1¾	2	2½		
Price, each	\$2.00	\$2.00	\$2.00	\$2.25	\$2.50	\$2.75	\$3.00		
Inch	3	3½	4	4½	5	5½	6		
Price, each	\$4.00	\$4.50	\$5.00	\$6.00	\$6.50	\$7.00	\$8.00	\$10.00	\$12.00

No. 77—PARTLY FEATHERED (As right hand illustration)

Inch	2½	3	4	5	6	7	8
Price, each	\$3.00	\$3.50	\$4.50	\$5.50	\$7.00	\$8.00	\$10.00

No. 78—EPICA FULL FEATHERED, Shi-bu Weave (As left hand illustration)

Inch	2	3	4	5	6	7
Price, each	\$6.00	\$9.00	\$12.00	\$20.00	\$30.00	\$40.00



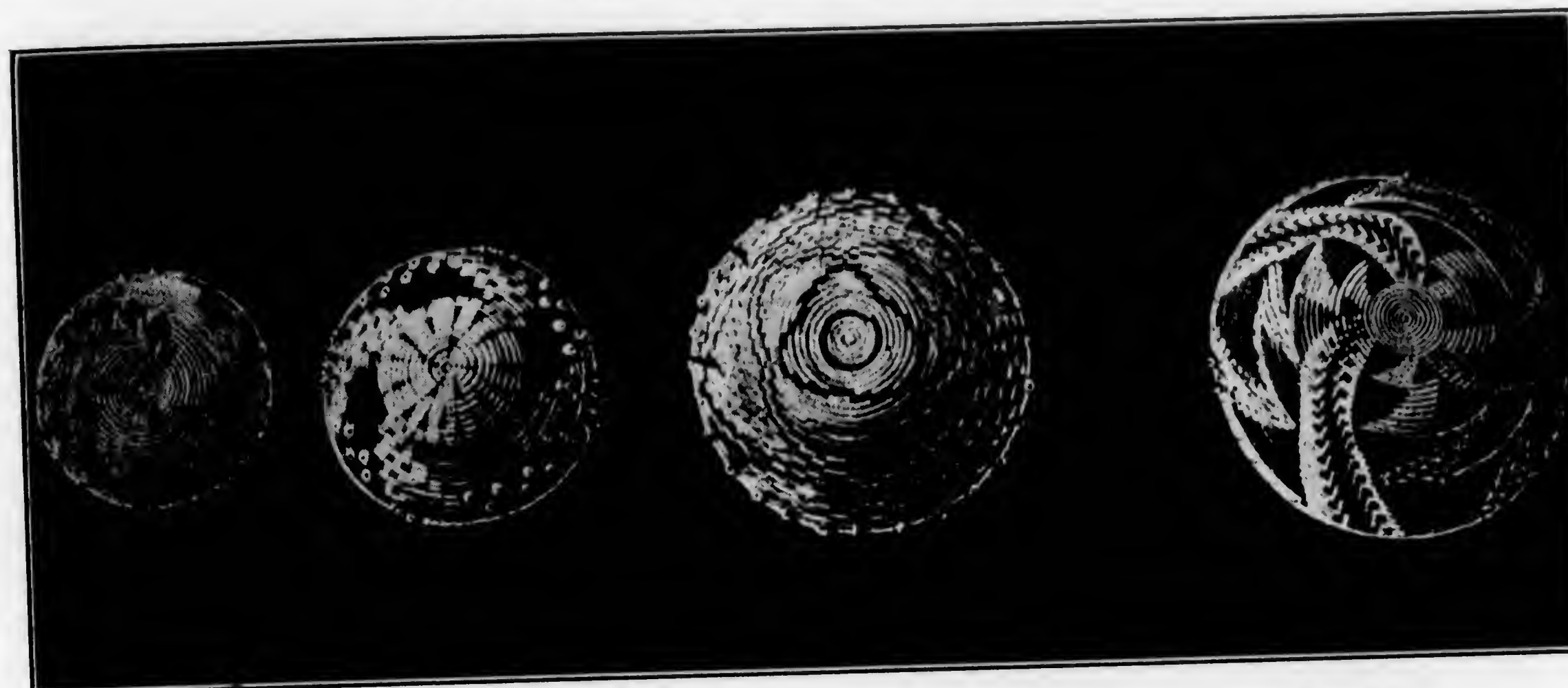
No. 83—Feathered
4 inch, \$ 7.50 each
5 inch, 9.00 each
6 inch, 12.00 each

No. 84—Feathered
3½ inch, \$ 7.50 each
4 inch, 9.00 each
5 inch, 12.00 each

No. 85—Epica—Feathered
4 inch, \$18.00 each
5 inch, 21.00 each
6 inch, 30.00 each

POMO INDIAN BASKETS

EXTRA FINE—3 STICK "SHI-BU" WEAVE

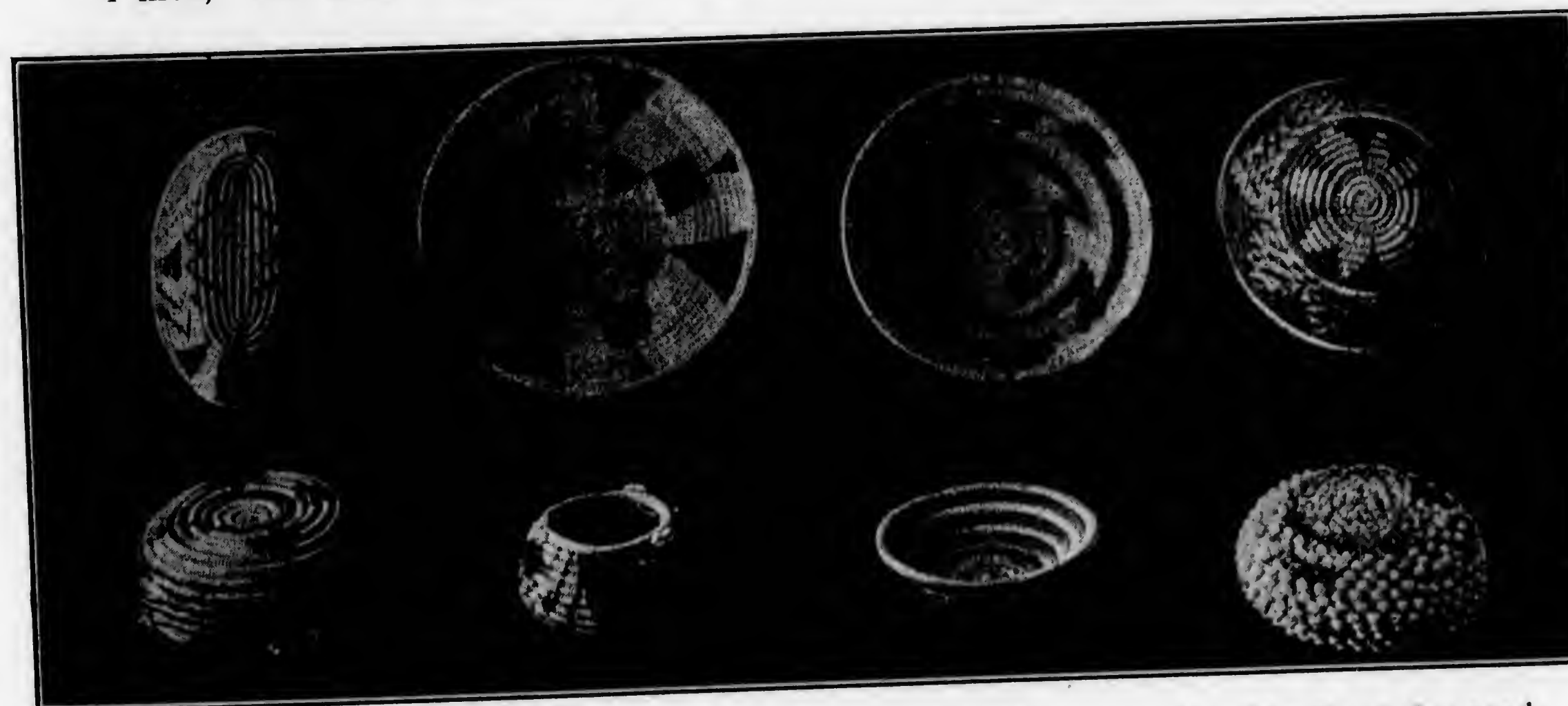


No. 86	No. 87	No. 88	No. 89
4 inch, \$ 7.50 each	5 inch, \$12.00 each	6 inch, \$15.00 each	7 inch, \$18.00 each
5 inch, 9.00 each	6 inch, 15.00 each	7 inch, 18.00 each	8 inch, 21.00 each
6 inch, 12.00 each	7 inch, 18.00 each	8 inch, 21.00 each	9 inch, 24.00 each

It was long before civilized people came to a realization of the beauty of the Indian baskets, and it was only about a few years ago that collectors began to seek them. The history of what some would call "the basket fad" is one of rapidly growing interest, and at the beginning of the twentieth century, prices were willingly paid for the finest creations of fiber and feathers, which seem fabulous when compared to those of a few years ago; yet which are not an overpayment for the skill and indefatigable patience shown in their manufacture. Such baskets will never be cheaper, but will rather appreciate in value as a greater number of people of taste and means come to observe their beauty and seek the best.

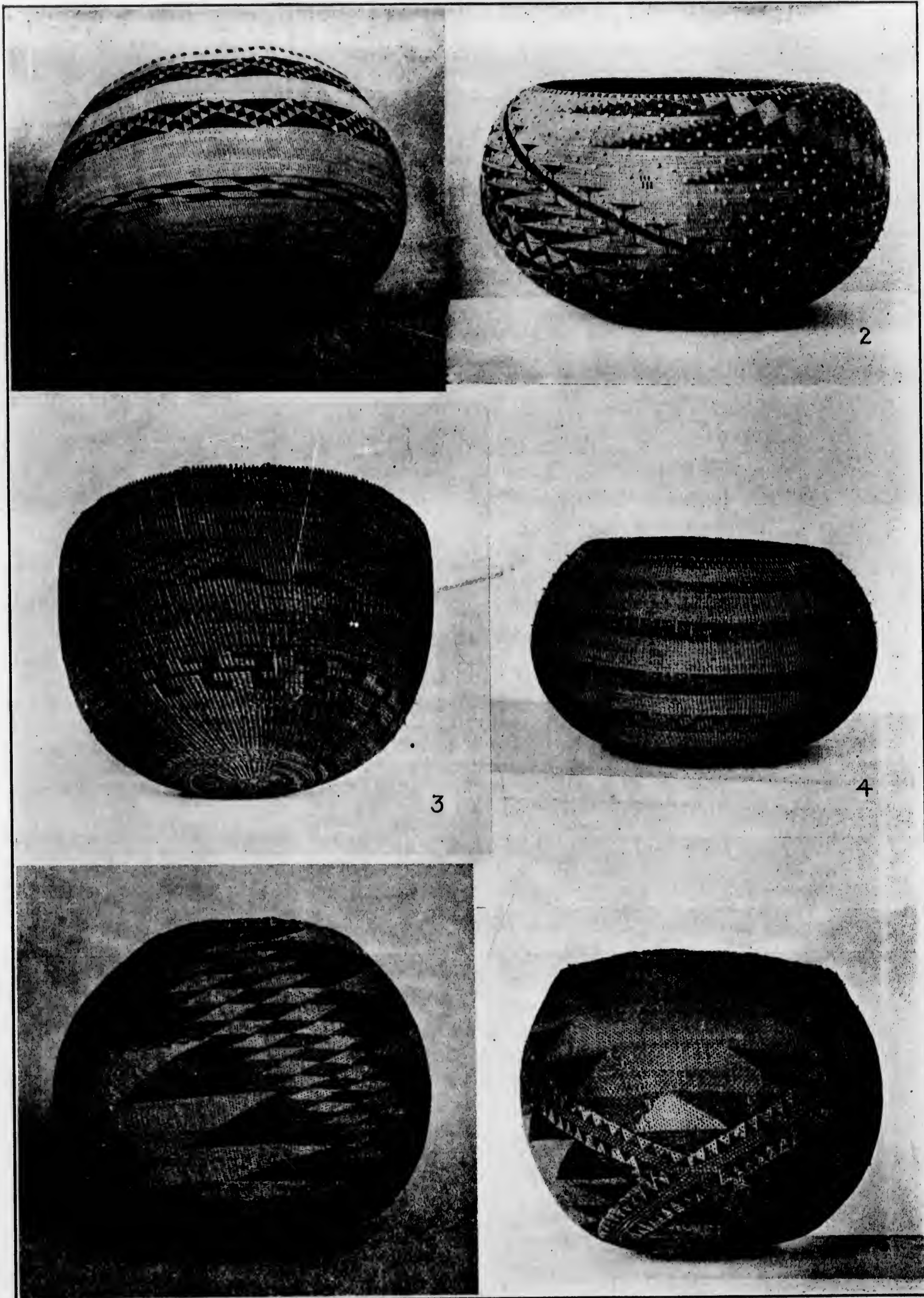
Nos. 91, 92, 96 and 97—1 STICK "TSAI" WEAVE

No. 90	No. 91	No. 92	No. 93
3 inch, \$6.00 each	4 inch, \$3.00 each	3½ inch, \$3.00 each	3 inch, \$6.00 each
4 inch, 7.50 each	5 inch, 4.00 each	4 inch, 3.50 each	4 inch, 7.50 each



No. 94	No. 95	No. 96	No. 97—Bead Covered
3 inch, \$ 4.50 each	3 inch, \$4.00 each	3 inch, \$2.25 each	2½ inch, \$ 3.75 each
4 inch, 6.00 each	4 inch, 5.00 each	4 inch, 3.00 each	3 inch, 4.50 each
5 inch, 7.50 each	5 inch, 6.00 each	5 inch, 3.75 each	4 inch, 6.00 each
6 inch, 9.00 each	6 inch, 7.50 each	6 inch, 4.50 each	5 inch, 7.50 each
7 inch, 10.50 each	7 inch, 9.00 each	7 inch, 5.50 each	6 inch, 10.50 each

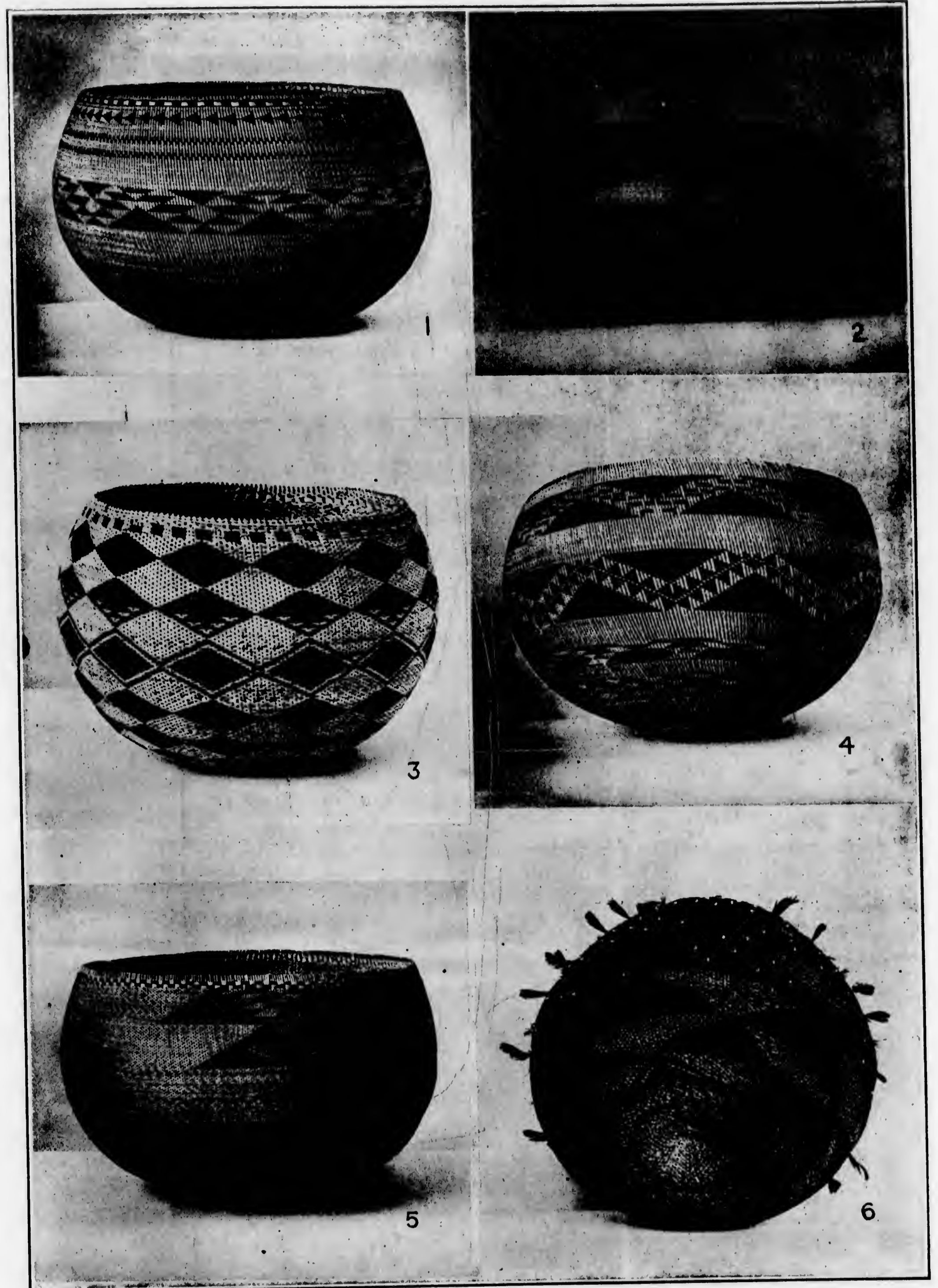
Nos. 90, 93, 94 and 95—3 STICK, SHI-BU WEAVE.



POMO INDIAN BASKETS

Used extensively for waste baskets

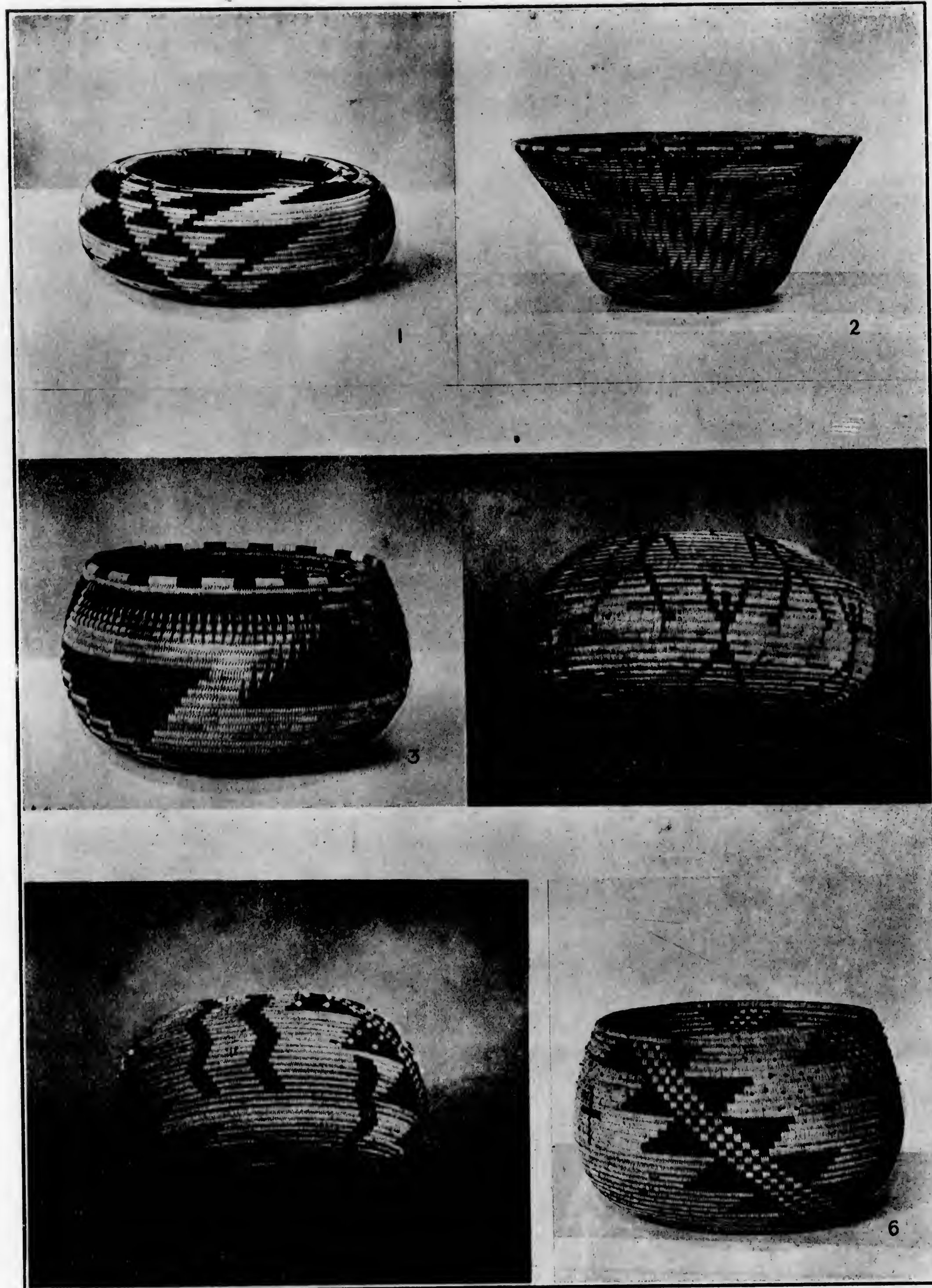
Nos. 1 and 3—BAM TUSH—PLAIN TWINED								
Size, inches.....	4	6	8	10	12	14	16	18
Each	\$4.00	\$6.00	\$8.00	\$10.00	\$12.00	\$14.00	\$16.00	\$18.00
Nos. 2 and 4—TI—LATTICE TWINED								
Size, inches.....	6	8	10	12	14	16	18	20
Each	\$8.00	\$10.00	\$15.00	\$18.00	\$21.00	\$24.00	\$27.00	\$33.00
Nos. 5 and 6—CHU-SET—DIAGONAL TWINED								
Size, inches.....	6	8	10	12	14	16	18	20
Each	\$7.00	\$9.00	\$12.00	\$15.00	\$18.00	\$21.00	\$24.00	\$30.00



POMO INDIAN BASKETS

Used extensively for waste baskets

Nos. 1, 2 and 4—BAM-TUSH—PLAIN TWINED—EXTRA FINE										
Size, inches	8	10	12	14	16	18	21	24	27	
Each	\$10.00	\$12.00	\$15.00	\$18.00	\$21.00	\$24.00	\$27.00	\$30.00	\$33.00	
Nos. 3 and 5—CHU-SET—DIAGONAL TWINED										
Size, inches... ..	6	8	10	12	14	16	18	21	24	27
Each	\$9.00	\$12.00	\$15.00	\$18.00	\$21.00	\$24.00	\$27.00	\$30.00	\$33.00	\$36.00
No. 6—CHU-SET—DIAGONAL TWINED										
Size, inches	8	10	12	14	16	18				
Each	\$21.00	\$24.00	\$27.00	\$30.00	\$33.00	\$36.00				



POMO INDIAN BASKETS

Nos. 1, 2, 3, 4, 5 and 6—3 STICK, SHI-BU WEAVE

Inch	3	3½	4	5	6	7	8	10	12
Price, each.....	\$4.00	\$5.00	\$6.00	\$7.50	\$9.00	\$10.50	\$12.00	\$15.00	\$18.00

These Pomo Indian women have a knowledge of materials and their preparation, a delicacy of touch, an artistic conception of symmetry of form and design, a versatility in varying and inventing beautiful designs, and an eye for color which place their work on a high plane of art. Prices of larger sizes quoted on application.

Halftones from University of California on pages 2, 3, 6, 7, 8, 11, 12.

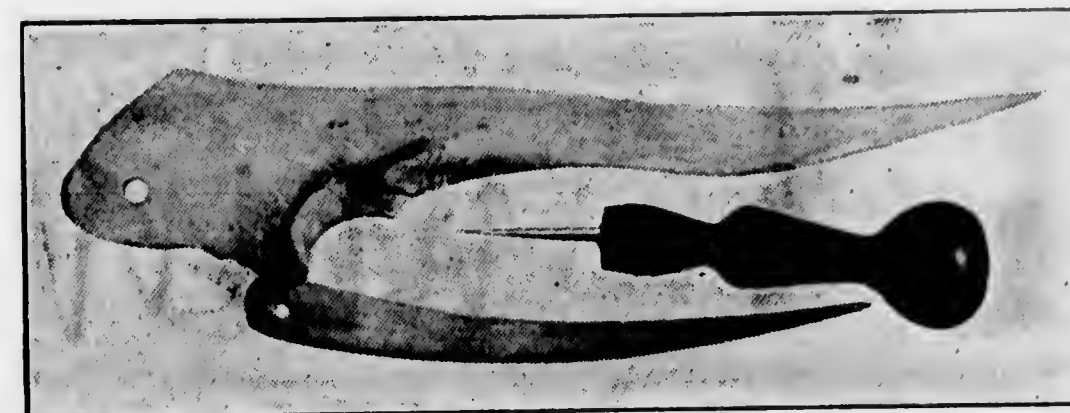
POMO INDIAN BASKETS



No. 4. Round or oblong. 3 stick, Shi-bu weave.

Size, inches.....	3	4	5	6	7
Each.....	7.50	9.00	12.00	15.00	20.00
Size, inches	8	10	12	14	
Each.....	25.00	30.00	35.00	40.00	

These are extra fine; about 25 to 30 stitches to the inch.



No. 75 No. 76 No. 77

AWLS FOR MAKING BASKETS

- No. 75. Bone, very fine and rare, 4 to 5 in. each \$1.00
 No. 76. Hard wood handle. They are the style used at the present time. They show age from hard usage. 4 inch, each ...\$.75
 No. 77. Bone Awls. Very rare. 3 inch \$1.00 each.
 3½ inch \$1.25 each. 4 inch \$1.50 each.
 4½ inch \$1.60 each. 5 inch \$1.70 each.

CALIFORNIA INDIAN BASKETRY

I have the most beautiful examples of Pomo make, personally collected. Priceless old baskets duplicated on order.



BURDEN

No. 21. These baskets are made of hazel shoots. They are slung on the back by means of a strap passed around the forehead and attached to either side of the basket.

About 21 inches higheach \$5.00



No. 7

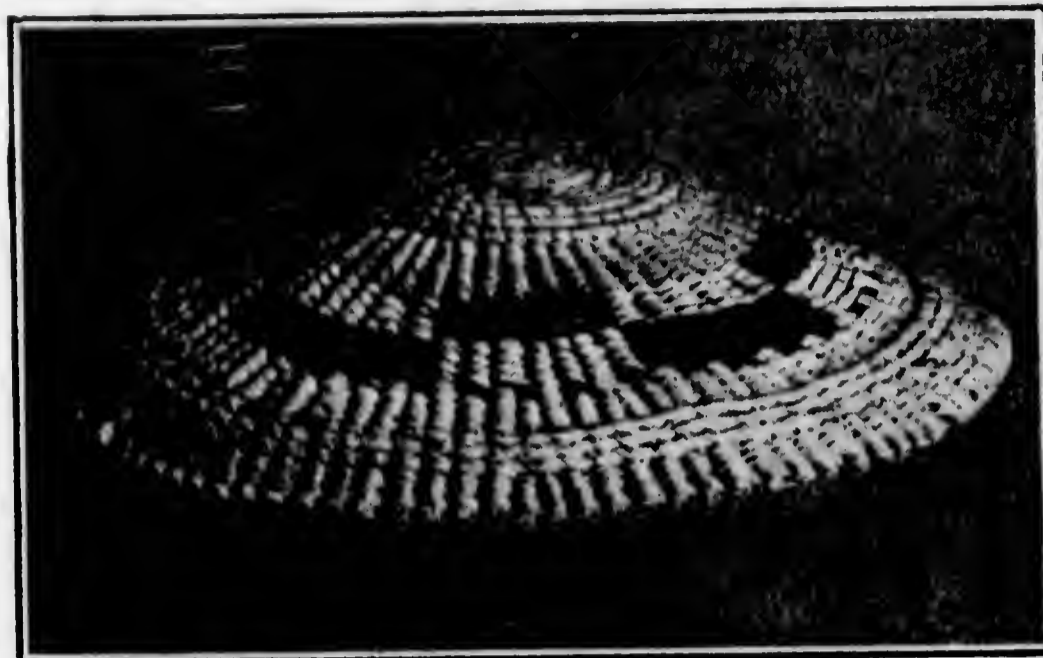
BU-GI BURDEN

These are very scarce and hard to procure.

- No. 1. Extra fine weave, each\$45.00
 No. 2. Extra fine weave, each..... 40.00
 No. 3. Extra fine weave, each..... 35.00

POMO INDIAN BASKETS

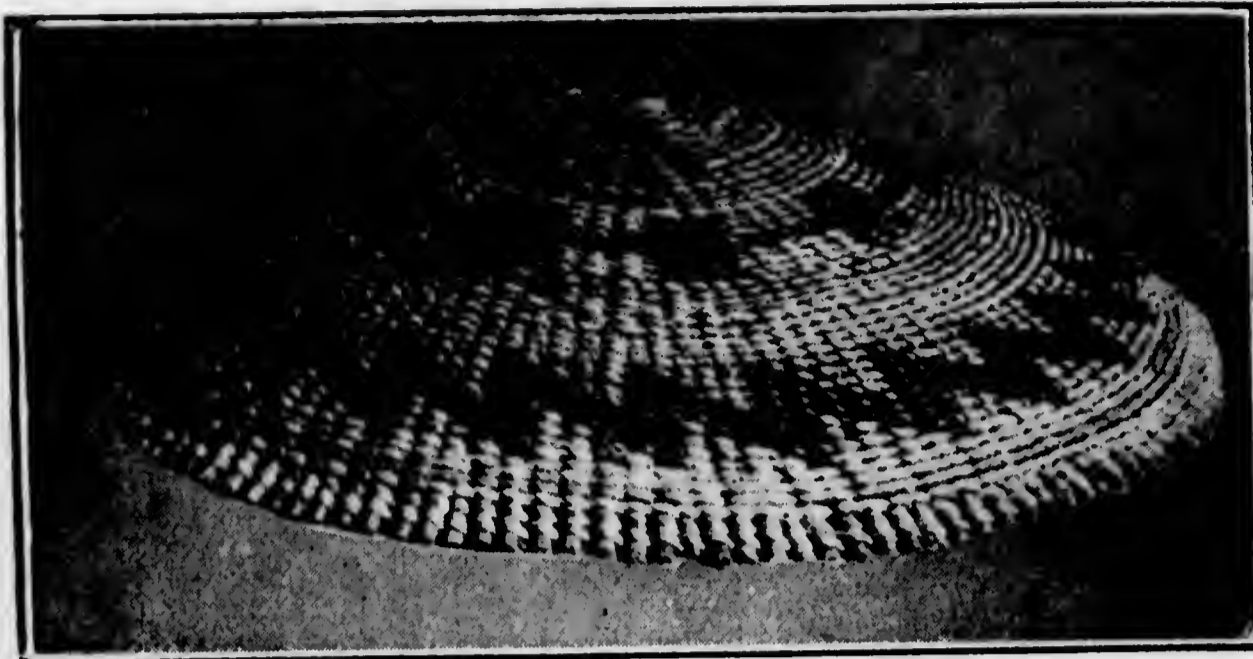
The flat baskets which we generally call placques are used by the Indians as we used plates and platters, also as winnowing baskets, and as receptacles for cooked food, dried fish, acorn and buckeye meal, or other household goods.



No. 9—"Bam-Tush" Weave

No. 9—"BAM-TUSH." In this weave the ribs are of slender peeled bams ascending close together. The woof is of two threads passing alternately over and under the ribs and taking a half turn on each other in the spaces. "Bam-Tush" weave is water-tight and very strong. It is the most useful of all Pomo weaves. Shallow placques, mush bowls, mortar baskets, cooking baskets, burden baskets and large storage baskets are oftenest in this weave.

Size, inch	10	12	15	18	21
Each	\$4.00	\$4.50	\$6.00	\$7.50	\$9.00

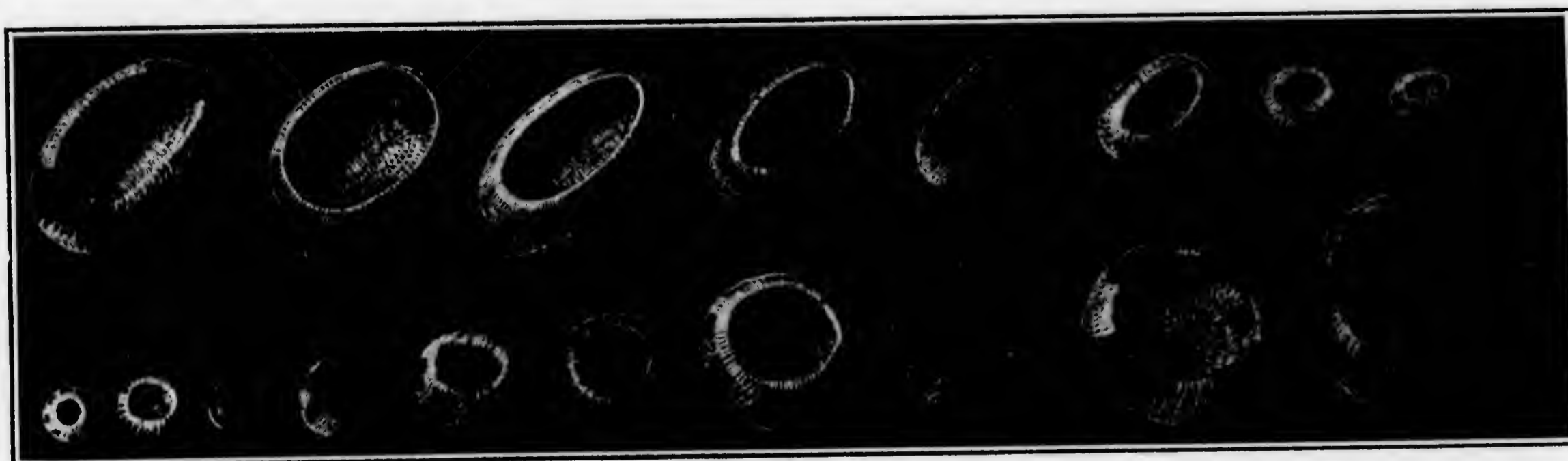
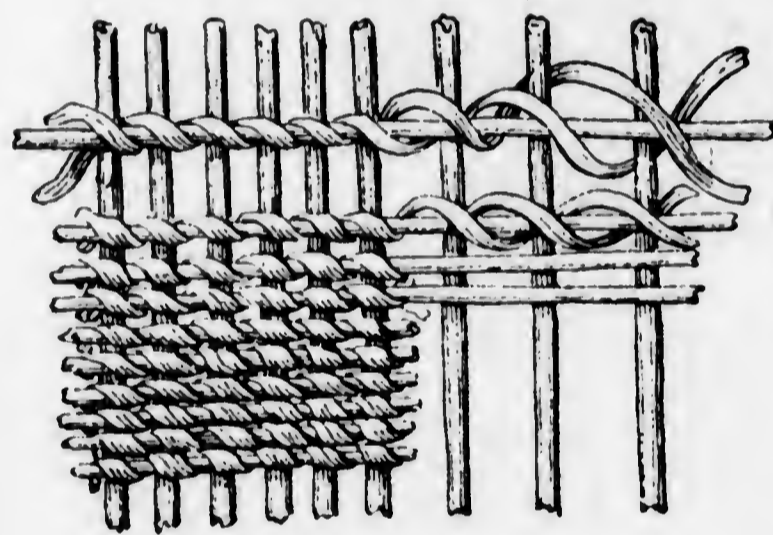


No. 10—"Ti" Weave

No. 10—"TI." In this weave the basket is started as the "Bam-Tush" is. A short distance up, a bam is laid at right angles to the ascending ribs, and the thread of the woof is whipped over this stick, then between the ascending bams. The bams are added exactly as in the "Bam-Tush," and as a "Ti" stick is covered, it is pieced out in a spiral ending at the top of the basket. When completed, the basket appears as a "Bam-Tush" inside and shows a spiral outside.

The "Ti" is highly prized by both Indian and collector. They are very rare on account of being lattice twined and made by no other people on earth.

Size, inch	10	12	15	18	21
Each	\$5.00	\$6.00	\$7.50	\$9.00	\$10.50



No. 75—"TSAI," otherwise known as a "one-stick basket freaks or toys."

In the "TSAI" weave a single stick is coiled. The thread passes through an awl-hole between the alternate stitches below the preceding coil, then over both preceding coil and the loose stick above. Thus each stitch alternates with the stitches above and below. In this way, beginning at the knob in the center of the base of the basket, coil after coil is built up until the end of the stick is sloped and neatly bound down on the upper margin. On each round one-half of the stitches are plainly in sight and one-half partly concealed.

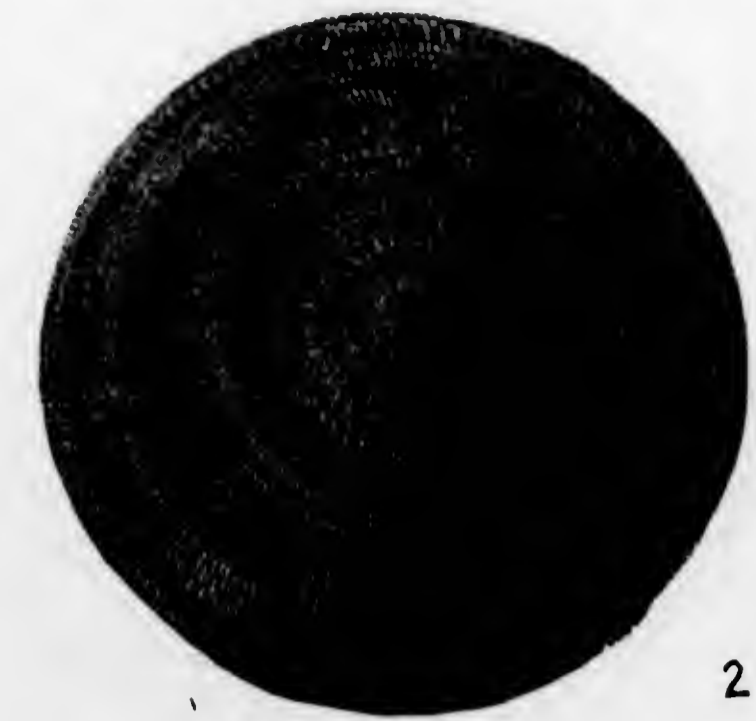
Round or Oblong, 5/32 to 1 3/4-inch outside diameter, each.....\$1.50

Inch.....	2	2 1/2	3	3 1/2	4	4 1/2	5	6	7	8	9	10
Each.....	\$1.75	\$2.25	\$2.50	\$3.00	\$3.75	\$4.50	\$5.00	\$6.00	\$7.00	\$9.00	\$10.00	\$12.00

POMO INDIAN BASKETS



1



2



3



4



5

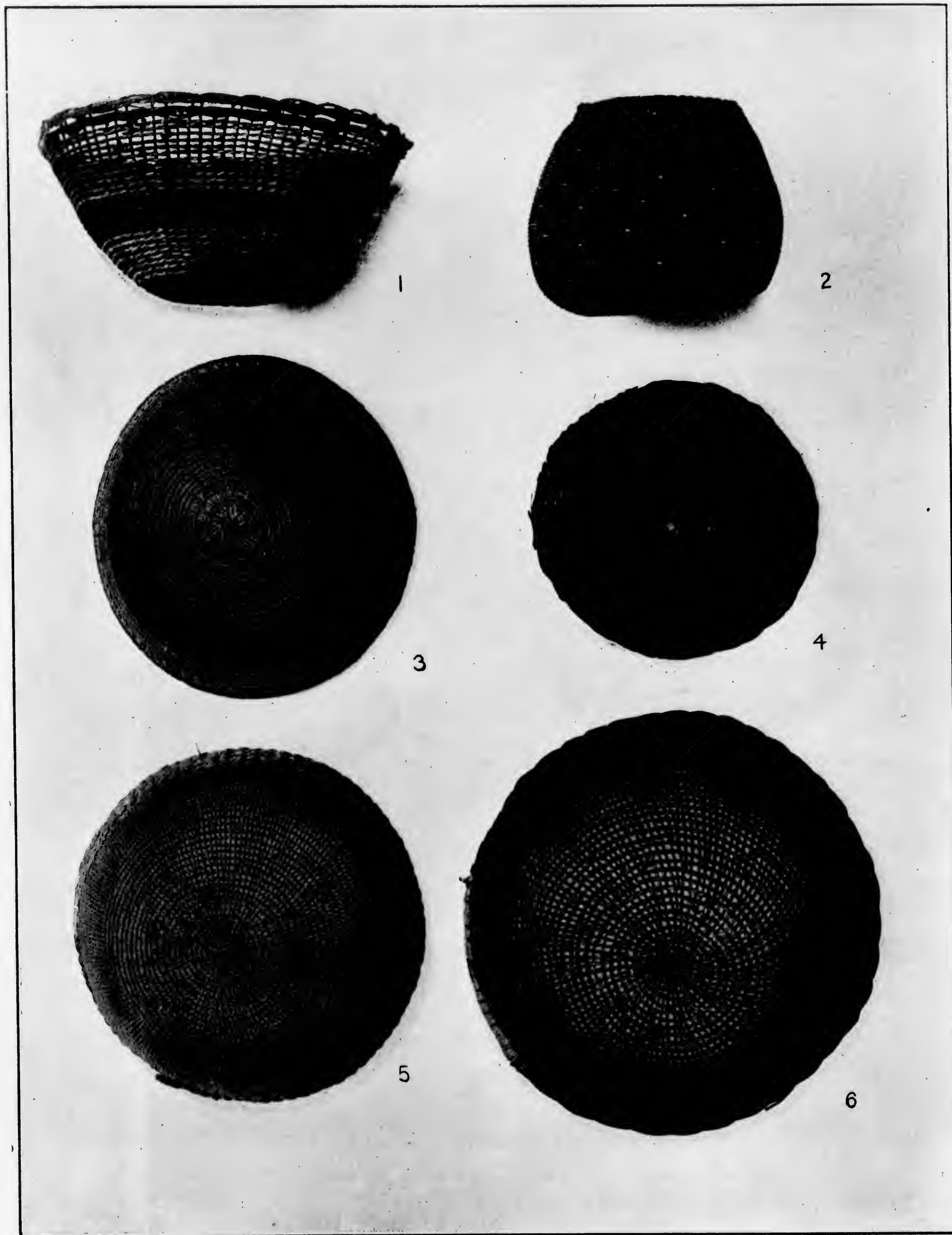


6

AVERAGE SIZE, 20 INCHES

No. 1—Lattice-twined, Ti-plate-form, winnowing basket. Each.....	\$10.50
No. 2—Lattice-twined, Ti-plate-form, winnowing basket. Each.....	9.00
No. 3—Plain and lattice-twined Ti-mortar. Each.....	7.50
No. 4—Plain and lattice-twined Ti-mortar in position. A hoop bound to the opening makes it rigid. Each.....	9.00
No. 5—Plain and lattice-twined sifter provided with a string loop. Each.....	9.00
No. 6—Plain twined Bam-Tush sifting basket with a peg for holding it. Each.....	9.00

POMO INDIAN BASKETS



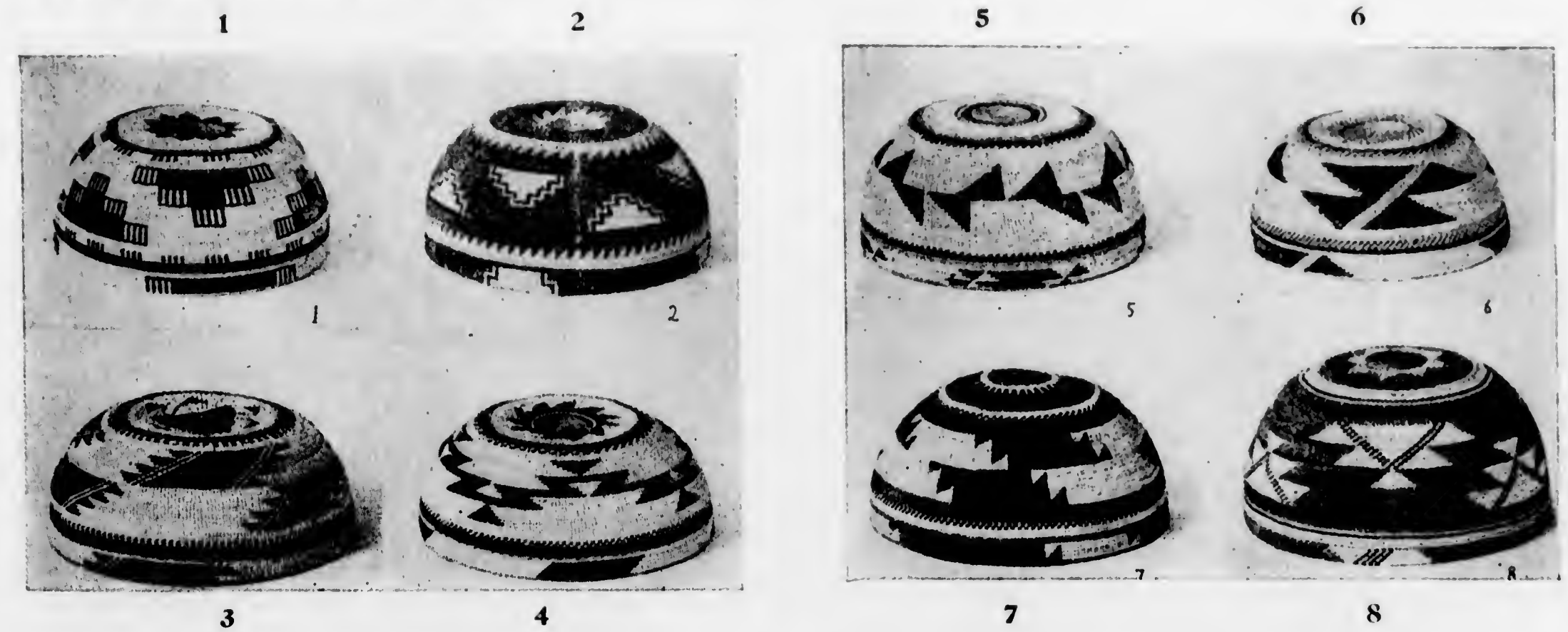
OPENWORK. AVERAGE SIZE, 16 AND 18 INCHES

No. 1—Plain twined. Each.....	\$3.00
No. 2—Plain twined storage. Each.....	6.00
No. 3—Lattice-twined. Each.....	6.00
No. 4—Plain twined. Each.....	3.00
No. 5—Plain twined. Each.....	4.50
No. 6—Three-strand twined. Each.....	3.50

Yurok Indian Baskets or Squaw Caps

Made by the Yurok Indians of Humboldt County, California

These baskets are perfect in pattern and finish, made of hazel twigs, roots of sugar pine, also maiden-hair fern.



Illustrations Nos. 1 to 8 represent the most typical form of basketry made by the Yurok Indians. The women of no other tribe adorn themselves with such handsome and artistic headgear. The ever varying form of the patterns with which the caps are decorated renders their collection of never-ceasing interest. Caps are made and worn today as they have been for centuries.

ABOUT 7 INCHES DIAMETER, 3 INCHES DEEP

Third Grade are good specimens of the type. Each.....	\$2.25
Medium Grade include the great bulk of those made. Each.....	3.50
First Grade include only the fine ones and elaborate patterns. Each.....	4.00



No. 4

No. 2

No. 4—Pomo Seed-beater. Wicker work.....	\$5.25
No. 2—Baby basket, provided with thongs and cord for lacing the child in, and a hoop to hold the covering away from the child's head. Each.....	6.75

LET ME SEND YOU A SAMPLE LINE OF BASKETS TO LOOK AT. I TO PAY CHARGES EACH WAY

JOB LOT BASKETS, 2 to 4-inch, at \$24.00 per dozen— I will send them on approval and pay charges each way if not accepted. Must take entire dozen. Cannot let them be picked at price.

Modoc Indian Baskets or Squaw Caps

Made by the Modoc Indians of Modoc County, California



5 TO 7 INCHES DIAMETER, 3 INCHES DEEP

Medium Grade include the great bulk of those made. Each.....\$2.25
 First Grade include only the fine ones. Each..... 3.00

The baskets of the Modoc Indians are always twined. The materials they use are as follows: The skin of the leaves of the cat-tail tule forms the white material which is used as ground work of almost all of the finer baskets.



BERRY BASKETS OR CORNUCOPIAS

5 TO 8 INCHES DEEP

Medium Grade include the great bulk of those made. Each.....\$2.50
 First Grade include only the fine ones. Each..... 3.00

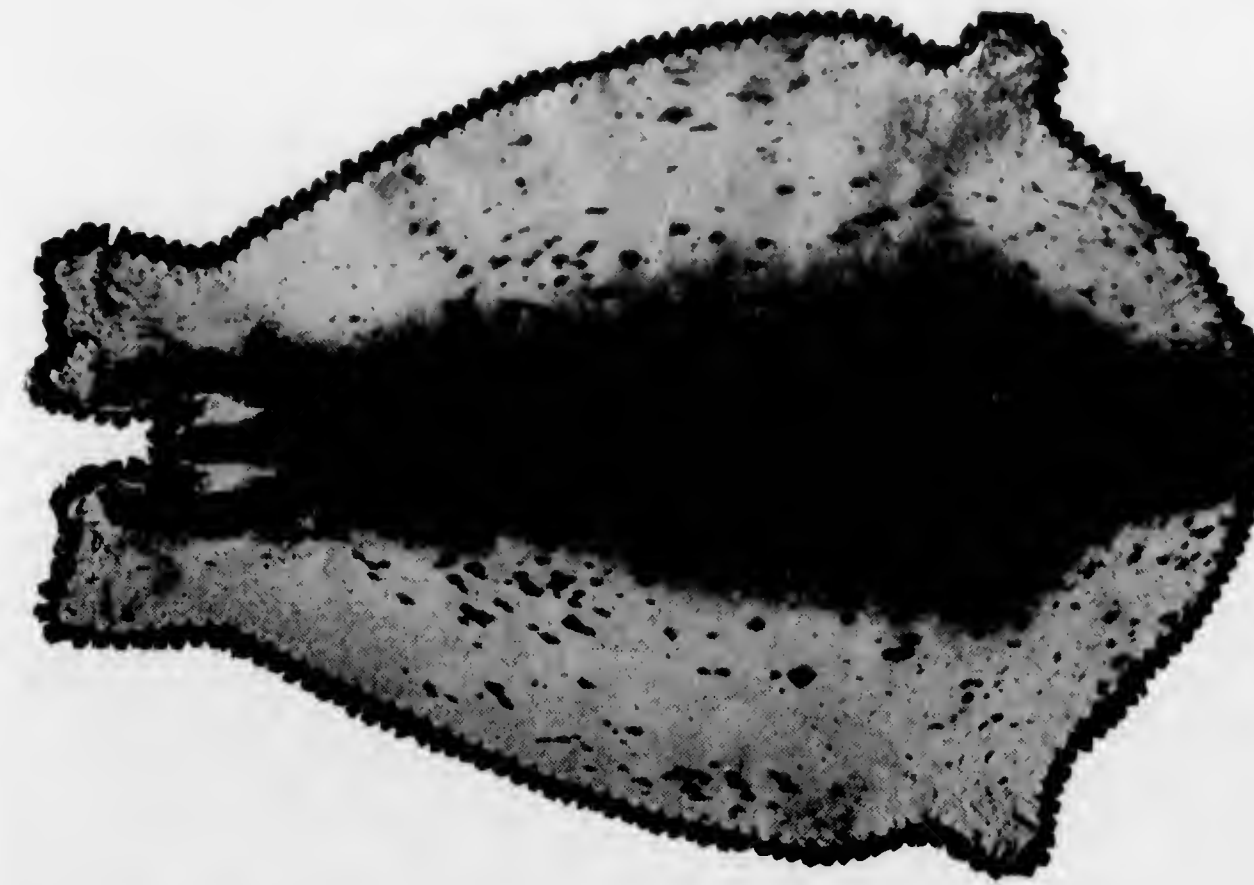


TULARE INDIAN BASKETS

COILED WEAVE WITH FOUNDATION Made by the Yokuts of Tulare County, California

No. 1	No. 2	No. 4	No. 3
3 inch, each \$2.00	3 inch, each, \$2.25	4 3/4 in., each, \$12.00	3 inch, each, \$3.00
4 inch, each, 2.50	4 inch, each, 2.75		4 inch, each, 4.00
5 inch, each, 3.00	5 inch, each, 3.25		5 inch, each, 5.00
6 inch, each, 4.00	6 inch, each, 4.25		6 inch, each, 6.00

ALASKA RUGS AND MATS.

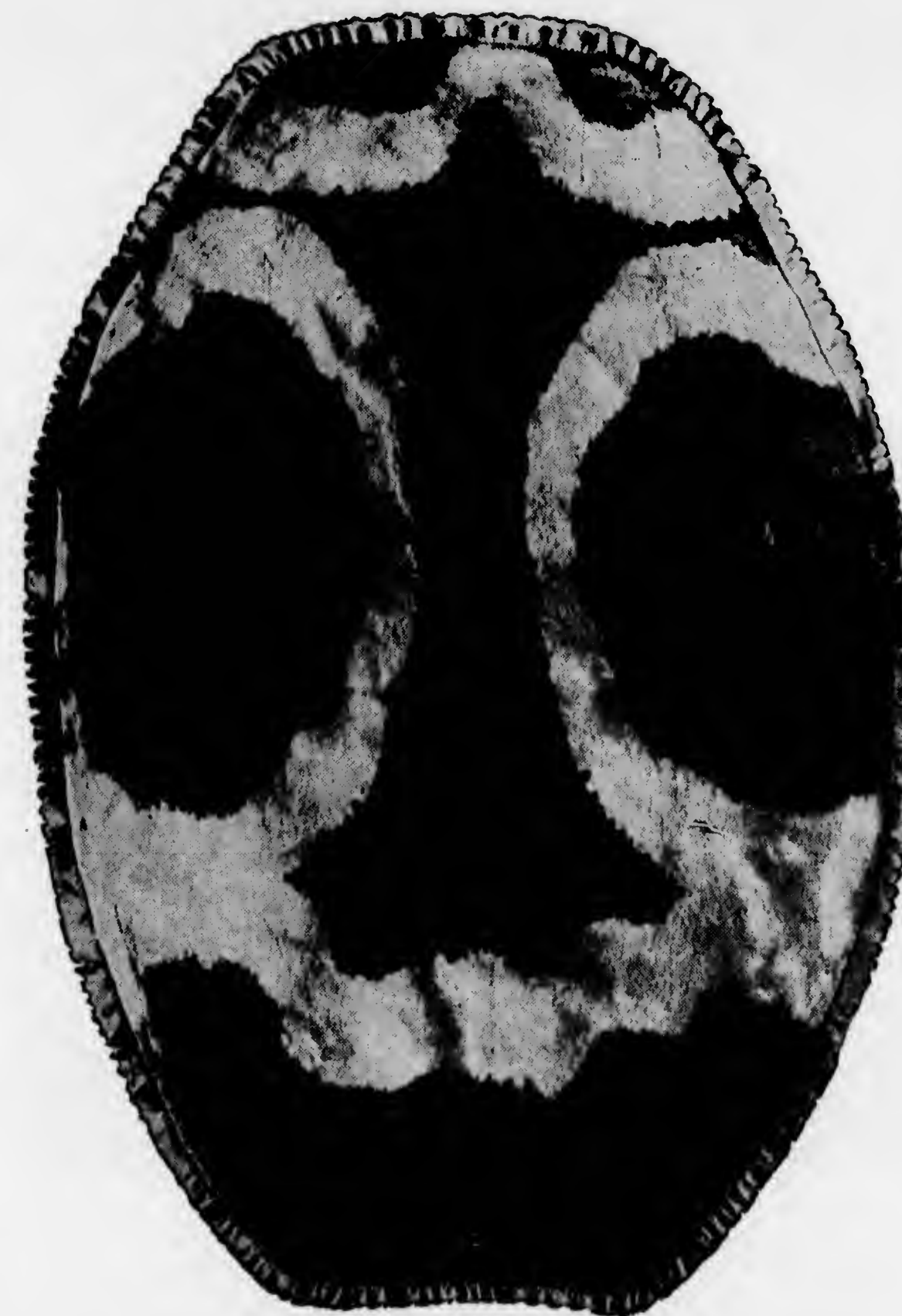


No. 75. **Leopard Seal.** These skins come in many different shades and colors, from a very light gray and yellow to a very dark brown and black, the spots on the lighter colored skins being black.

