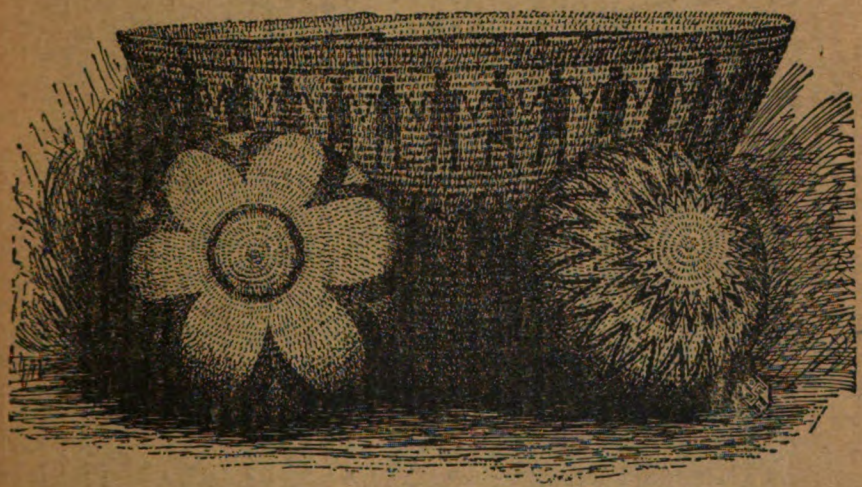
THE BASKET

THE JOURNAL OF THE BASKET FRATERNITY
OR LOVERS OF INDIAN BASKETS
AND OTHER GOOD THINGS.

Vol. II. JANUARY, 1904. No. 1.



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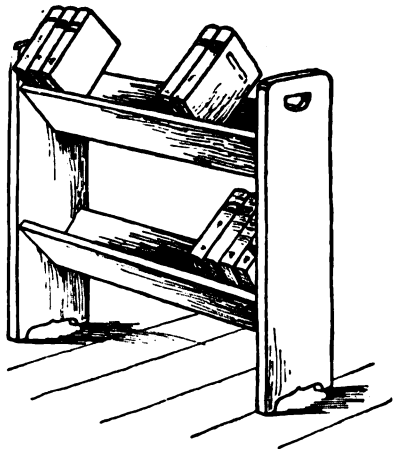

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FIG. 66. MOHAVE IN BLANKET WOVEN OF SKINS.

THE BASKET

THE ORGAN OF THE BASKET FRATERNITY

Vol. 2 JANUARY, 1904 No 1.

PRIMITIVE INVENTIONS.

By George Wharton James.

(Reprinted from "Craftsman," November, 1903.)

When does the age of invention begin? Could we but look back into the far away dim ages of the past and watch the ascent of man from barbarism to civilization, how fascinating the occupation would be! Especially would our keenest interest be aroused at those epoch-making periods in which some small but important discovery was on the verge of being made; when humanity was stumbling toward some great fact that, once seized, was to revolutionize future methods. Who would not delight in such occupation, were he able to take with him into those dark days the light of present day knowledge?

How did men invent fire? When, where and how did they first make any kind of clothing or house? Under what circumstances did they fashion the first weapon? When consciously grind corn? Weave baskets? Make pottery? And the thousand and one other things that the little bronze women and men have handed down to us?

I can conceive of few things as interesting as these in all human progress. How one's heart would beat in high expectation, knowing what was to come, when the naked aborigine first began to shape a bow and arrow; a throwing stick, a war club, a battle-axe! How many attempts there were before success crowned the first efforts; or, alas! how often the thing had to be given up until some future time, perhaps centuries later! How the primitive inventor, prompted by some feeling, he knew not what, working solely for his own interest and profit, without thought of financial reward, or the higher incitement of doing good to his fellows, blindly groped along, confident that he could succeed where success had never yet beckoned; assured that he could accomplish, where none as yet had accomplished!

In the arts of hunting and war man has always been the inventor—those were his prerogatives. In the arts of peace, the domestic arts, woman was the pioneer; she was in her peculiar province. It is a tendency of our latter-day civilization that man claims chieftainship in

FIG. 62. CHEMEHUEVI WEAVER MAKING SPLINTS.

FIG. 63. HOPI WOMAN WEAVING BASKET.

the arts of peace; but in reality he is there an intruder, an usurper. Woman was the originator, the pioneer, the inventor. Man is the reaper, the enjoyer, and, sad to say, often the claimant and the boaster, forgetful that he inherited what he has and knows from his quieter and less arrogant female ancestor.

During the last few years a great wave of righteous sentiment has been aroused in favor of the North American Indian. As never before in our history, we are seeking to do justice to the peoples we have dispossessed. And not merely in the lower forms of justice—as honesty in treating with them about their lands—but in the higher forms, such as the recognition of what portion of our advancement we owe to their hitherto almost unrecognized struggles and labors.

We pride ourselves upon our advanced civilization, and in some things truthfully, if not wisely. But how many of us have ever considered the question: To what do we owe our high position among the civilizations of the world? Where did our civilization come from? Who first groped the way out of primitive ignorance, and made our present methods possible? Someone had to begin. The trackless country is not built over with cities all at once. First, the explorer must go over it; then follow the pioneer and colonizers; finally, when everything is known to be reasonably safe, the multitudes pour in. So it is in the march of the world's civilization. There have been explorers to blaze the trails, and pioneers to suggest possibilities, and, in our race struggles, the little brown man and woman whom we know as North American Indians, have played a noteworthy part. It is high time, therefore, that we recognize this and express our gratitude for what they have done.

We too often think of our primitive tribes as dull, stolid, unthinking, unimaginative. Nothing can be farther from the facts. They are quick-witted, observant, thinking, imaginative, poetic. They set the ball of progress rolling; indeed, they first made the ball, then started it and indicated its general direction.

Given a Franklin, a Joseph Henry, and a Morse, the work of Edison, Gray, Bell, Marconi and Pupin is possible. But where would the second group have begun if the first had never been? One mind may influence millions. Stephenson and Fulton changed the history of the world; yet they were only men, not gods; men whose brains weighed but an infinitesimal fraction more than those of other men.

It is to the Indian that we owe the beginnings of the things we have carried to a greater or less degree of perfection. They were the original inventors, the suggestors, the "imaginators" (if I may coin an expression). We, the highly cultured and civilized, are the followers; they the leaders. We reap the rewards in the fields they grubbed, plowed, harrowed and sowed. A second crop is easy when the first hard work of clearing is done. So, while we complacently boast of the crops we now reap, let us not forget the day when our fields were wild swamps, rugged mountain slopes, or densely covered forest-growths. And in remembering, let us give due thanks to the long-ago aboriginal toiler, who, unconsciously working to improve his own condition, unconsciously worked to improve ours also.

This upward impulse is one of the most remarkable facts of all life. "Onward, ever onward! Upward, ever upward!" the hidden impulse

FIG. 65. HAVASUPAI PARCHING CORN IN BASKET.

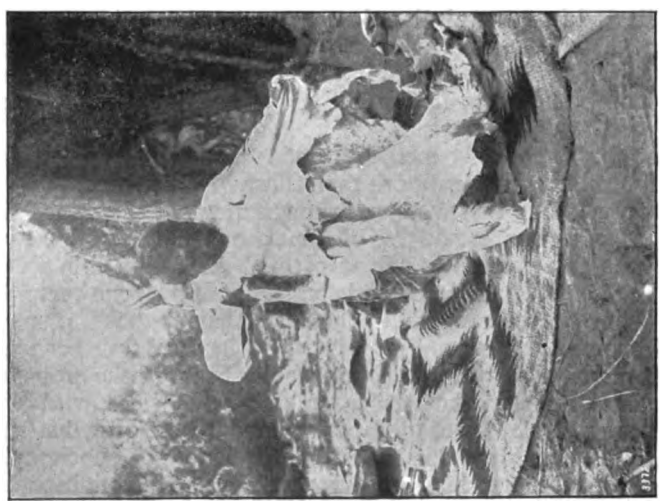

FIG. 64. HAVASUPAI DRESSING BUCKSKIN.

urges, and the races have been compelled to obey. Necessity may have been the spur. That matters not. Something kept urging, and we are what we are to-day because of it, and because the little bronze man and woman obeyed imperative commands from some high and unknown power.

It must have been in the early days of the race that a vehicle for carrying was first discovered. The bird's nest, the tangled vines, the spider's web,—who knows?—may have suggested to the undeveloped mind of the early woman of the race the first net or basket, and aroused in her the desire to construct something that should enable her to carry many small things together. The desire awakened, she was forced to carry it out. How? What material could she use? What shape follow? At the very outset she was, by necessity, an adapter, an inventor So she set to work, trying a variety of materials, experimenting again and again, until she found what she judged to be the best. And now we have learned that those native materials which she judged "best" for constructive purposes, modern science has accepted as having no superiors. Rapidly looking over the field of the Indian basket-maker of to-day, we find that she has tested every available material. She has covered the ground most thoroughly. The splint of willow, cedarbark, spruce-root, yucca-fiber, ash, hickory, slough-root, tule-root, corn-husk, squaw-grass, maiden-hair fern stem, red-bud, and a thousand and one other vegetable growths cause the student to wonder at the wide reach of the Amerind's knowledge of materials. There is nothing that she has left untested. Every possible article has been tried and proven.

Having obtained the best possible material, the primitive woman proceeded to the invention of forms. Here Nature was her teacher. The primitive art-instinct is to imitate. The eyes fall upon some object that is pleasing. The object arouses a desire to copy it. True art inspiration can be best obtained in Nature. All the great masters of our later times have returned to the great source of life. Cloister-fed fancies may have pleased cloister-trained minds, but the great world has never been moved by anything but that which has been inspired by Nature. It is "one touch of Nature that makes the whole world kin." Our harmful divergencies lie in being artificial. The Amerind, fortunately, had no art schools; no teachers, with theories and systems deflecting the mind from undefiled sources of inspiration; no books confusing by their attempted explanations. No! she had nothing but pure, sweet, rugged, tempest-tossed, sun-kissed Nature. Nature in all her moods. Mother Nature; Father Nature; sunshine and storm; everlasting hills and earthquakes; waving grass-fields and tornadoes; flowing streams and tidal waves; towering trees and modest flowers. Here was her school of art and design; here were her models. She saw the spider's web, and she constructed the "reda" or net. She saw a gourd, and proceeded to make a water bottle shaped like it, and thus invented a shape rational and therefore permanent, at once useful and graceful. For, should this vessel fall from the saddle, such is its shape that it would immediately right itself, so that but little of its precious contents would be wasted; a desideratum in the desert, where water is most valuable.

Thus, one by one, nature-shapes were adopted, until now the number and variety of them are almost beyond enumeration. The shapes

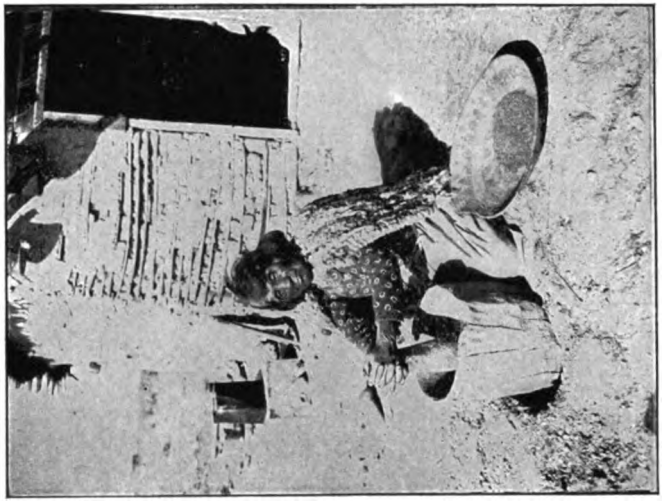

FIG. 71. MOHAVE POUNDING MESQUITE BEANS IN WOODEN MORTAR.

FIG. 67. NAVAHO INDIAN SPINNING.

alone of a good basketry collection would number many hundreds. And, remarkable to say,—or, rather, it would be remarkable, were it not that Nature never errs, and that in copying Nature the Amerind has avoided our errors—there is not a single shape that is ugly or inappropriate to the work for which it is needed. Water-bottle, treasure-basket, cooking-basket, mush-bowl, carrying-basket, meal-tray, hat, roasting-bowl, gambling-plaque, fish-basket—all are perfect in shape, and in adaptation to use.

The Indian woman, having chosen her material and invented her shapes, next considered the kind of stitches to be put into her work. Nature did not give her models from which closely to copy here, so she experimented and invented. The spider web was to her a mere suggestion, but that is all. So also the bird's nest. Therefore, our patient inventor sat down, undiscouraged by her task, and, year after year, faithful and patient, she tried, again and again, every weave and stitch that occurred to her. Who can imagine what this meant? Which of us, to-day, would like to be required to invent a new stitch or weave? At first, one naturally thinks that there can be few varieties of stitches; yet the North American Indian invented the simple mat weave, and then played variations upon it by changing the order of intersection of the splints; she passed to the net weave, with its infinitude of changes; the plait or braid with its great diversity; the coil with its score or more of varieties; the web with its endless series of modifications. Indeed, it may confidently be said that there is not a single stitch or weave known to modern art, made with loom however complicated, that the Indian woman did not invent, and which has not been in actual use for centuries. Is she not, then, entitled to our esteem and gratitude for her accomplishments in this direction, for what would the man of to-day be without his textiles varied? He is indebted to the Indian woman, as to other inventors of primitive times, for that which gives him his clothing, napery, bedding, and upholstery.

Basketry and fabric weaving are closely related. It is probable that basketry was invented first, and that weaving came much later. Undoubtedly, the first garments, after fig leaves, were skins of animals. Men killed the animals, and they, together with the women, dressed the skins; though, as belonging to the province of the hunter, it was purely optional with the woman whether or not she touched the skin. This division is clearly marked even to this day among the Havasupais; every man dressing the skins which are the result of his own hunting, and the women having no part in their preparation. The process is simple, yet perfect. No machinery or modern process can produce better, if as good, buckskin, as that which is made by these primitive people. Its quality is known and coveted by tribes a thousand miles away. The green skin is soaked in water until the hair is loose. Then, with a pair of *ji-vi-so-o* (bone knives made from the ribs of a horse), the skin is scraped until perfectly clean. Another brief soaking and the skin is ready to be dressed. This is done by pulling, stretching and working the skin between the fingers, hour after hour, until it is as soft and pliable as desired. Many a time at a pow-wow or council, I have seen the men occupied in quietly rubbing and stretching the buckskin which they had in preparation. (See Fig. 64.)

Among the Havasupais, also, one may see the means still in use by

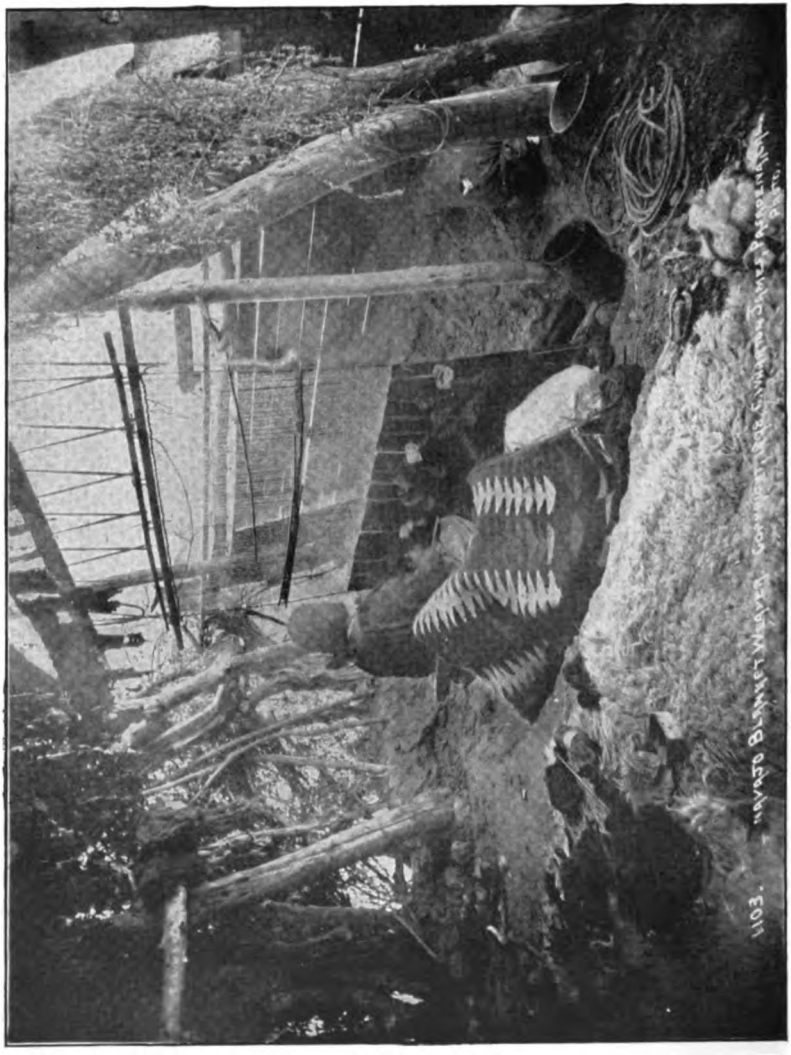

FIG. 66. PRIMITIVE LOOM USED BY HOPI AND NAVAHO WEAVERS.

which pottery probably came into existence. The term, "Basketry the Mother of Pottery," is more real than imaginative. The basket was the matrix of the pot. Not long ago I saw a Havasupai woman parching corn in a basket. This she lined with a mixture of sand and clay, in order to prevent it from cracking, and then threw into it a handful of corn and a scattering of live coals. Blowing into the basket, she kept the contents whirling by a circular motion of the hands, until the corn was properly parched. Finally, with a dextrous swing, the corn and coals were separated; the latter was thrown out, and the parched coal remained.

In due process of time the clay lining, under such treatment, hardens, bakes, and separates itself from the basket. What must have been the thought of the first Indian corn parcher when she found a new and convenient vessel, made without the labor of weaving, shaped and perfect at her hands, ready for carrying water or anything else that she chose to place therein? That was a triumph of accidental invention. But scientific reseach has shown that, voluntarily, for centuries, aboriginal pottery was made in basket or net moulds, and I have myself seen the Zuñi, Laguna, Hopi, Navaho, Acoma and other Indian potters, coiling the clay in ropes in exact imitation of their method of making basketry.

But now let us briefly return to textiles. Before skins were dressed they were used for clothing; first, undoubtedly, in their rude entirety, afterward subjected to some process of cutting, and shaping to the body of the wearer. But this assumes the skins to be of a size large enough to be so used. What of the skins of smaller animals, such as the gopher, beaver, rabbit, raccoon, etc.? These are too small for garments. Something was necessary to make them broadly useful. So the wits of the primitive inventors were set to work, and how slowly or how rapidly the idea came we do not know, but, eventually, we find the aborigine taking the small skins, and sewing or tying them together until he had a long rope; then, on a crude frame, actually weaving them into a blanket, such as that worn by the Mohave Indian in Fig. 66.

Later came the spinning and weaving of vegetable fibre, and what a memorial we owe to the long forgotten, if ever known, discoverers of these processes! My heart has often thrilled at the sight of the great monuments of the world erected in honor of the slayers of mankind, our warriors; and I have silently shed tears as I have watched loving hands strew the graves of unknown soldiers with flowers. But now when I see the mausoleums, triumphal arches, columns, statues, memorial bronzes, I say to myself: "How unjust, how foolish is mankind! Scores of monuments to the slayers of men, and nothing but curses and anathemas for the busy-minded inventors of the arts of peace. If we must honor the slayers, by no means let us forget the conservers of life."

How did the primitive spinner work? Watch him to-day. He is a Navaho,—he or his wife, sometimes one, sometimes the other. The process followed is the primitive one invented in the dawn of history. The Navaho and his neighbor, the Hopi, grew and spun cotton long before a white man's dreams saw a passage to India by way of the North West. When Spanish colonization began, and sheep were brought into the Western world, three hundred or more years ago, Hopi

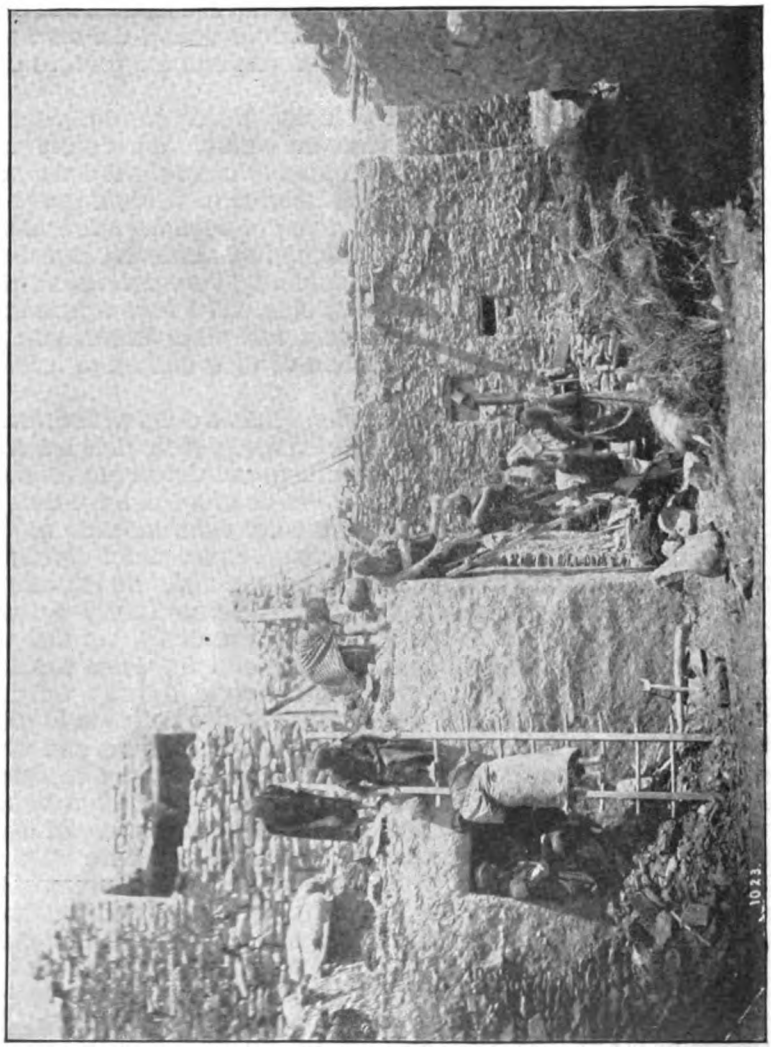

FIG. 69. HOPI WOMEN BUILDING A HOUSE.

and Navaho were quick to see the advantage the long, fine wool staple had over the fibre of the cotton. But originally it was yucca-fibre and cotton. And the spinning wheel? See it by the side of the Navaho in Fig. 67. It is a smooth stick on which a circular disc of wood is fastened. It is held in the left hand and rapidly twirled on the knee, with the cotton or wool in the right hand, so that the yarn can be stretched to the required thickness.

Everything is now ready for the weaving. The loom on which the skin blanket, already described, was made, was, perhaps, the most primitive of all. It is still in use by several tribes of Indians of the Southwest. It consists of four pegs driven into the ground to hold the four corners of the article to be woven, and completely around these one strand of the skin rope is tightly stretched. This forms the edge for sides, top and bottom, and the top and bottom strands also act as bases for the stretching of the warp strands. As soon as these are in place, the weft strands are woven over and under the warp, until the whole square is filled. Little by little, improvements on this primitive loom were made. The heddle was invented, and an article of many pages, with many illustrations, could be written upon this subject alone. The primitive loom as it is used by the Navaho and Hopis of to-day is a crude and simple, yet most effective contrivance. On it the most marvellous blankets are woven. I have carried water seven miles in a blanket of Indian construction. Yet the whole affair is made by the Indian woman weaver with a few poles cut from the nearest grove, and a couple of raw hide ropes. Using two of the heaviest poles as uprights, she fastens the third across the top, and a fourth across the bottom. Below the upper cross-beam, another beam is suspended by lashings of rawhides, and to this the yarn beam is fastened. On this yarn beam the vertical threads of the warp are tied to a corresponding beam answering the same purpose at the bottom. The rawhide above serves to draw the threads tight, and when thus fixed, the loom is ready for the weaver. (See Fig. 68).

With her different "shuttles" of yarn she sits on the ground, tailor fashion, and, thrusting a stick through the warp, divides the cords, so that she can run through them without delay the different threads of the wool. The "shuttle" is a simple piece of stick, on the end of which the yarn has been wound. As soon as the thread is placed in position, a "batten stick" (which, like the woof stick, is always kept in the warp) is brought down with such great force as to wedge the thread into a firm and close position. And thus every thread is "battened down" with such energy that one does not wonder to find the blanket when finished impervious to the heaviest rains.

Of the invention of designs for Indian blanketry, basketry and pottery I hope to write later. The subject is one of great fascination, and the more it is studied the more does it revolutionize many of our ideas regarding the development of the aesthetic faculties.

The popular conception of the Indian is that the man, the buck, is a monarch, rude and savage, and the woman, the squaw, is a slave, abject and servile. Like so many other "popular" conceptions based upon ignorance or superficial observation, this is an error. Almost without exception, the higher class of explorers, Livingstone, Speke, Burton, and others, tell of the freedom and equality of the primitive

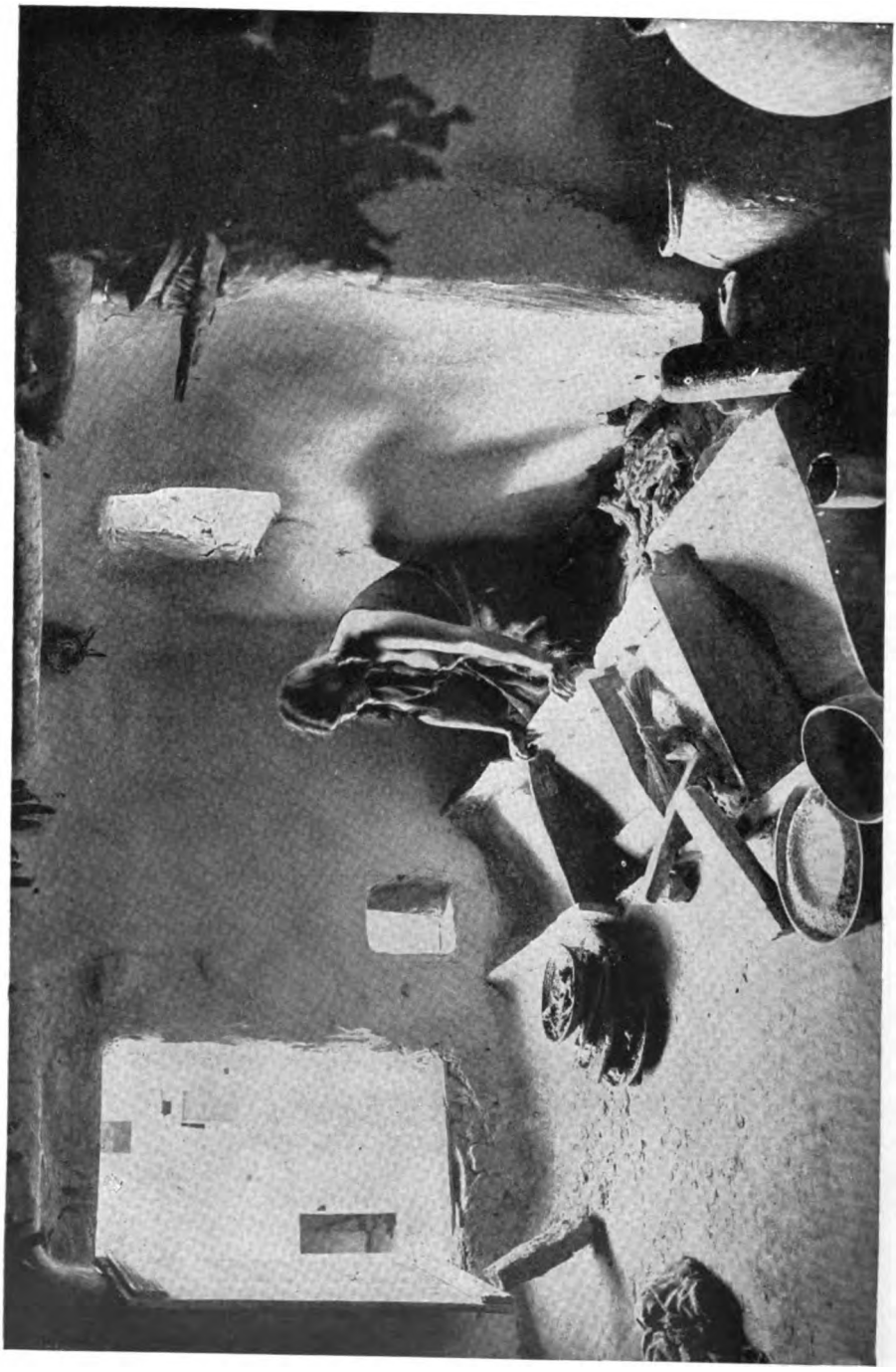

FIG. 70. A PRIMITIVE MILL.

woman. The general error seems to have had its birth and growth from the failure of early writers to recognize the fact that among the Indians a distinct division of labor was invariably observed, and that neither sex ever intruded upon the work of the other.

