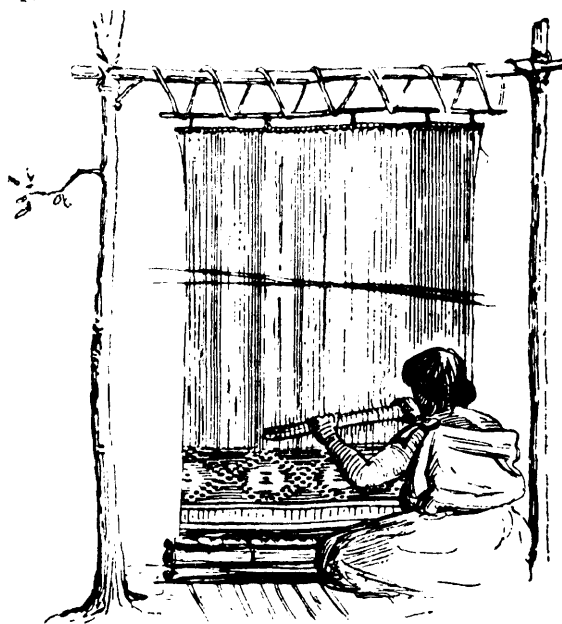


feet apart, a cross piece along the top about eight feet from the ground, made fast at each end to the two upright stakes with thongs of leather or cords; another strong piece along the bottom. The strings for the warp are stretched vertically from the bottom of the frame upward, and are made tight by a cord passed round and round the two sticks at the top, as shown in the picture. To begin her work the woman sits on the



NAVAJO LOOM.

ground in front of the frame, with a basket containing her various colored wools on her right. She has a smooth flat stick about 3 feet long, 2 inches wide and $\frac{3}{4}$ of an inch thick, which is passed in and out through the strings of the warp, and this she turns flat so as to make a passage for passing her woof, then turns it edgewise and thumps it down into place. The Indian weaver has no knowledge

of the shuttle which flies with such lightning rapidity, carrying the thread with it from end to end of the machine, in a white man's loom; all his work he does with his fingers; the woof is passed along a little at a time, settled into its place with a wooden comb, and then thumped tight with the smooth flat stick. But however crude and slow the operation may be, the result, it is allowed by all, is truly wonderful. Blankets and saddle-cloths of the most beautiful texture, ornamented with the most intricate and showy patterns—and oh so warm and comfortable—better than any European blankets, are turned out on these rude looms, by these poor untaught Navajoes. It was not the Spaniards that taught these people to weave. They knew all about it long before the Spaniards came. In a copy of the Codex Vaticana in Lord Kingsborough's "Antiquities of Mexico," there appears a curious ancient Aztec drawing of a woman weaving a blanket; the style of the loom and the position of the woman, as represented in that rude drawing, are almost identical with what is seen in the accompanying sketch of a modern Zuni loom.