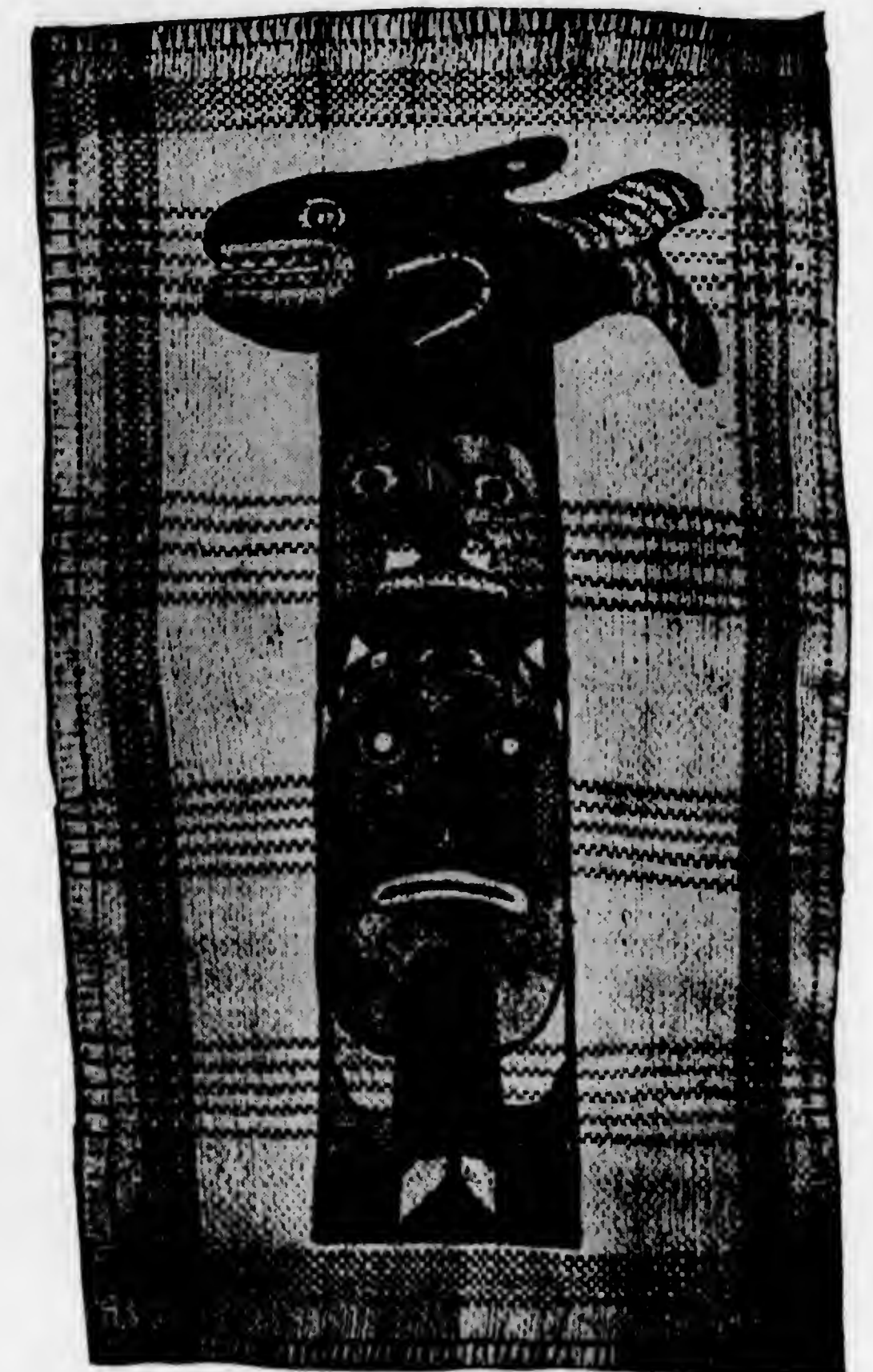
30 inch, \$12.00. 40 inch, \$15.00 each.
 50 inch, \$20.00. 60 inch, \$25.00 each.



No. 76. Made by Eskimos out of fur pieces such as Seal, White Fox, Mink, etc., cunningly pieced and sewn with sinew.
 12x15 inches, \$ 4.50 18x18 inches, \$ 6.00
 24x24 inches, 9.00 28x28 inches, 10.00
 33x33 inches, 15.00 40x40 inches, 18.00
 45x45 inches, 27.50 50x50 inches, 30.00



No. 77. **One of Nature's Wonders.** Illustration shows the natural marked skin of the Sacred or Harp Seal from the Arctic waters of the Siberian Coast. These natural markings range in color from a soft brown and white to a silvery gray and white. 4 feet long by 3 feet wide, \$18.00. 4 1/2 feet long by 3 feet wide, \$21.00. 4 3/4 feet long by 3 3/4 feet wide, \$22.50. 5 feet long by 3 1/2 feet wide, \$25.00.



No. 78. **Cedar Bark Mats,** especially adapted for Indian corners, studios, etc. Before the advent of the whites such mats were used by the Coast Indians for bedding, clothing, tents, bags and sails. They are still used by the natives for similar purposes. Mats with various painted Indian designs, 5 1/2 x 3 feet, \$4.50. 6 1/2 x 3 1/2 feet, \$6.75.

No. 79. **Plain Mats.** 1 1/2 x 3 feet \$1.00. 5 1/2 x 3 feet \$2.00. 7 1/2 x 2 feet \$2.50. 6 1/2 x 3 1/2 feet \$3.50.

INDIAN MONEY OR WAMPUM

Made at the present time by Indians

THE BEST WAMPUM MADE



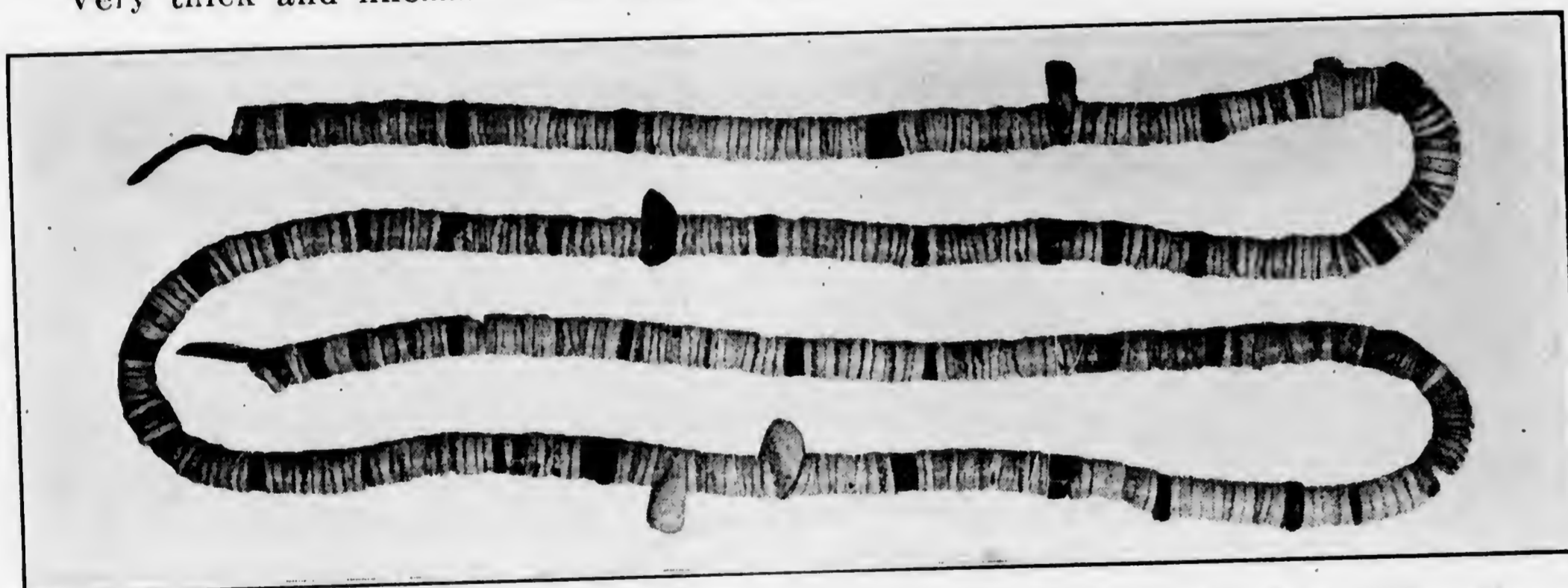
Number	3	4	5	6	7	11	8	10
Size, inches	3-16	4-16	5-16	6-16	7-16	5-8	8-16	1-2

Injun Silver or Kayah is made from clam shells that come from the ocean. It is still common currency among not only the Pomo tribes, but their Indian neighbors. Many thousand pieces are coined yearly and the Indian money-maker is a familiar sight in every Rancheria.

Nos. 10 and 9 are made from the hinges of an extra large clam shell which is much thicker than its body, and furnish about four long cylinders. This makes them much more valuable than the flat pieces, ranking next to Poh or "Injun Gold."

These are put up in 3-foot strings; can be put up in 1½-foot strings at half price.

Number	3	4	5	6	7	8	9	10
3-foot strings, each	\$10.50	\$9.00	\$7.50	\$6.50	\$5.50	\$5.00	\$30.00	\$15.00
Extra fine, all selected								
3-foot strings, each	12.00	10.50	9.00	7.50	6.50	6.00		
Pink—Very rare and made by no other Indians.								
Very thick and fine	10.50	9.00						



No. 79—Extra fine. About 27 inches, with turquoise ornaments, very old and worn. Each string	\$6.50
No. 79—Extra fine. About 27 inches, no ornaments, very old and worn. Each string	3.75

GENUINE TURQUOISE-WAMPUM OR BEADS

¼ to ⅝-inch.....per dozen \$1.80



No. 80—Genuine Turquoise Ornaments. About size of engraving. Very old and worn. Per dozen\$6.00

No. 81—Rare Colored Shell Ornaments. About size of engraving. Very old and worn. Per dozen 3.00

I will allow you from all price lists enclosed a discount of

33⅓ per cent.

F. M. GILHAM

Lake Co.

Highland Springs, California

**Wholesale and Retail Dealer in
Indian Baskets and Relics**

Modoc Indian Baskets or Squaw Caps

Made by the Modoc Indians of Modoc County, California
 These Baskets are Perfect in Pattern and Finish, Made of Tule



5 to 7 inches Diameter, 3 inches Deep

In ordering, state Grade and Price

Third Grade are good specimens of the type. Each.....	\$1.50
Medium Grade include the great bulk of those made. Each.....	2.25
First Grade include only the fine ones and elaborate patterns. They show a high degree of skill in the art. Each.....	3.00
Extra Fine. Each.....	3.50

Tulare Indian Baskets

Made by the Yokuts of Tulare County, California. The baskets from this region are very scarce.



No. 1	No. 2	No. 3	No. 4
3 inch, each \$2.00	3 inch, each \$3.00	3½ inch, each \$ 7.50	13 inch, each \$3.50
4 inch, each 3.00	4 inch, each 4.00	4 inch, each 9.00	4 inch, each 5.00
5 inch, each 4.00	5 inch, each 5.00	5 inch, each 10.50	5 inch, each 6.00

I buy direct from the makers.

I have the following styles: Dance, Burden, Storage, Food, Cooking, Mill, Acorn, Papoose, Sifting, Plates, Fish, Seed Beaters, Squaw Caps and Full Feathered Sun and Moon.

I always have a few old worn baskets—prices and description quoted on application. ☺ ☺

Prices of styles not quoted sent on application.

Large Catalogue of Baskets Free.

I prepay all Postal and Express Charges, no matter where you live, or how large or small your purchase.

Illustrated Price List Free.

Tracings of anything in this List sent on application.

For reference—any Store or Banker in Lakeport or Kelseyville, Lake County, Calif.

I do not have a retail store. I carry a large stock on hand. Can fill orders promptly.

I send goods on approval on receipt of responsible reference, to any one in the United States. U. S. Postage Stamps taken.

Large book of Pomo Baskets, by Carl Purdy, 100 illustrations, with prices, Price 25c.

F. M. GILHAM

Wholesale and Retail Dealer in Indian Baskets and Curiosities
 Highland Springs, Lake County, Calif.

INDIAN MONEY OR WAMPUM

Made at the present time by the Pomo Indians of Lake County, California
THE BEST WAMPUM MADE



Number	3	4	5	6	7	11	8	10
Size, inches.	3-16	4-16	5-16	6-16	7-16	5-8	8-16	1-2

Injun Silver or Kayah is made from clam shells that come from the ocean. It is still common currency among not only the Pomo tribes, but their Indian neighbors. Many thousand pieces are coined yearly and the Indian money-maker is a familiar sight in every Rancheria.

Nos. 10 and 11 are made from the hinges of an extra large clam shell which is much thicker than its body, and furnish about four long cylinders. This makes them much more valuable than the flat pieces, ranking next to Poh or "Injun Gold."

These are put up in 3-foot strings: can be put up in 1½-foot strings at half-price.

Number	3	4	5	6	7	8	9	10
3-foot strings, each	\$10.50	\$9.00	\$7.50	\$6.50	\$5.50	\$5.00	\$30.00	\$15.00

12 pieces, from Nos. 3 to 11, sent on receipt of 75 cents.

"INJUN GOLD" OR POH BEADS

This is made from a handsome mottled stone found under the alluvians bordering Clear Lake. It comes in lumps about four to eight inches in length. When found it is white, but the Injun puts it through a process of burning which changes the color. Made by no other persons.

¼ to ¾ inch per dozen \$1.80

GENUINE TURQUOISE-WAMPUM OR BEADS

⅛ to ⅜ inch per dozen \$1.80.



No. 75. OLD BEADS

Found on old burying ground in California.
Large, per 100 \$1.00
Assorted, per 10085
Small, per 10075

No. 77. OLD WAMPUM

Assorted sizes. Found on old camp grounds in California.
Per 100 \$2.00 Per 25 \$.75
Per 50 1.25 Per 1245



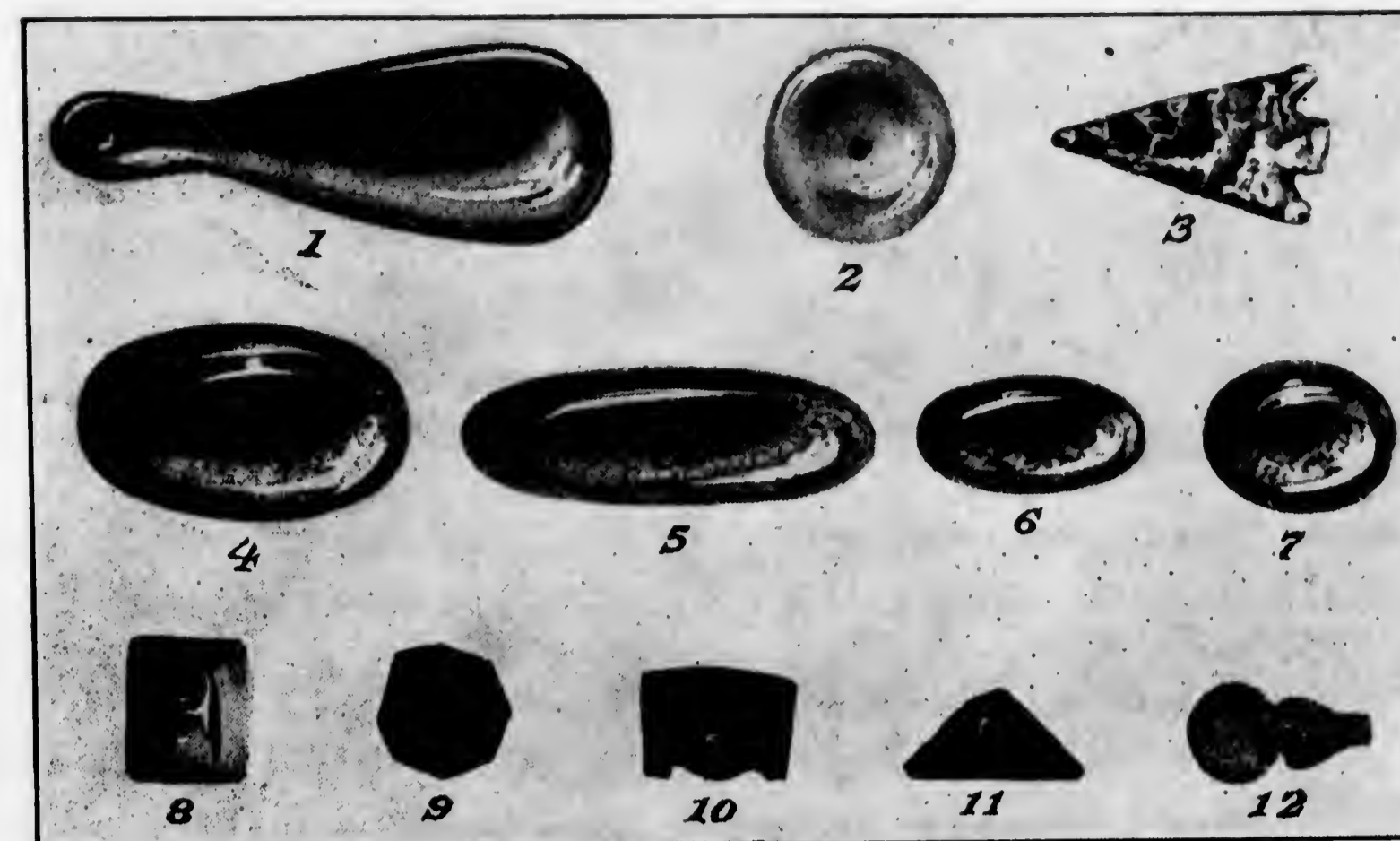
No. 76. OLD BEADS—Round.

Found on old burying ground in California.
¾-inch diameter, ⅝, ¾, ⅞ and 1 inch long.
Red or White.

Assorted, per dozen \$.90
Assorted, per ½ dozen50
Each10

No. 78. WAMPUM.

Same as Nos. 3, 4 and 5 Kayah.
Such as put in graves. Only a few left.
Per 100 \$1.50 Per 25 \$.45
Per 5080 Per 1225



Any of these are size of illustrations.

Pendants—Jade from New Zealand; these make a rare and beautiful watch charm.

No. 1	1½	2	2½	inches
	3.75	4.50	4.75	each

Arrow Points—No. 3. Cast Solid. California Gold, 14 Karat. Each 3.75
Cast Solid. Sterling Silver. Each 1.45
These make beautiful watch charms or scarf pins; can also be used for buttons.

"Kinradeite"—Finely cut and ready to set in rings or pins—a rare and beautiful mottled Jasper found only in California.
Nos. 4, 5, 6 and 7, each 1.75

Made from an extra fine grade of red or black Obsidian, from Lake Co., California.
The black looks like jet; the red is mottled and looks beautiful.
Nos. 4, 5, 6 and 7, each 1.50

Nos. 4 to 7 are cut by J. J. KINRADE

LAPIDARY

DEALER IN

Rare Minerals

Precious Stones and Rockslides Cut

GEM MATERIALS

LAPIDARY SUPPLIES

AWAURITE

A Natural Alloy of Nickel and Iron, found in Oregon, the only place in the United States.
Assorted sizes, per ounce 1.50

California Topaz or Crystals, per dozen75

Gold Quartz, showing gold lumps, each 1.50 to 7.50

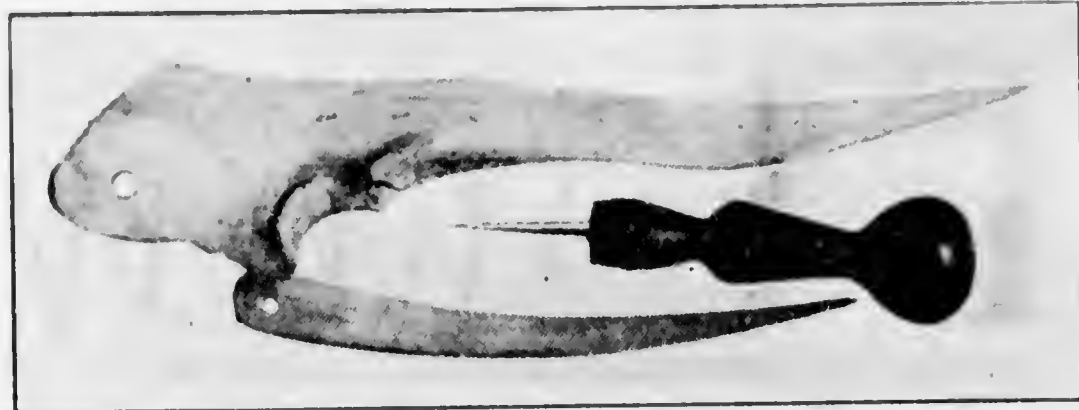


Curved Horns

Extra fine work
Carved by MR. H. BOOZER
Each 5.00
Full description on application

Indian Beads—Very old and rare. Price and photo on application.

AWLS FOR MAKING BASKETS



No. 75
No. 76
No. 77

No. 75.	Bone.	Very fine and rare, 5½-inch	.....	each	1.00
No. 76.	Hard wood handle.	They are the style used at the present time; they show age from hard usage	.....	each	.75
No. 77.	Bone Awls very old.	Very rare and hard to get.			
	2¾	3¼	3½	4	4½
	5				inches
	\$0.75	1.00	1.25	1.50	1.60
				1.70	each
Scrapers —Each		.50		Drills —Each	1.00

CURIOSITIES

Deer Horns —8, 10, 12 and 14-inch.					
	8	10	12	14	inches
One Single—2 prongs	\$0.60	0.75	1.00	1.25	each
One Single—3 prongs	0.75	1.00	1.25	1.50	“
One Pair Double—2 prongs	1.50	2.00	2.50	3.00	“
One Pair Double—3 prongs	2.00	2.50	3.00	3.50	“
Mexican Cinches —Made of human hair on heavy solid brass rings, 5 inches wide and extra fine weave. Old, but in fair condition, 28 inches long.	Each	.....	1.25		
Spoons —From Philippines.	Each	.....	1.50		
Tomahawk —5-inch. Eye on top	.....	3.75			
With stem and 8-inch pipe and eye on top; stem 25-inch	.....	7.75			
Squaw Ax —5½-inch blade and handle. A perfect beauty	.....	2.50			
Buffalo Robe —Very fine and perfect; Indian tanned. 62 inches long. 55 inches wide, weight 6½ pounds. Price on application.					

INDIAN RELICS

From Humboldt County, California (very scarce). No more to be had.

Gambling Sticks or Indian Cards—9½ inches long	.....	per dozen	0.35
		per ½-dozen	0.20
Arrows —With bone points, about 26 inches long	.....	each	0.30
Bows —With sinew back and strings, 36 inches long	.....	each	3.75
Chisels —Made from elk horn for digging	.....	each, 7-in. \$1.50; 8-in. \$2.00; 9-in.	2.50
Whistles —Ancient, bone, 3-inch, each	.....		2.00

SOAPSTONE COOKING DISHES

Have been used. No more to be had.

5 inch long, 4½ inch wide	.....	Each	\$3.00
6½ “ “ 5½ “ “	.....	“	4.00
7½ “ “ 5¾ “ “	.....	“	5.00
10 “ “ 4 “ “	.....	“	6.00
13¼ “ “ 4½ “ “	.....	“	7.00

RARE PIPES

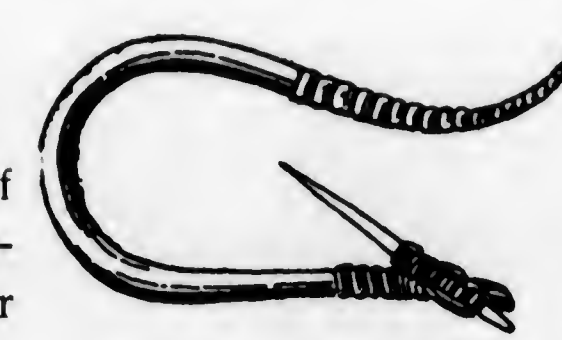
Made by the California Indians at the present time.

No. 76.	Wood, Soapstone Bowls, 6 inches	Each	1.50
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INDIAN RELICS FROM ALASKA

No. 7 HALIBERT FISH HOOKS

The curved part is made of some very hard tough, dark-colored wood, while the hook or

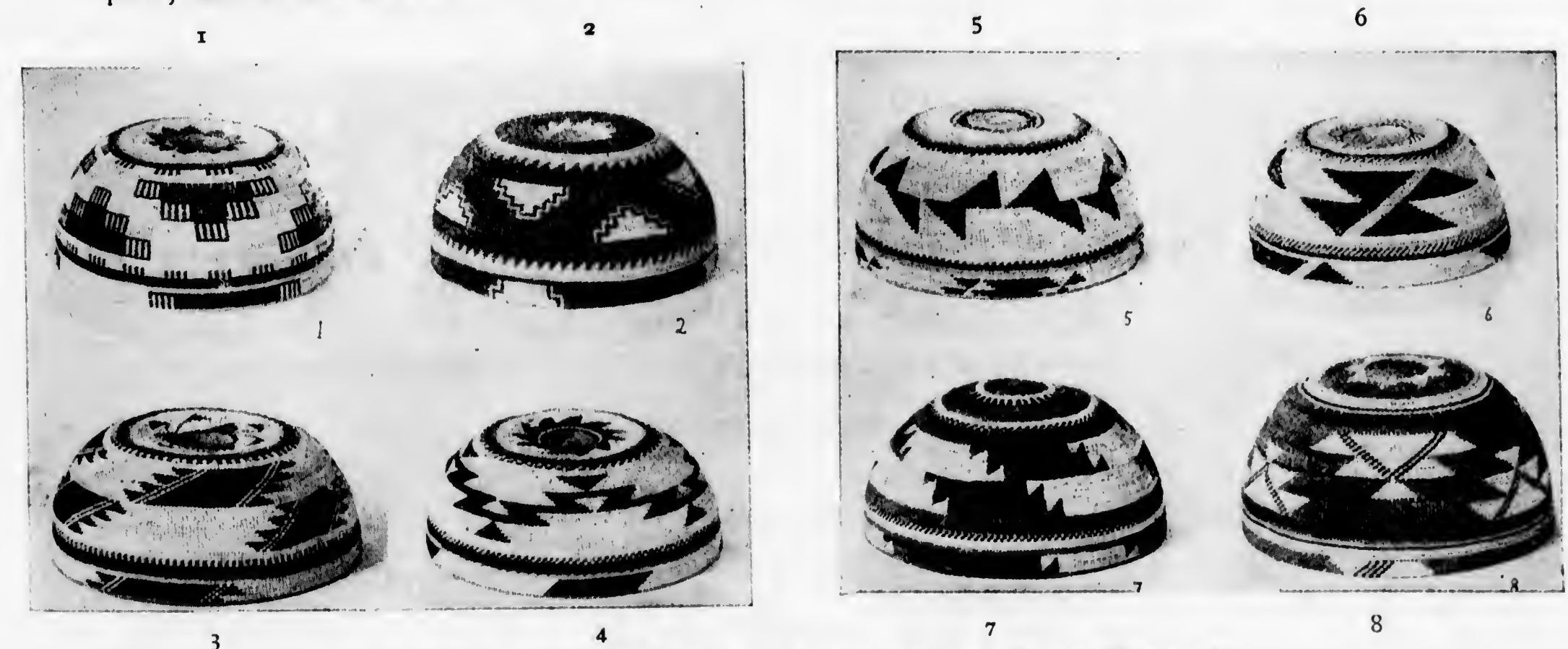


cross piece is made of bone and about 5½ inches long, fastened with sinews. The hook is 7 inches long by about 3¼ inches deep. Each.....\$1.50

Anchor —Old Ivory (for Nets) 4½ x 1⅞	.....	\$2.00
Spear Holder —Made of drift wood, 2 x 6	.....	3.00
Wrist Shield —Mastodon Ivory	.....	2.00
Bead Drill —Bone and Sinew	.....	3.00
Scraper —5½-inch Mastodon Ivory handle, 1½x2 inch Jade blade. Very rare	9.00	
Bone handle, stone blade, 4 x 1½	.....	3.00
Wood handle, stone blade, 4¼ x 1½	.....	3.25
Arrow (Straightened)—Walrus Ivory, 7¼-inch	.....	7.50
Skin Dresser —Wood handle, 32-inch Jade Scraper in center; 2½x3 inches	.....	9.75
Harpoon Head —Very rare and ancient; 7¾ inches long,	.....	2.35
Fiddle Bow —Made of rib bone, 10½ inches long; thirty-three engraved animals, men, boats, fish, etc. Very old and rare	.....	3.25
1 Pair Walrus Tusks. Very fine and rare. The largest on the coast. Weight 30 pounds. 3 feet 1½ inches long. Price and full description on application.		
Slices of Fossilized Tooth of a Mammoth	.....75c., 1.00, 1.25 and 1.50	
Teeth of Mastodon and Mammoths, found in Alaska, 30,000 years old. Each	.....	10.00 to 15.00
Fine Ivory Tusk, over 10 inches, Baby Walrus	.....	3.00

Yurok Indian Baskets or Squaw Caps

Made by the Yurok Indians of Humboldt County, California. These baskets are perfect in pattern and finish, made of hazel twigs, roots of sugar pine, also maiden-hair fern.



6 to 7 inches Diameter, 3 inches Deep.

In ordering state Grade and Price.

Third Grade are good specimens of the type	.....	Each	\$3.25
Medium Grade include the great bulk of those made	.....	“	3.50
First Grade include only the fine ones and elaborate patterns. They show a high degree of skill in the art	.....	“	4.00

GENUINE STONE RELICS

Representing Finest Example of Aboriginal Art



15

16

17

Hatchets No. 15 3 3½ 4 4½ 5 5½ 6 inch
1.50 1.75 2.00 2.25 2.50 2.75 3.00 each

Rings No. 16 3 3½ inches
Stone 3.00 3.50 each

Pendants or Ornaments, one perforation. Each
No. 17 3 x2 2.25 3¾x1¼ 2.30 3½x1¾ 2.80 3¾x1⅞ 2.50
3¾x2 2.60 3⅞x1½ 2.75 4¼x2¼ 3.00 4½x2 3.25

Pendants or Ornaments, two perforations. Each
3¾x2¼ 2.50 3¾x2 2.60 4⅞x1¾ 2.75 4½x2½ 3.00
4¾x1¼ 3.50 5¼x2¼ 4.00 5½x2¼ 4.50 6 x2¼ 5.00

Tablets or Ornaments, not perforated.
2¼x1 1.50 3½x3⅞ 2.00 4⅝x1⅜ Each 2.25

Drills or Perforators Each 1.00
A drill is always a rare object; perfect ones are exceptional.

Fitted Hammer Stones Each 0.75
Whole specimens, various materials and shapes

Rub Stones, supposed to have been used in polishing and smoothing " 1.50

Cuff-Shaped Stones, with circular depressions, called nut crackers, sizes 2 to 6 inches " 1.50

BORING MACHINES

Made by the California Indians at the present time.

Used by old Indians in making wampum and beads - - - .50

Skidders 1½ inch each 0.50

Scrapers 1½ inch each .50

Paint Cups 2 2¾ inch
1.00 1.25 each

GROOVED STONE MALLETS AND HAMMERS

Made of granite, grooved all way round; all are whole. Each - - - 1.00

OREGON ARROW POINTS



17

19

20

21

They come ¾ to 1¼ inches. Illustrations are the average size.

These points as all collectors are aware, are remarkable for their small size, beauty of workmanship and fine material, each being made of a semi-precious stone, such as Jasper, Agate, Chalcedony, Camelian, Etc. Many are found of exquisite beauty. They were probably used for bird arrow points, being so small. They are much sought after by collectors, and are sometimes called jewelry points, being used for scarf pins, necklaces and other articles of personal adornment.

Extra fine and selected	-	-	-	-	each	1.50
" " "	-	-	-	-	"	1.00
Very good and perfect	-	-	-	-	"	.75
Size and shape of No. 10	-	-	-	-	per dozen	1.20
" " " 11	-	-	-	-	"	2.40
" " " 12	-	-	-	-	"	3.60

SPEAR POINTS—From Washington

Flint, Jasper, etc., 1½ to 2½ inch	-	-	-	-	-	per dozen	2.40
" " " " "	-	-	-	-	-	per ½ dozen	1.50

FLAKES—From Washington

Assorted Colors	-	-	-	-	-	per dozen	.75
Flint, Jasper, etc., very fine lot	-	-	-	-	-	"	1.25
" " " " "	-	-	-	-	-	per ½ dozen	.75

BROKEN SPEARS—From Washington

Flint, Jasper, etc., fine lot	-	-	-	-	-	per 100	1.00
" " " " "	-	-	-	-	-	" 50	.60

I am a Member

—OF—

The American Society of Curio Collectors
The International Society of Archaeologists
Archaeological Society of Santa Fe, New Mexico
The Collectors' Union
Collectors' League, Toledo, Ohio
The Kickapoo Club, Bloomington, Illinois

Obsidian Arrow and Spear Points

PREHISTORIC
From Lake County, California



	16	15	14	13	12	11	10
		Each	1/2 Doz.	1 Doz.	50	100	
No. 10	3/4 to 1 1/4 inch	0.15	0.75	1.20	2.25	3.75	
No. 11	3/4 to 1 1/4 "	.25	1.25	2.00	3.90	7.50	
No. 12	3/4 to 1 1/4 "	.45	2.40	4.50			
No. 13	3/4 to 1 1/4 "	.45	2.40	4.50			
No. 14	1 1/4 to 2 1/2 "	.15	.75	1.00	2.00	3.75	
No. 15	1 1/4 to 2 1/2 "	.20	1.00	2.25	4.00	6.75	
No. 15	1 1/2	2	2 1/2	3	3 1/2	inches	
	.10	.15	.20	.25	.30	each	
No. 16	Extra Fine 1 1/2	1 3/4	2	2 1/2	3	3 1/2	4
	.20	.25	.30	.45	.60	.75	1.25
							3.00
							3.75
							7.50
							each

California is the home of Obsidian Arrow Points. There are a few Jaspers. I have collected points for over 50 years and have only seen about ten red Obsidians, although there is plenty of red striped, mottled and slate colored; the black seems to be favorite for points. The points found in Lake County are about 90 per cent Obsidian and the balance Jasper.

Jasper Arrow and Spear Points

PREHISTORIC

Extra Fine

From Lake County, California



No. 24	1	1 1/4	1 1/2	1 3/4	2 inches	No. 24
	0.40	0.45	0.50	0.55	0.60	each
	2 1/2	3	3 1/2	4	inches	
	0.75	1.00	1.25	1.50	each	

Jasper Arrow Points

From Lake County, California

1 1/4 to 2 1/4 inches, medium grade - - - - - per dozen 1.80

Stone Balls

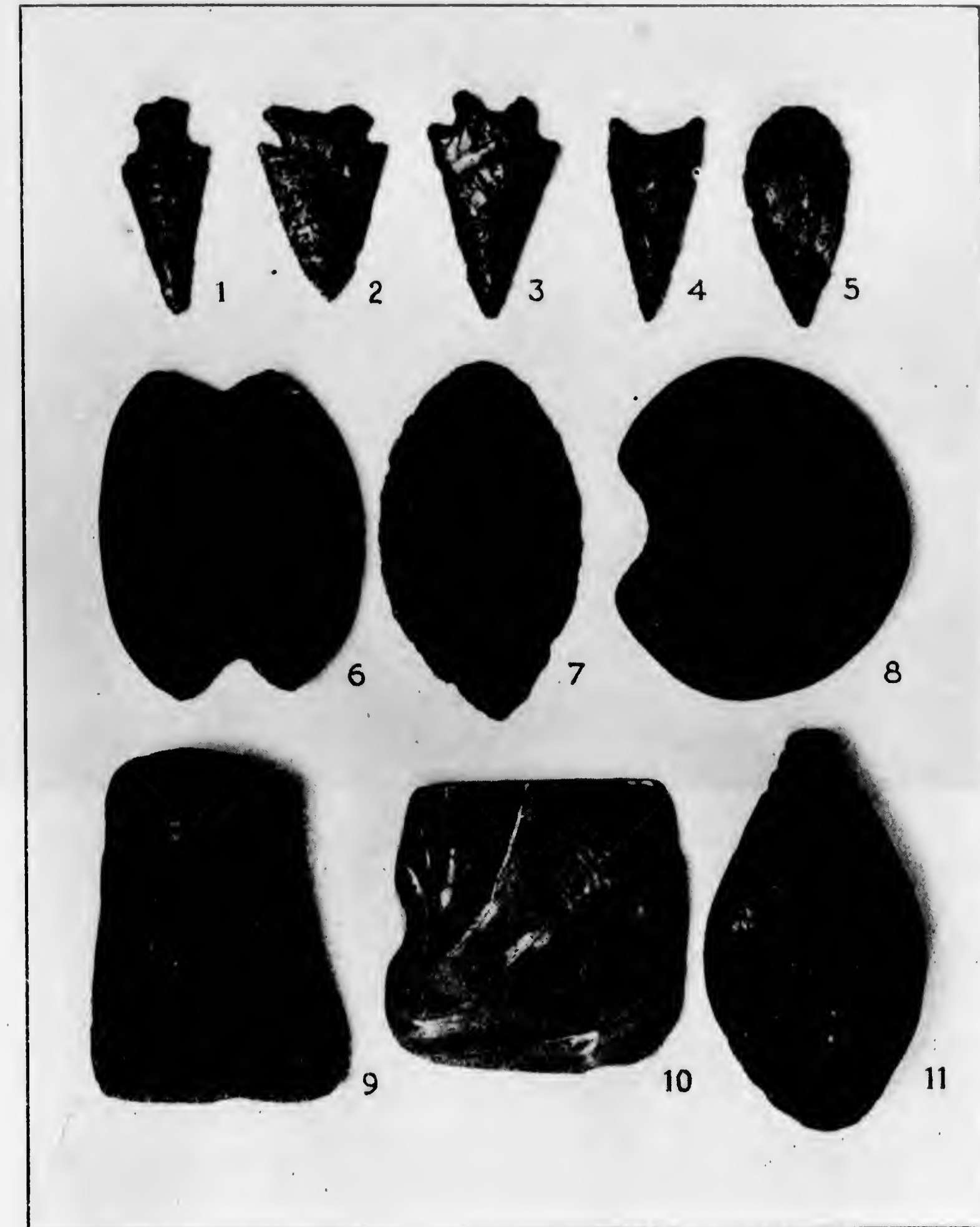
Made of granite. Supposed to have been used for games or slings - - Each 0.50

Obsidian Turtle Backs

So-called. These are unfinished Obsidians upon which considerable work has been done. They show the first work done after being quarried; interesting for study.

2	2 1/2	3	3 1/2	4 inches
0.20	0.25	0.30	0.40	0.50
				each

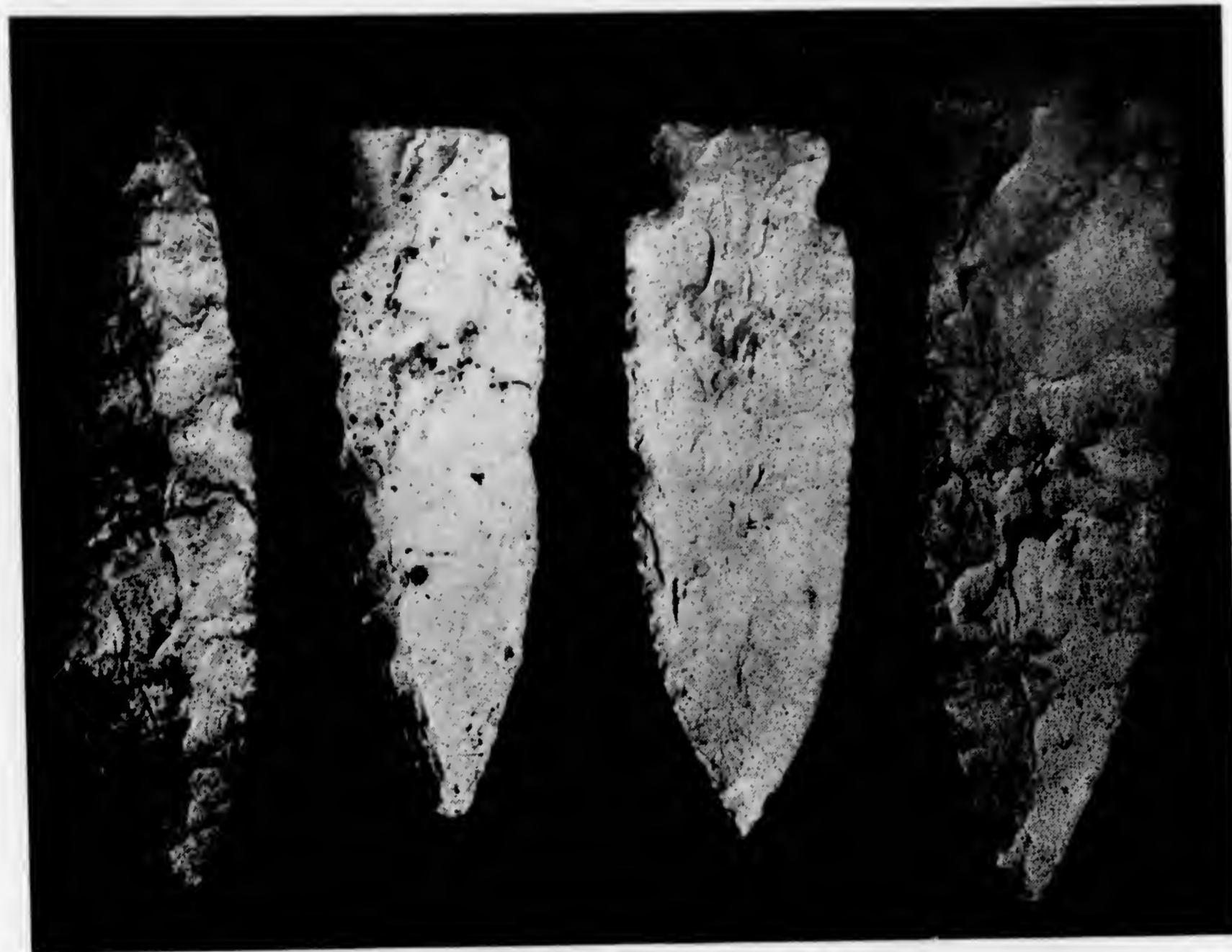
NEVAD ARROW POINTS



No.	1	2	3	4	5
Each	.15	.35	.45	.30	.30
Per dozen	1.20	4.00	4.50	3.75	3.50
No. 1 per 50	-	2.00			
No. 1 per 100				-	3.75
No. 6	Stone Sinkers , from Washington, 2 1/4 inch				Each 0.50
No. 8	" " " " 2 1/4 "				" .45
No. 7	Stone Knives " " 2 1/4 "				" .30
AXES	Jade; very old; from Alaska. No more to be had.				
No. 9	2 1/4 x 5 1/4	9.75	2 x 2 1/2	7.00	1 1/4 x 2 1/4 7.50
	1 1/4 x 3	7.75	2 1/4 x 1	4.75	1 1/4 x 1 3/8 6.75
	3 1/2 x 2	7.50	5 3/4 x 2 1/8	9.75	1 3/8 x 2 6.50
	Stone; Very old.				
	2 1/4 x 10 5/8	6.00	2 1/2 x 6	4.50	2 x 5 1/2 3.25
					1 5/8 x 2 3/4 2.50
SINKER	Stone; oval with groove. Very rare. 2 1/4 x 3 1/2..... 4.50				
No. 11	Shell. 2 1/4 x 3 1/4				1.00
	Stone. 1 3/8 x 3	Hole in end..			3.75
	" 1 1/4 x 3 1/2	" "			5.00
	" 1 x 3 1/2	" "			4.00
ORNAMENTS or Pendants	—Made of Abalone shell; hole in end; have been used.				
No. 10	Size 1	1 1/2	2	2 1/2	3
	Each 0.40	.45	.50	.55	.60
					.65
					.70
					.75
					80

Flint Spear Points—PREHISTORIC

ALL ARE SELECTED FOR QUALITY



18. Pointed at each end. Scarce. Only one in two hundred.	18	19	20	21	
2	2½	3	3½	4	4½
.40	.50	.75	1.00	1.25	1.50
5	6	6	6	6	6
inches	inches	inches	inches	inches	inches
each	each	each	each	each	each
19. Stemmed. Good workmanship. Rare.	2	2½	3	3½	4
.40	.45	.60	.75	1.25	1.50
2.50	3.75	5	5½	6	6
inches	inches	inches	inches	inches	inches
each	each	each	each	each	each
20. Stemmed. Scarce.	2	2½	3	3½	4
.40	.50	.75	1.00	1.25	1.50
3.00	6.00	6	6	6	6
inches	inches	inches	inches	inches	inches
each	each	each	each	each	each
21. Good Workmanship.	2½	3	3½	4	4½
.45	.60	.75	1.25	1.50	3.00
3.75	6.00	6	6	6	6
inches	inches	inches	inches	inches	inches
each	each	each	each	each	each



22. 1½ to 2¼ inches. Good Workmanship.	2	2½	3	3½	4	4½	5	5½	6
23. Beveled. Very scarce.	.50	.75	1.25	1.50	2.00	2.50	3.00	3.75	6.00
24. Beveled and Serated.	.75	1.00	1.50	2.00	2.50	3.00	3.75	6.00	6.00
25. Good Workmanship.	1¾	2	2½	3	3½	4	4½	5	6
.30	.45	.65	1.50	1.50	1.50	1.50	1.50	1.50	1.50
Each	Each	Each	Each	Each	Each	Each	Each	Each	Each

Over six inches, tracings and prices on application.

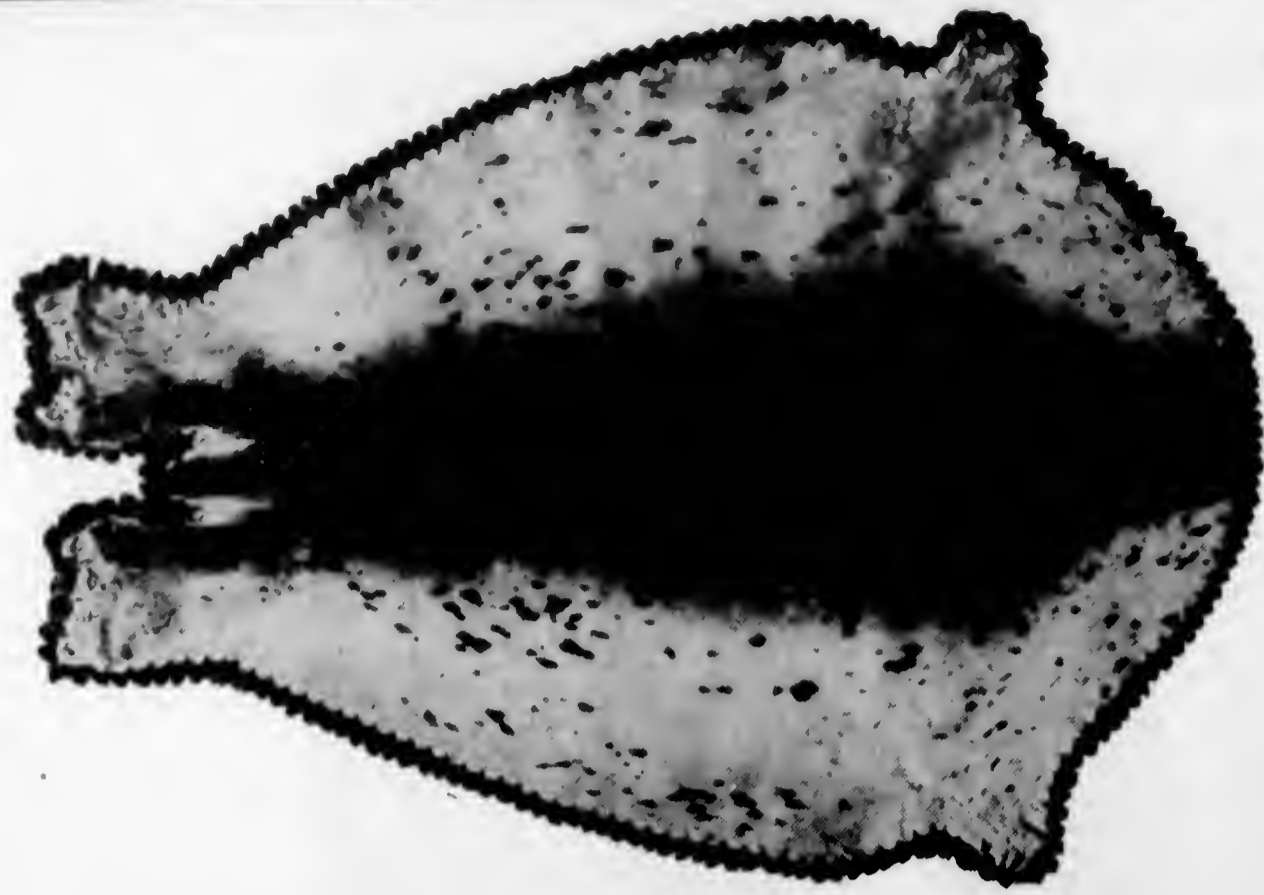
Obsidian Arrow and Spear Points—PREHISTORIC

Representing the Finest Example of Aboriginal Art

FROM CALIFORNIA



2. Broken pieces. Assorted shapes and sizes.	1½	2	2½	3	3½	4	4½	5	6
3. Show good workmanship.	.15	.20	.25	.30	.40	.50	.75	1.00	1.25
4. Serrated edges, extra fine workmanship, very rare, only two in a hundred.	1½	2	2½	3	3½	4	4½	5	6
.60	.75	1.00	1.50	1.75	2.00	2.50	3.00	3.75	6.00
5. Indented Base. Good workmanship. Rare.	1¼	1½	2	2½	3	3½	4	4½	5
.30	.35	.40	.45	.50	.55	.60	.65	.70	.75
6. Pointed at each end. Scarce. Only one in two hundred.	1½	2	2½	3	3½	4	4½	5	6
.25	.30	.50	.75	1.00	1.25	1.50	2.00	2.50	3.00
7. Extra fine workmanship. Selected. Very scarce.	1½	2	2½	3	3½	4	4½	5	6
.40	.50	.75	1.25	1.50	1.75	2.25	3.00	3.75	6.00
8. Notched Base. Good workmanship. Very scarce.	1½	2	2½	3	3½	4	4½	5	6
.40	.45	.50	.55	.60	.65	.70	.75	.80	.85
9. Stemmed. Good workmanship. Rare.	1½	2	2½	3	3½	4	4½	5	6
.35	.45	.55	.65	.75	.85	.95	1.05	1.15	1.25
Obsidian Lava. Very rare and only a few to be found in one locality; about two out of each hundred. Harder than Obsidian. Shaped like No. 7.	1¾	2	2½	3	3½	4	4½	5	6
.50	.50	.75	1.25	1.50	1.75	2.25	3.00	3.75	6.00



LEOPARD SEAL RUGS

The illustration shows one with flippers. These skins come in many different shades and colors, from a very light gray and yellow to a very dark brown and black, the spots on the lighter colored skins being black and on a number of the very dark ones white.

30	40	50	60	inch
9.00	12.00	18.00	20.00	each



ESKIMO MATS

The Mat illustrated is made by Eskimos out of fur pieces such as Seal, White Fox, Mink, etc., cunningly pieced and sewn with sinew. The patterns are all different.

12x15 in.	3.50	18x18 in.	4.50	24x24 in.	6.00
28x28 in.	8.00	33x33 in.	12.00	40x40 in.	15.00
45x45 in.	22.50	50x50 in.	25.00		

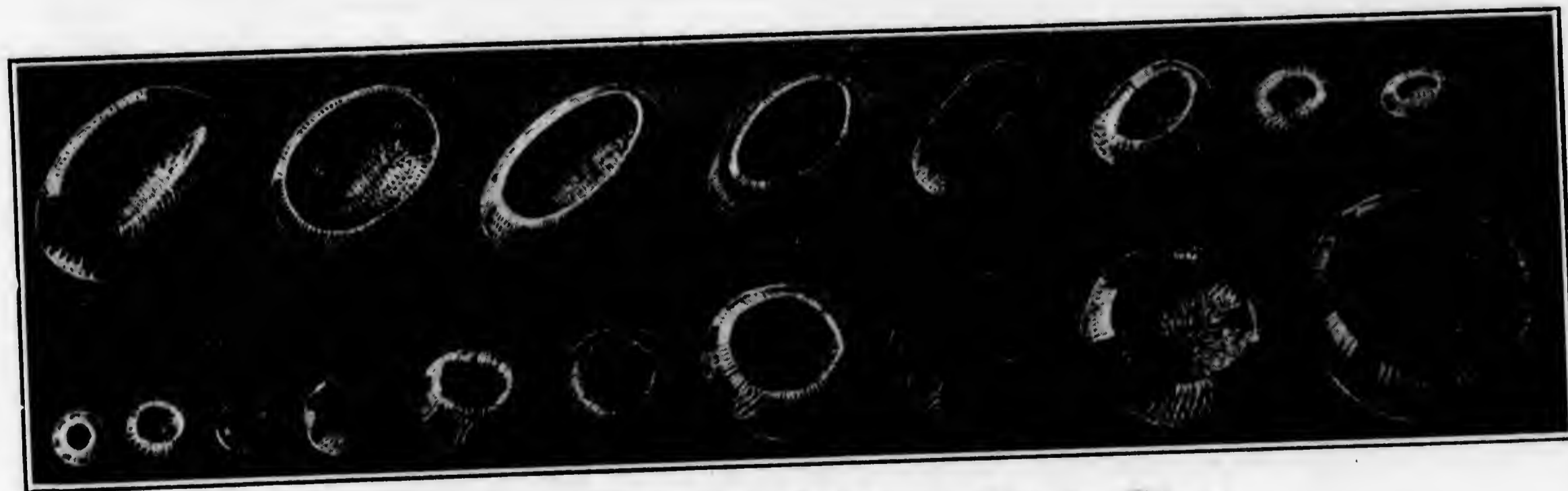


MOCCASIN—They have rawhide soles, which are exceedingly tough and make them very durable and comfortable for walking.

Full beaded, per pair	3.00
Half beaded, “	2.50
Quarter “ “	1.50

FOBS —Extra fine braided	Each	1.50
Braided ladies hair chains	“	1.50
Ladies narrow bead belts	“	2.00
Ladies wide bead belts	“	4.00
Men’s bead belts	“	4.50

Small beaded pouches, per pair.....0.75
Larger beaded pouches and handbags, each 1.50



POMO INDIAN BASKETS—Extra Fine

No. 75 “TSAI,” otherwise known as a one-stick basket freaks or toys.”

In the “TSAI” weave a single stick is coiled. The thread passes through an awl-hole between the alternate stitches below the preceding coil, then over both preceding coil and the loose stick above. Thus each stick alternates with the stitches above and below. In this way, beginning at the knob in the center of the base of the basket, coil after coil is built up until the end of the stick is sloped and neatly bound down on the upper margin. On each round one-half of the stitches are plainly in sight and one-half partly concealed.

Round or-oblong, 5-32 to 1 1/4 inch outside diameter	Each, 1.50
--	------------

I will allow you from all price lists enclosed a discount of

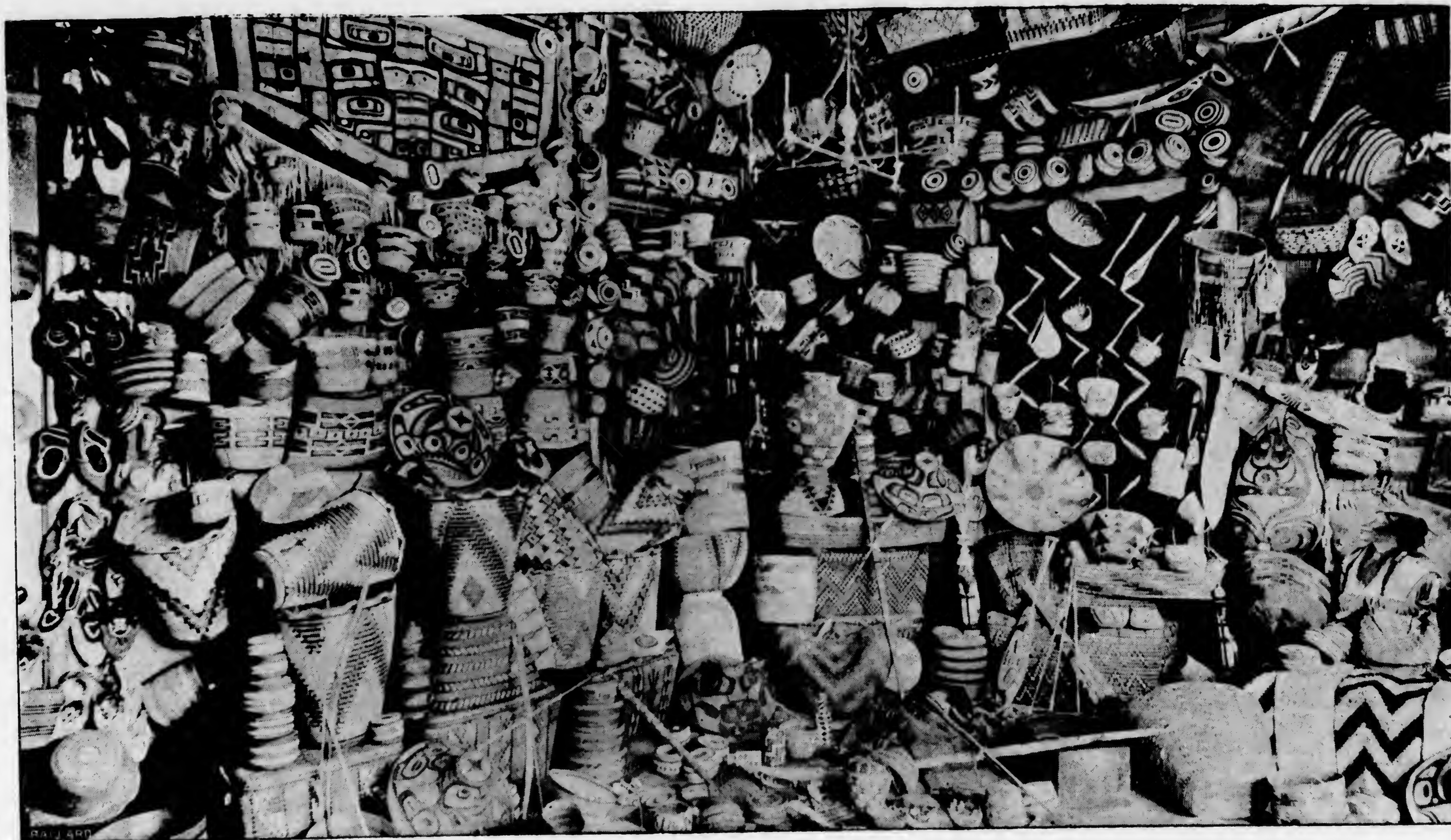
33 1/3 per cent.