Even to-day misunderstandings of this character are constantly liable to arise. Suppose a woman unacquainted with the customs of the Hopi to have witnessed the scene pictured in Fig. 69. Here a score of women are seen engaged in building a house. They mix their own mortar, gather or quarry their own stones, are their own hod-carriers, and neither seek nor expect the slightest help from the men,—who sit calmly smoking near them. With such a scene before him, the unacquainted observer would grow angry at the indolence of the men, and their brutality in compelling their women to do such hard work while they sit idly by.

But this would be waste of sympathy, and a clear evidence of the observer's ignorance. Hopi women, in building their houses, do not desire aid from the men. The women are the owners of the domiciles; therefore, what more natural than that they shall build them?

This very act of house-building is a proof of the Hopi woman's equality with her husband, and, possibly, her superiority over him. For within the walls of the house she is supreme. Except the personal, ceremonial, hunting and war belongings of her husband, everything brought within belongs to her, or is under her control. Even the corn of the field, planted and gathered by her husband, once put into the corn-storage room, is no longer at his disposal.

With the neighboring nomad Navaho the same equality of the sexes obtains, and I can imagine the laugh of scorn that a person would meet, who would question the Hopi or Navaho woman as to her degraded and subordinate position.

Among the aborigines, the sex division of labor was instituted according to the law of natural selection of work; woman, the home-maker, the child-bearer, remaining behind while the men went abroad to hunt or to make war.

As the food provider, the Indian woman has always been the beast of burden. She has not only been compelled to find the food, but also to transport it to her home (to this the results of the chase are the main exception, woman never having been a hunter). For methods of transportation alone we owe many valuable inventions to primitive women, and bearing upon this subject, Professor Mason of the Smithsonian Institute, has written a lengthy illustrated article of great interest and value.

The food having been carried home, it was necessary for it to be prepared; and here was large scope for the exercise of the primitive inventor's faculties. How was corn to be ground? How cooked? How preserved? Aboriginal woman was the first miller. She took a flat slab of rock, sloped it to a convenient angle, took a smaller slab to act as a grinding stone, and, placing the corn between the two, rubbed the one rock over the other, until the grain became meal. Every Indian of the Southwest to-day uses these primitive mills, as seen in Fig. 70.

Some grains were found unfitted for grinding. They were better crushed by pounding, and the Indian woman invented the mortar and pestle. Many of the mortars still in use are made from tree trunks cut

FIG. 72 WALLAPAI WITH MORTAR MADE FROM LAVA.

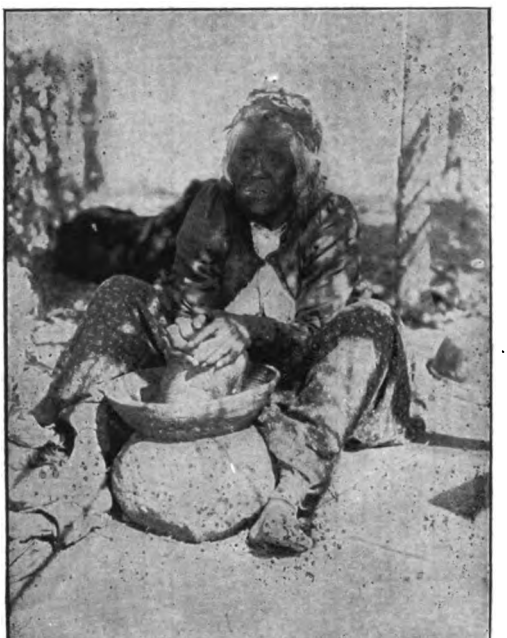

FIG. 73. SOUTHERN CALIFORNIA INDIAN STONE MORTAR WITH BASKET HOPPER.

off near the root and hollowed out, so that the gnarled twistings at the bottom form a solid base. (See Fig. 71). Later, mortars were cut out of solid rock. (See Figs. 72 and 73.) The process was slow and laborious, and a well prepared mortar meant the hard work of many months. On Santa Catalina Island, just off the coast of Southern California, a primitive quarry of these mortars was recently discovered. The material is a kind of soap-stone, and bears the marks of the excavation of many mortars. Others were in the process of removal at the time of the abandonment of the quarry. If one could draw back the veil of the past, what interesting disclosures might this abandoned quarry reveal! Was it war or pestilence that moved the quarriers and

FIG. 74. MONO INDIAN BOILING WATER IN BASKET.

left their work uncompleted? Did they start to cross to the main land in their frail boats, and meet death in some sudden storm? Alas, we can only conjecture, for there is no record to tell us how this change came about.

The food ground, how must it be cooked? Here primitive woman had to use her faculties, and she became an adept at broiling, boiling, steaming and baking. Although still without pottery or metal utensils, the Indian woman of to-day boils water in a basket, heating it far more quickly than can be done by the means of gas stove or electrical apparatus. At her camp fire she always keeps a number of fair sized stones, and close by is her basket full of water. As soon as the stones are

heated thoroughly, she takes a stick with a loop at one end, and, with a dextrous twist, picks up one of the stones upon the loop and throws it into the basket. As long as it "sizzles," she stirs it to keep it from burning the bottom of the basket. When it is cooled, it is rapidly jerked out and another hot stone takes its place. In this way the water is made to boil quickly. Many times I have seen acorn and other mush cooked in this way; the hot stones being stirred into the food until it was thoroughly cooked. (See Fig. 74.)

Even in the inventions of necessary toilet articles, the primitive woman has had her share. As we use the delicately scented Lubin's or Pear's soap, we are not liable to be grateful to the greasy little primitive woman of long centuries ago.

But we are so indebted. It was she, not our refined ancestors, who invented soap. The latter have invented new methods of preparing it, but the finest and best soap made even to-day, is the same as that which was prepared by the bronze woman of the wilds. She took the root of the amole (a species of yucca), bruised and macerated it, and then beat it up and down in her bowl of water. She thus made better, sweeter and more agreeable soap than comes from the French or English perfumer of reputation.

I have thus rapidly outlined a few of the things which we owe to primitive woman. The list might be lengthened ten times. I have said nothing of the instruments for making fire, the hand drill, the making of skin and birch bark canoes and other vessels, the work in metals, the taming of wild animals, the cultivation of plants, the discovery of medicines and of their methods of application.

But even with these things the list would be inadequate. The inventiveness of the primitive woman was never more wonderfully shown than in religion and philosophy. She devised a system of religion to account for all the fearful phenomena that she observed. She was the inventor of the story-telling art, and, indeed, the first teacher of language. She excelled in the art of representing human thought by picture-writing, out of which the alphabet was slowly developed. Therefore, it is not too much to say that we owe a vast amount of gratitude to the ignored women of the dawn of history. If, in future, we find ourselves unable to speak a good word for the Indian, our American representative of a primitive race, we shall no longer be able to plead ignorance. We shall at least "have awakened our senses, that we may the better judge."

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POETRY AND SYMBOLISM OF INDIAN BASKETRY.

By George Wharton James.

(Collated from articles which appeared in the Kindergarten Magazine, Chicago, and the Drawing and Manual Training Journal, Charleston, S. C.)

In my Boston address before the N. E. A., I endeavored to emphasize several matters in relation to the Indians wherein we had done them injustice, that have long been overlooked.

This neglected injustice is injurious to ourselves as well as to the Indian. We cannot wrong him and escape unhurt ourselves. In addition to the material wrongs we have inflicted upon the Indian there are other wrongs that we might term of a sentimental nature, such as the attributing to him of qualities that he does not possess and denying to him the possession of qualities that he does possess.

My use of the Indian basket has been an elucidation of these charges. I contend that the basket demonstrates that the Indian woman is not only an artist, but a far superior artist to most civilized American women. She is a poet as well as an artist, and her poetry is as spontaneous as the singing of the mocking bird.

Most people in looking at an Indian basket for the first time see nothing in the work, and make such remarks as: "Certainly, their baskets reveal skill and ability, but that is all." These superficial observers do not consider the knowledge of materials required, the botanical knowledge, so that all materials shall be gathered at precisely the exact time when they are the most flexible, durable, and brilliant and permanent in colors. If you, madam, who sneer and scoff at the Indian were about to gather material to make a basket, how would you know what to gather? How would you know what time in the year to gather the willow or the tule root, the squaw grass, the red bud and a score of other plants that are used? What would you do to dry and prepare them? Would you know how to dye them with dyes of your own choice and preparation, durable, beautiful and harmonious?

In these matters alone the Indian woman can give pointers to the most advanced scientist. They *know* where we only *conjecture*.

Then, too, think of the labor and skill required to prepare the splints for weaving. They use no flexible raffia, or rattan rounded into sizes already for use. They have no machinery with which to do this for themselves. Everything has to be done by the old-fashioned, simple, primitive methods of their own invention.

Now they are ready to weave, and see how they go to work. They know nothing about books, teachers of design, geometrical figures, or the use of pencil and paper. All they know is what Nature, the chief and true inspirer of all artists, has taught them. They get their designs from the heavens above, the earth beneath and the waters underneath the earth, absorbed and worked out in their own active brains, so

FIG. 75. PART OF ONE OF THE EARLIEST CALIFORNIA COLLECTIONS.

that they know how they will appear when pictured in willow splints upon a flat surface. Everything is mentally measured and mapped out beforehand. There is no error as to the width of a single stitch. The shape of the basket is definitely planned, its mathematical increase carefully measured, and the location of every particular of the design clearly foreseen. And thus, with this perfect mental picture before her, conjured out of her own imagination, the Indian weaver proceeds to her own work. Her digital skill is equal to her mental conception. No wonder, then, that she produces such masterpieces of art as her baskets certainly are.

In Fig. 75 is a portion of one of the best known and earliest of California collections. Its owner early perceived the rich beauty of these aboriginal creations, and became interested in them and their weavers. One by one she added new specimens until her collection numbered nearly 500 rare and beautiful pieces. They were mainly the work of the California tribes, but there were specimens also from Alaska and Arizona. In the upper right-hand corner of the illustration are a carrying basket and a seed-wand or gatherer. These are rightly placed together. The basket is conical in shape and is capable of holding a large quantity of fruit or seeds. Resting this basket against her legs, the woman would strike into it with the scoop, wand, or gatherer, the seeds of the wild grasses she desired for her granary. As soon as the basket was full, she would swing it over her shoulders upon her broad back, and carry it down the mountain slopes, over the sandy desert, or up the steep canyon trails to her "hawa," "kish," or "hogan." It is the Indian's wheelbarrow, and if there arises in the mind of the reader any question as to the relative capacities of the two vehicles, let it be settled definitely in favor of the "kathak," or carrying basket. Next to this is an Oraibi sacred plaque, made of willow, beautifully colored, and used by this strange people in their religious ceremonials. Just to the left and above this is another sacred meal plaque made at Mashongnavi, another of the Hopi towns.

The next basket is a V-shaped affair, made by the Louisiana Indians, and by this and below it are two wicker water-bottles. The larger one is of beautiful shape and weave, durable and strong, similar to those made by the Washoe Indians of Nevada to-day. The smaller one is of a rarer type, and found only among the Pueblos of New Mexico. I am inclined to think that this was made at the interesting town of Zuni, so intimately connected with the name of Frank H. Cushing, whose early death all students of ethnology will long deplore.

As a rule, these water-bottles, or "tusjehs," as the Navahoes call them, are covered with pinion gum, which makes them absolutely water-tight. The chief objection to their use, however, is that the water soon partakes of the flavor of the wicker.

I now wish to introduce to my readers a few of the most striking baskets of the Babbitt collection. Preceding the descriptions of the baskets I wrote the following, which appeared in the November, 1903, Drawing and Manual Training Journal.

It has been my good fortune for twenty-two years to closely observe Indian basket weavers at work. From the Paiuti Indians of Nevada, the so-called Pitt River Indians of California, all down both the eastern and western slopes of the Sierra Nevadas, into Arizona

FIG. 77. A PALATINGWA (SOUTHERN CALIFORNIA) WEAVER FINISHING A BASKET.

and New Mexico, and down the Colorado River almost to the Gulf of California, I have visited their camps, remained days and weeks with them and thus absorbed some of the inner spirit and motive which control the older basket makers at their work. This absorption of the thoughts behind work is a slow process. It does not come as the result of purchase. It is only to those whose sympathy and interest are actually felt by the Indian that she will open up her heart. I have never gone to her camp in any other spirit than that of a learner, a friend, a brother. As a designer, weaver, preparer of materials she was the master, I the pupil, and thus, placing myself in the attitude to awaken and sustain her sympathies she readily told me all she knew or thought I would care to learn.

A few months ago the band of Indians living at the Hot Springs (Spanish, Agua Caliente, Indian, Palatingwa), on Warner's Ranch, San Diego County, California, were evicted from their long-centuries-occupied homes. The United States Supreme Court had decided that the eviction must take place, although it is well known that these Indians have lived on that spot or in the immediate neighborhood long before any white man ever entered the country. Accordingly they were required to remove. This was another blot upon our national escutcheon; the beginning of a new "century of dishonor" in our treatment of the helpless and inferior race. There have been some redeeming features, however, and the chief of these is the fact that Commissioner Jones of the United States Indian Department spurred Congress to make an appropriation of one hundred thousand dollars for the purchase of a new home for the Palatingwas. Accordingly this was done and Pala was chosen. A hundred or more years ago this was the home of a large number of Indians under the spiritual control of the priests of San Luis Rey, for whom they built a picturesque little church which now remains.

The teacher of the United States Indian School at Agua Caliente for about fourteen years has been Mrs. J. H. Babbitt. In her kind and helpful association with them she has had unusual opportunities for purchasing their finest basket work.

Soon after their removal to Pala, the Indians wished to consult with me about several matters and sent me an invitation to go and visit them. I did so, and remained a week, listening to their story. It was a very different story to that told by their professed friends and some day I intend to lay it before the American people as they wish it to be.

During this visit I carefully studied Mrs. Babbitt's collection and photographed all the most important specimens.

Fig. 76 shows her choicest baskets. In the main they are of but two colors, white or creamy, with the design picked out in the varying browns of the tule root. This is the finest collection of these baskets in existence, I believe. Several of these are pictured later and more fully, and their history given as related by their weavers. The center basket at the bottom and the one on the top of the overturned basket to the right are made of the tule stem, and are woven loosely, so that the basket acts as a sieve. I have seen corn placed into this kind of basket, and dipped alternately into lye and water. The hulls were thus softened and removed and hominy was produced.

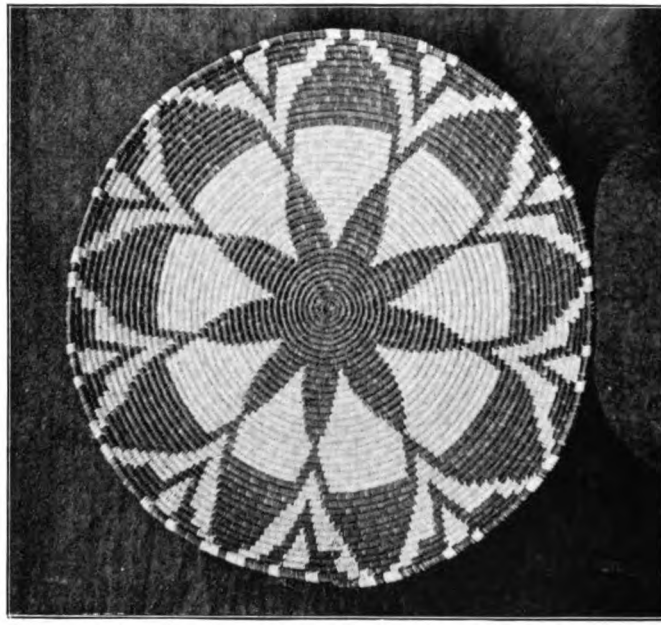

FIG. 80. A FINE PALATINGWA DESIGN.

FIG. 76. MRS. J. H. BABBITT'S COLLECTION OF PALATINGWA BASKETS.

As I have shown in my book on "Indian Basketry" the chief art instinct of the Indian weaver found expression in *imitation.*

She imitated the sun, the moon, the planets and the stars, the mountains, valleys, streams, lightning, rain, clouds, falling rain, whirlwinds, tornadoes, rivers, springs, snakes, birds, beasts and insects, men, women and children, and then, when her objects of imitation wearied her she began to vary them, ring changes on them, as it were, and thus invented new designs, which, however, retained the names and meanings attached to their imitative originals. Thus the St. Andrew's Cross is a variation of the diamond of the rattlesnake, and the score or more beautiful star designs are all variations of the original five-pointed star. In the designs of Fig. 76 will be seen vultures or buzzards, hills and valleys, a net, arrow points, a rattlesnake with its diamonds, dancing men

FIG. 78. PALATINGWA BASKET, BURRO AT TROUGH DESIGN.

and women, flowers, twigs, a burro feeding at its trough, several stars, a whirlwind, and a variety of conventional designs that require much explanation.

They are all beautifully worked out; each one according to the thought of the weaver. It is interesting and educative to the trained white artist, familiar with books on art, drawings, art designs, etc., to remember that the Indian woman has none of these. Her designs are in her brain, worked out without pencil or paper, and mentally projected upon the surface of her basket before she takes a stitch, and so perfectly, too, that she has determined the exact size and shape of her basket, the exact stitch where she will begin and place every portion of her design and how it will look when completed. Surely with these facts in mind the intelligent artist will be the last to call *this* woman a savage.

In their skillful use of the tule root which gives a variety of shades of brown these Palatingwas produce a basket that for richness of color effects surpasses anything I have ever seen, except the more gorgeous

feather baskets of the Northern Indians of California. Sometimes the body of the basket is in white, indeed, generally so, and the design picked out in the varying shades of brown. On the other hand the weaver will sometimes make her basket of the brown splints and pick out the design in white. The effect then is most strikingly beautiful. Such a basket as this is shown in the woman's cap, the second from the right in the front row on the table.

Fig. 77 is that of a Palatingwa weaver finishing a basket, which I purchased from her and now have in my own collection. It is of milk pan shape, though the sides are a little high for a milk pan, but it makes a most useful shape and size for a work basket. As a rule the weaver

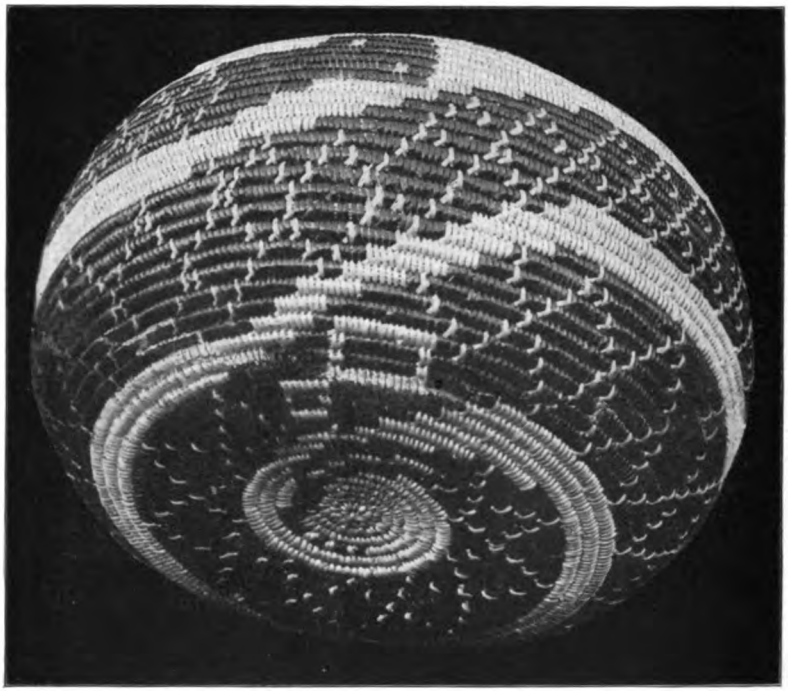

FIG. 79. THE CELEBRATED RATTLESNAKE BASKET.

leaves all the ends in her work until the basket is completed. Then she washes it and dries it thoroughly in the sun. Then with a knife or piece of clam shell in hand she picks off each loose end until the basket is quite "clean."

This basket has particular interest to me as being the first basket finished by any weaver of the evicted Palatingwas after their arrival at Pala.

Fig. 78 is a uniquely designed basket in the Babbitt collection. It is a saucer bowl, seven inches across the bottom and fourteen and a half inches high. The bottom is a star, wrought in shaded brown splints, and on the sides are four figures, two of which are donkeys or burros

eating out of a trough. The body color of the sides is brown and the designs are in white. The effect, therefore, is most striking. The body of the burro is in white; also the trough, but the eyes, mouth, muzzle, the packs on the burro's back, the dividing lines between the legs, body and tail, the shadows in the troughs, etc., are all in brown. Under the body of the burro is a rooster.

This design affords me a good deal of food for thought and reveals far more, than at first sight, one would imagine. Whenever did any one ever see an Indian burro feeding at a trough? Never. And yet this weaver intended this for her own burro. What then does it mean? You ask the weaver, and she averts her eyes, perhaps, or laughs, or gives a nervous little giggle, and says nothing, or deliberately lies to you. But gain her confidence. Let her feel your sympathy, and, bye-and-bye, she herself will tell you that "some day, may-be so, I not be

FIG. 81. PALATINGWA BASKET, WITH BACHELOR WALK DESIGN.

poor all the time, as I am now. May-be so I sell 'em lots baskets, I feed 'em my burro in a trough all same rich white man."

Ah! think of that! Longing, desire, prayer, all woven into that singular design of an Indian burro eating out of a trough, "all same rich white man's burro."

The weaver is a poor old woman, named Margarita, who lives near Murietta, and who has so many hungry children to feed that it is one of her dreams that some day she will be able to feed her burro in a trough. Pierpont Morgan and Rockefeller are not the only persons in the world who crave more wealth.

Fig. 79 is the celebrated rattlesnake basket of Mrs. Babbitt's collection. It was made by Maria Antonia, originally a La Jolla Indian, and later living at Mesa Grande, and is a most beautiful specimen of the weaver's art.

The poor weaver had a most unfortunate history. Well might she serve as an illustration of the fact that misfortune seems to follow

some people all their lives. She was married to an Indian, who suddenly, without any apparent cause, went away and left her. As time elapsed and her husband did not return, she assumed marital relations with a man named Balenzuella, who was living alone. Two years ago he died, leaving a team of horses, wagon, a fair house with plenty of furniture and some money. As soon as he died his wife, who had abandoned him, appeared in Court at San Diego and claimed all his property. The Court awarded it to her, although it was clear that Antonia had earned much of it, for she was a tireless worker. Thus she was cast adrift again and had to begin life afresh.

The basket is bowl shaped and is 3½ inches high and about 4½ inches across the bottom. The top is 6½ inches across, and the circumference in the widest part, which is about an inch and a half from the top, is 22½ inches. The shape, colors, design and workmanship combine to produce a most pleasing result. The body color is white, but

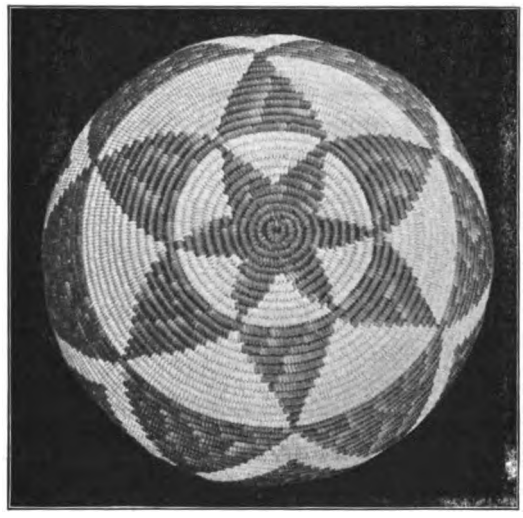

FIG. 82. PALATINGWA STAR DESIGN BASKET.

so important is the design that it takes up all but eleven coils, and its color is the brown of the tule root. Beginning in the fourth coil from the center is the rattle of the snake. Two stitches of white follow two stitches of brown, and thus the three small rattles are made. Then eight brown stitches connect with other brown stitches on the two rows below in such a way as to suggest another and larger rattle. The rattles are thus enlarged until there are four more, making eight in all. The real coil of the snake's body then begins, in six rows of brown weaving with diamonds picked out in white. As these six coils of brown come to the point of their commencement, they are ingeniously diverted upwards, and three coils of white introduced. The six brown coils now become nine, denoting the thickening of the body of the snake. When these nine coils are complete a new diversion upwards

is made, diminishing the thickness of the snake's body to seven coils, and this continues around until the head is reached, which is clearly depicted in the photograph. Two eyes are placed in perspective, and the general effect is most striking and unique. This is an original and interesting basket and one that may well be desired in any collection. Looked at either outside or inside the snake is very realistic, but more so on the inside. It thus seems to be coiled up most naturally, the head resting on the body, with the rattles in the center.

The snake design is placed in the basket as a propitiation of the powers of good and evil behind the living snake, in order that those which are good may remain so, and those which are bad and vicious may be restrained from striking or wounding any members of the weaver's family. Thus this basket becomes the enshrinement of a prayer.

To my mind Fig. 80 is one of the most pleasing designs of the Babbitt collection. The body is white, the design is brown. It is "milk pan" shaped, eleven inches on the bottom, three-quarter inches high, and nearly thirteen inches across the top, so that it will be seen that the sides are almost perpendicular. The flaring is immediately near the bottom.

The center is a nine pointed star, which is the *motif* of the whole design, the star enlarging in four successive series of rays. It is perfect in shape, harmonious and complete, the nine clusters of tiny stars on the upper part of the sides giving a finished appearance to the design that is pleasing and agreeable. The border coil stitch is in brown. The design continues from the bottom up the sides without change or interruption. Its weaver is Ramona Balenzuella, a pure blooded Indian, who lives at Mesa Grande. She is the best weaver in that village on the mountain overlooking Warner's Ranch.

Fig. 81 is a very interesting specimen. It is a fair sized bowl-shaped basket, nearly eight inches high, five inches across the bottom and thirteen inches across the top. The body is white and the design is picked out in color. The interior "square heart" is in brown and the two enclosing squares are in grayish black at the top, shaded down to a lavender gray at the bottom. The effect is very delicate and most peculiar; indeed, I have never seen anything like it elsewhere. The lower third of the bowl is marked with designs in variegated brown, with the bottom line in black and shaded with the lavender gray. The maker was Ramona Cibimooat, who, with her sister, is one of the most intelligent basket makers of the tribe. The lavender tint of splint is found in few places, and these are unknown to any others than Ramona and her sister. Hence their baskets are highly prized when these colors and tints are introduced. Though I am not a botanist I am under the impression that the color is caused by some chemical element in the water which dyes the tule stem while growing.

This "square heart" design is commonly known among the Indians as the "Bachelor's Walk." It has a symbolism that is very clear to the Indian and yet it must be carefully expressed to avoid misapprehension in the civilized mind. The inner part represents a maiden's heart. The young man who remains a bachelor may walk around and around (as represented by the outer square) the object of his most ardent affections, but he will ever be kept at a distance. He may woo her most urgently and come nearer and thus encircle her (as represented in the

inner square), but he is just as far as ever from entering the maiden's heart, the holy of holies, if he still remains a bachelor. It is only when he and she unite in the sweet and holy communion of heart, mind and body in the dear and blessed relationship of true marriage that the man can enter into and know the inner heart of the maiden, who has given up her maidenhood to become his devoted and true wife.

