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*International Archiv. für Ethnographic Bd. x. 1897.*

NOTES ON AN  
ETHNOGRAPHICAL COLLECTION FROM THE WEST COAST OF NORTH  
AMERICA (MORE ESPECIALLY CALIFORNIA), HAWAII & TAHITI.  
FORMED DURING THE VOYAGE OF CAPTAIN VANCOUVER  
1790—1795.

AND NOW IN THE BRITISH MUSEUM

BY

O. M. DALTON,  
LONDON.

(With Plate XV & XVI).

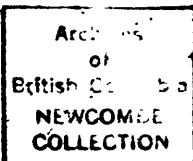
The collection of which the more important objects will be described in the following short notes was made by Mr. GEORGE GOODMAN HEWETT, Surgeon's First mate on VANCOUVER'S ship. It remained in the possession of the family until 1890, when it was acquired by Sir. A. W. FRANKS, by whom it was presented to the Christy collection in the British Museum. Some of the objects were soon afterwards exhibited at the Anthropological Institute of Great Britain and Ireland by Mr. C. H. READ,<sup>1)</sup> who also published a paper upon them.

Mr. HEWETT'S Manuscript Catalogue is preserved in the British Museum, and by its means the localities of most specimens can be ascertained. Difficulties occasionally arise from peculiarities of orthography, from vagueness in the description of individual objects, and from the loss of the old labels. In addition to this Catalogue, Mr. READ was afforded an opportunity of examining Mr. HEWETT'S annotated copy of VANCOUVER'S "Voyage" round the World, but the marginal notes were found to contain little of ethnographic importance.

The object of the present notes is to supply something of a sequel to Mr. READ'S paper by figuring and describing many objects which he was compelled to pass over, together with one or two which were actually figured by him, but which deserve the fuller illustration which the pages of the Archiv afford.

The greater part of VANCOUVER'S time was spent on the North West Coast of America and at the Hawaiian Islands, from which places most of the collection was derived. These notes will however be chiefly confined to the objects which represent the Californian coast; for both as regards the Pacific Islands and the continent, North of the Columbia River, Mr. PRAETORIUS' admirable drawings may be left to speak almost entirely for themselves. The specimens which will be found on Plate XVI (Pacific) are interesting on account

<sup>1)</sup> Journal of the Anthropological Institute. Vol. XXI.  
I. A. f. E. X.



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of their history, and important for purposes of comparison; but in most cases they are of types already familiar to Ethnography and do not raise any far reaching issues.

It has therefore seemed advisable, as far as they are concerned, not to bring Owls to Athens, but to devote ones attention more particularly to a field from which the harvest has been less abundant.

The Changes which have taken place in California during the last century have been so revolutionary, the new order of things has so completely superseded the old, that objects from this part of the world with an authentic origin dating from a hundred years back have an especial significance. This is peculiarly the case with such things as are of a perishable nature and ill adapted to survive those Dark Ages of Ethnography when cellars and attics were the normal resting-places of treasures which can never now be replaced. It is therefore all the more fortunate that Mr. Hewett should have had a predilection for things of a comparatively fragile nature, not burdening himself for instance with many stone implements or things which will "keep" for an indefinite time. When we consider how limited the facilities for storage must have been for a man in a comparatively subordinate position on what would now be considered a very small ship, we may well be astonished that the collection should ever have arrived home in safety. Almost equally astonishing is its survival in a private house between the time of Mr. Hewett's death and the year when it was acquired by the British Museum.

It is difficult to form an accurate idea of the condition and character of the Californian tribes before the modern period began. The light shed on the matter by the early voyagers does not enable the investigator to make out very much, because it flickers so. We find a curious medley of conflicting judgments in which virtues and vices are indiscriminately assigned, according to what may be styled the professional bias of the writer, or the psychological influences of the moment. Unanimity only seems to occur in a common admiration for the native's skill in stealing, a skill which led to the comparison of an individual thief with Barabbas and of the Californians as a body with the gipsies<sup>1)</sup>.

It has been remarked that the civilisation of the Californian tribes is lower than a comparatively favourable environment would lead one to expect. But not only were they more than usually isolated through the absence on most parts of their coast of sea-going canoes, but most of them were also supplied with a sufficiency of food without continual effort or very great privation. In Central California men lived in the acorn-age, and their life may have in many respects resembled that of the earliest inhabitants of Italy and other parts of Europe, when, according to common Roman tradition acorns formed the staple diet of man. PLINY<sup>2)</sup> in a passage of his Natural History speaks of acorn-bearing trees as "nutrices inopis ac feræ sortis", and further mentions the more modern use of acorn bread, especially in Spain<sup>3)</sup>. This bread may have had some resemblance to that produced by the Californian tribes though it was probably not so coarse.

But though the Californians may have had much in common with the ancient inhab-

<sup>1)</sup> TORQUEMADA: *Monarquia Indiana*. I. 782. Madrid. 1615.

<sup>2)</sup> Book XVI. c. 1. The passage is: Proximum erat narrare glandiferas quoque, quæ primo victum mortalium aluerunt, nutrices inopis ac feræ sortis.

<sup>3)</sup> Book XVI. c. 5. Glandes opes esse nunc quoque multarum gentium, etiam pace gaudentium, constat: necnon et inopia frugum arefactis molitur farina, spissaturque in panis usum: quia et hodieque per Hispanias secundis mensis glans inferitur: dulcior eadem in cinere tosta.

itants of our own continent, their geographical situation was far from being as favourable. They did not lie on the line of march of progressive civilisations based on the use of metals. The colonial and commercial enterprise of a higher culture reached them too late and too abruptly to stimulate them to fruitful self-development or to have any permanent educative value.

Yet there seems some reason to believe that at one point the vague influences of a superior civilisation may have penetrated to their shores. An examination of one object at least in the present collection rather leads to the conclusion that parts of the coast may have been subjected to influences which did not affect the others. The perusal of the earlier writers who describe these regions becomes therefore doubly interesting: for any independent testimony showing that these were localities more highly favoured than the rest, would confirm in some small degree the hypothesis of a culture connection, however remote and indirect that connection may have been.

The particular area to which allusion is made embraces the shores and islands of the Santa Barbara channel. Several authors notice the populousness of these regions at the time of the earliest discoveries and of the later visits of the missionary fathers.

TORQUEMADA<sup>1)</sup> draws particular attention to this fact in his account of VIZCAINO'S Voyage, noticing at the same time the ingeniously constructed canoes made of planks which were in use in the channel, and which are themselves of much interest when it is remembered that canoes were not built for some distance to the North, and were not employed on the coasts of the Californian Peninsula.

PALOU<sup>2)</sup> is also impressed by the density of the population, and concludes by remarking the exceptional vivacity and ingenuity of the people: "son demasiadamente vivos y habiles". It was probably on this part of the coast that CABRILLO saw houses "like those of New Spain"<sup>3)</sup>; and Mr. SCHUMACHER conjectures that the precise spot where these houses were seen may have been Dos Pueblos, 18 miles from Santa Barbara, where large cemeteries were found by him<sup>4)</sup>. Mr. SCHUMACHER supposes that those islands, which were inhabited at the time of the discovery, namely the South western group, were peopled from the mainland in the sixteenth and seventeenth centuries. But whenever the immigration may have occurred, it seems probable that a lively intercourse was carried on between the inhabitants of the mainland and those of the islands. This must itself have proved a stimulus to progress, and a check to the social stagnation which prevailed both to the North and the South. The island of Santa Catalina is said to have been the centre of an active trade in stone implements and cooking vessels, which were exported as far as San Luis Obispo and Monterey. It was here that the "temples" stood which are mentioned by Padre DE LA ASCENSION and by BOSCAN<sup>5)</sup>.

Mr. BANCROFT terminates his account of the tribes of the channel by the suggestion that the influences of the Southern civilisation may have extended as far as this point<sup>6)</sup>.

<sup>1)</sup> Monarquia Indiana. I. 781. Madrid, 1615.

<sup>2)</sup> Documentos para la Historia de Mexico. II. 361. Mexico, 1857.

<sup>3)</sup> BANCROFT: The Native Races of the Pacific States. I. 404. London, 1876; quoting introduction to "Sutil y Mexicana".

<sup>4)</sup> SCHUMACHER: Researches in the Kjökkenmøddings of the Coast of Oregon and of the Santa Barbara Islands and adjacent mainland. Department of Interior. U. S. Geological and Geographical Survey. Washington, 1877. Page 52.

<sup>5)</sup> Translated in A. ROBINSON'S "Life in California". New York. 1846 p. 259.

<sup>6)</sup> Op. cit. I. 405.

There seem therefore to be some indications of superiority in the inhabitants of the Santa Barbara area: and though a favourable situation and the existence of populous islands in the vicinity of the coast may go a long way towards explaining it, it is difficult not to suspect a further cause in the action of the Mexican culture, the outermost fringe of which may well have affected these shores.

If such a hypothesis is admissible, the throwing-stick brought by HEWETT from Santa Barbara at once acquires a particular interest. It has already been figured by Mr. READ<sup>1)</sup> who draws attention to its divergence from the types used over the Northern, or Eskimo area. The distribution of throwing-sticks is however so attractive a subject, and the existence of a specimen of so marked a type from this particular point so interesting a fact, that I have ventured to give a second illustration as far as possible in the natural colours of the original implement.

The recent literature of American throwing-sticks is practically comprised in papers which have appeared in scientific publications within the last ten years<sup>2)</sup>.

