

ing upon the baskets are red (*skwa'yo*), black (*sug'a'yo*), and indigo (*zi-wamba'yo*), the commonest being red and black. The red is obtained by boiling down cranberries. The black dye has now been forgotten, although some think that it was either 'snake-berries' (or 'poke-berries,' termed *skuk*), or perhaps huckleberries. In later times they have used either water colours or blueing. The colours were applied by means of crude brushes, made by fraying the end of a splinter of wood, or by using a stamp cut from a potato, which is dipped into the colouring matter and then stamped on the splints.

The designs themselves in the field of basketry decoration are pre-eminently floral, the figures being highly conventionalized. The main parts of the blossom are pictured. The corolla of the flower forms the centre, surrounded by four petals, and commonly augmented by four corner sprays apparently representing the calyx from underneath brought into view. There is a fundamental similarity in these pseudo-realistic representations occurring on all the different baskets, which shows that this was the prevailing motive in this kind of decoration. The corolla usually occupies the exposed surface of one splint, and the four petals occupy the surrounding ones, as is shown in the natural size illustration (Figure 5). The colours in this specimen are limited to blue and red. Cynthia Fowler, a Mohegan informant, named the flower the "blue gentian"; but how generally this name was used in former times it is impossible to say. These flowers are usually found enclosed within a larger diamond-shaped space, on one side of the basket, the enclosing border consisting of a straight line or chain-like line edged by dots. These dotted borders and the flower elements are very characteristic of Mohegan and Niantic work. The corners of the baskets from top to bottom also constitute another favourite field of ornamentation. Here vertical alternating chain-like curves of several types appear. Examples of the available designs of both sorts are shown in Figures 6 to 14. The solid black in the sketches represents either black or dark indigo of the actual design; the lined spaces represent red.

Turning to the design reproductions (Figures 6, 7, 8, 9), we observe a most consistent similarity in all those of the rosette