Some imagine that this design and thought apply solely to the physical relationship, but this is not so. While this relationship is well understood, and by the Indian (to her friends) spoken of with a dignified freedom that few white people understand, he who conceives it rests upon that relationship alone reveals his ignorance of the exalted nature of the true Indian's thought. It applies to the higher, the spiritual communion of souls, and, of course, the higher includes the lower.

Fig. 82 is of a bowl-shaped basket made by Maria Antonia, and now in the collection of Mrs. J. H. Babbitt. It is four and a half inches high, seven inches across the top, and twenty-five inches in circumference in its widest part. The design is a star. There are six points picked out in brown, with a white background. The enlarging rays are also in brown, followed by another set of rays. The whole upper part of the basket is finished in brown, thus producing a charming effect. This is a good illustration of the color used in making the design being the predominant color, without destroying the effect, indeed, materially enhancing it. The stitch is the simple coil fully described and pictured in Indian Basketry, pages 162-3-4.

Fig. 83 is a so-called Tulare bottleneck of fine size, shape, form, color, weave and design, in the E. Mehesy, Jr., collection, Los Angeles, Cal. Even though the design is most simple, it is exceedingly effective. It consists of the wavy, garter snake design, very common on the older baskets of all weavers who live near the mountains. It is 3¼ inches across the bottom, 3½ inches across the neck, 7½ inches high, 10½ inches across the top, and 36 inches in its largest circumference. It "bellies" out rapidly from the bottom up to about 2¾ inches high and then more slowly to the top. The neck is half an inch high and the flange is 3⅜ inches wide. In color it is creamy white, and the design is picked out in red bud, the wavy lines themselves being in white. Mr. Mehesy values it at $100.

Fig. 84 is a "milk pan" shaped bowl of Mission weave. The body is white willow splint, and the design the brown of the tule root. On the bottom are two pairs of designs. One pair is lozenge shape and the other of the spider-web suggestion, shaped into geometric form. On the flange one pair is of double diamonds, and the other pair of unrecognizable shape. It is 11¼ inches across the bottom, 14½ inches across the top and 2½ inches high. Its price is $15.00.

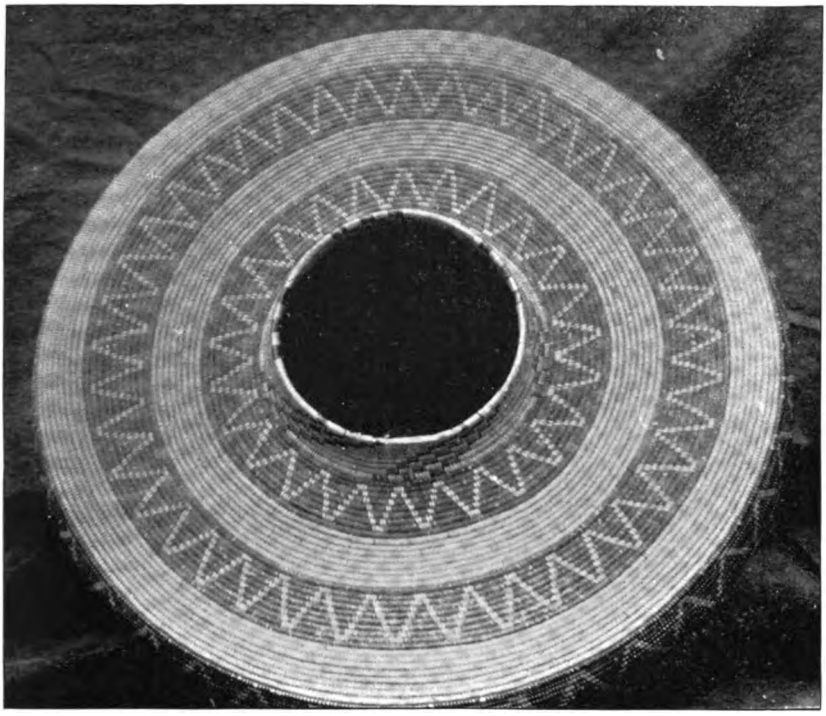

FIG. 83. FINE TULARE BOTTLENECK. IN THE COLLECTION OF E. MEHESY, JR., LOS ANGELES, CAL.

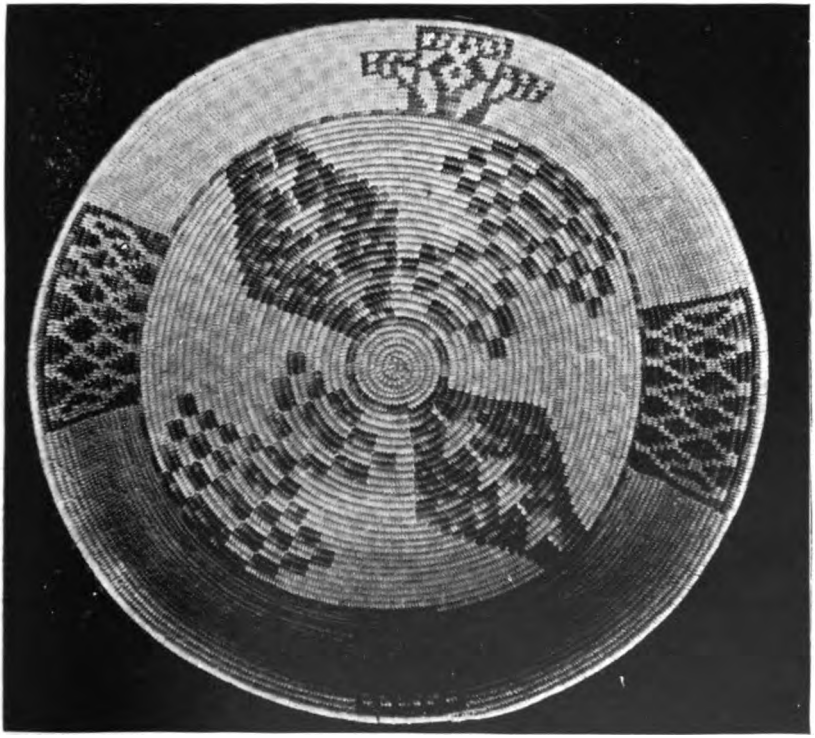

FIG. 84. MISSION BASKET. IN THE COLLECTION OF E. MEHESY, JR., LOS ANGELES, CAL.

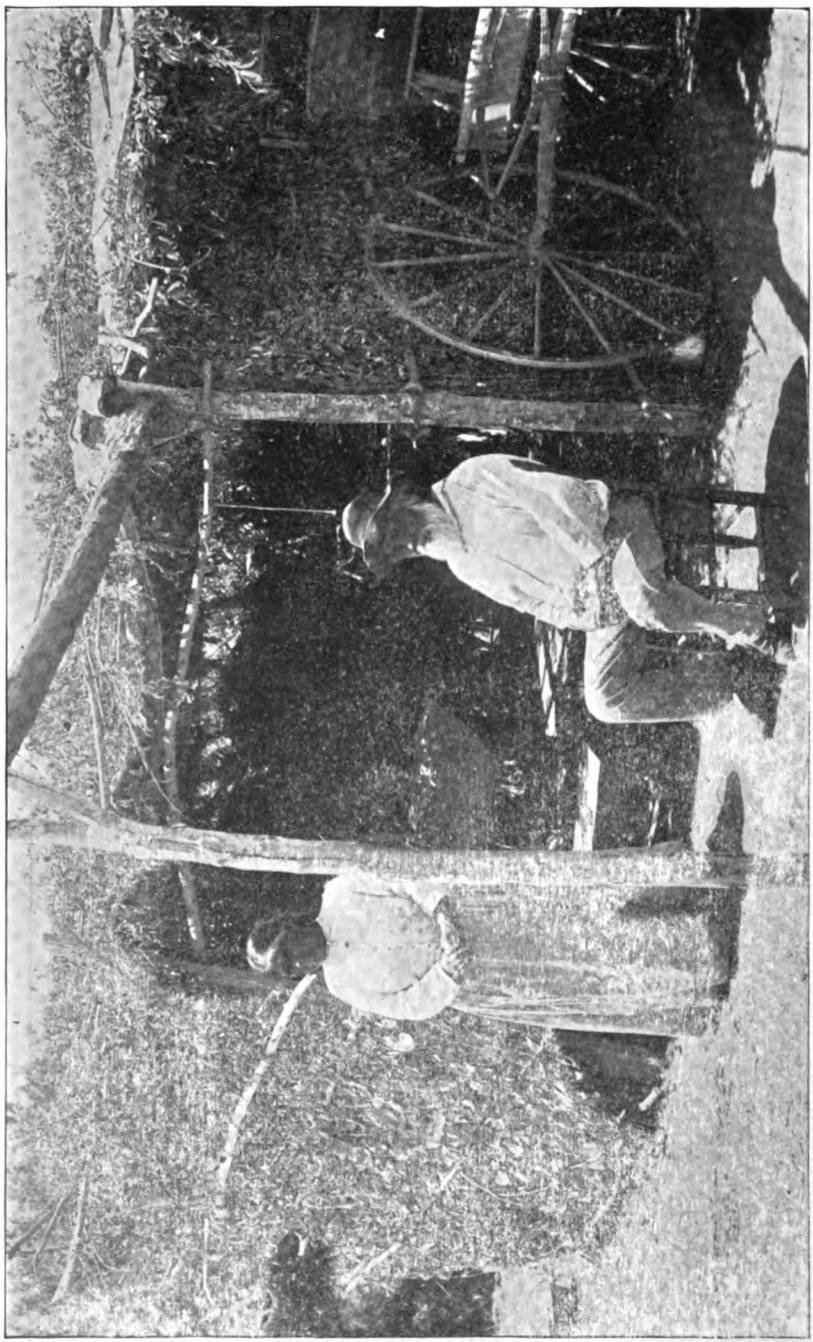

FIG. 85. PEDRO LUCERO AND HIS WIFE AT THEIR HOME IN SABOBA.
Photo by G. L. Rose.

PEDRO LUCERO AND HIS WIFE.

(The Story of an Old Couple's Love.)

By George Wharton James.

Few people took him for an Indian. He was so intelligent and bright; then, too, he had a moustache and full beard of snowy white hair, and that was so rare that everybody imagined him to be a Mexican, a member of some dark-faced race, perhaps, but not an Indian. Yet he was pure blooded and proud of it. "There is nothing but the blood of the Saboba in my veins," he would say, with pride. "I and my forefathers and foremothers are all Sabobas, and we have lived here for many, many generations."

Saboba was where they lived, near San Jacinto, in Southern California. Helen Hunt Jackson has described the place and told a little of its history and its wretchedness and also of the tenacity with which the Indians cling to it. Few white people can understand this aboriginal devotion. "Why not go elsewhere, to a better place?" they ask, ignorant of the belief of the Indian that the gods alone placed him here, and that if he would keep their smile and favor here must he live and die. The story told me by Lucero as to the coming of the Sabobas is told in "Indian Basketry," pages 218-220, and on page 217 is a picture of Pedro, with the historic basket of his wife's making in his hands.

Everybody knew Pedro and his wife. They were a loving couple, though aged, wrinkled and worn. Poor was no name to describe the abject wretchedness of their lot, yet in each other's love they were content, nay, even happy. But Pedro was blind. I never asked him whether he was born blind, or if it was the result of some later accident, but ever since I have known him he has been without the power of sight. His wife was a quiet, even-tempered, sweet-spirited, industrious old woman; one of the few remaining basket makers of the Sabobas, and she would sit hard at work, day in and day out, shaping the pliant willow and tule root into the useful and pretty baskets that in these days we have learned so much to value.

They didn't have much of what we should call intellectual intercourse. There were no chats on the latest operas, or novels, or poems, or pictures. They did not discuss the newest scientific theories and argue about the descent of man, or life being a product of ferment. One would have thought there was little to bind them closely together. Poverty is said to be "grinding"; and where one is "ground" he does not generally feel loving and gentle. Still this couple were ever loving and gentle one with another. The old woman would talk to the old blind man, and he would reply, and a look of content and peace would come over his face in spite of the sightless orbs that spoke him blind. For they loved each other deeply, truly, faithfully, lastingly. Theirs no fair-weather love, while youth and good looks lasted; no formal tie to be severed at will for a younger man or woman, but a true union of hearts—Indian hearts though they were—and their ever-present reward was a conjugal happiness to be envied. Happiness is a relative

term, and, as the Christ put it, it comes not from without; "the kingdom of heaven is within you." Poverty and squalor cannot affect it, for it is a state within. The "diners on herbs" might enjoy it and the "feasters on stalled ox" know nothing of its calm delights and perpetual inner banquets. These two loved, and in the gentle serenity of that never failing devotion to each other the days passed in happiness and content, and one, seeing them as I did, could wish them nothing better than to pass out into the beyond together, thus loving and being loved.

But the cyclone considers not the gamboling of the innocent lamb. The tornado sweeps with equally direful force over the happy as well as the wretched, just as the rain falls upon the just and the unjust. The stormy blasts of winter have no discernment of the poorly clad, and the disasters of the earthquake smite the deserving and the good as well as the undeserving and the bad. So it need not seem strange that when the earthquake of a few years ago visited Southern California it slew the wife of Pedro as well as several other women, none of whom, perhaps, were as happy in conjugal bliss as she.

Sad and bitter were the wailings when the mournful news of these tragic deaths was told. Assembled together in an adobe hut; asleep under its walls after a fiesta of celebration of the happy Christmas time (and let us not be too censorious that their feasting was of the grosser kind), the *temblor de tierra* came, one of the walls fell and the lives of the sleeping women were instantaneously dashed out, Pedro's wife among the number.

He himself was also a victim of the earth's unsteadiness. Leg and collar bone (I think it was) were shattered, and when the dead body of his wife was found and brought out into the sunlight, Pedro was lying in agony and pain, broken and shattered in body. Out of kindness he was not told of his aged companion's tragic death. The Indian agency doctor visited him and gave him all the benefit possible of his great skill and knowledge. Ever since Pedro had opened his heart to the doctor, when he and I some years before had talked with him about the origin of his people, the physician had taken the deepest interest in this old blind man and his wife, so that now he needed no urging to do all that could be done to restore him to health. The fractures were reduced and the wounds treated, and the pure natural life of the old man aided the surgeon's endeavors so that he seemed on the way to speedy recovery. But all the time he kept asking for his wife. Where was his wife? Why didn't he hear her voice comforting and consoling him in his pain? That it might not retard his recovery the dreadful news was still kept from him, and he was left under the impression that his wife, like himself, was injured too seriously to come to him, but that she would doubtless soon recover. Tears rolled down his aged and wrinkled cheeks from his poor, sightless eyes as he thought of his loved partner thus injured and he unable to go and minister to her.

"Those Above" had stricken them with severe blows. Why was it? He could patiently have borne for himself, but his poor old wife—she was so feeble, and so old. Could not she have been spared?

His distress was pitiable to observe, and it was only when the doctor urged self-control and speedy recovery for her sake that Pedro's agitation was overcome.

His broken bones began to knit and his wounds to heal. Speedy restoration to a fair degree of health was looked forward to, when it was deemed that the time had come to tell him the truth. The result was terrifying. In a few pathetic words this poor Indian exposed his whole inner heart:

"And is she gone from me? Shall I never hear the gentle love-sweetness of her voice in my ears again? From youth to old age we have walked hand in hand together, and now she has left me alone. She has gone on alone. I need her—she needs me. Care for me no more, I must go to her," and straightway he turned his face away from all succor, refused all food and in a few hours was again walking hand in hand, though now in the Indian spirit land, with the aged wife, who doubtless, with himself, had renewed her youth.

IMITATION—ARTISTIC AND VICIOUS.

I have written and spoken much at different times and in different places upon the fact that the primary influence in the æsthetic development of the Indian is the instinct of imitation. I use the word instinct, as it seems better than any other, to express its subtle and unprompted workings. Who has not watched a young child imitating its elders? Indeed, who is there that is not aware that it is under the powerful exercise of this instinct that we grow up from babyhood to manhood, some to one kind of life, some to another, all various, all diverse, yet all influenced by the actions, etc., we have had before us to imitate.

Yet in connection with the exercise of this law of imitation is another equally potent. It is what the older school of metaphysicians used to call "the law of native tastes and talents." We imitate, certainly, but we imitate that which we wish. We are guided and directed from within, by our native tastes and talents, our inherited tendencies, our native-born desires. Hence two forces control us, viz., I. The alluring power of things without us which we desire to imitate; II. The selective power within us which dictates which of these outside things we shall imitate.

That Nature outside is full of objects of charm and beauty, worthy of imitation, all will concede. They were placed there by the benign Father of us all, who himself loves Beauty, it being an essential part of himself. But whence comes the love of beauty within, the desire to imitate only the beautiful, found in the soul of the young child, in the heart of the desert savage? To me the answer to this question is the same as to the preceding one. Is it reasonable to suppose that the Creator of external Nature is controlled by one set of principles for one form of His creation, and that, being also the Creator of the mind, soul, instinct, or whatever we choose to call it that elevates man above the rest of creation, He follows a different set of principles for this higher creation? He is *one*. His Beauty is one. Harmony is His law. *Exterior* and *interior* agree, so the unvitiated child or savage naturally seeks to imitate the good, the true, the beautiful.

The workmanship of this imitation corresponds to the strength of the inner desire, to the patience with which the body strives to make that which the soul sees. Some feel strongly, deeply, powerfully. They will work and work until their work corresponds measurably to their emotions. These are the superior workers. They have felt the power of the Divine and have yielded to it. Others feel not so deeply. Their work shows a corresponding faultiness, incompleteness.

Here, then, is the secret of the difference in workmanship found in even the oldest of the fine basket-makers of a savage tribe.

But there is something more enters into the subject. Man has the power which allies him to the Creator—the power of will, of selection, of choice. The weaver, therefore, can herself direct her choice in the right or in the wrong direction, and it is in the exercise of this selective power that we find so many errors made. Where we may subject ourselves to evil influences and select wrongfully, the truly æsthetic weaver refuses to yield her own innate consciousness of what is good and beautiful to any outside influence, and she therefore continues to make good baskets. But the weaver who desires money more than beauty, who seeks the approval of outsiders more than the approval of her own heart, will imitate the evil as readily as the good, if she thinks that will bring her the money, the approval she desires.

In all meretricious or vicious basket-weaving there has been one or the other of these motives at work. On page 97, *Indian Basketry*, Fig. 91 is of a North Coast Basket. It is of vicious form. On page 121 is Fig. 126, of a Yakima basket, on the edge of which the weaver has put an unnecessary ornament. Professor W. H. Holmes thus comments on these two baskets:

"Modifications of a decidedly æsthetic character are generally suggested to the primitive mind by some functional, constructive or accidental feature which may with ease be turned in the new direction. In the vessel presented in Fig. 126, the work of Washington Indians, the margin is varied by altering the relations of the three marginal turns of the coil, producing a scalloped effect. This is without reference to use, is uncalled for in construction, and hence is, in all probability, the direct result of æsthetic tendencies.

"In the pursuit of this class of enrichment there is occasionally noticeable a tendency to overload the subject with extraneous details. This is not apt to occur, however, in the indigenous practice of an art, but comes more frequently from a loss of equilibrium or balance in motives or desires, caused by untoward exotic influence.

"When, through suggestions derived from contact with civilized art, the savage undertakes to secure all the grace and complexity observed in the works of more cultured peoples, he does so at the expense of construction and adaptability to use. An example of such work is presented in Fig. 91, a weak, useless, and wholly vicious piece of basketry. Other equally meretricious pieces represent goblets, bottles and teapots. They are the work of the Indians of the northwest coast and are executed in the neatest possible manner, bearing evidence of the existence of cultivated taste."

To those of my readers who are making baskets I heartily commend these words. If you imitate, be sure and imitate only the best. The best in color, in form, in weave, in design, in ornament.

THE BASKET

THE ORGAN OF THE BASKET FRATERNITY.

A Society of Lovers of Indian Baskets and Other Good Things.

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GEORGE WHARTON JAMES, Editor.

Through inadvertence the Editor failed to give the U. S. National Museum credit for all the cuts used to illustrate Professor O. T. Mason's lucid descriptions found on pages 38, 41, 62-65, 125-135 of "How to Make Indian and Other Baskets." In the next edition this omission will be corrected. The thanks of the Editor and of his readers are due to the Museum for the privilege it has of using these cuts and the valuable information that accompanies them.

* * * * * * *

Has it ever occurred to you that until the day you were born the universe had no significance to you? Until that time, to you, there was no universe. No sun, no moon, no planets, no stars, no comets, no nebulae. Time, space, force, all existed, but not for you. The heavens above, the earth beneath and the waters under the earth, but not for you. The gentle breezes, the stormy winds, the fierce tornadoes, the howling hurricanes, the destroying earthquakes, the burning lava-flows; all, all were here, but you knew it not. The mountains, the valleys, the forests, the canyons, the plains, the deserts, the rivers, the cataracts, the mountain cascades, the tiny rivulets, all were here, but you knew them not. The exquisite flowers, delicious odors, sweet sounds, beautiful forms, all existed ere you came. Roaring Niagara, sublime Grand Canyon, mysterious Luray and Virginia caves, delicious Yosemite, glowing Yellowstone, heaven-aspiring Big Trees, majestic Mississippi, St. Lawrence, Amazon, Rhine and Hoang Ho, were all aged before you drew first breath. And joy and peace and harmony and brotherliness, and unselfishness were all here awaiting you. Faith, hope, charity, sympathy, tenderness all stood waiting to welcome you.

Even here on earth God the Father had prepared a fitting place for you,—body, mind, soul. He had sent forth His ministering angels to get the earth ready ere your soul and body were conjoined.

Is there not in this proof of Divine, far seeing love? Can you not, then, as you gaze upon and ponder over these long existent marvels of goodness and power say with sweet Pippa:

"God's in His heaven
All's right with the world."

* * * * * *

The Frater Primus considers himself an experienced and good hand at decipering writing, but there are specimens that come to him which he defies anybody on earth to decipher. Fraters sometimes complain that they do not receive their magazine promptly, when the fact of the matter is that it is impossible to tell how they are to be addressed. Hence the caution, BE SURE AND WRITE YOUR NAME WITH THE UTMOST DISTINCTNESS. **Because you know your own name, do not** assume that a stranger several thousand miles away can guess the meaning of a lot of wriggles and pot hooks which you have accustomed yourself to regard as your signature, and because you know the name of the street on which you live, do not assume that I am able to tell whether a lot of wiggles mean "ium" or "mun," or "umn," or "num," or "mum." So print in capital letters, so there can be no possible error, your own name and your address. If you don't, your failure to receive your magazine or answers to your letters be on your own head.

* * * * * *

Some people have no idea of honesty in small things. They seem to be apparently deficient in honor, not through any intent to be dishonest, but through sheer want of thought. Very few are scrupulously honest in everything, but when the immorality of our neighbors directly affects our own pockets then we are apt to find fault. Such is my condition at this moment of writing, and the experience has been by no means an unfrequent one, since I announced the organization of this "Basket Fraternity." Every few days brings a local check on some out of the way country bank—Podunk, Milpitas or Waving Willow—for one dollar, the fee to become a member of the Fraternity. Now, no one can plead ignorance of the fact that to collect that check will cost from fifteen to twenty cents. Such checks may be received at par in New York, Boston or San Francisco, but, unfortunately for this purpose, the Basket Fraternity is in Pasadena and not in any of those great financial centers. The result is such checks mean only eighty or eighty-five cents instead of one dollar, and it is neither fair nor honest to expect the Fraternity to receive an eighty or eighty-five cent dollar at par.

So, in the future, when you make your remittance, either send P. O. Orders, Currency or Checks on New York banks, all of which are worth their face value.

* * * * * *

One other little kick. I am willing to do my best to answer questions that may be put to me by members of the Fraternity. Many of these require a good deal of time and thought to answer them correctly, but it does not seem to me reasonable or honest that I should be expected to answer these questions and also pay postage on the letters. So, in future, be thoughtful in your dealings with others in such matters, and send a stamped addressed envelope for the reply.

WHAT ARE YOU AFRAID OF?

Fear, fear, fear; dread, dread, dread! From the cradle to the grave some one or other finds it to be his "bounden duty" to try to make us afraid. Don't, don't, don't; don't do this, don't do that. Beware of devils, demons, hobgoblins, vampires, ghosts, boggarts, wizards, witches and the rest—look out for this, or that will happen. Avoid tweedledee or you'll suffer from tweedledum. Hell fire, damnation, eternal perdition, the bottomless pit were counted in and helped swell the sum total of human fear. In old New England they grew so scared that they daren't smile, daren't crack a joke on Sunday or any other day, and were even forbidden, under heavy penalties, to kiss their own wives on Sundays. Fear has been the most cruel monster that has ever reigned over men. It has had dominion over their hearts. It has cramped their souls. It has dwarfed and disfigured and distorted their immortal part. It has made all other slavery possible. If men had not been slaves to fear in their hearts the cruel monstrosities of kingcraft, priestcraft, feudalism, etc., could never have existed. There would have been no slave question in the South if there had been no fear. And wherever a note of human progress has been rung it has been by those men and women, who, to a greater or lesser degree, drove fear from their own hearts.

We are told in Holy Writ to "fear God," but not in abject, servile fear. We are not to be afraid of him. The word fear would better be expressed if "revere" were substituted for it. "Look up to God," rather than "be afraid of God." Man has been so afraid of doing wrong that for centuries he stood still. The "dark ages" were produced by fear. The "dark ages" in every individual human soul are while he is under the bondage of fear.

Quit your fears! Be men, be women! Go ahead and *do* something, even though you do it wrong, do wrong. Do! do! and in doing you will learn how to do right.

Tennyson believed this and expressed it when he said:

"Men may rise on stepping-stones
Of their dead selves to higher things."

In his "Sappho and Phaon" Joaquin Miller expresses the same thought:

"Grow as God hath planted, grow
A lordly oak or daisy low,
As He hath set His garden; be
Just what thou art, or grass or tree.
Thy treasures up in heaven laid
Await thy sure ascending soul,
Life after life,—be not afraid!"

Browning, also, when he wrote:

"And what is our failure here but a triumph's evidence
For the fulness of the days?"

And the sacred writer, too, expressed this same thought when he wrote to the church at Laodicea:

"I know thy works, that thou art neither cold nor hot: I would thou wert cold or hot; so then because thou art lukewarm, and neither cold nor hot, I will spew thee out of my mouth."

Sin consists in inaction; doing nothing for fear of doing it wrong. That servant who buried his talent in a napkin was the one who was condemned. Life consists in doing, and as you do, you learn how to do.

Where would the world be today if all its leaders had held back because they were afraid of doing some things wrong? Just nowhere!

They all made mistakes, of course, and none but fools would expect otherwise. *Human* nature is synonymous with error, ignorance, incompleteness; and human existence is given us to struggle from the imperfect towards the perfect. But if we quit struggling for fear of making mistakes we forfeit the good life is and ought to be to us.

Do as right as you can and fear nothing except your own fear. Fear that so much as to grow to hate it. Determine to kill it each time it springs new born into your heart. Be ruthless in dealing with it. "Kill it on sight." Keep your head upright and your heart humble, and thank God you have had courage and energy to do something even though it was something wrong. That shows you are alive. If you never do wrong you'll be damned anyhow for never trying to do anything. For, if you are human, you never tried to do anything and did it right the first time. By his errors man learns. It is the "unlit lamp and the ungirt loin" that are the sin. Be cold or hot, good as you can, or bad as a devil, but one thing or the other, *not lukewarm*, for it is not the cold, the vile, the wicked, that God spews out of His mouth in loathing and disgust, but those timid, fearful souls, who, too cowardly to sin openly, manly, bravely, and too sin desireful to be bravely good, sneak into the back alleys of sin and are lukewarm, neither one thing nor the other.

Some people are born to fear as the sparks fly upward. It is a sad inheritance. Only constant watching and prayer can overcome these inherited fears. Resolutely argue with yourself and compel acquiescence to your judgment. Bid your fears begone, and then work on regardless of their existence. Be resolved that you, not they, shall be the arbiters of your destiny. A foe bravely met is half conquered. If you fear to do a thing go and do it. If you fear to see a thing march right up to it and see it, afraid or not. Kill every fear as it arises, and you will soon kill the parent fear at its roots.