Professor MASON's first paper, which was the cause of the appearance of the others, deals exclusively with the Eskimo types, and does not directly concern us here. It is different with his second paper, and with the contributions made to the subject by Dr. SELER and Mrs. NUTTALL. A glance at the plates and woodcuts given in them will at once suggest a relationship between some of the old Mexican types and our own specimen. To begin with, one of the commonest Mexican forms was furnished with two finger-holes in a horizontal line. This is a salient point: for I am not aware of any other throwing sticks with more than one hole. It is true that the two holes in the Mexican examples seem in many cases to have coalesced into a single horizontal aperture large enough to contain two fingers: while, both in this and in the two-holed form, the part in which the holes were made, whatever its material may have been, was often, if not always, detachable, so that the Mexican thrower would be a composite implement while our own is simple. But the general principle is identical, namely that two fingers were inserted, the implement being consequently of unusual breadth.

The discovery of the modern example from Lake Patzcuaro, figured by Prof. MASON, and similar to our own in all but its length, places a Mexican derivation almost beyond a doubt.

Several distinct types, varying widely in shape, seem to have been in use in ancient Mexico. They were not only intended for actual use, but, like the beautiful examples preserved in Rome and in the British Museum, figured by Dr. STOLPE, often entirely ceremonial. The figures from sculptures and the Codices reproduced by Mrs. NUTTALL show that they were frequently ornamented with feathers and other embellishments. But most were alike, and this is an important point, in belonging to the board type, i. e. are furnished with a longitudinal groove or channel in which the butt of the spear

<sup>1)</sup> Loc. Cit. Plate XI. Fig. 1.

<sup>2)</sup> MASON: "Throwing Sticks in the U. S. National Museum". Smithsonian Annual Report. 1884. - "Throwing Sticks from Mexico and California". Proc. National Museum Vol. XVI. p. 219. - ÜHLE: Ueber die Wurfhölzer der Indianer Amerika's. Mittheilungen der Anthr. Gesellschaft in Wien, Band XVII. (1887) pg. 107 sq. - SELER: Altmexikanische Wurfbretter. This Archiv. III. 137. 1890. - STOLPE: Ueber altmexikanische und südamerikanische Wurfbretter. This Archiv. III. 234. 1890. - NUTTALL: The atlatl or spear thrower of the ancient Mexicans. Archaeological and Ethn. Papers of the Peabody Museum. I. No. 3. 1891. - BAHNSON: Ueber südamerikanische Wurfhölzer im Kopenhagener Museum. This Archiv. II. 217. 1889.

rested. Dr. SELER, in his summary of the evidence<sup>1)</sup>, comes to the conclusion that the prevailing form of the Mexican Atlatl was that of a short board; and Mrs. NUTTALL, quoting TEZOZOMOC (*Cronica Mex.* p. 376. Mexico. 1878) notes that the Tlatelulcan warriors threw their spears by means of a stick only nine inches (twenty three centimetres) in length. Several of the wood cuts given by her might well represent implements as short. The difference between this and our specimen is therefore not very great, both being characteristically shorter than types which occur in North and South America, as well as in other parts of the world.

It may be remarked, by way of parenthesis that Dr. UHLE's criticism of VON MARTIUS' statement that throwing-sticks were common in ancient Peru (*Zur Ethn. Brasiliens.* p. 438. 1867) may yet be open to question. A red Peruvian Vase, acquired by Mr. READ for the British Museum in the present year, seems clearly to represent a warrior with spears in one hand, and a spear-thrower, bearing a strong resemblance to the Quito type<sup>2)</sup>, in the other. If the implement represented is really a throwing-stick, which hardly seems open to doubt, VON MARTIUS may be right; and the area of the throwing-stick in Peru may eventually prove to be wider than has hitherto been supposed. This interesting vase will be found figured in the *Journal of the Anthropological Institute*, May 1897.

The main points of resemblance, then, between our specimen and a type common in ancient Mexico are:

1. Both are of the grooved "board" type and considerably shorter than all other known throwing-sticks both to the North and South.

2. Both have two holes in a horizontal line. On the other hand, our specimen differs from the Mexican type in being made of one piece, the holes being bored through the body of the implement which is made broad enough to admit them. But, though most examples of the Mexican two-holed type would appear to have been composite, it is not certain that all were so. The Vancouver and Patzcuaro specimens afford a presumption to the contrary.

There remains the interesting question whether, if the connection is established, our specimen is a late development, or whether it represents a more primitive form out of which the complex type was evolved. The apparent predominance of the complex type in the Codices would suggest that the latter is the true theory; on the other hand the more practical nature of our example would lead to the supposition that it is a survival of a late form only reached, after considerable experiment, or found more convenient for rough work in the field.

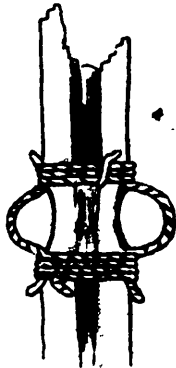
Possibly the path of development may have been from the lateral pegs so common in Arctic America as well as in Mexico [SELER: Figs. 31 and 32. NUTTALL: Figs. 24—26 and 30—32] through bilateral loops of Cord (Cf. the Cueva-type, UHLE: Fig. 11a & 11b or the Coahuila-type Fig. 29) and applied loops or rings of stiff material whether of shell or other hard substance (as in the specimens in London and Rome), to the simplified form attained by making the body of the implement broader, and actually perforating the finger holes in it.

In any case, though several links in the chain are probably missing, there seems to be at least a presumption that the locality given by Mr. HEWETT is correct, and that our

<sup>1)</sup> Loc cit 143.

<sup>2)</sup> STOLPE L. c. Fig. 6.

throwing-stick is connected with to the fringe of the Mexican area. At present it occupies an advanced outpost to the North West, separated by a wide extent of territory from any other definitely localised specimen, and having the further distinction of being perhaps the only concrete example of a short, two-holed throwing-stick in existence.



SELER, Fig. 29  
From Coahuila.

It is certainly unsatisfactory that there should be no mention of the use of throwing-sticks in any part of California. I have searched the Spanish authors in vain for any such allusion. Javelins or darts are often mentioned,<sup>1</sup> but nothing further. Yet although the absence of documentary evidence is disappointing, it is hardly sufficient to throw doubt on the authenticity of the object itself, especially when the material and style of workmanship are in congruity with other objects from the same place.

If then our throwing-stick is authentic, it forms an additional piece of evidence in favour of the extension of the Mexican "fringe" to the Santa Barbara Channel, supplementing the less direct indications given above.

The appended small figures are merely intended to mark the general resemblance between the two-holed Mexican type and our own. The references to the originals are given by Mrs. NUTTALL.



SELER, Fig. 4  
From the Codex  
Mendoza.



NUTTALL, Plate I  
Fig. 4 From Bas-  
relief: Palace of  
the tigers, Chi-  
chen-Itza.



NUTTALL, Plate II  
Fig. 15 From Va-  
tican Codex A p. 27.

The small shaft of a javelin(?), Plate XV Fig. 8, was originally placed next to the throwing-stick on the mere conjecture that it might represent the kind of dart used with it. The inscription on the label is unfortunately wholly obliterated. The section will show that the end is deeply hollowed, possibly for the insertion of a long point of bone, or wood hardened by burning, which has been lost.

The dart does not resemble any types in use among the Eskimo or on the N. W. Coast. There is therefore presumption that it is Californian<sup>1</sup>. For so short a throwing-stick a short dart would be necessary, though so slight a weapon would not be very efficacious, except perhaps for fishing. On the other hand the large harpoon spear figured by Mr. READ and reproduced by Professor MASON would seem too clumsy to be used with a throwing-stick at all.

Before passing to other objects it may be of interest to mention other throwing-sticks in the collection, belonging to the northern area and coming from the neighbourhood of Sitka, Alaska. Three specimens, carved with totemic designs, were brought from Cross Sound. The most perfect (Fig. b) was figured by Mr. READ<sup>2</sup>. Fig. a is much decayed, but has a general resemblance to figure c. Fig. d. does not belong to the VANCOUVER Collection, but is given with the others as coming from the same neighbourhood. Professor

<sup>1</sup>) CLAVIGERO: Historia de la Antigua o Baja California. p. 26. Mexico, 1852: "dardos ó lanzas pequeñas las quales son bastones aguzadas y endurecidas al fuego".

<sup>2</sup>) Loc. Cit. Pl. XI, Fig. 3; reproduced by Prof. MASON.



MASON, I believe, assigns it to Sitka. Throwing-sticks South of the Eskimo area are rare, though one is figured by NIBLACK<sup>1)</sup>.

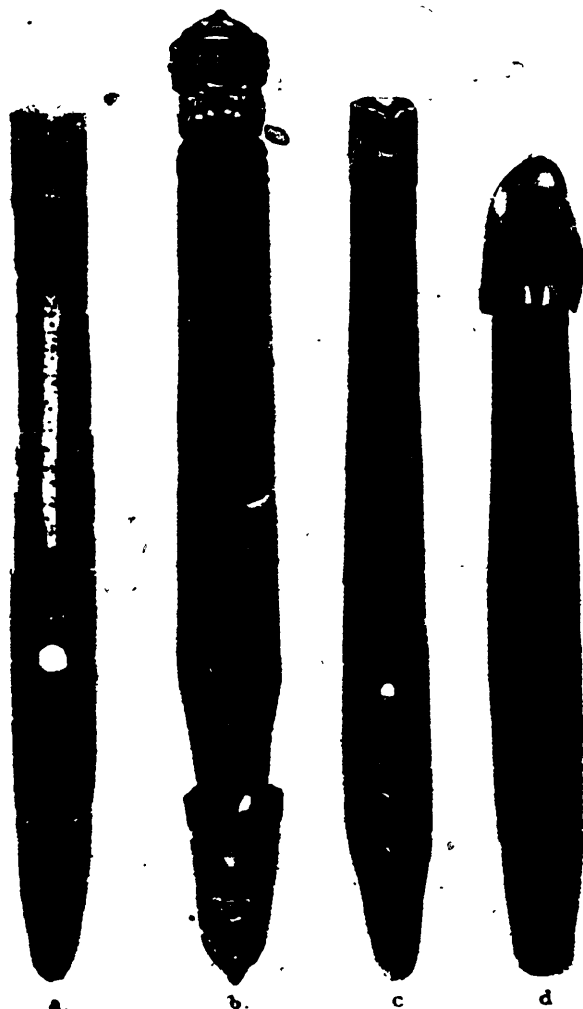


Plate XV Fig. 9 is interesting as an example of joining or morticing, always uncommon with primitive workmen. The instance of Matty-Island occurs almost alone to the memory in this connection. It may be one end of one of those double-bladed canoe-paddles used in the Santa Barbara Channel, and neighbouring coasts<sup>2)</sup>. The trouble taken to readjust the small broken piece is worthy of notice, suggesting as it does that suitable wood was not abundant or easily obtainable. With this paddle should be compared the harpoon-spear, figured by Mr. READ<sup>3)</sup>, the material and style of work being similar. It may be worth while to call attention to the conoidal butt of the moveable end, as well as to the affixed unilateral barb and stone head, because ends of harpoons similar in all these characteristics are found on the coast of Peru, the chief difference being that in the Peruvian examples the barb is of metal instead of bone. The British Museum possesses several other harpoon-ends of this type from Santa Barbara, two of them belonging to the present collection. Possibly this is the kind of harpoon described by TORQUEMADA<sup>4)</sup>.