F. M. GILHAM

Lake Co.

Highland Springs, California

**Wholesale and Retail Dealer in
Indian Baskets and Relics**



Alaska and Northern Indian Baskets and Curios

ON EXHIBITION AND FOR SALE AT

MRS. FROHMAN'S BASKET ROOMS, 121 Thirteenth Street, Cor. Washington.

Baskets: Plimpton Collection

C. Hart Merriam
Papers
BANC MSS
80/18 c

The

[11]

Geo. F. Newell Mfg. Co.
Boot & Shoe Webbing.

Printing : Cutting. : Covering.

384 ATLANTIC AVE.

Boston, Mass.,

FEB 2 1904

190

Mr. H. A. Merriman Esq -

Dear Sir -

Mr H. A. Perdie
of this City - has forwarded to
the undersigned your letter of
Jan'y 28th - Presumably because
I have the power of Attorney
in the settlement of the F. S. Perdie
Estate of San Diego Cal.
The collection of Basket -
to which you refer, contains
about - 200 - The Catalogue
is in D. W.

I have requested that it be
forwarded - or a copy - sent
East - They are to be sent,
and as the undersigned will

have these matters attended to
any thing that will lead up
a final and proper disposition
of them - will be a country
much valued.

Yours truly
Geo. P. Russell

The
Geo. F. Newell Mfg. Co.
Boot & Shoe Webbing.

Printing : Cutting. : Covering.

384 ATLANTIC AVE.

Boston, Mass., MAY 12 1904 190

C. Hart - American

Dear Sir -

I have just rec'd
a parcel from Mr. P. Pringle -
relative to your letter to him -
and the Pringle Basket - tool -
I have to state that they were
shipped from San Diego, for this
city on May 2^d and are due
here about June 1st.

They will be unpacked and
placed in the Residence of his
Brother Willard P. Pringle of
West Newton - (The writer also
resides at same house -)
to remain there until disposed
of, and can be seen there
at any time. I will advise
you when they arrive - -

The Baskets requested by Mrs P. [47]
to his friends - these were numbers
22 - 107 - 172 - 183 - 221 - 223 - 224

227 -

2	each	\$ 2.50 each
1	"	6.50
1	"	12.50
3	"	15.00 each
1	"	32.00

They have been well cared for
at San Diego, by Miss Edwards.
and will be equally well
taken care of by Mrs. [?].

You have asked for a price -
and I respect your request;
but having had that in
possession of the knowledge, yet
that seems necessary to make
a price, that I am sure would
be fair for all interested
parties - It will be
just as soon, as suitable information
is obtained - and I presume their
destination, would have made
it do with the price.

If you favour us with a

Call, we will take much
pleasure in receiving any
entertaining you. Our city
is nine miles from
Boston.

As you seem to be interested,
we desire to state that we
shall aid you in every
possible way in an effort
to properly place the Basket.
Thanking you for your
courtesy, we remain

Yours truly
Geo. P. Russell

The
Geo. F. Newell Mfg. Co.
Boot & Shoe Webbing.

Printing : Cutting. : Covering.

384 ATLANTIC AVE.
Boston, Mass., 190

C. Hart Verriam Esq
Dear Sir,

The writer's
guide - use the right - they be
the cost per yard used by
Mr F. D. Pimpton has been
found - and that the
amount Mr Pimpton paid
for the Baskets was
remaining in his collection
was \$2234.03.

The above may be of
interest and assistance.
Yours truly
Geo. F. Newell Co

as best we could. and ^[7]
we beg to refer the same
to you and if you please
to add any corrections
additions - or suggestions
the writer assure you
they will be gratefully
received.

We since then have
catalogues printed, and
will be forwarding one to
you for consideration.
Kindly state in this
connection about how
many should be printed.
Also state if in your
opinion it would be
best to have the collection
sent last.

Thanking you for your
interest and courtesy
I remain your
Sincerely
J. P. K. [unclear]

The
Geo. F. Newell Mfg. Co.
Boot & Shoe Webbing.

Printing : Cutting. : Covering.

384 ATLANTIC AVE.

Boston, Mass.,

MAR 1 1904

190

And Mar. 8, 1904 [87]

Mr. Carl Garrison

Dear Sir,

The writer is
in receipt of Mr. Pumphrey's
Memorandum of Indian Baskets.

The book is very small
written very fine, and is
pencil-abbreviated - badly
crased by handling - and in
some cases impossible to
identify the words - in short -
it has been a problem -

We have had it typewritten
by an expert stenographer -
have revised it through
the aid of reference books

The
Geo. F. Newell Mfg. Co.
Boot & Shoe Webbing.

Printing : Cutting. : Covering.

384 ATLANTIC AVE.

Boston, Mass., MAR 24 1904 190

Mr. W. H. Hart - Treasurer

Wash. Div -
I have

delayed my answer - in order to
secure more data regarding the
Pimpton Basket - Collection - viz -

The Basket marked "Doe"
refer to sales or exchanges made
by Mr. Pimpton - and apply
to those first obtained by
him -

By Will he has bequeathed
nine others -

The memorandum I enclose
is a list of values, taken from
Mr. Pimpton's note book -
and in his Will, he states that

the numbers given in this [10]
book - divided by four (4)
will give the real value
viz, $100 \div 4 = 25$ value -
obviously - ^{\$}25 represents the
value from Mr Rumpkin's
point of view - and I find
the collection - as it stands
today - given a value
of \$3073. by Mr S. P. Rumpkin
They were appraised at
\$2000.

What they cost Mr Rumpkin,
the writer cannot get at,
as the cipher used, has thirteen
channels - and is a puzzle -
I think the heirs are well
disposed - and would accept
the right offer - not wishing
to receive more than its
real value - and naturally

will expect - its value -
Very great desire is to find
that value - in the shortest
space of time - Can you
aid me by suggestions?

The collection will have
to come East - unless disposed
of within a few months.

Your courtesy is appreciated
and your efforts have been
already sufficient - We have
us from a right to ask
or expect more - however
the writer will appreciate
anything that will be turned
towards on any of the
Basket - collection matters

Yours truly
Geo. P. Bennett

1919 Sixteenth Street,

Washington, D.C.

March 8, 1905.

Mr. E. H. Harriman,
120 Broadway,
New York.

My dear Mr. Harriman:

I take the liberty to ask if you will purchase, or suggest the names of persons who might be willing to join in purchasing, for the U. S. National Museum, the Plimpton Collection of Indian baskets.

The highest development of aboriginal art in America is shown in Indian baskets. No complete or even approximately complete collection of these baskets exists, and owing to the rapid ^{disappearance} ~~extermination~~ of the basket-making tribes, it is daily becoming more difficult to obtain the rarer kinds. The best museum collections are those of the U.S. National Museum and the American Museum of Natural History, both of which are lamentably incomplete. Of the private general collections, the best and most valuable are my own and the Plimpton. Mr. Plimpton died at his home in San Diego, California, a little more than a year ago, since which time I have been negotiating with his heirs. They are willing to sell the collection at a very low figure--for about \$2500 I am told. I had hoped to raise this amount and purchase the collection myself, but have failed. It is in danger of being split up and sold piecemeal, which would be a calamity to present and future students of ethnological science. It contains a large number of very choice pieces, many of them ornamented with exquisite designs, and is much more valuable than the

Briggs collection, which Mr. Peabody of Brooklyn purchased for \$5000 and presented to the American Museum in New York.

In the case of dozens of tribes it is already too late to secure baskets from the Indians themselves, and the only hope of obtaining their work is by picking up specimens that were gathered at an earlier date and ^{are to} ~~may~~ be found here and there in the hands of private individuals. I know of many precious pieces scattered in this way but the prices asked for them usually put them out of my reach. It is a pity they cannot be brought together in our National Museum in order to render the record of aboriginal American art and symbolism as full and complete as is possible at this late day. ^{is not} Congress has not allowed the Museum anything for the purchase of specimens, but has appropriated three and a half millions for a new building, now under construction, which in a few years should become the greatest museum in the world.

Trusting you will pardon my presumption in calling your attention to this matter, I remain,

Very truly yours,

My apology for bringing the matter to your attention is the fear that the ^{previous} ~~Briggs~~ collection will be scattered.
W. J. S.

Plimpton Collection of Indian Basket

Pomo 58	Apache - 7
Yokia or Yuki 2	Ticavilla 1
Kotto-val. 'Digger' 1	Mescalero 3
Lake Co. 'Digger' 1	Kuchlo (New Mex.) 1
Concow 2	Mohi (Hopi) 4
Chico 1	Arabi 3
Sacramento Co. 'Digger' 1	Navajo 2
Tushumne 1	Ute 1
'Mono', Mono Co. (Paint?) 1	Painte 8 (6 Inyo Co., Prob. Panamint)
'Mono', Fresno Co. (Holloman 4)	Chemahueni 1
Wilechumne 2	Monache 3 (Inyo Co.)
Tulare 23	Navasenfai 1
Yolent 3	Yuma 2
Kern 10	Cocopa 3
Tehachapi 1	Papago 1
Serano 2	Yaqui 1
Sahaba 1	Pima 11
Coahuila 3	Maricopa 1
Mission 3	
Washoe 4	Cherokee 1
Klilitat 10	
Thompson River 5	
Fraser River 2	
Lillooet 1	

[over

Eskimo	1
Ingalik	1
'Mahlambok'	1
Athapascan - (Porcupine Riv)	1
Aleut	6
Tlinkit	14
Chilkat (Alsea Riv)	1
Haida	4
'Comichen' (Nanaimo Id.)	1
Makah	5
Quinault	1
Shoshonish	5
Cowlitz	1
'Coss'	1
Tumwater	1
Umatilla	1
Nez Percé	1
Wasco	2
Wenatchee	1
Klamath (Oregon)	3
Hoopa	9
Shasta ('Shasta Co')	3
Wintun	1
Pit River	2

101 N^o Fenwick St.

Boston, 15th Dec. 1903.

Dear Dr. Merriam -

I only got your letter Sat. night, when I called at [#]48 Boylston St., the rooms of the J. N. C. R. I am, we have not "crossed pens" recently - indeed all are so busy nowadays that correspondence is quite different from that 30 years since in its nature. About the Stimpson basket collection. It is heirs are not well to do, and cannot I believe afford to donate it to any museum. Indeed they probably ^{would} like to realize all they can in its sale! Mr. Stimpson's will has not come east yet. The immediate heirs are an elder brother of 82 yrs. & a sister of say 70 yrs., widower & widow. Have heard that a son in law of the

I think you have seen the collection more than once.

former may get power of attorney, or wants power of attorney to execute the will. He lives with his wife and children at West Newton, with the older brother Willard above alluded to. I will show you letter to him & wife. The old gentleman is too feeble in mind to grasp much, or clearly what you write. The sister I am not well acquainted with. She resides in Foxboro' I believe. However a good deal of the above is nothing to you. If you had the collection to sell, what should you ask for it, & can you use any influence to get some Museum to purchase it? I know this would be an immense favor to the heirs and as a friend of the deceased, to

Sincerely yours,
H. A. Purdie.

(Recd.
Dec. 31, 1903)

Numbers omitted, are for those Sold

No.	Value	No.	Value.	No.	Value.	No.	Value.
1.	180.	34.	20.	69.		110.	20
2.	140.	35.	20.	72.	12	111.	15
3.	140.	36.	16.	74.	6	114.	4
4.	140.	38.	20.	75.	5	115.	70
5.	140.	39.	12.	76.	4	116.	160
6.	80.	40.	20.	77.	9	117.	24
7.	60.	41.	20.	78.	9	118.	80
8.	72.	42.	20.	79.	30	119.	7
10.	60.	43.	14.	81.	24	120.	80
11.	24.	44.	24	82.	12	121.	20
12.	24.	45.	24	85.	8	122.	6
13.	18.	46.	20	86.	6	123.	5
14.	20.	47.	50	87.	10	124.	24
15.	20.	48.	40	88.	10	125.	14
16.	30.	50.	100	89.	12	126.	6
17.	60.	51.	100	90.	8	127.	100
18.	50.	52.	80	91.	10	128.	60
19.	40.	53.	40	93.	8	129.	10
20.	24.	54.	60	94.	15	131.	40
21.	24.	55.	12	95.	8	132.	48
<i>Bequeathed</i> 22.	24.	56.	13	96.	24	133.	50
23.	40.	58.	32	97.	8	134.	50
24.	72.	59.	36	98.	98	135.	80
25.	40.	60.	20	99.	3	136.	36
26.	100.	61.	12	101.	22	137.	24
27.	40.	62.	10	102.	20	139.	20
28.	40.	63.	10	103.	80	140.	20
29.	26.	64.	12	104.	20	141.	24
30.	40.	65.	10	106.	24	142.	30
31.	10.	66.	12	107.	20	144.	32
32.	34.	67.	14	108.	20	145.	24
33.	20.	68.	11	109.	12	146.	120

1808

704

557

1323

No.	Value	No.	Value	No.	Value	No.	Value
149.	30	186.	28	221.	100	254.	20
150.	20	187.	32	222.	500	255.	20
151.	160	188.	100	223.	60	256.	200
152.	10	189.	20	224.	60	257.	120
153.	---	190.	50	225.	30	258.	120
154.	40	191.	2424	226.	120	259.	100
156.	8	192.	20	227.	72	260.	60
157.	12	193.	18	228.	52	261.	20
158.	20	194.	12	229.	40	262.	100
159.	16	195.	30	230.	20	263.	60
161.	18	197.	120	231.	16	264.	260
162.	140	198.	150	232.	16	265.	60
163.	36	199.	50	233.	32	266.	120
164.	160	200.	110	234.	18	267.	60
165.	48	201.	70	235.	20	268.	100
166.	60	203.	26	236.	70	269.	30
167.	50	204.	10	237.	20	270.	100
168.	10	205.	60	238.	12	271.	24
169.	20	206.	60	239.	12	272.	60
170.	140	207.	24	240.	60	273.	80
171.	7	208.	20	241.	60	274.	300
172.	200	209.	12	242.	48	275.	60
173.	104	210.	60	243.	30	276.	40
174.	8	211.	7	244.	100	277.	20
175.	140	212.	20	245.	24	278.	12
176.	14	213.	20	246.	160	279.	6
178.	60	214.	20	247.	100	280.	20
179.	20	215.	14	248.	140	281.	100
180.	50	216.	14	249.	50	282.	120
182.	22	217.	70	250.	600	283.	14
183.	60	218.	60	251.	5	284.	30
184.	48	219.	24	252.	100	285.	14
185.	16	220.	24.	253.	50	286.	20
						287.	52
						288.	15

1487

13 59

2537

2537

120 BROADWAY,
NEW YORK.

Mar. 9, 1904.

Mr. C. Hart Merriam,
1919 Sixteenth St.,
Washington, D. C.

Dear Sir:-

Mr. Harriman directs me to acknowledge receipt of your letter of March 8th, with reference to the Plimpton collection of Indian baskets, and to say that he will be very glad to be one of five contributors to a fund for the purchase of the collection.

Very truly yours,

C. C. R. Hoff
Sec'y. for E. H. Harriman.

Recd. March 11, 1905
C. H. M.

Basketry: Cooking

Gilbes in 1851 found the Shasta Indians on Klamath
River eating Unios, which they boiled in baskets
by means of hot stones. - Gilbes in Scholcraft's Archives,
III, 158, 1860.

BASKETS (KALISPELMS *Tribu*)

(Near Pend d'Oreille or Kalispelm Lake, Idaho, near
Washington-Idaho boundary.)

Nov. 8, 1853. -- "The old method of cooking fish in bowls
of wicker or basket work, heating the water by hot stones, is
still occasionally practiced; although the operation is not
very cleanly, it is still very rapid, and the fish thus cooked
have an excellent flavor." -- Dr. Geo. Suckley in Pac. R. R. Repts.,
Vol. I, § 23, p. 296, 1855.

✓

O R E G O N I N D I A N B A S K E T S

"The mode of boiling food differs among the various tribes. It will be recollected that the Assinniboins dig a hole in the ground, and line it with a bag of buffalo-skin, which they fill with water, and then throw into it red-hot stones. The Needle-hearts and several other tribes of Oregon use, instead of the leather bag, a wicker-basket covered with a cement which boiling water cannot injure."— Domenech, *Seven Years' Residence in Gt. Deserts of N. Amer.*, Vol. II, p. 311, 1860.

INDIAN BASKETS (CHOPUNNISH)

Lewis & Clark Expd., Thwaites Ed., V. 1905. ✓

May 12, 1806.-Lawyers Canon Creek near junction with Clearwater River, Idaho.

Lewis says: "after this council was over the principal Chief or the broken Arm, took the flour of the roots of cows and thickened the soope in the kettles and baskets of all his people."

p. 23.

May 28, 1806.-Clearwater River near Commearp [now Lawyers Ca^ynon] Creek, Idaho.

Clark says: "After this⁷⁸ council was over the principal chief 79 or the broken arm, took the flour of the roots of Cows and thickened the Soup in the Kittles and baskets of all his people."

Original Journals of Lewis & Clark, Thwaites Ed., V. 78-79, 1905.

✓

INDIAN BASKETS (SNAKE).

"Thus, notwithstanding the iron instruments with which the fur companies provide them, they generally prefer using flint instruments of their own making to hew wood. It is the same with iron boilers; they generally give the preference to willow baskets, in which they carry water and boil their food."—Domenech, *Seven Years' Residence in Gt. Deserts of N. America*, Vol. II, 61, 1860.

INDIAN BASKETS (SHOSHONE).

"Among the Shoshonees and several neighbouring tribes, as well as in Oregon and Columbia, where art is in its most primitive state, we find cooking vessels very much resembling reversed bee-hives, made of basket-work covered with buffalo skins; when used for cooking they are placed in a hole dug in the ground, and the food to be cooked, together with water, is put into them; then stones heated red in the fire are thrown in, until the water, and consequently the food is boiled. In travelling, these vessels, of an original kind, serve as hats."—Domenech, *Seven Years' Residence in Gt. Deserts of N. America*, Vol. II, 244, 1860.

Basketry: Designs & Symbols



H-2243 SUPAI ~~WEAVING~~ WEAVING BASKET, CATARACT CANYON, ARIZONA.



"PHOSTINT"

TRADE MARK REG. - U. S. PAT. OFF.
MADE ONLY BY DETROIT PUBLISHING CO.

POST CARD

PLACE STAMP
HERE

The Supai Indian village is romantically situated in Cataract Canyon, about fifty miles west of Grand Canyon and about one hundred miles from Williams, Arizona, surrounded by crags, cliffs and mountains. While the Supai woman may not be regarded as exceptionally proficient in the art of basket making, she at least has the distinction of being the only one to cook meat, seeds and mush in coiled willow trays, lined with clay. Their baskets are in three forms, the burden basket, the bowl-like tray and a willow water bottle covered with pinon pitch.

10983

THIS SPACE MAY BE USED FOR MESSAGE

X X X

THIS SPACE FOR THE ADDRESS

BASKETRY:

AMAZONIAN decoration.--

4th Arm.

F.H. Cushing: Rept. Bur. Eth. for 1882-83:

507, fig. 543, 1886.

HOPI BASKETS

Dr. J. Walter Fewkes, in his article ~~entitled~~
'Designs on Prehistoric Hopi Pottery,' states
that designs representing ^{*the Sky-goddess known as the Corn Maid -*} Shalako mana are
common on the basket plaques made at the
Middle Mesa. (278)

On another page (277) he mentions the
Walpi Basket dance of the Lalakonti.

J. Walter Fewkes, Designs on Prehistoric
Hopi Pottery, 33d Ann. Rept. Bureau Ethnology
(for 1911-12), pp. 278, 277, 1919.

¹ This article is published by permission of the Secretary of Agriculture. A part of the work of which this is a summary appeared in *J. Biol. Chem.*, 28, 1916, (77). The part relating to the determination of the basic amino acids in the proteins will appear in the May number of the same journal.

² Ritthausen, H., *Arch. ges. Physiol., Bonn*, 21, 1880, (81).

³ Osborne, T. B., *Ergebn. Physiol.*, 10, 1910, (126).

⁴ Osborne, T. B., *The Vegetable Proteins*, London, 1909, p. 57.

⁵ Osborne, T. B., and Jones, D. B., *Amer. J. Physiol., Boston*, 26, 1910, (227).

⁶ Osborne, T. B., Van Slyke, D. D., Leavenworth, C. S., and Vinograd, M., *J. Biol. Chem.*, 22, 1915, (259).

⁷ Osborne, T. B., and Clapp, S. H., *Ibid.*, 3, 1907, (219).

⁸ Osborne, T. B., *Ergebn. Physiol.*, 10, 1910, (116).

⁹ Osborne, T. B., and Jones, D. B., *Amer. J. Physiol., Boston*, 24, 1909, (438).

¹⁰ Osborne, T. B., and Mendel, L. B., *J. Biol. Chem.*, 22, 1914, (325).

¹¹ Hopkins F. G., *London, J. Chem. Soc.*, 109, 1916, (629).

¹² U. S. Dept. Agric., Washington, *Weekly News Letter*, 4, No. 22, 1916.

A DESIGN-SEQUENCE FROM NEW MEXICO

By A. V. Kidder

PHILLIPS ACADEMY, ANDOVER, MASS.

Communicated by W. H. Holmes, April 2, 1917

Much has been written on the development of geometrical decoration among primitive people, and many design-sequences have been arranged; the latter, however, have almost always been based on preconceived theoretical ideas, and the material for them has usually been selected from specimens whose relative ages have not been known. Such sequences cannot, therefore, be regarded as indicating surely the tendencies of design growth, for the specimens regarded as early may in fact have been late, and the development may thus have taken place in the opposite direction to the one postulated; or, again, the specimens may all have been of one period and may represent either contemporary variants of a single design-phase, or entirely unrelated parts of other unsuspected sequences. It has accordingly been impossible in most cases to do more than guess as to whether any given change in design has been from the natural to the conventional or vice versa; whether toward simplification or toward elaboration.

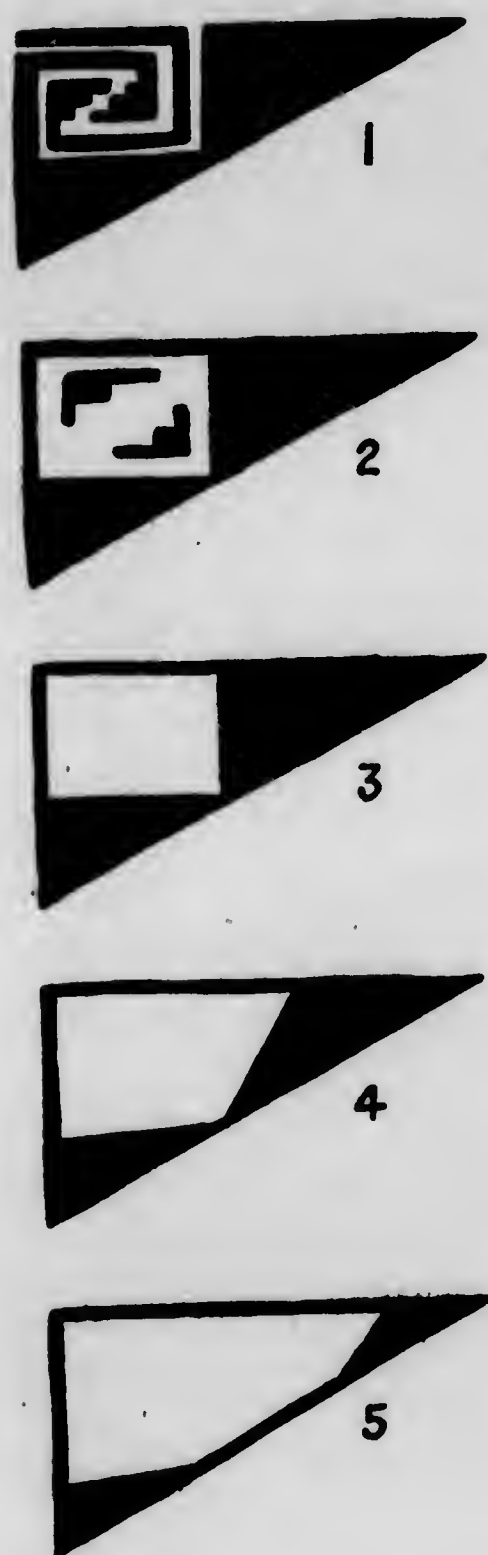
The only safe method for the working out of developments in decorative art is to build up one's sequences from chronologically sequent material, and so let one's theories form themselves from the sequences. In the case of aboriginal American art this ideal has been very hard to attain because of the scarcity of stratified sites and the corresponding difficulty of obtaining relatively datable specimens.

In the Rio Grande district of New Mexico, however, students have recently been recovering stratigraphical data which establish an orderly

succession of several pottery styles; so that almost any vessel may be placed in its proper chronological relation to any other. Close studies of the decoration of these vessels should enable us to recognize and tabulate enough true design-sequences to form the basis for a correct appreciation of the art tendencies in that area. Several such sequences are already becoming apparent; the accompanying incomplete example is given as an illustration.

While the five units in the series are from vessels from various sites, stratigraphical studies by Mr. Nelson at San Cristobal and by me at

Pecos allow it to be stated positively that they are arranged in their proper chronological order. A description follows.



In the early black-on-white pottery a common design consists of a large triangle with two of its corners filled in with black; a pair of opposed stepped figures mounted on interlocking 'stalks' occupies the remaining rectangular space (fig. 1). In a primitive type of biscuitware which succeeds the black-on-white the same triangular element is often seen, and the two opposed stepped figures are also present but have lost their interlocking 'stalks' and hang suspended in the open space (fig. 2). In the biscuitware of a slightly later period the stepped elements drop out altogether, but the triangle holds to its original shape (fig. 3). In still later examples a progressive modification takes place in the cut-off and filled-in corners of the triangle; they become smaller and their two contiguous sides are no longer at right angles to each other (fig. 4). A final step is shown in figure 5; it is characteristic of the last type of biscuitware with which we are familiar.

This series represents, of course, only a short period in the life of this particular design; what phases it passed through in reaching the complicated form in which we first encounter it are as yet unknown; nor can we tell whether or not it had any later developments. In this short sequence we see: first, a progressive simplification due to the dropping out of elements (figs. 1, 2, 3); second, a modification in the shape of the remaining elements (figs. 4, 5). These data are, of course, too scanty for general conclusions, as they illustrate only one of many designs; they show, however, what interesting results may confidently be expected.

Basketry: Foreign

C. Hart Merriam
Papers
BANC MSS
80/18 c

Munsey - Aug 1915

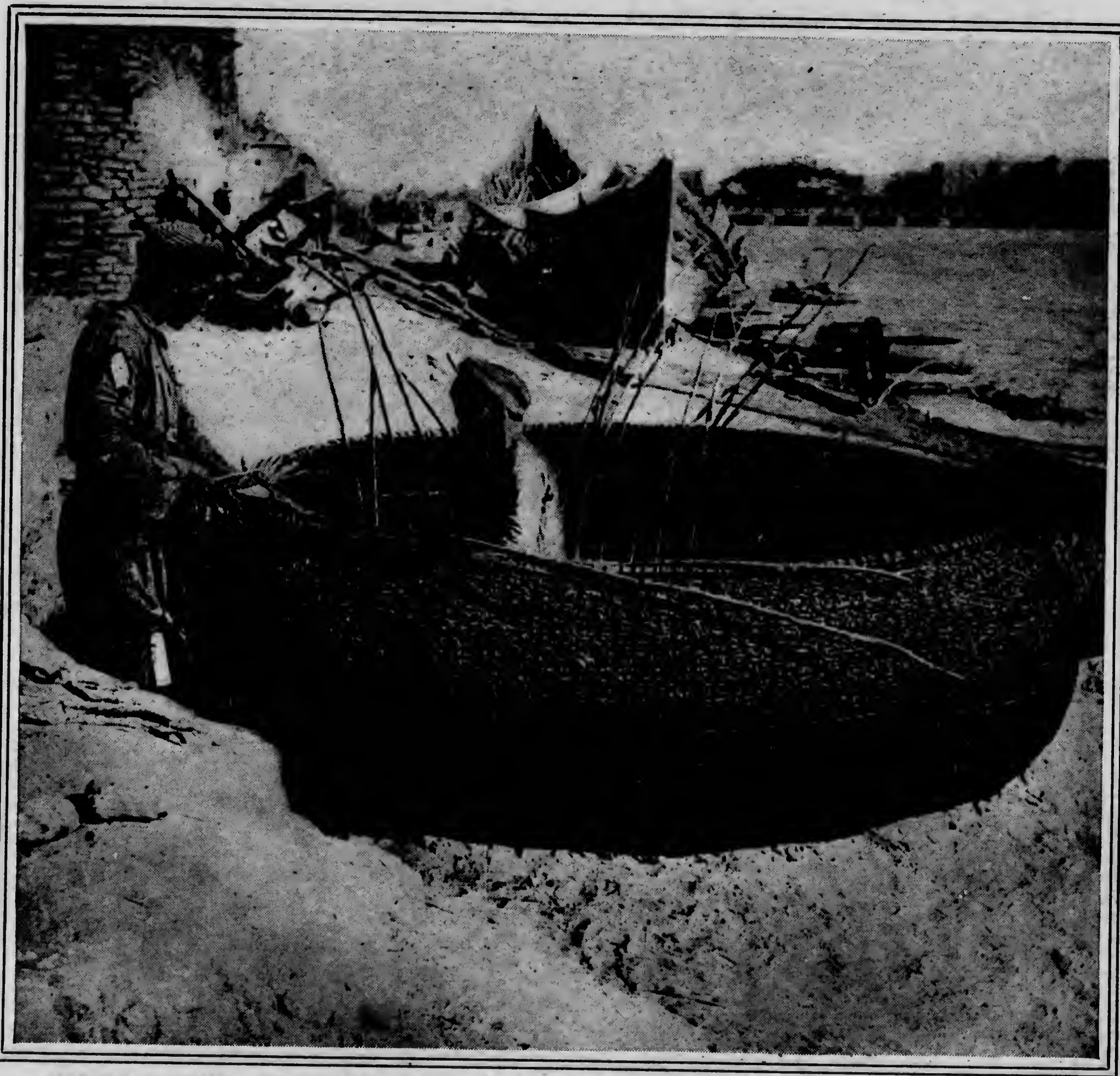
TURKEY

Munsey's Magazine - August 1915 ⁴⁴⁷

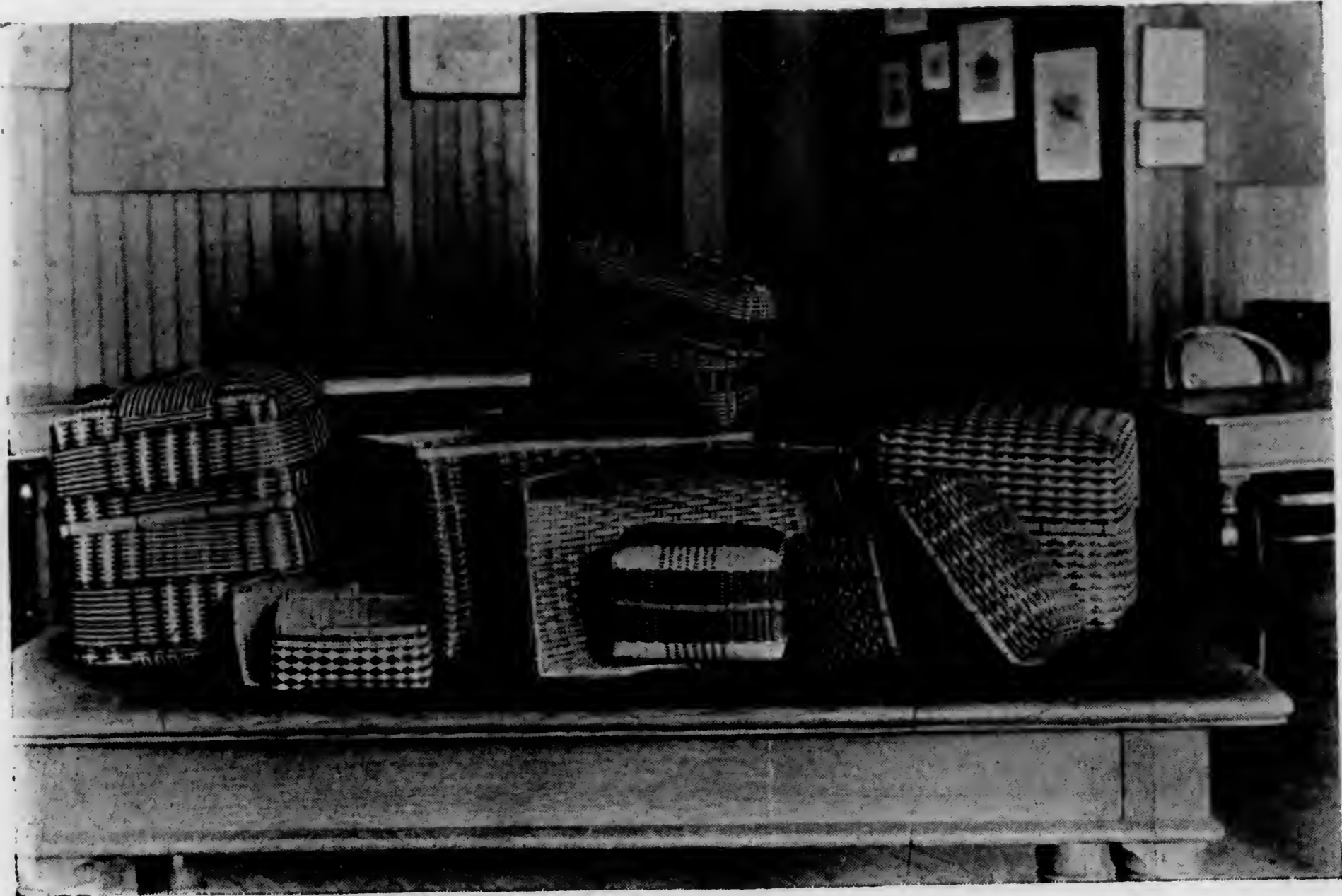
estine; but the fanatical Turks persecuted them and subjected them to every sort of indignity. Reports borne by returning pilgrims kindled a burning enthusiasm for the recovery of the sacred places from infidel dominion.

Thus it came about that when, in the

1095^h moved great numbers of men—peasants, citizens, knights, priests and monks, rich and poor—to take the vow to aid in the deliverance of the Holy Land; and in the following year there was undertaken the first of the great expeditions against the infidel in the East.



MAKING A GOUFA, OR ROUND BOAT, ON THE BANK OF THE TIGRIS, NEAR BAGDAD, IN THE EASTERNMOST PROVINCES OF ASIATIC TURKEY



The Basketry of the Caribs¹

W. CONWAY CURTIS

VERY little is known, at least very little is recorded, of the basketry of the Caribs. Dr. Otis Mason briefly summarizes that little in his valuable book on "Aboriginal American Basketry." Frederick Ober in his "Camps in the Caribbees," makes mention in several places of the basketry of the Caribs, of whom, at the time of his "Camps" (1879—1884), there were but twenty-six families of pure descent—twenty in Dominica and six in Saint Vincent. The Spaniards, who either slaughtered the natives or transported them to Peru or to the region around the Gulf of Mexico to work their mines or plantations, destroyed the poor creatures and their work alike; hence this very small remnant. It would seem as if the Caribs must in early times have used baskets instead of caskets to contain their dead; for "the Spaniards both in Hispaniola and Cuba, on several occasions found men's heads cut off and sewed up with great care in small baskets"; "Columbus found baskets in Gaudeloupe full of men's bones" (Mason p. 528).

Ober had been among them a number of weeks before he knew there were Indians in the woods about him other than those living on and near the road. So shy were they that when he came upon them

¹ The illustrations in this article are from photographs taken by Professor Francis E. Lloyd of Teachers College, Columbia University, and present editor of the *Plant World*, who spent several months during the summer of 1903 in Dominica, W. I., in study of the plants of that region.

Recd. June 6, 1905. (Curtis)

in their homes among the hills they would immediately fly and hide themselves. "These people," he says, "never appear to the white inhabitants. They make a few baskets which their neighbors dispose of for them; but they never leave the woods, not having overcome their original savagery." The accompanying photographs plainly indicate that this condition of "savagery" and seclusion is now materially changed. The man in one of the illustrations is, according to Professor Lloyd, a chief of accredited ancestry and of pure Carib blood.



Carib Women of Dominica

"Basketry is the only art these Caribs have preserved from the teaching of their ancestors; but in this they indeed excel. Their baskets have such a reputation throughout all the Islands that they command large prices" (Ober). During the winter of 1903-04, a friend of mine, an ardent lover of Indian basketry, made a diligent search to find some of these baskets, or some surviving trace of the basketry practiced by the aborigines, but could find none; nor could she find a single Carib family or individual in New Providence, or any of the other islands of the Bahamas that could be reached by the family sailboat. But she heard the Negroes call a flat carrying-basket

a *fannen*, the very name that the Chetimachans of Louisiana apply to their flat carrying-trays. Because of this, many questions were bound to arise; for example, whether or not the Carib word was borne from the West Indies to our own Gulf States by the Spaniards' dusky slaves; whether or not these slaves taught our Indians their basketry; and still other questions as to the origin of the Chetimachans. Are they descendants of the island's aborigines? Or did both the Caribs and our Chetimachans originate in Peru? The Peruvian aborigines



A Descendant of a Carib Chief

wrought marvelous, great double-weave baskets (samples of which were shown at the Pan-American Exposition at Buffalo) that were very like those of the Chetimachans in coloring, design, and workmanship.

Carib baskets in general are of two distinct forms; the one square with a lid which shuts down over it partially or entirely; the other oblong with or without a cover. Both these shapes are seen in the accompanying photographs. They are made of all sizes, some as large as a common trunk. The better baskets are made from a plant called *mahoe*, which even in Ober's time was so scarce that the basket

makers had to take long journeys into the forests to obtain it. "The plant grows in the deep woods—a slender reed-like shaft with a coronal of leaves about a foot in length."

Those portions of the material which they wished to color were either buried in the ground until they attained a dull black, or were stained with the juices of certain plants; then they were split to the desired widths and woven in solid plain weaving. They were woven double; and between the two layers of basket work, in the case of the carrying-baskets, were placed layers of the wild plantain, which made them perfectly water-tight. Ober declares that one which was in use for nearly a year, being constantly carried on the heads of attendants, would still hold water.

When Mrs. Doubleday sent to the Pan-American Exposition a Chetimachan basket, the work of the old squaw, Clara Douden, experts there wrote and asked her why she sent them an oriental basket to be shown in an exhibit of the basketry of the American aborigines. They were much surprised on being assured that it was the work of one of our own Indians, albeit the squaw was reported to be the only one living who at that time made baskets of that weave and decorative design. But these Carib baskets certainly would not be mistaken for oriental baskets, or even for baskets of an ancient type; on the contrary they have a very modern look, though they are in all respects purely aboriginal—in design, weave, and material. The material looks very like cane but is not that. Professor Lloyd says, "As yet but little is known of the plant which furnishes this material. It has not yet been correctly named." Neither the weave nor the dye of these true Carib baskets is like that of the Chetimachans. There is said to be, however, a striking resemblance in certain of them to baskets made by a Cherokee from North Carolina, Arizona Swayney by name, who until recently was a teacher at Hampton Institute.



PATAGONIAN BASKETS

Carl Skottsberg, in an article entitled Observations on the Natives of the Patagonian Channel Region,¹ publishes a photographic illustration of one of the common open-mesh baskets, accompanied by the following statement:

"The channel people do not possess anything worthy of the name of furniture. Their most important articles are the baskets plaited of Marsippospermum, dried over a fire. The Yahgan types figured by Hyades are rare; the most common kind has the mouth expanded by a strip of baleen, and the meshes are larger (fig. 142). An Indian family always has a supply of these baskets for gathering mussels, sea-urchins, fish, etc." (60~~1~~)

¹Am. Anthropologist, Vol. 15, pp. 578-616, ~~No. 4, p. 601~~, 1913.

Basketry : Basket Hats

Neg. No. _____ Date _____

Brand of Plate _____

Condition of light _____

Time of day _____ A. M. _____ P. M. _____

Lens _____

Stop _____

Exposure _____

Developer _____

Dev. paper _____ Exposure _____

Subject _____

Remarks _____

Fog - 1 - 11/11/00

Neg. No. _____ Date _____

Brand of Plate _____

Condition of light _____

Time of day _____ A. M. _____ P. M. _____

Lens _____

Stop _____

Exposure _____

Developer _____

Dev. paper _____ Exposure _____

Subject _____

Remarks _____

*F. J. ...
1 ...
New ...
...
...
...*



A MAN OF PRINCE WILLIAM'S SOUND
NORTHWEST COAST OF NORTH AMERICA
From Cook's *Voyages*, London, 1784.



A MAN OF PRINCE WILLIAM'S SOUND
NORTHWEST COAST OF NORTH AMERICA
From Cook's *Voyages*, London, 1784.



de Mapas, Atlas de l'Oregon des Californies &c. 1844.

**BASKET HATS OF TWINED WEAVE FROM ABORIGINAL
RUINS IN NORTHEASTERN ARIZONA**

See Alfred Vincent Kidder & Samuel J.
Guernsey, Archeological Explorations in North-
eastern Arizona, Bull. 65 Bureau Am. Ethn.,
plate 34, 1919.

BASKETRY

In a general account of what he calls Indians of the lower country, Rev. Samuel Barker states as follows: "The Indians of the lower country are those between the shores of the Pacific and the Falls of the Columbia river and from Pugets Sound to upper California. The principal nations are the Chinooks, the Klicatats, the Callapooahs, and the Umbaquâs. [244] . . . Their manufactures do not widely differ from those of the upper country, with the addition of hats and baskets of skilful workmanship, made of grass of superior quality, equal [252] to the Leghorn. The native hats are a flaring cone. Their baskets are worked so closely as to hold water, and are used for pails. Some of them are interwoven with various colors and devices, fancifully representing men, horses, and flowers." [253]

Parker: Expl. Tour Beyond Rocky Mts. , 1838.

[3rd Ed. 244, 252-253, 1842.]

In writing of what he calls the "lower Indians,"--the Indians of the "lower country"--whose location he describes on p.244 as between the Coast and the Falls of the Columbia River, Samuel Parker says: "Their manufactures do not widely differ from those of the upper country, with the addition of hats and baskets of skilful workmanship, made of grass of superior quality, equal to the Leghorn. The native hats are a flaring cone. Their baskets are worked so closely as to hold water, and are used for pails. Some of them are interwoven with various colors and devices, fancifully representing men, horses, and flowers."

--S.Parker, Jour.of an Expl.Tour, 252-253, 1842, 3d ed.

Basketry : Indian

C. Hart Merriam
Papers
BANC MSS
80/18 c

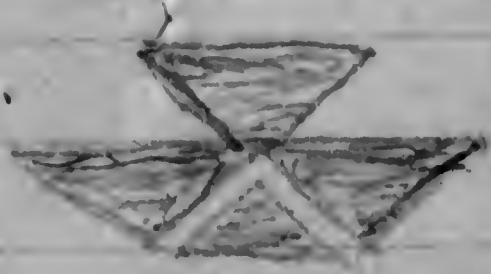
ask his name - 3 rings name -

Wants: Rhus 3-labata

where created?

Uses? -

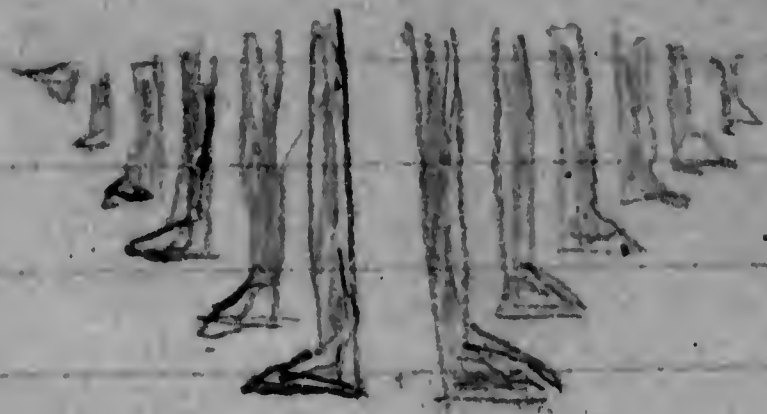
How tall bushes - Karak, Balihle, Hoofa?



ahp-ahn-yu'-fih
snakes nose on top
one another

Ho'-rib

+ Ahn-nah-tek-fis'-se



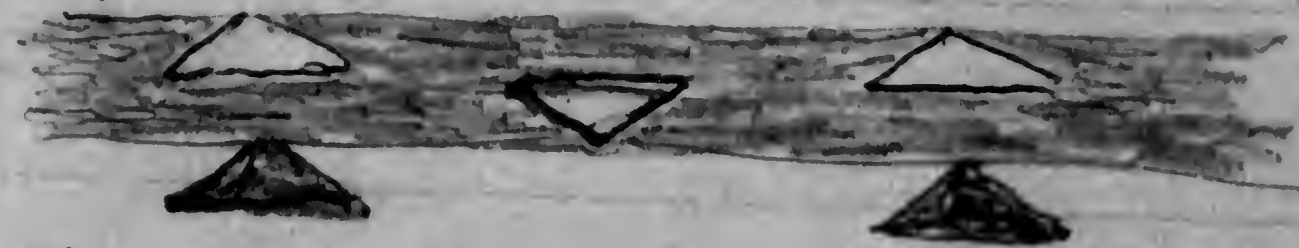
crow's foot

desyfu meanip"

Mish-e-pro'-nit hand around $\frac{1}{2}$ in
stitch all around

gch-ah^{ch} = no'-witeh (narrow line
narrow, stitch around)

ahp'-kahn-koo'-e-koo'-e

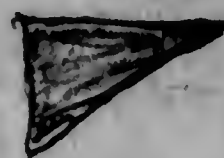


not know what means -

knives cut two matches

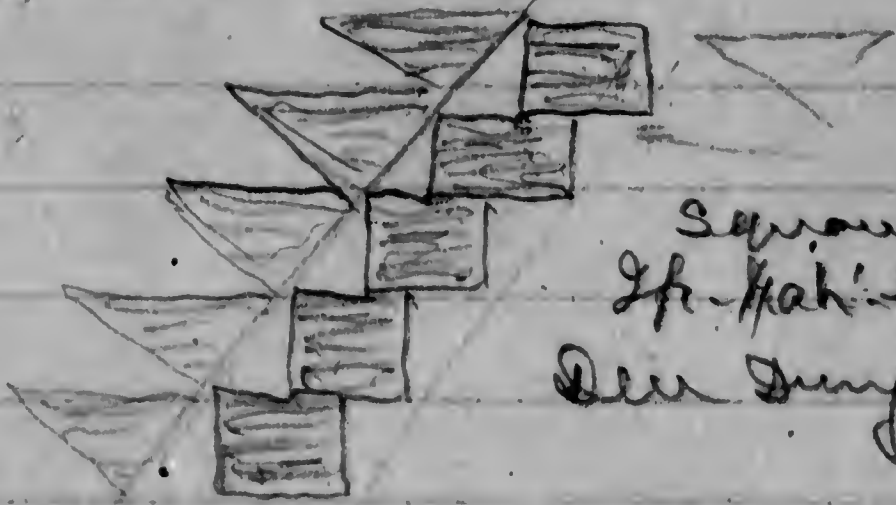
Anfne'-ke-vit tuk-tuk'-takk"

anne'-ke-vit an-nih'-vit -
cut off square



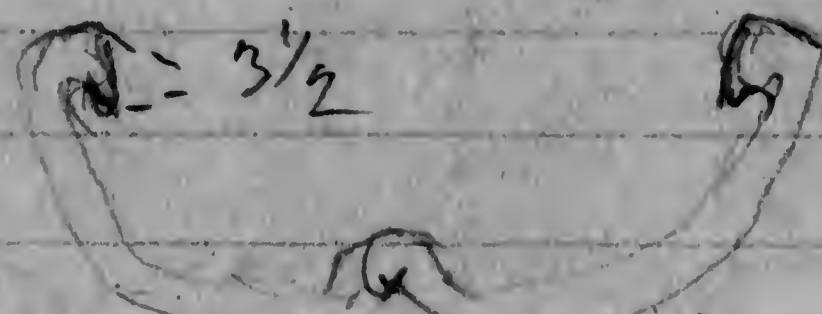
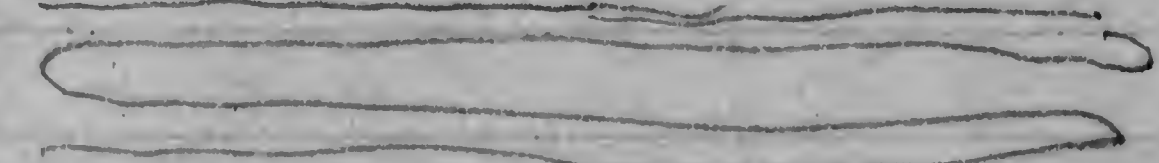
Tu'-takk'-takk ip-pan' nitch
point

Pants, Takk'-takk

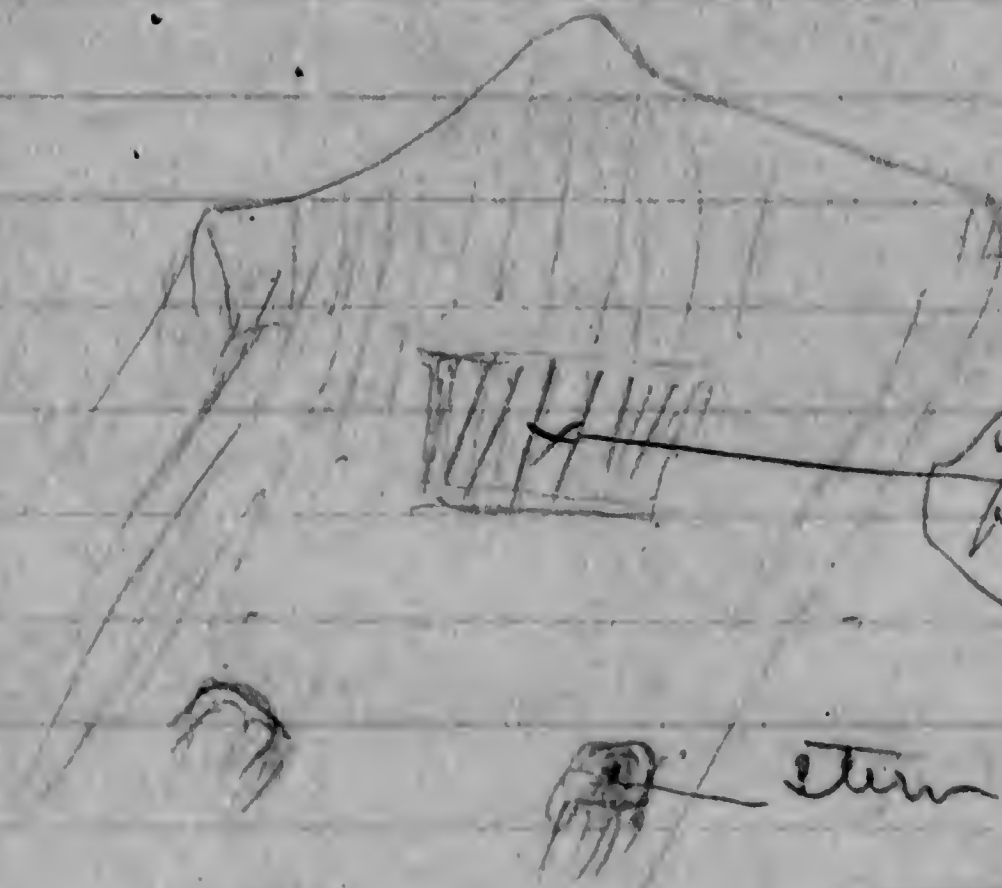


Squares
Ip-kah'-fatch
Deer jump

Chin-che'-kahr = Equisetum

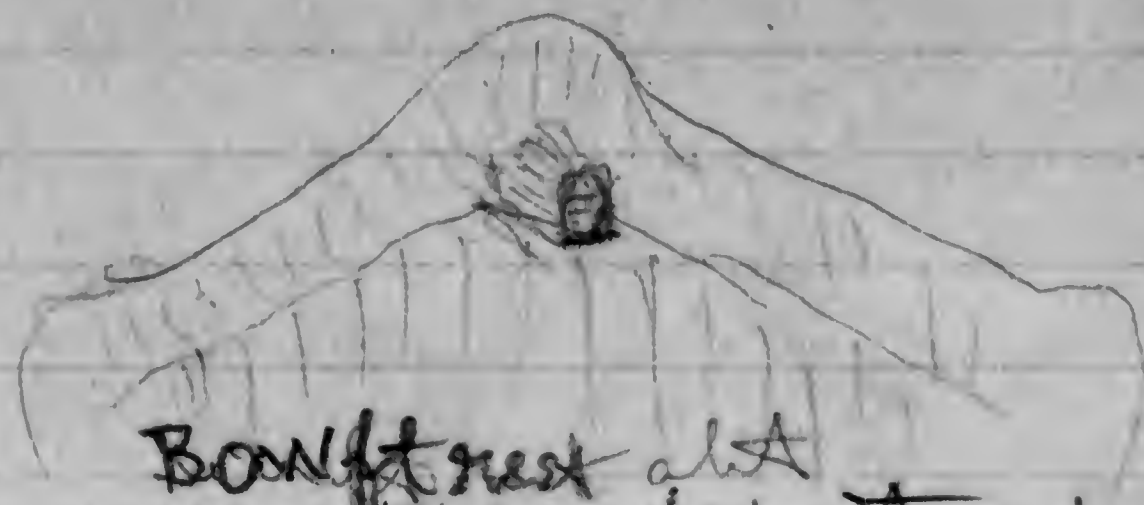


bow ft rest



rear seat
for fadder

stem ft rest



Bow ft rest abt
 $4\frac{1}{2}$ ft from front end

Shast hat soft kah-kahp'-kahm - no of like ours.
 other be like look as if sewed.

around top brush basket



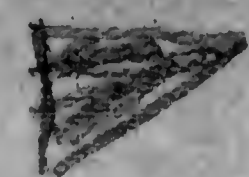
ā's-wah'-se snail's back = slip.

Another brush head (bush head - better) & 2 raised lines
 around 1 1/2 in from top -

Design: Ān-nēk-vit pe-kah-roo'-rin = turn backward?

Karok

Ān-nē-ke-vit & Ān-nē-ke-vit



Tū-tahk'-tahk

oo-te-hi'-hitch = flint



The vertical lines hoo'-re-pah = striped
 hoo'-rip

Digger fine with beads - ends off on side

Peter Mc Lellan

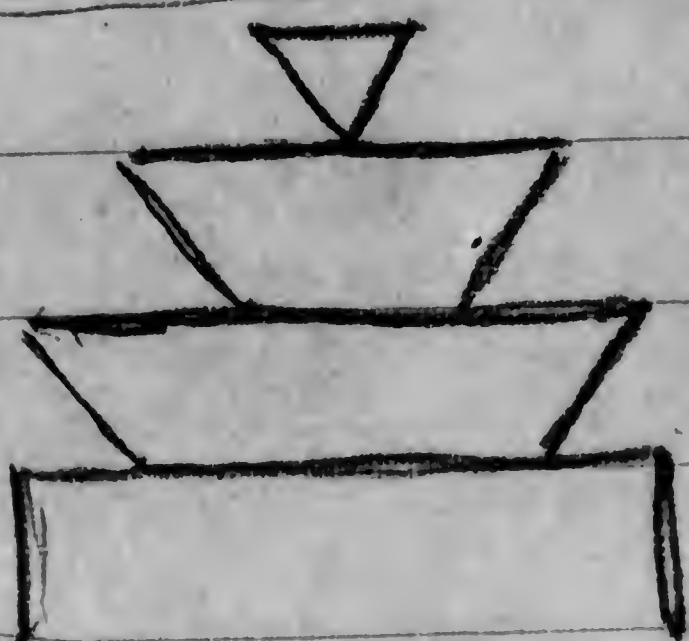
Mrs. Marian Mc Lellaro
 SIV-ri yū-mah kē-rum

Say hū - 1425
Della Virginia Mc Lellan
 Ella = Mrs. Micket ?