Do not be reckless. There is a vast difference between fearlessness and recklessness. "Fools rush in where angels fear to tread." Recklessness is often more allied to fear than bravery. The brave man knows how to hold back as well as to go ahead. It is often far harder to listen in silent calmness than it is to strike back. If a scoundrel calumniates you it is much easier to say, "You're a liar!" than it is to allow your life to prove him to be one. Be brave in silence as well as in speech. Be brave in inaction as well as in action.

In conclusion: Fear nothing save your own fear.

* * * * * *

"All moral apostleship and all high art come directly from above and from within, and their laws are not to be proved by an external collection of facts, but by the emphatic assertion of the divine vitality from which they proceed."—*Professor J. S. Blackie.*

BLESSED IS HE THAT HATH ENEMIES.

This is no more incomprehensible than are some of the New Testament beatitudes. Few Christians nowadays believe that "blessed are the meek," or "the poor in spirit," or "they that have been persecuted for righteousness' sake." I never saw a Christian who when reviled and hearing all manner of evil said against him for the Master's sake "rejoiced" and was "exceeding glad." I've seen them downcast and distressed and "wondering why God allowed such evil to come to them," but never saw them doing what Christ commanded.

Yet there is no doubt whatever in my mind that, rightly understood, these beatitudes lead one into that higher life; that serene, perfect, glorious life where storms beat and tempests rage but fail to disturb.

But my beatitude, "Blessed is he that hath enemies," is one of those truths that does not capture you all at once. It has to filter into your brain slowly. Truth is truth only to him whose soul is prepared to receive it. Words in themselves mean nothing unless one's own experience has prepared him for the reception of the thoughts of which the words are merely the symbol.

I used to think that enemies were a curse, a proof of God's disfavor, a punishment for sins committed, a sign of my depravity and general unworthiness. I've completely changed my mind. Your enemies are a reasonable index to your character. There is a profound ethical truth behind the words: "We love him for the enemies he has made." Show me the men who hate and seek to injure you and I will tell you what you are.

There are some men who are of so quiet, gentle, loving and calm disposition that they make none but secret enemies. Such a one was Dr. Cary, of Thomas Nelson Page's novel, "Red Rock," which I have briefly reviewed elsewhere in these pages. But he was a man in ten thousand. Ordinary men are more impulsive, less careful of the feelings of others, less quiet, less self-controlled. Hence they wound and hurt and arouse sometimes where it is not necessary.

In matters of life, of principle, however, a man must go ahead as he is, seeking ever to be honest, just, true, pure, doing his work as he is, imperfectly, inadequately, yet to the best of his ability. If he be of a somewhat positive character that work alone will often bring him the antagonism of others. Misunderstandings arise that nothing can explain, because one or the other is not in the mood to receive explanations. Thus enmity grows, and we wake up some day to realize that some one hates us, despises us, actively and furiously, and is seeking in every possible way to injure us.

To personally seek to assuage the hate of such people is as wise as it would be to go unarmed to reason with a hungry tiger. I've tried it again and again, and in every mood and spirit I was able to conjure up, or that naturally arose. If you go angrily, you add fuel to the fire. If you "demand explanations," you are met with cold haughtiness. If you go with gentleness, willing to take some of the blame upon your own shoulders, you are snubbed, kicked, spat upon and plainly shown to be a cowardly whippersnapper.

What then are you to do?

Nothing; purely, simply, deliberately nothing at all, but your duty. Go right ahead and attend to your own knitting. God hasn't left it to you to right all the wrongs of the universe or to straighten out all the pig-headed fools He allows to exist. Go ahead with your own work. If it hurts these other people that is their lookout, not yours. Be mindful of their rights. Watch yourself that enmity and resentment to them do not become motive powers in your own life, for the undisturbed and unopposed exercise of feelings of that kind will speedily canker your own soul.

Don't try to fight your enemies, for if you do you'll surely be knocked down and kicked for falling. You can't fail to be abused more than ever before. Ignore them. Use your life and strength for useful work, not for the vain labor of hitting back. Nine times out of ten when you hit back you're so mad that you miss your aim and the force of your unlanded blow drops you on to your own back, where you see many stars in a firmament of your own composing that no astronomy has ever yet classified. Think of the days, months, years of wasted energy spent in fighting enemies that if devoted to active usefulness would have furthered the progress of the world. Leave them alone to work out their own salvation and go on with your own work. And, to your great surprise, little by little, you will discover that your enemies are your best friends.

How?

Let me show you.

Do you write? You read that last little story to one of your good friends. He claps you on the back and says, "Bully boy; it's immense!" and he'd do that no matter what rot it was you had written. Print it and read your enemy's criticism upon it. If he's smart you'll find more to learn out of what he says in his desire to injure you than from ten thousand "Bully boys!" of your friends. Ah ha! You're off on this point, and you've misstated that fact, and failed to work up the other, etc. Now, if you're smart and really wise, you'll go to work to see if what your enemy says is true. If it is, profit by it, and see that your next story avoids the faults he pointed out in this. Mere carping criticism you can afford to despise; you are man enough to overlook it, but genuine criticism, avail yourself of it for your good.

Do you make furniture? Construct something new and show it to your friends. Ten to one they'll tell you it's beautiful and fine, and just the thing, because "they don't want to hurt your feelings, as you're such a nice fellow and such a good friend of theirs." And the moment your back is turned they'll go to work and criticise it kindly and honestly, and show up things in which it could be improved.

Put it on the market. Let your enemy see it. My, wouldn't it make you hot to listen to his savage comments on it. "It's ugly, it's clumsy, it's without style, etc., etc." Then he goes into particulars and pulls it to pieces. My word for it, in that criticism of enmity there will be so much of truth that you can glean therefrom ideas that will be of the greatest possible help and benefit in your future efforts.

Then, too, in your enemy's efforts to belittle you he often overreaches himself. Is what he says true? How are you going to prove the falsity of his charges? By getting onto your mettle and settling

down to the hardest kind of work that your life may demonstrate the wickedness of his words. Life tells every time as against mere words. It may take time, but the world's judgment, though tardy, is pretty sure to be correct. Alive, Byron was kicked, cuffed, sneered at and ostracised, and so was Shelley. Keats lived on "porridge" while his detractors drank claret and ate turtle soup. Today nobody knows or cares to know who the Noakes, Stoakes, Hobbs and Snobbs were who thus showed their littleness by reviling genius. They have sunk into the rottenness of oblivion, and the wind has blown their rotten dust to the four corners of the earth, while the "detracted" are placed in the temples of fame and honor.

It's strong doctrine, nevertheless true, that an enemy is a sting, a spur to renewed endeavor. Hence be thankful for him. Browning knew what it meant when he wrote:

> "So, welcome each rebuff,
> That turns earth's smoothness rough,
> Each sting that bids not sit, nor stand, but go."

Who knows what Columbus would have done had he not had his crew and mate opposed to him? His own heart might have fainted had not these men by their bitter opposition aroused his blood and quickened his soul to renewed vigor.

Who knows how much the world of free thought owes to Luther's bitter opponent, Eck? Blood against blood, man against man, soul against soul, vigor against vigor. "You say I'm wrong. I'm not wrong, and I'll show you and the world I am right." And the opposition, the enmity, the hated, fired Luther until he won.

It was the scorn, enmity, hatred and determination to down Beecher that made him capable of informing the whole of England on the ins and outs of the question of slavery and state's rights as he saw them. England would never had known in that generation had it not been for the wrath and fury of Beecher's opponents.

God maketh the wrath of man to praise him.

Your enemies are going to down you, are they? Then by the gods go down fighting, your face to the foe, your breast full of wounds, your face gory, but victory wrung from defeat in your heart. It is the turnabout, the coward, the runaway that men despise. And when a man knows he's done his best in spite of his foes—victorious or defeated seemingly—he knows he has won the greatest victory of all. Enmity spurs on a man to his best endeavor. Webster's reply would never have been written if Hayne had not fiercely attacked what he held dear.

Out on the point at Monterey is a group of cypresses, noted all over the world. They have stood the power and stress of ten thousand storms; they are gnarled, weather beaten, battered, but victorious; their very struggles have endeared them to us. Only the strong, the stalwart, can stand the enmity of winter's fierce storms and summer's scorching heats.

Ships are not built of the easy growing cottonwood. It is the sturdy oak, that faces and triumphs over the enmities of Nature, that alone is worthy of being used for the noble purpose of making man's house on the sea.

My friend Bass, at the Grand Canyon, is an example of a "human" oak, a human cypress. For twenty years he has worked like a trojan,

hanging on to the edge of the great gorge, barely making a subsistence, yet fired with love for his portion of the canyon and determined to bring people to see as he sees. He has built roads, spent a fortune in making it possible to ride out to the canyon and down into its deepest depths, built trails innumerable, planted a garden, had surveys made for a railroad, struggled to get capital interested, studied the dynamic phenomena as has no other living man, and is still hanging on.

Opposition and fighting have but made him cling the firmer. He is out of the immediate line of the travel of those tourists who go by rail, and those who might help him to a little business, contemptibly steer it away from him, yet he hangs on, and success will either ultimately crown his heroic efforts or he will go down with a brave face to his foes, and a stout heart that never yet knew fear or recognized defeat. He's rough and rugged, of course, but he's a hero, and though he only stands five feet six in his stockings, he towers up, in my mind and to all who really know him, a giant above the men who would down him if they could. Life for him has been a long fight, and, though to the world he may not have seemed to be a victor, he's been a mighty good fighter. And that is much. Better fight well and be beaten, in a good cause, than cowardlike be supine and never try.

There is a natural basis for a man's love of war. He is naturally a fighter—unfortunately he is not far from a savage, a torturer, a murderer. Hence a call to war arouses his natural fighting instincts and awakens the dormant savage within him. So he justifies war. He would never do so unless he found a natural basis for it in his own life. Divest it of its murderous corollaries and it is a good thing. Indeed, warfare, divested of the horrors of murder, is one of the most ennobling works a man can engage in. Warfare for the good, warfare against wrong, error, darkness.

So, when your enemies beset you, fight ahead, determined to prove yourself a man in spite of their enmity, their hatred, their opposition. Prove yourself a worker, despite their contentions, and let your work rather than your jaw be your justification for living. If it is good work it will survive as a memorial to the short-sighted enmity of your opponents and of your own work; if it is bad work, the sooner it sinks into oblivion the better.

Beware, however, that your enemy is not one made by your own meanness, your own wrong-doing. If this be the case, "quit your meanness," as Sam Jones says, and you will then possibly rid yourself of your enemy at the same time by changing his enmity.

In all I have said about the virtues of possessing enemies this must be clearly understood. You are not wilfully and deliberately to injure or hurt a man and make him your enemy in order that you may flourish under his enmity. By no means! Do your work honorably, openly, as well and as kindly as you can, and then if enmity comes you are not only not to be held responsible, but can joyously reap all the good you can from the seed your enemy sows on your behalf.

THE SIX BLIND WISE MEN AND THE ELEPHANT.

When I was a lad I had an invalid aunt, who for several years was bedridden. I was her favorite nephew and acted as her amanuensis. On one occasion she was much occupied in trying to remember a poem she had read in her childhood about the visit to the elephant of the wise men who were blind. As she could not recall all the verses she set to work and composed them, and the result was the following.

The lesson is as much needed today as ever, and can be well applied by all the readers of THE BASKET to the Indian question. The Indian is dull, stolid, cruel, brutal, lazy, vindictive, treacherous, a thief, or quick, bright, laughter-loving, kind-hearted, tender, active, reliable, ingenuous, honest or what not, as you look at him. The all round view is the most satisfactory and truthful.

GEORGE WHARTON JAMES.

There were six men of Hindustan,
To learning much inclined,
Who went to see the elephant,
(Though all of them were blind),
That each, by observation,
Might satisfy his mind.

The first approached the elephant,
And, happening to fall
Against his broad and sturdy side,
At once began to bawl:
"This wonder of an elephant
Is very like a wall."

The second then came slowly on,
(A cautious man was he);
Up to the creature's hinder leg
He came quite soberly,
And cried: "I'm sure the elephant
Is very like a tree."

The third man then, with eager face,
To make the matter clear,
Anxious to have a good account,
For those at home to hear,
Decided from its ivory tusk,
'Twas very like a spear.

The fourth, determining to be sure
That he made no mistake,
Felt up and down the trunk with care,
It's shape and size to take,
And then declared, "The elephant
Is very like a snake."

The fifth came slowly up behind,
With hands outstretched to grope,
Delighted thus to realize
A fondly cherished hope.
He found the long and swinging tail,
And said, " 'Tis like a rope."

And now the sixth came gleefully
The elephant to scan,
He found the broad and spreading ear,
And laughter through him ran;
"With all the fuss that's made," he cried,
" 'Tis only like a fan!"

So oft in other human wars
The disputants, I ween,
Rail on in utter ignorance
Of what the others mean,
And quarrel o'er an elephant
Not one of them has seen.

WORKING BASKETRY DESIGN.

For the first model basket, life size, I have chosen a beautiful Mono, bowl shaped, with two bands of the diamond, which, as is fully explained in Indian Basketry, is placed upon the basket for the propitiation of the powers of good and evil, behind or over all rattlesnakes. The basket is 6¼ inches high, 6¼ inches across the bottom, and 12½ inches across the top. Its shape, therefore, is a perfect one. After the center coil of the bottom is started there are twenty-two coils before the upward turn is made for the sides. Twelve more coils bring the weaver to the lower band of the design. On both bands the inner part of the diamonds are woven in the red of the red bud; the diamond itself is composed of two ordinary white splints, and the fill-up is in black. The body of the basket is in the creamy white of the willow. Between the lower and upper band there are eighteen coils, and three coils above the upper band.

In making the diamonds it may be well to know that on the first coil the stitches are divided as follows, ten black, two white; second coil, eight black, four white; third coil, six black, two white, two red, two white; fourth coil, four black, two white, four red, two white; fifth coil, two black, two white, six red, two white; sixth coil, two white, eight red, two white. It now diminishes in the same proportion, taking the same stitches as the fifth, fourth, third, etc., in reverse order.

This is not a difficult basket to make, and it is hoped that many will find the large design and the descriptions helpful.

Over twenty of these large designs may now be had, with full instructions for weaving; price fifteen cents each, or two for twenty-five cents, post-paid. Write to the Basket Fraternity for them.

BASKET PICTURES.

Has it ever occurred to the readers of THE BASKET how many and various are the uses to which the Basket is put? In "Indian Basketry" I have shown how much the basket meant to the Indian, and while we have substituted many utensils in our civilized life for the Indian's wicker-work counterpart we still use baskets in far more ways than, at first, one would imagine.

If one reads with this thought in view he will be surprised to find many references to the uses of the basket.

I have long thought it would be interesting to have a collection of pictures made by first class modern artists representing the various uses of the basket. I shall be glad, therefore, if all the readers of THE BASKET will assist in making this interesting collection and send whatever quotations they may find in which the writer gives a picture of the uses of a basket. We may then be able, perhaps, some day, to have these verbal pictures transformed upon canvas and placed in the National Home of the Basket Fraternity.

PHARAOH'S BAKER'S BASKETS.

The Bible contains quite a number of most interesting BASKET pictures, which, if studied, will reveal many quaint and peculiar ideas and customs.

One of the earliest remembrances of my childhood is of family prayers in a devout household. My father and mother endeavored with all earnestness and sincerity to bring us (my five brothers and sisters and I) up in the "fear and admonition of the Lord." Each morning, directly after breakfast, we sat in a semi-circle around the open fireplace, Bibles in hand, and "read verse and verse around." The story of Joseph was always fascinating, and we asked for it again and again. Some of the readers of THE BASKET who have not read it for many years, perhaps, will find a new interest in re-reading it. When we came to the fortieth chapter of Genesis, which describes how Pharaoh's chief butler and baker were sent to join Joseph in prison, the pictures of the baskets arose. Both butler and baker dreamed dreams which they told to Joseph. He interpreted that of the butler which foretold that in three days he would be restored to his royal master's favor and to his old position. And now the biblical narrative itself:

"When the chief baker saw that the interpretation (of the butler's dream) was good, he said unto Joseph, I also was in my dream, and, behold, I had *three white baskets* on my head.

And in the uppermost *basket* there was of all manner of bakemeats for Pharaoh; and the birds did eat them out of the *basket* upon my head.

And Joseph answered and said, This is the interpretation thereof: *The three baskets* are all three days:

Yet within three days shall Pharaoh lift up thy head from off thee, and shall hang thee on a tree; and the birds shall eat thy flesh from off thee."

The next four verses tell how Joseph's prophecies came true. The butler was restored and the baker hanged as he foretold. And I well remember how my childish mind and heart used to puzzle over the

fate of the baker. My sympathies went out to him, for he was hanged in disgrace, while the butler was restored. To my mind this was all wrong. The baker provided food, needful, healthy food; the butler merely poured out the unnecessary wine, the wine that so often caused sin and misery and that had wrought the downfall of men and nations. Yet the butler was restored and the useful baker hanged. It was ever a mystery in my youthful days.

YAMBA AND HER BASKET.

I have just read *De Rougemont's Adventures,* published by Lippincott's. It is one of the most romantic and interesting stories of being lost, living among the cannibal aborigines of Australia, marrying a faithful native woman, controlling the natives by bluff and skill, and final escape to civilization.

De Rougemont made several efforts to escape from his life with the natives, but so loved his native wife for her fond devotion to him that he always refused to go unless she could go with him. In several endeavors she accompanied him, and in one of them she found her native knowledge of food supplies "sorely taxed. It was obviously unfair," says De Rougemont, "to expect her to be familiar with the flora and fauna of every plant of the great Australian Continent. Sometimes she was absolutely nonplussed, and had to stay a few days with a tribe until the women initiated her into the best methods of cooking the roots of the country. * * * All that Yamba carried was a basket made of bark, slung over her shoulder, and containing a variety of useful things, including some needles made out of the bones of birds and fish; a couple of light grinding-stones for crushing out of its shell a very sustaining kind of nut found on the palm trees, etc."

What an interesting picture. This white man and his aboriginal wife, both almost nude, wandering over the wilds of Australia, she carrying her bark basket slung over her shoulder.

That endeavor to escape was unsuccessful, and they finally returned.

Later, De Rougemont writes: "Gradually there came a time when life became so monotonous that I felt I *must* have a change of some sort, or else go mad. I was on the very best of terms with all my blacks, but their mode of living was repulsive to me. I began to loathe the food, and the horrible cruelty to the women frequently sickened me." So again he and his wife started, she carrying her *net* full of odds and ends, and he his bow and arrows, tomahawk and stiletto. This time they went by sea across Cambridge Gulf, where there were many islands. While among these he "came across many sad signs of civilization, in the form of a lower mast of a ship, a deck-house, *a wicker basket,* empty brandy cases, and other flotsam and jetsam, which, I supposed, had come from various wrecks."

It is very easy to imagine that, after years of absence from civilization, the sight of a wicker basket floating in the ocean would start the quick tears and send a thrill of new longing and desire through his very being.

It is a story well worth reading, full of excitement and wonder. The man finally escaped, though he left his faithful wife in the wilds, after having her die in his arms, and his tribute to the sweet goodness, love and devotion of this native woman is one of the best things in the narrative.

STRENGTHENING THE BODY.

One of the great mysteries of life to me is that the men of greatest intellect of the century have not seen the sure, the inevitable, the inescapable destiny of the man who develops and uses his intellect, and at the same time neglects his body. How mournful, how utterly sad it makes a lover of his kind, one who would have had his heroes full of the enjoyment of life, to read of the physical sorrows of the men whose thoughts have largely influenced the mind of the world. Think of the dyspepsia of Carlyle; the melancholia of Booth; the nervous breakdown of Huxley; the weaknesses of Spencer; the constant illnesses of Darwin; the mental collapse of John Ruskin.

And these things are made immeasurably more sad by the thought that each and every one of them were preventable and avoidable. Bluff old brusque Abernethy's "Live on Sixpence a Day and Earn It" contained the germ of a truth in which the mental and spiritual as well as the physical well being of the race is enshrined. Are the dyspeptic, nervous, over-sensitive, weak, frail, physically imperfect men, the super-refined, super-cultivated to be the leaders of the new thought, the new world, the new era America ought to give to the generations of men? Far from it!

Robust physical strength and power are as much needed in leaders today as when Richard Cœur de Lion and Saladin and Cromwell controlled men by majestic physical strength as well as by majestic mental and moral strength. Hence the why of the declaration with which I began these lines. The time will soon come when in self-defence the artist, the poet, the scientist, the statesman, the orator, the professor, will undertake gladly, willingly, purposely the work of the physical laborer, the hewer of wood and drawer of water, the farmer, the digger of ditches, the maker of roads, the carpenter, the builder, the iron founder. I firmly and sincerely believe that the day is not far distant when the members of the so-called literary and artistic professions will willingly assume some of the burdens of the physical laborer. The artist will be an artist half the time and the other half a farmer. The statesman will guide his country half the day and the other half will be a ditch digger. The poet will write his lays in the morning, when his brain is clear after a healthy sleep; and in the afternoon will hoe corn. The philosopher will do his philosophizing half the day with a pen and the other half with a muck-rake. In other words, there is a healthful sentiment, which is essentially practical, favoring a return to physical labor on the part of those whose occupations are sedentary. I do not pose as a Bible critic, but the longer I live the less do I believe the popular idea that the Bible teaches that labor is a curse visited upon man as the result of his sin. Physical labor is never a curse unless the laborer forgets that he is a man and makes himself, or allows himself to be made, a dumb brute beast and not a man. To be a man means to be a thinker, and he who works without thinking is only a part of a man. Equally so is it true that to be a man implies physical labor, and this is the side of the proposition that has been too long overlooked. In the scramble for wealth, man has chosen the fields of speculation and intrigue rather than the slower and less exciting paths of the laborer. In our desire for culture we have erected false standards and have looked down upon the farmer and the man who labors with his hands. The result has been what might have been expected of a

national departure from natural standards. The nation is growing more nervous, more dyspeptic, less strong. Nervous diseases with all their attendant ills have been frightfully on the increase, and with that desire to right all wrongs that Nature possesses, she has been leading us back into the good old way. A healthy body is the first necessity for a strong and vigorous mind. Physical strength is an absolute essential for the healthy propagation of the race. Without sturdy physical strength in both man and woman we cannot maintain it; the nation has already begun its decline. We may look at it any way we will, these are inexorable facts. Hence the wisdom of following the guidance of Nature in endeavoring to erect better standards than have heretofore existed. The gymnasium of the Y. M. C. A., the kindergarten, the Manual Training Schools, the Polytechnic Institutes, the great Arts and Crafts movement are all straws pointing in the right direction.

But we shall have to go further yet. It is all very well to play golf, yet what is golf but a tacit acknowledgment that the golfer has not done enough physical labor? It is all right to spend an hour or two a day at a gymnasium, yet every man who does this is loudly telling the world of thinkers that he has not done his share of the physical labor of the world. The real fact of the matter is that we have been so taught that we are ashamed to take up some honest dirty physical labor, which requires that we dress in workman's clothes, lest our neighbors should look down upon us and think we are poor. The result is we take refuge in shuffling and subterfuge and engage in the "gentlemanly" recreations of golf, baseball and general athletics. These things are all right as an occasional recreation, but to take them as a substitute for that physical labor which every man owes to himself, as well as to every other man, in order that he may do his part in the strengthening of the race, is to shirk his responsibility and become a coward. Why not boldly face the proposition: I am a physical being as well as a mental being, and it is as important that I do a certain amount of physical labor each day as it is that I do a certain amount of mental labor. Then one can wisely choose the physical labor that he will engage in, and in directing his energies in that line will discharge his obligations to his physical nature and at the same time enlarge his physical usefulness. How much better it would be for a dozen lawyers to band together and purchase a blacksmith shop wherein they could develop their physical strength, and help each other to become good blacksmiths, than to form a Bowling Club, a Golf Club or an Athletic Club for the cultivation of the manly art. What pleasure there would be, if the judge of some superior court could show his guests a pair of massive andirons which he himself had wrought in the Blacksmith Shop of the Lawyers' Club. What a sense of achievement the District Attorney would have if he could "point with pride" to a wrought iron gate which he himself had made.

Why would it not be proper for an artist to plow an acre of corn and grow something rather than excel in knocking down skittles? Why should not all the preachers in a city club together to make a mile of first-class road in the outskirts of their own city as well as try to point out the intangible road to the heavenly city?

Let us get down to realities. Labor is dignified, when honestly performed, and the man who handles a hoe, a muck-rake or a scavenger's bucket, though doing an unpleasant duty, is just as much a *dignitary* as the bishop in the pulpit, or a judge on the bench.

OUR BOOK TABLE.

It is the editor's intention to publish under this heading personal reviews of such books or magazine literature as may be sent to his table or be of general interest to the readers of THE BASKET.

A very interesting little book is *"Indians of the Southwest,"* by Dr. G. A. Dorsey, of the Field Columbian Museum, and published by the Passenger Department of the Santa Fe Railway system. It is full of pictures, facts, hints and interests. It is reliable, as Dr. Dorsey is a student in the field and an authority. The Santa Fe in issuing advertising matter of this character, which is valuable literature, is doing good service to the Indian cause, as it all helps people to see and know more of the good in the hitherto despised Indian. The book is sent post free from the Chicago office of the Santa Fe for fifty cents.

* * * * * * *

I have just read *"Red Rock,"* by Thomas Nelson Page. The book has been out three or four years, yet it is never too late to commend a good thing. Its author, Thomas Nelson Page, a Southern *gentleman*, has presented a wonderful picture of the period of reconstruction in the South. It is a book that every Northern man and woman ought to read, for it gives a graphic picture of the events of this period from the standpoint of the noble and gentle element of the South. It is a fearful picture, undoubtedly correct in drawing and with its coloring reproduced by one who has as great a genius for color as for outlines. Most of the characters stand out as distinctly and vividly as if one had actually lived in daily intercourse with them. The simple nobility of grand old Dr. Cary impresses one as clearly and boldly as a beautiful tree against a clear sky. It gives one nobler aspirations to meet with such a character, even though it be in the pages of a novel. Hiram Still and his son Washington, with the carpet-bagger Leach are, alas, faithfully drawn portraits with which we are too familiar, even though the period of reconstruction is past. The daredevil Steve Allen is a wonderfully drawn picture of a young man in whom the highest and noblest impulses are constantly battling with a daring recklessness that leads him to do many things that good people reprobate. Dear Aunt Thomasia is as dainty and sweet spirited as a violet, and Blair Cary and Ruth Welch are young ladies with whom one instinctively falls in love. All my readers who purchase this book and read it will be benefactors to themselves. It will broaden their sympathies, deepen their affection for good things and make them more humane. Published by Charles Scribner's Sons, New York.

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The Navaho and His Blanket, by W. S. Hollister. Published by the Author at Denver, Colo.