the Hupa country, figured by Professor MASON<sup>5)</sup> in his account of the Ray collection in the U. S. National Museum.

Plate XV Fig. 10. Is a good example of a small perishable object still in a fair state of preservation. It is described as a hair-pin, and somewhat resembles hair-ornaments from

The collection contains a considerable number of baskets and basket-hats both from the N. W. Coast and from California. Here again it has seemed advisable to deal almost exclusively with the latter, in the hope that some student with access to a really large series of Californian baskets may be instigated to make a careful comparative study of them, more especially with regard to their ornament.

<sup>1)</sup> Smithsonian Annual Report. 1888. PL XXVII, Fig. 127.

<sup>2)</sup> VANCOUVER: Voyage. II. 445.

<sup>3)</sup> Loc. cit. Plate XI. Fig. 2.

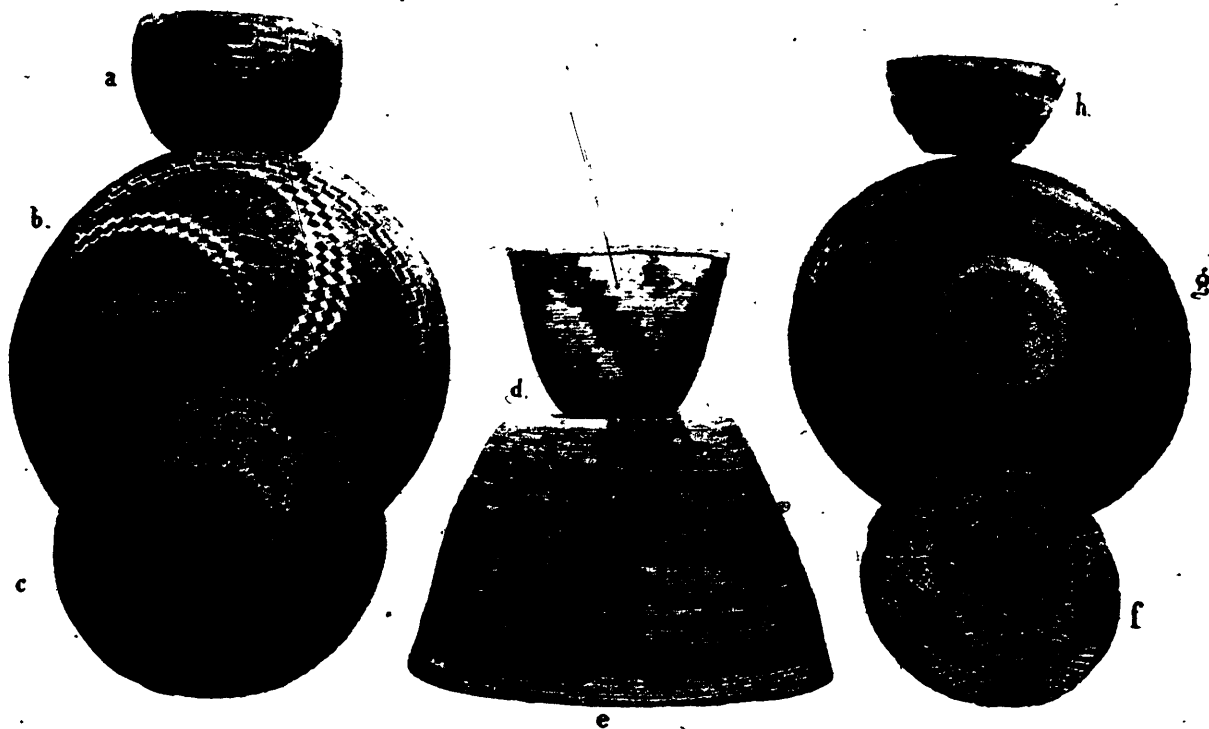
<sup>4)</sup> TORQUEMADA: Op. cit. I. 781.

<sup>5)</sup> Smithsonian Annual Report. 1886, Pt. I, Plate VIII.

Mr. HEWETT gave collective numbers to his baskets, as well as collective names, such as "Basket Bowls", so that, unless actually written on the label, the exact locality is sometimes difficult to ascertain.

Of Plate XV Fig. 1, there is nothing definite to say beyond remarking the stiff flowerpot shape, and the fineness of the workmanship.

Plate XV Fig. 2 is a woman's basket-cap, serving the double purpose of a covering for the head and a vessel for food or water. The label has been lost, but it would seem to belong to the Klamath region<sup>1)</sup> and may have acquired in Trinidad-Bay. With it should be compared Fig. *b*. Plate XV Fig. 3 is probably from Santa Barbara, for another basket of different shape but similar style has a pasted label bearing that locality. POWERS<sup>2)</sup>, however, figures a Modoc basket which seems to resemble it rather closely. There are five other baskets of this type in the collection, while the British Museum possesses several from other sources. Some of these will be seen in the accompanying illustration, which represents various baskets either known to be Californian, or conjectured to be so. Figs. *a*, *c* & *g*. were brought by Mr. HEWETT, Fig. *a*. resembling Plate XV Fig. 3 in style and workmanship. Fig. *g*. is from Santa Barbara and is styled in the M. S. Catalogue "Spanish



Hat". It was doubtless made by a native for a padre of the Mission; the shape being borrowed from a Spanish model, while the work and most of the ornamentation are indigenous. The ornament on Fig. *c*. may possibly have been derived from a flying bird.

<sup>1)</sup> Cf. POWERS: Tribes of California. (U. S. Geographical and Geological Survey. Vol. III. pp. 47, 56, 74, 84 etc. Washington 1877; also MASON: Smithsonian Annual Report, 1896. Part 1. Plates 3, 4 & 5.  
<sup>2)</sup> POWERS, p. 256.

The other baskets, which are from the collections in the British Museum, are introduced to illustrate different varieties of ornament; the figures inwoven in Fig. *d.* being especially worthy of notice. Fig. *f.* is a beautiful example of Pomo (?) work, covered with red feathers and shell disks. It might represent the kind of Basket called "Döowy Pekáh" or Moon-basket described by Mr. J. W. HUDSON in his valuable paper on Pomo Basket makers<sup>1)</sup>. Mr. HUDSON conjectures that the shell disks in these baskets might be meant for stars. The figure is introduced here on account of the quasi-religious significance of certain baskets, of which more will be said below.

Plate XV Fig. 4 is the most interesting basket in the Collection. In general appearance it resembles one figured by LANGSDORFF<sup>2)</sup>. It has no label attached to it, but must have been acquired in the San Francisco region, and be the work of Pomo women. Mr. HUDSON gives numerous illustrations of Pomo baskets, but unfortunately these are often on too small a scale to admit of a satisfactory examination of the inwoven designs.

With regard to the materials used by the Pomos, and to the process of manufacture, Mr. HUDSON gives much valuable information. The most ordinary materials are "Kah hoom", the roots of the water-grass (*Carex Mendocinoensis*), *Kah Lall* (water-wort), and willow-roots. The two first are plants which grow beside nearly all watercourses. The method of gathering is to lay the roots bare by the aid of a stick, and to cut them with a clam-shell. They are then soaked in water for a number of hours, and finally the outer skin is removed by old women, who generally use their few remaining teeth for the purpose. Other materials are "Millay", derived from a small deciduous shrub, and "Tsoo wish", from the trifoliate stems of the *Adiantum*. This last is very rarely seen in any baskets, except those "pertaining to political and religious uses". The black colour is obtained by smearing with charcoal-paste and burying in a pit with willow ash for about eighty hours.

The use of roots in the manufacture of finely woven baskets, so universal on the West-coast of North America, recalls another passage in PLINY<sup>3)</sup>. It is in the natural order of things that in remote and primitive districts, where pottery was either unknown or scarce, and gourds, coconuts, or other convenient substitutes not available, the art of basketmaking should absorb a very large proportion of the artistic energy of the people. For in such places the basket has to pay more than a double debt: it may have to serve as cup, bucket, "knapsack", and a number of other utensils as well. Above all it has to be so closely woven as to hold water. The richer a civilisation becomes in vessels of other material, the narrower grows the sphere of utility within which the basket is confined, and the less the amount of artistic treatment bestowed upon it. Thus in our own time the word basket suggests something strong and stiff, coarsely made of osier or split cane, in which clothes are put, or the mails transported. And of the few decorative baskets that survive, how many can compare in taste or finish with these products of a rude and uneducated race? As fast as the needs formerly served by the basket are supplied from other sources; as soon as the basket itself ceases to be the staple utensil of the household; the artistic zeal, which made it beautiful, is diverted into other channels, while pride of ownership is no longer present to protect it from rapid degeneration.