Bob - an-nē-hitch

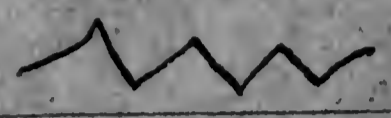
Tā-tak'-tahk pe-kah-rū-va-h-rin

(matches) ("turn back") matches for 1 side & turn
 back other side.



woodwardia chewed Alder bark for red-brown in baskets (woodwardia taf'-taf')


man's hat abt 1/2 + 1/2 overlay + x food roots

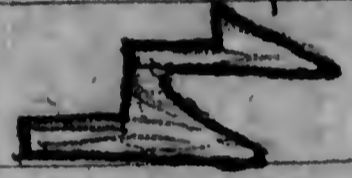
 E'-koo-roo'-koo to zigzag design



••••• Ko-che'-che-vah'-ee •••••

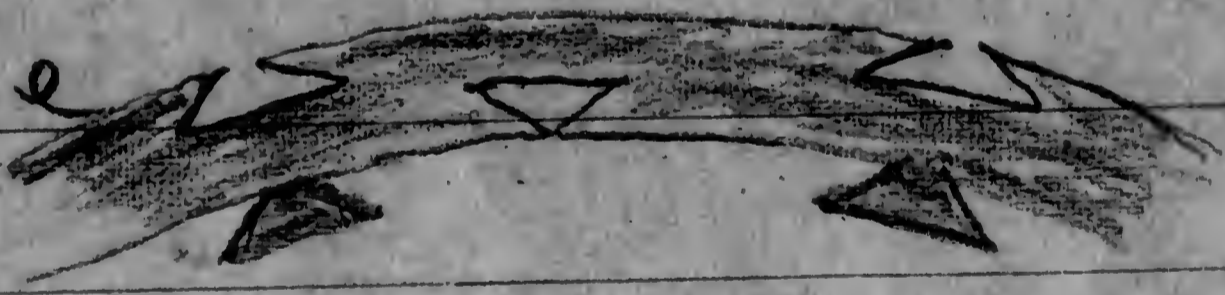
Wish-e-pro'-nit = ^(woodish) circular band (~~band~~) around basket

 ap'-soon yu'-fib (enah's nose)

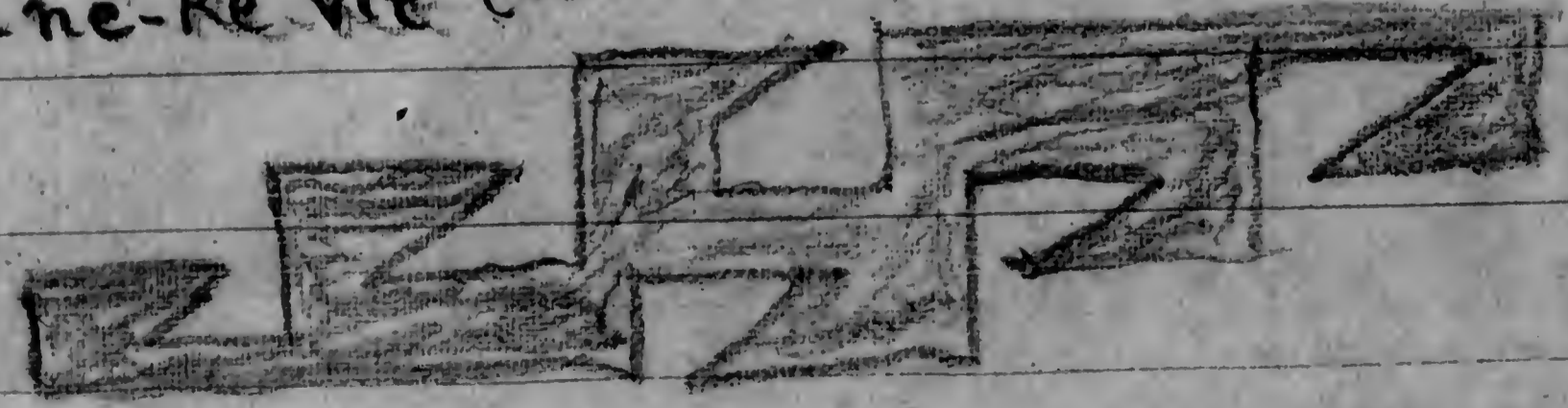
 } Ta'-tak'-tuk (= a notch)

Too! ya' ah' - no' - uita narrow encircling band

Ahp'-hahn-koo'-e-koo'-e



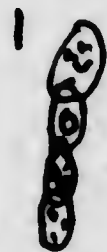
An-ne'-ke rit tuk-tuk'-tak'



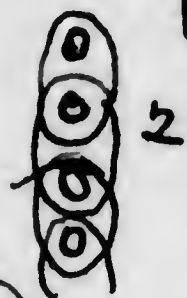
~~the Paiutes is easily explained. In olden times the Paiutes, who~~
were an aggressive people, frequently crossed the Sierra through
Walker Pass and the Valley of the Kern and invaded the territory of
the Yokuts, sometimes going as far as the San Joaquin Valley. On
these raids, which later led to occupancy of part of the invaded
territory, almost the only articles worth carrying off were baskets.
These, being of finer quality and better workmanship than their
~~own, were highly prized.~~ I have myself obtained four from the Mono
Paiutes, and five from the Owens Valley Paiutes, and have seen others.
In reply to my inquiry^{see} as to who made them, the old women from whom
most of them were purchased said their mothers or grandmothers got
them "long time go, far way, other side big mountains"--at the same
time pointing^{westward} across the Sierra.

Coiled basketry - rods or splints running around
 horizontally, forming a broad close spiral, held together
 by ^{winding strands} ~~(Nomenclature)~~ based on number of rods or splints carried
 around - not on number enclosed in the enclosing loops
 of winding strands.
Modified from Mason

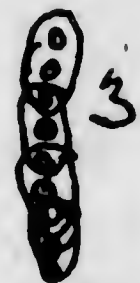
1 Simple interlocking coils (with a vertical foundation
 the winding strands interlocking with one another, without
 engaging any part of the foundation



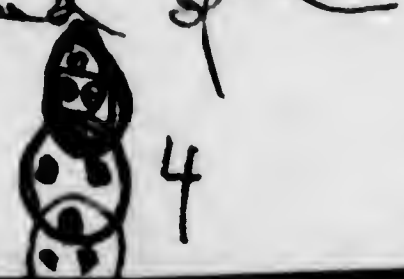
2 Single rod foundation #1-rod coil: The winding strands
 the enclosing 2 coil rods (fasten under top rod of coil below)



3 Two rod foundation (2-rod coil): The 2 coil rods vertical;
 the winding strands fasten under top rod of coil below
 thus enclosing 3 rods, vertically.



4 Three rod foundation (3-rod coil) the 3 coil rods arranged 2 sides
 + 1 above; winding strands fasten under top rod of
 coil below so that each loop encloses 4 rods



Basket

INDIANS AS BASKET COLLECTORS
(Intrusive Baskets)

By C. Hart Merriam

In most homes of basket-making Indians certain baskets may be found that have been obtained from other tribes as presents, in payment of debts, or by purchase or exchange. Such baskets are so common that collectors, unfamiliar with the languages and types of work of the different tribes, often make appalling mistakes as to the real source of their purchases. A short time ago I saw in an illustrated paper a picture of a Pomo feather basket which the author had discovered among a widely different tribe, and which he solemnly described as a characteristic home made article. Errors of this kind are so common that the great majority of articles on basketry contain one or more cases of faulty identification.

The hop pickings are great places for basket bartering. A few summers ago a number of Piutes were brought from Nevada to help pick hops near Ukiah, in the valley of Russian River, California, where they came in contact with the Pomo tribe, and for the first time in their lives saw the delicate finely woven feather decorated baskets for which these Indians are famous. They had never seen such exquisite work and their admiration knew no bounds. When paid off, they promptly spent most of their earnings in purchasing these wonderful baskets, which they took home to astonish their own people in Nevada.

For many years the hop fields near Puyallup, in the Puget Sound region, have brought together annually a motley assemblage of Indians from across the mountains and from points along the coast of Washington and British Columbia, and in some instances even from Alaska. About the first of September 1897 I chanced to be on the wharf at Seattle when a ship load arrived from the north, bound for the adjacent hop yards. Their personal belongings were packed in hundreds of splendid baskets--worth at usual prices many thousands of dollars--which were pitched over the side of the vessel and stacked up in a great pile on the wharf. As soon as the shower had stopped, they were sorted and carried away by the indignant owners.

Indians love fine baskets, and where so many are gathered from different tribes the opportunity for trading and purchasing those that take their fancy is unrivaled. And many change hands as a result of gambling.

The Navaho of northern Arizona use many baskets, but we are informed by the late Dr. Washington Matthews, the highest authority on this tribe, that the Navaho themselves make only two types, the others being purchased, mostly from the Utes. Similarly, the Hopi of Arizona who live in villages on the high mesas adjoining the Navaho country and who make many baskets of their own, also use those of other tribes--as I can testify from personal observation. These are mainly Apache and Havasupai.

In California, Pit River baskets, particularly the burden baskets, are frequently found in the camps of adjacent tribes. I

have several such, and in a publication of the American Museum of Natural History Professor Roland B. Dixon has figured several obtained by him from the Midu of the northern Sierra. And among the Indians of Yosemite Valley--a branch of the Me-wok of the middle Sierra--I have myself found baskets made by no less than six different tribes. When at work on the Upper Tuolumne in 1901 my nearest base of supplies was the Yosemite. On one of my trips thither for provisions I found a cache in a hollow tree, which contained among other things two rather small cooking baskets of the 'Fresno' type. (fig.). Going to the nearest Indian camp in search of the owner I was told that she had gone down the Merced River to visit another Indian settlement. On my next trip she had returned and was living at the camp near Yosemite Creek from which the Indians have since been cruelly driven out by the authorities. She refused a liberal offer for the baskets, and in reply to my inquiry as to whether I had not offered more than they were worth, nodded assent. To my further question as to why she would not sell, she said "me like him," and I had to pay about double their value before she consented to part with them. Wishing to test her truthfulness I asked if she had made the baskets. Receiving a negative reply I inquired if her mother had made them. Again she shook her head, saying that they were not made by her tribe at all but came from the Fresno country--which agreed with my original diagnosis and also with my previous experience with Indians, for I have found the various tribes uniformly truthful as to the sources of their baskets.

The Piutes of eastern California and western Nevada are famous basket makers and have in daily use no less than 14 or 15 kinds. Nevertheless, foreign or intrusive baskets are common among them. At Mono Lake one summer I heard that a valuable ceremonial basket, locally known as the 'tribal' basket, was kept at the headquarters of the chief, six or seven miles from the lake. Finding the chief's wife, Bu-se-una, at a neighboring camp one evening I told her I wanted to see her baskets, and arranged to meet her at her home soon after daylight the following morning. I set out bright and early, crossed the sagebrush plain to Rush Creek, and followed the creek up to the Indian camp. All was plain sailing until the neighborhood of the camp was reached. Here the river bottom, choked with tall willows and other brush, was down in an open canyon far below the mesa level, and a side canyon which came in at this point left a bare hill between the forks. On the mesa on both sides, and on the hill between, I could see brush huts, some dome shaped, others conical or tee-pee shaped, but no Indians and no signs of life could be discerned. Not knowing which way to go but hoping to strike a trail, I pushed my horse down into the thick bushy bottom and came suddenly upon a small garden patch from which a trail led up the hill. It was a foot trail, but by walking ahead and parting the thick brush, I was able to lead my horse through, and finally came out on top, where I found two old men, scantily clad and living entirely alone. From their home in this remote and elevated spot they commanded an inspiring view over the surrounding country. One was the former

chief, a tall, sturdy, splendidly built man with a fine head, kindly features, and dignified presence. He could speak no English, but I made him understand that I was in search of the lodge of his daughter, Bu-se-una, and that she had agreed to meet me there. He shook his head and pointed away toward the camp at Williams Butte, where she had gone the day before. On looking about the place--a circular brush enclosure with a willow hut on one side and a brush shelter near by in which articles could be hung up out of the sun--I found a few water-bottles, an ornamental burden basket (fig. 14) which he told me had been made by Bu-se-una, a fine old Yokut cooking basket (fig. 24) that belonged to his wife, long since dead, and a pair of open-work snow-shoes or tule-shoes (fig.). For all of these I offered a fair price in silver, which he promptly accepted. He then led me down a zigzag trail through the brush to Bu-se-una's cabin, the most substantial Piute house I had seen. All the other huts were on top of the mesa, but this was hidden among the willows in the bottom. Close by was a small opening carpeted with grass, part of which had been cut and spread out to dry for winter use. While waiting the old man took a large knife, got down on his knees, and resumed his task of cutting the grass. Finally Be-se-una came. She had left her horse some distance below and walked up. After greeting her father she opened the door of her cabin and showed me her baskets, which to my surprise were locked in a large wooden chest. At first she brought out only common ones, but I insisted on seeing the 'tribal' basket. "How you know?" she asked impatiently, and

it took a good deal of coaxing to induce her to bring it to light (fig. 25). In reply to my inquiry as to price, she shook her head and said emphatically "no sell him"--with the emphasis on the him. She explained that the basket was used for cooking acorn mush on ceremonial occasions in the fall or early winter, at which season the scattered bands gather here for the acorn feast. Acorns do not grow on the east side of the mountains and have to be brought from the Yosemite and other points far away across the High Sierra. Again and again I offered Bu-se-una a liberal price for the basket, but her answer was always the same, "no sell him." To make a long story short, after much persuasion, reinforced by tempting gold pieces dropped into the palm of her hand, I finally overcame her scruples and rode away with the prize, together with a ribbed trinket basket (fig. 11) and a small bowl used for dipping the mush out of the large ceremonial basket (fig. 26). These, with the baskets and tule-shoes I had secured from her father, made such a large and unwieldy load that she kindly offered to help carry them, and rode back with me to the other camp.

Bu-se-una's ceremonial basket (fig.), like many others in use among the California Putes, proved to be not a Pute at all but a fine example of the so-called 'Fresno' type. It is a beautiful specimen of the thin grass-splint-foundation style of finely woven coiled baskets, with flat bottom and straight flaring sides. In color it is a rich yellow, and the design, wrought in the jet black root of the brake fern, consists of two horizontal zigzag bands broken on each side by three vertical zigzags,

below which is a signature mark, followed by five small double rectangular symbols arranged in a horizontal row. This type of design, with minor variants, is common among the ceremonial baskets of the upper Fresno Creek region on the west side of the Sierra.

ANTIQUITY OF BASKETRY

Among the many foolish theories that have been advanced about the handsomer ^{kinds of} Indian baskets, perhaps none is more easily refuted than the one suggesting their modern origin. Some writers have gone so far as to credit the mission priests of the last century with teaching the California Indians the art of making them; and others have alleged with equal seriousness that the richly ornamented baskets of the Klikitat and British Columbia tribes are a modern creation evolved to gratify the artistic taste of the whites, for whom they are supposed to have been made! As a matter of fact there is no reason to doubt that baskets of the best and richest types now known were made before Columbus discovered America, and it is certain that few of those constructed today equal, in fineness of material, delicacy and beauty of finish, or elegance of design, those produced in ancient times.

Three hundred and twenty-five years ago (in June 1579) Sir Francis Drake, cruising off the coast of California just north of the Golden Gate entered a small bay which now bears his name and spent several weeks overhauling his ship and putting it in order

for a long voyage. On the appearance of his ship the natives were filled with amazement, and when the vessel had come to anchor an Indian went out toward them in a canoe, delivered an oration and, by means of a rod, threw into one of the boats a bunch of prepared feathers and a small basket filled with a kind of tobacco, intended as a peace offering and token of good will.

When Drake's party had established a camp on shore, they were visited by large numbers of Indians who came to bring them presents and pay them homage. Each of the women bore against her breast one or two round baskets containing divers things, as bags of Tobah, broiled fishes, a root called Petah whereof they made meal which they ate raw or baked into bread, the fine down of a plant used for ornament, and other articles. "Their baskets were made in fashion like a deep boale, and though the matter were rushes, or such other kind of stuffe, yet was it so cunningly handled, that the most part of them would hold water: About the brimmes they were hanged with peeces of shels of pearles, and in some places with two or three linkes at a place, of the chaines forenamed: Thereby signifying that they were vessels wholly dedicated to the onely vse of the gods they worshipped; and besides this, they were wrought vpon with the matted downe of red feathers, distinguished into diuers workes and formes".-- Drake, *The World Encompassed*, 1628 (Hakluyt ed. pp. 126-127.)

It is of great interest to observe that some of the baskets now made by the Poma Indians in Round Valley, California, are identical with those made by these Indians a century ago. The fact that these baskets have undergone no change during the period mentioned, is shown in a most excellent figure of a fine Poma basket ornamented with wampum, plumes of the valley quail, and feathers from the head of the California woodpecker, and with a characteristic pattern in the weave of the basket itself, published by Langsdorff in volume II of his 'Voyages and Travels', plate V, figure 3, 1814. This basket was collected by him in his visit to California in 1806.

Langsdorff, during his stay in California in 1806, mainly in the neighborhood of San Francisco, came in contact with several Indian tribes and has much to say concerning their manners and customs. Among other things he describes, and also figures, the beautiful ^{and unmistakable} Poma feather baskets, but unfortunately he is silent as to the name of the tribe and the locality where they were made. His remarks on this subject are as follows:

"Among their household utensils, I observed baskets made of the bark of trees, very ingeniously woven together, and so firm and water-tight, that they would hold any kind of liquid, without its oozing out in the smallest degree. They even, besides, make use of them as roasters, putting into them corn or pulse, and drawing them quick backwards and forwards over a slow charcoal fire, so that every grain, like our coffee, gets thoroughly browned, without the basket being the least injured. Many of these baskets, or vessels, are ornamented with the scarlet feathers of the oriolus phoeniceus, or with the black crest feathers of the crested Californian partridge, tetraonis cristati, or with shells and beads."

(Langsdorff, Voyages and Travels, Vol. II, 165, 1814.)

Intensions Basketry -

Headpiece - Right side from rim -

Long pl.

Top piece, 2 top

Bottom 2 middle

Fresh Yosemite 2 bottom

? Basket basket, 4 low

Old Yohut (Naka) 4 bot

Tule shoes 4 "

Trilob basket 5 mid.

Ribbed trilob 5 low.

Small bowl ladle 5 bot.

Fresh Yohut Intensions { Mono Lake
Quincy Valley

Mono ^{Leby} Basketry (Pinte)

Headfire - mono camp	22	water bottles
+ 2 new cooking basket	23	single spindle-shape w/b
Yadda	24	grain bottles
4 Pafaa basket	25	
5 worn basket-pochut (ceru)	26	
6 ceremonial	27	
7 "	28	
8 cooking	29	
9 leaching oom weal	30	
10 cooking		
11. B - wh hot stones re-used		
12 Sinf bands		
13 Rilled trinket		
14 Solid trinket		
15 Burial b. wa-moi		
16 Hat		
17. Burden wona		
18. Chigo - seed saddle		
19 worn <u>te-ma</u>		
20 Sad roosting <u>te-ma</u>		
21 Biggest <u>te-ma</u>		

Basketry: Lewis & Clark

Baskets

Lewis & Clark

Not verified for either
Tribe or localities. *ds*

INDIAN BASKETS (RICKARAS)

Lewis & Clark Expedition

October 7, 1804.-Missouri River near Moreau River, South Dakota. ✓

Clark says: "This Camp appears to have been inhabited last winter, many of their willow and Straw mats, Baskets & Buffalow Skin Canoes remain intire within the Camp."

Original Journals of Lewis & Clark, Thwaites Ed., I. 182, 1904.

Indian Baskets

Lewis & Clark, Thwaites' Ed. I, 182.

✓

INDIAN BASKETS ^{En-ne-shur} (~~NEZ PERCE~~)

Lewis & Clark Expd., Thwaites Ed., III. 1905.

^{at Celilo Falls below}
October 22, 1805.-Columbia River ^{near} mouth of Des Chutes River, ✓
Oregon.

Clark says: "On those Islands of rocks as well as at and about their Lodges I observe great numbers of Stacks of pounded Salmon neatly preserved in the following manner, i. e. after [being] suffi[c]ently Dried it is pounded between two Stones fine, and put into a speses of basket neatly made of grass and rushes better than two feet long and one foot Diamiter, which basket is lined with the Skin of Salmon Stretched and dried for the purpose, in this it is pressed down as hard as is possible, when full they Secure the open part with the fish Skins across which they fasten th[r]o. the loops of the basket that part very securely, and then on a Dry Situation they Set those baskets the corded part up, their common custom is to Set 7 as close as they can Stand and 5 on the top of them, and secure them with mats which is raped around them and made fast with cords and covered also with mats, those 12 baskets of from 90 to 100^{lbs.} each form a Stack. thus preserved those fish may be kept Sound and sweet Several years, as those people inform me, Great quantities as they inform us are sold to the whites people who visit the mouth of this river as well as to the nativs below."

✓

INDIAN BASKETS (*Shoshone*)

Lewis & Clark Expedition

Aug. 23, 1805. - Near lower end of Horse Prairie Valley (east of Lemhi Pass), Montana.

[Footnote.-] These people [the Shoshone or Snake Indians] make willow baskets so close, and to such perfection, as to hold water, for which purpose they make use of them.--Gass (p. 183).

Original Journals of Lewis & Clark, Thwaites Ed., III. 19, 1905.

✓

INDIAN BASKETS (*Sokulk Indians*)

Lewis & Clark Expedition

✓

October 17, 1805.-Junction of Snake and Columbia Rivers,
Washington-Oregon boundary.

Clark says: "I was furnished with a mat to set on, and one man set about preparing me something to eat, first he brought in a piece of a Drift log of pine and with a wedge of the elks horn, and a malet of Stone curioesly carved he Split the log into Small pieces and lay'd it open on the fire on which he put round Stones, a woman handed him a basket of water and a large Salmon about half Dried, when the Stones were hot he put them into the basket of water with the fish which was soon sufficently boiled for use."

Original Journals of Lewis & Clark, Thwaites Ed., III. 124-125, 1905

INDIAN BASKETS (Pishquow) ? ✓

Lewis & Clark Expedition

October 20, 1805.-Columbia River near mouth of Umatilla River, Oregon. ✓

Clark says: "In the westerley part of the Vault appeared to be 139
appropriated for those of more recent death, as many of the bodies
of the |deceased raped up in leather robes, lay [in rows] on board[s] 140
covered with mats, &c [when bones & robes rot, they are gathered in a
heap & skulls placed in a circle] we observed, independant of the
canoes which served as a covering, fishing nets of various kinds,
Baskets of different Sizes, wooden boles, robes Skins, trenchers,
and various kind of trinkets, in and suspended on the ends of the
pieces forming the vault."

Original Journals of Lewis & Clark, Thwaites Ed., III. ^{139-140,} ~~140-141,~~ 1905

✓

INDIAN BASKETS (CHINNOOKS)- ?

Lewis & Clark Expd., Thwaites Ed., III. 1905.

November 21, 1805.-Near mouth of Columbia River (near Wallacut River), Washington. ✓

Clark says: "We purchased cranberries Mats verry netely made of flags and rushes, Some roots, Salmon and I purchased a hat made of Splits & Strong grass, which is made in the fashion which was common in the U States two years ago also small baskets to hold Water made of Split and Straw, for those articles we gave high prices."

p. 242.

✓

Baskets
INDIAN ~~FOOD~~ (CHINNOOKS) ?

Lewis & Clark Expedition

November 21, 1805. ~~Columbia River near North Head,~~ ^{Near mouth of Columbia River,} Washington-
~~Oregon boundary.~~ ✓

Clark says: "Those people gave me Sturghion Salmon & wapto roots, & we bought roots, some mats &c. &c. for which we were obliged to give emence prices. we also purchased a kind of Cramberry which the Indians say the[y] geather in the low lands, off of small either vines or bushes just above the ground. we also purchased hats made of Grass &c. of those Indians, some very handsom mats made of flags some fiew curious baskets made of a strong weed & willow or [blank space in MS.] splits, also a sweet soft black root, about the sise & shape of a carrot, this root they value verry highly. The Wapto root is scerce, and highly valued by those people, this root they roste in hot ashes like a potato and the outer skin peals off, tho this is a trouble they seldom perform."

Original Journals of Lewis & Clark, Thwaites Ed., III. 240, 1905.

Echelost?
INDIAN BASKETS (~~E-NEE-SHUR~~)

Lewis & Clark Expedition ✓

October 28, 1805.-Columbia River near Dalles, Oregon.

Clark says: "The Indians above sacrifice the property of the Deceased to wit horses, canoes, bolds [bowls] Basquets of which they make great use to hold water boil their meet &c. &c."

Original Journals of Lewis & Clark, Thwaites Ed., III. 165, 1905.

INDIAN BASKETS (~~E-NEE-SHUR~~ ^{2nd to branch of} ~~Perce~~) ? ✓

Lewis & Clark Expedition

November 1, 1805.-Columbia River near Cascades, ^{Oreg-} Washington. ^{Boundary.} ✓

Clark says: "Those people gave me to eat nuts berries & a little dried fish, and Sold me a hat of their own taste without a brim, and baskets in which they hold their water."

Original Journals of Lewis & Clark, Thwaites Ed., III. 185, 1905.

5

Chinooks, Cathlamahs, &

INDIAN BASKETS & BOWLS (*Clatsop, & neighbouring tribes*)

Lewis & Clark Expedition

near Astoria, mouth of Columbia River,

January 17, 1806.-Fort Clatsop, [^]NW Oregon. ✓

Lewis says: "The Culinary articles of the Indians in our neighbourhood consist of wooden bowls or troughs, baskets, wooden spoons and woden scures or spits. Their wooden bowls and troughs are of different forms and sizes, and most generally dug out of a solid piece; they are either round or semi-globular, in the form of a canoe, cubic, and cubic at top terminating in a globe at bottom; these are extreemly well executed and many of them neatly carved, the larger vessels with hand-holes to them; in these vessels they boil their fish or flesh by means of hot stones which they immerce in the water with the article to be boiled. they also render the oil of fish or other anamals in the same manner. their baskets are formed of cedar bark and beargrass so closely interwoven with the fingers that they are watertight without the aid of gum or rosin; some of these are highly ornamented with strans of beargrass which they dye of several colours and interweave in a great variety of figures; this serves them the double perpuse of holding their water or wearing on their heads; and are of different capacities from that of the smallest cup to five or six gallons; they are generally of a conic form or reather the segment of a cone of which the smaller end forms the base or bottom of the basket. these they make very expediciously and dispose off for a mear trifle. it is for the construction of these baskets that the beargrass becomes an article of traffic among the natives this grass grows only on their high mountains near the snowey region; the blade is about $\frac{3}{8}$ of an inch

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wide and 2 feet long, smooth pliant and strong; the young blades which are white from not being exposed to the sun or air, are those most commonly employed, particularly in their neatest work. Their spoons are not remarkable nor abundant, they are generally large and the bowl broad. their meat is roasted with a sharp skewer, one end of which is inserted in the middle with the other is set erect in the ground. the spit for roasting fish has its upper extremity split, and between its limbs the center of the fish is inserted with its head downwards and the tail and extremities of the skewer secured with a string. the sides of the fish; which was in the first instance split on the back, are expanded by means of small splinters of wood which extend crosswise the fish. a small mat of rushes or flags is the usual plate or dish on which their fish, flesh, roots or berries are served. they make a number of bags and baskets not watertight of cedar bark, silkgrass, rushes, flags and common coarse sedge. in these they secure their dried fish, roots, berries. &c."

Original Journals of Lewis & Clark, Thwaites Ed., III. 353-354, 1905

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Clatsops
INDIAN HATS (Clatsops + Chinooks).

Lewis & Clark Expedition

near Astoria, mouth of Columbia River,
January 19, 1806. - Fort Clatsop, NW Oregon. ✓

Lewis says: "We also purchased a small quantity of train oil for a pair of Brass armbands and a hat for some fishinghooks. these hats are of their own manufactory and are composed of Cedar bark and bear grass interwoven with the fingers and ornamented with various colours and figures, they are nearly waterproof, light, and I am convinced are much more durable than either chip or straw. These hats form a small article of traffic with the Clatsops and Chinooks who dispose of them to the whites. the form of the hat is that which was in vogue in the U^{ed} States and great Britain in the years 1800 & 1801 with a high crown reather larger at the top than where it joins the brim; the brim narrow or about 2 or 2½ inches." 359 360

Original Journals of Lewis & Clark, Thwaites Ed., III. 359-360, 1905


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INDIAN HATS

Lewis & Clark Expedition

January 29, 1806.-Fort Clatsop,^{near Astoria, mouth of Columbia River,} NW Oregon.

Clark says: "Maney of the natives of the Columbia were hats & most commonly of a conic figure without a brim confined on the head by means of a String which passes under the chin and is attached to the two opposit sides of a secondary rim within the hat. the hat at top termonates in a pointed knob of a conic form, or in this Shape, these hats are made of the bark of Cedar and beargrass wrought with the fingers so closely that it casts the rain most effectually in the Shape which they give them for their own use or that just discribed, on these hats they work various figures of different colours, but most commonly only black and white are employed. these figures are faint representations of the whales, the Canoes, and the harpooners Strikeing them. Sometimes Square dimonds triangle &c."



Original Journals of Lewis & Clark, Thwaites Ed., IV. 23, 1905.

[Footnote.-] Beargrass is Xerophyllum tenax, Nutt. This is immensely abundant in the Bitter Root Mountains, and not a rarity in the Cascade Mountains and westward to the coast; but usually found only at 3000 to 6000 feet elevation. Lewis collected specimens on the Lolo trail.--C. V. Piper.

12

INDIAN MATS & BAGS (CLATSOPS)

Lewis & Clark Expedition

February 13, 1806.-Fort Clatsop, ^{near Astoria, mouth of Columbia River,} NW Oregon.

Lewis says: "The grasses of this neighbourhood are generally coa[r]se harsh and sedge-like, and grow in large tufts. there is none except in the open grounds. near the coast on the tops of some of the untimbered hills there is a finer and softer species which resembles much the green sward. the salt marshes also produce a coarse grass, Bull rushes and the Cattail flagg. of the two last the natives make great use in preparing their mats bags &c."

Original Journals of Lewis & Clark, Thwaites Ed., IV. 66, 1905.

Clark adds, p. 68: "in those bags they carry their fish Berries roots &c."

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INDIAN HATS (CLATSOPS & CHINNOOKS)

Lewis & Clark Expedition

near Astoria, mouth of Columbia River

February 18, 1806.-Fort Clatsop, NW Oregon.

Lewis says: "In the forenoon we were visited by eight Cla[t]sops and Chinnooks from whom we purchased a Sea Otter's skin and two hats made of waytape² and white cedar bark."

²[Footnote.-] The long, slender roots of the white spruce, used by Indian canoe-makers to fasten together the strips of birch-bark; they call them watap or watapeh (a Chippewa word). The same name was also naturally applied to fine strips of bark used for weaving baskets. See Coues's Expeditions of Pike, I, pp. 101, 102.--Ed.

Original Journals of Lewis & Clark, Thwaites Ed., IV. 84, 1905.

12

INDIAN HATS & BASKETS (CLATSOPS)

Lewis & Clark Expedition

February 22, 1806.-Fort Clatsop, ^{near Astoria, mouth of Columbia River,} NW Oregon.

Lewis says: "We were visited today by two Clatsop women and 94
two boys who brought a parcel of excellent hats made of Cedar bark
and ornamented with beargrass. two of these hats had been made by
measures which Cap.^t Clark and myself had given one of the women some 95
time since with a request to make each of us a hat; they fit us very
well, and are in the form we desired them. we purchased all their
hats and distributed them among the party. the woodwork and sculpture
of these people as well as these hats and their waterproof baskets
evince an ingenuity by no means common among the Aborigenes of
America."

Original Journals of Lewis & Clark, Thwaites Ed., IV. 94-95, 1905.

The following document is a duplicate of the preceding document. It may contain annotations and corrections not found on the original.

INDIAN BASKETS (RICHARDS)

Lewis & Clark Expedition

October 7, 1804. - Missouri River near Moreau River, South Dakota.

Clark says: "This Camp appears to have been inhabited last winter, many of their willow and Straw mats, Baskets & Buffalow Skin Canoes remain intire within the Camp."

Original Journals of Lewis & Clark, Thwaites Ed., I. 182, 1904.

INDIAN BASKETS ^{Eon-ne-shur} (~~NEE-PEE~~)

Lewis & Clark Expd., Thwaites Ed., III. 1905.

October 22, 1805.-Columbia River ^{at Celilo Falls, below} near mouth of Des Chutes River,
Oregon.

Clark says: "On those Islands of rocks as well as at and about their Lodges I observe great numbers of Stacks of pounded Salmon neatly preserved in the following manner, i. e. after [being] suffi[ciently] Dried it is pounded between two Stones fine, and put into a species of basket neatly made of grass and rushes better than two feet long and one foot Diamiter, which basket is lined with the Skin of Salmon Stretched and dried for the purpose, in this it is pressed down as hard as is possible, when full they Secure the open part with the fish Skins across which they fasten th[r]o. the loops of the basket that part very securely, and then on a Dry Situation they Set those baskets the corded part up, their common custom is to Set 7 as close as they can Stand and 5 on the top of them, and secure them with mats which is raped around them and made fast with cords and covered also with mats, those 12 baskets of from 90 to 100^{lbs.} each form a Stack. thus preserved those fish may be kept Sound and sweet Several years, as those people inform me, Great quantities as they inform us are sold to the whites people who visit the mouth of this river as well as to the natives below."

INDIAN BASKETS

En-ne-shur
(~~NEE PERSE~~)

Lewis & Clark Expd., Thwaites Ed., III. 1905.

October 22, 1805.-Columbia River ^{at Celilo Falls, below} near [^] mouth of Des Chutes River, Oregon.

Clark says: "On those Islands of rocks as well as at and about their Lodges I observe great numbers of Stacks of pounded Salmon neatly preserved in the following manner, i. e. after [being] suffi[c]ently Dried it is pounded between two Stones fine, and put into a speses of basket neatly made of grass and rushes better than two feet long and one foot Diamiter, which basket is lined with the Skin of Salmon Stretched and dried for the purpose, in this it is pressed down as hard as is possible, when full they Secure the open part with the fish Skins across which they fasten th[r]o. the loops of the basket that part very securely, and then on a Dry Situation they Set those baskets the corded part up, their common custom is to Set 7 as close as they can Stand and 5 on the top of them, and secure them with mats which is raped around them and made fast with cords and covered also with mats, those 12 baskets of from 90 to 100^{lbs.} each form a Stack. thus preserved those fish may be kept Sound and sweet Several years, as those people inform me, Great quantities as they inform us are sold to the whites people who visit the mouth of this river as well as to the nativs below."

INDIAN BASKETS (*Shoshone*)

Lewis & Clark Expedition

Aug. 23, 1805. - Near lower end of Horse Prairie Valley (east of Lemhi Pass), Montana.

[Footnote.-] These people [the Shoshone or Snake Indians] make willow baskets so close, and to such perfection, as to hold water, for which purpose they make use of them.--Gass (p. 183).

Original Journals of Lewis & Clark, Thwaites Ed., III. 19, 1905.

INDIAN BASKETS (Sokulb Indians)

Lewis & Clark Expedition

October 17, 1805.-Junction of Snake and Columbia Rivers,
Washington-Oregon boundary.

Clark says: "I was furnished with a mat to set on, and one man set about preparing me something to eat, first he brought in a piece of a Drift log of pine and with a wedge of the elks horn, and a malet of Stone curioesly carved he Split the log into Small pieces and lay'd it open on the fire on which he put round Stones, a woman handed him a basket of water and a large Salmon about half Dried, when the Stones weré hot he put them into the basket of water with the fish which was soon sufficently boiled for use."

Original Journals of Lewis & Clark, Thwaites Ed., III. 124-125, 1905

INDIAN BASKETS (*Pishquow*)?

Lewis & Clark Expedition

October 20, 1805.-Columbia River near mouth of Umatilla River,
Oregon.

Clark says: "In the westerley part of the Vault appeared to be
appropriated for those of more resent death, as many of the bodies
of the deceased raped up in leather robes, lay [in rows] on board[s]
covered with mats, &c [when bones & robes rot, they are gathered in a
heap & skulls placed in a circle] we observed, independant of the
canoes which served as a covering, fishing nets of various kinds,
Baskets of different Sizes, wooden boles, robes Skins, trenchers,
and various kind of trinkets, in and suspended on the ends of the
pieces forming the vault." 139
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Original Journals of Lewis & Clark, Thwaites Ed., III. ¹³⁹⁻¹⁴⁰ ~~140-141~~, 1905

INDIAN BASKETS (CHINNOOKS)!

Lewis & Clark Expd., Thwaites Ed., III. 1905.

November 21, 1805.-Near mouth of Columbia River (near Wallacut River), Washington.

Clark says: "We purchased cramberies Mats verry netely made of flags and rushes, Some roots, Salmon and I purchased a hat made of Splits & Strong grass, which is made in the fashion which was common in the U States two years ago also small baskets to hold Water made of Split and Straw, for those articles we gave high prices."

p. 242.

Baskets
INDIAN ~~IND~~ (CHINNOOKS) ?

Lewis & Clark Expedition

November 21, 1805. ~~Near mouth of Columbia River,~~
~~near North Head, Washington-~~

~~Oregon boundary.~~

Clark says: "Those people gave me Sturgion Salmon & wapto roots, & we bought roots, some mats &c. &c. for which we were obliged to give emence prices. we also purchased a kind of Cramberry which the Indians say the[y] geather in the low lands, off of small either vines or bushes just above the ground. we also purchased hats made of Grass &c. of those Indians, some very handsom mats made of flags some fiew curious baskets made of a strong weed & willow or [blank space in MS.] splits, also a sweet soft black root, about the sise & shape of a carrot, this root they value verry highly. The Wapto root is scerce, and highly valued by those people, this root they roste in hot ashes like a potato and the outer skin peals off, tho this is a trouble they seldom perform."

Original Journals of Lewis & Clark, Thwaites Ed., III. 240, 1905.

escheloots?
INDIAN BASKETS (~~E-NEE-SHUR~~)

Lewis & Clark Expedition

October 28, 1805.-Columbia River near Dalles, Oregon.

Clark says: "The Indians above sacrifice the property of the Deceased towit horses, canoes, bolds [bowls] Basquets of which they make great use to hold water boil their meet &c. &c."

Original Journals of Lewis & Clark, Thwaites Ed., III. 165, 1905.

INDIAN BASKETS

~~From the bunch of~~
~~(E-NEE-SHUR)~~
~~(by Lewis)~~

Lewis & Clark Expedition

November 1, 1805.-Columbia River near Cascades, ^{Oreg.-} Washington Boundary.

Clark says: "Those people gave me to eat nuts berries & a little dried fish, and Sold me a hat of their own taste without a brim, and baskets in which they hold their water."

Original Journals of Lewis & Clark, Thwaites Ed., III. 185, 1905.

INDIAN BASKETS & BOWLS (^{Chinooks, Cathlamahs,} Clatsop & neighbouring tribes).

Lewis & Clark Expedition

January 17, 1806.-Fort Clatsop, ^{near Astoria, mouth of Columbia River,} NW Oregon.

Lewis says: "The Culinary articles of the Indians in our neighbourhood consist of wooden bowls or troughs, baskets, wooden spoons and woden scures or spits. Their wooden bowls and troughs are of different forms and sizes, and most generally dug out of a solid piece; they are ither round or semi-globular, in the form of a canoe, cubic, and cubic at top terminating in a globe at bottom; these are extreemly well executed and many of them neatly carved, the larger vessels with hand-holes to them; in these vessels they boil their fish or flesh by means of hot stones which they immerce in the water with the article to be boiled. they also render the oil of fish or other anamals in the same manner. their baskets are formed of cedar bark and beargrass so closely interwoven with the fingers that they are watertight without the aid of gum or rosin; some of these are highly ornamented with strans of beargrass which they dye of several colours and interweave in a great variety of figures; this serves them the double perpuse of holding their water or wearing on their heads; and are of different capacities from that of the smallest cup to five or six gallons; they are generally of a conic form or reather the segment of a cone of which the smaller end forms the base or bottom of the basket. these they make very expediciously and dispose off for a mear trifle. it is for the construction of these baskets that the beargrass becomes an article of traffic among the natives this grass grows only on their high mountains near the snowey region; the blade is about $\frac{3}{8}$ of an inch

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wide and 2 feet long, smooth pliant and strong; the young blades which are white from not being exposed to the sun or air, are those most commonly employed, particularly in their neatest work. Their spoons are not remarkable nor abundant, they are generally large and the bowl broad. their meat is roasted with a sharp skewer, one end of which is inserted in the middle with the other is set erect in the ground. the spit for roasting fish has its upper extremity split, and between its limbs the center of the fish is inserted with its head downwards and the tail and extremities of the skewer secured with a string. the sides of the fish, which was in the first instance split on the back, are expanded by means of small splinters of wood which extend crosswise the fish. a small mat of rushes or flags is the usual plate or dish on which their fish, flesh, roots or berries are served. they make a number of bags and baskets not watertight of cedar bark, silk-grass, rushes, flags and common coarse sedge. in these they secure their dried fish, roots, berries. &c."

Original Journals of Lewis & Clark, Thwaites Ed., III. 353-354, 1905

INDIAN HATS (Clatsops & Chinooks).

Lewis & Clark Expedition

January 19, 1806. - Fort Clatsop, ^{near Astoria, mouth of Columbia River,} NW Oregon.


Lewis says: "We also purchased a small quantity of train oil for ³⁵⁹
a pair of Brass armbands and a hat for some fishinghooks. these hats
are of their own manufactory and are composed of Cedar bark and bear
grass interwoven with the fingers and ornamented with various colours ³⁶⁰
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are much more durable than either chip or straw. These hats form a
small article of traffic with the Clatsops and Chinooks who dispose
of them to the whites. the form of the hat is that which was in
vogue in the U^{ed} States and great Britain in the years 1800 & 1801
with a high crown reather larger at the top than where it joins the
brim; the brim narrow or about 2 or 2½ inches."

Original Journals of Lewis & Clark, Thwaites Ed., III. 359-360, 1905

INDIAN HATS

Lewis & Clark Expedition

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Clark says: "Many of the natives of the Columbia were hats & most commonly of a conic figure without a brim confined on the head by means of a String which passes under the chin and is attached to the two opposit sides of a secondary rim within the hat. the hat at top termonates in a pointed knob of a conic form, or in this Shape,  these hats are made of the bark of Cedar and beargrass wrought with the fingers so closely that it casts the rain most effectually in the Shape which they give them for their own use or that just discribed, on these hats they work various figures of different colours, but most commonly only black and white are employed. these figures are faint representations of the whales, the Canoes, and the harpooners Strikeing them. Sometimes Square dimonds triangle &c."

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INDIAN MATS & BAGS (CLATSOPS)

Lewis & Clark Expedition

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Lewis says: "The grasses of this neighbourhood are generally coarse harsh and sedge-like, and grow in large tufts. there is none except in the open grounds. near the coast on the tops of some of the untimbered hills there is a finer and softer species which resembles much the green sword. the salt marshes also produce a coarse grass, Bull rushes and the Cattail flagg. of the two last the natives make great use in preparing their mats bags &c."

Original Journals of Lewis & Clark, Thwaites Ed., IV. 66, 1905.

Clark adds, p. 68: "in those bags they carry their fish
Berries, roots &c."

INDIAN HATS (CLATSOPS & CHINNOOKS)

Lewis & Clark Expedition

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Lewis says: "In the forenoon we were visited by eight Cla[t]sops and Chinnooks from whom we purchased a Sea Otter's skin and two hats made of waytape³ and white cedar bark."

✓ [Footnote.-] The long, slender roots of the white spruce, used by Indian canoe-makers to fasten together the strips of birch-bark; they call them watap or watapeh (a Chippewa word). The same name was also naturally applied to fine strips of bark used for weaving baskets. See Coues's Expeditions of Pike, I, pp. 101, 102.--Ed.

Original Journals of Lewis & Clark, Thwaites Ed., IV. 84, 1905.

INDIAN HATS & BASKETS (CLATSOPS)

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Lewis says: "We were visited today by two Clatsop women and 94
two boys who brought a parcel of excellent hats made of Cedar bark
and ornamented with beargrass. two of these hats had been made by
measures which Cap.^t Clark and myself had given one of the women some 95
time since with a request to make each of us a hat; they fit us very
well, and are in the form we desired them. we purchased all their
hats and distributed them among the party. the woodwork and sculpture
of these people as well as these hats and their waterproof baskets
evinced an ingenuity by no means common among the Aborigenes of
America."

Original Journals of Lewis & Clark, Thwaites Ed., IV. 94-95, 1905.

Basketry: Basket Materials & Colors

Carex laciniata Booth.

determined by Prof. C. F. Wheeler
from
Cosumnes River, Calif.

Achomame of Put River

Tule - - - aht

Black tule root - dahl-le-mo

Redbud - - - che-tah'-do

Miss C. S. DuRoi says that the
Southern Mission Indians make a
yellow dye from Setisco glauca with
the use in some of their high grade
baskets

In February 1826 an Unifqua Indian
gave David Douglas, the intrepid plant
collector, "a netted purse of ingenious
workmanship, made of a most durable
grass" - which he took to be a new species
of Melinis [= Xerophyllum tenax].

Basket material
Juncus Robustus, & *Velfa regens*.

The Techalet South California Indians use the reed grass *Juncus Robustus*, from small fresh water marshes, and the tall thin grass *velfa regens* found thriving with the yucca, both are used in the dried state,

The former species is used for binding the body of the basket which is made of the latter,

The reed grass is split and some of it is died in different shades usually brown.

Wocag (Nymphaea polycephala)

Baskets of Clatsop and
Chinook Indians
Cupressus nutkaensis +
Xerophyllum tenax
Furnished fibers for

Baskets for various purposes
were made of the above
material closely interwoven,
water tight and sometimes
highly ornamented.

Lewis + Clark

Dr. Palmers notes
Indian foods. see

No 8. Bear grass, Xerophyllum tenax
in Oregon, Dasylirium in Texas.

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Chinook Indians
Cupressus nutkaensis +
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Lewis + Clark

Dr. Palmers notes
Indian food etc

No 8. Bees grass, Xerophyllum Tenax
in Oregon, Dasylirium in Texas.

Baskets

Hierochloë odorata. VANILLA GRASS.Syn. *Hierochloë borealis*. Now known as *Savastana odorata*.Endogen. *Gramineæ*. A sweet-scented perennial, 1 to 2 feet.

Inhabits moist meadows and mountains of the northeastern States, extending westward to Oregon. Grows also in England, where it is known as holy or sacred grass, from its having been used for strewing on church floors. Known in this country as vanilla grass, Seneca grass, sweet grass, etc. "This grass, remarkable for its fragrance, has long, creeping rhizomes, from which spring the flowering culms and numerous long-leaved sterile or flowerless shoots; woven into small mats and boxes by the Indians. Its odor resembles that of a sweet vernal grass, but is more powerful, especially when dry. In some European countries it is believed to have a tendency to induce sleep, and bunches of it are hung over beds for this purpose."

STRUCTURAL FIBER.—Dr. Havard states in *Garden and Forest*, 1890, p. 619, that the New England Indians, especially the Penobscots, make an extensive use of the holy grass (*Hierochloë borealis*). Its long, radical leaves become strongly involute in drying, forming flexible threads, which are braided into fine strips, and these are woven into baskets and other pretty fancy work. He has also found braids of the holy grass in a camp of the Crow Indians on the Yellowstone, but did not learn how they were used. The delicate and lasting fragrance of the dried leaves gives them an additional and perhaps not their least merit.

G. R. Dodge Sep 27-1897

Baskets

Hierochloë odorata. VANILLA GRASS.

Syn. *Hierochloë borealis*. Now known as *Savastana odorata*.

Endogen. *Gramineæ*. A sweet-scented perennial, 1 to 2 feet.

Inhabits moist meadows and mountains of the northeastern States, extending westward to Oregon. Grows also in England, where it is known as holy or sacred grass, from its having been used for strewing on church floors. Known in this country as vanilla grass, Seneca grass, sweet grass, etc. "This grass, remarkable for its fragrance, has long, creeping rhizomes, from which spring the flowering culms and numerous long-leaved sterile or flowerless shoots; woven into small mats and boxes by the Indians. Its odor resembles that of a sweet vernal grass, but is more powerful, especially when dry. In some European countries it is believed to have a tendency to induce sleep, and bunches of it are hung over beds for this purpose."

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G. R. Dodge Sep 27 - 1897

Baskets

Betula papyrifera PAPER BIRCH. CANOE BIRCH.

North America. Northwestern and northeastern in United States; northward in British America. It reaches a higher latitude than most other North American trees; grows to a height of 60 feet. "The wood is extensively employed in the manufacture of spools, shoe lasts, and all kinds of turnery; lately much employed for paper pulp" (B. E. Fernow).

The thick bark of this tree, which can be readily removed from a long clean trunk in spring, is the one employed by the Indians for making their bark canoes. The bark is also used in the manufacture of small ornaments, such as napkin rings, baskets, pincushions, etc. (G. B. Sudworth.)

L. R. Dodge Dep Ag. 1897

Baskets

Nepenthes distillatoria. PITCHER PLANT.

Exogen. *Nepenthaceae*. Evergreen undershrub.

There are about 20 species of this genus, natives of Borneo, Sumatra, and the Indian Archipelago, *N. distillatoria* being found in Ceylon. The pitchers of this species are partly filled with water before they open; hence the specific name. In Ceylon it grows in great abundance in wet low country, particularly where the wet ground has a sandy bottom. The plants trail over trees and bushes.

WOODY FIBER.—This is called "one of the most useful cordage plants of Ceylon." The trailing stems afford cords known by the native name *bandura-wel*. "It is used very largely in building fences, walls, and sometimes in fixing the rafters of native cottages. In the manufacture of baskets it plays an important part, its pliability rendering it extremely easy to manipulate." (Handbook of Ceylon, W. C. E., 1893.)

L. R. Dodge Dep Ag. 1897

Baskets

Betula papyrifera PAPER BIRCH. CANOE BIRCH.

North America. Northwestern and northeastern in United States; northward in British America. It reaches a higher latitude than most other North American trees; grows to a height of 60 feet. "The wood is extensively employed in the manufacture of spools, shoe lasts, and all kinds of turnery; lately much employed for paper pulp" (B. E. Fernow).

The thick bark of this tree, which can be readily removed from a long clean trunk in spring, is the one employed by the Indians for making their bark canoes. The bark is also used in the manufacture of small ornaments, such as napkin rings, baskets, pincushions, etc. (G. B. Sudworth.)

l. R. Dodge Dec Ag. 1897

Baskets

Nepenthes distillatoria. PITCHER PLANT.

Exogen. *Nepenthaceae*. Evergreen undershrub.

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l. R. Dodge Dec Ag - 1897

Baskets

Fraxinus nigra. NORTHERN SWAMP ASH.

Exogen. *Oleaceæ*. A tree, 75 to 90 feet.

COMMON NAMES.—Black ash, hoop ash, ground ash, northern swamp ash.

Southern Newfoundland, northern shores Gulf of St. Lawrence, to Delaware, the mountains of Virginia, southern Illinois, and northwestern Arkansas. The wood is used for interior finish, fencing, barrel hoops, cabinetmaking, etc.

WOODY FIBER.—The wood is easily separated into thin layers, and on this account is largely employed as material for basket manufacture. Splint basket material is also made from white ash, white oak, hickory, basswood, etc. The different kinds of wood are prepared in the same manner. In preparing the wood for basket making the log is split as near the eye as possible, shaved to the proper thickness, pounded with a heavy hammer on an anvil; the stick is then held in such a position across the anvil that by pounding it the grains are loosened so that they can be pulled apart; these strips are then smoothed and braided on blocks, which, after being dried, are tightened and are ready for the rims.

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G. B. Dodge Dep Ag. 1897

Baskets

Picea sitchensis. TIDELAND SPRUCE.

COMMON NAMES.—Tideland spruce, Sitka spruce, Menzies spruce, etc.

Alaska, south to Mendocino County, Cal., not extending more than 50 miles inland from the coast. "A large tree of great economic value, largely manufactured into lumber used for construction, interior finish, boat building, dunnage of vessels, cooperage, wooden ware, etc." (*C. S. Sargent*). J. G. Cooper states that the long, tough, fibrous roots are used by the Alaska Indians to make very strong baskets and bags. "*P. engelmanni*, the white spruce, or Arizona spruce, a Rocky Mountain and Pacific States species, has similar fibrous roots, which are used as basket material." (*Dr. V. Havard.*)

L. R. Dodge Dec 27 - 1897

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L. R. Dodge Dec 27 - 1897

Trundinaria macrosperma.

Chet. land cane.

63.077.

Basket

The N. C. Cherokees use cane baskets, made of cane finely split, for seeds. Yellow strips of hickory bark are used to ornament the basket rims: other colors are obtained by using the bark of maple, walnut, + c. These Indians also use the cane to make sifters which they use to sift hominy with which they make the *Cobriawana*, a fermented corn porridge. A special pot is kept for that article.

P. 3/13/31

611 Yerba de Tamarcos

An upright plant with one or two stems two or three feet high mauve colored flowers and peculiar wool like substance at base of stems which was by natives once used as a styptic

The plant is boiled and taken internally for pain in the breast In drying this plant there exudes from the flowers an oil that thickly stains the Durango misc paper

Sep 1896

Durango misc

Phormium Tenax

The dried split leaves
makes Fruit Baskets
and serve as dishes
Maori New Zealand

The dried leaves when split into
narrow strips are used to make -
coarse matting for the floor, and
baskets to contain fruit and serve
as dishes.

J. L. Russel Am Naturalist
Jan 1876

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J. L. Russel Am Naturalist
Jan 1876

Baskets

Arundinaria gigantea. CANE.Endogen. *Gramineae*. Perennial, 10 to 30 feet.

Cane of the Southern swamps. (See fig. 24.)

"A valuable supplement to the winter pastures. Thousands of animals have almost no other food. The fodder furnished, however, does little more than sustain life, and is of no value for fattening or for milch cows. Attempts made to cultivate this grass have not been successful. The plant blooms but once, and when the seeds mature the cane dies. The canes are used for many purposes, such as fishing rods, scaffolds for drying cotton, splints for baskets, mats, etc." (F. Lamson-Scribner.)

Two species are recognized—the above, or large cane, and *A. tecta*, the small cane, which is the more important as a fiber plant. See the next title.

G. R. Dodge Dec 1897

Baskets

Thrinax argentea. THE SILVER-TOP PALMETTO.Endogen. *Palmae*. A low-growing fan palm, 20 to 40 feet.

This is a well-known West Indian species, found in Cuba and Jamaica especially, but also abundant in semitropical Florida. Found on the Florida keys as follows: Elliotts, Largo, Piney, Gordon, Boca Chica, Key West, etc. The species of the genus are known as thatch palms, and none of them exceeds 20 feet in height. A common name of *T. argentea*, in Jamaica, is the Silver Thatch palm. Known in this country also as the Brickley Thatch, and Brittle Thatch. *T. parviflora* is the Silver-top palmetto, found on Florida keys from Bahia Honda to Long Key. The trunk is used in making sponge and turtle "crawls." (See fig. 99.)

STRUCTURAL FIBER.—Both in Cuba and Jamaica the leaves of this species are employed in the manufacture of palm hats, baskets, and fancy articles in the same manner as the leaves of Florida palmettos. It has been suggested, however, that these articles are also made from other species which abound in the West Indies. The tough leaf stalks are also employed in manufacture by weaving into baskets and other objects. When employed as thatch material, the entire leaves are used. In Panama, where the palm is known as *Palma de cocoba*, its leaves are made into brooms.

A few years ago a correspondent of the Department in Cuba submitted samples of palmetto fiber said to have been derived from *Chamerops humilis* (which is the African species yielding the *Crin végétal* of commerce), but this is doubtless an error. From the fact that the plant, known in Cuba as *Guano yarey*, grows wild, and its leaves have long been employed for making fancy hats, hampers, etc., it is more than likely a species of *Thrinax*. The stem of the leaf of the *Guano yarey* was experimented with, and the fiber extracted was made into good cordage. It is doubtful, however, if fiber from the tough leaf stalks can be extracted at sufficiently low cost to compete with the commercial leaf fibers for which there is already adequate machinery and a commercial demand. The leaf stems of the saw palmetto are now treated for their fiber in Florida, but at best it is a coarse and imperfect cordage material.

In the Kew Mus. mats are shown from *T. morrisii* made in Anguilla, together with a series of baskets, fancy articles, etc., from *T. argentea*, Cuba and Jamaica.

G. R. Dodge - Dec 1897

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G. R. Dodge Dec 1897

Brooms
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G. R. Dodge - Dec 1897

Plymus arenarius Grass
manufactures

The women of Alaska islands are quite expert in the manufacture of fine grass cloth mats - rugs - screens &c adding very much to their domestic comforts; they also weave or plait a great many handsome baskets from grass.

The grasses are gathered and prepared with the greatest care and spare no amount of labor and ultimate patience in the execution of their designs, which takes the form of cigar cases baskets mats and the like.

There is something exceedingly tasteful and exquisite in the delicate blending of colors and patterns which the grass workers of Alaska employ in the production of their wares. And an instance is known of a woman making a basket to order for a Trader as the best evidence of her skill, she was engaged upon the work five years

Dr E. Palmer
(very liberal a quotation)

Plants used in Basketry - F.V. Coville

Chapter in Aboriginal American Basketry by O.T. Mason.
Smithsonian Inst. U.S. Nat. Museum. Govt. Printing Office, Washington
pp. 199-214. March 1904.

also, in Doubleday, Page and Company reprint,
vol. 1, pp. 19-43. Dec. 1904.

Coville: Plants used in coloring. Ibid., Govt Ed. 311-312, 1904
Doubleday, Page & Co. reprint. 177.

Basket Dyes used by the Catawba Indians.
Journ. Washn, Acad. Sci. Vol.8, No.19, Nov. 19, 1918

"In making baskets they used the following dyes: (1) a red dye from a plant called in Catawba wayûk, popularly 'coon roots;' (2) another red dye from the 'red root', Catawba taktuwia; (3) a yellow dye from a plant called itî wiyeⁿ, 'yellow root'; and (4) black from the black walnut. There were probably others which have been forgotten." — John R. Swanton, 'Catawba Notes', Journ. Washⁿ. Acad. Sci. Vol.8, No. 19, 624, Nov. 19, 1918.

M

U. S. DEPARTMENT OF AGRICULTURE,
BUREAU OF PLANT INDUSTRY,
B. T. GALLOWAY, CHIEF.

OFFICE OF THE BOTANIST,
FREDERICK V. COVILLE, BOTANIST.

Washington, D. C., January 19th, 1904.

Dr. C. Hart Merriam,
Chief of Biological Survey.

Dear Dr. Merriam:

I am very much obliged for your letter of January 9th and the accompanying specimens. The Helianthus seems to be, as you supposed, a dwarf specimen of Helianthus annuus. The sedge, although without inflorescence or fruit, has been examined by Professor Wheeler, a cyperaceous sharp, who says it is not a Cladium. He thinks it is Carex laciniata. The plant you call Aphyllon seems to be what is now known as Orobanche ludoviciana. The Cladium matter is a puzzling thing. I hope that in some way you will be able to get good fruiting specimens of it.