This is a handsomely printed, beautifully illustrated, well bound book of 144 pages, large 8vo, full of interesting reading and pictorial matter about the Navahoes. It shows the author to have been a careful observer during his twenty years of contact with the Indians and

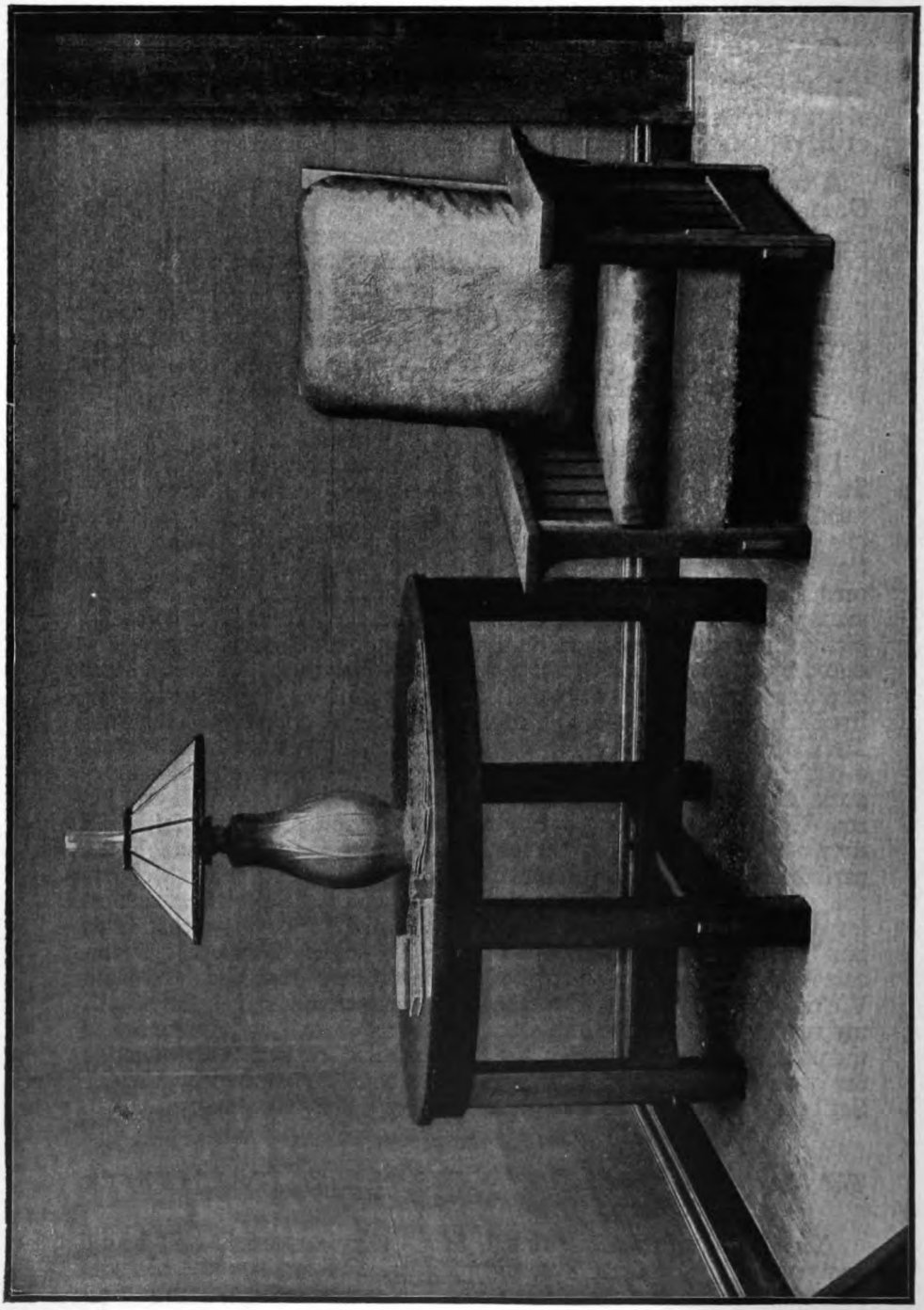


FIG. 87. THE EDITOR'S RESTING CHAIR, MADE BY GUSTAV STICKLEY, SYRACUSE, N. Y.

will give to students of the Navaho and his blanket much useful information. Ten of the full-page plates are reproductions in color of Navaho blankets, new and old. The text is well written and generally reliable, although the cut on page 38 (Fig. 6) is incorrectly titled. It should be "A Havasupai Sweat House," for the photograph was made in Havasu (Cataract) Canyon, with my two old friends, Capt. Burro and Waluthama, as the attendants. I have taken a Toholwa (or sweat bath) with both these men and have known them for over a dozen years. The Navaho Sudatory, however, is of a similar character, so the wrong title is not misleading.

This is a minor error to call attention to compared with the many real excellencies of the work. General Hollister has written sympathetically and intelligently, two essential conditions so often lacking in those who write about the Indians.

COMFORT IN CHAIRS.

When the Editor finds a superlatively good thing he desires to pass it on to his friends. He is constitutionally opposed to what he calls "jim-crackery," whether that be zinc copings or tin fronts in architecture; canteens that won't hold water; beautiful valises that fall to pieces on your first journey; oil paintings done by machinery; or exquisitely carved (by machine) chairs that flatten to the floor when you happen to sit on them in a hurry.

This is an age of flim-flam jim-crackery. The "Bargain Counter" controls the house. Even the much advertised "Not how cheap, but how good," is a tacit acknowledgment that to most of us we care more for cheapness than goodness. Hence the delight with which I hail any practical working out of the problem of how to get good, simple, honest things, things that are what they look to be, articles of dignity, simplicity, solidity, strength.

When I first entered the Craftsman Building, in Syracuse, New York, and saw and studied the furniture there, designed and made by Gustav Stickley, I said at once: "Here is what I have been long seeking. This is what I want. This is what satisfies me." Prices were more than for "bargain counter" chairs, etc., but nothing could compare with the dignity, frankness, honesty, and real solid comfort of the chairs and the general stability and durability of all the furniture there made. So I picked out a few things and said: Ship them to the home of "The Basket," Pasadena, California, and now I daily write (when I am at home) sitting in the "chair of comfort" pictured herewith. It pushes back easily and freely and almost noiselessly on glass ball bearings, its seat is of solid Craftsman leather, that is comfortable without being heating, and the back is a broad leather band which allows one to throw himself back in easy restfulness, when resting for a few moments, or when ideas don't flow as freely as usual.

It also has a contrivance that is a great convenience to a busy and preoccupied man. You get a revolving chair and want it at just such a

height to be comfortable. It is your chair, for your own personal use. You can fix this Craftsman chair at just the height you want it and then revolve it all you like, but it keeps at exactly the same height. In a moment you can change the screw and it goes up or down as you desire.

Hence I can say emphatically: If you want a *good* chair that will last a lifetime and be a daily joy and comfort, get one of these for your desk use and you will ever afterwards be thankful to "The Basket."

Exactly the same praise applies to the Gustav Stickley chair pictured in the other illustration. I have one in my library and one in my sitting-room. The cushions are of Craftsman leather, solid and good, and the wood is stained by chemical fumes to a rich dark brown. A

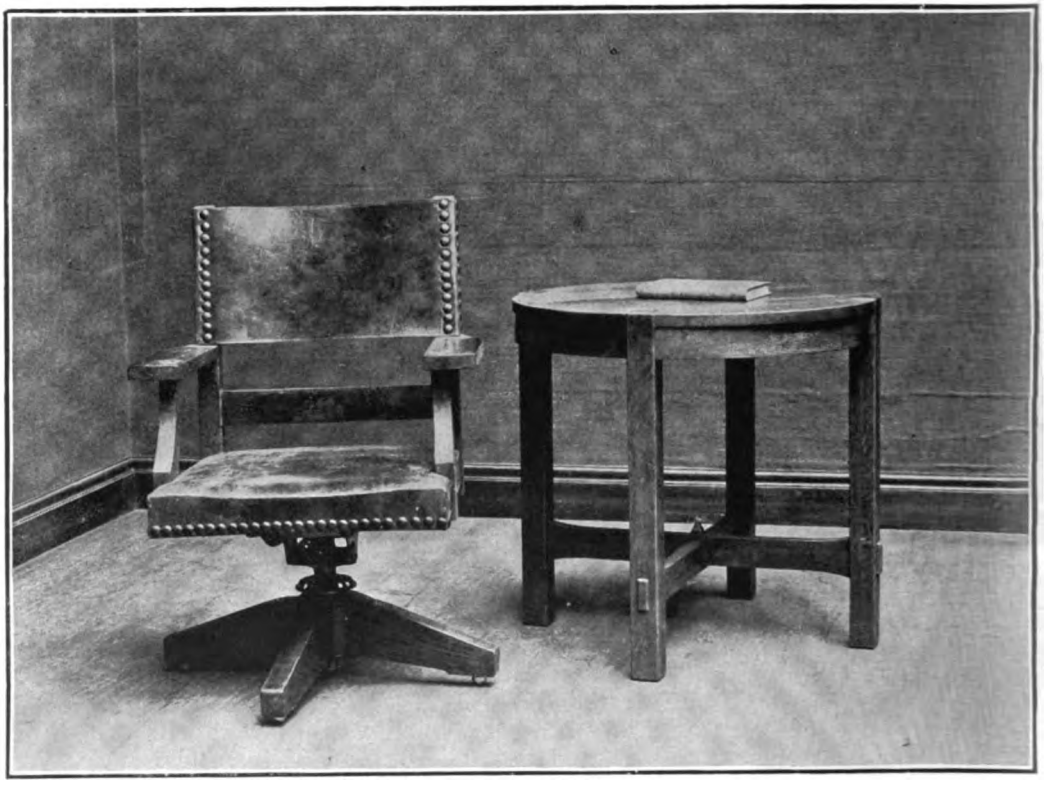


FIG. 86. THE EDITOR'S DESK CHAIR.

three-hundred-pound man may sit on one of these chairs with his three-hundred-and-fifty-pound sweetheart on his lap and the chair will laugh at the fun. It is no more a burden to the chair than the sweetheart is to her lover.

If you wish to know more about these chairs, and a score and one other good and substantial things in furniture, write to Gustav Stickley, Syracuse, New York, and tell him you are a friend of The Basket.

INDIAN BEADWORK.

By George Wharton James.

Is it not remarkable that "fads" are often but the revival of century old customs. Just now the fad is for beadwork, yet how few who "follow the fad" have the remotest idea that bead belts,—"wampum," as they were called,—were used by Indians in this country centuries ago as records of treaties, and as instruments in making peace. Indeed, several writers have written whole books upon the subject, books of great learning and interest to those who desire to know more of a matter than at first appears on the surface.

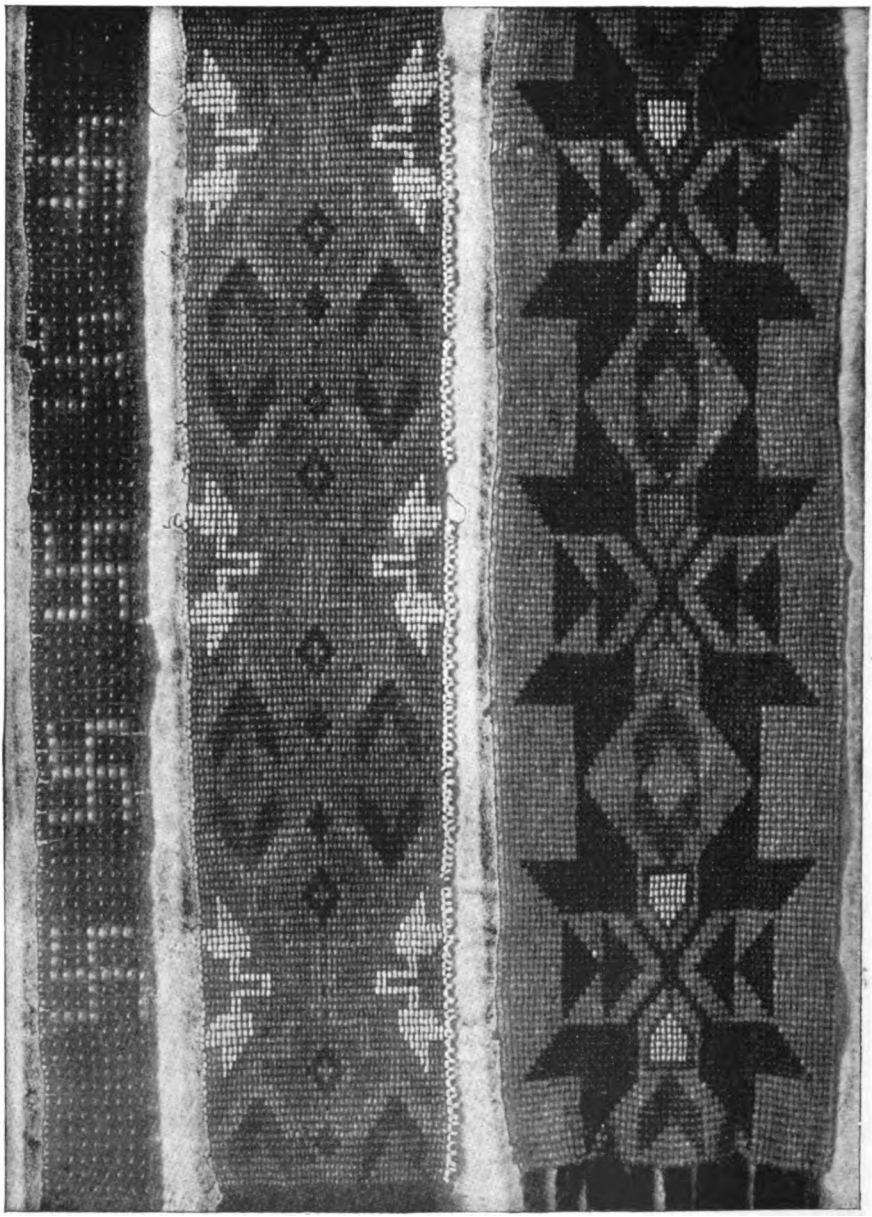
In conformity with my avowed purpose of furthering and aiding in any work that will help Americans to know the Indian better, I am glad to call their attention to some of the lesser known but most important facts of the relationship of Indians to Beadwork.

How many of the readers of "Hiawatha" have ever dreamed that his name is connected with Beadwork; indeed, simply translated, means "the maker of the wampum belt." It is derived from *ayunwa* (wampum belt) and an old verb *katha*—now, according to Father Cuoq, rarely used—signifying "to make." Such names as this were not infrequently given by the Iroquois to a member of the tribe to commemorate some notable achievement which he had effected. The historians tell us that he gained this name because he was the means of bringing about the great federation of the Iroquois Indians, which they affirm must have taken place in or about the year 1459.

Hence it will be seen that Beadwork boasts a remarkable and historic as well as most honorable lineage.

When Cartier, the French explorer, kidnapped the Indian chief Donnaconna, his terrified people, in the hope of redeeming him, presented to the captain no less than twenty-four collars of porcelain," or wampum belts, which, the writer tells us, "is the greatest treasure hey have in the world, for they prize it above gold and silver."

Professor Holmes shows how wampum or bead belts were used in council. He thus writes: "From an account of a council held by the Five Nations at Onondaga nearly two hundred years ago, to which the governor of Canada sent four representatives, I make the following extract: During the course of the proceedings Cannehoot, a Seneca sachem, presented a proposed treaty between the Wagunhas and the Senecas, speaking as follows: 'We come to join the two bodies into one. * * * We come to learn wisdom of the Senecas (giving a belt). We by this belt wipe away the tears from the eyes of your friends, those relations have been killed in the war. We likewise wipe the paint from your soldiers' faces (giving a second belt). We throw aside the ax which Yonondido put into our hands by this third belt.' A red marble sun is presented—a pipe made of red marble. 'Yonondido is drunk; we wash our hands clean from his actions (giving a fourth belt). * * * We have twelve of your nation prisoners; they shall be



By Courtesy U. S. National Museum.

FIGS. 1, 2, 3. NECKLACE AND GARTERS MADE BY THE SAC INDIANS.

brought home in the spring (giving a belt to confirm the promise). We will bring your prisoners home when the strawberries shall be in blossom, at which time we intend to visit Corlear (the governor of New York), and see the place where wampum is made.'

"The belts were accepted by the Five Nations, and their acceptance was a ratification of the treaty. A large belt was also given to the messengers from Albany as their share. A wampum belt sent from Albany was, in the same manner, hung up and afterwards divided.

"This indicates a most extravagant use of belts; but since it is probable that as many were received in return this was a matter of little importance. The great profusion of wampum used in some of the later treaties is a matter of surprise. In a council held between four Indian ambassadors from New England and the French thirty-six fine large belts were given by the ambassadors to thank them that their people had not been treated with hostility."

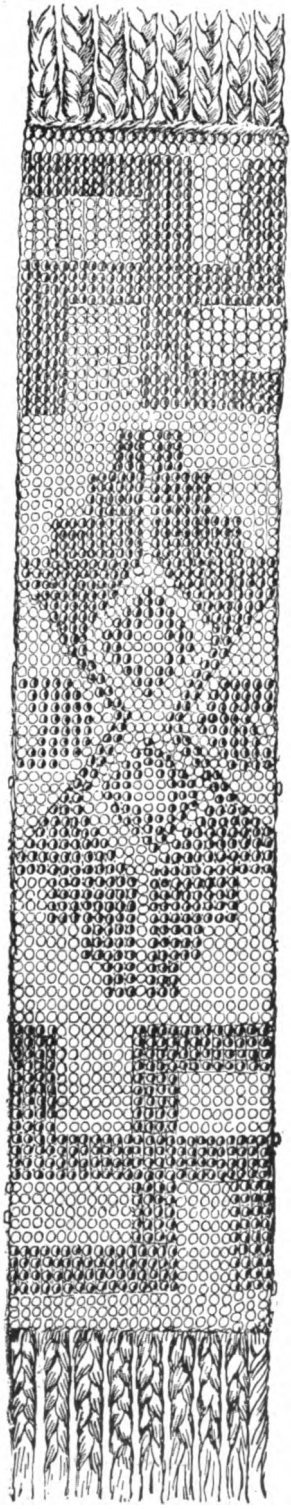
Miss Mary A. Owen, of St. Joseph, Mo., in 1895, writing about the two garters and necklace pictured in Figs. 1, 2, and 3, wrote of the Swastika design seen thereupon as follows: The Indians call it (the Swastika) the "luck" or "good luck." It is used in necklaces and garters by the sun-worshippers among the Kickapoos, Sacs, Pottawatomies, Iowas, and (I have been told) by the Winnebagoes. I have never seen it on a Winnebago. The women use the real Swastika and the Greek key pattern, in the silk patchwork in which they make sashes and skirt trimmings. As for their thinking it an emblem of fire or deity, I do not believe they entertain any such ideas, as some Swastika hunters have suggested to me. They call it "luck" and say it is the same thing as two other patterns which I send in the mail with this. They say they "always" made that pattern. They must have made it for a long time, for you cannot get such beads as compose it, in the stores of a city or in the supplies of the traders who import French beads for the red folk. Another thing, Beadwork is very strong, and this is beginning to look tattered, a sure sign that it has seen long service.

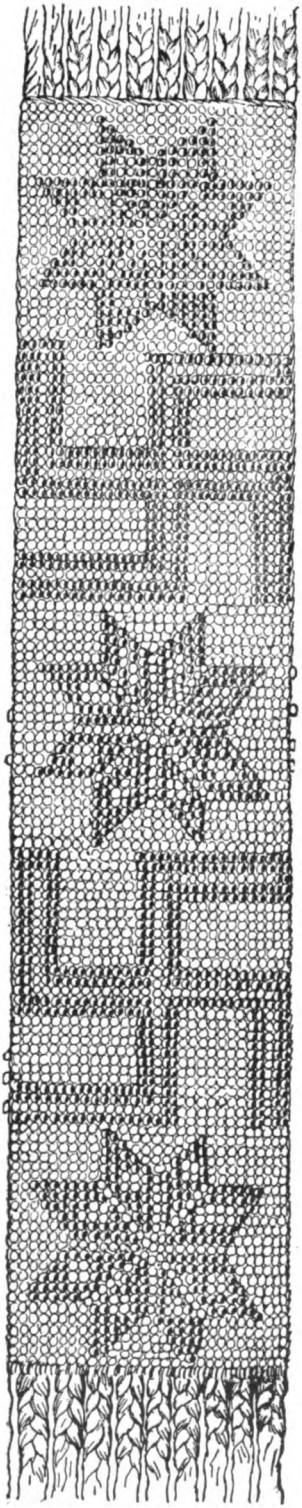
These sun-worshippers—or, if you please, Swastika wearers—believe in the Great Spirit, who lives in the sun, who creates all things, and is the source of all power and beneficence. The ancestors are a sort of company of animal saints, who intercede for the people. There are many malicious little demons who thwart the ancestors and lead away the people at times and fill them with diseases, but no head devil. Black Wolf and certain ghosts of the unburied are the worst. Everybody has a secret fetish or "medicine," besides such general "lucks" as Swastikas, bear skins and otter and squirrel tails.

Of the other cult of the peoples I have mentioned, those who worship the sun as the deity and not the habitation I know nothing. They are secret, suspicious and gloomy, and do not wear the "luck." I have never seen old people wear the "luck."

Later she sent two other garters in which this wonderful symbol is distinctly worked, Figs. 4 and 5.

Now that interest is so rapidly growing in this ancient symbol I have made arrangements to republish, by courtesy of the U. S. National Museum, in the BASKET a large part of the learned monograph of Professor Wilson upon the *Swastika*. Scores of illustrations will be presented. Fig. 6 is from an ancient Greek vase, found in Egypt, and





By Courtesy U. S. National Museum.

FIGS. 4, 5. GARTERS MADE BY SAC INDIANS.

FIG. 6. DESIGN FROM AN ANCIENT GREEK VASE.

which may serve as a suggestion for a belt to some ambitious bead worker. Upon it will be found several Swastikas.

For the interest and pleasure of those who wish to study Beadwork further I have prepared a small handbook with over seventy fine engravings, showing designs for belts, necklaces, watch fobs, purses, pouches, shopping bags, etc. See advertisement elsewhere.

A number of letters have been received from Fraters asking where they can purchase Indian baskets. Here is a directory, and they are assured of good treatment from each dealer:

This list makes no pretension to being complete. Any reputable dealer may have his name inserted on payment of $2.50 for each insertion. The editor, however, will allow no dealer's name to appear whose standing is not guaranteed and responsible.

Benham Indian Trading Companies,
138 West 42d street, New York.

E. Mehesy, Jr.,
Fourth and Spring streets, Los Angeles, Cal.; also Potter Hotel, Santa Barbara, Cal.

Field & Cole,
349 Spring street, Los Angeles, Cal.; 19 S. First street, San Jose, Cal.; 706 K street, Sacramento, Cal.; 28 Pacific avenue, Santa Cruz, Cal.; Santa Barbara, Cal.; Capitola, Cal., Summer Only; 327 Kearny street, San Francisco, Cal.

Frohman Trading Co.,
Portland, Ore.

The Curio,
Phoenix, Ariz.

Miss Grace Nicholson,
41 and 43 S. Raymond avenue and 46 N. Los Robles avenue, Pasadena, Cal.

For Raffia, natural and vegetable dyed, and all supplies needed in Basket making and weaving, send to The Home & School Art Co., 940 Fine Arts Building, Chicago, Ill.

Another good Basketry Teacher in New York City is

Miss Mertice MacCrea Buck,
507 Lenox Ave.

Where can I obtain Indian Sweet Grass and Hickory Splints?

Miss Helen Watso,
Pierreville, P. Q.,
Canada.

SPECIAL PREMIUM FOR ONE NEW SUBSCRIBER.

We have just fifty copies left of "Nature Sermons," beautifully printed on one side of the paper only, tied with silk cord, handsome board cover especially designed by Harley D. Nichols. The whole edition is sold but these fifty copies. The price was fifty cents each. We wish to place them where they will be fully appreciated, namely, in the hands of fifty active members of the Basket Fraternity. We want these fifty "Nature Sermons" to bring us fifty new fraters. To those members, therefore, who send us a new name, with the dollar fee, we will send one of these beautiful little books, so long as they last, provided 6 cents extra is enclosed for postage. These sermons were written by our Frater Primus, George Wharton James, and afford a healthfully stimulating series of glimpses of Nature seen through his eyes.

There are but fifty copies left, so do not miss getting one. Send in your new name and thus help on the good work.

About half of these *Nature Sermons* were called for in response to the above notice in the July BASKET. There are still some left, so the offer remains open until they are all gone.

No attention will be paid, however, to a request for a premium which does not contain the stamps required to mail it. Do not fail to note this!!

For *two* new subscriptions we will send postpaid any one of George Wharton James's photographs named on the list published elsewhere. These are 6½x8½ in size and are very acceptable to all who are interested in the Indians of the Southwest.

For *ten* new subscriptions, a copy in cloth of "How to Make Indian and Other Baskets."

For *twenty* new subscriptions, a copy of either of the following: "Indian Basketry," Second Edition (which *does not* contain "How to Make Indian and Other Baskets"), or, "The Indians of the Painted Desert Region," which it is expected will be published in September.

For *twenty-five* new subscriptions, a copy of either "Indian Basketry," Third Edition, or "In and Around the Grand Canyon of the Colorado River in Arizona."

For *fifty* new subscriptions we will send, express paid, a beautiful Pima, Havasupai or Mission Indian basket.

Any number of circulars and application blanks will be sent on request.

Address all communications,

THE BASKET FRATERNITY,
Station A, Pasadena, Calif.

An Exchangeable Book and The Craftsman for one year for $3.00

THE CRAFTSMAN FOR ONE YEAR

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THE BASKET

THE ORGAN OF THE BASKET FRATERNITY

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BASKETRY OF THE ALEUTIAN ISLANDS.

BY C. GADSEN PORCHER.

To most basket collectors, the term "Attu Basket" means a beautifully woven, rather frail and very expensive basket, which comes from some indefinitely situated island somewhere near Alaska.

This island, Attu, is in reality almost a thousand miles from the main land of Alaska, as it is the extreme western island of the Aleutian chain, which extends in the arc of a circle, and in a westerly direction from the southwest corner of Alaska proper, forming the dividing line between the Pacific Ocean and Bering Sea. Attu is the most westerly point of land of North America, and is, in fact, so far to the westward that it is actually in eastern longitude. The great distance of the island from the lines of traffic is the chief cause of the value of Attu baskets, although the limited supply is also a factor.

Although there are eight villages among the Aleutian Islands, most of the baskets that reach the market pass under the name of Attu. Many a basket which has not been within hundreds of miles of this place, is sold as an Attu to the unsuspecting collector. This is not always because the dealer wishes to mislead, but because he does not know. In fact, it is often a very hard matter to decide where a certain basket is made; for natives moving from one village to another take their methods with them. There is, however, usually something in the weave of a basket which indicates to an expert the locality from which it came.

In all of the eight Aleutian villages: Attu on Attu Island, Atka on Atka Island, Nikolski on Umnak Island, and Unalaska, Makushin, Kashiga, Chernofski and Beorka on Unalaska Island, the materials of basketry are the same, with the exception of those which are used in decoration. What is said of one as to the grass and its curing and

preparation, can be said of all, except that more care and skill are exercised at Attu and Atka than at any of the other places. The grass, —wild rye,—the only material supplied by nature for the making of baskets in these regions, grows profusely on all the islands, and all along the Western coast of Alaska. It is a coarse, heavy grass, with blades about two feet long by a little more than a half inch wide. It heads in the autumn, and looks somewhat like wheat; but the heads are generally light, and there is seldom any grain in them. There is always a rank growth of this grass along the water's edge. In the villages, it grows everywhere, even on the tops of the *barabaras,* or sod huts, in which the natives live. The basket maker is very careful in the selection of her grass; long experience having taught her that the grass growing so rank in front of her door is coarse and weak, and that to get strong, tough material, she must go to the hillsides. Just before the grass begins to head, that is, between the first and middle of July, the growth is at its best, and, at this time, women can be seen all over the hills gathering quantities of it for the winter's work. This is no ordinary grass cutting; it is a slow and tedious process of selecting the good and of rejecting the unsuitable. Never more than three, and often only two blades are taken from the stalk. These are the younger ones, which are of a much more delicate fibre and are much stronger than the older leaves. These two or three blades are broken off at the base, and, when taken home, are spread out in rows on the ground, where they are carefully watched and turned for about two weeks. They are kept out of the sunlight as much as possible since the heat tends to dry the grass too quickly for strength. It is true that the islands are very little troubled with sunshine. Some weather observations by the Russian missionary Veniaminof, covering a period of seven years, show fifty-three clear days, one thousand two hundred sixty three cloudy days, and one thousand two hundred thirty days when it rained, hailed or snowed. This does not mean that the sun was seen only forty-three times in seven years, for it is not uncommon to see a dozen showers in a day with bright sunshine between, yet this would not be counted a clear day. When the grass has reached the proper degree of softness or wilt,—that is, in about two weeks, it is taken into the house and sorted. The blades are all separated, the coarse, the medium and the fine inner blade; each having its own pile. Those of the two coarser grades are split with the thumb nail into three parts; the middle piece with the heavy rib being discarded. The very fine, young blades are too soft and tender as yet for much handling, so they are dried whole. The different grades are now made in small bundles and hung out to dry on a sort of clothes line, made of braided grass. This must be done altogether on foggy and cloudy days,

and the process requires about a month. During this drying, at a certain stage, each bundle is twisted or wrung, so as to separate the fibres and make the grass more pliable and tough. The drying is finished indoors. When they are almost dry, the bundles are separated into wisps about the size of a finger, and the ends braided loosely together, so that they will not tangle. A single piece can be pulled out, just as a woman pulls out a thread of darning cotton from a braid. When it is to be so used, the grass is split with the thumb nail to the desired fineness.