<sup>1)</sup> Overland Monthly. San Francisco. 1858, p. 536.

<sup>2)</sup> Vol. II. Plate IX Fig. 3. Frankfurt, 1812.

<sup>3)</sup> Nat. Hist. XVI. c. 31. "Minutis haec capillamentis hirsuta, ut abies, multaeque silvestrium, e quibus montani praetenuis fila decerpentes spectabilis lagenas et alia vasa nectunt."

It is for reasons like these that fine old examples of such work as that of the Pomos should be carefully preserved. They represent with an excellence, probably unattainable by us, one of the most ancient of all industries. It is much to be desired that an exhaustive study may soon be made of all the old Californian baskets which can be traced: for those which now exist, unless carefully treated, are hardly likely to last very many years.

Mr. HUDSON's remark that certain baskets were only used for "political and religious" purposes is confirmed by a description given by FLETCHER, Sir FRANCIS DRAKE's chaplain, of one, which seems closely to resemble ours. The description is taken from "DRAKE's World Encompassed"<sup>1)</sup> and has been quoted by BANCROFT:<sup>2)</sup> "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 use of the gods they worshipped; and "besides this they were wrought upon with the matted downe of red feathers distinguished "into divers workes and formes." Anyone comparing this account with Plate XV Fig. 4 will be struck by its circumstantial nature, quite remarkable in the account of a Sixteenth-century voyager. The accuracy of this individual description would dispose one to go further and accept the statement as to the employment of these baskets for ceremonial purposes, even apart from the concurrent testimony of Mr. HUDSON.

If a very short digression may be pardoned, it may here be suggested that FLETCHER was not quite such a romancer as has sometimes been supposed. There is really large amount of information condensed in his few pages —, as much, or perhaps more, than is to be found in many chapters of later and more diffuse historians or travellers. That he should have seen strange and unprecedented occurrences in the light of his own limited knowledge and of the narrow experience of his time, was after all a psychological necessity. His narrative, like the sea-god Glaucus in PLATO's Republic, is obscured by strange incrustations: nevertheless with a little patience the fictitious shell may be removed and the solid fact discovered intact beneath it.

It is apparent that the whole passage describing DRAKE's interview with the "king", on which some ridicule has been cast, is chiefly absurd because the narrator inevitably reads into the social conditions of an uncultured tribe something of the European etiquette of his day. A paragraph in the description of the basket quoted above, is in itself almost sufficient to show that "the chaines of a bony substance", suspended from the "sceptre", were necklaces of shell beads having a currency value.

It was only natural that a difficulty should have been experienced by minds, not scientifically trained, in finding an appropriate terminology by which to describe unfamiliar objects. The real significance of the "sceptre" itself is probably explained by a passage in TORQUEMADA<sup>3)</sup>, and will readily suggest itself to all, who have followed the more recent investigations into the religious beliefs of primitive peoples. The "crownes" must be

<sup>1)</sup> Hakluyt Society. London, 1854.

<sup>2)</sup> Op. cit. I. 381.

<sup>3)</sup> Monarquía Indiana. I. 770. Vid. also BURNEY: "Voyages" I. 213. London, 1803, of an incident which occurred during Alarcon's Expedition up the Californian Gulf.

either the well-known feather headdresses, or, as VENEGAS<sup>1)</sup> suggests, chaplets of shell-beads. Similarly the gashing of the body on approaching the strangers admits of a reasonable interpretation; while the sacrifice of shell-money by burning is known to have been a habitual practise with the Californian tribes.<sup>2)</sup> Other instances might be quoted, but the above are sufficient to show that FLETCHER described scenes that actually passed before his eyes, while the inferences he drew from them were erroneous. It is only fair, if small things may be compared with great, that the humble chronicler of a later day should be accorded the same liberal method of interpretation which has long ago been granted to classical authors.

The subject of the ornamentation of Californian baskets is still very obscure. Mr. HUDSON's opinion is<sup>3)</sup> that the Indians obtain their ideas "from the acorn and its' calyx, the dentated oakleaf; the angular twig, the curling waterfall, the serrations of the mountain-tops, and the fins of a fish". Mr. POWERS<sup>4)</sup> speaks of "rude outlines of pine-trees webbed with black sprigs into the general texture". But these interpretations seem to ascribe to these Indians an appreciation of nature rather beyond the average powers of savage perception. Quite apart, however, from such general considerations, an examination of our specimen reveals the existence, at the lower angles of the zig-zag bands of black ornament, of pairs of projections which seem unmistakably to represent legs and feet, whether of man or beast it is impossible to say.

This leads to the surmise that the design has been conventionalised down from a more realistic representation of an animal form. With the possible ceremonial use of these baskets fresh in the memory, it seems legitimate to guess that this prototype was probably some animal or bird venerated by the Pomo peoples. As far as the Pomos themselves are concerned I have found no definite clue; but the analogy of the beliefs of the people about San Juan Capistrano is in favour of the supposition that the original was a bird. BOSCANI tells us<sup>5)</sup> that in that district "the most celebrated of all their feasts was the one called *Panes*, signifying the Bird-Feast". Particular adoration was paid to a bird resembling much in appearance the common buzzard or vulture, but of larger dimensions. This bird was sacrificed and buried, none of its' blood being spilled.

The same author relates<sup>6)</sup> that when at another, festival the females passed in procession in front of the *Vanquech* or temple, they inclined the head, presenting at the same time their "*bateas*" before the god.

From such meagre data nothing more than a vague hypothesis can of course be drawn; but the subject is interesting enough to encourage the hope that the ample material which must exist in the United States may be subjected to a strict comparative study. At present all that can be said is, that the design on this particular basket is possibly not a geometrical pattern or merely an artistic copy of a natural object, but a conventionalisation from some animal form, and probably that of a bird. The narrow serrations here seen are not an uncommon means of representing feathers.

<sup>1)</sup> Vol. I. p. 83. Madrid, 1757.

<sup>2)</sup> POWERS, Op. cit. p. 335. "Continual wastage (of shell-money) caused by the sacrifice of so much upon the death of wealthy men and by the propitiatory sacrifices performed by so many tribes."

<sup>3)</sup> L. c. p. 576.

<sup>4)</sup> O. c. p. 187.

<sup>5)</sup> Translated in A. ROBINSON's "Life in California" p. 291. The feathers of a species of hawk called "*pame*" seem also to have been used ceremonially. p. 259.

<sup>6)</sup> Id. p. 261.

Turning to the remaining objects on Plate XV, Fig. 5 deserves a cursory notice as a typical example of the pipe, shaped like a cigar-holder, which is found both in the North and South of California. This is probably a Hupa pipe, as the M. S. Catalogue mentions a pipe from "Trinidad". It has been unevenly pierced from both ends, evidently with a stone drill. CLAVIGERO<sup>1)</sup> records that the *Guamas* or medicine-men of the Californian Peninsula used stone tubes to inaugurate festivals. The resemblance with the stone pipes smoked by Hottentot women in South Africa is worthy of remark. Pipes of this type will be found figured in the Smithsonian annual Report for 1886. Pt. 1. Plate XV and 1894 p. 638. A specimen of slightly different form stated to come from Santa Barbara is figured in the Report for 1888, p. 663. Fig. 197.

Plate XV Fig. 6 is a money-box made of deer antler, with the characteristic Hupa ornament. In this example the small oblong plate of antler which should cover the aperture is missing, as also is the buckskin thong by which it should be held in its place.

Professor MASON in his description of the Ray-collection from the Hupa-reservation<sup>2)</sup> describes these boxes and on his Plate XXV Figs. 109, 109a shows them both open and closed.

Fig. 12 may be merely a temporary substitute for the ordinary Tlingit "*kaluga*" represented by Fig. 13.

It might possibly however represent an original type from which the wooden labrets were derived. The large fish-hooks, the comb, the paintbrushes, the toggle, the rattle, and the stone-club are figured as examples of the carving of the N. W. Coast.