Very truly yours,

Frederick V. Coville,

Botanist.

Ans'd. Jan. 22, 1904 cam

UNITED STATES DEPARTMENT OF AGRICULTURE,
BUREAU OF PLANT INDUSTRY.

TAXONOMIC INVESTIGATIONS.

Washington, D. C., March 2nd, 1908.

Dr. C. Hart Merriam,

Biological Survey,
U. S. Department of Agriculture.

Dear Dr. Merriam:

Mr. Theodor Holm informs me that the Carex you sent me some time ago from California is Carex nebracensis Dewey, or, as Mr. Holm spells it, nebraskensis. I shall try to get later a critical identification from some additional source.

Very truly yours,

Frederick S. Coville,

Botanist.

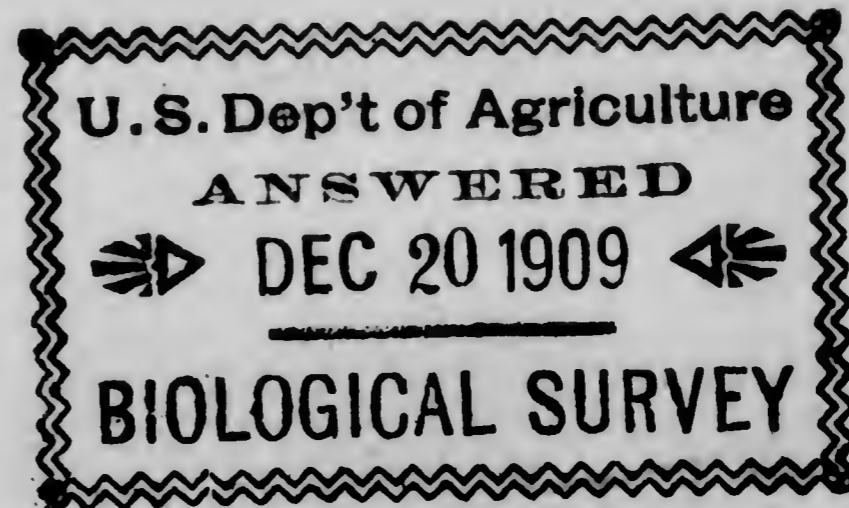
Holm gave me the same identification for another specimen from the same place (Cosumnes River near Lough House) which I showed him sometime before the receipt of this letter from Coville.

M

UNITED STATES DEPARTMENT OF AGRICULTURE,
BUREAU OF PLANT INDUSTRY.

TAXONOMIC AND RANGE INVESTIGATIONS.

Washington, D. C., November 6, 1909.



Dr. C. Hart Merriam,
Biological Survey,
Department of Agriculture.

Dear Dr. Merriam:

Recently Professor C. F. Wheeler, who is a *Carex* expert, re-examined the sedge collected by you in November, 1907, on the Cosumnes River, California, and identified by Mr. Holm as *Carex nebraskensis*. Professor Wheeler assures me that the plant in *Carex laciniata* Boott., and that it is not *Carex nebraskensis*.

Very truly yours,

Frederick S. Coville

Botanist.

Elm. *Ulmus Americana* Baskets

The Sioux Indians, I believe, never practiced the manufacture of any but the coarsest kind of basket-work, and in this the bark of the Elm (*Ulmus Americana*) takes a prominent part. The Red-Osier Dogwood (*Cornus stolonifera*), so abundant in their country, is not used in basket-work so far as I know, notwithstanding its pretty purple, osier-like shoots. It is, however, stated by B. S. Barton that the young shoots of an allied species, *C. sericea*, were formerly used to make coarse baskets.

B Harvard

Garden and Forest Dec 24-1890

Elymus.

Elymus mollis.

" *arenarius*

" *Sibiricus*

Let us begin with Grasses. In a valuable paper by Dr. O. T. Mason in the Report of the National Museum, 1884, we read that the natives of the Aleutian Islands make their mats and baskets "of the fibre of the *Elymus* treated as hemp," and that the marvelous nicety of this grass-weaving is worthy of all praise. The species of *Elymus* referred to are *E. mollis*, *E. arenarius* and *E. Sibiricus*. The "Wild Wheat" basket-material of the Chilkat Indians may be one of these.

Harvard

future time, a comparison of the fauna of this region with that of the life of similar reefs in Samoa or Tahiti would be highly instructive.

Surely there can be no place on our Atlantic coast which would give handsomer returns for such an outlay. The only objection is the relative inaccessibility of the Tortugas.

DAVID S. JORDAN.

SHORTER ARTICLES.

SOME LITTLE-KNOWN BASKET MATERIALS.

BASKET collectors have been much puzzled over the identity of two materials which are extensively used by some of the California tribes. One of these forms the body surface of most of the coiled baskets made by the Indians inhabiting the lower slopes of the Sierra from Fresno River south to the Kern. These baskets are celebrated for excellence of workmanship, beauty of form, elegance of design and richness of material. The material differs in tone and texture from that used by the tribes north and south of the region indicated. When fresh its color is brownish-buff; with age it becomes darker and richer. By careful selection a handsome dappled effect is produced. The Indians told me it was the root of a marsh plant which they traveled long distances to procure. After some difficulty I succeeded in obtaining specimens, which were identified for me by Miss Alice Eastwood, botanist of the California Academy of Sciences, as *Cladium mariscus*. The coil, around which the split *Cladium* root is wound, consists of a bundle of stems of a yellow grass, *Epicampes rigens*. The black in the design is the beautiful root of the 'bracken' or 'brake fern,' *Pteridium aquilinum*. The red is usually split branches of the redbud, *Cercis occidentalis*, with the bark on, gathered after the fall rains when the bark is red. The tribes making the *Cladium* baskets are the Nims, Chukchancys, Cocahebas, Wuksaches, Wiktchumnes, Tulares and perhaps one or two others. Besides these, the root is sometimes used by certain squaws of the Mewah tribe living north of the Fresno, and by the Pakanepull and Newooah tribes

living south of the Kern; but among these its use is exceptional.

Another material which has proved a stumbling block to collectors is the red of the design in the handsome baskets made by the Kern Valley, Neewooah, and Panamint Shoshone Indians. This material is often called 'cactus root,' but in my recent field work in the region where it is used I discovered that it is the unpeeled root of the tree yucca (*Yucca arborescens*). The tree yucca grows in the higher parts of the Mohave Desert, pushes over Walker Pass, and reaches down into the upper part of the valley of South Fork of Kern. The so-called Tejon Indians obtain it in Antelope Valley at the extreme west end of the Mohave Desert. The yucca root varies considerably in depth of color, so that by careful selection some of the Indian women produce beautiful shaded effects and definite pattern contrasts.

Some of the Panamint Shoshones inhabiting the desolate desert region between Owens Lake and Death Valley use, either in combination with the yucca root or independently, the bright red shafts of the wing and tail feathers of a woodpecker—the red-shafted flicker. These same Indians use two widely different materials for their black designs—the split seed pods of the devil's horn, *Martynia*, and the root of a marsh bulrush, *Scirpus*. The *Martynia* is a relatively coarse material and when properly selected yields a dead black. The *Scirpus* root is a fine delicate material which, by burying in wet ashes, is made to assume several shades or tones, from blackish-brown to purplish-black, or even lustrous black.

In parts of the Colorado Desert in southeastern California the Coahuila Indians use split strands from the leaf of the desert palm (*Neowashingtonia filamentosa*) as a surface material for their coiled baskets. The design is usually black or orange-brown and is a rush (*Juncus*).

C. HART MERRIAM.

C. HART MERRIAM.

so far, at least, as generalities are concerned, to provide facilities for any investigation which the opportunities furnished by nature should be good. This general purpose for American marine laboratories, since it is essentially that does need urging, and hence this new laboratory should be urged, and hence to this purpose. In addition to its being an aim of its own, as a laboratory where anybody can do any work in which he may be interested for itself the task.

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C. HART MERRIAM.

Basketry: Miscellaneous

C. Hart Merriam
Papers
BANC MSS
80/18 c

BASKETS

In the evening of August 20, 1901, I visited the Indian camp on the side hill above Farrington's and bought a few baskets. Among others they have an open work bag shaped basket 12-15 in. deep for large white grubs which come on the nut pines at intervals of several years and drop to the ground. Mrs. Farrington tells me they dig a trench around the tree and collect the worms that get into the ditch, and prize them for food.



~~Calif. Journal for 1901, 86, Aug. 20, 1901.~~

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--Calif. Journal for 1901, 86, Aug. 20, 1901.

BASKETS

(San Juan ^{Indians}) Hoo'-mon-twash

An old Indian woman, whose Indian name is unknown and whose civilized name is Barbara Salosano, living in the old Spanish town of San Juan, said they used to make many baskets but now she had only a rough circular winnower or bataya, which I bought. She did not know of any Indians who have baskets now, nor did she know of the existence of any. The kinds she remembers are:

Large cooking bowl	She-win
Smaller bowl (kind uncertain)	Wal-lah-hin
Small mush bowl	Ruk-shoon
Burden basket	Loop-pe-you
Circular winnower	Tee-pe-re
Papoose basket	Trol-less

p. 256.

The old circular winnower (Tee-pe-re) is very coarsely woven of two materials: the central inner $\frac{2}{3}$ of split willow which she calls Hitch-hitch; the outer $\frac{1}{3}$ of shredded bark or tule which she calls Ter-has-san (Spanish sous). p. 256.

--California Journal for 1902, p.256. Sept. 26, 1902.

F.A. Walford baskets

Walford got three Mosha-like baskets of
Ta-tot-e-my John's wife. 5 miles north of
Crescent City, Calif., in June 1902.

Mo-a'-yo-me

Putah Creek

I tried to buy a couple of old small
choku-mouth coiled baskets (one a single-rod)
but they wouldn't sell at any price.

One old woman said to me: "People who
made these baskets dead - my sister's
cousin. Baskets same as [these] people.
You think we sell 'em? You sell
your sister? Sell your cousin? Sell
your mother? These baskets
all same people - all we got - people
dead."

She + others had no objection whatever
to selling new baskets, but wouldn't
think of selling a certain class of the
old ones.

Oct. 25, 1905. - cum.

Beechey, Voyage of Blossum, I, 385, 1831. ARRIVALS.

When a party of Beechey's capt. reached Salinas ranch
in Nov 1826 "they were surprised with the novel
occurrence of being water brought to them in
baskets, which the Indians meant so close, that
when met they became excellent substitutes for
boulders." p. 385

LEWIS COUNTY, NEW YORK

Arifaho baskets used in

Dice game - Mooney, 14th Am
Rept. Bureau Ethnology, Pt. II, p. 1004
(two baskets figured, fig. 98), 1896.

Walapi Basket bowl

1

~~HUALAPI~~ HUALAPI 1902 Vol. IV

Got a bowl basket from a ^{Walapi woman.} Hualapi ~~squaw~~. It appears to be the same as the Yucca Supai bowls. Another Hualapi ~~squaw~~ had a deep bowl (about 6 in. deep and broad) of diagonal twined weave, like the Paiute Wah-woi. - ~~com.~~

Yana baskets for Indian stones
Edmond Sapir, Jour. Am. Folk-Lore,
XXI, 42, 1908.

Hawtrey (S. C.) The Lengua Indians of the Paraguayan Chaco. (J. Anthr. Inst., Lond., 1901, xxxi, 280-299.) Treats, with 7 plates (figuring natives, houses, dress, pottery-making, games, dances, weapons, vessels and ornaments, musical instruments, etc.), of the location of the Lenguas, their physical type, clothing, personal ornaments, painting, tattooing, habitations, weaving, basket-work, string, leather, pottery, dyeing, fire-making, conservatism, writing, "cat's cradle," ornament, food, tobacco, religion, mythology, superstitions, magic and witchcraft, customs, government, music, language, history, archeology, hunting, training of animals, infanticide, burials, numerals and counting, games, feasts and dances, contact with civilized races. The paper is also accompanied by a sketch-map and 4 text-figures. The Lenguas are "a nomadic and peaceful tribe,"—by language seemingly cognate with the Tobas, Matacos, etc. The author remarks that "the facial type presents occasional similarity to the North American or even to the Mongolian type," but the "common type" given on plate xxxv is Amer-

Wardle, H. Newell

contains rare West Coast Baskets
Am. Anthropologist, vol. 14, 287-313
(file + figs.) June 1912

Presented by Lt. Emmons

1903

✓ Haida

✓ old Capt Lewis abt 90

Head of the letter

1 of 1st trip to Alaska

was Victoria

✓ Goes back to before 67 - before

Alaska Purchase

✓ Thing it still done for

✓ old Russian family

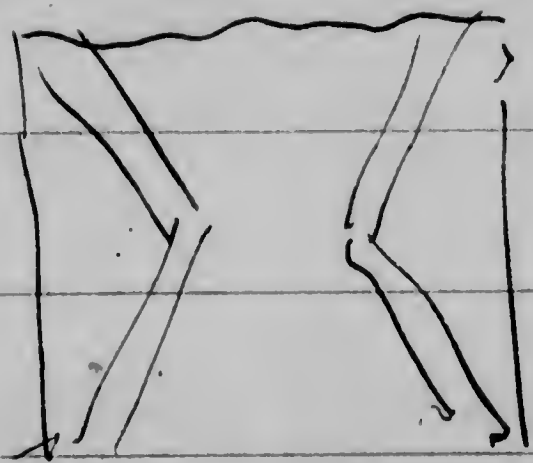
Spoken about wanted

Little over 15 yrs ago

Drinking cup Chilkat

Very washed Chilkat

Thing it don't take shot



Wallahey Indians -
Water Proof Basket.

No. 10,353 -

Entered -
Feb. 1871 -

In de ans Wallapais etc

142

Baskets

Indians near Fosters Bar

In 1851

They had conical water tight baskets that held about two pecks of dried Acorns. These baskets I learned are made from a triangular grass that grows in the water near the banks of mountain streams, and are frequently ornamented in dark brown patterns, with the outer fiber taken from the stems of a fern *Adiantum* found in great abundance at high elevations in the mountains.

B. B. Redding

Californian Nov, 1881

On March 19 (1776) Garcés visited ~~another~~ rancheria of the chief
of the Beneme ^{tribu [mohineam]} on the upper part of the Mohave River & was presented
with about 2 veas of white sea shells. The chief's wife sprinkled him
with acorns "and tossed to basket, which is a sign among these people
of great civility". (Garcés Diary, 244)

On March 11, 1776, the missionary explorer, Francisco
Garcés, visited a rancheria of what he called the
'Beneme' nation ^[=mohineam] on the Mohave Desert, or on a
little south of the Mohave River. He describes them
as so poor that they had to eat no other thing than
the roots of rushes. He also noticed wild geese,
mesquites, & screw beans. He observed that they
had baskets "like those of the Canal (de Santa Barbara)".

Garcés states that the Beneme are of the same nation as
the Indians of San Bernardino, San ~~Barbieri~~ ~~San~~ and the
Santa Clara (or Laticay), who reach the coast at
San Buenaventura. Hodge identifies them with the
Panamint Shoshone. (Garcés Diary, Com. Ed. 240 + Hodge, 1900).

Basalt tray (circular) used in
dice games of Arapaho, Kiowa, &
Cheyenne? - figs. Munnery, 14th Ann.
Rept. Bur Eth (for 1892-93), 1004,

1896

Of the various utensils made by Indians of the Pacific Coast, and particularly of California, baskets, because of their variety, cleverness of construction, elegance of form, beauty of design, and the numerous uses to which they are put, occupy the first place. *Cham*

Articles presumably on Indian Basket

Oakland Monthly, April 1901

The House Beautiful, Feb. 1900

To be looked up -

Sere' Basketry

McLee, The Seri Indians
17th Ann. Rept. Bureau Eth. (for 1895-1896)
pp 208-209, fig. 24. "1898" 1901.

Mesa Verde Basketry

Fennell in Smithsonian Misc. Coll., vol. 72, No. 15,
page 69 (fig. 74) ¹⁹²² illustrates an ancient bowl
basket found in 'Painted Kiva House', Mesa
Verde.

Osage; LaFlesche, 36th Rept.

Bur. Eth. (for 1914-1915), 1921.

Basketry + women bags +

Pl. 4 (of Buffalo hair)

Pl. 5 (of sedge)

Ancient Basketry from Tularosa Cave
New Mexico

Hough, Culture of Ancient Pueblos of upper
Gila Region, New Mexico & Arizona -

Bull. 87 U.S. Nat. Mus. March 1914.

Basketry (illustrated) pp. 87-90.

Nes Perce Baskets - Spinden

See Memoirs Am. Anthropological Assoc.
vol. 2, pl. VI, pp. 191-195, Nov. 1908.

Bag

Back baskets

Basket Hat

coiled baskets for cooking

mortar baskets

Basketry of ancient pueblos

G. A. Hancock, Excavations in Chama Valley, New Mexico -

Museum Etn. Bull. 81, 1923

A few basket fragments were found in one of
the ruins in Chama Valley - pp. 69-70.

Collection of Basketry & other Indian things
at Yreka, Calif. - made by a resident physician

during 40 years collecting -

Harry E. Sinclair

Baskets

Seminole & Choctaw style

See the Choctaw of Bayou LaCambre,
Louisiana, by David G. Bushnell
Bull. 48 Bureau Ethn. pls. 9, 15, & 16, 1910.

The baskets shown in these plates are
very close to Seminole baskets from
the Emplodes of Florida given me by
Chas. B. Cary & now in my collection
down

BASKETRY:

J. Stevenson: Catalogue of collections from
Indians of N. Mexico & Arizona in 1879; and
N. Mexico in 1880.-- Rept. Bur. Eth. for 1880,
81, 1883.

Apache: pp. 334-335;

Navajo: p. 369;

Shinumos: pp. 334-335;

Wolpi: pp. 335, 387 (with pl. facing p. 386, fig. 530),
389--391 (with 4 pls.);

Zuni: pp. 334-335, 360-362 (with 2 pl. facing p. 361),
368-370 (with pl. facing p. 370, figs. 484-489).

BASKETRY

SEMINOLES of Florida

"The Seminole are not now weavers. Their ^{few} ~~wants~~ ~~articles~~ for clothing and bedding are supplied by fabrics manufactured by white men. They are in a small way, however, basket makers. From the swamp cane, and sometimes from the covering of the stalk of the fan palmetto, they manufacture flat baskets and sieves for domestic service."

C. C. Royce: 5th Ann. Rept. Bur. Eth. for 1883-84:

517, 1887.

BASKETRY:

**HAVASUPAI of Cataract Canon, Arizona; roasting-tray,
boiling-basket, spiral-coiled basketry, ornamentation.**

4th Ann.

F.H. Cushing: Rept. Bur. Eth. for 1882-83; 484-487.

figs. 501--506, 1886.

BASKETRY

J. Mooney: 14th Ann. Rept. Bur. Eth. for 1892-93: Part 2:

1896.

Columbia River Indian cosmology & the mystic

basketpp.722-3

Arapaho baskets used in dice game (illus.)...

pp.1004-5.

B A S K E T R Y

MENOMINI INDIANS (Mats and baskets).--

W.J.Hoffman: 14th Ann.Rept.Bur.Eth.for 1892-93:
pp.258--260, pls.xx-xxi, figs.40-41,
1896.

BASKETRY

SERI INDIANS, Tiburon Island.---

W J McGee: 17th Ann.Rept.Bur.Eth.for 1895-96:

pp.206^{*}-209^{*}, fig.24, 1898.

SOO-LAH-TE-LUK BASKETRY

In describing the carbonized articles dug up with the remains of Indians buried on Gunther Island in Humboldt Bay, Llewellyn L. Loud, in his 'Ethnogeography & Archaeology of the Wiyot Territory,' says:

"Some small fragments of twined basketry were found carbonized in association with human remains no. 9. A considerable quantity of light, porous slag along with the basketry may indicate that food had been burnt with the dead."

L. L. Loud, Ethnogeography & Archaeology of the Wiyot Territory, Univ. Calif. Pubs. in Am. Arch. & Ethn., Vol. 14, No. 3, p. 386, December 1918.

ENNESEN BASKETRY

See the 'Ethnology of the Salinan
Indians' by J. Alden Mason, pp. 143-152,
Plates 31 to 36 inclusive, December 1912.

BASKETRY IN CENTRAL AMERICA

In the translation of an ancient Nahuatl text published by Dr. J. Walter Fewkes, mention is made, under the Festival of the Water Pancakes, of "the food basket in which the pastry is placed," and a few lines beyond we are told: "Then they ate the fruit pastry which was in the basket, and everybody received thereof when the festival was at an end." ✓

And in the explanation of the accompanying colored plate (Plate 1) figure 5 represents "The weeping old men and women with baskets full of pastry." ✓

✓ A Central American Ceremony Which Suggests the Snake Dance of the Tusayan Villagers. Am. Anthropologist, Vol. 6, No. 3, p. 290, July 1893.
✓ Ibid, p. 305.

BURDEN BASKETS OF THE CHOCTAW

The burden baskets of the Choctaw greatly resembled those of the Seminole, but appear to be even more bulging in the upper part. An excellent illustration from a painting by Bernard in 1846 of a 'Choctaw Settlement at Bonfouca, St. Tammany Parish, La.' is reproduced by David I. Bushnell, Jr. in Bulletin 69 of the Bureau of Ethnology, entitled 'Native Villages and Village Sites East of the Mississippi,' plate 11, 1919.

The picture shows also that the burden baskets were carried by means of a band passing over the forehead in the same way that burden baskets are carried by most of the tribes of California Indians. But in the Choctaw picture, the band is represented, not as encircling the upper part of the basket, but as passing underneath its contracted bottom part. As it would be impossible for the basket to be carried in this way without an additional support to prevent it from tipping over backwards, the artist must have erred or there must have been an additional attachment not shown in the picture.

THE NAME JICARILLA MEANS BASKET

James Mooney, in an article entitled *The Jicarilla Genesis*, says that these Indians "are expert basket-makers, whence the name Jicarilla, meaning, in Spanish, 'Little Basket.'"

Am. Anthropologist, Vol. XI, p. 197, 1898.

OGALALA BASKET

Louis L. Meeker, in an article on 'Ogalala Games', figures a basket called tampa used for the Plumstone Game. It is a shallow bowl, $8\frac{1}{2}$ inches in diameter, having the bottom covered with a disc of hide.

Bull. Free Museum Science & Art, Univ. of Pa., Vol. 3, No. 1, p. 42, figure 25, Jan. 1901.

PREHISTORIC BASKETRY

Earl H. Morris figures a piece of a coiled basket found in an ancient ruin in southwestern Colorado (on page 179 & plate 47-C) in his article entitled 'Preliminary Account of the Antiquities of the Region Between the Mancos and La Plata Rivers in Southwestern Colorado.'

In the same publication he figures a number of sandals, jar rings, and some woven textiles.

33^d - Ann. Rept. Bureau Ethnology, 1919.

BASKETRY FROM THE PREHISTORIC RUINS OF NORTHEASTERN ARIZONA

An important publication entitled 'Archeological Explorations in Northeastern Arizona' by Alfred Vincent Kidder and Samuel J. Guernsey, Bulletin 65 Bureau of Ethnology, 1919, contains matter and illustrations of great value concerning baskets and basketry materials found in the aboriginal ruins of this region. Plate 34 illustrates a basket hat of twined weave. In many of the ruins, baskets were so prominent that in classifying the structures, the terms Cliff-house and Basket Maker are formally adopted. Illustrations of sandals of different types and of cradle baskets in various states of preservation are given. (See pages 98-118; 154-177, with accompanying illustrations.)

A special chapter is entitled 'Basket-Maker Culture', beginning on page 154. Some of the illustrations are of striking interest, particularly Plate 78 which shows a remarkable type of water-carrying basket.

In conclusion, the authors state:

"The question of whether the Basket Maker culture was or was not parent to that of the Cliff-dwellings would be simplified if we knew something of the racial affinities of the people who produced it. This, of course, can only be accomplished by means of somatological studies. Basket Maker crania are undeformed, dolichocephalic, and of a rather markedly scaphoid type; those of the Cliff-dwellers are so strongly deformed posteriorly that we are quite unable to tell what their natural form might have been. It is probably, however, that competent physical anthropologists will be able to reconstruct, at least approximately, the true form of the Cliff-dweller cranium, and thus comparative studies may yet be made. All the living peoples of the Southwest, particularly the Ute and the Paiute, should be brought into comparison somatologically with the Basket Makers." (Page 212.)

BASKET WEAVING BY THE MAYA

Bulletin 64 of the Bureau of Ethnology, entitled 'The Maya Indians of Southern Yucatan and Northern British Honduras,' by Thomas W. F. Gann, 1918, contains an illustration (Figure 10) of a calabash, the lower part of which is surrounded by coarse basket-work (page 30).

On the same page, it is stated:

"Baskets are woven from a special thin liana and from split cane; those of liana (ak), which are large and coarse, are commonly used for carrying corn from the milpa, slung over the shoulders like a macapal. The split-cane baskets, which are smaller and more neatly woven, are used in the house for all sorts of domestic purposes."

Thomas W. F. Gann, The Maya Indians of Southern Yucatan and Northern British Honduras, Bull. 64 Bureau Am. Ethn., p. 30, 1918.

EARLY VIRGINIA INDIAN BASKETRY

William Gerard, in a paper on Virginia's Indian Contributions to English, states that the nuts of the Chinquapin were gathered in large quantities by the Indian woman, and after drying were stored in large baskets in the wigwam for future use. ✓

And on another page Gerard states that the acrid red-orange juice of the common Bloodroot, Sanguinaria canadensis, "was used by the Indians for staining their pelts, mats, basketry, etc., and mixed with oil or bear's grease, for painting their body and head." ✓

✓ Am. Anthropologist, Vol. 9, p. 89, 1907.

✓ Ibid, p. 103, 1907.

On another page he says that the dark purple berries of the Pokeweed "contain a crimson juice, which the Indian women used as a stain for their mats and basketry. The color is evanescent, however, and soon changes to a dirty brown, although, with urine as a mordant, it becomes a fixed blue dye."

Ibid, p. 102, 1907.

PREHISTORIC BASKETRY OF THE OZARK
REGION, ARKANSAS.

A note in the American Anthropologist for
July-September, 1922, states:

"An expedition from the Museum of the American Indian, Heye Foundation, working in the Ozark region of Arkansas during the past summer, succeeded in locating some unusually dry rock-shelters, which yielded a large collection of prehistoric basketry, textiles, and wooden objects in addition to the articles of stone and bone usually found in such places. Among the more interesting specimens secured are two baby-carriers neatly woven of cane, and a hoe or adze, its shell blade still attached to its wooden handle with native cord and strips of bark.

"Most of the basketry is of split cane, the twilled weaves suggesting those of the southeastern tribes, but wicker and coiled baskets were also found. The sacks and blanket fragments of fiber show, as a rule, simple twined weaves, but a number of pieces of robes appeared, made by weaving together cords that had been previously wrapped with soft feathers or strips of fur.

"The work, which was in charge of Mr. M.R. Harrington, assisted by Messrs. D.A. Cadzow and C.O. Turbyfill, will be continued during the winter." -- American Anthropologist
NS Vol. 24, no. 3, p. 393-394, July-Sept. 1922 (not issued till Dec. 1922)

✓

OREGON INDIAN BASKETS

Domenech describes

~~A botanical description is given of~~ one of the Oregon
bindweeds, and Domenech says, ~~that~~ "The Indians employ
the fibres of this bindweed to make baskets, which are so
finely wrought as to be able to contain water."--Domenech,
Seven Years' Residence in Gt. Deserts of N. Amer., Vol. I,
pp. 253-254, 1860.

OREGON INDIAN BASKETS

"The mode of boiling food differs among the various tribes. It will be recollected that the Assinniboins dig a hole in the ground, and line it with a bag of buffalo-skin, which they fill with water, and then throw into it red-hot stones. The Needle-hearts and several other tribes of Oregon use, instead of the leather bag, a wicker-basket covered with a cement which boiling water cannot injure."—Domenech, *Seven Years' Residence in Gt. Deserts of N. Amer.*, Vol. II, p. 311, 1860.

In an article on "manners and customs" in ~~Schoolcraft V~~, the author, apparently Schoolcraft, speaks of "the ingenious mode of basket-making, in California," and refers to the accompanying plate, entitled "Female Indian of California making baskets—Sacramento Valley." ff

--Schoolcraft, Indian Tribes, V, 80 and plate facing, 1855.

In an article on "Indian customs of California," E.M.Kern says: "In the manufacture of their baskets and socks, they display much neatness and taste, particularly in those covered with feathers, generally, from the summer duck, and scalps of the red-headed woodpecker, bound round the top with beads of their own manufacture.

In cleaning the grass seed, they use a flat basket; this operation they perform with great rapidity, throwing the seed up and catching it again, the wind separating the chaff from the seed."

1853,
--E.M.Kern, in Schoolcraft V, 649, 1855.

In a general discussion of the manufactures of what he calls "the Indians of the plains", Rev. Samuel Parker states; "They have bowls which they manufacture very ingeniously from the horns of buffalo; and sometimes, those that are larger and more solid, from the horns of the big horn mountain sheep. They have spoons of very good structure made of buffalo horns; also various kinds of baskets of rude workmanship."

Parker: Expl. Tour Beyond Rocky Mts. , 1838.

[3d Ed. 234, 1842.]

Among the principal tribes named by Parker as included in this account are "Bonax" and "Shoshones", and he says that they "live in the upper country from the Falls of the Columbia to the Rocky Mountains." Ibid . [228]

INDIAN BASKETS (CHOPUNNISH)

Lewis & Clark Expd., Thwaites Ed., V. 1905.

May 12, 1806.-Lawyers Canon Creek near junction with Clearwater River, Idaho.

Lewis says: "after this council was over the principal Chief or the broken Arm, took the flour of the roots of cows and thickened the soope in the kettles and baskets of all his people."

p. 23.

May 28, 1806.-Clearwater River near Comnearp [now Lawyers Ca^ynon] Creek, Idaho.

Clark says: "After this⁷⁸ council was over the principal chief 79
or the broken arm, took the flour of the roots of Cows and thickened
the Soup in the Kittles and baskets of all his people."

Original Journals of Lewis & Clark, Thwaites Ed., V. 78-79, 1905.

INDIAN BASKETS.

"The Mandans, the Pawnees, the Omahas, the Comanches, and almost all the tribes of Upper Missouri and of Columbia, take very frequent vapour baths. For this purpose they erect a tent of buffalo skins, closing it hermetically, near a lake or a river. In the middle of the tent, two little walls are built parallel to each other, and about a yard or a yard and an half in height, on which a large wicker basket is placed. The bather takes his place in this basket; his wife or one of his servants puts red-hot stones beneath the basket and throws water over them, so, that the bather is soon enveloped in a dense cloud of vapour. After this operation, when he is covered with perspiration, he throws himself into the neighboring lake or river, and returns to rub himself with the inevitable bear's grease."—Domenech, Seven Years' Residence in Gt. Deserts of N. Amer., Vol. II, p. 337, 1860.

CORITAS

Garces stated in 1776 that the Chemebets made Baskets (Coritas) very simaler to those of the Santa Barbara Channel, (Garces Diary, Coues Ed. p 222, 1900).

7 Coues in a foot note shows that he was ^{un}aware of the common use of the word Corita among the Spanish-Mexicans and Mission Indians of California for the ~~common~~ ^{ordinary} bowl-shape baskets. At the same time he gives an interesting quotation from Ortega (in 1754 ,p298) to the effect that when Kino was on the ~~Lower~~ Colorado Colorado River the Indians on the pposite side swam across, " bringing their vi^{tu}als in vessels proper to Pimeria Alta, woven water tight of certain plants and handsomely ornamented. But the vessels, called coritas, were so much larger than those commonly used in Pimeria, that they held more than a bushel of corn, and were shoved over the water like little boats". - Garces Diary, 221-222 footnote.

When Garces was carried across Kern River by the Indians on the first of May 1776, his clothing and saddle were put into baskets and taken over by swimmers. (Ibid 282).

Notes by C. P. Wilcomb on baskets in his collection loaned to Prof. Mason for examination in December, 1901.

- No. 6281. Round basket, miniature, TSAI weave, coiled, Yokaia tribe, Poma Indians, 6-1/2 miles S.E. of Ukiah, Cal.
- No. 6083. Round Cup basket, small TSAI weave, coiled, Kabenapo tribe, near Soda Bay, South side of Clear Lake, Lake Co., Cal.
- No. 6282. Round Cup basket, miniature, BAM-TSU-WU weave, coiled, exceedingly fine, the only toy basket of this weave that I have ever seen; (I mean to say the only miniature basket.), Kabenapo tribe, near Soda Bay, South side of Clear Lake, Lake Co., Cal.
- No. 6283. Bottle neck basket, coiled weave, exceedingly fine for the locality. WUT-CHUM-NA Indians, (perhaps Yokut tribe) Western border of Inyo Co., adjoining Tulare.
- No. XXXXX. Bottle neck, coiled weave, open work, (called "Grasshopper" basket. WUT-CHUM-NA Indians, Yo-Ko (Yokut) tribe, Kern Co., Cal.

The miniature baskets are doubtless the very smallest ever made by Indians. I have neither seen nor heard of any others so small.

The small round cup is remarkable for the extremely fine weave. I do not consider it very handsome. The squaw worked on this, off and on, for more than three years to my knowledge. I bargained for it fully a year before it was finished, and after it was finally done the maker demanded a much higher price than was previously agreed upon. This is my finest, but I have several others only a trifle coarser which are more artistic and attractive.

The new bottle neck from Inyo county I send merely to let you see what honest work some of our aboriginal artists can still do. It is quite a new specimen. This I believe is the finest weave that

I have from east-central California. It is nearly as fine as the Poma work--three hundred miles or more to the northwest.

The other bottle neck is of that odd weave which I have mentioned in previous letters. They are only made in one locality of Kern county, and are very scarce. This specimen is the property of a friend, Miss Lillian O'Hara, of this city, who has kindly loaned it to me to send you. As she has a price on it I shall probably buy it for my collection."

FRESNO, CAL. REPUBLICAN. 12
APRIL 21, 1924

Historical Society To Discuss Indian Baskets

"Indian Basketry" will be the topic of a meeting of the Fresno County Historical society to be held tonight in the library of the Fresno State college.

Mrs. J. C. Hoxie will exhibit her collection of Indian baskets and other remains, the only collection of San Joaquin river basketry in the world. Mrs. George H. Taylor will read a paper on the subject of baskets, based on her intimate knowledge through her own large collection.

There will also be further discussion of the work of the museum and the plans for enlarging it.

FRESNO, CAL. REPUBLICAN. 12
APRIL 23, 1924

Tulare Commercial Unit To Show Baskets

VISALIA, April 22.—What is said to be one of the finest collections of Indian baskets gathered in California will soon be open to public inspection in the Tulare county board of trade rooms in the municipal auditorium. Recently these fine baskets were turned over to the county by Robert Johnston of Visalia, who, with the late Mrs. Anna Mills Johnston, spent years collecting them.

BULLETIN
of the
**Texas Archeological and
Paleontological Society**

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Vol. 7, 1935. Price \$3.00
Abilene, Texas

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Grand Canyon Nature Notes

April 1933



VOL. VIII

NO. 1

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GRAND CANYON NATURE NOTES

Volume 8, Number 1,
April 1933

National Park Service
Grand Canyon National Park

Grand Canyon Natural
History Association

This publication is issued monthly for the purpose of recording observations and of making known the results of research and scientific investigation in the Grand Canyon region in the fields of natural history, history and related subjects. It is published by the Natural History Association for the Grand Canyon National Park. Membership in this Association is \$1.00 per year and includes a subscription to Nature Notes. Additional copies of Nature Notes may be obtained at 10¢ each by addressing The Grand Canyon Natural History Association, Grand Canyon, Arizona.

M. R. Tillotson,
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Edwin D. McKee,
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HAVASUPAI BASKETRY

By Edwin D. McKee, Park Naturalist

IN NORTHERN ARIZONA where dwell the Hopi Indians of ancient lineage, famed for their pottery and other arts, and where live the semi-nomadic Navahos, noted for their silver work and basket weaving, attention is seldom given to the enterprises of the Havasupai Indians - people far less picturesque yet capable of producing some of the most thoroughly artistic basket work found anywhere in the region.

The Havasupai Indians (people of the blue-green waters) live today in the bottom of Havasu Canyon which joins Grand Canyon on the south some thirty miles west of Grand Canyon village. They were living there when the first white explorers came into the region, although they once ranged over considerable additional territory and some of them had homes at what is now known as Indian Gardens.

Apparently the art of basket-making dates back a long way with the Havasupai since their baskets largely take the place of pottery as water containers, burden carriers, and storage bins. The only ceramic utensils which they make are crude, undecorated types of jars used in cooking, although they obtain some pottery from the Hopi for other uses.

Havasupai baskets are of six types according to Spier.¹ These are burden baskets, water bottles, shallow bowls or trays in twine and in coil, stone-boiling bowls and parching trays. The first two and the last mentioned types are always made with twine weave. The others are made sometimes in twine, sometimes with a coiled technique.

The burden baskets of the Havasupai are large and conical with occasionally a projecting bulge at the apex. They are woven of coarse but strong fibers of cat's claw, willow, or cottonwood. Formerly two loops made of horsehair were secured to the upper part of the basket to hold a yucca carrying strap. Today both the loops and the strap are usually made of one piece of leather, sufficiently wide in the center to

rest conveniently against the forehead of the woman using the basket. (See cover).



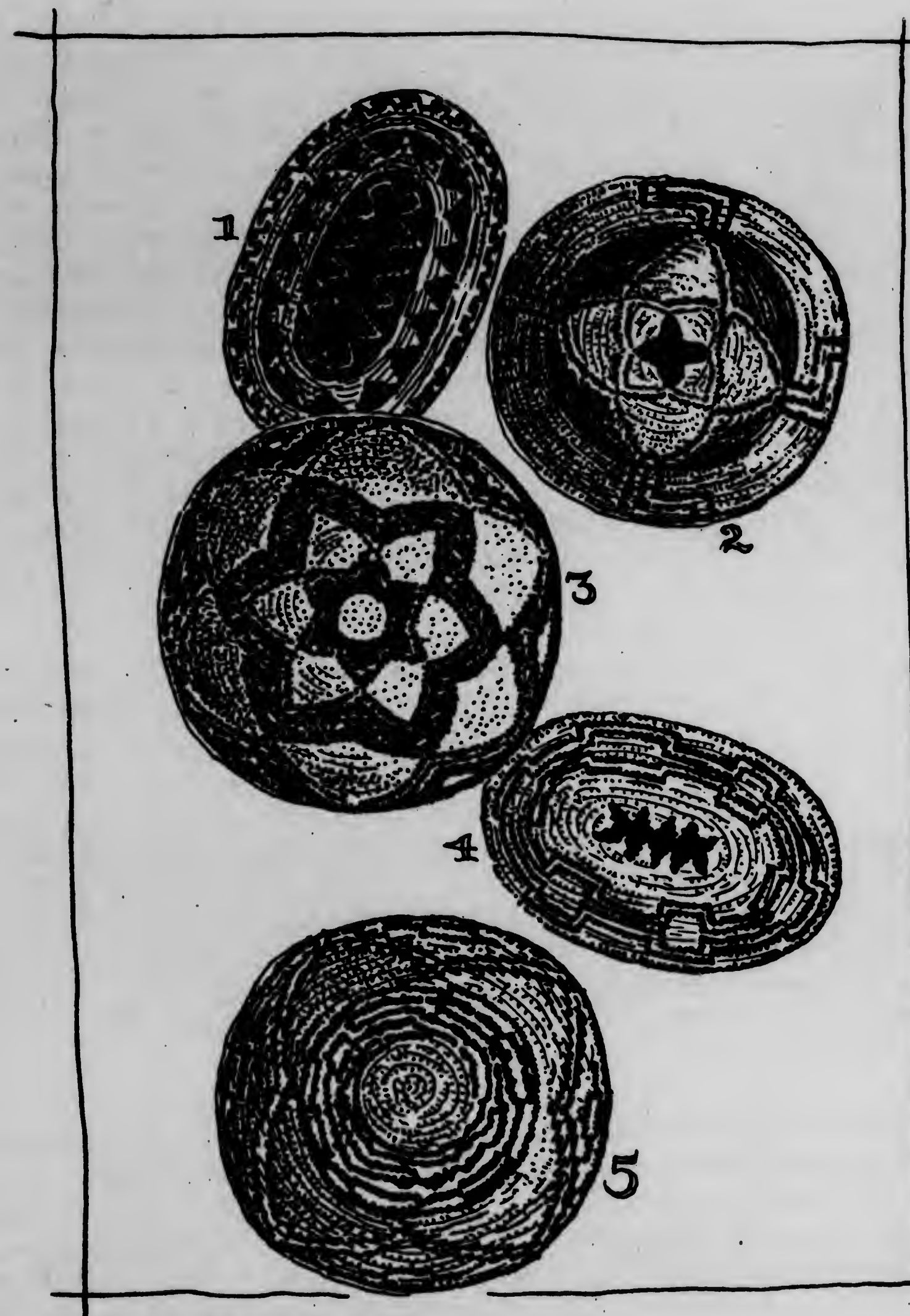
Water bottles are also made with a coarse weave and all of those seen by the writer have been very assymetrical and irregular in shape. Some have conical bottoms, but a majority seem to be flat or even inversely cone-shaped. The necks are necessarily narrow, and are usually stoppered with leaves. Two handles of horsehair or yucca are fastened just above the widest part and the surface is covered with a coating of pitch from the Pinon Pine to make it impervious.

Havasupai Water Bottle

The real artistry of the Havasupai woman is seen in her trays and bowls. These are usually made of the split twigs of cat's claw, *Acacia greggii*, decorated with the black outer layer of the seedpod of the devil's claw, *Martynia sp.* In shape they vary from round or oval plaques, nearly flat but with slightly upturned margins, to baskets of bowl or cylindrical proportions. Apparently there is no type form or forms for practically every one of some dozens examined by the writer was unique in this respect. The amount of curvature, the height of the rim and the general shape showed remarkable diversity, though nearly all these baskets were symmetrical and well made.

Because of the interesting variety of types, of the real beauty obtained in many of the designs and of the comparative rarity of the baskets as a whole, the writer has, during the past few years, made a collection of Havasupai baskets, keeping a record in each case of the maker and date and obtaining other data when possible. The collection now numbers fifty specimens and includes some of exceptional quality and interest, thus prompting the brief discussion of design that follows.


Spier² records that "--there is very little attempt at



- 1 - Nina Siyuke
- 2 - " "
- 3 - Fay Marshall
- 4 - Nina Siyuke
- 5 - Fay Marshall

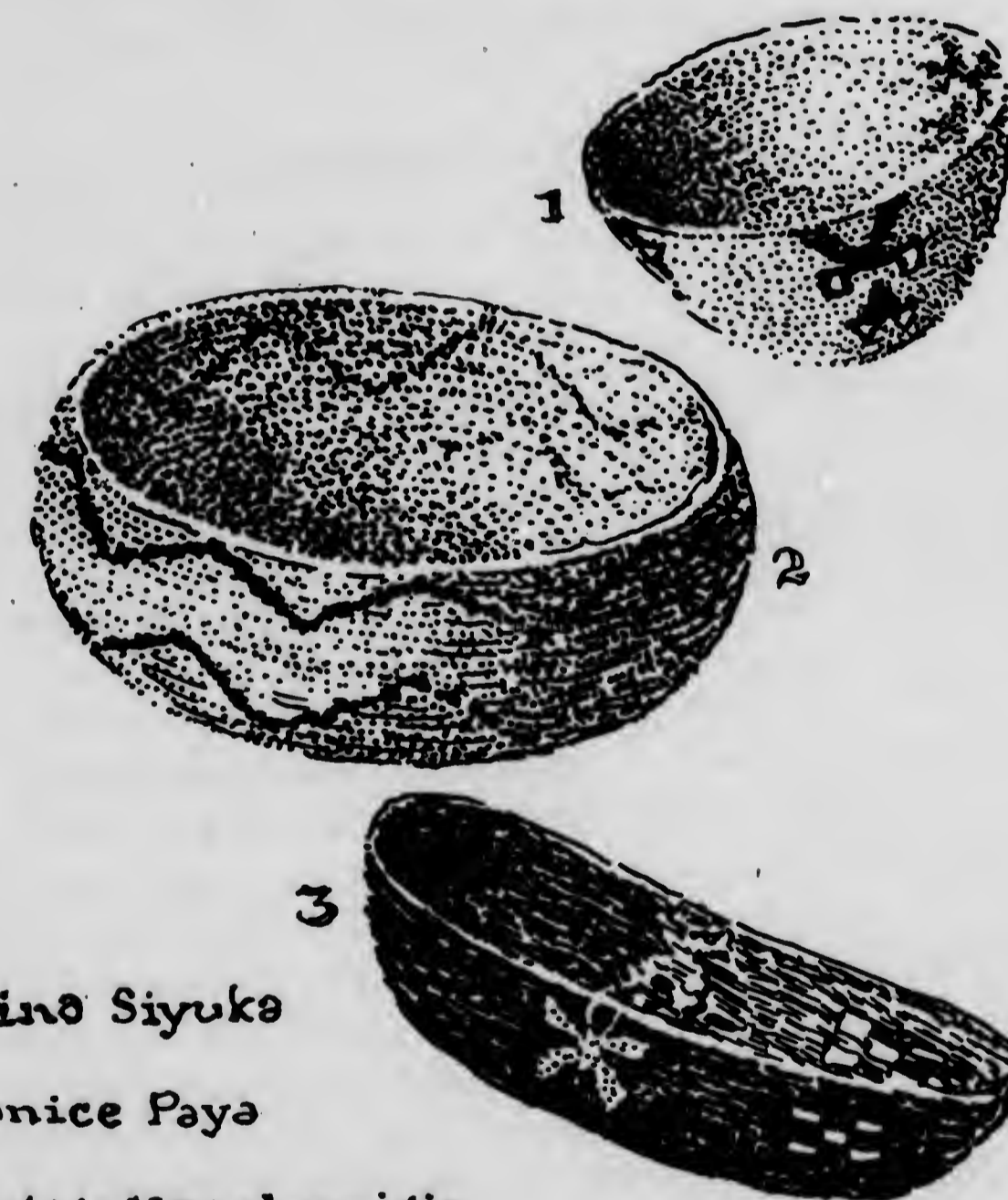
design composition and diverse units are crowded on the same basket without regard for their appropriateness--". This is probably true in the work of certain individuals, especially in baskets made for tourist sale. Certainly the workmanship and the artistic temperament of some of the women are infinitely inferior to those of others. Such designs as shown in the accompanying drawings, however, most assuredly demonstrate a real sense of art and beauty as well as careful thought. Elsie Sinyella says that it is customary to fully plan a pattern in advance. Sometimes, of course, the original idea is not entirely carried out, as shown in one of her baskets on which she points out that butterflies were planned but discontinued after the making of only one wing in each case. Mac Putesoy's wife says, "I plan ahead but do not always know what entire design will look like in the end." According to Gus Walema the women "draw the designs in their heads" before making them. It appears evident, therefore, that even in cases where parts of the designs are copies, the Havasupais plan the arrangement in advance.

Among the Havasupai women now making baskets, the work of Nina Siyuja and Fay Marshall is outstanding. Elsie Sinyella, Lina Iditicava, Eunice Paya, Lily Burro, Dottie and Elva Watahomigie, and Edith Putesoy also demonstrate ability combined with an artistic sense. No doubt there are others who make good baskets, but with whose work the writer is not acquainted.

The designs used commonly today are of animals and of geometrical figures often centering around six-pointed stars. After talking with several Havasupai women on the subject, the writer is fairly convinced that Spier⁵ was correct in saying, "Designs do not represent objects, and in fact, the women repudiate the idea that any meaning might be read into them. There are no recognized design units nor design names: the women did not seem inclined to speculate about them." The designs are merely ornaments -- in many cases extremely artistic. Elsie Sinyella indicated an eagle on a basket and said that it was "Indian" (Havasupai), a duck which she said was from a picture, and a geometrical design which she attributed to "Navaho rug". Apparently many ideas are from the latter source. Another symbol, , and also a swastika, she said, meant good luck. Gus Walema said that some of the

animal and other figures were "just copied from books", but Irene, his wife, was emphatic in stating, "All Indian designs have points, not only Navaho" - her way of explaining that most of the geometrical patterns were their own developments and not borrowed. Thus it is apparent that Havasupai design figures are both original and copied, but that they probably have no religious or other significance.









Essentially all of the Havasupai decorations are black on a white background, as already stated, however, the reverse is found in a basket made by Dottie Watahomigie in which the black devil's claw is used as the background and the design appears in white. In only two instances has the writer seen Havasupai baskets including any color. These were both of crude workmanship and were obviously for tourist trade. One used a bright red annalin dye and the other a strip of orange.



1 Nina Siyuja
2 Eunice Paya
3 Dottie Watahomigie

The time required in making a basket can scarcely be estimated. Asked concerning this matter, the Havasupai women almost invariably reply that they do not know. This is no doubt largely due to the fact that work is done during very irregular and scattered periods, so actually they do not know the total time spent. Gus Walema's wife, Irene, estimated about three months to complete a basket of fine weave and medium size. This, however, probably meant with work done only "now and then" as is usually the case. She added that in former years plaques and baskets were used as plates and dishes but that today the tin and china ware of white man has replaced the basketry for such uses.

Animals Used in Havasupai Baskets

	butterfly (numerous, several varieties)	
	eagle (frequently used)	
	owl	 horse
	bird (rooster?)	 duck
	deer	 lizard

1. Spier, Leslie. Havasupai Ethnography. Anthropological Papers of the Amer. Museum of Natural History. Volume XXIX, Part III, page 127.
2. Same, page 138.
3. Same, page 137.

THE STORY OF A FOREST FIRE

By Ralph Redburn, Ranger Naturalist

WHILE on one of the regular scenic sunrise flights over the Grand Canyon and Kaibab Forest this past summer, with Jack Thornburg as pilot, a fire burning briskly in the western portion of the forests within the park boundary was sighted. After landing I telephoned Ranger Hamilton and Ranger Laws about it, stating that another flight would be made in a few minutes on which they could go if they wished to determine the exact location of the fire. The two rangers drove the eighteen miles to the airport in record time. A flight was then made, this time going much closer to the fire. After returning, Rangers Hamilton and Laws started for the place in a permanently equipped fire truck maintained for such duty. It was with considerable interest that I later listened to their story concerning the remainder of the trip to the fire.

After driving some twenty miles through the thickly wooded forest over auto trails, good and not so good, the rangers stopped and climbed a tree to see if they were continuing in the right direction. Finding they could no longer profit by car travel because from there the auto trail led them in the wrong direction, they planned to abandon the truck and continue by foot. While in the tree looking for the fire, however, they had noticed some horses nearby inside a corral surrounding one of the few water holes found on the plateau. Quickly closing the gate through which the horses had entered the enclosure, they had the animals shut in. After some deliberation and skillful manipulation of a lariat made from various ropes found in the truck, they soon had these none too recently ridden horses under control. By use of improvised hackamores they were able to lead them to the truck and pack two of them with fire fighting equipment and food. The other two they mounted, and after giving the animals a preliminary try-out, were again on their way.

With some difficulty they were able to ride in the direction of the fire. Stops were made during which one of the rangers would climb a tree to get the correct bearing of

the fire. Arriving within three hundred yards of it, they dismounted, unpacked, and covered the remaining distance on foot.

After a few hours of hard labor they were able to bring the fire under control.

It may be of interest to call to mind the various means of transportation used in locating and arriving at the fire. First, by tri-motor airplane; second, by light truck; third, by horse; and fourth, by foot. Although this is reversing the evolutionary development of means of transportation, it still goes to show the great advantage of airplane observation for the discovery and control of forest fires.

NOTES ON PORCUPINES OF THE GRAND CANYON REGION

By Charles M. Bogert, Ranger Naturalist

BECAUSE of the nocturnal propensities of the porcupine, few people become acquainted with this, the second largest of the present-day rodents in North America. Nevertheless, in the forests of both the Kaibab and Coconino plateaus porcupines are quite abundant. On several occasions during the months of July and August as many as twenty porcupines were observed along the road between the El Tovar and Grand View Point when this twelve-mile stretch of road was driven at night.

Live specimens were collected on several occasions for use in lectures and certain observations were made upon them which it seems worthwhile to publish. During the early part of August porcupines were frequently seen in pairs. In fact,

on some nights practically all adults were seen in pairs. Thus, with mating season in the first days of August, young must be born some time in the fall. So far as the writer knows, no one has yet worked out the life history of the porcupine of the Grand Canyon region, so this is only conjecture; whether a nest is made on the ground or even possibly in a tree, how the young are cared for during the winter, remain to be observed. From observations which it has been possible to make, it seems that porcupines in this region normally spend the day in tree tops, selecting a position where foliage obscures them from the ground. This habit makes the idea of a tree nest a plausible one. It should be mentioned, however, that in a few instances porcupines have been found in caves during the day.



Photo by B.H.McKee

While Grand Canyon is probably a fairly effective barrier for this species, porcupines are not confined entirely to forested Transition Zone habitats, but seem occasionally to range well down into the Upper Sonoran Zone. Evidences of their food-getting activities are prominent along both rims of Grand Canyon, and on the South Rim at least the Pinyon Pine, *Pinus edulis*, is most often selected. Judging by the chips left, the outer layer of dead bark is removed and only the sap-filled, growing cambium layer is eaten. While scars left by this gnawing sometimes cover extensive areas, (as much as a square foot in a single patch), never has the writer observed a tree that has been completely "ringed". Young

individuals liberated after a few hours of captivity, during which they had become quite tame, would amble off into the brush, pausing to nibble the green seeds from the desert mallow. Sitting on the hind limbs with the tail as a "prop", the four-fingered hands in front would be used in bringing the stems to the mouth and with the incisors the foliage and buds would be stripped off, with intermissions for chewing and swallowing. A young captive specimen devoured canteloupe rinds (not too readily) and groaned most of the following day, exhibiting evident signs of discomfiture.

How far out of the timber porcupines range is a question, but it seems probable that a few are able to exist in the "sagebrush" areas where the timber is merging into the desert. In New Mexico near Acoma, a porcupine carcass was seen hanging from a fence post at a corn planting where Indians had doubtless found it destroying the crop. This was some distance away from any real forest, although along the edges of the valley there was a growth of juniper.

A medium-sized individual was found east of Flagstaff in a region where trees were only occasional, wedged tightly in one of the inner recesses of one of the old Indian caves in the lava near Saddle Peak.

At the present time there are two subspecies of porcupines recognized within the limits of Grand Canyon National Park - the Yellow-haired, Erethizon epixanthum epixanthum Brandt, and the Arizona Porcupine, E. e. couesi Mearns. Anthony states that the Arizona Porcupine is "smaller and less yellow than typical epixanthum; ears larger; quills tipped with brown; long hair tipped with whitish; brownish on muzzle, feet and underparts. Found in Arizona (Yavapai County); limits of range unknown."

Aside from the length of the ears, the only distinction made here between the two subspecies is the color. Coloration has been observed to be exceedingly variable on South Rim specimens. Young individuals were all quite similar, but adults were of every color varying in general from dark blackish-brown to yellow. Older specimens had shorter quills than the young, but were more densely covered, especially in

the region behind the head. It seems plausible that the quills are not shed, but are lost only in encounters with enemies.

It is proposed to collect a series of porcupines of various ages from each rim and subject the two subspecies to a more rigid comparison to determine the validity of the classification of couesi and epixanthum.

1. Anthony, H. E., Field Book of North American Mammals.



DIARY OF EARLY SPRING

- March 1 - The first chipmunk to be noted on the North Rim was reported by Ranger Hamilton.
- March 1 - Chipping Sparrows and Cassin's Purple Finches arrived on the South Rim from their winter quarters. The Chipping Sparrows were several weeks earlier than last year, the finches much later.
- March 3 - A lizard of the genus *Uta* was found at Yavapai Point. His appearance, no doubt, was rather premature.
- March 5 - Cottonwoods at Phantom Ranch burst into leaf.
- March 13 - Cedar Waxwings first noted on South Rim.



Music Basket - p. 105.

SMITHSONIAN MISC. COLLECTIONS

Vol. 72, No. 6. May 1921

MUSIC OF THE PAPAGO AND PAWNEE

In February, 1920, Miss Densmore went to the Papago Reservation in southwestern Arizona to continue her study of Indian music for the Bureau of American Ethnology, residing for more than four

weeks at a government station called San Xavier Mission. The Papago tribe was selected partly because of its desert habitat (fig. 120), the intention being to compare the phonographic records of Papago songs with those of Arabian songs obtained from Arabs who were temporarily in Washington, D. C. (Subsequent results proved the value of this comparison.) According to the last census there are 7,465 Papago Indians on the reservation, but not one "mixed-blood" family. It is said further that there has never been any intermarriage between this tribe and Mexicans or Spanish. Their manner of life is becoming modified, but many primitive customs remain and were observed. A primitive burial place was found by Miss Densmore.



FIG. 120.—Habitat of Papago Indians. (Photograph by Miss Densmore.)

These burial places were constructive on the side of a mountain and consisted of low walls of rocks, roofed with timber and tightly closed with stones. Bodies were removed after a time to make room for other burials. A skull and a few bones remained in the tomb examined.

The subjects studied were: (1) Songs used in treating diseases caused by spirits of dead Apaches and Papago; (2) songs connected with the "purification" of returned warriors who had killed Apaches, and (3) songs connected with dreams, games, and dances. Musical instruments formed a subject of special investigation. A native flageolet was obtained (fig. 12) together with the tradition concerning its origin. The music of this instrument was phonographically recorded and has been transcribed. The Papago beat upon an over-



FIG. 121.—Papago playing on native flageolet.

turned basket instead of a drum, striking the basket with the palms of one or both hands. "Rasping sticks" are sometimes used with such a basket, as shown in figure 122.