The result of the above method of curing gives a rich straw color to the coarser straw; while the finer straw is almost white. At Attu, they cure a grass still whiter by cutting it in November and hanging up the whole stalk, roots uppermost, until dry. But this material is used only to make white stripes in the warp of "drawstring" baskets; as it is very weak, having been practically weather white before it was cut. There is still another shade procured at Attu, and sometimes at Unalaska. This is a very soft tea-green, obtained by keeping the grass near the houses, in the dense shade of the growth of weeds and grass, for the first two weeks of the curing. It is then taken out and dried, as in the first method, only it is kept more in the shade.

Beside the grass, the only materials used are for the decorations. At Attu, they decorate with colored silks, or worsteds, worked into designs, with vertical stripes of green or white grass, and, also, with the very white and papery skin taken from the throat of a fish of the sculpin family, called by the natives "Koloshka." At other places, silks and worsteds are the only decorations, save that occasionally white eagle-down is used by natives at Makushin and Beorka, and thin strips of seal-gut, colored with native paints, at Umnak. But these two last are seldom, if ever, seen now. At one time, the use of the down of eagles and of other birds was quite common with all the natives, but this was long since discontinued. Worsteds and silks are generally procurable from the traders and are more convenient to handle. Often, when the weavers cannot get these materials, they ravel out a scrap of cloth and use the ravelings.

By far the greater part of the basket weaving is done during the winter months and, therefore, indoors. Most of the natives in the western villages live in *barabaras* or sod huts. These are all alike and from the outside look like grass-covered mounds about six feet high. There is a little door at the side, near one end, and a small glazed window at the other end. The door opens into a room about four or five feet long by seven or eight wide. On one side is a fireplace with cooking utensils and a pile of grass, roots, etc., called "chiksha," for fuel. At the other side is a wooden partition with a door opening into the

living room, which is from seven to ten feet square, with straw on the floor and a narrow wooden bunk on each side. The inhabitants are kept warm by not allowing any of the heated air to escape, and as the natives live chiefly on dried salmon, it is not hard to imagine the state of the atmosphere. On entering one of these huts, a novice will immediately back out to get a breath of fresh air, but if there is hope of a basket to be found, the collector cannot be kept away, and soon making a strong mental effort, he takes a long breath of air and dives in, not breathing again until he comes to the surface with his trophies. These must be aired before they can be stored away. How such fine and beautiful work can be done in such a place and in such light is hard to tell, yet here it is done. The weaver sits on the ground with knees doubled up nearly to her chin. Often some little girl, five or six years old, away in a corner, so quiet that one would never know of her presence, weaves away as if she had been doing it a lifetime, and she does surprisingly good work. There is a little girl six years old at Atka who can weave with either zigzag, straight, or crossed warp, and who does quite as good work as some of the women.

While the types of basket made in the different villages are usually distinct, in several instances, strange mixtures have been found, for

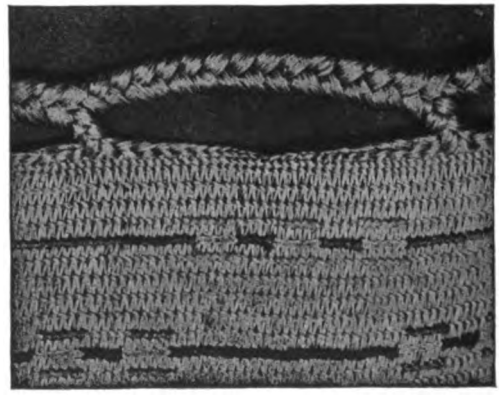


Figure I. Plain twine, openwork weave, with zigzag warp, used in Attu "drawstring" baskets

when a basket-maker of one village moves to another, she generally mingles the methods of both places.

Starting with Attu, there comes first the burden-basket of the people, often known as the Attu "drawstring." This is a collapsible basket, cylindrical in shape, with a height about equal to its diameter. The upper ends of the grass forming the warp, terminate in a braid which runs around the top, and continues on in a string or strap for carrying, about three times as long as the basket is wide. The weave which is

peculiar to Attu, although imitated in other places, is a plain twine, openwork weave, with a zigzag warp. At the bottom, the warp is straight and radiates to the sides, where these straws are split and extend up in a zigzag; each half being caught alternately by the woof with its other half and the adjoining half of the next straw, thus forming triangular openings. So as to give extra strength where the strain of carrying falls,—that is, at the place where the string is attached and the place where it is made fast, on the side opposite,—there are three or four pieces of grass twisted into cords. These extend to the bottom and form part of the warp. In their native climate, where the

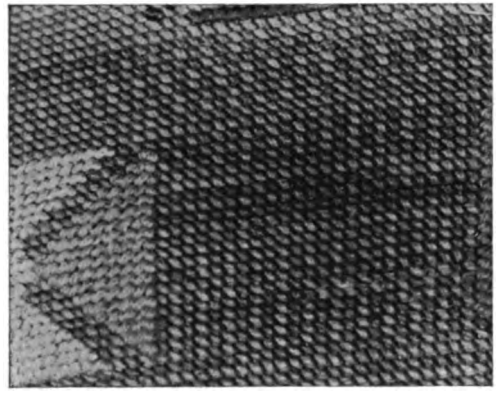


Figure II. Plain twine weave, with straight warp and closely drawn woof (enlarged)

atmosphere is always damp, these baskets are surprisingly strong and carry safely as many salmon as they can hold, the largest of them from forty to fifty pounds. The same baskets in a steam-heated museum might be broken at a touch. The decorations on this type of basket consist of a border of worsted, or worsted and fish skin, just below the braid. It is sometimes said that these baskets are woven under water, but the straw is always so damp from the atmosphere that it does not have to be even dampened when worked.

The Attu covered baskets are always small and made from finely split grass. The weave is a plain twine with a straight warp and closely drawn woof, making a flexible but almost watertight basket. In weaving, the woof is drawn close at once, as is the case with all fine work of these natives, and is not driven down afterwards, as is sometimes supposed. The decorations in these baskets are done with silk or worsted threads; the figures being scattered all over the sides and top. There is also a pleasing variation made by working two or three rows with crossed warp, thus forming small hexagonal openings.

Figure VI. Types of Attu and Atka work

Atka Attu Attu Attu

It is in cigarette cases that the climax is reached, for there is nothing in basketry to compare with their fineness. These are made with straight warp, plain twine weave, the same that is used in the small covered baskets, but much finer. Some of the finer cigarette cases have

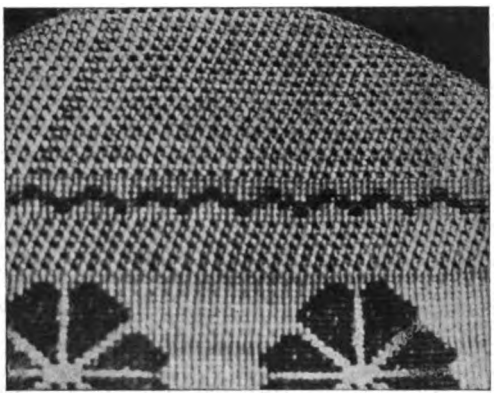


Figure III. Cigarette case (enlarged), showing hexagonal openings in the plain twine, crossed warp weave

as many as fifty meshes to the inch. In weaving, to keep the work smooth and straight, the weaver has two round pieces of wood, one a little greater in diameter than the other, over which the outer and inner parts of the case are woven. They are then drawn off, finished at the

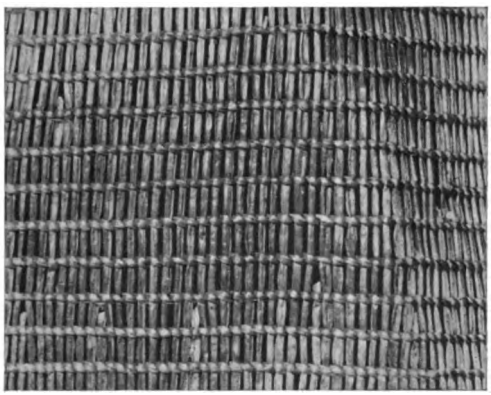


Figure IV. Plain twine, openwork weave, with straight warp (enlarged)

tops, creased at the bottoms and slipped one inside the other. The decorations are of silk, very often with several rows of open work, done with the crossed warp. They are almost always charming in both color and design.

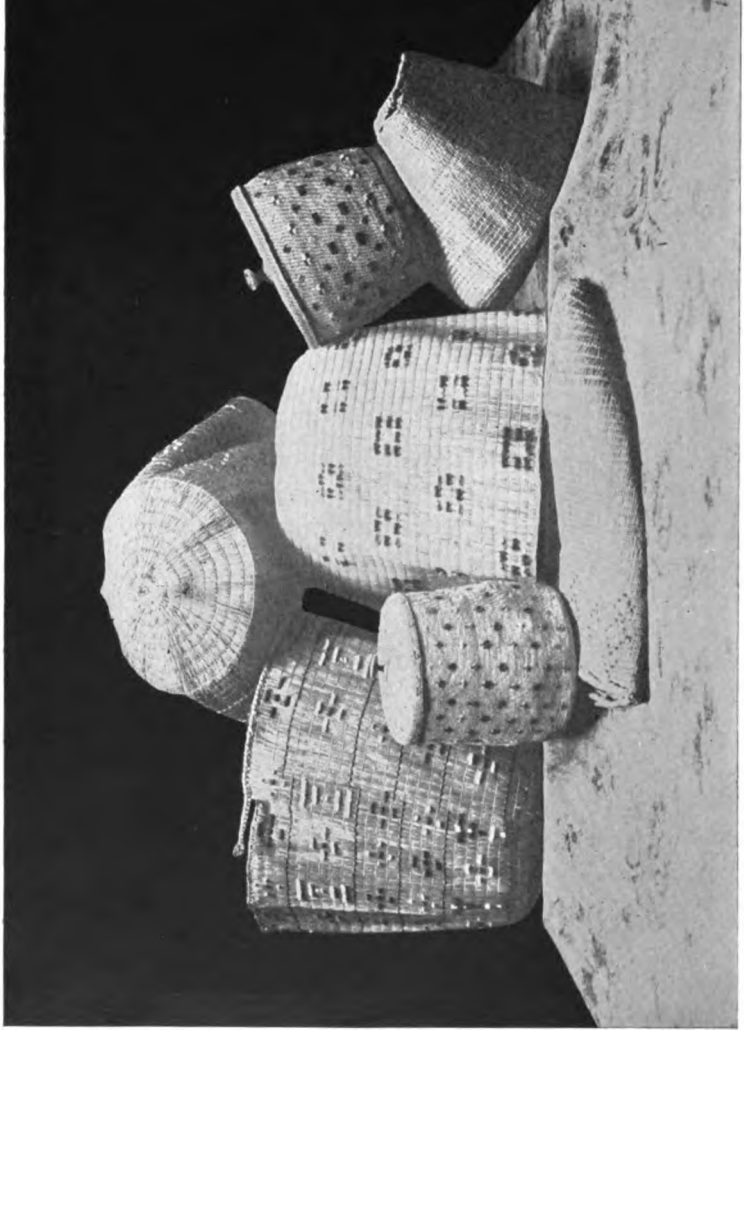


Figure VII. Types of Unalaska Island baskets

Chernofski Makushin Makushin Beorka Makushin

Beside the baskets above mentioned, the Attu natives make mats of the same weave as the "drawstring" baskets, and cover bottles with the close weave used in the covered baskets.

At Atka, the most usual product is a large covered basket of straight warp, plain twine weave; the woof running in rows, more or less separated, leaving rectangular openings. The sides bulge out like a barrel and are larger at the top than at the bottom. The pieces are decorated all over the tops and sides with worsted or silk. Here the small covered baskets are similar to those made at Attu, only, as a rule, the work is finer.

The Atka burden-basket is the strongest of all Aleutian baskets; being made very heavy and in a wrapped twine weave, differing from the plain twine in having one element of the woof running horizontally

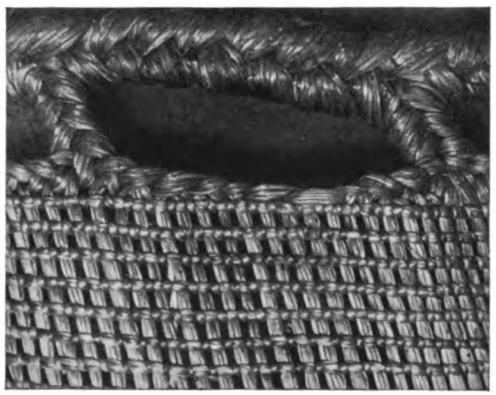


Figure V. Wrapped twine weave used in Atka burden baskets

outside the basket. Though roughly finished, this basket is quite attractive. However, it is seldom seen away from the island, as it is made for daily use, and not for sale. There is no decoration; but around the top there is a heavy braid to which a strap or rope is tied, by which to carry it. These natives also make mats in the straight warp openwork, and cover bottles with a great waste of beautifully fine work.

The baskets made at Nikolski are, for the greater part, a coarse imitation of the Attu "drawstring." They are of bad shape and have no string. However, a basket is sometimes found at this place which is different from any found elsewhere. It is a straight warp, plain twine openwork weave. The bottom is very coarse, but beautifully flat and evenly made. The sides come up straight, but the diameter is greater at the top than it is at the bottom. Near the bottom, the weave is

Figure VIII. Making an Attu "drawstring"

coarse and the warp heavy. At every row or two of the woof, the warp is split and the weave becomes finer and finer, till at the top it is of a close fine weave where the warp is terminated in a fine braid. The decorations, if any, are at the upper edge and are of worsted or very thin strips of seal-gut, colored red or black, with native paints.

At Chernofski and Kashiga the baskets are large and of irregular shape, much larger at the top than at the bottom. The weave is the plain twine with straight warp, the rows in the woof being separated by intervals as great as half an inch. They are decorated all over with worsted and are in a way attractive and rather savage in their coloring. There also is made a poor imitation of the Attu "drawstring," coarse and irregular, with no braiding or string at the top.

The natives of Makushin and Beorka make a very good covered basket of the same weave as that used at Attu in covered baskets, with the difference that these, though of smooth and regular weave, are much coarser and heavier, making a more serviceable basket and one that holds its shape better than the finer ones. At the present time, these are decorated with worsted, but until quite recently, the ends of the down, stripped from eagle plumes, were woven in, so that the little plumes stand out about an inch and give a pretty feathery effect.

At Unalaska, where natives from all the different islands come from time to time, the influence of the whites is strong, and the baskets take all manner of fantastic shapes and show all sorts of combinations of weaves and designs. There are some very good baskets of the Attu "drawstring" type, the only noticeable difference being in the string, which is either shorter or omitted altogether. There are also some good covered baskets of the Makushin type, but the great majority of Unalaska baskets are crude and gaudy imitations of better baskets made at other places. In fact, if the collector obtains a basket which is such a hybrid as to defy classification, he will be safe in putting it down as a product of Unalaska. Of course, such baskets are all made to sell, and these monstrosities are simply the result of competition and the desire to invent something new that will attract those who know nothing about basketry, as the great majority of customers are of this class.

As was said above, the chief reason for the high valuation placed on Attu and Atka baskets is that these places are so inaccessible, and so far from the beaten track of vessels, that it will not pay to send a vessel out solely for the purposes of collection. Communication with the outside world occurs twice a year, once when a schooner, owned by a trader living at Atka, goes out early in the spring, and a little later at the arrival of the revenue cutter, which is sent out each year to look after the welfare of the people. The owner of the schooner takes out supplies for the year, and, in turn, brings away baskets and furs. The

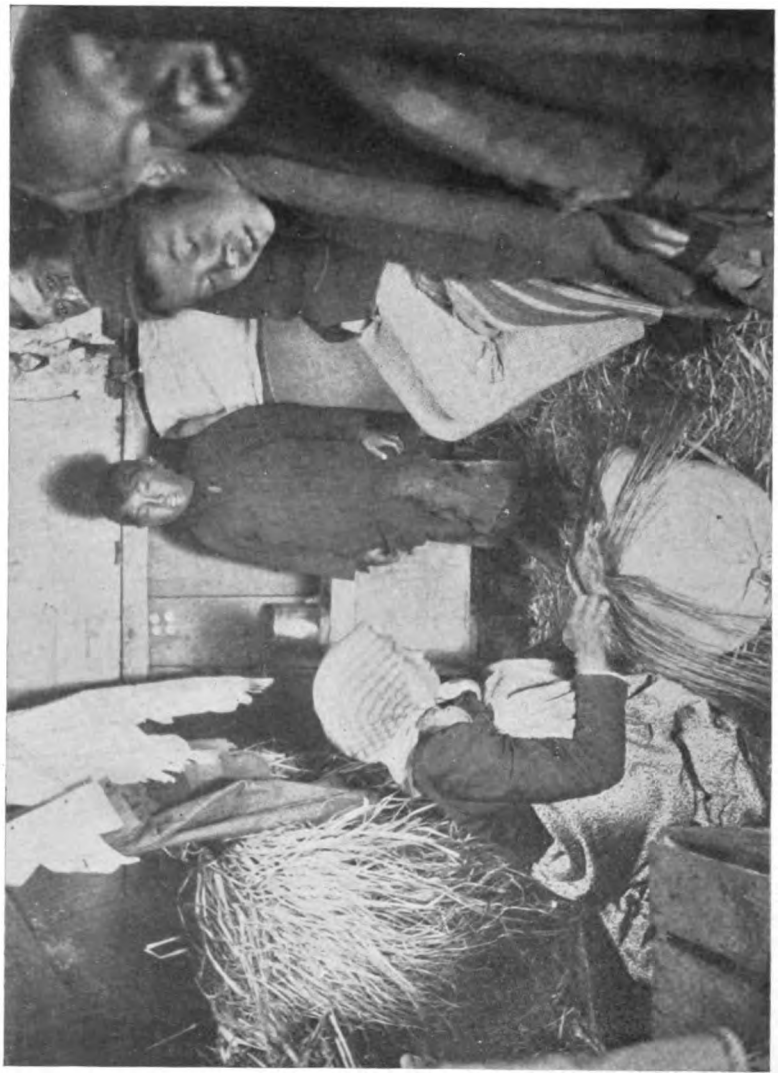


Figure IX. Interior of a "barabara," at Attu

natives are wholly dependent on the trader for these supplies, while he practically owns the population, keeping it in debt most of the time. He never fails to get out early in the spring, knowing how few baskets would be left if the cutter should chance to arrive first. But the natives know that the cutter will soon arrive, and they keep hidden all the baskets that they dare.

These people are pleasant to deal with and speak English well enough to be easily understood. They are inclined to favor the officers of the cutter, and, as a rule, never make them pay more than twice as much as the trader, unless they are bad at a bargain. Like all natives, they are good merchants, and appear utterly indifferent whether they trade or not, and, in fact, act as if they were doing a favor, when they bring out a basket which they are really longing to sell. It is slow work dealing with them, and impossible to get all the baskets they have to sell, in less than three or four days, as they never bring out more than one at a time, and as each one wants to see what kind of bargains the others are making. However, they do not object to having their *barabaras* rummaged, and as this is by far the quickest method, it is usually employed, for after the basket is found, there is never any trouble in making a purchase.

INDIAN ANECDOTES.

By J. H. Sharp.

Paint and feathers are not the only characteristics of the Indian. In his natural state he has many of the finer qualities of the white man and few of his vices.

His life now is simply a struggle for existence against great odds. With the ambition and glory of the warpath and chase suppressed, his interests are narrowed to a few things. His stoicism, bravery and cunning have little opportunity for display or applause. His talk is of the glories of the past and the pressing need of himself and family.

He has a humorous as well as serious side. On many of the reservations freight rates are high, while the traders have to carry large book accounts over the year, making necessaries of life expensive.

Chief Running Rabbitt was asked last year how he was getting along, and if there was any smallpox on the reservation. His quick reply was:

"No, we haven't any smallpox now—we can't afford it, as the stores charge so much for their goods!"

Judge Shorty White Grass (who had posed for me many times) on the Fourth of July during their ceremonial festivities of the Medicine Lodge, came to me, and with grave dignity (possibly assumed) said:

"This is the great Fourth of July, a very fine holiday, and I would like it very much if you would give me one dollar to get a little fruit for my children."

I compromised with two bits because his children were all grown, with families of their own.

Old Chief Running Crane, as noble and honest a man as ever lived, was one of the few who understood why I wanted to paint him. He spent more for new beads and trinkets to decorate himself than I could give him for posing. He did not expect to live long, and arrayed himself with great care, saying he wanted to be painted at his best, so that when he had gone over the Great Divide the people could see what a great chief looked like. Two weeks later he died of heart disease.

Another time several of the old fellows were sitting in the circle, passing the pipe and talking. A priest went by, when Running Crane said:

"There goes the black robe, he has one religion—the one at the agency has another, and they tell me there are hundreds of religions, all conflicting; but as for me (pointing) I believe in that sun; it makes the grass grow; it makes the light; it keeps me warm; I feel it."

His tribe are sun worshippers. Could the greatest minds say more of their religion?

Being so close to Nature their lives and thoughts are of great simplicity, while their conclusions are often formed as a child's would be.

A short time ago old Bull Thigh, a Cheyenne, was beaten almost to death by a white man. The man was arrested and taken to Helena for trial. Bull Thigh was called as a witness. It was his first ride on the railroad. He said he wanted to be asleep as they went over rivers and through the mountains (bridges and tunnels). At the hotel every one gave him a cigar, which he thought necessary from politeness to smoke, nearly doing him up. In the dining room he would eat all the waiters brought until he was "much stretched."

In the morning he complained about being cold in the night. The interpreter went with him to his room and found the bed untouched. He had simply rolled up in his own blanket and slept under the bed on the floor.

The judge finally discharged the man who whipped him, but Bull Thigh thought it was all right, and that taking him to Helena on the cars, the presents, food and good time was to even up matters and he was perfectly satisfied, and now he brags of the trip with gusto.

THE MOHAVE "RAMONA."

By GEORGE WHARTON JAMES.

"There's no hope for the poor wretch; he's got to go, that's all."

"What's that? Do you mean to say his case is hopeless?"

"Yes, I do! He's got smallpox, and got it bad. He's sure to die and the sooner he goes to the pesthouse the better."

The speakers were the post surgeon and the Commandant of Fort Mohave, and the subject of their conversation was a soldier who a few days before had come down with the dread disease. It is a dread disease, even when its victim is situated within the confines of civilization, where the best physicians, nurses, sanitary appliances and conveniences and medicines are immediately at hand. How much more dread, then, when its unhappy victim is located in the heart of a veritable Sahara, several hundred miles from civilization, and with no other conveniences than those known at a desert army post on the frontier. For such was Fort Mohave, even though located on the Colorado River. This river, instead of blessing, curses the region through which it passes, draining away all its moisture instead of distributing it.

So the poor soldier's case was indeed sad. He was removed, with several others who were attacked by the same disease, to the rude wooden shack which served as pesthouse, in order that their isolation might be the more complete. Oh, how the fever burned, how hot and parched his mouth and lips were. His tongue seemed to be ten times its normal size, and he only made a queer, half gasp, half groan, when he tried to speak. His blood was all on fire, and at times his brain burned so that reason fled, and he was tortured with the wild fantasies of delirium.

Outside the scorching sun pitilessly beat down upon the gray sand, which radiates it back again, making the air as hot as if it were the breathings of a fiery furnace. Not a cloud moved across the richly blue sky and nothing tempered the fierce rays. Hotter and still hotter it became. Now the wind began to blow and raised such furious clouds of sand as cut the faces of any unfortunate enough to be exposed to their fury. In the hospital shack heat and dust added to the discomfort, distress and suffering of the afflicted one, and he rolled and tossed in his augmented agony.

At one of his somewhat lucid intervals he felt a gentle hand on his fever-stricken brow. Soft, wet cloths were placed over his lips and they cooled and soothed him so deliciously. As he tossed uneasily in

his bed to escape the heat he could tell that some different hand from that of the rude soldier, detailed to nurse him and the others, had arranged the bed clothes. There were no creases, no lumps, no hollows in the mattress. The pillow lay just where he best liked it, and wet cloths were hanging in the miserable room to temper the fierce heat of the burning desert sun.

In vain the half conscious soldier sought to solve the mystery. He felt the comfort and the restfulness of the change, but was unable to understand it.

In the officers' quarters, however, it was known and understood. And there had been considerable talk about it.

"Why, it's perfectly scandalous," exclaimed the prim wife of the captain.

"I don't like it myself," said the colonel's wife. "It doesn't seem the thing to let an Indian girl nurse a sick soldier. If the men must form illicit associations with those rude, disgusting creatures, I suppose there is no help for it, but to have her go right publicly to nurse him is carrying the thing too far. I'll have to see what the colonel says about it!"

Accordingly the colonel was "seen," but the results of the interview were never made public. The only public fact was that Mrs. Colonel never said any more about it, from which it may have been inferred the Colonel thought she had better keep her hands off.

But others did not.

"Who is the girl, anyhow?"

"Why, she's old Dox's daughter. You remember her, that bright, laughing girl that used to watch the parade, dressed in a skirt and a bead collar."

"Well, it's shameful, and I think it ought to be stopped!"

All the same it was not stopped, and daily, the sick soldier, ignorant and oblivious to all the scandal the action of his Mohave nurse was causing, was slowly but surely overcoming the fierce power of the disease by the intelligent assistance she was rendering him.

At last came sanity. One morning he awoke perfectly clear-headed. It was early morning, and who but those who have enjoyed it know what that means on the desert. Cool! ah, so cool and delicious and refreshing. Its joy and comfort were marvelous; its refreshment, divine. Surely he must be in heaven, after the weary weeks of fever and horrid dreams it had brought him. For three or four hours he enjoyed it, his thoughts going now and again to the subject that had puzzled him so often while he was in the throes of the loathsome disease.

All at once he thought he heard a step approacing. He could barely hear it on the soft and yielding sand, so he knew it was no white

person, as the whites seldom, if ever, walk barefoot, and then, anyhow, no white man was coming to see him now. Then the door opened, and the key to the mystery was offered him. He knew now who was the good angel of his dreams. His nurse was Maha (the mocking-bird), old Dox's daughter, who used to come for his washing and to whom once or twice he had spoken in a friendly manner. He had been friendly but not free; jocular but not rude, and perhaps it was that that had separated him in the mind of the Indian girl from his fellows. For such a thing had never been heard of before. The Indian girls were generally terrified at the presence of soldiers, and would run far out of the way rather than meet them away from the protection afforded by "quarters." But here was one who, when it was known that Frank was dangerously sick and not expected to recover, had gone without any request or permission from anyone, gone, just as naturally as a mother goes to her son, or a wife to her husband, to watch over, tend and nurse him. The army surgeon was a wise, level-headed old dog, whose heart, too, was in the right place, and he had sense enough to care nothing for "proprieties" when the recovery of one of his patients was at stake. Here was a chance for Frank's life, and he was going to let him make the best of it. So Maha remained, and the patient began to improve from the hour of her appearance.

Why had she come?

Let the conversation she had with her old mother, who lived on *Soapsuds Row,* be the answer.

"He is sick, my mother. He is to die, the white medicine man says, and I am never to have my heart warmed by his smile again."

"Daughter of my heart, my Mohave mockingbird, why have you given your heart to the white soldier? You know you can never become his wife. If you give yourself to him he will by and bye go away and forget he ever knew you, and to do that is not good for a maiden who wants a mind full of peacefulness and a heart at rest."

"Ah, mother, but my bosom swells with love for him. One day's love with him would be worth a lifetime of other love. I love him, I love him, and he knows it not, and now the medicine man says he will soon die. Sorrow is mine. Deep grief is my bedfellow."

Twice, thrice, for two days, did Dox and her Maha thus converse, Maha growing more restless and full of woe as the hours of the day and night passed. At length she could bear it no longer, and on the third morning she stealthily crept up to the hospital shack and there felt the joyous pain of hearing the groanings of the white man she loved and the wild ravings of his delirium. Yet, though changed by his sickness, her keen ear knew it was his voice, and though its agony smote her with cruel force, the fact that it was his and he was alive filled her with joy unspeakable.