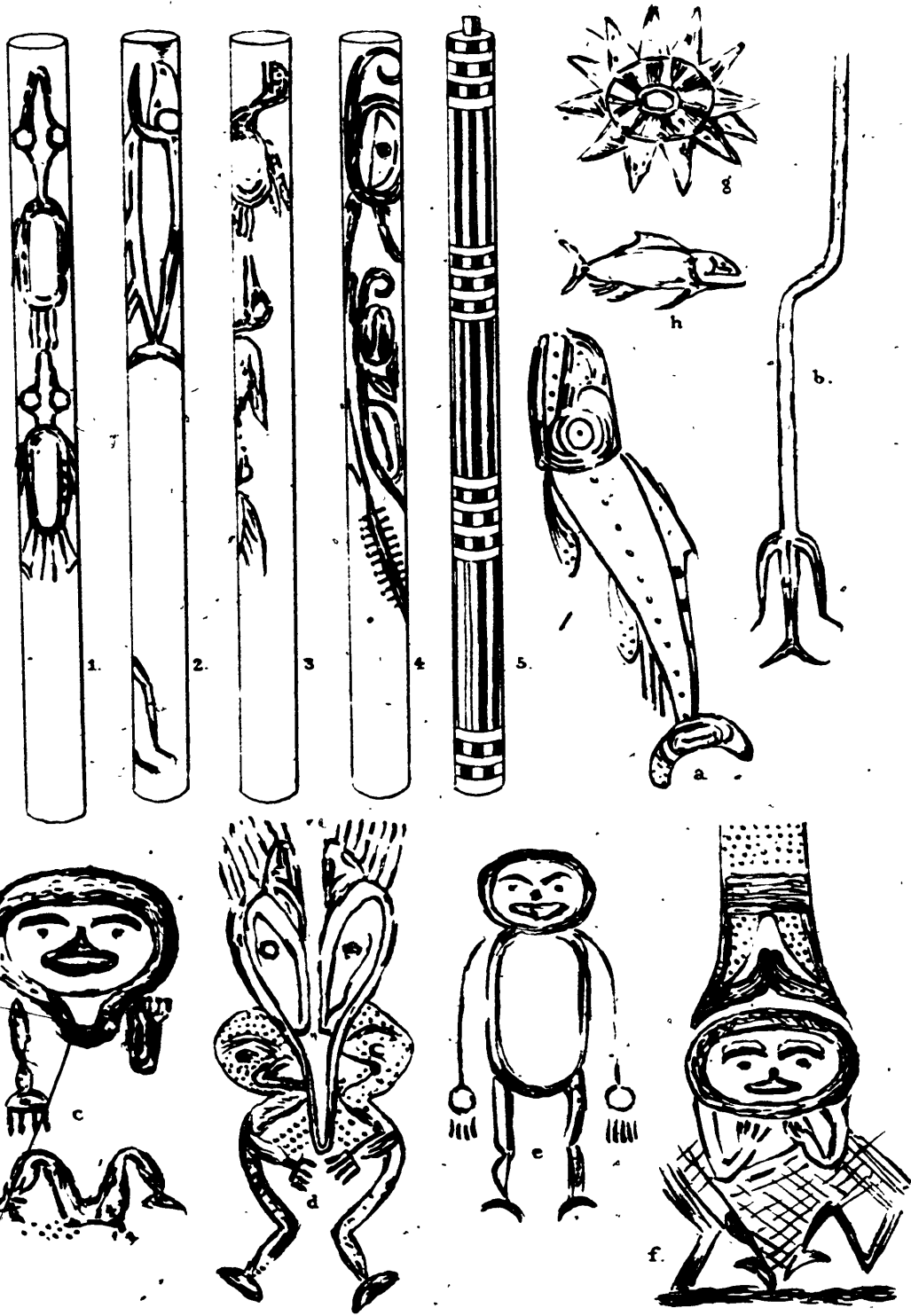
Gambling-sticks are represented by two "packs" both from Cross Sound. One set, in a buckskin bag painted with totemic designs, consists of the ordinary sticks ornamented with nothing more than an occasional painted red horizontal band. The other set is more interesting on account of the drawings burned into the surface of many of the sticks. Some of these are conventional; others vigorous and realistic as will be seen from the accompanying figures. It is remarkable that the type represented by Fig. 5, and ornamented with vertical bands and checkers, seems always to take the form of a hollow cylinder. There are several specimens of this description, all are hollow. It seems probable that they may have been placed in this bag by mistake and that they really come from some other locality. They are more slender than the other kind. The hollow in Fig. 5 is stopped by a small plug of reed.

Among the specimens from the N. W. Coast, which have not been figured or described by Mr. READ, or in the present paper, are several bows, and a large number of arrows coming from all parts from California to Behring straits; Californian shell-necklaces; Eskimo throwing-sticks; model canoes, personal ornaments and miscellaneous small objects.

The large majority of the objects from the Pacific are from the Hawaiian Islands.

<sup>1)</sup> Historia de la Antigua ó Baja California. Transl. Don NIC: GARCIA DE SAN VICENTE. Mexico. 1852. p. 31. "A ellos tocaba dar principio á la fiesta fumando tabaco en una caña de piedra llamada chacuaco por los Españoles de aquel pais."

<sup>2)</sup> Smithsonian Annual Report. 1886. Pt. 1 p. 231. Here will also be found a valuable account of shell-money; on which subject see also POWERS, Op. cit. 335, 336.



Burned designs on gambling-sticks from Cross Sound.

Plate XVI Fig. 1, the war-god of basketwork covered with feathers affixed to netting, is remarkable, as Mr. READ<sup>1)</sup> has pointed out, for its close resemblance to the one figured in Cook's Atlas Plate 67, Fig. 4. The extremely conventional character of the upper part of the face contrasts forcibly with the realistic treatment of the throat, where the protuberance colloquially called an Adam's apple is very prominent. In this specimen, as in the others in the British museum, very little is made of the ears, which are merely indicated by minute tufts of yellow and black feathers. The comparative neglect of the ear in Hawaiian art would of itself almost suffice to show that distortion of that organ in real life by the wearing of heavy ornaments was not in vogue in the Islands.

On the other hand the conspicuous fashion of wearing the hair in a ridge on the top of the head as naturally tended to reproduce itself in an exaggerated form: and this probably explains the Hawaiian helmet and the crest of this particular god. To the instances of "ridge-hairdressing" given by Mr. READ (l. c.) and Professor GIGLIOLI<sup>2)</sup> may be added one from the Mosquito-coast<sup>3)</sup>, where this coiffure is a sign of mourning.

These war-gods were carried by their priests into battle, and seem to have served as standards round which the combatants rallied.<sup>4)</sup> They received especial reverence and were kept in the inner part of the *Heiau*.<sup>5)</sup>

There is no large feather cloak (*ahu ula*) in the collection, but there are three feather-tippets, none of which are of any especial interest.

Of helmets (*mahiolo*) there are three, one denuded of its feathers and figured by Mr. READ (l. c.), the other two with the featherwork in good preservation, but of less remarkable types.

There are a large number of the beautiful *lei hulu* a feather "ruffs", worn round the neck or on the head, so often described by early visitors to the Islands. The softness of the pile and the tasteful combination of colours make these ornaments extremely attractive.

The small red feather, Plate XVI Fig. 2, fixed on a stem of fibre is one of a large bunch. Feathers, both yellow, red and green, seem to have been made up in this way and used for payment of tribute.<sup>6)</sup>

Plate XVI Fig. 6 is a fine example of a *kapa-mallet* (*ie-kuku*). A large number of these mallets have been photographed by Professor W. T. BRIGHAM of the Bernice Pauahi Bishop Museum, Honolulu, in his valuable catalogue. Part. I. pp. 31-45. Honolulu, 1892.

The names of all the various patterns, carved on the mallets, are there given in detail.

Plate XVI Fig. 5, called by Mr. HEWETT "machine to rib cloth", was used, as explained by Mr. READ, to produce a corrugated surface on *kapa* placed, while damp, on such a block as Fig. 4. The cloth was pressed into the grooves with the sharp edge of the implement.

<sup>1)</sup> L. c., p. 102.

<sup>2)</sup> Appunti intorno ad una collezione Ethnografica fatta durante il terzo viaggio di Cook. Part II. p. 82. Florence, 1893.

<sup>3)</sup> BANCROFT, O. c. I. 744.

<sup>4)</sup> JARVES, History of the Hawaiian and Sandwich Islands. p. 59. Boston, 1843.

<sup>5)</sup> CHAMISSE, Reise um die Welt. I. 226. Leipzig, 1836.

<sup>6)</sup> COOK, Third Voyage. III, 28. London, 1785. — LISIANSKY, "Voyage", p. 136. London, 1814. MATHISON, "Narrative", p. 453 London, 1825. — CHAMISSE, "Reise". II, 301. Leipzig, 1836.



An excellent description of the manufacture of kapa-cloth will be found in GIGLIOLI, Op. cit. II, 87—91. This implement has been figured by Mr. EDGE-PARTINGTON.<sup>1)</sup>

The above two objects, with the large grooved block (Plate XVI Fig. 4) have been drawn in order that a set of apparatus for making *Kapa* might be conveniently seen on one page. The *Kapa* in the collection is disappointing, only a few pieces were brought, and these not of beautiful design or large size.

Fig. 8 is an example of the *kio kio*, a gourd-whistle, of which the collection contains three specimens. Mr. READ (l. c. p. 103) has drawn attention to the general similarity between these and an example supposed to be from New Zealand in the British Museum. Professor BRIGHAM says that these whistles were used by lovers as signals for a rendez-vous.

Pl. XVI Fig. 9. is a water-gourd, (*huewai*). Professor BRIGHAM thus explains the method producing the black design: A waterproof glaze was first applied to the gourd. The portions to be dyed black were then scraped bare, and the whole then immersed for some time in the black mud of a *kalo* (taro) patch

Mr. ALEXANDER<sup>2)</sup> says that sorcerers professed to imprison men's souls in these narrow-necked gourds after the manner of magicians in the Arabian nights. Having the soul once in their power, they were able to blackmail its owner at their pleasure.

Of the two shark's-tooth weapons figured, Fig. 12 closely resembles one given by Prof. GIGLIOLI.<sup>3)</sup> The other is interesting as illustrating the use of wooden pegs in fastening the teeth. A groove is cut round the outer edge, across which the pegs are driven. The string which connects the perforations in each tooth is passed under the corresponding peg, the tooth being thus secured. The teeth are usually laced in continuously without the use of pegs, though there are two other specimens in the British Museum in which pegs are used.

There are three other weapons set with shark's teeth, but two of these are of soft wood, and rather give the impression of having been made for trade when the supply of original pieces ran short.

Plate XVI Fig. 13 has been inserted because Mr. HEWETT's description "*Pouteawe*, a most valuable bead" would lead one to suppose that the Hawaiians set especial store by it.

Plate XVI Fig. 16 is one of a large set of bone fish-hooks all of the same type, though varying in the size and number of the barbs. Prof. GIGLIOLI<sup>4)</sup> describes a fish-hook of this type, which he also figures. His example however seems to be a real "*makau ea iwi kanaka*", or hook made of turtle-shell and human bone. In all the specimens brought by Mr. HEWETT, both shank and hook are alike of bone so that the full title does not accurately apply to them.

Plate XVI Figs. 17 & 18 are specimens of another type of Hawaiian hook, probably also of human bone.