FIG. 122.—Papago and native musical instruments.

After a brief stay in Phoenix, Arizona, Miss Densmore went to Camp McDowell (formerly Fort McDowell) and was present at a

gathering of Mohave Apaches, explaining her work and securing their consent to record songs on a subsequent visit. The adobe buildings of the old fort are in ruins, but a few of the smaller and more substantial buildings remain.

From Arizona Miss Densmore went to Pawnee, Oklahoma, arriving April 12, a few days before the Morning Star Ceremony. This is one of the most important ceremonies of the year as it is held for the purpose of securing good crops. At this time the "Morning Star Bundle" is opened and its contents displayed for several hours, while the proper rituals are sung. Miss Densmore was allowed to enter the lodge for a brief time and to view the sacred articles (it is said



FIG. 123.—Pawnee lodge of Morning Star Ceremony. (Photograph by Miss Densmore.)

only one other white person has been accorded this privilege). During the remainder of the ceremony, which lasted many hours, she stayed outside the lodge (fig. 123) and made manuscript notes of the songs. An approach to two-part music, heard at this time, had not been previously observed. While at Pawnee a sufficient number of songs was recorded to complete the musical study of that tribe.

In November, 1920, Miss Densmore returned to Arizona to resume work among the Papago. The principal work was done at Vomari, a point near the Mexican border and 80 miles from the railroad. Interesting material was collected also at Sells, formerly known as Indian Oasis. Among the subjects studied were: (1) The Papago expeditions to the Gulf of California for salt and for "medicine power,"

each sort of expedition having its songs; and (2) the rain-making ceremonies, including the manufacture of tizwin. In connection with the latter a visit was made to Santa Rosa, at the extreme north of the reservation, where a tizwin camp and lodge were photographed. A specimen of the cactus syrup used in making tizwin was obtained, as well as a large basket which had been used in serving this wine.

Many sites of legendary or geographic interest were photographed, Miss Densmore travelling more than 360 miles by auto on this trip.

The most important result of this expedition was the hearing of a form of three-part music at a Papago dance. This was said to be a native musical custom. So near an approach to polyphonic music has not been hitherto observed by Miss Densmore and the subject will receive further investigation.

OZARK CAVES AND MOUNDS IN MISSOURI

During the summer of 1919 the work of cave exploration in the Ozark region was continued by Mr. Gerard Fowke, for the Bureau of American Ethnology. Almost his entire time was given to a thorough examination of two large caves in Pulaski County. The first, known as Miller's cave, is three miles northeast of Big Piney postoffice. The opening is in the vertical face of a high cliff fronting Big Piney River, with a steep talus slope beginning 30 feet below the floor of the cave and extending to the water's edge. The perpendicular wall below, with a projecting ledge which forms the roof, prevents a direct entrance, and the interior can be approached only through another cave whose opening is in a ravine near by. A narrow passage, barely large enough to admit a man in a crawling or crouching position, connects the two, and it is only through this that access can be gained to the main cave. The inmates were absolutely safe from molestation, as one man could defend this opening against any number. A little stream flowing along the foot of the east side of the cavern ensured a supply of water at all times: game was plentiful in the neighborhood: the river abounded in fish; and fertile, level bottom lands, easily cultivated, on either side of the stream furnished much corn and other farm products.

A ditch and embankment across an isthmus guarded a peninsula on the opposite side of the river, and on both sides low house mounds and abundant debris furnished proof of two large village sites. Whether there was any connection between the villages and the cave dwellers cannot be determined.

A bed of clean, pure ashes whose depth ranged from 3 to 6½ feet, according to the irregularities of the clay, was found in the cave

reaching from wall to wall, a width varying from 45 to 70 feet. This bed was so loose as to be almost like a snow bank; but for the most part they were as compact as if much trampled over while wet. When solidly packed, the mass would measure fully 800 cubic yards in volume; but when loosened by excavation, 200 cubic yards more. All the wood had to be carried from either the top or the bottom of the hill, which is about 400 feet high, and passed through the small opening from the other cave. It is safe to say no more fuel would be used than was strictly necessary. When it is considered how little fire is requisite for the needs of an Indian household, and that the limited space suitable for residence would not provide sufficient room for more than half a dozen families at a time, it is quite clear that this amount of ashes meant a very long occupancy. Even with continuous habitation, several centuries would be required for such a quantity to accumulate; and if residence was desultory and intermittent, as is customary with roving or hunting tribes, or if it was only a winter home for some of those living in the villages mentioned, the period would be greatly lengthened. Yet the remains found in these ashes were of the same character from top to bottom. The artificial objects found numbered about 75 mortars, more than 200 pestles, hundreds of flint knives or spear heads, numerous implements of bone, antler, and shell; quantities of crude pottery fragments, a few tomahawks, and two pipes. While the many mortars and pestles indicate much use of grain, seeds, and nuts, at the same time the great amount of mammal, bird, and fish bones showed that a large part of their sustenance was derived from animal food. Of more than 20 skeletons found in various stages of decay, only two were of aged individuals, most being remains of children or young persons. The skulls were of low type. Not an ornament of any sort was found except a few rude ones of bone or shell. Some of the human bones, mostly those of children, were charred and broken, and mingled with the debris of food animals and ashes as if the flesh had been used for food, and the broken bones thrown aside with the refuse. There was no evidence of the cremation of bodies; the condition of these bones points to the practice of cannibalism.

The second cave explored is situated a mile south of Waynesville, on land belonging to Dr. J. W. Sell, and was probably a temporary camping place. Its opening is on a hillside facing Roubidoux creek, and is easily accessible from either the top or the bottom of the hill. A few rods back from the entrance, water stands on the floor throughout the year: so that only the front part of the cave was used for shelter. At the entrance is a pile of earth washed from the sloping

7-5

The Redman-Jan. 1915.

Secrets of Indian Basketry:

By C. Henry Dickerman, in Boston Herald.



IT WAS perhaps five years ago that I remember a young painter saying: "If I were to study design I should go live among the Indians of the Southwest. They have the purest design in the world, and the finest; full of untold possibilities for American craftsmen. And every year some secret of it is being lost." At the time I thought no more of it, being jealous of my own theory of how American craftsmen should develop their design.

The remark was brought to mind again last Tuesday when I was asked to go out to Wentworth Institute and see the American Indian League's exhibit of basketry and the weaving crafts. I confess I knew nothing about the American Indian League, and "Indian blankets" have had a way of calling up in my mind nightmares of "cozy corners" in Mattapan flats. I suspected all Indian art. I felt that it must be, like modern Japanese color painting, entirely under the heel of the white man's commercial civilization.

My ideas underwent a change after a few minutes' listening to Mrs. Marie E. Ives Humphrey, president of the League, who was explaining, with a loving and compelling earnestness, what I am told is the best collection of Indian baskets this side of Denver. I realized then that someone had seen a great opportunity, had taken hold of it, wrought big things with it, and was trying to explain the magnitude of it to the country at large. The opportunity was none other than the preservation of one of the finest art-crafts the world has known.

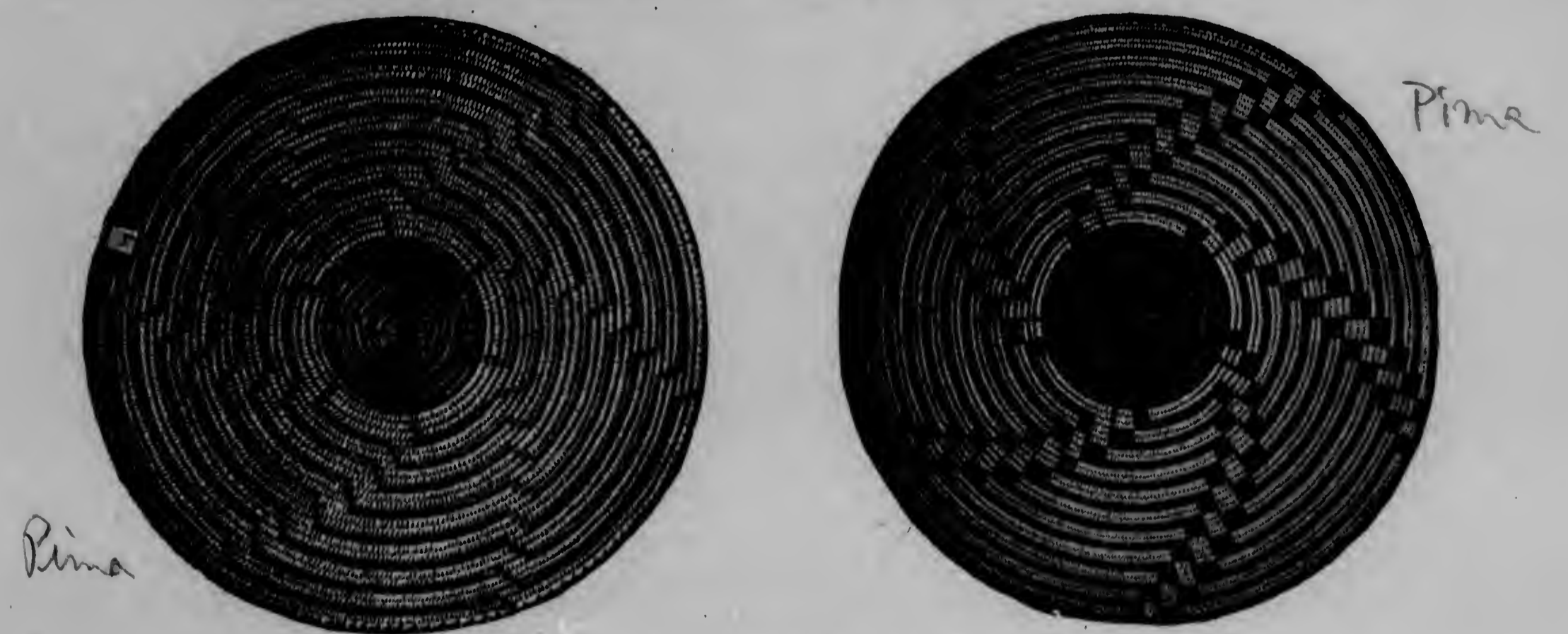
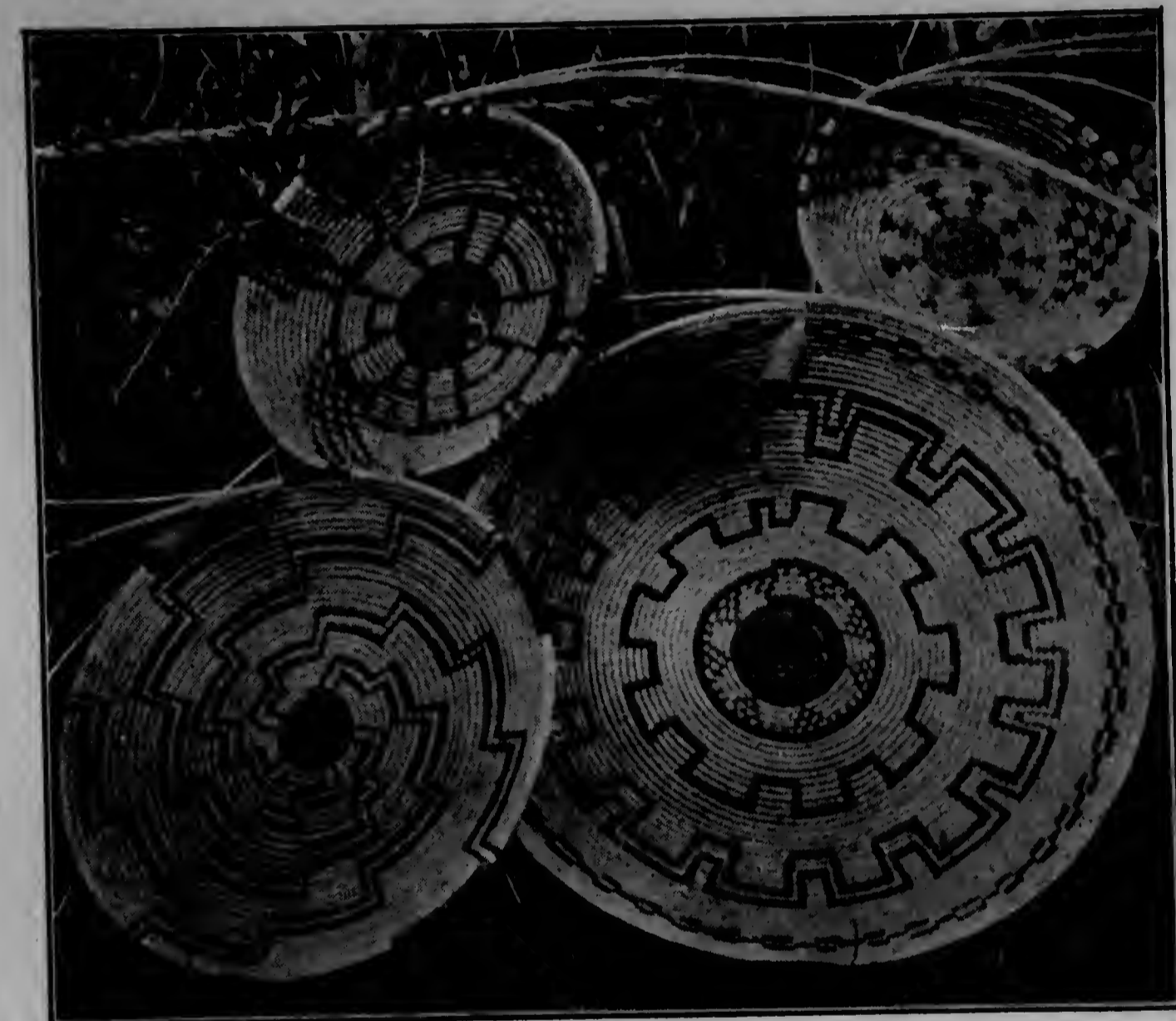
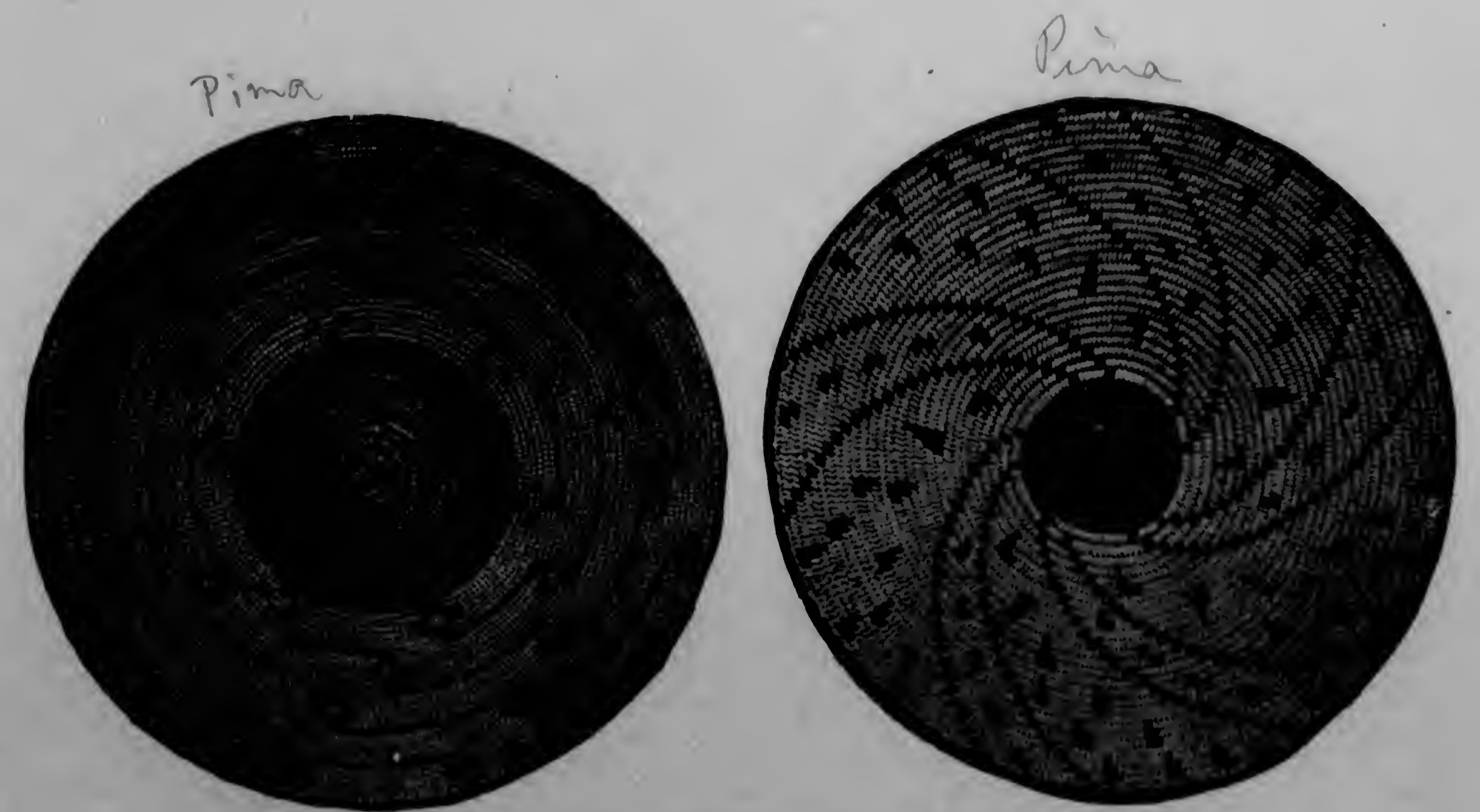
Induced to Teach Craft.

HERE I saw, for example, a basket made by Clara Dardin, until a very short time ago the surviving member of her tribe, who retained a knowledge of the ancient craft. When more than 90 years old, with one eye and one tooth, she was discovered through the efforts of a group of New York women, and induced to teach her craft to 10 young girls of her tribe—the Chetimachans of Louisiana. "They would go in their canoes on the Bayou Teche from Indian Bend to a certain point, then take out their canoes and drag them overland five miles to Grand Lake, where they would camp while getting the tall straight reed cane of which they made their baskets." At home "the roots and black walnut, of which the vegetable dyes are made, were collected, and some of the cane was

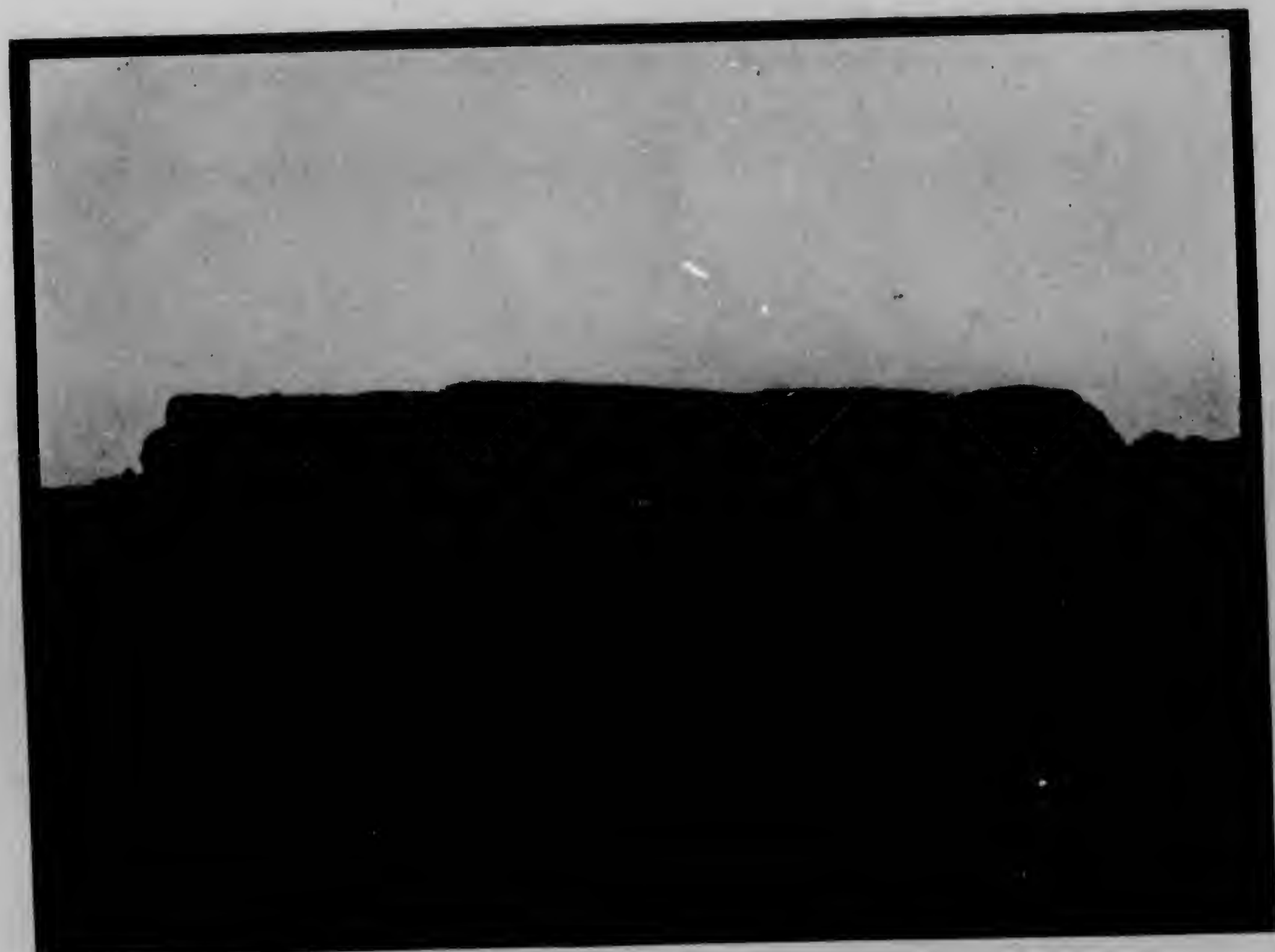
for the public. During the fiesta the pueblo grounds are policed by the Indian constables, who lock up in the pueblo jail or eject from the grounds anybody objectionable. The arrests are usually confined to a Mexican or two, who has indulged far too freely in aguardiente. Owing to the publicity which has been given, and the intrusion of the rude camera respecting naught, Taos has been inclined to curtail its open observance of prized San Geronimo Day. In fact, several items known to former celebrations, already have been omitted, and probably are reserved for only the Indians.

By white authorities, a determined effort has been made to enforce the use of the camera, regardless, upon payment of a fee; and to enforce admission to all ceremonies. But strictly speaking, the right of the Pueblos at Taos or elsewhere to do as they please so long as they keep the law, cannot be denied. They are American citizens; their pueblo grounds are not reservations, but are owned by themselves; and outsiders are trespassers.

I KNOW WHAT PLEASURE IS, FOR I
HAVE DONE GOOD WORK.
Robert Louis Stevenson



DESIGNS IN SOUTHWEST INDIAN BASKETRY



ACOMA PUEBLO, NEW MEXICO
As seen at distance of three miles



A STREET OF ACOMA PUEBLO, THE CLIFF BUILT CITY

dyed red and black. Thus the materials had to be gathered and prepared with great labor and care before the weaving could begin. Then Clara Dardin taught the girls how to weave the single and the double-weave baskets with their many and beautiful intricate designs, each of which has a meaning."

Art of Each Different.

THE case was almost typical. Numbers of tribal industries, almost at the point of extinction, have been saved in just this way. This is the work of the league. The Indian is induced to supply the ever increasing demand for his product among enlightened art lovers the world over; the white men, for his part, is enabled to secure at prices that must inevitably rise year after year, objects of primitive craftsmanship which have a genuineness and real artistic value unequaled anywhere.

In the league's exhibit are baskets representing about a dozen tribes. Not only is the art of each tribe different, as are the forms and uses of their baskets, but each separate basket is unlike any other that has been or will be made. Each has the individuality one demands in an art work. For the squaw works from no pattern. The motifs may be the same or nearly so, but the basket itself—or "blanket" or belt of beadwork—is each time a new creation, adapted in size, shape, and decoration for the purpose prompting its manufacture.

I should hesitate to say whether the most wonderful thing about this Indian work is its handling of pure design, or its astonishing perfection of craftsmanship. Most of the baskets are water tight, like Panama hats; and not a few are "fire tight," or at least impervious to boiling liquids—for the Arizona and New Mexico tribes cook in a particular type of basket, light, yet woven with amazing snugness from roots and bark. There is also the grinding basket, with a circular opening in the bottom, used for pounding corn meal; the basket being placed on a stone for the operation. The commonest basket is used to fetch and hold water, a certain pumpkin-shaped type being set aside for heating water by the hot-stone method. Indeed, one finds a basket for every domestic purpose. It is even whispered among the initiate that the basket which forms so picturesque a head-dress for the industrious squaws may appear again, not less picturesquely, as the soup tureen of the evening's repast!

No Civilized Art Ideas.

OF THE design itself one is tempted to speak at inordinate length. It is as yet absolutely uninfluenced by civilized art ideas, and so (as the student of art history knows) may be counted on never to go wrong. The design always satisfies. There is never a fault of balance, never an inartistic clash of line or color. The motifs are the simplest—the arrow head, the snake, the double triangle developed from the flying bird, step forms, a few animal or grass forms, and some simple geometrical combinations. With these the most delightful arrangements are obtained, sometimes highly complex, sometimes amazingly effective in their simplicity and restraint. I saw a tray, for example, made by the Pima tribe of Arizona, the pattern on which was almost identical with certain designs I have seen on modern Hungarian ware produced under the wing of latter-day "art nouveau." But no modern continental work I have seen would approach it for sensitive balancing of black and white, and scarcely any for delicacy of thin line pattern in so brusque a medium. Only an unspoiled primitive tradition can account for this unfailing instinct for the artistic and the true.

I have little sympathy, however, with the attempt to make these designs form a link between the Indian and certain races on the continent of Asia which are pretty surely his cousins a hundred or so generations removed. You can find a bird or an arrow motif in the primitive art of almost any race. It forms no proof of relationship. Apparently the minds of primitive men are pretty much alike the world over. If necessity is the mother of invention, instinct is the father, and the succeeding progeny with all the artistic traits they may develop favor very strongly the paternal side. If you believe, as the Navajos do, the rattlesnake is the god of rain, you will not be long in weaving across your sacrificial baskets the image of the rain-god.

Meaning of Design.

A BASKET shown me by Mrs. Humphreys illustrates the point admirably. It was made by a squaw who had come under the influence of Christian missionary teachings, and its device was a five-pointed star. When asked of the meaning of the design, the squaw delivered herself of a little elegy in broken English on the hard lot of the Indian woman, the unending household toil, the labor of the

weaving; then pointed upward in the direction in which her new teachers had taught her to look. Her star was a star of hope.

In a more material, yet possibly a not less helpful way, the American Indian League is endeavoring to be a "star of hope" to the aboriginal tribes that today face either absorption or extinction. The league tries, first of all, to remedy an economic evil.

The western Indian, limited to his reservations, can no longer live as the school geographies used to say, "by hunting and fishing." The government is inducing him to try agriculture. But in many tribes his farming is still at the experimental stage, and in the case of the desert dwellers of Arizona and New Mexico, farming is almost out of the question. Meanwhile the encroachments of the white man have driven the Indian farther back into the wild and unproductive country. As a result, the tribes often face the most abject sort of poverty.

Burden Upon Woman.

UNDER such conditions, the heaviest share of the burden falls on the woman—traditionally the "worker" of the Indian family group. But the Indian woman by herself is lost. She knows nothing of the value of her ancient tribal crafts, and under the pressure of misery begins to forget them. Her children, who perhaps have learned just enough about civilization to spoil them as Indians, despise the work and customs of their mothers. "The young Indians make no baskets," was a common cry from workers in the field until within a year or so.

Realizing the very considerable income that might be derived from a cultivation of the old arts, the American League has endeavored to act as an "exchange for Indian woman's work." It collects subscriptions, buys blankets, rugs, pottery, bead work, and the like, and finds a market for them. Five years of this work have meant economic salvation for more than one Indian community. As one worker writes:

"It is wonderful how they have learned to trust us, and how Indian women, who formerly would not let a basket out of their sight, now write about their baskets, through some kind white neighbor, and often send the baskets on at the same time."

Good baskets always bring a good price. Often, though, it is hard at first to get salable baskets from the squaws, who have fallen

into slovenly ways of work. One of the most promising plans of the league is to pay an old, basketmaking squaw to teach her art to the younger women. A missionary among the Hoopas of California, for example, has been working along these lines, and recently wrote: "I have got the Indians interested, and I believe I can get them to make more."

In Northern California.

A REMARKABLE example of what a tribe can do with its art crafts is furnished by the Pomo Indians of northern California. Their baskets are the most beautiful in the world, and likewise the most expensive. Living near San Francisco they have naturally an excellent market for their handiwork. The Indians of this tribe know the value of their baskets, and this knowledge forms a sufficient incentive to keep alive the art of weaving them. The basket-makers live very comfortably on the income thus derived. A worker among the Pomo writes:

"Last summer one Indian woman sold a basket for \$100. Yesterday another sold a similar one, only smaller, for \$35. Small baskets are bought by traders and collectors for from \$3.50 to \$15 right along. So great is the demand for them that I seldom find a finished specimen in their houses. Some are ordered months in advance. All of the older and middle-aged women, and most of the young women, are basket makers. Many of the girls are being taught. Almost every woman here has an expensive sewing machine, which they pay for in baskets. So their agent here gets a good percentage of their work. The roots they use are giving out here and they have to go or send away for them."

This fortunate condition of affairs the league hopes to make possible for every Indian tribe. Recently, with the co-operation of the missionaries the league has undertaken to popularize the beautiful beadwork of some of the tribes in a similar manner. The Navajo rug weaving craft is perhaps the oldest and best established of all Indian industries. The eastern market is always open, the high value of fine Navajo rugs (so often miscalled "blankets") has become a matter of common knowledge, and the problem now is largely one of protecting the consumer against imitation.

The league has put out a little folder on Navajo rugs, which tells in a few words something about their weaving, the quality and

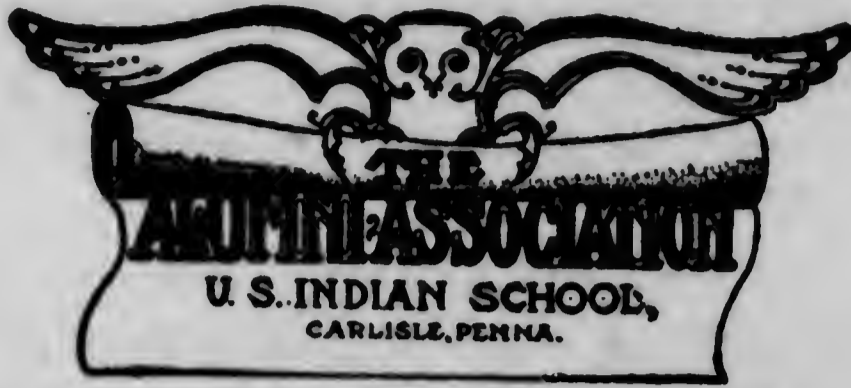
value of the materials, and the marks by which a genuine rug can be told. In the first place, its pattern is exactly like no other rug pattern in the world. No genuine rug has a duplicate; it is an object of art that cannot be replaced. A few points to remember include the fact that the rug will be exactly alike in color and pattern in the same place on both sides; there will be a binding cord on each edge and end which is woven into the fabric. The colors will be almost invariable red and white. Practically no other dye but red is in use, if one excepts the indigo that sometimes appears in the Han-ol-chah-di or "chief pattern" rugs. Recently the Indian League, at its New York office, has been acting as agent for genuine Navajo work.

Large Membership.

THE history of the league itself is not without interest. It stands today as one of the several agencies through which the white man is doing his best to atone for what Helen Hunt Jackson called, in a book doubtless familiar to many readers, "A Century of Dishonor." Founded only five years ago, it already numbers a considerable membership throughout the country and includes on its rolls the name of a number of prominent and influential Bostonians.

One phase of its work—the preservation and popularization of Indian folk music—makes a long story in itself, and can only be hinted at here. If one has the opportunity, however, to attend one of the lecture-exhibitions given by the president, Mrs. Humphrey, at various schools and colleges, one will hear specimens of Indian folk song explained and illustrated by the Rev. William Brewster Humphrey, executive secretary of the league, who has edited a little brochure of the songs, with music, selling at a nominal price.

Indian song ranks high in the world of folk music, and of late years has been interesting singers and even composers. Nothing could be more absolutely "native American." Dvorak, who made the American Negro melodies the basis of his "New World" symphony, had he known the Indian music, might have done something with it highly interesting and worth while. Perhaps, however, that labor is reserved for a composer of American birth, who will demand as the raw material for his art folk motifs not the less worthy and dignified for having been "Made in America."

<p>Chas. E. Dagenett <i>President</i></p> <p>Gustavus Welch <i>Vice President</i></p> <p>Mrs. Emily P. Robitaille <i>Secretary-Treasurer</i></p>	 <p>THE ALUMNI ASSOCIATION U. S. INDIAN SCHOOL, CARLISLE, PENNA.</p> <p>Leander N. Gansworth and Rosa B. LaFlesche <i>Alumni Editors</i></p>	<p><i>Board of Directors</i></p> <p>President</p> <p>Vice President</p> <p>Secretary-Treasurer</p> <p>Charles A. Buck</p> <p>Mrs. Nellie R. Denny</p> <p>Hastings Robertson</p> <p>The Superintendent</p>
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Leander N. Gansworth.

The Philadelphia *Evening Bulletin*, of November 10th, has this to say of Leander N. Gansworth, who graduated from Carlisle in 1896:

INDIAN IN COUNCIL OF UNITED LABOR DELEGATE TO CONVENTION

Was it the first mutterings of a war whoop?
Not at all. He merely said "Here" when they read his name.
Well, but isn't that a tomahawk?

No, indeed; it's a convention ballot. Yet those are surely scalps dangling at his belt?

Never a scalp. They are college degrees and fraternal order certificates.

For, although Leander N. Gansworth, of Davenport, Iowa, delegate to the A. F. of L. convention in Philadelphia, is a full blooded Indian and a descendent of one of the most famous chiefs in American history, he is also vice-president of the Tri-City Typographical Union, No. 107, and secretary-treasurer of the Tri-City A. P. T. C. Therefore he does most of his fighting by means of the voting ticket, in preference to the tomahawk, and he hasn't uttered a true war whoop since he was graduated from Carlisle.

Short, slim and swarthy, Mr. Gansworth has the typical Indian physique and features. There is a glow of pride in his eyes when he tells about his ancestry, for he appears even prouder of the fact that "Red Jacket" was his forebear than of his own prominence in labor and fraternal circles.

"My father is a Tuscarora of New York," he explained to-day in a pause between proceeding at Horticultural Hall, "and my mother was a Seneca. Since in our tribe the descent is on the mother's side, I am a Seneca. The Senecas were a New York tribe, like the Tuscaroras, and my mother was a direct descendent of Red Jacket. When the convention is over I am going up to New York to my old home—my father lives there still."

Mr. Gansworth's new home is in Davenport. He went there when he had been for two years assistant printer at the Carlisle School after graduation from the college in 1896. His present trade is that of linotypist, and as a linotypist he joined the union in 1901. Mrs. Gansworth, who did not accompany her husband, is an English girl whose former home was in Hull, England. There are four little Gansworths, all girls.

Far from dreaming of the war path, except as it might lead from the

SCIENTIFIC BOOKS.

Aboriginal American Basketry: Studies in a Textile Art Without Machinery. By OTIS TUFTON MASON. From the Report of the U. S. National Museum for 1902, pp. 171-548, with 248 plates. Washington, 1904.

A number of influences have been operating for ten years or more to arouse an interest, both scientific and popular, in the basketry of the American Indians. Our museums have sent their representatives far and wide in the search for types, and the competition of private collectors has resulted in a species of basket hysteria which shows no particular signs of abating. This interest, however aroused, is widespread and real and has at last found fitting expression in the sumptuous memoir on the subject which has just appeared from the pen of Otis T. Mason. Professor Mason has long ranked as the leading American authority on primitive industries and technique and there was no one so well equipped as he to undertake the task of collecting and reviewing the results of the scattered studies which have recently been accumulating at a rapid rate. He has acquitted himself admirably.

Primitive basketry is of interest chiefly from two aspects, namely, method of manufacture and decoration. Both phases are considered in the present work and are naturally given the lion's share of attention, but nothing which has to do with the subject in hand seems to lie outside the scope of the book. From the mental attitude of the woman who weaves to the use to which her product is put, all is fish to the genial author's net.

Professor Mason's general point of view is geographical and wisely so. There is no other method which would permit a survey of the disparate phases of his subject without hopeless confusion. His classification, avowedly arbitrary and determined by the available material, is:

1. Eastern region: Canada, Eastern States, Southern States, Western States.
2. Alaskan region: Interior Alaska, Arctic Alaska, Aleutian Chain, Southeastern Alaska, Queen Charlotte Islands.
3. Fraser-Columbia region: Fraser drainage, Columbia drainage.
4. Oregon-California region: Southern Oregon, California.
5. Interior Basin region: Southern Oregon, California.
6. Middle and South American region: Mexico, Central America, eastern and western South America.

Varieties of basketry, materials used (including a botanical list by Mr. F. V. Coville), methods of manufacture, methods of ornamentation, symbolism, uses of basketry, distribution of types, collectors and collections, and bibliography are all treated in successive chapters and supplemented by a superb series of 248 plates, many of which are reproduced in color. The result is a monograph incomparably the best in the field and one destined to stand as a high authority for years to come.

It would be too much to expect a work of such compass to be equally good at all points and it must be admitted that some of the chapters are much more satisfactory than others. The author disarms criticism to a great extent, however, by his very frank recognition of certain shortcomings.

As indicated above, the two points of chief

interest are technique and ornament. In his chapters on methods of manufacture and distribution of types the author is at his best. They are both notable contributions to our knowledge. His descriptions of technique are so clear and accompanied by such a profusion of illustrations of stitches and weaves that little is left to be said. Similarly with the distribution of types. This is a matter of great ethnological significance and its treatment is thoroughly good. Museums and private collectors far and wide have been drawn upon for material, and the result is an exhaustive mass of information for which all ethnologists will be devoutly thankful.

With the sections on ornamentation and symbolism the author reaches his difficulties. These problems have been attracting attention for years. The development of geometric patterns from pictorial designs has long been recognized, and from the nature of the materials this geometric ornamentation reaches its greatest complexity in basketry. The main problem has shifted of late from that of how far geometric patterns have arisen from realistic designs to that of how far meanings are read into designs already conventional. That this latter is a widespread tendency is certain. Designs and types of designs are borrowed and borrowed widely and the symbolic significance of these same patterns on foreign soil is quite as rich as though totally different from that obtaining in the groups of their origin. Culture and temperament determine the meaning even if not the form.

The extent of this process is the present problem at issue and a necessary preliminary to its solution is an extensive study of the local distribution of types of patterns without regard to their interpretation. The tracing of pattern elements, say from California, northward through the Shahaptian to other stocks north and east, would yield much. Such a research has never been made, and although he recognizes its necessity, Professor Mason does little more than touch upon it. It is greatly to be deplored that one so well fitted did not accomplish for ornament what he has done for technique, but the author's

explicit avowal that his primary concern is with the practical and not the esthetic stifles complaint while it leaves regret. Fortunately the splendid series of plates affords material for a study of this character which has never before been available to any one to whom our large museums are inaccessible.

Filled as they are with descriptive detail, Professor Mason's pages do not lend themselves to quotation in a notice of this character. The scope of his work has been indicated. Suffice it to say that it is a big book and a good book and we are grateful.

LIVINGSTON FARRAND.

COLUMBIA UNIVERSITY.

The Paleontology and Stratigraphy of the Marine Pliocene and Pleistocene of San Pedro, California. By RALPH ARNOLD. Memoirs of the California Academy of Sciences, Vol. III., pp. 420, pls. 37, 4to.

This memoir is the most important contribution to the invertebrate paleontology of the west American Cenozoic that has appeared since the publication of Gabb's 'Paleontology of the California Survey.' The author has worked very carefully over both the stratigraphy and the paleontology of the marine Pliocene and Pleistocene of California, obtaining more satisfactory results than have been reached by previous workers in paleontology. The field and laboratory work upon which the paper is based occupied the author for a large part of his time during nearly six years and every problem which presented itself has been carefully worked out to the minutest details. The paper was prepared at Stanford University, where the work was carried on under the able supervision of Professor James Perrin Smith.

The memoir is divided into two main divisions: Part I., a general discussion of the stratigraphy, faunal succession and faunal geography; Part II., a purely zoological discussion of the numerous forms represented in the faunas. Over four hundred species of invertebrates were obtained and this large number gives more than ordinary weight to the conclusions drawn by the writer.

The Pleistocene formations occurring at

San Pedro have been designated by Dr. Arnold as the San Pedro series. This is divided into an upper and a lower division, which are separated by an unconformity. The fauna of the lower San Pedro includes 247 species, of which 12.5 per cent. are extinct. Of this number 64 per cent. of the species are now living at San Pedro, 17.4 per cent. are living only north of San Pedro, 3.2 per cent. only south of San Pedro. The conclusion is drawn that this is a cold-water fauna. The upper San Pedro fauna includes 252 species, of which 9.5 per cent. of the species are extinct. Of this number 68.2 per cent. are now living at San Pedro, 6.1 per cent. only north of San Pedro, 14.2 per cent. only south of San Pedro. The fauna of the upper San Pedro series more nearly resembles that found living on the Pacific Coast two or three hundred miles south of San Pedro. In other words, this is a warm-water fauna.

In addition to a careful discussion of the extensive series of species described from San Pedro, the author has studied a large number of other Pleistocene localities on the coast of California and has presented a valuable correlation table.

The author makes an interesting comparison of the faunas of the Californian and Japanese coasts in Pleistocene time, and has brought out the fact that the relationship was much closer then than it is now. As the lower San Pedro fauna of California is boreal, it is to be supposed that the northern fauna would also push down the Asiatic coast. In addition to this, the presence of a broad submarine shelf would make possible the interchange of species.

In Part II. of his paper Dr. Arnold has described many new and important species. He has made an equally important contribution in the redescription and figuring of a large number of species which have never been satisfactorily described or figured. This portion of the memoir will be of almost as much value to students of recent and Tertiary faunas as it will be to those who interest themselves in the life of the Quaternary.

The author and the editorial staff of the California Academy are to be congratulated

onial schools that they may be capable and eager to take up research work in their turn.

On the following day the members were divided into the following sections: A, Astronomy, Mathematics and Physics; B, Chemistry; C, Geology; D, Biology; E, Geography; F, Anthropology; G1, Social Science; G2, Agriculture; H, Architecture and Mining; I, Sanitary Science; J, Mental Science and Education.

The president's address in Section A was an able summary of some recent advances in the theory of the ionization of gases. Professor Brogy, of Adelaide, dealt with his subject in such a manner as to keep his large audience thoroughly interested throughout. On the following day an interesting discussion took place on tidal observation and it was pointed out that New Zealand occupied a very favorable position for such observations. Many other papers were contributed, including one from Professor Rutherford, of Montreal, on the heating effect of radium emanations.

Baskets

MEMOIRS
OF THE
AMERICAN ANTHROPOLOGICAL
ASSOCIATION

VOLUME II

1907-1915

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PUBLISHED FOR
THE AMERICAN ANTHROPOLOGICAL ASSOCIATION
LANCASTER, PA., U. S. A.

Report on the Department of Ethnology.

BY STEWART CULIN, *Curator.*

The work of the Department in the Museum has been devoted to the completion of the installation of the Japanese and California halls. The California Indian hall of the Department of Ethnology was re-opened to the public on Easter Sunday. The collections in this hall intended to illustrate the material culture of several of the California Indian tribes, are derived from five different tribal groups living in different localities. These comprise the Hupa Valley Indians in Humboldt county; the Pomo, in Mendocino and Lake counties; the Maidu in Butte and Plumas counties; the Mono in Madera county, and several tribes of the Mariposan linguistic stock in Madera, Fresno, Tulare, Kern, Mariposa and Kings counties. The objects consist of basketry, textiles, feathers, wood, bone and stone, and include specimens of aboriginal costume, implements for war and hunting, household utensils, tools and materials used in the native manufactures. The most important collection is from the Pomo, living near Clear Lake. Their large basket-granary for acorns is exhibited, as well as one of their ancient duck-shaped Tule boats. The Pomo, Maidu, Hupa Valley and in part the Mariposan specimens were collected by the Curator, who devoted portions of five summers (1906-1911) to this work. The Mono and part of the Mariposan material was received as an exchange from the Field Museum of Natural History, for whom it was collected by Dr. J. W. Hudson of Ukiah. The Curator is indebted to Dr. Hudson, who has a most intimate acquaintance with the Indians in every part of the state for valuable assistance, without which the present collection would have been impossible.

The decorative painting on the walls of the California Hall represents a view from the shore of Clear Lake, with Mount Konockti in the distance. This locality was one of the ancient homes of the Pomo Indians, some of whom still reside in the vicinity. Their chief food was derived from acorns that grow abundantly on the oak trees near the lake. These pictures were painted by Mr. Herbert B. Judy, from sketches made on the spot during two successive years.

The field work of the Department conducted by the Curator, resulted in valuable additions to the collections from the Osage Indians in Oklahoma; from the Tigua at Taos, New Mexico; the Yokuts on

the Tule River reservation in California; the Pomo in Mendocino County, California; from the Salish tribes of the Columbia river, the Kwakiutl of Vancouver, and the Haida Indians of Queen Charlotte Islands. From the last mentioned tribe two old totem poles were secured through the friendly offices of Dr. C. F. Newcombe of Victoria, B. C., to whom the Museum is indebted for many favors.

Numerous interesting and valuable additions were made to the oriental collections during the year, notably a series of old Japanese Buddhist paintings from the sale of the late John LaFarge.



CALIFORNIA HALL.—POMO INDIANS.

Calif. Indian exhibit (mainly Baskets) - Calin

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CALIFORNIA HALL.—INDIANS OF THE CLEAR LAKE REGION.

Vol. 4 (ns), No. 1, March 1902

~~It is to be hoped that further investigation will be made of the ruins of Yucatan in order to discover inscriptions from which the calendar system in that section can be determined with certainty.~~

~~CYRUS THOMAS.~~

Basketry Designs of the Indians of Northern California. By ROLAND B. DIXON. The Huntington California Expedition. Bull. Am. Mus. Nat. History, Vol. xvii, Pt. 1. New York: 1902. 25 pp., 37 pl.

This excellent monograph is devoted to markings on Pomo (Kulanapan), Maidu (Pujunan), Pit River (Palaihnihan), Wintun (Copehan), Moquelumnan, and Yanan basketry, and supplements the author's paper in the *Anthropologist* (N. S., vol. II, pp. 266-276). Three type areas are characterized: *Northwestern*, including Hupa (Athapascan), Karok (Quoratean), Yurok (Weitspekan), and perhaps Shasta (Sastean); *Northeastern*, including Modoc and Klamath (Lutuamian), Shasta (?), Pit River (Palaihnihan), Yana (?), Wintun (Copehan), and Maidu (Pujunan); *Pomo type*, confined apparently to this family (Kulanapan). The designs of the Wintun are empty spool, leaves strung, deer excrement, "pulled around," stripes, cross waves, arrowpoints, bent elbow, fish-tail, water snake, rattlesnake, wolf's eye, flying geese, bear's foot, skunk's nose, and lizard. Moquelumnan and Maidu designs are eye, quail tip, deer excrement, rattlesnake, and water snake. The Nozi or Yanan gives wolf's eye and house. Pomo designs are arrowpoint, crossing tracks, zigzag, quail tip, fish-net meshes, crow tracks, red mountains, buckeye tree, spotted fawn, grasshopper leg, and leaf. Mr Dixon notices that there are instances in which members of different stocks have similar designs; if all the designs be tabulated without reference to the meanings, there are few coincidences. Only the arrowpoint, linked parallelograms, crossing trails, quail tip, feather, and hourglass figure may be found in all the stocks. There are, also, as might be expected, identities between contiguous stocks. All definitive conclusions as to type areas and relationships must wait for fuller material. Mr Dixon brings into comparison with the Maidu designs a few from the Lake region of Africa to show how they may have arisen independently. The closing portion of the paper discusses the purpose of the basketry designs: partly decorative, partly realistic. Whether the realistic symbols are abstract or concrete in any case is not discussed. The author concludes wisely, in the case of similarities in designs from tribe to tribe, that with simpler ones they may be either original or borrowed, and that with the more complicated the certainty of borrowing increases with identity of numerous details.

O. T. MASON.

sons: first, every minute of every day, up to this hour, is full of other duties; and, second, the young men of whom the classes are composed are clerks in stores and offices and are not free to come earlier."

SMALL wonder that the closing sentence of this letter runs thus: "We are becoming anxious now for vacation to come, when we mean to run away from all the work

for a little while, go to the mountains, find a cool, quiet place, if possible, *and rest by studying Spanish*"

The italics are ours. Learning a new language would hardly be called recreation under the circumstances save by those devoted missionary teachers—and the Woman's Home Board has a host of such—who find rest in change of work.

Home Mission Monthly Sept. 1901. 251-252.

INDIAN BASKETRY.

An interesting article on "Aboriginal Industries" in the *Southern Workman*, by whose courtesy the illustrations showing Indian baskets are placed before our readers, calls attention in a timely manner to the well-known Anglo-Saxon zeal "to make over all subject peoples radically, according to our own ideas of what they should be," and suggests the question whether "we are not apt to overlook the fact that in slowly evolving their racial individuality through ages of struggle upward, these people may possibly have attained something worth conserving, something to contribute to us and to the world?"

We have been too intent, possibly, to teach our own customs, our crafts, our notions even in non-essential matters, when it would have been the part of wisdom and practical good sense, to say nothing of the element of justice, to have recognized and encouraged such ancient industries as were adapted to these peoples—and might easily have come to have a large commercial value if properly encouraged.

The article referred to is so timely that we quote largely:—

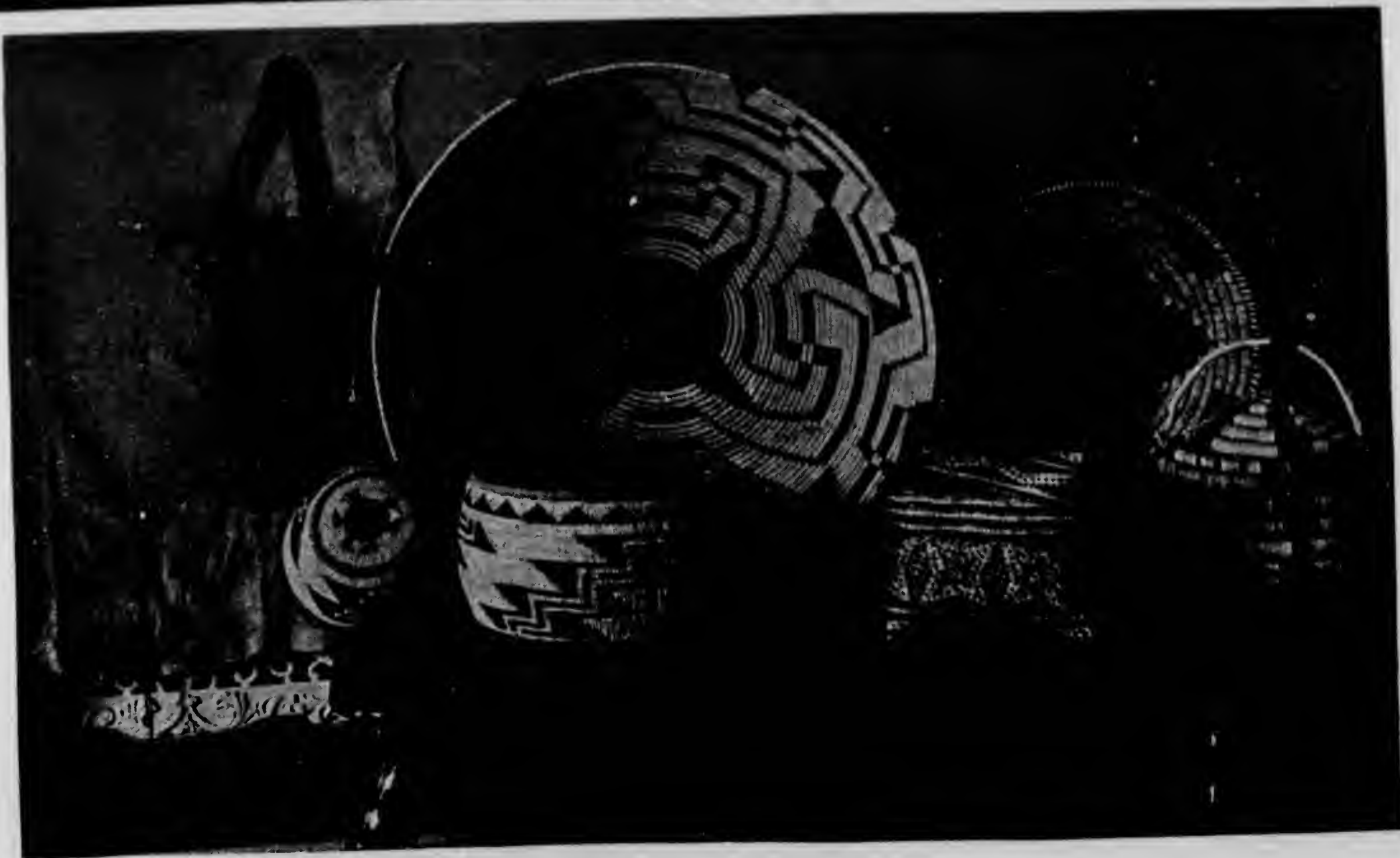
"Did we for a moment consider developing the Indian's own peculiar industries which were as natural to him as his bronze skin? He had many worthy ones. He loved to make strong light canoes that darted safely through rapids and weathered the gales on Lake Superior. The Pueblo Indian pottery showed feeling for what was beautiful in color and form. The Navajo made a wonderful rain-proof blanket of a peculiarly soft wool, colored with never-fading dyes. Some Indians worked skilfully in copper and silver. Old bead-work has a positive artistic

value. No people in the world could rival the Indians in making baskets—not the little aniline-dyed, sweet-grass affairs we are wont to associate with the half-breeds in the East, but marvelous weaves in which the tribe's religious symbols, its artistic impulses, its individuality found expression. Of all Indian industries, basketry is the most characteristic, most varied, most generally practiced, most interesting, decorative and valuable.

Whence came the *Swastika*, the mystic symbol of India, which a Pima Indian wove into the large grain plaque (See illustration)? The small, inverted, bowl-shaped hat to the left, had its pattern woven out of the stems of the maiden-hair fern by a Hupa Indian in California, who also made the cooking basket decorated with the lightning pattern. Formerly certain tribes cooked in their very lightly woven baskets by throwing hot stones into the water they contained until it was brought to the boiling point. Clay was sometimes smeared around a basket that it might be set on the fire without injury. Imagine the first Indian experimenter's surprise and joy when he found on removing the basket from its fire-hardened coating that he had basket, plus an earthen-ware pot! Thus pottery was evolved from basketry which is, indeed, the most primitive industry known. To the left of the large Pima plaque hangs a Nez Perce carrying-bag very finely woven. It is said that only one person in the world, an old Choctaw squaw, knows how to make the curious and beautiful double weaves shown in the square, covered basket which is virtually two baskets, one woven inside the other. A branch of the Apache tribe makes the decorative weave shown in the smaller

means of securing this power, and the possibility of controlling it is one of the things in store. The widespread outpouring of God's spirit is one of the signs of the approach of a new opportunity. What would it mean to have removed

feeble and futile effort and has been able to change the condition of nations socially and politically. One man can move a stone, but many men working together can move a mountain. There is a growing desire in the hearts of Christians for



SPECIMENS OF INDIAN BASKETRY.

plaque standing at the back of a Moki work-basket that is woven from the yucca.

In the second illustration (page 254) are three scrap-baskets, a few intelligent Indians having avowedly adapted their industry to white men's needs. To the left stands a scrap-basket made by the long-suffering Pimas out of sisal willow decorated with arrow-heads made of "cat claws"—one of the few plants that will grow on their scorched, barren desert. How much beauty should we white people attempt to produce with such a pitiable poverty of materials? This scrap-basket has seen hard service for eight years, yet not a sign of weakness or wear is to be found upon it. A New York editor, who uses the largest Apache basket, says he likes to have it next his desk because it is large enough for him to jump in and hide when he sees a spring poet approaching! The small basket was made by the Alaskan Indians. . . . While our government has diligently protected white men's industries with a high tariff until we have become the greatest commercial nation in the world and commercialism is our most threatening peril, what has it done to protect the Indian's native industries? Nothing! Even the Indian's best trader on the frontier, who is chiefly responsible for its abasement, with an intelligent Indian overseer who could easily prove to the neglected and ignorant weaver that she is only ruining a splendid market by using such materials . . . There are possibilities in all the Indian's industries, but his unrivalled basketry might easily become his great staple, a joyous source of self-support which also spells self-respect, physical and mental well-being. What power to uplift lies in the earning of the hundreds

friends, his teachers and missionaries, have not saved them from deteriorating and in some cases, from vanishing utterly.

. . . . Contempt for their industries is surely implied if not expressed when we ignore them utterly generation after generation until the very Indians themselves turn from the beautiful handicrafts of their fathers. To-day no Indian children or young people make baskets, for example. Only the old people occasionally practice their ancient crafts and arts.