By and bye the door opened and the night watcher came out. Suddenly an impulse entered Maha's heart. While the watcher was away why should she not steal in and give of her loving care to the sick soldier? A child of impulse, she obeyed, and for a few delicious, stolen moments sought to assuage his pain. She was there when the watcher returned, but she was indifferent to his curses when he bade her begone. She sought her mother.

"I have seen him and given him sleep," she said. "Soon I shall go again."

And go again she did, to the watcher's amazement. She came as if she had the right, and he, knowing naught to the contrary, imagined perhaps the doctor had sent her, and, willing to be relieved of as much of his unpleasant duty as possible, was speedily reconciled to having her stay.

When the doctor came he took in the situation at a glance; that is, he thought he did, and, being human, was inclined to overlook human frailty in others, though in this case his charity and complaisance were misplaced.

The result was that Maha remained, and day and night saw her at Frank's side.

Little by little, as he was slowly dragged back from the deathpit which had yawned wide open for him, he began to realize what she had done.

"Maha, why did you come?" one day he asked her.

He got no reply but one sharp, keen glance of fiery sweetness, and then she bent her head so that he could not see her eyes. Then she speedily went away and was seen no more until the dusk of evening fell.

Hour after hour Frank puzzled over it. At last it began to dawn upon him. He opened his eyes once, suddenly, and found her eyes swimming with love for him, and then he knew.

"Maha, come here. Do you know what you have done for me? Do you know whose my life is? Without you I should have 'gone out' with the others. (Several had died and been buried during his illness.) Why did you do it? Was it because you loved me? Ah, Maha, I know not how to return such love as yours!"

But from that moment his heart became peculiarly tender towards her, and when she next placed bandages upon his head he seized her swarthy hand and pressed several kisses upon it. Then, when night time came, and he tossed about, he found that her very presence soothed him, and that when she gently stroked his hand and brow he speedily forgot his feverish nervousness and slept.

When did he begin to love her?

He could scarcely tell, but before he was deemed convalescent and

allowed to leave the shack, he had discovered it, and frankly told it to her, having bravely fought over the whole battle of "what his folks would say," and "what would the 'boys' think of it?"

He was a man, and womanly devotion even to the gates of death had won his warmest admiration and sincere devotion.

Now came a revelation.

Though a comman soldier he was the son of a proud officer father,—a colonel in one of the regiments located in the East. He would himself write to his father and tell him all the facts and also what he intended to do. For he had already resolved that Maha should be his wife. He had asked her, and she had said that what he had decided was a decision for her also. And so he decided as a brave man should.

The doctor was taken into his confidence and the Colonel was finally asked for consent. The former had carefully prepared the way and had shown the commanding officer that common humanity demanded that no obstacles be placed in the way.

As soon as Frank was well enough the strange couple was duly married by the chaplain, and quarters allotted them. For nearly a year they lived together in a happiness that was ideal, and that taught many lessons to the few married white women of the garrison.

Then joy and sadness came to Frank in the same hour. Maha gave birth to a sweet, beautiful baby girl, but as the new life began her own ceased. The happy year was at an end and it is no figure of speech to say that the light of Frank's life went out. He idolized his wife and was overcome with profound grief at her death. Such was the effect upon him that he was granted a leave of absence and he went back East, visited his stern old father, the Colonel, who, with his daughters had been horrified at Frank's marriage. The profundity of his grief, however, soon revealed to them what his marital joy must have been, and to their new amazement they found their son and brother actually grieving to death for his loved one. Nothing they could do seemed to have any effect. Slowly but surely his life ebbed away and in a few months he, too, had solved the mystery of the beyond, with Maha, his Mohave wife.

As soon as she heard of Frank's death, the grandmother, old Dox, spirited the baby girl, who had already been named Ramona, away. For several years she was seldom seen by a white person. She was brought up as any other Mohave child, a true daughter of the desert. Then a superintendent took charge of the school, who, as soon as he heard Ramona's story and found she was old enough to come to school, determined that the white man's daughter should have a white girl's education. He called upon his Mohave policemen to find the girl and bring her and her grandmother to him. There were many tears and much wailing and some open defiance, but when Dox was assured that

she might see her darling granddaughter any and every day, so long as she behaved herself, she became more reconciled.

The child was put in school. Her white blood soon began to tell. She learned rapidly and showed a sweetness of disposition that won natives and whites alike to love her. Her voice was as soft as the sweetest notes of the Maha (mockingbird) her mother had been named after. She was not rough and robust as most of the girls were, but gentle and dainty in all her ways. Had it not been for some trouble with her eyes, a common thing with the Mohaves, and which developed early in her case, everyone would have called her pretty.

One of the lady teachers became so fond of her that she could not tolerate the idea of her being ignored by her father's relatives, so she began to write letters to the stern old Colonel in the East, telling him about his Mohave granddaughter. Evidently the aunts got hold of these letters, for they replied. In a year or so they wrote they were coming to California and would like to see Ramona if they could do so without her knowledge.

Soon afterwards Ramona and half a dozen other of her companions were taken by this teacher down to the Needles to see the train come in. When it arrived two well dressed ladies beckoned to the teacher out of one of the cars, and she led all the girls into the drawing-room where the ladies greeted them kindly, but watched Ramona with special interest. Not one of the girls had the remotest idea that anything strange or dramatic was occurring, yet it was dramatic in the extreme. It was the first meeting of Ramona with her white aunts.

The girls left, the train pulled on to California, and except that the white ladies and their kindness were often spoken of the incident was apparently forgotten at Fort Mohave. But not so with the aunts. They talked Ramona over, and, on their return East, had many and serious talks with her grandfather.

At length a letter reached Mohave from Indian headquarters with instructions that the scene at the railway train was to be repeated, but that, this time, there would be an elderly gentleman as well as the two ladies, and that, if, when the train went Eastwards, the gentleman signified with a word his desire, Ramona was to be left on the cars and her companions were to return to Fort Mohave without her.

The train arrived from the West. Happy and jolly, as thoughtless young girls generally are, the crowd followed the teacher into the drawing room. The ladies greeted them kindly as they had done before, and the stern faced gentleman gazed at them, and then, when Ramona was pointed out to him, found his glasses suddenly covered with mist.

Candies and other sweets were distributed, and the teacher, hearing the All Aboard! of the conductor, backed her young charges out, but

somehow, did not seem to notice that Ramona was left behind, and when one of the other girls remarked it, calmly said: "Oh, never mind."

And the train pulled away with the blinds of the drawing room down, so that Ramona never even said Good Bye! to her companions or to Mohave. It sped away East and took her from the desert for evermore.

MATERIAL FOR REED BASKETS.

By Matthias Hollander.

Reeds are manufactured from rattan. Rattan grows best in quality and abundance in the East Indian Islands, where the annual rainfall is one hundred and twenty-eight inches. Rattan is cylindrical in form and jointed. It grows wild in the jungles, twining about the trees and hanging from the branches in beautiful festoons.

The length to which it grows is given by different authors as being from fifty to five hundred feet; but the longest specimens that I find any authentic record of are two specimens that were on exhibition at the Paris Exposition in 1855. One of these was two hundred and thirty feet and the other two hundred and seventy.

Some years ago some enterprising men undertook to cultivate rattan, and met with success. Long clearings, 12 feet wide, were made leaving a strip, next to the cleared one, and of about the same width, in the natural state. Next to this another pair of cleared and uncleared strips and so on.

The seed of rattan, which is about the size of a pea and black in color, was planted at equal distances on the edge of the cleared strip close to the wild strip towards the sun. This left a space between the rattan plants and the wild strip on the opposite side, wide enough for the men and their teams to drive in to cut and gather the rattan when ready. Trees were left in the uncleared strip, so that as the rattan grew it might have something to climb. It grows always towards the sun.

Only one shoot grows from the seed, and this first shoot is allowed to grow for four years, when it is cut close to the ground, and from that one plant as many as three hundred shoots will spring up. These are cut every year. Large, beautiful leaves, that always face the sun, grow where we see the joints in the rattan. Little fibres grow out from those same joints by means of which the rattan plant makes itself fast to the trees, and its hold is so firm, that when the plant is cut it requires the

strength of from two to five men to pull it down. Rattan comes to us stripped of its leaves and tied in bundles of convenient length for shipping and handling.

It is estimated that the revenue from cultivated rattan is from $350 to $450 per acre.

Reeds were first manufactured in this country about fifty years ago. Seating cane is made from the outside of the rattan and the reed is made from the inside—the pith of the rattan. The sizes into which reeds are cut are from .00—about the size of common thread—up to No. 17—about the size of a man's thumb. The sizes used in light basketry range from Nos. 1 to 6.

There are five or six factories that manufacture reeds in this country and two of these—the Wakefield Rattan Co., at Wakefield, Mass., and the New England Reed Co., in Boston—make reed furniture from their own reeds. Reeds are also imported from three or four other countries. The best of the imported reeds come from Germany and Belgium. The poorest reeds come from China. The American manufactured reed is as good, if not better, than any that is made.

South Framingham, Mass.

MODEL INDIAN BASKET DESIGN.

NO. 2. ALASKA TREASURE BASKET.

This basket is made of the twined stitch as described in "How to Make Indian and Other Baskets." The white weaver will make it as suits her own pleasure. It is 8½ inches in diameter and 3¾ inches high. First make a round base. Then insert new spokes for the sides and imitate the design shown in the side view. The main color is the natural brown of the spruce root, and is shaded in the design; the white is the squaw grass and the black is of a reddish brown.

The cover is made just one coil wider than the body of the basket and the flange consists of 9 coils or rows of weaving, three rows of white, three of brown and three of white.

MODELS FOR REED BASKETS.

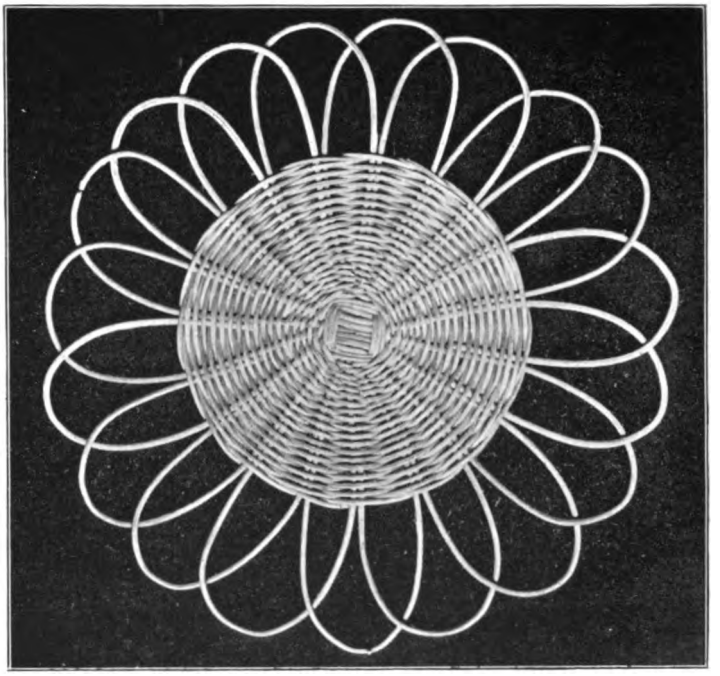
In teaching basketry as in teaching anything else experience counts for more than theory. I have, therefore, had some of the best teachers of the country arrange this model set of lessons and make the models accompanying them that future students may have the benefit of their experience. Follow this order and you will find a distinct development of your own power along what experience has demonstrated to be the right lines. Those who have used these models find that both teachers and those who wish to teach themselves basketry have in them all that is essential to a practical knowledge of this kind of work. Stick to these models and you will make better looking baskets than if you undertake to follow your own untrained wishes.

MAT.—MODEL NO. 1.

Material needed—14 feet of No. 3 reed, 25 feet of No. 1 reed.

Take 10 stakes or spokes No. 3 reed 16 feet long. Pierce 5 with an awl in the middle of the stakes and slip 5 reeds through the 5 punctured. Take a No. 1 weaver (fine) and double the weaver so that the short end will be 4 feet long, twisting it to keep the reed from breaking. Now place the double weaver or loop around one set of inserted spokes working to the right. Place the face weaver down between the next quarter over 5 spokes and bring the back weaver to the front on top of the other weaver. Hold top weaver with right hand and bring left hand forward one place. Repeat this process until you have encircled these quarters 3 times. Now cut out the extreme right hand stake or spoke on the first set of fives, then point off two spokes, repeating the same process of weaving, only going over two spokes 3 times around. Now weave the same way over each individual spoke. This is to be done until you reach end of short weaver. Your spokes should now be divided so as to allow plenty of room in each space, working with single weaver by going over one and under one with one weaver. Single weaving should be done until you have reached 5 inches. In the meantime should one of the weavers run short, splice in the following manner: Leave the end of finishing weaver back of any spoke. Insert the end of new weaver in space where former weaver would come out and continue as before.

To form the scalloped edge: Point the ends of all spokes to an even length. Take any given spoke numbering it one, then take No. 1 spoke



MODEL No. 1. Mat. Made by Miss M. L. McIntyre.

MODEL No. 2. Made by Miss M. L. McIntyre.

bending it to the right crossing in front of No. 2 spoke and insert on left hand side of No. 3 spoke. No. 2 spoke is now taken, brought forward to the right over No. 3 spoke and inserted beside No. 4, and so on. When your mat is finished your scallops should form a true circle.

MODEL NO. 2.

Material needed—18 feet No. 3 reed, 60 feet No. 1 weaver.

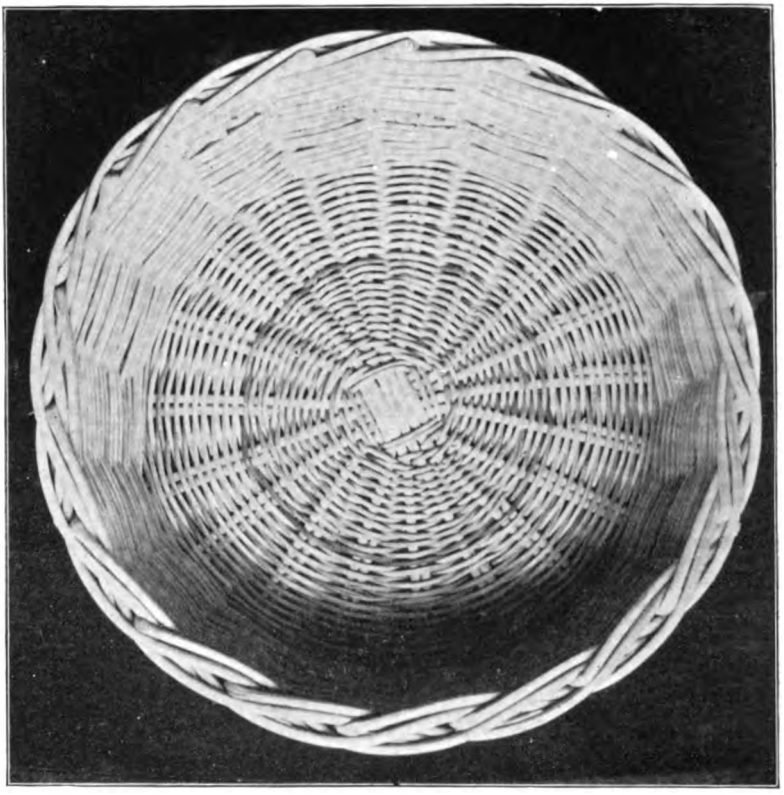
Take 10 stakes No. 3 reed 20 inches long and pierce 5 with an awl, leaving 5 stakes on the awl, then slip the other 5 stakes through this puncture. Now open the center just as is done in the mat (Model No. 1) and weave 3½ inches. Immerse the base in water and bend the stakes flatwise upwards with a pair of flat pliers. Slant the stakes backward a little and weave as in single weaving by going over one and under one with a No. 1 weaver until you have woven 2¼ inches. Now insert three weavers in three consecutive spaces and weave with the left hand weaver in front of 2 stakes and back of one stake. Care should always be taken to use the left hand weaver. This particular weave may be called the "Wale." Do 2 rows of wale, leaving the ends on the inside of the basket.

Now you are ready for the border. Take No. 1 stake and bring down to right back of 2 stakes in front of 2 stakes and back of 1 stake, leaving end outside. Take No. 2 stake, bring forward to right, back of 2 stakes, in front of 2 stakes, and back of one stake. Drop one outside and so on until you have used the entire number of stakes. In finishing the border great care should be taken to keep the stake started in the border.

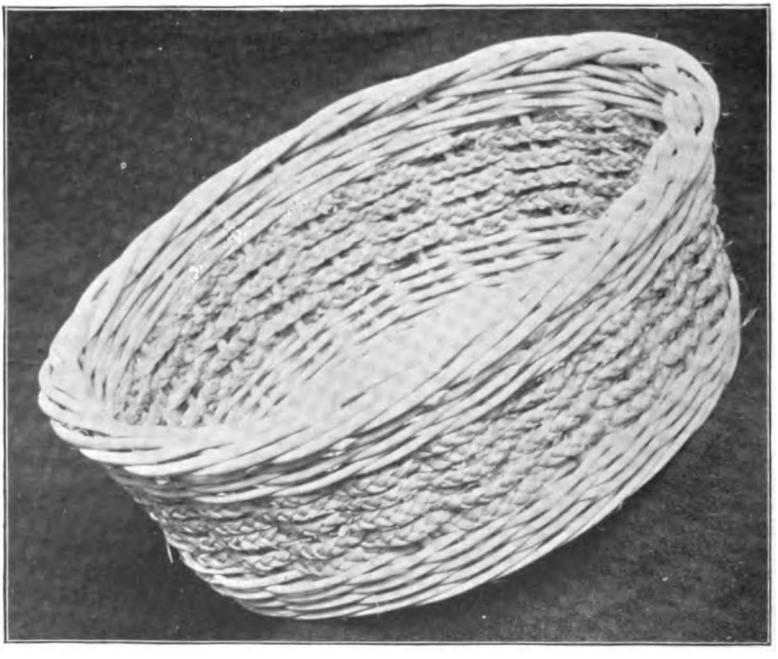
MODEL NO. 3.—WORK BASKET.

Material needed—27 feet No. 5 reed, 100 feet No. 2 reed, 25 feet No. 1 reed.

This basket is started with 10 spokes cut 9 inches long of No. 4 or No. 5 reed. You should puncture your reeds and open the center exactly as given in the mat (Model No. 1), weaving 6¼ inches for the base of the basket. You have 19 spokes in the base, so you should now cut 19 pieces of No. 4 or No. 5 reed (whichever is used for your basket). Cut these pieces 15 inches long. The stakes should be put into water for a few minutes in order that they may become softened. Now cut off the end of a spoke in the base and insert a new spoke beside each spoke in the base of your basket. *Cut only every other spoke* in the base until you have slipped in a new stake, as otherwise the weaving will



INSIDE OF MODEL No. 3. Made by Miss M. L. McIntyre.



MODEL No. 4.

slip off. After the stakes are inserted for the sides of your basket, bend the stakes flatwise upwards with a pair of flat pliers. Care should be taken that the bend comes close to the weaving of the base, otherwise your basket will not be firm on the base.

Here we would ask you to look at any basket which you may find handy which is woven of rattan or willow, and if you notice the edge carefully, you will notice a twist or roll which follows around the entire basket. This is called the "upset" and is the next stitch to be used on your basket where the sides are inserted from the base. This particular stitch is used for strength and finish between the base and the sides of the basket. To make this stitch, take 2 medium sized weavers, generally No. 3 and double them, leaving one end of each weaver about 18 or 20 inches longer than the other end; then take any given stake of your basket and slip the loop of one weaver over this stake and the other loop of the second weaver around the third stake to the right. Now take the first weaver to your left, bring it forward to the right over 3 stakes and out behind one stake. Take the second weaver, bring it forward over 3 stakes and back of one. Continue this process until you have worked 2 rows of upsetting. Cut off the left hand weaver not too close and continue with the remaining three weavers over 2 stakes and back of one for 2 rows, which will complete your upset.

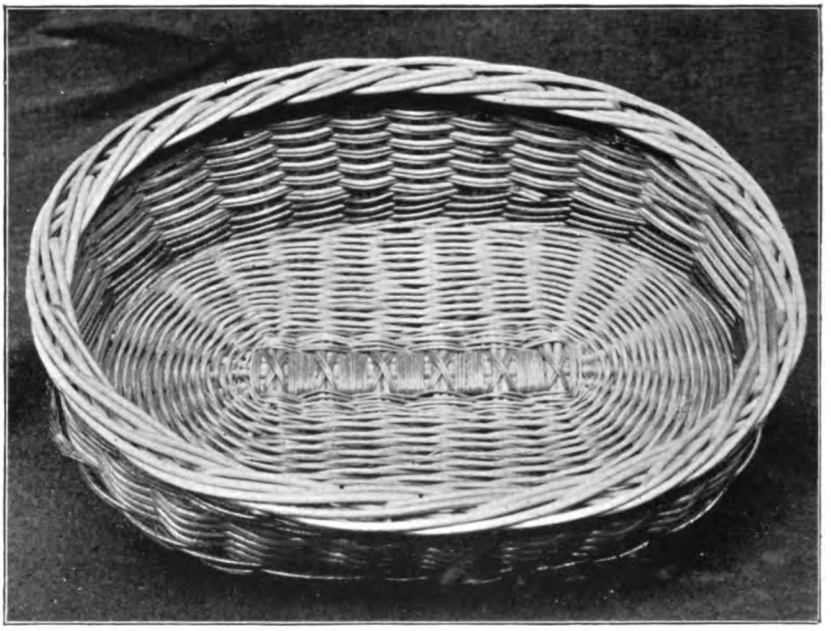
Now take a No. 2 weaver and do single weaving until you have worked 1¼ inches, then insert 3 weavers in 3 consecutive places and work four rows of wale, leaving the finishing ends on the outside of the basket.

You are now ready for your border. Take any given stake and turn down one back of one for 3 stakes. Take the left hand stake of the first stake turned down and bring it forward in front of 2 and back of one stake, turning down the next standing stake which is left standing to the left. Care should be taken that the stake turned down should lay parallel with the stake just brought in front of 2 and back of 1, otherwise your border will be uneven. When pairs of reeds are reached *always* use the *right hand reed* of the pairs. Repeat this process until all the stakes have been turned down. Then clip off the ends of the stakes left on the outside of the basket with a pair of cutting pliers.

MODEL NO. 4.—WORK BASKET.

Material needed—35 feet No. 5 reed, 52 feet No. 3 reed, 5½ yards white rush, 10 feet No. 1 reed, 30 feet No. 2 reed.

Take 12 stakes 8½ feet long No. 5 reed. Pierce the reeds and weave the base just as is done in the preceding models, weaving 6¾ inches. Now cut 23 stakes No. 5 reed 13 inches long and insert these stakes as



MODEL NO. 5 Made by Miss M. L. McIntyre.

MODEL NO. 6. Made by Miss M. L. McIntyre.

before. After the stakes have been soaked in water a few minutes and bent flatwise upward close to the base, you are then ready for the upset as mentioned in Model No. 3. After working 1 row of upsetting by going in front of three stakes and back of one stake with 4 weavers, cut off your extreme left hand weaver and work 3 rows of weaving by going in front of two stakes and back of one stake with your left hand weaver. In this model we have introduced very fine braided rush (which is probably "Cat of Nine Tails," commonly called), and you should work 8 rows of single weaving, taking care that it is pressed down firmly as you go along. Now insert 3 separate No. 3 weavers in 3 consecutive spaces and work with your left hand weaver in front of 2 stakes and back of one stake until you have been around your basket with the exception of 2 stakes. We now wish to call your attention to the reversing point. Notice carefully any straw hat which you may have and you will see that the finishing side is always one coil wider. We reverse in the stitch called wale to help overcome this climbing effect. Now come back to our reversing point. Notice carefully and you will see that the first stroke in your wale is a *long stroke*, and you have now worked within two stakes of this long stroke. Take your *right hand weaver* and work in front of two stakes and back of one stake and you will notice that the weaver comes out in the space beyond the long stroke. Then take the next right hand weaver and work the same, then the next weaver. You have now reversed your wale and are ready to work the second row by beginning with the left hand weaver. You should work 3 rows of wale, but you must remember to reverse in each row or every time you go around your basket, leaving your ends on the inside of the basket.

If you find your basket is not quite even in height, take the awl or pliers and rap the weaving lightly to make the weaving all of the same height.

You are then ready for your border. Plunge your basket into water for a few moments in order that the stakes may be bent more easily, then bend the stakes flatwise. Turn down 4 consecutive stakes back of one stake. Take the left hand stake turned down and bring it forward to the right in front of 3 stakes and back of one stake. Then take No. 2 stake and bring it forward to the right in front of three and back of one stake. You will notice that after you have brought 4 stakes forward you have pairs of stakes rather than single ones. Always take the right hand one of the pairs. Repeat this process until you have used the entire number of stakes, taking care that your stroke always keeps the same even direction. Clip the stakes left on the outside of the basket with a pair of cutting pliers, and your basket is completed.

MODEL NO. 5.—OVAL BASKET.

Material needed—13 *feet No.* 5 *reed,* 16 *feet No.* 1 *reed,* 68 *feet No.* 2 *reed,* 53 *feet No.* 4 *reed.*

Take 5 stakes 12 inches long No. 5 reed for backbone. Take 12 stakes 7 inches long No. 5 reeds for ribs.

Piece the 12 ribs and push the 5 long reeds for backbone through the short reeds which become the ribs of the base. Now you are ready for weaving, after the 6 pairs of ribs have been separated so that the spaces are equally divided by pushing the ribs along the backbone of the base,

MODEL No. 7. Made by Mr. Hollander.

making the extreme pairs 3½ inches from the ends of the backbone stakes. Now take a No. 1 weaver and cut it nearly in the middle and slip the 2 ends through the puncture of the first pair of left hand ribs at one end of the basket. Then cross the double weaver to the right obliquely over first pair of ribs and bring across the backbone beneath to the right of the backbone and bring the pairs of weavers up to the

right obliquely over the first pair of ribs, crossing the first pair of oblique weavers at right angles, then beneath the backbone again and encircle the 5 reeds or backbone 4 times with the double weavers. Slip two more ribs along and repeat the same process as before, and so on, until you have used the 6 pairs of ribs, then fasten by slipping end under other weaving.

Now take a long No. 1 weaver and double about 5 feet from the end, this being the short weaver. Place the loop around the backbone on one side and do paring as in the round base 3 times around the base. The

MODEL No. 8. Made by Mr. Hollander.

fourth time separate backbone stakes by twos. The next time separate backbone stakes individually, including two outside pairs of rib spokes, which must be separated to form the shoulders.

The 4 pairs of center ribs or spokes are to be worked double all the way along. This is done for strength. Now pairing continues for 3 or 4 rows or until you reach end of short weaver. Now continue the work with one single weaver, working over two and under one until

you have worked 9 inches in length. Care should be taken that the round comes sharp and only from the shoulder spokes.

Cut 35 stakes No. 4 reed 15 inches long and insert them so they will be equally divided around the base. Before inserting stakes they should all be pointed. Now work 4 rows of upset in the usual way with a No. 3 weaver. Insert a by-stake at the right hand side of each stake. These need not be more than 3 or 4 inches long. Take two No. 2 weavers and begin what is called "slewing," which is two or more weavers used as one, thus going over one and under one. Repeat this work until you have worked 2 inches. Now take 3 weavers No. 3 reed and work 4 rows of wale over two and under one.

You are now ready for the border, which is a double border. First immerse your basket in water for a moment, then cut off the right hand by-stakes to the level of the wale and pinch your stakes sideways with a pair of flat pliers. Now take any given stake numbering it No. 1 and bring down back of No. 2 and 3 stakes, then take No. 2 stake and bring down back of No. 3 and 4 stake, then No. 3, and bring down back of No. 4 and 5 stake, then No. 4 down back of No. 5 and 6 stake. You have now 4 stakes down in succession which will form the 4 active parts with which you are to border. For the second stroke go back to No. 1 stake, which is down, and bring it in front of 3 stakes and back of one stake and bring down No. 5 stake, which is standing, so that it will lay parallel with No. 1 in the same space. Now take No. 2 stake and repeat the same process, and so on until you have finished your border. When you have reached pairs always use the right hand stake of the pairs. Now clip the ends of the stakes left on the outside of the basket and shape with your hands slightly, and your basket is complete.