Plate XVI Fig. 19 is a trimmer<sup>5)</sup> from Oparo. Another example was brought, but has lost the hooks, only the wooden part remaining. The raised ornament in the centre is identical in both.

<sup>1)</sup> Ethnographic Album of the Pacific Islands. 2<sup>nd</sup> Series. P. 36, Fig. 7. Mr. PARTINGTON has sketched several of the other objects from Hawaii and Tahiti in his three Volumes.

<sup>2)</sup> A Brief History of the Hawaiian People, p. 73. American Book Co., 1891.

<sup>3)</sup> Op. cit. II. Plate II, Fig 53.

<sup>4)</sup> Op. cit. II. 104—5.

<sup>5)</sup> EDGE-PARTINGTON, 2<sup>nd</sup> Series. P. 19, Fig. 10.

Pl. XVI Fig. 21. Is one of a set of several small-curved hooks of bone. Perhaps this is not a Pacific Island form. It seems most nearly to resemble hooks made of shell or bone at the Santa Barbara Channel. Mr. SCHUMACHER <sup>1)</sup> has figured some of these hooks, found by himself, and described the process of their manufacture. The presence of asphaltum on the lines of most of these hooks would perhaps favour this view, as this substance is common on the shores of the Santa Barbara Channel <sup>2)</sup>.

The long-shanked hook suggests larger hooks of similar form from the N. W. Coast, but is much more slender and more carefully made. No locality is assigned to it, as the label has been lost.

Among other objects from Hawaii not hitherto mentioned, are clubs, spears, neck-ornaments (*Lei Niho Palaoa*), shell necklaces, fans, a "tabu wand" used in a game of guessing, model canoes, specimens of fishing line, a few pieces of tapa etc.

From Tahiti come two gorgets, a clapper used with the "heva" dress, tattooing-instruments, adzes, two bows and a quiver, a model canoe, breadfruit-splitter, plaited human hair, fishhooks etc.

Mr. HEWETT seems to have occupied himself to a considerable extent with philology. One end of the notebook, containing the M. S. Catalogue, is occupied with a vocabulary of the Hawaiian and Nootkan dialects, arranged in parallel columns. It seems to be of some interest, and might be worth publishing in extenso.

The Hawaiian vocabulary consists of about thirteen hundred words, the Nootkan of much less: the following remarks apply almost entirely to the former.

The orthography of most words is peculiar when compared with that now generally adopted. According to the instructions at the beginning of the book, the long *ā* is pronounced like the English word "awe"; the short *ā* as in "ale"; *i* as commonly in English; *e* like English *ee*. A few words only have been selected for notice here, either on account of their ethnographic interest, or for the sake of the side-lights which they throw on Hawaiian manners and customs. Taking the former category first, we find a "chessboard" given as *popotonāine* and a "chessman" as "*pohato*". The reference here is probably to the game of *Konane*. A cloth-block is "*Hātouū*"; kapa cloth is "*Oupānā touānnou*"; and a cloth-maker "*Toutou*". For a feather cloak, "*Ahou mannou*" is given; while "the bird that produces the yellow feathers" is "*Karre*". "To rub for fire" is "*Heū o eāhe*", while a club is called "*petone*". Different words are used for "to sew cloth", and "to sew the gunwale on a canoe"; the former being apparently "*Houmou houmou Hotou*" and the latter "*Hōnō*". A wineglass receives the name "*aponava*", and a winning-post is "*Hārāpā*". A coloured mat is "*ahou tohetohe*", and copper "*Terreāwe*"; a war-canoe appears as "*Hetemi*".

Passing to the second class, it may be remarked that the Nootkan vocabulary, as given by Mr. HEWETT is far poorer in abstract terms than the Hawaiian. As represented here, the Nootkan would appear to be a *terre à terre* tongue. But it is evident that Mr. HEWETT found the study of linguistics less easy and less pleasant on Vancouver Island than at Hawaii, and this may account in some measure for the difference.

<sup>1)</sup> SCHUMACHER, loc. cit. Plate 22, Figs h-k. Washington 1877.  
<sup>2)</sup> Id. p. 47. Note.

In the first place it is interesting to note that there are three distinct words for "to kill". To slay a man is "*pāpāhe*". "To kill a child, by pressing its temples", is "*teni*"; to kill a hog, "by stopping its breath", is "*tūāce*". The second of these terms clearly points to the custom of infanticide.

The complex functions of the sorcerer, or *kahuna*, are indicated by the number of synonyms he requires. Thus in his medical capacity he is called doctor, "*Tahounā parrāoumi rappū ow*"; in his priestly capacity he is twice entered, under the names of "parson" and "clergyman", (*tahounā*).

"To preach" is "*towmāhū*"; and "responses at prayers" are "*ammammā*"; this last word may refer to the ceremonies of the "*heiau*".

The class of *Toas* seems to have impressed Mr. Hewett chiefly under its military aspect. "*Tea*" is given twice in the vocabulary; once as soldier, and a second time as "fighting man". We obtain a glimpse of the livelier side of the Hawaiian character from entries like the following: Infant, "*cant*" (i. e. slang) for tall man, "*oupai*"; and "to build castles in the air", "*hatoutou*"; while "hypochondrium", "*opāhā*", and "to hang oneself", "*tūāce*", suggest a tendency to "melancholy not always confined to older civilisations.

The word for "without fingers" — "*momoutou*" may either contain an allusion to leprosy or to the custom of cutting off fingers on the death of a chief. The last word to be quoted, "*hootoubou*" = "presents to begin housekeeping with", is of interest from a social point of view.

The vocabulary is followed by a few travellers phrases such as might have proved useful on a Voyage in the Pacific a hundred years ago.

## DESCRIPTION OF PLATES.

### PLATE XV.

- Fig. 1. Small finely-made coiled basket, somewhat in the shape of a flowerpot. The pattern consists of narrow zig-zag bands inwoven in black, and is visible on the inner side. The bottom is flat, and the whole basket quite stiff.  
Height. 10 cm. Diameter at mouth. 16.5 cm.
2. Flexible basket-cap of woven root with triangular inwoven patterns in brown.  
Height. 11 cm. Diameter 18 cm.
3. "Basket bowl" of stiff coiled work. The body is ornamented with broad diagonal bands of checkers in pale colour. Below the rim a band of inwoven conventional design in black.  
Locality [Santa Barbara.]  
Height. 10.5 cm. Diameter at mouth 9.5 cm.
4. Basin-shaped basket in stiff coiled work, with inwoven conventionalised design in black. The small white shell disks are also woven in. At intervals are pendants of small shell-disks strung on twine, terminating in flat pieces of iridescent "ear-shell". The spaces between the bands of black ornament, on which the pendants hang, still show considerable traces of the red feather-work with which they were formerly ornamented. The bottom is ornamented with two concentric circles of black triangles. All the designs are visible in the interior.  
Locality [Pomo country.]  
Height. 12.5 cm. Diameter at mouth 27 cm.
5. Pipe of dark-green serpentine in the shape of a cigarette-holder. Near the mouthpiece a flaw is
- I. A. f. E. X.

covered by a binding of deer-sinew. The perforation at the mouthpiece is not in the centre.

Locality. [Trinidad Bay.]

Length. 8.8 cm.

- Fig. 6. Money-box of horn with oblong aperture having on each side bands of scratched zig-zag ornament and incised horizontal bands at each end.

Locality. [Trinidad Bay.]

Length. 9.5 cm.

- " 7. Throwing-stick of rather pale reddish wood darkened by some kind of red staining. On the left-hand side the wood has been slightly split, but the split has been prevented from extending by the insertion of a small peg. The hook is of polished bone, and in a line with it is a groove running down the centre of the board and slightly constricted in the middle. On each side of the groove is a large circular hole for the insertion of the fingers. On the back are one or two small patches of asphaltum.

Locality. [Santa Barbara.]

Length. 15 cm. Breadth at broadest part. 11.5 cm.: same at end 4.5 cm. Thickness 2.5 cm.

- " 8. Dart of pale soft wood with a core of pith. The thicker end is hollowed to a depth of more than 3 cm., probably for the insertion of a point of bone or hardened wood. At the butt, and 5 cm. from the upper end, the wood is carved into an hour-glass shape.

Length. 70 cm.

- " 9. Part of a paddle of pale wood stained a reddish-brown colour. Only a small part of the handle remains, the rest having been cut off. This fragment of handle is morticed into the upper part of the blade, the interstices being filled with asphaltum. The joining is further strengthened by a binding of two-ply cord in a deeply cut groove. A fragment has been split off one corner of the blade, but replaced by means of a cord binding passing through two perforations, one in the blade itself, the other in the broken fragment. On the morticed side, the upper part of the paddle is flat, on the opposite side rounded. On this latter side the blade is ornamented by narrow raised borders running from the two angles at the broadest part, to a point on a level with the extremity of the mortice on the other side, where they converge.

Locality. [Santa Barbara.]

Length. 39.5 cm.: greatest breadth. 15.5 cm.

- " 10. Hairpin, consisting of a slender piece of reed, to one end of which black feathers are lashed with twine and strips of pale bark. The bark strips cover the greater part of the reed. Below the feathers, the hairpin is ornamented by a number of small vertical strings of minute shell-beads, the black cylindrical and the white discoidal, depending from a horizontal string of red discoidal shell beads.

Locality. [Santa Barbara.]

Length. 21 cm.

- " 11. Short axe-like club of greenish stone, cut from the solid. It has a fortuitous resemblance to a hafted pierced axe-hammer. At the upper end projects a grotesque human head with receding forehead, wide nostrils, and broad thick-lipped mouth. The handle is of circular transverse section and expands laterally at the butt into a flat projection perforated in the centre. The perforation appears to have been made first by pecking away the stone from both sides and then finishing off with a drill. On the lefthand upper corner of the projection at the butt is a curved incised line which gives the whole, when reversed, the appearance of a bird's head, the perforation forming the eyes. This curved line is repeated on the opposite side.