"But even to-day it is not too late to revive some of them; some are perilously near extinction, others are hopelessly lost. Something of the spirit of a William Morris might be instilled into the bright young Indians in the institutes and colleges who form the natural connecting link between their people's industries and the Eastern market. Could any career for the 'returned student' be more beneficial to his tribe? It is not too late to encourage these educated, disciplined young men, their tribes helping them, to compete with the Canadians who build most of our canoes and small pleasure boats. Germantown worsteds and aniline dyes have robbed the modern Navajo rug of all artistic value, but it is not too late to supplant the ignorant of thousands of dollars paid to Japan and Germany every season for baskets that might be better made by our own wards! When the government revives and fosters basketry as it is now planning to do in its reservation schools, when teachers, matrons, missionaries and the various philanthropic associations help in the work and take the product out of the hands of the trader who does not now allow his victims a living wage, a new and enlightened policy in the Anglo-Saxon's dealings with subject races will begin."

Vol. 7, No. 2, April 1894

THE BASKET DRUM.

BY DR. WASHINGTON MATTHEWS, U. S. A.

To most observers the object shown in Fig. 1 may seem a simple basket, but it is much more to many an untutored savage. The art of basket-making is today little cultivated among the Navajos. In developing their blanket-making to the highest point of Indian art, the women of this tribe have neglected other labors. The much ruder, but cognate Apaches, who know not how to weave woolen fabrics, make more baskets than the Navajos and make them in greater variety of form, color, and quality. The basket illustrated is, however, of Navajo make, and it is skillfully fabricated, yet it is almost the only form and pattern of basket now made in the tribe. They buy most of their baskets from other tribes; but, having generally let the art of basketry fall into disuse, they still continue to make this form for the reason that it is essential to their sacred rites and must be supplied by women of the tribe who know what is required. It is made of twigs of aromatic sumac—a shrub which has many sacred uses—wound in the form of a helix. The fabricator must always put the butt end of the twig toward the center of the basket and the tip toward the periphery. A band of red and black, with zigzag edges, is the sole decoration. This band is not continuous, but is intersected at one point by a narrow line of uncolored wood. When I first observed this, years ago, I fancied that it had some relation to the “line of life” observed in ancient and modern Pueblo pottery, and that its existence might be explained by reasons as metaphysical as those which the Pueblos give for their “line of life;” but the Navajo has at least one reason of a more practical character. The line is put there to assist in the orientation of the basket at night in the medicine-lodge when the fire has burned low and the light is dim. In an article published in the *American Anthropologist* (October, 1892) I explained the law of butts and tips in Navajo ceremonies and may not now repeat the explanation. It must suffice to say that throughout their ceremonies careful discrimination is made between the butt and the tip, the central and the

There were other enactments concerning the inheritance of the "repartimientos" and "encomiendas" granted to the early "conquistadores" and their immediate descendants, but these applied less to the aborigines than to the Spaniards.

An explanation of the term "conquistadores," as applied to the early Spanish explorers, must be found in the use of terms in old Spain. We may find that "conquest here means maintaining the struggle or the duty of conquering. While the Moors were still unconquered in the south of Spain, certain parts of their territory were said to belong to the Conquest of Castile, others to the Conquest of Aragon." Alvarez, "Abyssinia," Hakluyt Society, London, 1881, p. 114, foot-note.

I did not find in the "Recopilacion" any laws upon the subject of Indian "peonage." All such laws would seem to have been passed by the Spanish colonies after separation from the mother country or by the viceroys in the decadence of Spanish supremacy.

For these laws, which practically reduced men to slavery for debt, no palliation whatever can be found; but they were by no means peculiar to Spain or to Spanish America. Imprisonment for debt, merely another name for slavery, prevailed in England down to the first years of Victoria's reign and until Charles Dickens assailed the system with his powerful pen. In France less than two centuries ago the brilliant Pascal, in his "Lettres Provinciales," bitterly assailed the Jesuits for advancing the heretical doctrine that insolvency might be innocent or fraudulent, and that to imprison innocent debtors meant destruction to commerce and the state.

peripheral ends, and that the butt has precedence over the tip. This law applies to the basket in question as well as to other sacred things. The butt of the first twig, placed in the center, and the tip of the last twig, in the edge, must lie in the same radial line, and this line is marked by the hiatus in the ornamental band. The rim of the basket is often so neatly finished that the medicine-man could not easily tell where the helix



FIG. 1.

ended were not the pale line there to guide him. This line must lie due east and west when the basket is employed in the ceremonies.

The most important use of the basket is as a drum. In none of the ancient Navajo rites is a regular drum or tomtom employed. The inverted basket serves the purpose of one, and the way in which it is used for this simple object is rendered devious

and difficult by ceremonious observances. To illustrate, let me describe a few of these observances belonging to the ceremony of the night-chant. This ceremony lasts nine nights and nine days. During the first four nights song is accompanied only by the rattle. During the last five nights noises are elicited from the basket-drum by means of the yucca drumstick. This drum is beaten only in the western side of the lodge. For four of these five nights the following methods are pursued: A small Navajo blanket is laid on the ground, its longer dimension extending east and west. An incomplete circle of meal, open in the east, of the diameter of the basket, is traced on the blanket near its eastern end. A cross in meal, its ends touching the circle near the cardinal points, is then described within the circle. In making this cross a line is first drawn from east to west, and then a line is drawn from south to north. Meal is then applied sunwise to the rim of the upturned basket so as to form an incomplete circle with its opening in the east. A cross similar to that on the blanket is drawn in meal on the concavity of the basket, the east-and-west line of which cross must pass directly through the hiatus in the ornamental band. The basket is then inverted on the blanket in such a manner that the figures in meal on the one shall correspond in position to those on the other. The western half of the blanket is then folded over the convexity of the basket and the musicians are ready to begin; but before they begin to beat time to a song they tap the basket with the drumstick at the four cardinal points in the order of east, south, west, and north. The Navajos say, "We turn down the basket" when they refer to the commencement of songs in which the basket-drum is used, and "We turn up the basket" when they refer to the ending of the songs for the night. On the last night the basket is turned down with much the same observances as on the previous nights, but the openings in the ornamental band and in the circles of meal are turned to the west instead of to the east, and the eastern half of the blanket is folded over the concavity of the basket. There are songs for turning up and for turning down the basket, and there are certain words in these songs at which the shaman prepares to turn up the basket by putting his hand under its eastern rim, and other words at which he does the turning. For four nights, when the basket is turned down, the eastern part is laid

on the outstretched blanket first and it is inverted toward the west. On the fifth night it is inverted in the opposite direction. When it is turned up, it is always lifted first at the eastern edge. As it is raised an imaginary something is blown toward the east, in the direction of the smoke-hole of the lodge, and when it is completely turned up hands are waved in the same direction, to drive out the evil influences which the sacred songs have collected and imprisoned under the basket.

The border of this, as of other Navajo baskets, is finished in a diagonally woven or plaited pattern. These Indians say that the Apaches and other neighboring tribes finish the margins of their baskets with simple circular turns of the investing fibre like that in the rest of the basket. The Navajo basket, they believe, may always be known by the peculiar finish described, and they say that if among other tribes a woman is found who makes the Navajo finish she is of Navajo descent or has learned her art of a Navajo. They account for this by a legend which is perhaps not wholly mythical. In the ancient days a Navajo woman was seated under a juniper tree finishing a basket in the style of the other tribes, as was then the Navajo custom, and while so engaged she was intently thinking if some stronger and more beautiful margin could not be devised. As she thus sat in thought the god Qastceyelçi tore from the overhanging juniper tree a small spray and cast it into her basket. It immediately occurred to her to imitate in her work the peculiar fold of the juniper leaves and she soon devised a way of doing so. If this margin is worn through or torn in any way the basket is unfit for sacred use. The basket is given to the shaman when the rites are done. He must not keep it, but must give it away, and he must be careful never to eat out of it, for, notwithstanding its sacred use, it is no desecration to serve food in it.

The Drumstick.

The next thing to be examined is the drumstick with which this drum is beaten. I shall describe now only the stick used in one rite—that of the night-chant. The task of making this stick does not necessarily belong to the shaman; any assistant may make it; but so intricate are the rules pertaining to its construction that one shaman has told me he never found any one

who could form it merely from verbal instructions. Practical instructions are necessary. The drumstick is made anew for each ceremony and destroyed, in a manner to be described, when the ceremony is over. It is formed from the stout leaves of *Yucca baccata*, a species of Spanish bayonet, but not every plant of this kind is worthy to furnish the material. I have seen an hour spent in search for the proper plant on a hillside bristling with *Yucca baccata*. Four leaves only can be used, and they must all come from the same plant, one from each of the cardinal points of the stem. All must be of the proper length and absolutely free from wound, stain, withered point, or blemish of any kind. These conditions are not fulfilled on every yucca. The leaves may not be cut off, but must be torn off downward at their articulations. The collector first pulls the selected leaf from the east side of the plant, making a mark with his thumb nail on the east or dorsal side of the leaf near its root, in order that he may know this leaf thereafter. He walks sunwise around the plant to the west side, marks the selected leaf near the tip on its palmar (east) surface, and culls it. He then retreats to the south side of the plant and collects his leaf there, but does not mark it. Lastly, he proceeds sunwise to the north and culls his last leaf, also without marking it. When the leaves are all obtained the sharp, flinty points and the curling marginal cilia are torn off and stuck, points upward, in among the remaining leaves of the plant from which they were culled. The four leaves are then taken to the medicine-lodge to be made up. The leaves from the east and west are used for the center or core of the stick and are left whole. The leaves from the north and south are torn into long shreds and used for the wrapper; but since the shaman cannot adequately explain in words to the devotees who assist him how the stick is made, I shall not attempt the task in this paper. I have learned how to make it, and at some future time may describe the method of making with the aid of illustrations. In Fig. 2, which represents the drumstick, it will be observed that the core of the stick is divided by a suture of yucca-shred into five compartments, one for each night during which the stick is used. Into each of these sections are usually put one or more grains of corn, which, during the five nights that the implement is in use, are supposed to imbibe some sacred properties. When the ceremony is all over

these grains are divided among the visiting medicine-men, to be ground up and put in their medicine-bags. On the last morning of the ceremony, at dawn, when the last song of sequence has

been sung and the basket turned up, this drumstick is pulled to pieces in an order the reverse of that in which it was put together. This work may only be done by the shaman who conducted the rites, and, as he proceeds with his work, he sings the song of the unravelling. As each piece is unwrapped it is straightened out and laid down with its point to the east. The débris which accumulated in the manufacture of the drumstick and which has been carefully laid away for five days is now brought forth and one fascicle is made of all. This is taken out of the lodge by an assistant, carried in an easterly direction, and laid in the forks of a cedar tree (or in the branches of some other large plant, if a cedar tree is not at hand), where it will be safe from the trampling feet of cattle. There it is left until destroyed or scattered by the forces of nature. The man who sacrifices these fragments takes out with him in the hollow of his left hand some corn-meal, which he sprinkles with the same hand on the shreds from butt to tip. He takes out also, in a bag, some pollen, which he sprinkles on them in the same direction with his right hand. As he does this he repeats in a low voice the following prayer or benediction:

Qojolel kôçe.

(Thus will it be beautiful.)

Qojogo nacaco koçe citsoi.

(Thus walk in beauty, my grandchild.)

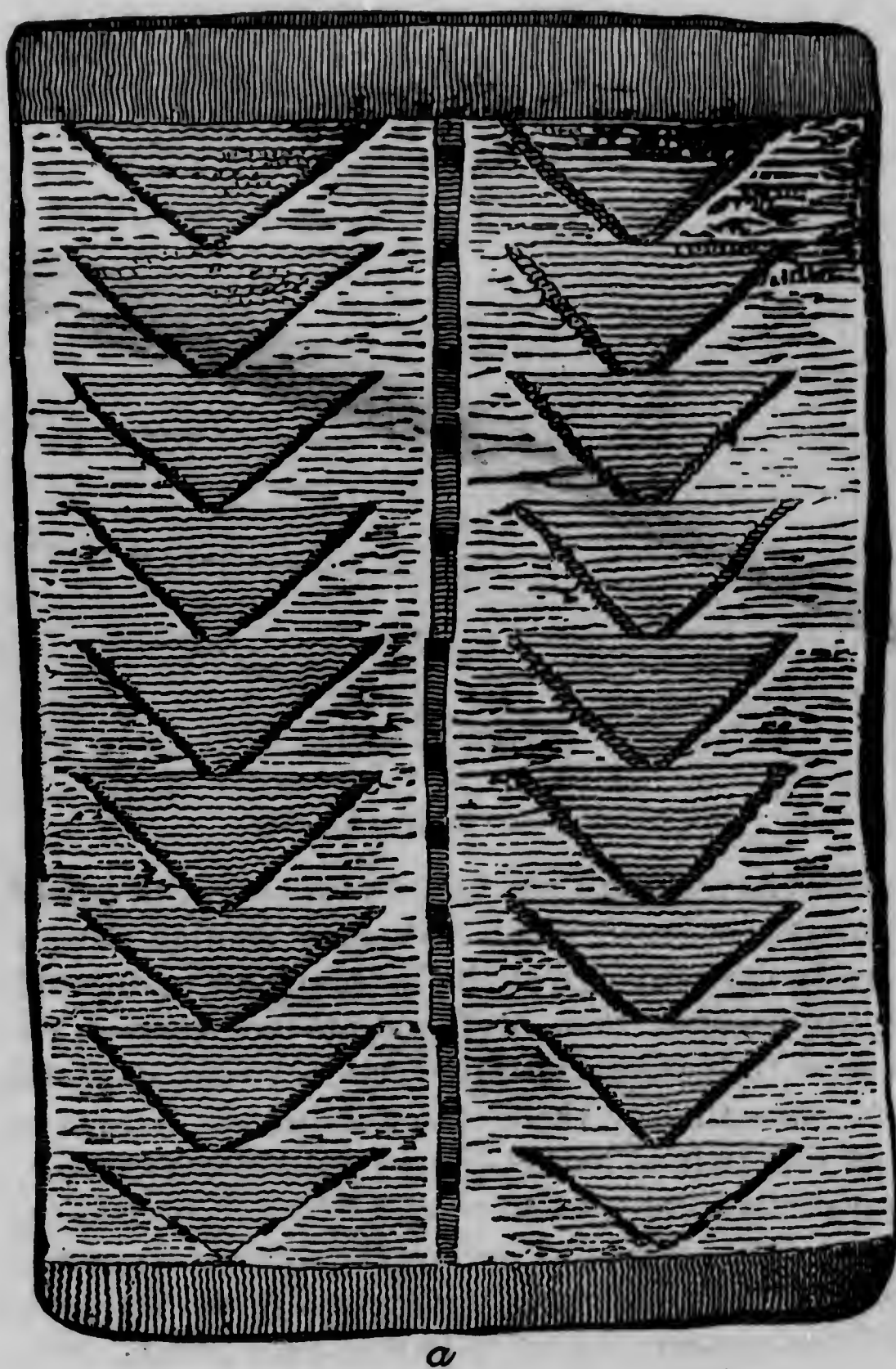


FIG. 2.

The drumstick soon loses its freshness and becomes withered, shriveled, and loose. A few taps of one in this condition on the

basket would knock it all to pieces. Even during the short time that the stick is in use for its sacred purpose it would shrivel and become worthless were it not buried in moist earth all day and taken forth from its hiding place only when needed for the ceremonies of the night.

I have said that the drumstick, when the ceremonies are done, must be pulled apart while a song is sung, and that its fragments must be deposited, with prayer and ceremony, in the fork of a cedar tree or other secure place. How, then, it may be asked, have I come into possession of my drumstick? It was made for my instruction by a shaman, not in the medicine-lodge, but in my own study. Such it is his privilege to do for any recognized student of the rites. I have had several drumsticks made and pulled apart for my instruction, and I have made them myself, under the observation and criticism of the shaman. This one I was allowed to retain intact. No one had ever sung or prayed over it. It had never been used in the rites. It was therefore unnecessary to tear it apart, to release its soul and sacrifice its substance to the gods.



a



38



b

39

FIG. 38. Nez Percé twined wallet.

FIG. 39. One square inch of Fig. 38.

COVER

Nez Percés

PLATE XX.

(Mason. Basket-work.)

FIG. 38. Twined wallet of Nez Percé Indians (Sahaptin stock) made of the bast of Indian hemp (*Apocynum cannabinum*). A sufficient number of warp strands were stretched and joined together in their middle by one row of twining. The ends of these warp strands were then brought together, and the weaver, by continuing the twine around and around, built up her bag. The ornamentation is the same old story of straw colored, brown, blue, and green strings of the Indian hemp twined externally. Collected in Idaho, by Rev. George Ainslee. Museum textile number, 8025.

FIG. 39. One square inch of Fig. 38, showing the body twining and the twined ornament above.

SAHAPTIN STOCK.

In the mountains of Idaho live the Nez Percés Indians belonging to the Sahaptin stock. The Museum possesses a few samples of their basketry. Figs. 38, 39, represents a flexible wallet made of the bast of Indian hemp (*Apocynum cannabinum*). There is nothing remarkable in the manufacture of this specimen. The weaving belongs to the twined type.

The body color is the natural hue of the material. Nearly the whole surface, however, is covered with ornamentation in patterns of brown, green, red, and black. This ornamental portion is produced by the sewing of embroidery over the entire surface of the bag, the stitches passing only half way through, so that the fabric is plain on one side and ornamented on the other.

O.T. Mason, Aboriginal Basket Work
Rept. Smithsonian Inst. for 1884. 1885.

(OVER)

ALGONKIN AND IROQUOIS BASKETRY.

All along our northern frontier and in many parts of Canada the descendants of the once powerful Algonkin and Iroquois fabricate baskets from the birch, linden, and other white woods. The method of manufacture is universally the same: it is the plainest in-and-out weaving. The basketry is very far from monotonous, however, for the greatest variety is secured by difference of form, of color, of the relative size of the parts, and of ornamentation. In form these baskets run the whole gamut as among the Haida and the Maka, guided by the maker's fancy and the demands of trade. These Indians all live on the border of civilization and derive a large revenue from the sale of their wares. The colors are of native manufacture, red, yellow, blue, green, alternating with the natural color of the wood. By changing the relative size of the parts a great variety of effects is produced. To commence with the rudest, let us take a dozen or sixteen strips of paper half an inch wide, and cross them so as to have one-half perpendicular to the other, woven in checker at the center and extending to form the equal arms of a cross. Bend up these arms perpendicular with the woven checker and pass a continuous splint similar to the frame-work round and round in a continuous coil from the bottom to the top. Bend a hoop of wood so as to fit the top, bend down the upright splints over this, and sew the whole together with a whipping of splint, and you will have the type basket. Now, by varying the width of the splint used to cover the sides you secure a great difference of appearance. In the National Museum are baskets made of uniformly cut splints not over the one-sixteenth of an inch in width.

S. Mis. 33, pt. 2—20

Finally the Algonkin and Iroquois as well as the Southern Indian know how to decorate in baskets with a great variety of rolls looking much like the napkins on the table of a hotel. He draws a splint under the warp stick, gives it a turn up or down, or two turns in different directions and draws his loose end tightly under the next warp stick but one. This operation he repeats, forming around his basket one or more rows of projecting ornaments.



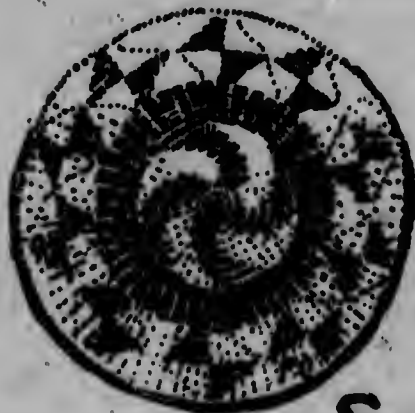
THE BASKET

By L. WORTHINGTON GREEN

Where the gray turbid torrent goes swirling
From far San Gorgonio cast;
Where the soft limpid runlet goes purling
When the rains of the winter are past;
Where bend overhead near together
The sycamores' silvery limbs;
Where the alder is held in close tether
By the grapevine's passionate whims;
Felipa sits weaving a basket.

Soft brown to rich ebony showing,
With many a crescent and line
The beautiful pattern is growing
In arrowhead, serpent and pine.
The very same marvelous weaving
Her grandmothers long ago knew;
And still with the grasses receiving
The tale that's eternally true,
Felipa sits weaving a basket.

Unheeded the tasks of the rancho,
Quick-spiced are the leagues of the plain.
The old dear enchantment lures Pancho
From sunrise to sunrise again.
Have a care, dear Felipa, be careful!
Young hearts are forever the same;
When Cupid would get his sweet snare full
He'll never a warning proclaim,
As a maiden sits weaving a basket.



Sunset - Aug. 1914.

fallen débris. These rooms were in perfect condition, just as left by the last occupants. The ceilings were standing and the objects left by the inhabitants scattered about on the floor. Nothing has disturbed them except the fine layer of dust sifted over all. One of the rooms had been filled to the ceiling and was found to be a burial room.

Mr. Morris writes:

In two second-story chambers there was a large accumulation of dry refuse. One of these yielded some excellent specimens of textiles and a burial with wrappings in a very good state of preservation. Above the refuse in the other room there was upon the fallen third floor a surprising number of stone implements, several bone tools, some beautifully worked wooden boards, seven coiled basket plaques (three well preserved), and a digging implement with handle of wood and blade of mountain sheep horn. In the refuse beneath this layer we have to date found the burials of five children (three with wrappings perfectly preserved), four baskets in excellent shape, a wooden dipper, some beads and various odds and ends. Three fourths of the deposit is still to be gone over. The outer covering of the wrapped bodies is particularly interesting. Each body was placed upon a rush mat. Then the sides were folded inward, and one doubled upward. The whole was then tied into a long package with cord or yuca strips. As yet I have not opened any of the bundles, so do not know what the interiors may contain besides the bones. These finds certainly are important. They are different from anything we have previously uncovered.

As a result of the excavations Aztec has become a popular resort for visitors. About 100 miles southwest of the Mesa Verde Park (in which the finest cliff-houses are to be found), and not over two hours' ride from Durango, Colorado, the ruin at Aztec is an attraction to all automobile tourists. During the present year more than 1,200 people visited the ruin.

THE AMERICAN CONGRESS OF SURGEONS

THE ninth annual convention of the American Congress of Surgeons was held in New York City, beginning on October 20. War-time developments in surgery and the possibility of their adoption to industrial and civil

practise were the principal topics for discussion.

More than 2,000 surgeons were present from all parts of the United States. Major General Sir Anthony Bowlby, who served as consulting surgeon to the British forces in France; and Sir Robert Jones, chief consulting surgeon and specialist in restoration of injured limbs at the army hospitals in France, England and Ireland, were present at the meeting.

The convention was opened by an address by Dr. J. S. Hill, of Bellows Falls, Vt., president of the congress. The remainder of the day's session was given over to technical discussions. Dr. William J. Mayo, of Rochester, Minn., delivered the inaugural address on the evening of October 20, the sessions continuing throughout the week.

A series of clinics covering every phase of modern surgery, another of afternoon meetings devoted to technical discussion of the morning's work, and a program of evening sessions, which, while arranged especially for surgeons, held much of direct interest to the general public were in progress during the week. The following program was presented:

PRESIDENTIAL MEETING, MONDAY

Address of welcome, Dr. J. Bentley Squier, New York, chairman of committee on arrangements.

Address of retiring president, Dr. John G. Clark, Philadelphia.

Inaugural address, Dr. William J. Mayo, Rochester, Minn.

Introduction of foreign guests, Sir Robert Jones, Liverpool; Major Gillies, R.A.M.C., Sidcup; Sir Anthony Bowlby, London.

Sir Anthony Bowlby, K.C.B., K.C.M.G., K.C.V.O., F.R.C.S., London: "Fractures of the femur." Discussion, F. N. G. Starr, M.D., Toronto.

TUESDAY

Dr. Harvey Cushing, Boston: "Brain tumor statistics." Discussion, Dr. Charles H. Frazier, Philadelphia; Dr. Allen B. Kanavel, Chicago; Dr. Charles A. Elsberg, New York.

Dr. Alexis V. Moschcowitz, New York: "Empyema; with particular reference to its pathogenesis and treatment." Discussion, Dr. John L. Yates, Milwaukee; Dr. James F. Mitchell, Washington.

lations. Demonstrations of parasitic insects and other animal parasites, with explanation of relation to hosts.

VII. ONTOGENY. (A) *Lectures*: The general principles of reproduction and development. (B) *Laboratory work*: The study of the development of the frog, and comparison with other forms. Demonstrations of mitosis, germ-cells, chromosomes, fertilization; chick embryos and their nutritive mechanism; mammalian embryos and their relation to the placentas.

VIII. PRINCIPLES OF GENETICS. (A) *Lectures*: (1) Essentials of Mendelian heredity; (2) mechanism of heredity. (B) *Laboratory work*: Demonstrations of living and preserved material illustrating Mendelian principles.

IX. PRINCIPLES OF ORGANIC EVOLUTION. (A) *Lectures*: (1) Sources of evidence for evolutionary change; (2) the method of evolution, with brief historical account and a discussion in the light of recent knowledge of the manner in which evolutionary change takes place. (B) *Laboratory work*: Demonstrations of fluctuations, mutations, etc. Demonstrations of paleontological material, both fossils and models.

GEORGE LEFEVRE

UNIVERSITY OF MISSOURI,
COLUMBIA, Mo.

SCIENTIFIC EVENTS

CHANGES IN THE FRENCH POPULATION IN 1918

THE minister of labor has completed the birth and mortality statistics for France for the year 1918. According to the Paris correspondent of the *Journal of the American Medical Association* the statistics show that the civil population of France decreased during the year 1918 by 389,575, not counting the war losses. The statistics, based on civil records, continue to cover only the seventy-seven departments that were not directly affected by military operations. This is the same as it was during the first four years of the war. It will be the same for the year 1919, and not until the beginning of 1920 will the statistics of all French territory, made complete by accession of Alsace and Lorraine, be included.

If one compares the statistics of the years 1917 and 1918, for the seventy-seven departments of which account was taken, one will note that last year shows not only the persistence of an excess of deaths over births, but even an increase of the excess over that of the preceding year. In 1917, the population of the seventy-seven departments not invaded decreased 268,838, whereas the decrease in 1918 has risen to 389,575. This result is due to the considerable increase in the number of deaths during the second half of 1918, ascribable to the influenza epidemic; for the number of births showed a slight increase over 1917. A comparison of the statistics of the years 1917 and 1918 is given in the accompanying table:

	1918	1917
Births	399,041	343,310
Deaths	788,616	613,148
Excess of deaths over births ..	389,575	269,838
Marriages	177,872	158,508
Divorces	8,121	5,572

An analysis of the table reveals the fact that in 1918 there was: (1) an increase in the number of marriages; (2) a corresponding increase in the number of births, and (3) an increase in the number of deaths. This increase in mortality affects exclusively the second half of last year. During the first half of 1918, 316,077 deaths were recorded, as compared with 354,564 during the first half of 1917; and during the second half of 1918, 472,539 deaths were registered, as against 258,594 in 1917. According to the preceding figures, the number of civil victims claimed by the influenza last year may be placed at approximately 200,000.

A PUEBLO RUIN IN NEW MEXICO

THREE years ago Earl H. Morris, representing the American Museum of Natural History, undertook the excavation of an ancient Pueblo ruin in Astec, New Mexico. The work was begun at the suggestion and through the courtesy of the H. D. Abrams, the owner of the property, and is being financed from the Archer M. Huntington fund for surveying the southwestern United States. During the past month the museum party has uncovered a new section of the ruin revealing several rooms filled with sand and

Review of Reviews, Aug. 1901.
INDIAN BASKETRY IN THE FAR WEST.

tiger-charmer stopped at the edge of a small patch of grass which might have concealed a pig or deer, but certainly could not, in my opinion, afford suitable cover for a tiger. When I represented this to the old man, he merely replied: 'The tiger is there;' and we, traversing the grass, passed out on the other side without discovering any living creature. We again appealed to our leader to cease his fooling and take us to a more suitable spot, but were met by the same stolid reply.

SIX TIGERS IN FIVE DAYS.

"There was nothing to be done but to try again, and this time we discovered an immense tiger lying crouched between two elephants. He arose on being discovered, and walked slowly in front of the howdah to the edge of the patch of grass; there turning in a dazed way, he calmly regarded us, and fell at once with a bullet behind the shoulder. The extraordinary behavior of this tiger impressed me more as a sportsman than the proceedings of the old man; but we both acknowledged that the incident was in every way uncanny. It was yet early in the day, and the bell again sounding, we were led in a bee line to another tiger, which suffered itself to be slaughtered in a similar manner. In five days we bagged six tigers, and only desisted because the old man explained that if we killed all the tigers his trade in charms would be ruined. Concluding that virtue lay in the bell, we offered large sums for its purchase; these were sternly declined, the owner protesting that he would not part with it till his death, and then only to his son."

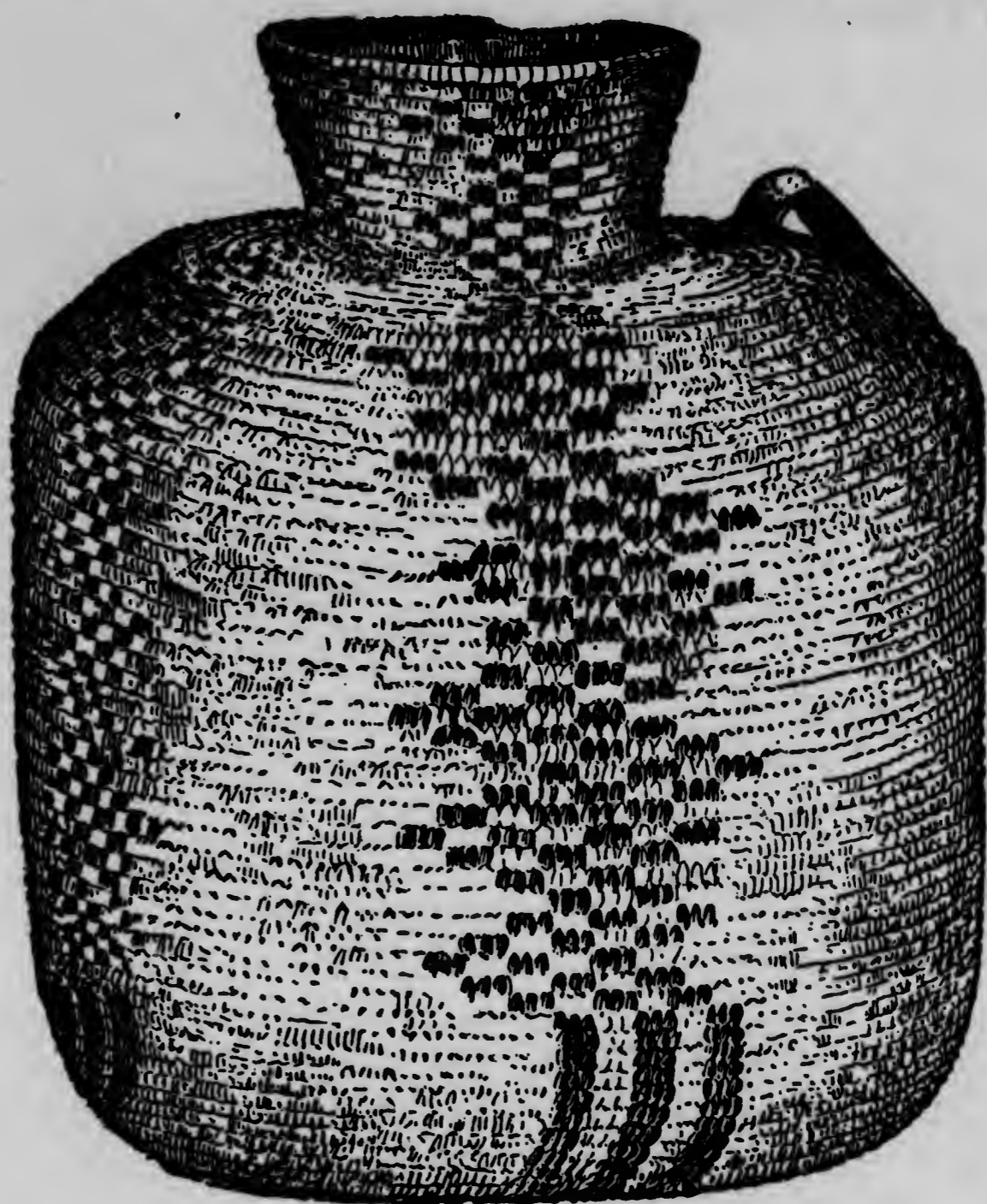
EFFICACY OF A "CHARM."

The tiger-charmer, however, taught Mr. Wilmot's orderly a charm which he said would deliver tigers into their hands. A few days later they tried the charm on an old and cunning tiger, with the following results:

"I was full of faith in our venture, resolved in my own mind that if nothing happened it would be due to some error in our incantations; and in this frame of mind I was not surprised to see our tiger arise from beneath a thorn bush in a most unlikely locality and walk in the usual dazed condition in front of the line of elephants. His appearance and behavior were greeted with a murmur of satisfaction by the elephant-drivers; here, they said, is a beast we have all known for years, and who has already shown himself superior to our calculations; to-day he is indifferent to his fate; what manner of charm is this that can destroy his sense?"

ALTHOUGH specimens of Indian basket work now command far higher prices than formerly, it is a regrettable fact that the art itself is dying out; the squaws who practise it are not receiving anything like fair return for their skill and industry, nor does the rising generation feel encouraged to continue in so unprofitable an employment.

Probably no one in this country has made a more thorough study of Indian basketry than the curator of the National Museum, Prof. Otis T.



COILED BASKET JAR MADE BY THE ZUNIS OF NEW MEXICO.

Mason. In an article contributed to the *North-west Magazine* for June, Professor Mason describes the coiled basketry found among the Indians of the Pacific slope. Speaking of the work done by the squaws of the Pomos, the Clickitats, the Washoes, and the Wascoes, Professor Mason says:

"In the coiling of the finer pieces, months of steady toil are expended. The makers of these treasures are among the most forlorn artists on earth. One is filled with compassion and amazement, seeing one of them at work, herself unkempt, her garments coarse and often dirty, her house and surroundings suggestive of anything but beauty. Models, drawings, patterns, pretty bits of color effect, she has none. Her patterns are in her memory and imagination—in the mountains, the water-courses, the lakes

and forests, and in tribal tales and myths. Her tools are a rude knife, a pointed bone; that is all.

"Yet her art has meanings that lie beyond the obvious beauties of the workmanship. The triangles on one of her specimens are mountain-peaks; every one with a name. This bold cycloid, ascending like a stairway from bottom to top of another bowl, is the trail over which weary feet must pass up the shining steps of nature. The whole basket country is a range of verdure-clad mountains, where the ideal vegetation for the basket-maker—the redbud, the Hind's wil-



A SQUARE INCH FROM THE ZUNI BASKET JAR.

low, and the carex roots—reach perfection in certain valleys. For these baskets the sounding beaches of the Pacific are visited for their pearly shells, and the forests hunted for birds of bright-colored plumage. The basket-maker must be mineralogist, botanist, geologist, spinner, weaver, colorist, designer, poet, and sorcerer."

MARVELOUS EFFECTS IN MOSAIC.

"Indian basketry is either plicated with the fingers or sewed with an awl or needle. It is the needle or 'point' basketry, to use a lace-maker's term, that is under consideration here. You will find it in northern Africa in the soft, thick ware of the Moors; in Siam, done in rattan, wherein the regular glossy fiber conspires with the small, delicate hand of the artist; but in perfection you will find it on the Pacific coast.

"There, varied materials take away the monotony of Africa and Asia. Different-colored materials, dyes and pigments, overlaying and appliqué work, feather and quill work, shell and bead work, and, above all, the primitive mythology dominating the ornamentation, produce the myriad effects over which the collector is in ecstasies. Coiled basketry is a mosaic, the elements being stitches all of the same width and length. The marvel is that such bold effects as clouds, flames, mountain-chains, and water are successfully produced within these limits.

"The most delicately woven coiled basket in the world is the work of a Yokiaia woman, living on Russian River, California. Her name is Keshbim, and if she had lived long ago she would have been one of the dryads, for all wood lore is hers. She knows where the slender willows grow, and can see beneath the ground the tough white roots of the sedge. Keshbim worked seven months continuously on the little treasure,

no bigger than a pint cup, which is now in the National Museum. It is beyond all price, this basket; for the magic in Keshbim's stubby fingers is an unequaled gift that will die with her.

"The foundation of the basket is of willow rods, and the sewing is done, not with linen thread, but with roots split so fine that in some parts there are sixty stitches to the inch. The design is the pictograph of a feast at which Keshbim would give this basket to her dearest friend, demanding something equally precious in return. On the bottom are black-and-white squares in checkerwork. These represent the mats that she will spread on the ground at the feast. The band of rhomboid figures around the bottom is the roof of the dance-lodge, with rafters crossed and interlaced. The human figures about the top are Keshbim and her friends, men and women dancing and celebrating the food-falling, or acorn-harvest."

A KING WHO CAN WRITE.

IN the July *Pearson's*, most people will turn with interest to Mr. Robert Sherard's paper on "King Oscar of Sweden," who, however, insists strongly on being known as King of Sweden and Norway. Mr. Sherard says:

"All things taken into consideration, one may justly describe King Oscar as the most accomplished king in the world. He is an excellent musician, he is a great traveler, he is a doctor of philosophy, he is a popular poet and a splendid speaker. He has the reputation, also, of being a wit. And he has found time to distinguish himself in all these ways in spite of the fact that he has had, as a king, one of the most difficult tasks that has fallen to the lot of any monarch of recent years. For he has to wear two crowns, and whatever may be the case with a single crown, there can be no disputing the fact that the head that wears two crowns always lies uneasy."

A DEMOCRATIC RULER.

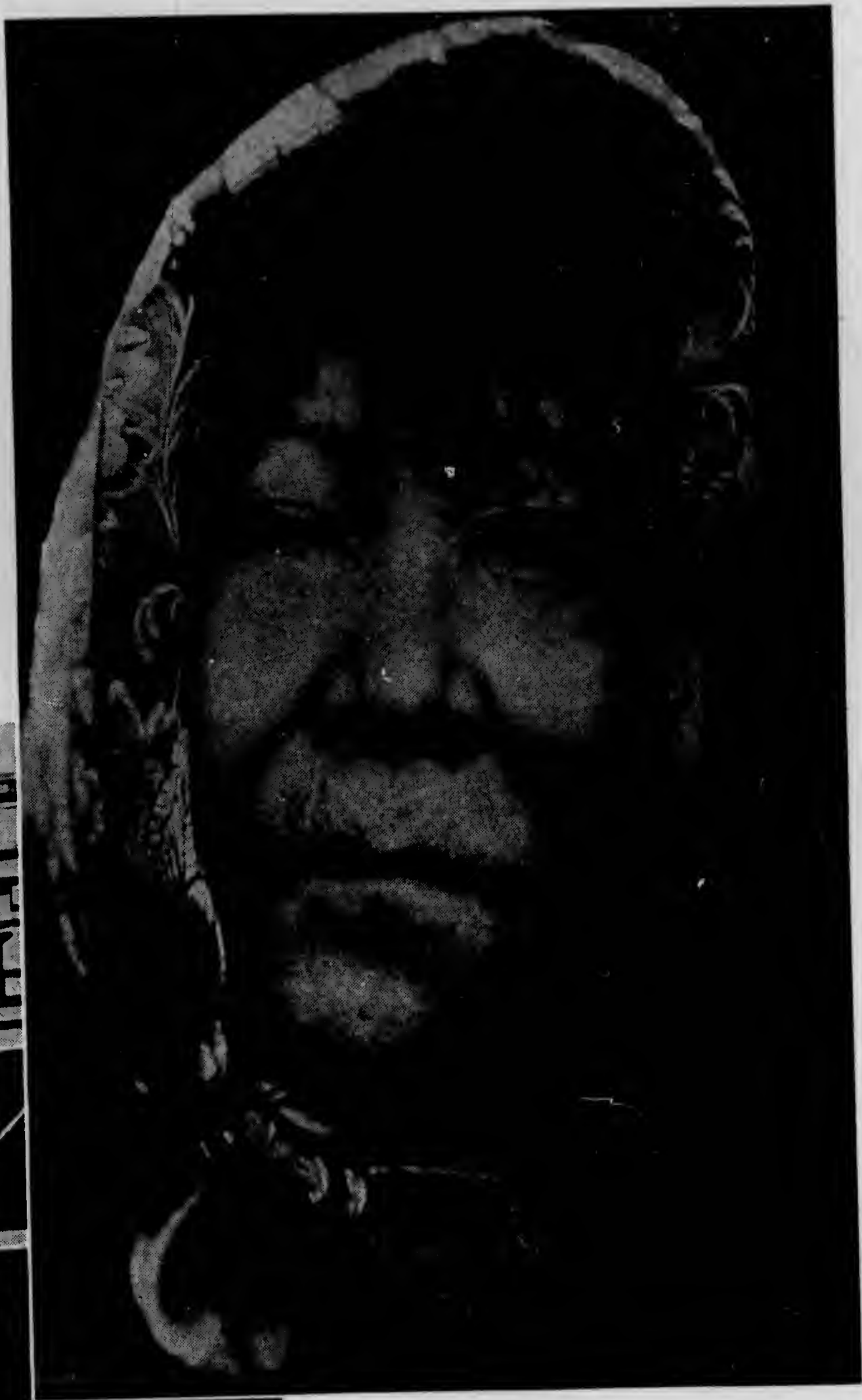
The King's tastes were far more inclined toward the life of a country gentleman with literary and musical instincts and a passion for traveling. He would never, from choice, have worn a crown. He and his family mix freely with their people; indeed, in many ways more freely, it would seem, than any European sovereign. Mr. Sherard says

"One sees them everywhere. I have ridden in a street car with the princes, and have looked into the same shop-window as the King. But this familiarity has bred no contempt, but rather a more profound feeling of attachment.

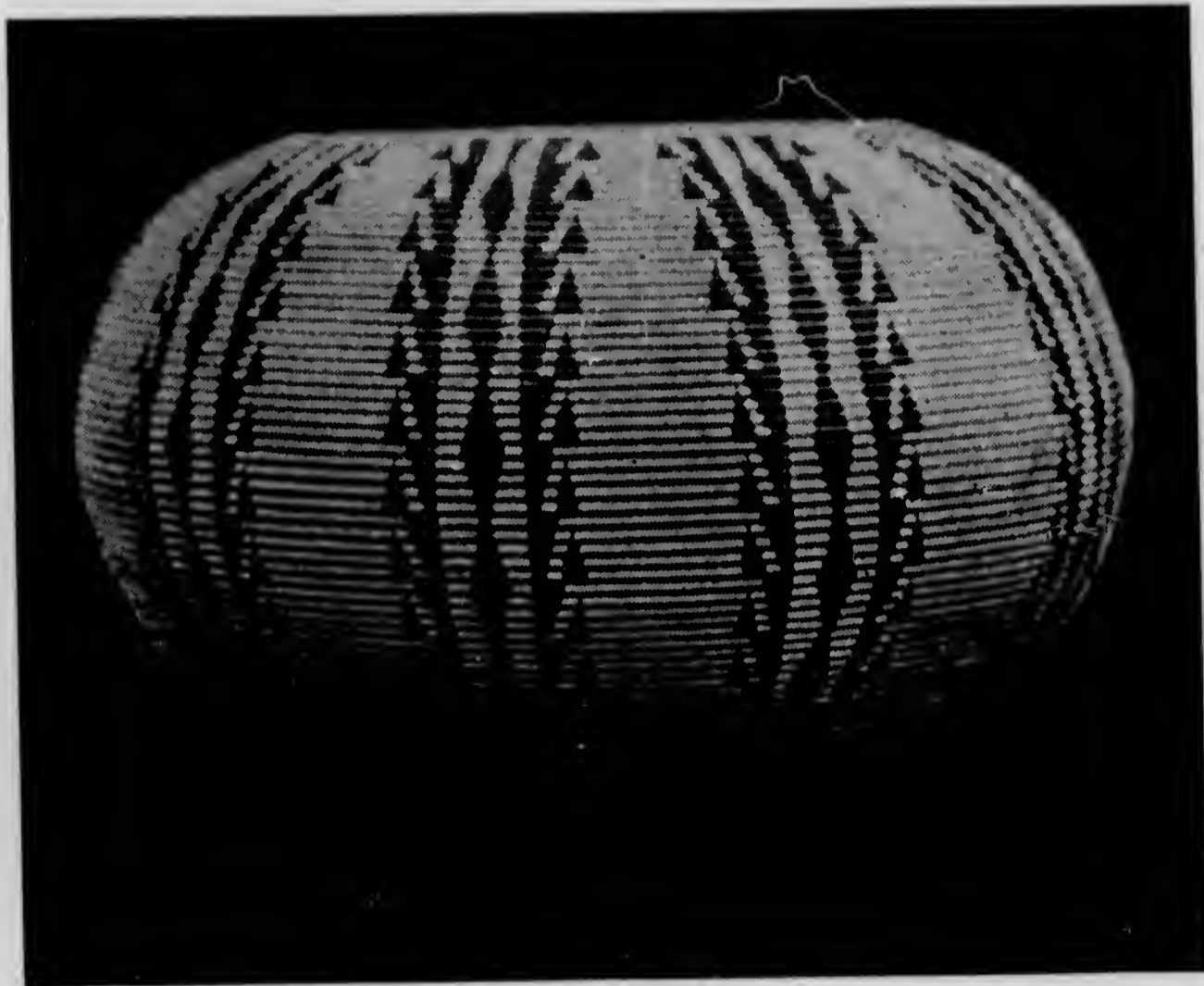
A COLLECTION of Indian basketry and bead work which has been on exhibit at the Museums of the University of Michigan for two years has now become the property of the university as a result of a bequest made by Mrs. W. B. Hinsdale. There are more than 200 specimens in the collection, some of them dating back to 1863. The late Dr. Hinsdale at the time of his death was professor emeritus of internal medicine and custodian of the Archeological Museum.

Specimens of 1863, 1864.

President A. Cohn (below), of the Emporium Company, Carson City, Nevada. The company's headquarters is a museum of Indian art and handicraft, as well as a marketplace. A more detailed view of the basket masterpiece held by Mr. Cohn is shown on opposite page. It is a three-color creation, twenty-eight stitches to the inch; total, 86,590, it is stated



The late Dat-So-La-Lee, Washoe Indian basket-maker, whose limited output throughout a life of more than ninety years—she usually worked a year or more on each basket—gained her lasting fame as a creative artist. Because of their workmanship and beauty of design, her pieces are regarded as perfect examples of what is authoritatively held to be the highest form of primitive American art



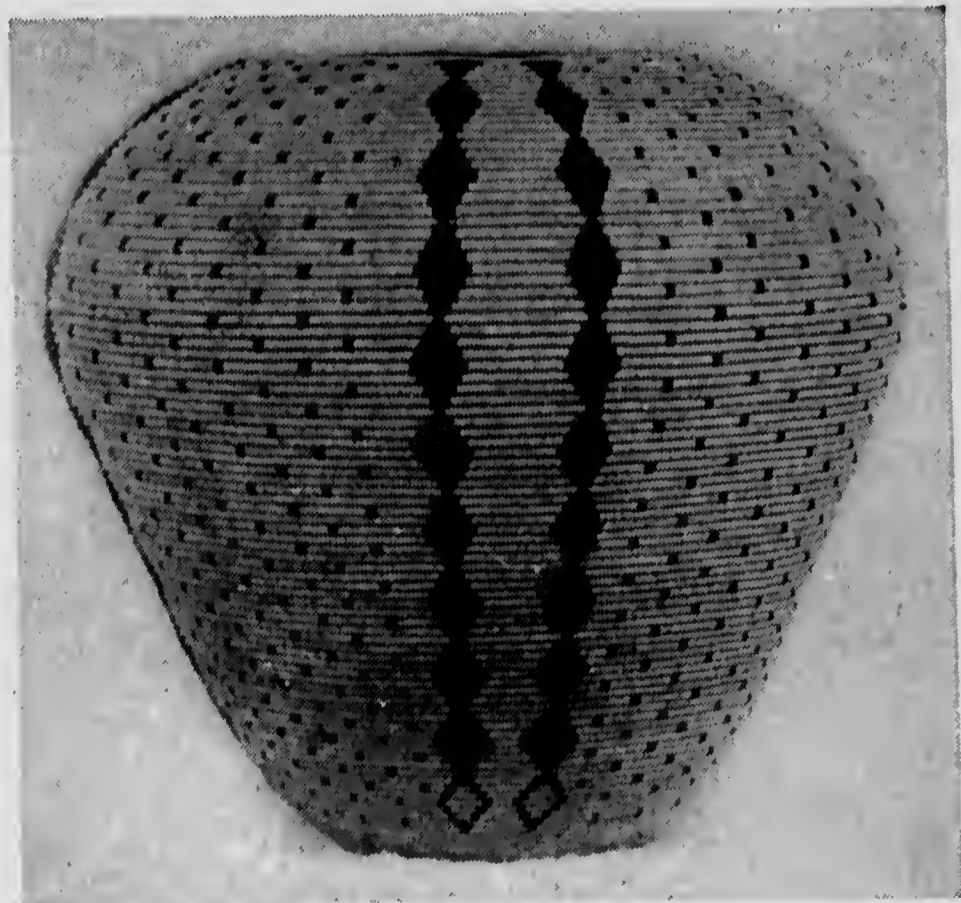
DAT-SO-LA-LEE, AN AMERICAN ARTIST

"IN North America basketry is *the* primitive art," and "here the Indian women have left the best witness of what they could do in handiwork and expression," according to the *Encyclopædia Britannica*. The latter portion of the quotation can be directly applied to the great Washoe Indian basket-maker, Dat-So-La-Lee, who joined her ancestors in 1925, leaving behind her some of the loveliest examples of this art form ever conceived.

One of her baskets is in the Carnegie Institute of Pittsburgh, another in the collection of the Field Museum, Chicago, and the Peabody Museum at Harvard also possesses one. Seven others are held and highly prized by wealthy collectors in the United States, but the bulk of her known work, some sixty baskets, is held by A. Cohn, of Carson City, Nevada. It was through the use of a Standard product by the owner of this collection that the BULLETIN learned of Dat-So-La-Lee.*

"To Abe Cohn there should be more than passing credit," says his home-town paper, the famous *Carson Daily Appeal*. "Years ago he realized that the art of Indian basket-weaving was a vanishing art, destined to go

the way of the other crafts of the tribes. He commenced to gather baskets in a small way, later cultivating this handicraft among the Indian women, and coaxed and spurred the late Dat-So-La-Lee into the masterpieces



"Myriad of stars shine over the graves of our ancestors," is Cohn's interpretation of this Dat-So-La-Lee masterpiece. He values it at \$10,000

* See letter following this article.

she created. . . . Her work, or the remaining examples at the new store, cannot be duplicated on earth. The prices are prohibitive to all but well-to-do collectors, but the work is on display where one may look but mustn't touch.

Writing in a collectors' publication, Herbert Brame gives the following sketch of this American artist: "Dat-So-La-Lee was born at a Washoe Indian camp near Genoa, Nevada. She often spoke of seeing General John C. Fremont on his expeditions into California, and when she could be persuaded to talk would relate many interesting stories of early life in western Nevada. While she did not know the exact date of her birth, she said she was over 90 years old. She died in December, 1925, at Carson City.

"The last thirty years of her life were devoted to making masterpieces for her friend and benefactor, Mr. Cohn. He provided a home for Dat-So-La-Lee and her husband, bought them clothes, provisions, paid them a salary, and then bought each basket as fast as she completed them. And this was not so fast, either, for several of her best baskets required from one year to eighteen months to finish. She was very particular about her basket materials—they had to be treated just so, and aged for years before she would use them.

"In common with all great artists, she was very temperamental, and had to be coaxed and pleaded with to finish a basket. She never would make a basket to order for Mr. Cohn or anyone else. She always created her own designs, expressing the history, legends, religion, and traditions of her tribe, and always preferred to be alone when weaving."

* * *

STANDARD OIL COMPANY.

Gentlemen: As you no doubt know, I carry in my store in Carson City, Nevada, a very fine and expensive stock of Navajo rugs.

These rugs require considerable protection from the destructive moths and their larvæ, and for this purpose I use with entire satisfaction your Oronite Fly Spray. I unhesitatingly recommend and indorse its use to those requiring a product for this purpose.

My experience with Oronite Fly Spray extends over a period of several years; so I know its real value as a moth exterminator.

Very truly yours,

(Signed) A. COHN.

The Genesis of a Road

ONE day through the primeval wood
A calf walked home, as good calves should,
But made a trail, all bent askew,
A crooked trail, as all calves do.
Since then two hundred years have fled,
And I infer the calf is dead;
But still he left behind his trail;
And thereby hangs my moral tale.

The trail was taken up next day
By a lone dog that passed that way;
And then a wise bell-wether sheep
Pursued the trail o'er vale and steep,
And drew the flock behind him, too,
As good bell-wethers always do;
And from that day, o'er hill and glade,
Through those old woods a path was made.
And many men wound in and out,
And dodged and turned and bent about,
And uttered words of righteous wrath,
Because 'twas such a crooked path.
But still they follow (do not laugh)
The first migrations of that calf.

This forest path became a lane,
And bent and turned and turned again;
This crooked lane became a road,
Where many a poor horse, with his load,
Toiled on beneath the burning sun
And traveled some three miles in one—
And thus a century and a half
They trod the footsteps of that calf.

The years passed on in swiftness fleet;
The road became a village street,
And this (before men were aware)
A city's crowded thoroughfare;
And soon the central street was this
Of a renowned metropolis,
And men, two centuries and a half,
Trod in the footsteps of that calf.
Each day a hundred thousand rout,
Followed the zig-zag calf about,
And o'er his crooked journey went,
The traffic of a continent,
A hundred thousand men were led
By one calf, near three centuries dead.

—Anonymous.

[From Oban, a seaport and tourist resort in Argyllshire, Scotland, this verse comes to us, through Mr. Gavin Gemmell, a director of the International Bitumen Emulsions Corporation, resident of London, who clipped it from the *Oban Times* and mailed it to the BULLETIN. While an interesting word-picture, it is incomplete to us on the Pacific Coast, where in recent years one of the commonest phases of highway development has to do with the straightening of crooks and bends.—EDITOR.]

45th Ann. Rept. (for 1927-28). Pub. 1930.

~~vided with catalogue numbers, except a small group of British Columbia songs, which are held with field numbers until the group is complete. The total number of records transcribed is 1,695.~~

Early in June, 1928, Mr. H. Hughes, of Ono, Russell County, Ky., advised the Smithsonian Institution of certain Indian objects recently exhumed from a cave in the bluffs bordering Wolf Creek, a branch of Cumberland River. To examine these objects and the scene of their discovery, Mr. Neil M. Judd, curator of American archeology, United States National Museum, was directed to proceed to Ono.

Accompanied by Mr. Hughes, Mr. Judd called upon the three gentlemen concerned with the discovery of the material in question, examined the specimens, and later visited the shallow cave from which they had been removed. The collection included parts of three skeletons—two adults and an adolescent—a fragment of a buckskin head band with fiber ropes attached, fragments of an olivella shell necklace, a covered basket, and portions of two others. The basket, certainly the most important of the several items, was woven of split reeds; it is about 20 inches long, 8 inches wide, and 8 inches deep, and was provided with a cover of approximately equal size that fitted completely over the container. The basket is doubtless of Cherokee origin; pottery fragments found in the cave tend to confirm this deduction.

Owing to the fact that the site of discovery is only a shallow shelter in a thick stratum of disintegrating shale, it is truly remarkable that these textile fragments should have been so well preserved. Layers of burned clay and ash indicated frequent though intermittent use of the shelter by Indian peoples. Fragments of corncobs, one small red bean, gourd rind, and squash seeds were observed among the shaly deposits covering the narrow floor space.

Science Dec. 7, 1934
~~taining the appropriation to establish the work in California.~~

Museum News reports that the Museum of Natural History at Springfield, Mass., of which Mrs. Grace P. Johnson is director, opened its new building to the public on October 13. The structure is of Indiana limestone, two stories and basement, with a ground area 132 by 88 feet. It is adjacent to and connected with the old Natural History building on the northeast corner of the City Library Association quadrangle. The main entrance is on the west, from the interior of the quadrangle. The three floors provide 18,343 square feet of exhibition space and 4,900 square feet for storage. In the basement are a large gallery for Indian material, two classrooms, a transformer room and a workshop. On the ground floor, the main entrance hall, 68 by 18 feet, houses habitat groups of bear, beaver, deer and Antarctic birds; a second large hall is devoted to a life-sized Indian group, the Indian basket collection and other related material; the south gallery to mammals, and the north gallery to birds. On the second floor is the aquarium hall with 15 large tanks, a junior room, galleries for geological and botanical exhibits, and the astronomical department including a planetarium. The planetarium room is 38 feet in diameter with a dome 34 feet in diameter and 23 feet high. The projector is of the compound stereopticon type and was constructed by Frank D. Korkoss, of the museum staff. The seating capacity of the room is about 150. The building was designed by Tilton and Githens and erected at a cost of \$25,000. Funds were provided from a bequest of the late Stephen E. Seymour.

Handbook of Am. Indians, Pt. 1, 1907.