Locality. [Nootka Sound.]

Length. 29.5 cm. Greatest breadth. 15.5 cm.

- " 12. Oval labret made by rolling a long strip of rush? into the required shape, and tying it round with twine. The labret is concave on both faces.

Locality. [Banks Island.]

Length. 8.5 cm. Breadth. 3.6 cm.

- " 13. Oval labret of pale wood.

Locality. [Cross Sound.]

Length. 8.3 cm.

- Fig. 14. Large fishhook of soft pale wood in two pieces bound together by a binding of some kind of creeper (?). The barb is of bone, secured with a similar binding. The shank is carved to resemble a seated human figure with large open mouth, in which both hands are placed. The body of this figure is perforated, and from it issues a piece of stout twisted line, made of some stiff vegetable substance.  
Locality. [Cross Sound.]  
Length. 30 cm.
- " 15. Large fishhook of similar material and construction. The shank is carved to represent a large lizard?, with two young on the back, and holding a bar with mouth and both extended arms.  
Locality. [Cross Sound.]  
Length. 32 cm.
- " 16. Paintbrush of soft brown wood, the handle carved to represent a human figure with head thrown back, the hands behind the back holding a long pigtail. At the opposite end the wood is split to admit the hairs which are much abraded; the binding is of vegetable substance.  
Locality. [Cross Sound.]  
Length. 17.5 cm.
- " 17. Do.
- " 18. Comb of soft pale wood, cut from the solid. The handle, which is very long in proportion to the length of the teeth, is carved to represent two erect human figures with hands folded over the breast and wearing brimmed hats, standing back to back, separated by a right-angled cross. Each arm of the cross terminates in the back of the head of one of figures.  
Locality. [Cross Sound.]  
Length. 16 cm.
- " 19. Rattle with handle of hard brown wood, carved at the butt to represent a bird's head. The upper end is oval, and made of horn, perforated where it joins the handle, and secured by cord and birch bark; it contains a number of small stones (?). The horn is ornamented with carved designs; both sides a face is represented, but the two designs are different.  
Locality. [Nootka Sound.]  
Length. 35 cm.
- " 20. Toggle for a fish line (?) of brown wood, representing a large fish swallowing a smaller one, the tail of which is just disappearing down its mouth. The rest of the small fish is visible beneath the body of the large one. There is a circular perforation beneath the dorsal fin.  
Locality. [Cross Sound.]  
Length. 12.5 cm.

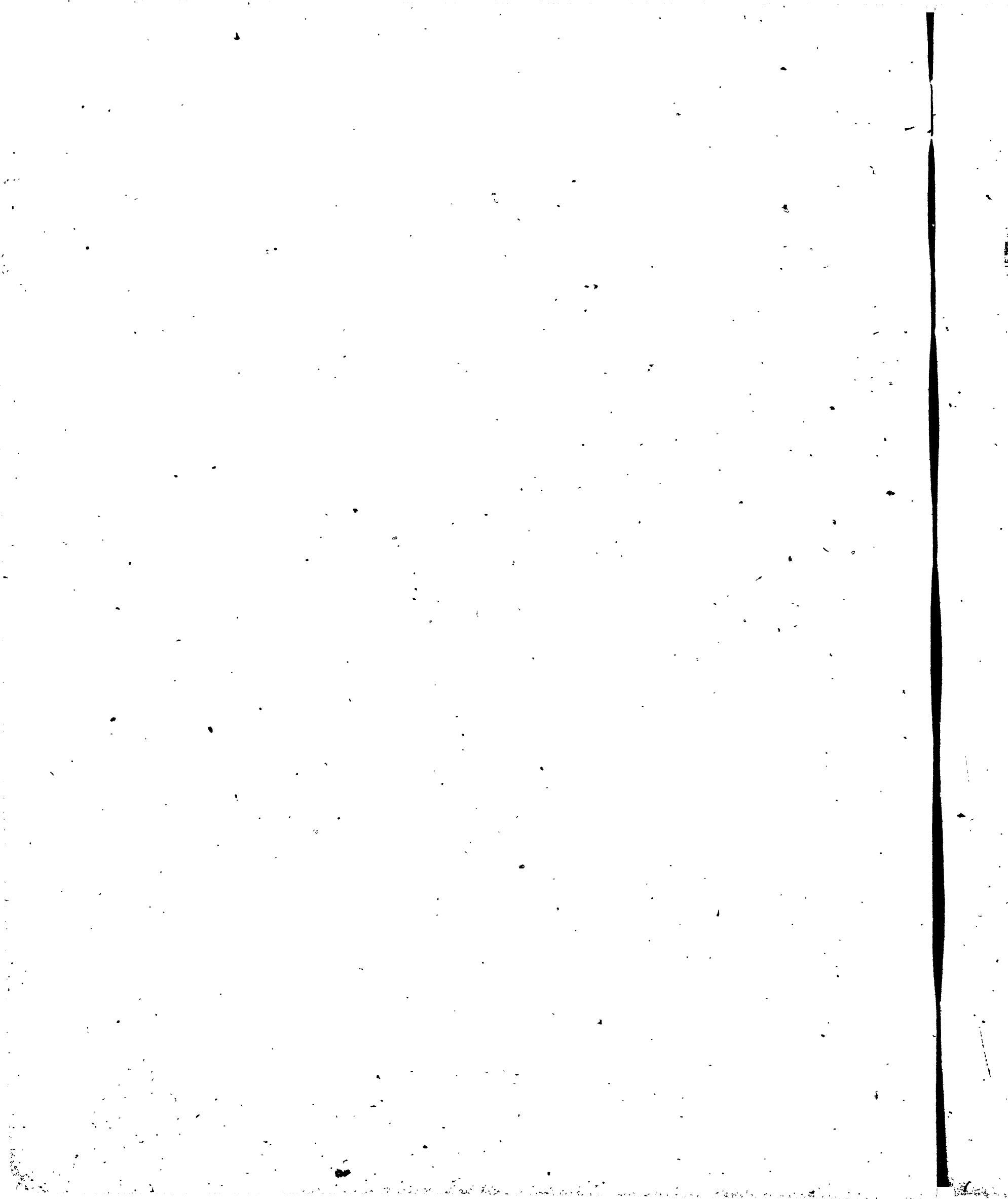
PLATE XVI.

- Fig. 1. War-god from Hawaii. The frame is made of wickerwork of the aerial roots of the *ie-ie*. Over this is stretched a fine net of olona-cord to which the feathers are attached. The red feathers are those of the *iti*, the yellow, those of the *oo*. The teeth are those of dogs. The upper part of the face is much conventionalised and the features are distorted. The right eye is intact, consisting of a crescential piece of pearl-shell cracked across the middle; the pearl-shell is missing on the left side. The ears are indicated by small tufts of yellow and black feathers, and the throat shows a remarkable protuberance or "Adam's apple".  
Height. 99 cm.
- " 2. Specimen from a bunch of small red feathers bound on stems of fibre.  
Locality [Hawaii].
- " 3. Crescent shaped dish of polished hard brown wood.  
Locality [Hawaii].  
Length 20.5 cm.
- " 4. Solid block of hard brown wood, of square transverse section with a projection at each end. All four faces are grooved longitudinally, the grooving on two of the faces being fine, and on the other two deeper and coarser. "Cloth Board".