BASKETRY
By O. T. Mason

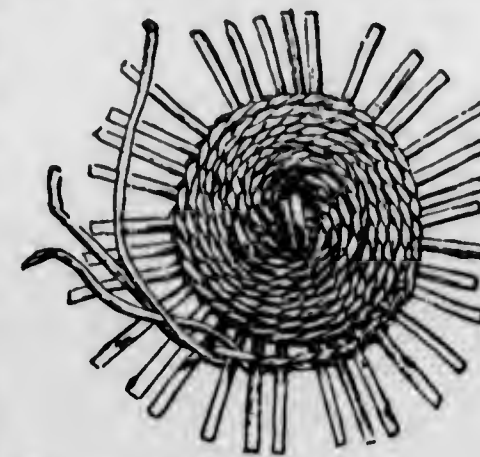
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Basketry. Basketry, including wattle, matting, and bagging, may be defined as the primitive textile art. Its materials include nearly the whole series of North American textile plants, and the Indian women explored the tribal habitat for the best. Constant digging in the same favorite spot for roots and the clearing away of useless plants about the chosen stems constituted a species of primitive agriculture. They knew the time and seasons for gathering, how to harvest, dry, preserve, and prepare the tough and pliable parts for use and to reject the brittle, and in what way to com-



IROQUOIS WOMAN WEAVING A BASKET. (FROM LAFITAU)

bine different plants with a view to the union of beauty and strength in the product. The tools and apparatus of the basket maker, who was nearly always a woman, were most skilful fingers, aided by fingernails for gauge, teeth for a third hand or for nippers, a stone knife, a bone awl, and polishers of shell or gritty stone. She knew a multitude of dyes, and in some instances the bark was chewed and the splint drawn between the lips. In later



THREE-STRAND BRAIDING

ketry has warp and weft, and leads up to loom work in softer materials. Of this species there are the following varieties: Checkerwork, in which the warp and weft pass over and under one another singly and are indistinguishable; twilled work, in which each element of the weft passes over and then under two or more warp elements, producing by varying width and color an endless variety of effects; wickerwork, in which the warp of one larger or two or more smaller elements is inflexible, and the bending is done in the weft; wrapped work, wherein the warp is not flexed, and the weft in passing a warp element is wrapped once around it, varied by drawing both warp and weft tight so as to form half of a square knot; twined work, in which the warp is not bent and the weft is made up of two or more elements, one of them passing behind each warp element as the weaving progresses. Of this last variety there are many styles—plain twined, twilled twined, crossed or divided warp with twined work, wrapped, or bird-cage weaving, three-strand twining after several methods, and three-strand braid. Coiled basketry is not weaving, but sewing, and leads up to point lace. The work is done by sewing or whipping together, in a flat or ascending coil, a continuous foundation of rod, splint, shredded fiber, or grass, and it receives various names from the kinds of foundation employed and the manner of applying the stitches; or the sewing may form genuine lace work of interlocking stitches without



HUPA FOOD TRAY (1-9)



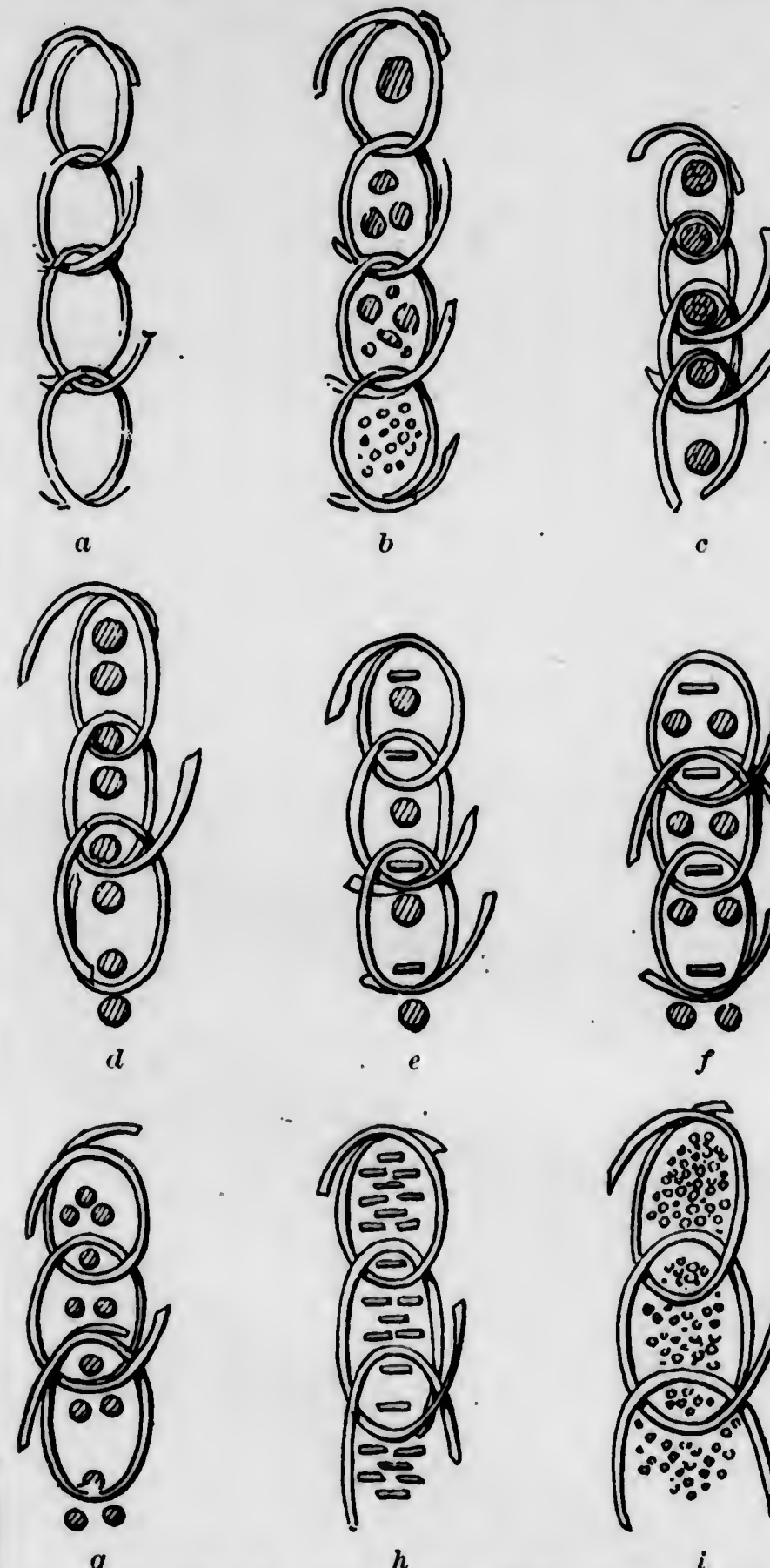
HOPI WILLOW TRAY (1-10)



HUPA STORAGE BASKET (1-24)



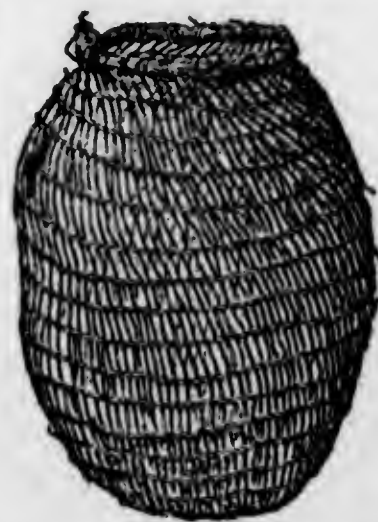
HUPA CARRYING BASKET (1-20)



CROSS-SECTIONS OF VARIETIES OF COILED BASKETRY. *a*, COILED, WITHOUT FOUNDATION; *b*, SIMPLE INTERLOCKING COILS; *c*, SINGLE-ROD FOUNDATION; *d*, TWO-ROD FOUNDATION; *e*, ROD-AND-SPLINT FOUNDATION; *f*, TWO-ROD-AND-SPLINT FOUNDATION; *g*, THREE-ROD FOUNDATION; *h*, SPLINT FOUNDATION; *i*, GRASS-COIL FOUNDATION

times knives, awls, scissors, and other utensils and tools of steel were added. In its technic basketry is divided into two species—woven and coiled. Woven bas-

foundation. In coiled work in which a foundation is used the interlocking stitches pass either above, through, or quite under the foundation. Of coiled basketry there are the following varieties: Coiled work without foundation; simple interlocking coils with foundation; single-rod foundation; two-rod foundation; rod-and-splint foundation; two-rod-and-splint foundation; three-rod foundation; splint foundation; grass-coil foundation; and Fuegian stitches, identical with the buttonhole stitch. By using choice materials, or by adding pitch or other resinous substance, baskets were



HUPA GATHERING BASKET, 16 INCHES HIGH

ing, cradles, for harvesting, and for the disposal of the dead. This art is interesting, not only on account of the technical processes employed, the great delicacy of technic, and the infinite number of purposes that it serves, but on account of the ornamentation, which is effected by dyeing, using materials of different colors, overlaying, beading, and plaiting, besides great variety in form and technic. This is always added in connection with the weaving or sewing, and is further increased with decorative beads, shells, and feathers. In forms basketry varies from flat wattling, as in gambling and bread plaques, through trays, bowls, pots, cones, jars, and cylinders, to the exquisite California art work. The



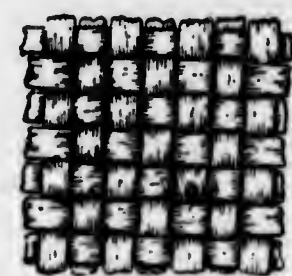
PAIUTE GATHERING BASKET (1-12)

geometric forms of decussations and stitches gave a mosaic or conventional appearance to all decoration. The motives in ornamentation were various. No doubt a sense for beauty in articles of use and a desire to awaken admiration and envy in others were uppermost. Imitation of pretty objects in nature, such as snake skins, and designs used by other tribes, were naturally suggested. Such designs pass over into the realms of symbolism and religion. This is now alive and in full vigor among the Hopi of Arizona. The Indian women have left the best witness of what they could do in handiwork and expression in their basketry. In E. United States almost all of the old-fashioned methods of basket making have passed away, but

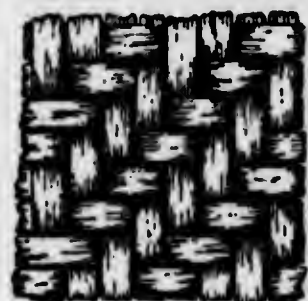


ARIKARA CARRYING BASKET (1-10)

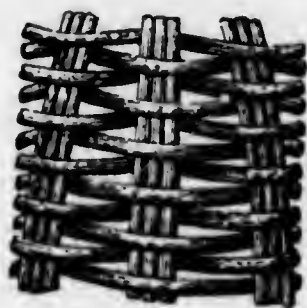
by taking impressions of pottery Holmes has been able to reconstruct the ancient processes, showing that they did not differ in the least from those now extant in the tribes w. of the Rocky mts. In the southern states the existence of pliable cane made possible twilled weaving, which may still be found among the Cherokee and the tribes of Louisiana. The Athapascan tribes in the interior of Alaska made coiled basketry from the roots of evergreen trees. The Eskimo



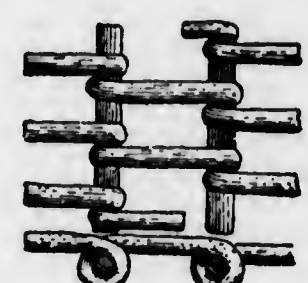
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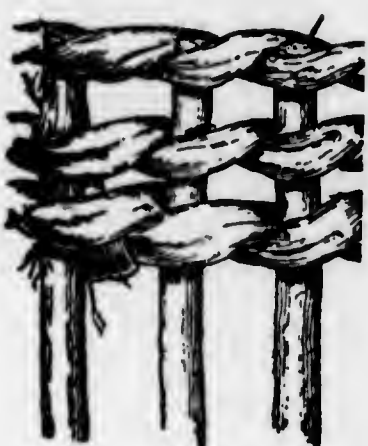
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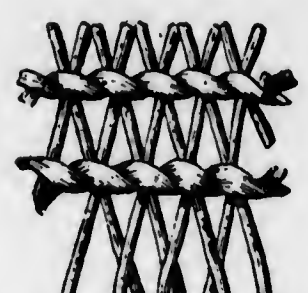
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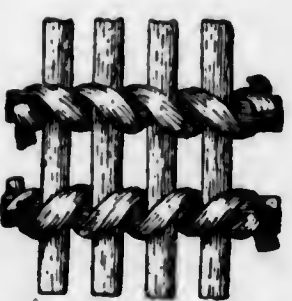
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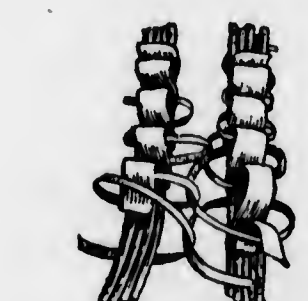
e



f



g



h

FORMS OF BASKETRY WEAVING. a, CHECKER; b, TWILLED; c, WICKER; d, WRAPPED; e, TWINED; f, CROSS-WARP TWINED; g, WRAPPED TWINED; h, IMBRICATE

made water-tight for holding or carrying water for cooking.

The chief use of baskets is as receptacles, hence every activity of the Indians was associated with this art. Basket work was employed, moreover, in fences, game drives, weirs, houses, shields, cloth-

about Bering str. manufactured both woven mattings and wallets and coiled basketry of pliable grass. The Aleutian islanders are now among the most refined artisans in twined work. South of them the Tlingit and the Haida also practise twined work only. From British Columbia, beginning with the Salishan tribes, southward to the borders of Mexico, the greatest variety of basket making in every style of weaving is practised.



TWINED BASKET WITH DEER-SKIN TOP AND DRAW-STRING (1-4)

Consult Mason, *Aboriginal American Basketry*, Rep. Nat. Mus. 1902, 1904, and the bibliography therein; also Barrett in *Am. Anthropol.*, VII, no. 4, 1905; Dixon in *Bull. Am. Mus. Nat. Hist.*, XVII, pt. 1, 1902; Kroeber in *Univ. Cal. Publ.*, II, 1905; Goddard, *ibid*; Willoughby in *Am. Anthropol.*, VII, no. 1, 1905. See *Art, Arts and Industries, Weaving.* (O. T. M.)

Am. Anthropologist, Vol. 2 (ns), no. 4. Dec. 1900
~~this time long since diverged. But let me recall him here as he re-~~
 vealed himself in those days of common work, amidst the ruins, on the
 march, round the camp-fire,—not to speak of his many letters.

Cushing was not a savant, a man of much book-learning. The book
 in which he read was Nature. In his reading and interpretation of that
 great book he was a master, and as such achieved more than book-learn-
 ing alone would have conferred on a mere scholar. Cushing was a
 leader, a *Bahnbrecher*, a man endowed with acute power of observation
 and quick perception very seldom to be seen in any profession. This
 was partly due to his artistic disposition and talents—he sketched ad-
 mirably and modeled well.

Of his literary talents I need not speak, his brilliant style and the
 poetical language in which his thoughts were often clothed being known
 to all who have read his publications. Several of his works, in style,
 form, and scientific value, are masterpieces for all time.

Cushing was chivalrous by nature, possessing in large measure the
 highest form of courage—moral courage. He was solicitous for others,
 careless as to himself, especially in pecuniary matters, and displayed no
 trace of meanness or narrowmindedness. Like other men of genius
 Cushing had *les défauts de ses qualités*. To classify him psychologically
 in the terminology of August Strindberg I should call Cushing a happy,
 though rare, mixture of the *conscient* and the *illusionné*.

Twelve years have passed since I bade good-bye to Tenatsali and
 Zuñiland. Vividly do I recall that bright morning when my steed bore
 me away forever, leaving him, cap in hand, waving me a last farewell.
 We never met again, but—as Mr Stewart Culin has said—I cannot think
 of him as dead. Tenatsali has gone “to that wild brotherhood to
 whom his heart went out,”—to the land of his longings and yearnings,
 beholding things with the clearness of the Ancients. Verily he went
 to lie down “to the sleep of fulfilment, fearlessly and well content.”
 And like the Zuñis I do not forget that “the lightning is not dimmed
 by the darkness. It but gleams the more brightly. Even so it is with the
 souls of men in the night time of death.” H. F. C. TEN KATE.

NAGASAKI, JAPAN.

September, 1900.

Woven Basketry: A STUDY IN DISTRIBUTION.—For the purpose
 of classification, basketry may be divided into *woven* and *coiled*. Woven
 basketry is further to be separated into that with simple weft and that
 with compound weft; in either of these two the warp may be rigid or
 flexible, simple or compound. Basketry with simple weft is divided
 into checker, wicker, and diagonal, according to the comparative

flexibility of warp and weft and the number of the former crossed by the latter. Basketry with simple weft, either checker, wicker, or diagonal, existed in pre-Columbian times in every culture-province of the Western Hemisphere. Basketry with compound weft, sometimes called twined basketry, on the other hand, had a special and interesting geographic distribution.

In order to make the present inquiry plain, let it be understood that in twined basketry there are two or more weft elements, which make some fraction of a revolution around one another as each one passes over a warp element: if a plain two-ply twine is formed, the style may be called plain-twined weaving; if in the same technique two warps are crossed instead of one, and not the same two on the next round, it is called diagonal-twined weaving; if one weft element is rigid and the other wrapped around it and the warp, at their intersections, it may be called wrapped or bird-cage twine; if the warps are crossed by a horizontal and similar stem, and the twined weaving binds both of these together, the type is called *tee*; this style, so far as known, is confined to the Pomo Indians on Russian river, California. Where the twine is three-ply and one of the elements passes around a warp stem at each third of a turn, it is called three-ply twine. These three elements are now and then braided, in which case the Pomo call the weaving *chitsin* or three-ply braid. For the present designation, all of these compound wefts are twined basketry of some sort. It exists in the Eskimo area only on the borders of Bering sea. It commences with the island of Attu and continues down the Pacific coast of America to the borders of Mexico with some interruptions, and extends into the Great Interior basin with the Ute. Otherwise it does not exist in North America excepting in association with prehistoric pottery in Pope county, Tennessee, in Macon, Georgia, in Arkansas, and in Illinois, as may be seen by examining Holmes' illustrations in the *Third Annual Report* of the Bureau of Ethnology, pp. 408-413.

In the *Thirteenth Annual Report* of the Bureau of Ethnology Holmes gives many figures of twined weaving. Figure 1, from Hariot, appears to be a wattled or twined fish weir; figure *a* in plate 1 shows twined weaving; plates III to VIII, from caves in Tennessee, show twined weaving; figure *a* in plate VII shows diagonal weaving; however, this style has almost disappeared from the area east of the Rocky mountains in historic times. South of Gila river, in the southwestern portion of the United States, twined weaving seems not to have existed. There is not a specimen in the United States National Museum of any sort from Central or South America. In the codices, as well as in the beautifully illustrated books of Stübel, Reiss, and Uhle, not one example contains this compound weft. In other words, in my limited study, no twined weaving was ever done in America south of the present boundary of the United States.

O. T. MASON.

AMERICAN FORESTS

VOL. 30

FEBRUARY, 1924

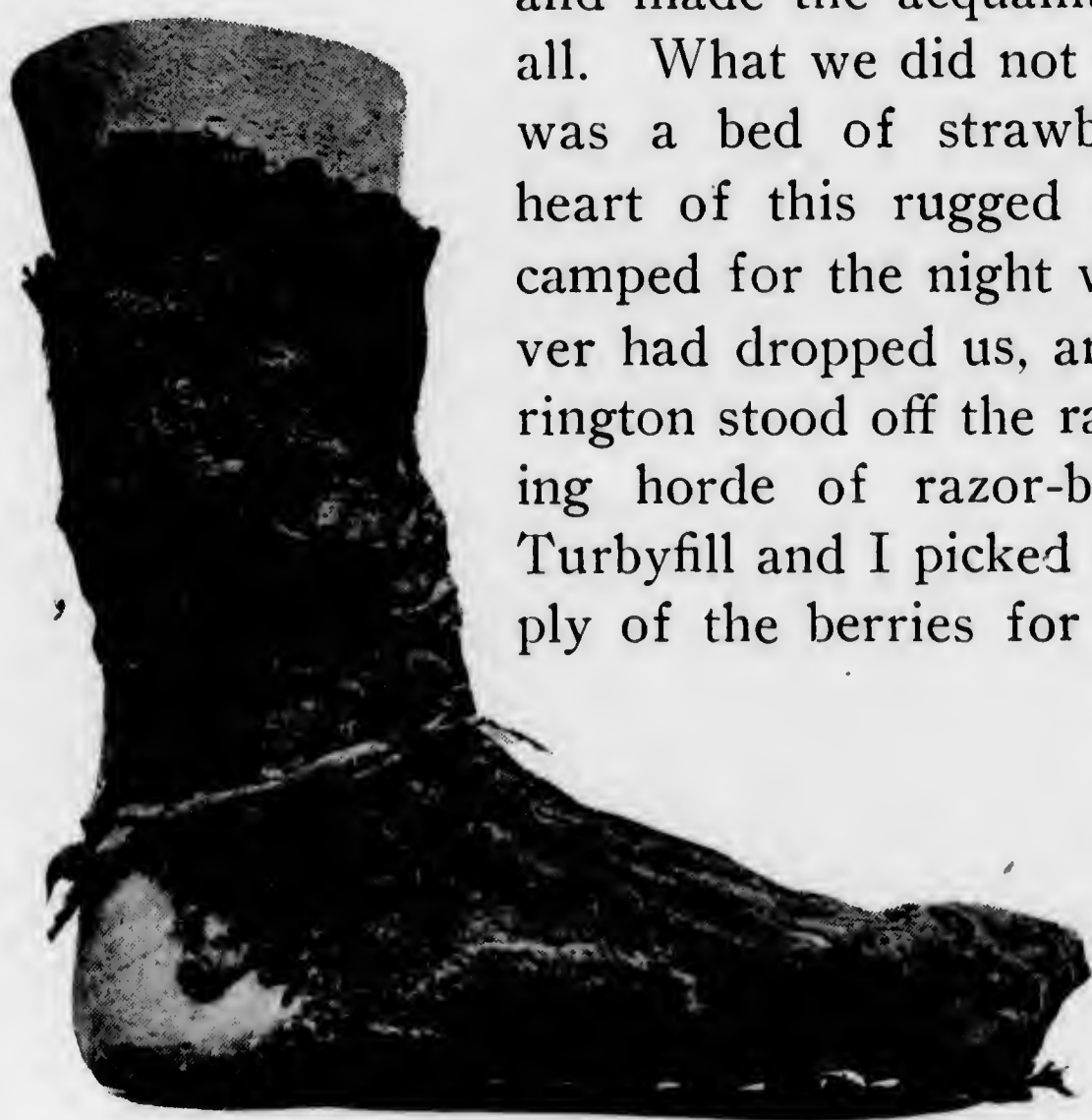
No. 362

Ancient Dwellers of the Ozarks

BY DON CADZOW

FOLLOWING a clue 1500 years old, the Harrington Exploration Party to the Ozarks, of which the author was a member, uncovered a great variety of interesting evidence of the existence of a hitherto-unknown people, who years ago lived in bluff caves and trod the surrounding forest-covered hills of Arkansas and Missouri. Their origin and extinction are still a mystery. Mr. Cadzow, the author, is the Arctic representative of the Museum of the American Indian, Heye Foundation. He first became interested in anthropology while trading for fur with the Indians and Eskimos on the Porcupine River of northern Alaska, eighty miles above the Arctic Circle. That these ancient bluff-dwellers subsisted in part at least upon the products of the forest is indicated by a bag of acorns hidden away many centuries ago, and unearthed by the exploration party. Bushels of hazel, chinquapin, and walnut hulls, as well as many other kinds of nuts, still unidentified, were also found in the debris of the bluffs.

HARRINGTON, Turbyfill, and I had expected to find moonshiners, chiggers, and ticks in the Ozark Mountains; so we were not disappointed when we unloaded our outfit from a wheezy flivver at a point on the White River twenty miles from the nearest town,



A MOCCASIN, MOUNTED ON A CAST, FOUND IN THE BUSHWACK BLUFF ROCK SHELTER

and made the acquaintance of them all. What we did not expect to find was a bed of strawberries in the heart of this rugged country. We camped for the night where the flivver had dropped us, and while Harrington stood off the rapidly increasing horde of razor-back "hawgs," Turbyfill and I picked an ample supply of the berries for supper. Our

enjoyment of this luscious fruit might not have been so keen had we known that it was the private patch of a

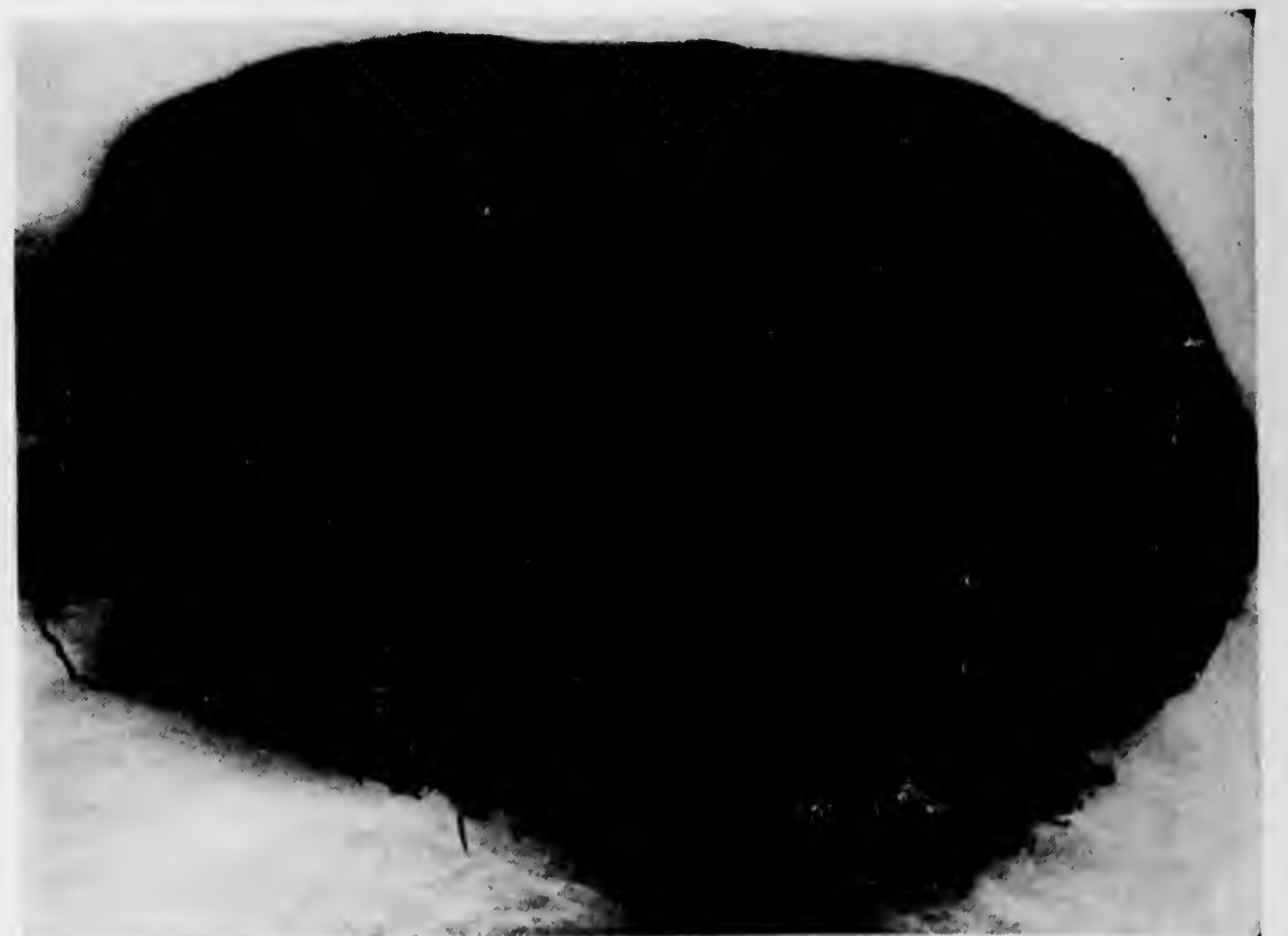
notorious bandit temporarily resting in jail.

We had been sent to the White River to run down a clue. No, we were not Internal "Revenooers," although moonshiners often mistook us for government agents, and sent a few 30-30's hissing in a ring about our canoe, merely as a warning to leave that particular part of the country. These splashed too close for comfort, so Turbyfill, who hailed from the Blue Ridge Mountains of North Carolina and was familiar with the mountaineer's

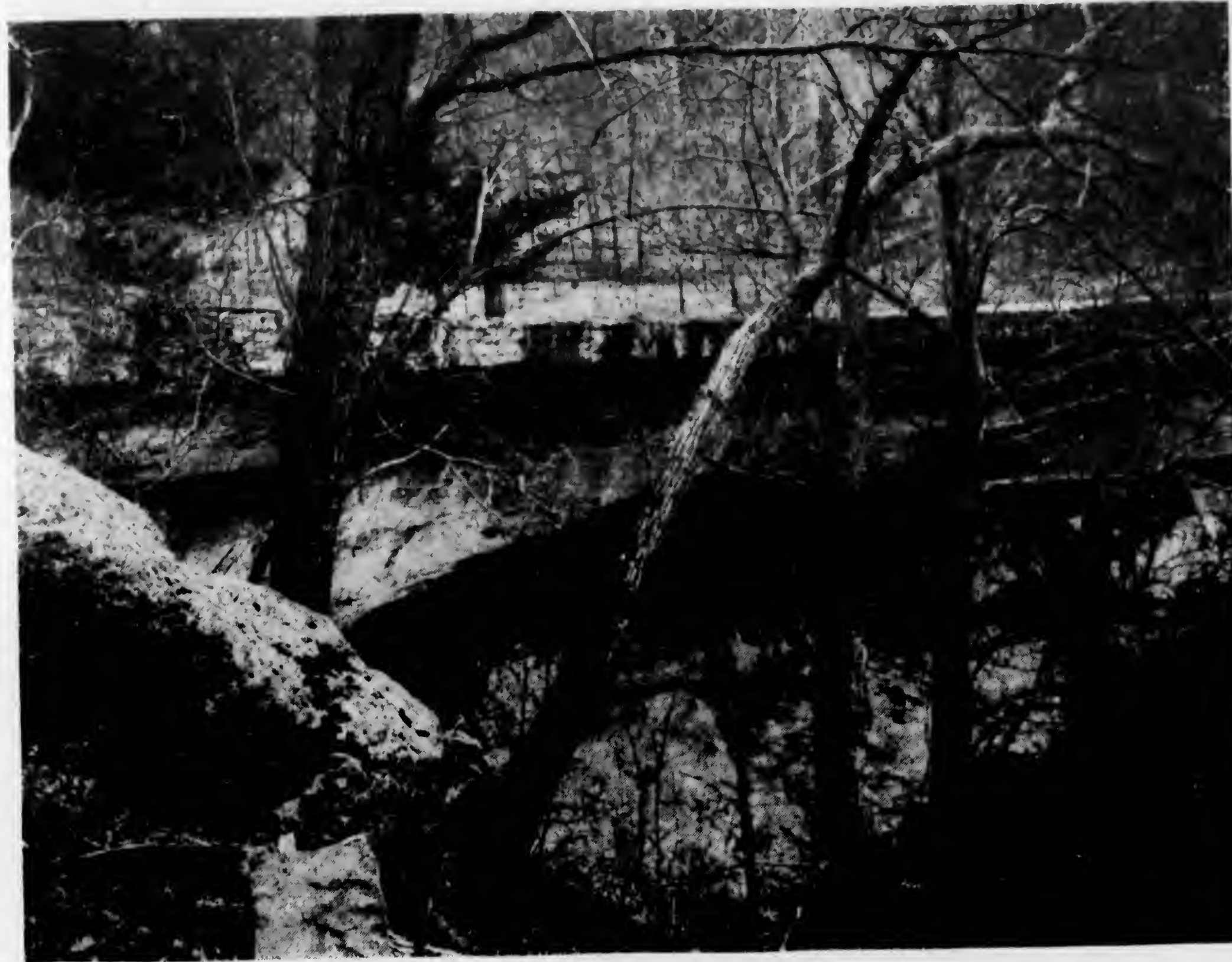
methods, advised us to negotiate with the senders of the warnings and try to convince them of our harmless intentions.

This was good advice. We proved ourselves to be "O. K." by adding a few influential mountaineers to our party in an advisory capacity, thus gaining the benefit of their knowledge of local conditions.

The clue we had been sent thirteen hundred miles to unravel was probably fifteen centuries old. While a detective might say that a clue fifteen hundred years old cannot be followed, we were quite optimistic about this one. The specimen that had drawn us to this country of moonshiners, chiggers, and razorbacks was a stone ax with the wooden handle attached. The ax was not an ordinary Indian tomahawk, such as is found all over



THIS BAG, WOVEN OF TWISTED WILD HEMP, FILLED WITH ACORNS, WAS FOUND TWO FEET UNDER THE SURFACE OF THE GROUND



THE EXTERIOR OF BITTNER ROCK SHELTER, IN ARKANSAS—THE ENTRANCE TO ONE OF THE HOMES OF A PRIMITIVE PEOPLE, WHOSE EXISTENCE HAD BEEN HERETOFORE UNDREAMED OF

North America, but the ax of a hitherto-unknown people—made, perhaps, fifteen hundred years ago, or a thousand years before Columbus discovered America.

When Harrington first heard about this complete specimen he made the trip to the Ozark Country to verify the report of the discovery. If this ax were the real thing, it might be possible to make still more amazing discoveries by excavating the abodes of the unknown "Bluff-Dwellers," for no perishable part of a prehistoric Indian relic of this kind had ever been found complete in the Southern States. The perishable objects of even the historic Indians of this region, such as clothing, baskets, and articles of wood, had long ago become disintegrated.

When Harrington returned to New York actually bringing the ax with him, we began planning an expedition to the Ozarks that would enlighten us further as to who these strange "new" ancient Indians were. The people who made the ax, Harrington deduced, were neither cave-dwellers nor cliff-dwellers, as we know of them, but were a wholly unrelated people, who had lived under the huge overhanging limestone bluffs of the White River, in northwestern



INTERIOR OF THE BITTNER ROCK SHELTER, WHERE THIS ANCIENT PEOPLE OF MYSTERIOUS ORIGIN LIVED—IN THE SHELTER OF THE BLUFFS; AND JUST AS MYSTERIOUS IS THE MANNER AND TIME OF THEIR GOING

Arkansas and southwestern Missouri.

Whence these primitive people came was an anthropological mystery. The approximate date and manner of their disappearance were equally mysterious. Nothing is yet known of them except what has been learned from a study of their implements, clothing, and partially mummified bodies—all in a wonderful state of preservation—for, unlike the Egyptians, they left no written records.

When it was definitely decided that we should investigate this ancient mystery, we sent our canoe and outfit by express to Eureka Springs, a summer resort, and hauled it out to the site of the first rock shelter, a roomy cave under a bluff on the White River. A storm threatened, so we hastened to pitch our tent. Harrington, however, was kept

busy throwing rocks and clubs at the hordes of razorbacks that surrounded us even before the outfit was unloaded. These pigs looked like wild boars and were evidently in search of a change in their steady diet of acorns.

The "hawgs" continued to surround us all night, their long tusks capable of ripping up anything from a tent to a can of "gold fish." We took turns standing guard



SQUASH AND PUMPKIN SEEDS, ACORNS, INDIAN CORN, AND BEANS, PERHAPS FIFTEEN HUNDRED YEARS OLD, WERE FOUND IN WOVEN GRASS BAGS

until daylight, and then began the task of striking our temporary camp and moving down to the ledge under the bluff. The Tarheel and I did most of the moving, while Harrington stood off the enemy. First, we carried everything to the top of the bluff, where we piled the entire outfit. The Tarheel, I noticed, carried his dunnage sack with extreme care and set it apart from the rest of the stuff.

When the camp equipment and dunnage were all on the ledge, the Tarheel began lowering it over the edge with ropes to the ground, forty feet below. Here a neighbor put in his appearance. He was square-set and his voice was gruff and suspicious, as he came walking toward me minus the usual squirrel rifle.

"Whatchu'all doin' here, stranger?"

"We're going to dig for Indian relics," I replied.

"There ain't no Indian relics here."

"I mean Indian things buried under the cliff," I explained.

But the mountaineer was skeptical and asked numerous other questions. The Tarheel, hearing voices, came

down; and it was just as well that he did, for the native was frankly suspicious.

Sizing the situation up calmly, the Blue Ridge diplomat opened his dunnage bag and carefully drew out a voluminous bathrobe, partly Egyptian and partly futuristic in design, laid it tenderly on the ground, and extracted from



IN ADDITION TO THE BASKETS AND OBJECTS MADE OF GRASS, SMALL TRINKET BASKETS OF SPLIT CANE WERE FOUND

its innermost folds a fruit jar full of North Carolina mountain dew!

"Better hev somethin' to warm yuh up," suggested the Tarheel.

"Don't keer if I do," replied the mountaineer, with a wide grin.

As the native wiped his mouth with the back of a gnarled hand, the bushes surrounding us on all sides became alive with men, who advanced with smiles on their faces—and rifles in their hands. The Tarheel's North Carolina hospitality had been equal to the occasion and we made friends with the leading lights of that section. It took us three weeks to excavate the first rock shelter, always under the watchful eyes of a mountaineer;



THE STONE AX WITH A WOODEN HANDLE ATTACHED—THE CLUE, PROBABLY FIFTEEN CENTURIES OLD, WHICH LED TO THE DISCOVERY OF THE ROCK SHELTERS AND THE PEOPLE WHO DWELT IN THEM, PROBABLY A THOUSAND YEARS BEFORE COLUMBUS DISCOVERED AMERICA. IT WAS PERFECTLY PRESERVED IN THE DRY DUST OF THE ROCK SHELTERS

and, while we were digging this shelter merely to test out the country, it yielded enough material, in the form of fragments of baskets, bags, and other perishable objects, and a skeleton, to encourage us to move farther up the river.

We established to our satisfaction that bluff-dwellers once had inhabited that section; the next task was to find a real rock shelter, rather than a one or two family affair. Bill Knox, our square-set mountaineer friend who first approached us on the ledge, was called upon to solve this problem. He had hunted foxes all over that part of the country and knew virtually every foot of it.

"Yuh fellers oughta move to Salts Bluff," Bill maintained. "It's five miles long, with ceilings thirty to fifty feet high, shelters twenty to fifty feet deep, an' lots o' caves."

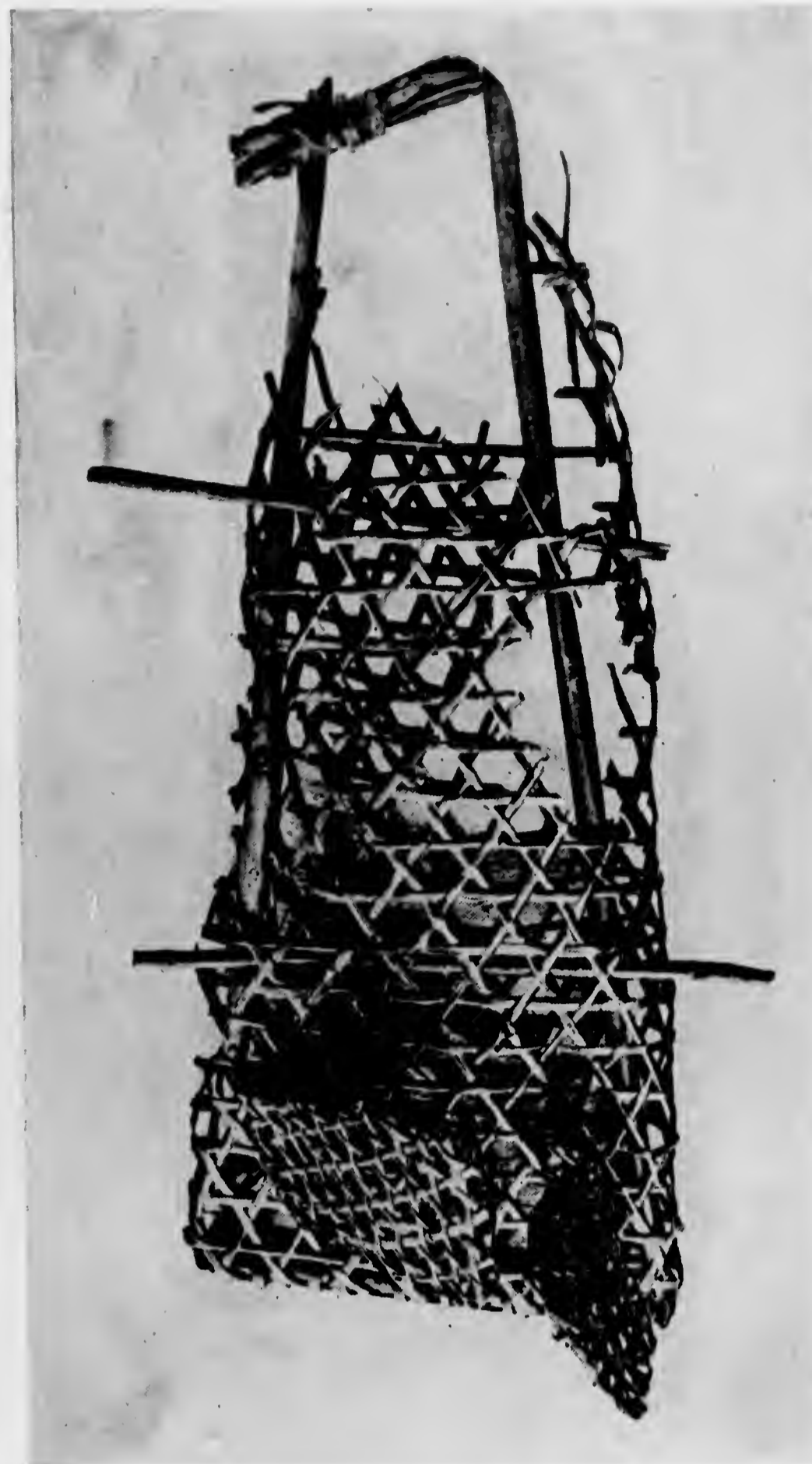
So to Salts Bluff we moved. But we made a mistake by not persuading Bill to go along with us in an advisory capacity. Salts Bluff was out of Bill's bailiwick, but he was known throughout the countryside. We, on the other hand, were total strangers, and we were not left long in doubt about it.

The Tarheel and I were paddling up the river one day, soon after our arrival at Salts Bluff, when three "plunks" in rapid succession—in the exact spot where the canoe had been a second before—made us realize that our presence in that section of the country was not desired. Surely here was a difficulty which only our friend Bill could iron out; so we hurried back and induced Bill to come and stay with us; and when he told the natives of Salts Bluff that we were all right, his word was accepted.

The shots from ambush had upset our plans; but,

now that peace was restored, we set to work excavating the likely spots along the five miles of rock shelters.

Salts Bluff must have been the community center of the bluff-dwellers. A thousand families could have lived in this stupendous cliff, and it may be that they did dur-



AN UNUSUAL RELIC WAS THIS BABY-BOARD, MADE OF WILD CANE, WITH THE PARTIALLY MUMMIFIED BODY OF A CHILD STILL UPON IT

ing the summer months. It was admirably situated for strategic purposes, commanding a clear view of the river in both directions and being immune from attack from above and below. Apparently, there had been a severe earthquake in the White River valley before the advent of the "Rock Shelter" people, for enormous masses of limestone weighing tons had been dislodged from the under sides of the overhanging bluffs, and the indications were that these masses all fell during the same period. They formed a natural breastwork, and the level space between this rampart and the back wall of the bluff, with the wall reflecting the light and heat of the camp fire, made quite comfortable living quarters for the ancient Indians.

In the four months that followed—at Salts Bluff, Indian Bluff, Webb Bluff, and Bushwack Bluff—life was just one amazing discovery after another. The first find was that of a male skeleton with the head crushed, as if by a stone war-club. Then we found, in the dry soil of the shelters, partially mummified bodies wrapped in closely woven robes of wild hemp or fluffy feathers, all perfectly preserved, in graves lined with six-inch layers of wild grass.

One of the most interesting objects discovered at Salts Bluff was a primitive mussel-shell hoe with the wooden handle still attached. It had been buried with its owner,

perhaps fifteen centuries ago, that he might have something with which to hoe his corn in the spirit land.

In Bushwack Bluff, two feet below the surface, in a dry, grass-lined storage pit, we unearthed a bag of woven, twisted, wild hemp containing a cache of acorns, which were

used for food. These acorns could have been enormous trees that had grown and rotted since the little grass bag had been hidden under the bluff by the Indians. It was probably placed there in a period of plenty against the time when famine would stalk the land. I imagine



A PRIMITIVE MUSSEL-SHELL HOE, WITH THE ORIGINAL WOODEN HANDLE STILL ATTACHED. IT WAS FOUND BURIED WITH THE OWNER, PERHAPS THAT HE MIGHT HAVE SOMETHING WITH WHICH TO HOE HIS CORN IN THE SPIRIT LAND

they ground them into a mush, as the California Indians do today, and probably had a way of eliminating the bitter taste of the nut.

On ordinary archeological sites the perishable parts of relics are usually disintegrated by the elements, but under these bluffs we found such perishable objects as sandals of woven wild grass as durable and well preserved as the day they were made, and a "spear-thrower" of the sort used by the ancient Mayas of Yucatan, the Aztecs of Mexico, and the Cliff-Dwellers of Arizona. Nothing like these "Rock Shelter" relics has ever before been found so far east in the United States. Their value is incalculable to science.

Among the many treasured articles which we brought back to the Museum of the American Indian, Heye Foundation, New York, are moccasins and leggings of buckskin, fish-nets of different-sized mesh, a baby-board made of wild cane, which we found with the partially mummified body of the child still upon it. There were also baskets and objects made of grass, some not unlike the patterns found in the Southwest today.

Acorns, squash and pumpkin seeds, Indian corn and beans, perhaps fifteen hundred years old, are in the extensive collection, which will soon be exhibited at the Museum.

Whence the prehistoric people who left these interesting things behind came from is an anthropological mystery. Whither they went and the manner of their extinction may never be known. Their baskets are the only clue which we have regarding their probable origin.

At the end of our summer's work a careful checking up indicated the existence, perhaps hundreds of years apart, of three separate and distinct groups of peoples living on the banks of the White River. Crude chipped paleolithic implements found in the creek beds are evidence of a culture hundreds of years older than the "Rock Shelter" people. A later people made pottery and lived in the valleys rather than under the bluffs, while the paleolithic creek people and the bluff-dwellers had no pottery.

Pennsylvania Claims Fourth National Conference on State Parks

THE Fourth National Conference on State Parks will be held at Gettysburg, Pennsylvania, on May 26th, 27th, and 28th. The objects of the Conference are to urge upon our governments, local, county, state, and national, the acquisition of land and water areas suitable for recreation and preservation of wild life, as a form of the conservation of our natural resources,

to the end that eventually there shall be public parks, forests, and preserves within easy access of all the people of the nation.

Information regarding the forthcoming convention may be obtained by writing the chairman, Judge John Barton-Payne, 4141 Interior Department Building, Washington, D. C.

Planting Trees in Louisiana

ACCORDING to the *American Lumberman*, the law in Louisiana relating to the taxation of cut over forest lands is considered satisfactory by the large lumbering outfits, as shown by the placing of 56,000 acres under contract for reforestation. Another placed 30,000 acres and another 55,000 acres under contract. The Long

Bell Lumber Company announces that it will make a survey of its holdings, consisting of seven hundred and fifty thousand acres, to determine what portions are satisfactory for timber-growing. Only a portion of the Long Bell holdings are in Louisiana. The South, as a whole, seems to be making good progress in forestry matters.



A VIEW IN THE SOUTH END OF THE WEBB BLUFF ROCK SHELTER, WHERE OUR INVESTIGATIONS LED TO ONE AMAZING DISCOVERY AFTER ANOTHER REGARDING THE LIVES AND ACTIVITIES OF AN EXTINCT, ANCIENT PEOPLE

mens and more research work in the Ozarks may throw light on this interesting question.

A POET WHO SPEAKS IN BASKETS

By EDNA KELLS

Do you ever wonder where the old Indian woman gets her designs and her delicate handicraft for the things she weaves?

She squatted on the pavement outside the market place at New Westminster — a shapeless figure in black cotton gown, plaid shawl, and battered straw hat that might have been hauled out of a rubbish heap. The years had drawn lines on her dusky face. Her hands were hardened from work. Her shoulders bowed with carrying baskets.

There was no money in her pocket to rent a stall within where she could offer her wares beside the vendors of amber honey and crimson roses, brown eggs and golden butter, so she squatted on the pavement without and waited.

A pile of baskets was stacked beside her, the work of many long hours. Busy housewives hurrying to purchase their week's supplies saw only that — an old Klootchman with her baskets squatting on the pavement, gazing before her with stolid eyes.

But there was more than that in the picture. The Klootchman was an artist and a symbol of the unhurried places of the earth. To busy marts she brought the breath of the woods. Her baskets conjured visions of peace and quiet.

Hot pavements and hurrying throngs faded and before me stretched a great dim forest where cedars grow. Their trunks were tall and straight like the pillars in a cathedral. Their branches hung like lacy banners over the aisles.

Sunshine and shadow played hide-and-seek among the trees. Squirrels scampered up and down their rugged trunks. Birds flitted back and forth among their branches.

The earth around the roots of the cedars was black and loamy. Wild flowers bloomed there listening contentedly to the little stream racing along nearby, singing over a rocky bed, gurgling with delight as it made its way to the river.

(Yesterday the waters of the stream were snows on the mountain tops. To-morrow they will be lost in the great sea.)

Around the bend of a trail which comes from Nowhere, a Klootchman appears, treading the path with silent feet. Her shoulders are bowed, her face lined and emotionless. Reaching the stream she drops her burden. Afar in the woods a bird calls. She straightens her shoulders and lifts her eyes toward the distant mountains. The years fall away and the shapeless figure fades. Instead there stands before me an Indian girl, slender, lithe, alert to every sound. . .

The honk of a motor horn brings me back to earth, to hot pavements and hurrying throngs. An old In-

dian woman squats on the pavement before me, a pile of baskets by her side.

The Klootchman who brings her baskets to the market is an artist and a poet though she uses neither brush nor pen. Her baskets and trays are the mediums through which she finds an outlet for her artistry, and she turns to nature for her material and her inspiration. Woods and swamps provide her with what she needs, and she pays with long hours of patient toil.

There is nothing haphazard about the plan she follows in securing her material. All is gathered in season and the season is not reckoned by the calendar. When balmy June winds stir the treetops



From woodland haunts the Indian women fetch the material from which they make baskets such as these — the work of artists of the Salishan Tribe, Lower Fraser, British Columbia. Upper and lower left are storage baskets; centre left is a burden basket. The round basket, upper right, is an Indian woman's trinket basket fashioned after the shape of a nut. The lower right is a pipe basket, the hole in the lid allowing the stems of the pipes to protrude. Photograph by courtesy of the National Museum of Canada.

she makes her way along the quiet woodland trails, her step alert, her eyes keen. She is seeking the material from which she will weave her baskets — cedar, the roots of old cedars growing in rich ground straight and supple. When the wild strawberries ripen in the grass, she gathers the vegetable products of the wilds with which she ornaments her baskets.

The implements of her art are few and crude — a digging stick, a pry bar, an axe or hatchet for cutting. In her cabin at home she has left her knives and pieces of antler and sharpened bones for peeling: bone awls made from the front leg bones of the deer sharpened to a very fine point, and iron awls for splitting. Her grandmother used a stone hatchet for cutting, but that was long ago. . . It lies in an unused corner.

* * *

Down through the ages the Indians have used the roots of cedars for their baskets when they could procure them. Otherwise they substituted spruce roots or cedar withes. Spruce roots are used by the Northern tribes. Cedar resists the wet and rot longer than any other fibre the woods offer, and baskets have often been handed down from generation to generation, showing little wear even at the end of half a century of service. Long trailing roots having a good grain are best for basket work, and those of the old trees are best of all because of the superior toughness of the fibre.

What tales those roots could tell if they could speak—tales of slow, steady, purposeful growth as slender trunk shot skyward and branches reached out toward the horizon. Every inch of growth above must have its supplementary growth below ground to hold the tree straight and taut against the winds that sweep down through the canyons, up through the valleys.

Cedar roots tell a tale of the survival of the fittest. The old roots the Klootchman covets are found in rich soil; those that grow in poor soil are gnarled and twisted in their struggle for existence, and the trees do not attain the age and dignity of their more favored sisters.

When the Klootchman finds a likely tree she crouches on her knees, and uncovers the roots by picking and scraping the soil away with her digging sticks. When exposed she examines them, and those she deems suitable, she digs in pieces as long as possible, ties in bundles and takes home. There they are buried in damp earth or placed in water until they are needed.

Having made sure of her foundation material, she gives thought to the ornamentation of her baskets. For this she must gather the finer and more flexible vegetable products nature offers — thin barks of cedar, juniper, spruce, birdcherry, chokecherry, balsam dogwood, red alder, spruce and birch; reeds, grasses, wheat or rye straw, cat tail flags or rushes; Oregon grape, wild moss, Indian hemp, purple grass (Tluska). . .

About half the material the Klootchman uses for her baskets is colored; the remainder she uses in its natural state. Does she turn to the shops for dyes? No. The woods provide her with all she needs, unless she comes from the Lytton district. In that case she may dye her cherry bark black by steeping it in tea!

But in the main the Klootchman sticks to the old fashion of coloring. A decoction of alder is used to secure the red. To obtain a black, she probably buries her material in muddy deposits of decomposed vegetable matter or steeps it in a preparation of roots and decayed swamp plants.

Her next step is the choice of design. This depends to a certain extent upon the type of basket she plans to make. The bold design suitable for a burden basket would scarcely be suitable for a small work basket.

Each tribe has its own ideas of designs which are imbricated or beaded. The word "beaded" does not imply the use of glass beads. It is a type of decoration. All designs have been inspired by nature. They are very simple based on geometric forms, bird and animal forms strongly conventionalized.

* * *

Some 860 designs used by the Indians of Canada in their basket-

ry have been collected by the Bureau of American Ethnology. Many of the designs are based on the planets and the elements — stars, clouds, moon, sun, hail, snow, rain, the rainbow, lightning. . . Mountains, lakes, rivers, ravines, and trails have inspired others, and there are numerous adaptations of living things — flowers, plants, birds, fish, butterflies, reptiles, animals, insects. Incidentally a bear is never portrayed as an entire figure, but is indicated by a foot or tooth; a butterfly by its wings. A necklace design is greatly favored, and one sometimes finds human figures, a sweat house, a leg or foot or eye portrayed.

A woodworm and grasshopper design adorns a small burden basket in the museum at Victoria. This design resembles the borings of the woodworm and the crooked legs of the grasshopper and its zigzag jumping and flying.

Sometimes the designs tell a story. On one side of a basket also seen in the museum, there is pictured a buck deer; on another, bow and arrow; on the third, a man; and on the fourth, the moon. These illustrate a continuous story, and the story as told by one versed in Indian lore is as follows:

"It was moonlight. The man was hunting in the moonlight and saw a buck deer running away and shot it with a bow and arrow, in the back." With this as a plot, one may fill in as much adventure as imagination will permit.

* * *

The making of the baskets is a story in itself. It is a tale of patience and skill in the perfection of an art which was once a necessity for in earlier days the Indian baskets served many purposes. . .

But whatever the purpose for which it is intended, when I pick up an Indian basket the vision that comes to me is a picture of quiet woods where cedars grow, where mountain streams thunder down the canyons and sing their merrily way toward the sea — where peace abides.

BASKETS (NIM)

At the 2nd camp of Mono Nim Indians, 2 miles north of North Fork, they have 2 kinds of coarse rod scoop baskets which they call respectively yet (or yat or yet-ta) and chem-my'-ah. They are very much alike, differing slightly in the way the rods are worked in at the big end. The yet-ta is generally of peeled rods; the chem-my'-ah of unpeeled red rods. [p. 280]

Returning to North Fork by way of old man Che'-po's camp, I got a fine old large cooking basket (Ap) with water snake vertical and horizontal design, from old Che-po's wife, who says she made it long ago. [p. 281.]

At one of the Mono (Nim) Indian camps in the region about North Fork, I got a white braided carrying band which they call Pab-bo (or pab-o) and several interesting baskets one of which is deeper than broad, with vertical sides and quail plume (or grasshopper leg) design, and looks like some of the Lake Co. baskets. The old ~~woman~~ called it Soy-on, but I am not sure that this does not refer to the design (or red color of the design), or that the basket was made here. [p. 283.]

--California Journal for 1902, 280-283. Oct. 5, 1902.

BASKETS (NIM) 'Mono' of North Fork = Nim
cmm

On an east and west ridge, up North Fork gulch a couple of miles are two camps of so-called 'Mono' Indians. (p. 273.)

The light yellowish strands they use for the outside winding stitches of their finest baskets, when they do not use the Tulare root, they call Se-be-tush. They say it grows higher than this in the mountains and as they had no leaves I am not sure what bush it is. (p. 276)

At both camps large quantities of shucked acorns are drying on cloths on the ground and in large openwork scoop baskets. They have also basketsfull of the ground and leached acorn meal with all the bitter washed out. They call it Ka^h-wa^h-na^h, which is essentially the same word as the Mono Paiute name for their closely woven burden basket (Ka-wo-na^h). [p. 276.]

I struck another camp in the chaparral a couple of miles north, on the west side of the stream (North Fork). [p. 278.]

Among their baskets was a small and fine one, beautifully made, with rattlesnake bands above and below, with a horrible band of Arabic numerals between, and crosses of brilliant dyed fibers, green and red - the worst monstrosity I have yet seen in Indian baskets, though I've seen two others decorated with our numerals. (p. 278)

In the camps visited this morning are many good old baskets and some new ones. I bought about a dozen. [p. 278.]

--California Journal for 1902, 276-279, Oct. 4, 1902.

Basket vocabulary, p. 275.

El Frampo (full blood) was
killed in 1923. - C.M.

Each of the Mitchopdo villages had its own Chief and its own
roundhouse (Ko-me). The round house had two large center posts
and four smaller posts--six in all. The fire was in the center;
the smoke hole overhead as usual. There was only one door. It
was on the west side and so low that ^{the} people had to bend down or
~~crawl to get in.~~