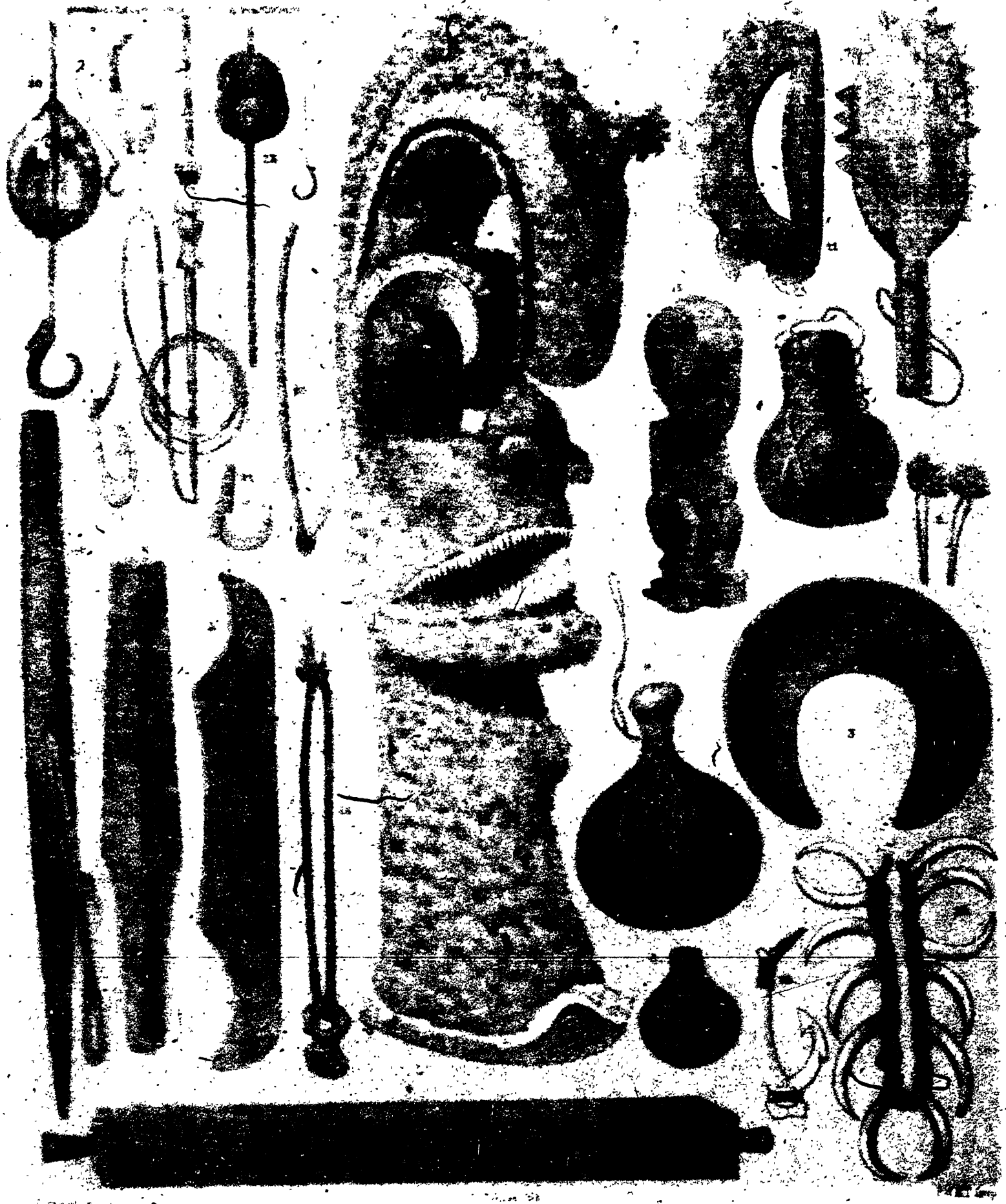
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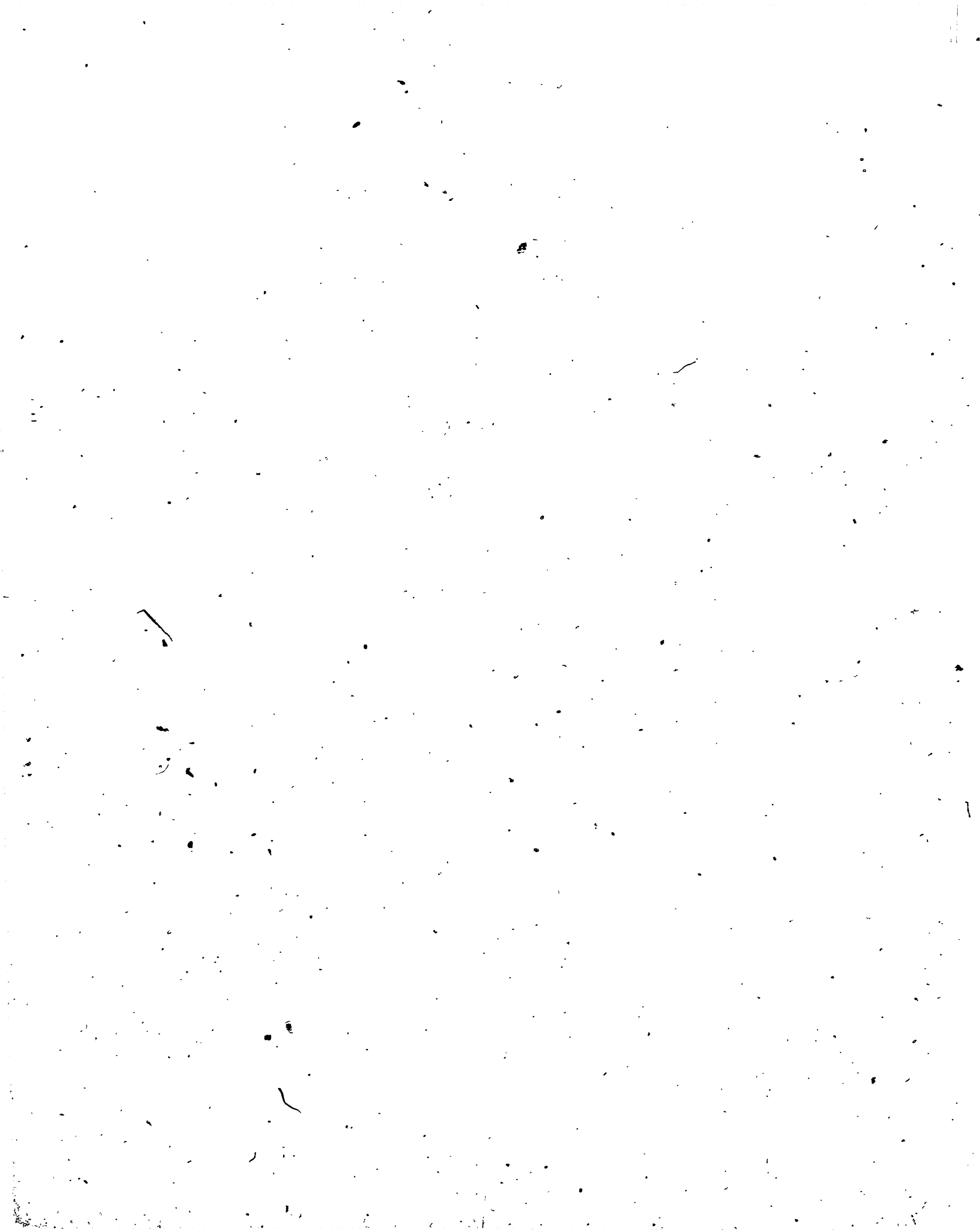
- Locality (Hawaii).  
Length 79 cm.
- Fig. 5. Flat implement of hard reddish brown wood with an edge along one side only. "Machine to rib cloth".  
Locality (Hawaii).  
Length 37.5 cm.
- " 6. Mallet for beating bark-cloth, of hard brown wood. Each face is carved in a different manner.  
Locality (Hawaii).  
Length 40.2 cm.
- " 7. Small gourd with cover, inclosed in network for suspension. "Model of a pudding dish".  
Locality (Hawaii).  
Height 15 cm.
- " 8. Musical Instrument formed of a small gourd, cut off at the neck and with two holes of unequal size in the sides. The ornament consists of burned horizontal dentated bands. "Whistle or flute".  
Locality (Hawaii).  
Height 7 cm.
- " 9. Large gourd in shape like a bottle, with straight neck. The sides are ornamented with alternating plain and zigzag bands in black, arranged in three panels. "Water Calibas".  
Locality (Hawaii).  
Height 28 cm.
- " 10. Weapon of heavy brown wood pointed at one end and cut off square at the other. About the centre is a square perforation in which is fixed a loop of stout cord of *olona*-fibre. "Bludgeon dagger".  
Locality (Hawaii).  
Length 76 cm.
- " 11. Weapon of hard brown wood, with handle cut from the solid. In the curved outer edge, a succession of cavities in which are fixed shark's teeth. Wooden pegs are fixed across the cavities, and under the pegs pass strings, secured through perforations in the teeth. Some of the teeth are perforated in three places. Small wooden wedges are in some places inserted to tighten those teeth which have worked loose. "Shark tooth knife".  
Locality (Hawaii).  
Length 16.3 cm.
- " 12. Weapon of hard brown wood, in shape resembling the wooden part of a hairbrush, but with handle of oval transverse section. Round the outer edge runs a groove in which sharks teeth are fitted, each tooth having a single central perforation by means of which it is laced in its place by twine. The twine runs through perforations in the sides of the groove, each perforation being placed in the interval between two teeth. On the left hand side a number of perforations have evidently been made in the wrong place. Three teeth are missing. The butt is perforated to admit a string loop for suspension to the wrist.  
Locality (Hawaii).  
Length 32 cm.
- " 13. Pendant ornament of stalactite?, irregular in shape and pierced at the broader end. Through the perforation passes a loop of brown hair plaited into a cord.  
Locality (Hawaii).  
Length, of pendant without cord. 2.7 cm.
- " 14. Necklace of large boar's tusks threaded on cord round which is wound a strip of dark brown-coloured *kapa*. "Neck ornament".  
Locality (Hawaii).  
Length 58 cm.
- " 15. Wooden figure of pale wood of characteristic type.  
Locality (Tahiti).  
Height 24 cm.
- " 16. Fish hook of [human] bone in two pieces bound together with blackened twine, tightened by the insertion of a small wedge on each side. There is a projection at the end of the shank to secure the lasking of *olona*-fibre with which the lower end of the line is bound.

- Locality (Hawaii).  
Length 8 cm.  
Fig. 17. Curved fish-hook of human bone with two interior barbs.  
Lashing of olona-fibre:  
Locality (Hawaii).  
Length 7 cm.  
Fig. 18. Similar fish-hook with one interior barb.  
Locality (Hawaii).  
Length 6,5 cm.  
Fig. 19. Trimmer of palm-wood with raised carved ornament in the shape of two hour-glasses near the middle. The slender cross-bar, made from the rib of a palm-leaf, is bound with very fine twine, and from each end is suspended a delicate pearl-shell hook. With the trimmer is a coil of line, resembling the fine tendrils of a creeping plant, with a short length of twisted fibre-cord.  
Locality (Oparo).  
Length 30,5 cm.  
Fig. 20. Fish hook of dark shell on a line of twisted fibre-cord. To the line is fastened the longitudinal half of a tiger-cowry shell as a sinker.  
Locality (Tahiti)  
Length 19 cm.  
Fig. 21. Small curved fishhook of bone with projecting "heel" at back for securing the line. The line is of thick two-ply brown cord, apparently of Hibiscus-fibre.  
Breadth 3 cm.  
Fig. 22. Fishhook with long slender shank of brown wood, and bone point with a single interior barb. The point is bound to the shank by fine twine, smeared with asphaltum.  
Length 21 cm.  
Fig. 23. Small rod of hard dark brown wood, round which, near one end, is bound by fine twine an ovoid mass of perforated pieces of tiger and partridge-cowry shells.  
"Cattle bait."  
Locality (Hawaii).  
Length 28,5 cm.











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