THE BASKET

THE ORGAN OF THE BASKET FRATERNITY.

A Society of Lovers of Indian Baskets and Other Good Things.

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ONE DOLLAR PER YEAR.

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GEORGE WHARTON JAMES, Editor.

Owing to the pressure of many duties, the Frater Primus has been unable to decide the basket weaving contest. We have decided to give cuts and descriptions of the best of the competing baskets in the next issue of THE BASKET and leave the final award to the vote of our fraters. This will give an opportunity for an expression of opinion from all of our members.

* * * * * *

All the cuts of the Model Indian Basket Designs are now made and will be sent by mail to those who have ordered them. We shall be glad to send a set on approval to any of our fraters, who can then keep or return them at their pleasure.

* * * * * *

"If each would round his own door sweep,
The city would be clean."

Physical labor is man's greatest healer.

You learn to do things by doing them.

The man that never *fails* has never *tried.*

Courage increases as you accomplish something.

Do not be afraid to let people know you want to be better than you are.

He who lives simply lives happily.

The gossip is a murderer without a murderer's courage.

There is nothing that we do that is small.

In every act of everyday life you are forming your life habits.

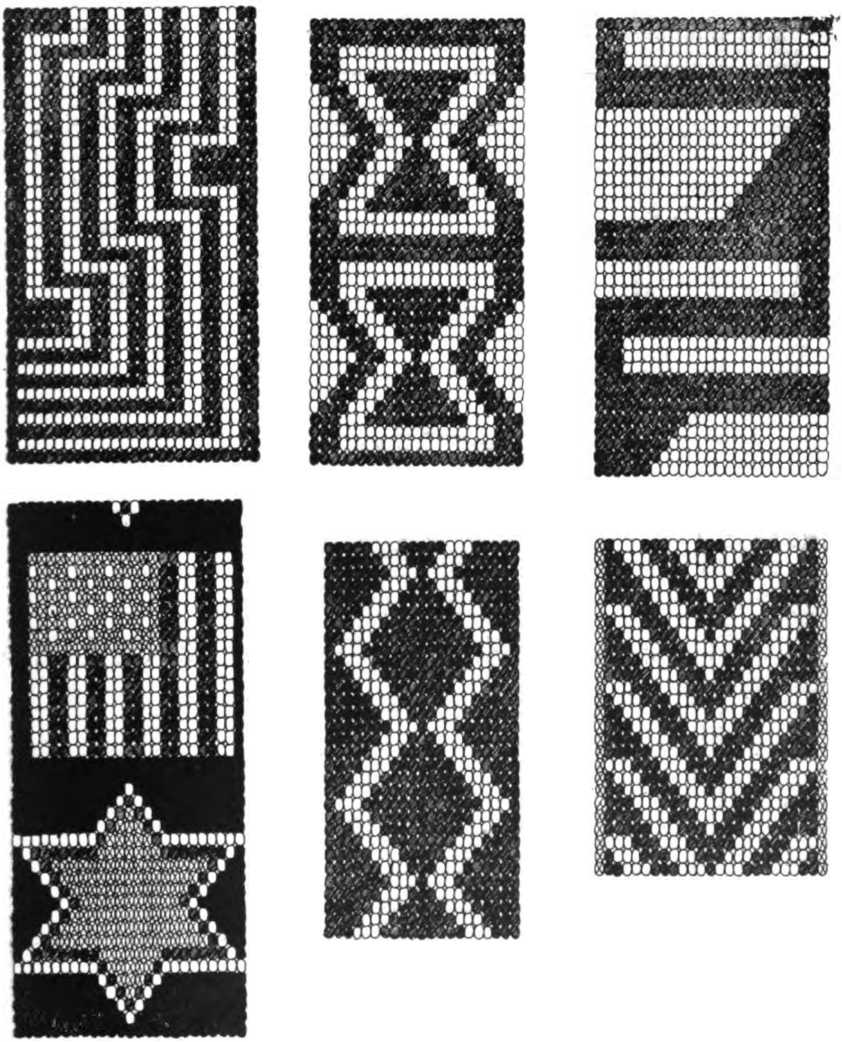
Never begin what you are not prepared to continue.

Every time you first do a thing you form an epoch in your life.

Real joy comes only to the one whose body, mind, and soul are in health and harmony.

It is not so important: What you are, as: What are you trying to be?

Value everything that compels you to work.



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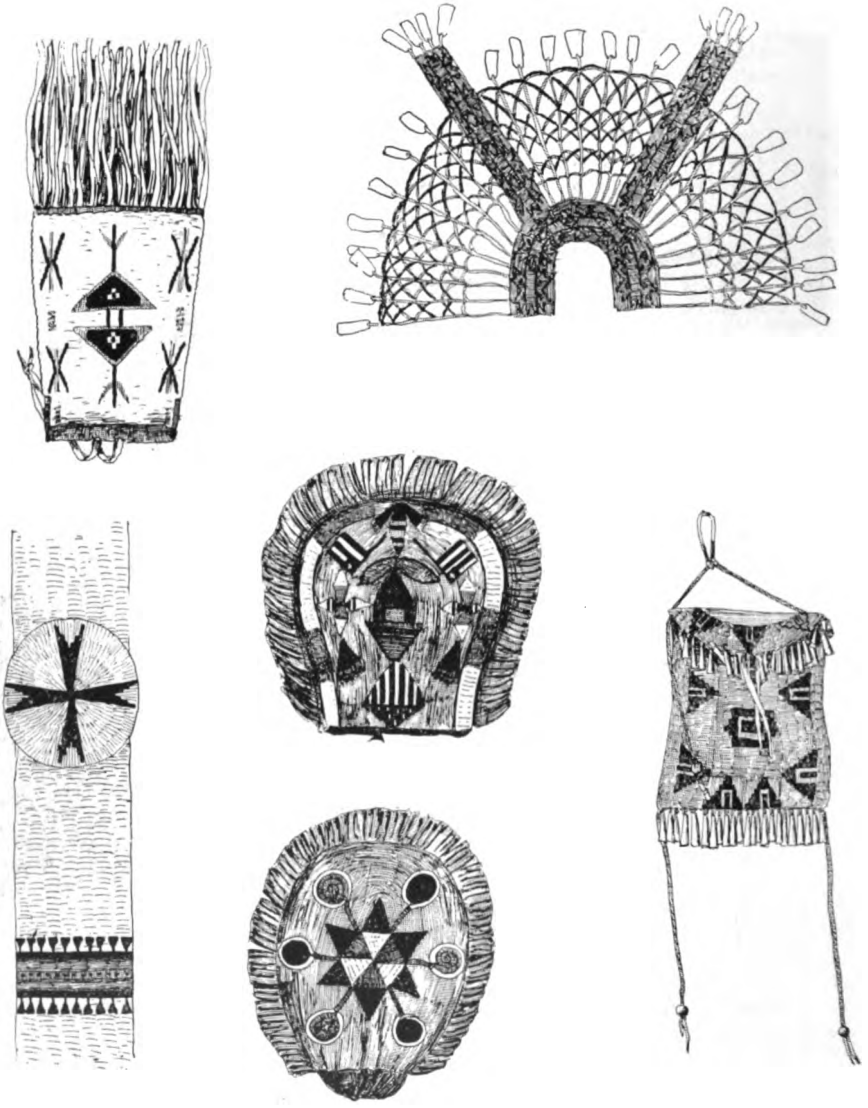

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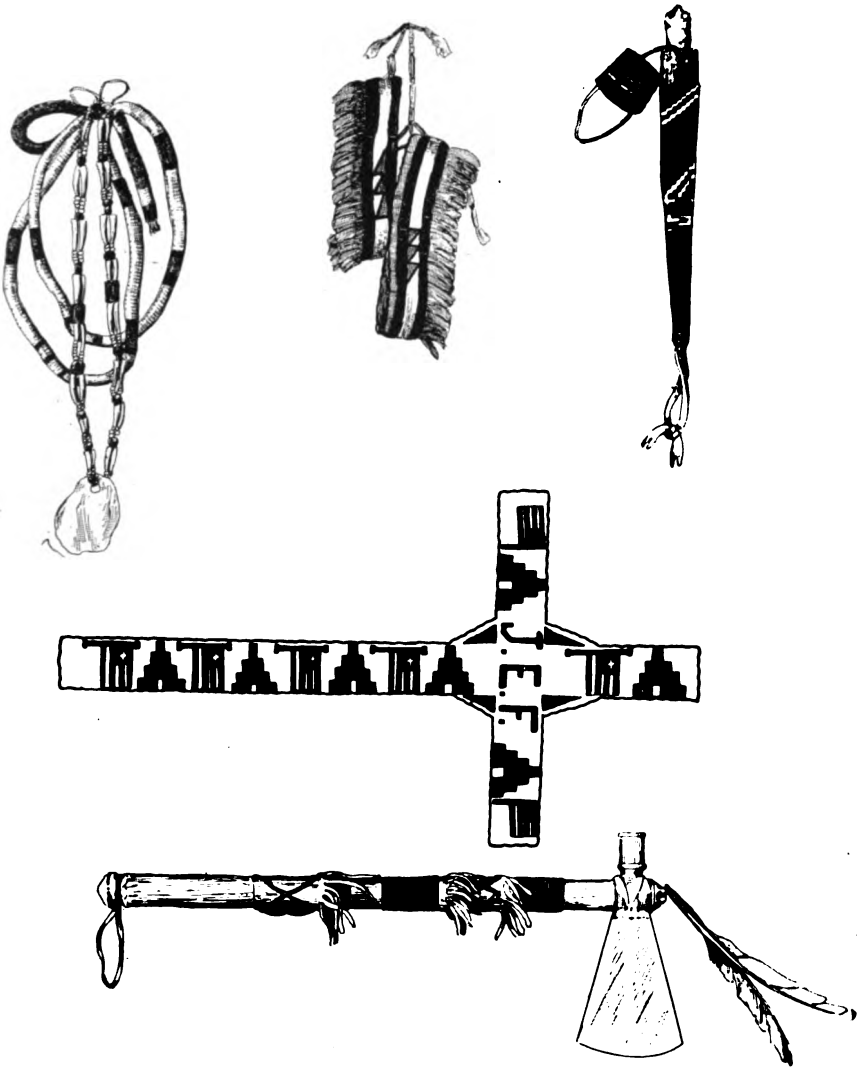

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(Suitable for a darning basket.)

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(Suitable for a waste paper basket.)

☞ *See next page for continuation of list.*

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(*See inside page cover for beginning of list.*)

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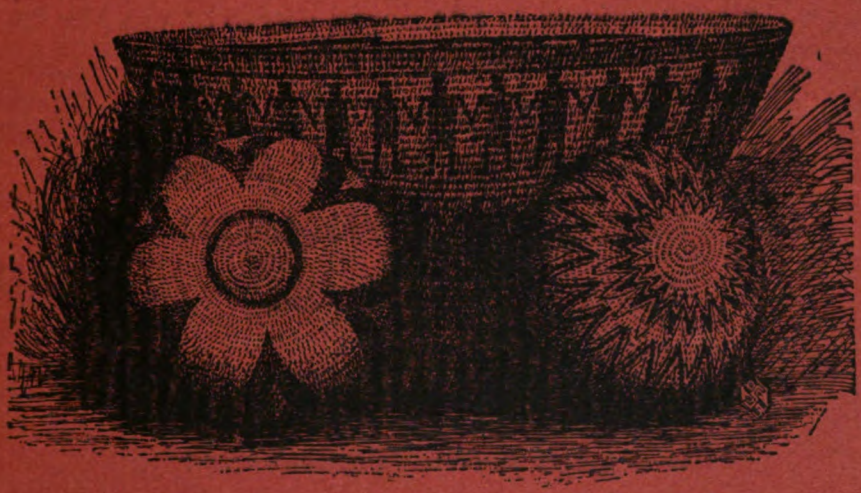

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1904

Fig. 31. Chinese Garden House with Swastika.

THE BASKET

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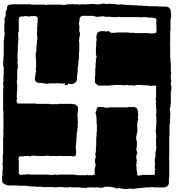
THE SWASTIKA,

THE EARLIEST KNOWN SYMBOL, AND ITS MIGRATIONS.



By THOMAS WILSON,

Curator, Department of Prehistoric Anthropology, U. S. National Museum.

This is practically a large portion of Dr. Wilson's exhaustive monograph. The complete paper occupies 248 pages equal in size to The Basket, hence it would be impossible to give it in its entirety. The cuts are all from Dr. Wilson's paper and are reproduced by the courtesy of the U. S. National Museum.

I reprint these pages and illustrations in order to give to my readers the opportunity of seeing what an endless field for research the subject of design is. Here is one design alone, the Swastika, upon which this wonderful paper has been written. What must the whole subject reveal if one had time to study it thoroughly? With the assurance that the readers of The Basket will find much of interest in this monograph I have ventured to give so much of it as will here be found.—Editor Basket.

In his Preface Dr. Wilson shows that up to 1894 there was practically nothing written upon the Swastika in English. He therefore decided to gather together everything be could find on the subject and give it for others to study. He says:

PREFACE.

An English gentleman, versed in prehistoric archæology, visited me in the summer of 1894, and during our conversation asked if we had the Swastika in America. I answered, "Yes," and showed him two or three specimens of it. He demanded if we had any literature on the subject. I cited him De Mortillet, De Morgan, and Zmigrodzki, and he said, "No, I mean English or American." I began a search which

proved almost futile, as even the word Swastika did not appear in such works as Worcester's or Webster's dictionaries, the Encyclopædia Dictionary, the Encyclopædia Britannica, Johnson's Universal Cyclopædia, the People's Cyclopædia, nor Smith's Dictionary of Greek and Roman Antiquities, his Greek and Roman Biography and Mythology, or his Classical Dictionary. I also searched, with the same results, Mollett's Dictionary of Art and Archæology, Fairholt's Dictionary of Terms in Art, "L'Art Gothique" by Gonza, Perrot and Chipiez's extensive histories of Art in Egypt, in Chaldea and Assyria, and in Phenicia; also "The Cross, Ancient and Modern," by W. W. Blake, "The History of the Cross," by John Ashton; and a reprint of a Dutch work by Wildener. In the American Encyclopædia the description is erroneous, while all the Century Dictionary says is, "Same as fylfot," and "Compare *Crux Ansata* and *Gammadion*." I thereupon concluded that this would be a good subject for presentation to the Smithsonian Institution for "diffusion of knowledge among men."

The principal object of this paper has been to gather and put in a compact form such information as is obtainable concerning the Swastika, leaving to others the task of adjustment of these facts and their arrangement into an harmonious theory. The only conclusion sought to be deducted from the facts stated is as to the possible migration in prehistoric times of the Swastika and similar objects.

No conclusion is attempted as to the time or place of origin, or the primitive meaning of the Swastika, because these are considered to be lost in antiquity. The straight line, the circle, the cross, the triangle, are simple forms, easily made, and might have been invented and re-invented in every age of primitive man and in every quarter of the globe, each time being an independent invention, meaning much or little, meaning different things among different people or at different times among the same people; or they may have had no settled or definite meaning. But the Swastika was probably the first to be made with a definite intention and a continuous or consecutive meaning, the knowledge of which passed from person to person, from tribe to tribe, from people to people, and from nation to nation, until, with possibly changed meanings, it has finally circled the globe.

There are many disputable question broached in this paper. The author is aware of the differences of opinion thereon among learned men, and he has not attempted to dispose of these questions in the few sentences employed in their announcement. He has been conservative and has sought to avoid dogmatic decisions of controverted questions. The antiquity of man, the locality of his origin, the time of his dispersion and the course of his migration, the origin of bronze and the course of its migration, all of which may be more or less involved in a discussion of the Swastika, are questions not to be settled by the dogmatic assertions of any individual.

Much of the information in this paper is original, and relates to prehistoric more than to modern times, and extends to nearly all the countries of the globe. It is evident that the author must depend on other discoverers; therefore, all books, travels, writers, and students have been laid under contribution without scruple. Due acknowledgment is hereby made for all quotations of text or figures wherever they occur.

Quotations have been freely made, instead of sifting the evidence and giving the substance. The justification is that there has never been any sufficient marshaling of the evidence on the subject, and that the former deductions have been inconclusive; therefore, quotations of authors are given in their own words, to the end that the philosophers who propose to deal with the origin, meaning, and cause of migration of the Swastika will have all the evidence before them.

Assumptions may appear as to antiquity, origin, and migration of the Swastika, but it is explained that many times these only reflect the opinion of the writers who are quoted, or are put forth as working hypotheses.

The indulgence of the reader is asked, and it is hoped that he will endeavor to harmonize conflicting statements upon these disputed questions rather than antagonize them.

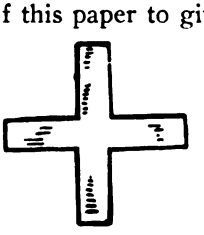
I.—Definitions, Description, and Origin.

DIFFERENT FORMS OF THE CROSS.

The simple cross made with two sticks or marks belongs to prehistoric times. Its first appearance among men is lost in antiquity. One may theorize as to its origin, but there is no historical identification of it either in speech or by country or people. The sign is itself so simple that it might have originated among any people, however primitive, and in any age, however remote. The meaning given to the earliest cross is equally unknown. Everything concerning its beginning is in the realm of speculation. But a differentiation grew up in early times among nations by which certain forms of the cross have been known under certain names and with specific significations. Some of these, such as the Maltese cross, are historic and can be well identified.

The principal forms of the cross, known as symbols or ornaments, can be reduced to a few classes, though when combined with heraldry its use extends to 385 varieties.[1]

It is not the purpose of this paper to give a history of the cross, but


Figs. 1, 2, 3. Latin Cross (*Crux immissa*), Greek Cross, St. Andrew's Cross (*Crux decussata*).

the principal forms are shown by way of introduction to a study of the Swastika.

The Latin cross, *Crux immissa*, (fig. 1) is found on coins, medals, and ornaments anterior to the Christian era. It was on this cross that

[1] William Berry, Encyclopædia Heraldica, 1828-1840.

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Christ is said to have been crucified, and thus it became accepted as the Christian cross.

The Greek cross (fig. 2) with arms of equal length crossing at right angles, is found on Assyrian and Persian monuments and tablets, Greek coins and statues.

The St. Andrew's cross, *Crux decussata,* (fig. 3) is the same as the Greek cross, but turned to stand on two legs.

The *Crux ansata* (fig. 4) according to Egyptian mythology, was Ankh, the emblem of Ka, the spiritual double of man. It was also said

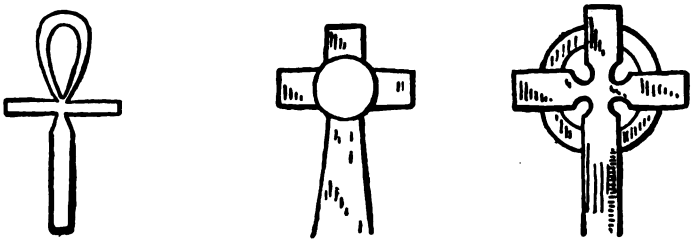

Fig. 4. Egyptian Cross (*Crux ansata*). The Key of Life.
Fig. 8. Celtic Crosses.

to indicate a union of Osirir and Isis, and was regarded as a symbol of the generative principle of nature.

The Tau cross (fig.5), so called from its resemblance to the Greek letter of that name, is of uncertain, though ancient, origin. In Scandinavian mythology it passed under the name of "Thor's hammer," being therein confounded with the Swastika. It was also called St. Anthony's cross for the Egyptian hermit of that time, and was always colored blue. Clarkson says this remark was received by the Mithracists on their foreheads at the time of their initiation. C. W. King, in his work entitled "Early Christian Numismatics,' (p. 214), expresses the opinion

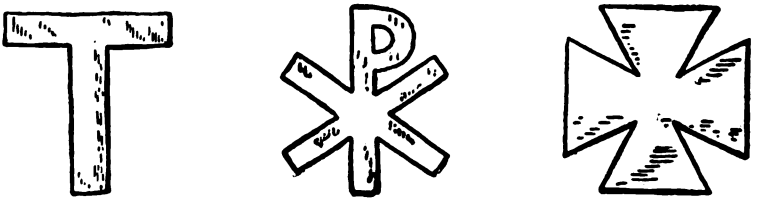

Fig. 5. Tau Cross, Thor's Hammer, or St. Anthony's Cross.
Fig. 6. Monogram of Christ. Labarum of Constantine.
Fig. 7. Maltese Cross.

that the Tau cross was placed on the foreheads of men who cry after abominations. (Ezekiel ix, 4.) It is spoken of as a phallic emblem.

Another variety of the cross appeared about the second century, composed of a union of the St. Andrew's cross and the letter P (fig. 6),

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being the first two letters of the Greek word for Christus. This, with another variety containing all the foregoing letters, passed as the Monogram of Christ (fig. 6).

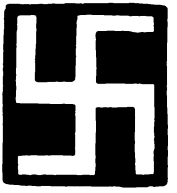
As an instrument of execution, the cross, besides being the intersection of two beams with four projecting arms, was frequently of compound forms as Y on which the convicted person was fastened by the feet and hung head downward. Another form , whereon he was fastened by one foot and one hand at each upper corner; still another form , whereon his body was suspended on the central upright with his arms outstretched upon the cross beams.

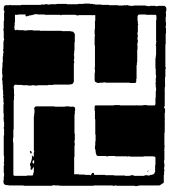
Fig. 7 represents the sign of the military order of the Knights of Malta. It is of medieval origin.

Fig. 8 (*a* and *b*) represents two styles of Celtic crosses. These belong chiefly to Ireland and Scotland, are usually of stone, and frequently set up at marked places on the road side.

Higgins, in his "Anacalypsis," a rare and costly work, almost an encyclopedia of knowledge,* says, concerning the origin of the cross, that the official name of the governor of Tibet, Lama, comes from the ancient Tibetan word for the cross. The original spelling was L-a-m-h. This is cited with approval in Davenport's "Aphrodisiacs" (p. 13).

Of the many forms of the cross, the Swastika is the most ancient. Despite the theories and speculations of students, its origin is unknown. It began before history, and is properly classed as prehistoric. Its description is as follows: The bars of the normal Swastika (frontispiece and fig. 9) are straight, of equal thickness throughout, and cross each





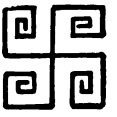


Fig. 9. Normal Swastika.
Fig. 10. Suavastika.
Fig. 11. Swastika. Meander.

other at right angles, making four arms of equal size, length, and style. Their peculiarity is that all the ends are bent at right angles and in the same direction, right or left. Prof. Max Müller makes the symbol different according as the arms are bent to the right or to the left. That bent to the right denominates the true Swastika, that bent to the left he calls Suavastika (fig. 10), but he gives no authority for the statement, and the author has been unable to find, except in Burnouf, any justification for a difference of names. Prof. Goodyear gives the title of "Meander," to that form of Swastika which bends two or more times (fig. 11).

The Swastika is sometimes represented with dots or points in the

*Higgins, "Anacalypsis," London, 1836, 1, p. 230.

corners of the intersections (fig. 12*a*), and occasionally the same when without bent ends (fig. 12*b*), to which Zmigrodzki gives the name

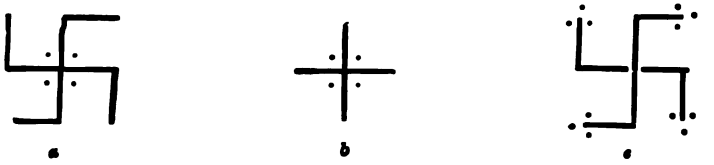


Fig. 12. Croix Swasticale (Zmigrodski).

of *Croix Swasticale*. Some Swastikas have three dots placed equidistant around each of the four ends (fig. 12*c*).

There are several varieties possibly related to the Swastika which have been found in almost every part of the globe, and though the relation may appear slight, and at first sight difficult to trace, yet it will appear more or less intimate as the examination is pursued through its ramifications. As this paper is an investigation into and report upon facts rather than conclusions to be drawn from them, it is deemed wise to give those forms bearing even possible relations to the Swastika. Certain of them have been accepted by the author as related to the Swastika, while others have been rejected; but this rejection

Fig. 13*a*. Ogee and Spiral Swastikas. Tetraskelion (four-armed).
Fig. 13*b*. Spiral and Volute. Triskellion (three-armed).

Fig. 13*c*. Spiral and Volute. (Five or many armed).
Fig. 13*d*. Ogee Swastika, with Circle.

has been confined to cases where the known facts seemed to justify another origin for the symbol. Speculation has been avoided.

NAMES AND DEFINITIONS OF THE SWASTIKA.

The Swastika has been called by different names in different countries, though nearly all countries have in later years accepted the ancient Sanskrit name of Swastika; and this name is recommended as the most definite and certain, being now the most general and, indeed, almost universal. It was formerly spelled s-v-a-s-t-i-c-a and s-u-a-s-t-i-k-a, but the later spelling, both English and French, is s-w-a-s-t-i-k-a. The definition and etymology of the word is thus given in Littre's French Dictionary:

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Svastika, or *Swastika,* a mystic figure used by several East Indian sects. It was equally well known to the Brahmins as to the Buddhists. Most of the rock inscriptions in the Buddhist caverns in the west of India are preceded or followed by the holy (*sacramentelle*) sign of the Swastika. (Eug. Burnouf, "Le Lotus de la bonne loi." Paris, 1852, p. 625.) It was seen on the vases and pottery of Rhodes (Cyprus) and Etruria. (F. Delauney, Jour. Off., Nov. 18, 1873, p. 7024, 3d Col.)

Etymology: A Sanskrit word signifying happiness, pleasure, good luck. It is composed of *Su* (equivalent of Greek *ev*), "good," and *asti,* "being," "good being," with the suffix *ka* (Greek , Latin *co*).

In the "Revue d'Ethnographie" (IV, 1885, p. 329), Mr. Dumoutier gives the following analysis of the Sanskrit *swastika*:

Su, radical, signifying *good, well, excellent,* prosperity.

Asti, third person, singular, indicative, present of the verb *as,* to be, which is *sum* in Latin.

Ka, suffix forming the substantive.

Professor Whitney in the Century Dictionary says, Swastika—[Sanskrit, lit., "of good fortune." Svasti (*Su,* well, + *asti,* being), welfare.] Same as fylfot. Compare *Crux ansata* and *gammadion.*

In "Ilios" (p. 347), Max Müller says:

Ethnologically, *svastika* is derived from *svasti,* and *svasti* from *su,* "well," and *as,* "to be." *Svasti* occurs frequently in the Veda, both as a noun in a sense of happiness, and as an adverb in the sense of "well" or "hail!" It corresponds to the Greek . The derivation *Svasti-ka* is of later date, and it always means an auspicious sign, such as are found most frequently among Buddhists and Jainas.

M. Eugène Burnouf* defines the mark Swastika as follows:

A monogrammatic sign of four branches, of which the ends are curved at right angles, the name signifying, literally, the sign of benediction or good augury.

The foregoing explanations relate only to the present accepted name "Swastika." The *sign* Swastika must have existed long before the *name* was given to it. It must have been in existence long before the Buddhist religion or the Sanskrit language.

In Great Britain the common name given to the Swastika from Anglo-Saxon times by those who apparently had no knowledge whence it came, or that it came from any other than their own country, was Fylfot, said to have been derived from the Anglo-Saxon *fower fot,* meaning four-footed, or many-footed.†

George Waring, in his work entitled "Ceramic Art in Remote Ages" (p. 10), says:

The word (Fylfot) is Scandinavian and is compounded of Old Norse *fiel,* equivalent to the Anglo-Saxon *fela,* German *veil,* many, and *fotr,*

*"Des Sciences et Religion," p. 256.

†R. P. Greg, "The Fylfot and Swastika," Archæologia, XLVIII., part 2, 1885, p. 298; Goblet d'Alviella, "Migration des Symboles," p. 50.

foot, the many-footed figure. * * * It is desirable to have some settled name by which to describe it; we will take the simplest and most descriptive, the "Fylfot."

He thus transgresses one of the oldest and soundest rules of scientific nomenclature, and ignores the fact that the name Swastika has been employed for this sign in the Sanskrit language (the etymology of the word naturally gave it the name Svastika, *su*—good or well, *asti*—to be or being, or it is) and that two thousand and more years of use in Asia and Europe had sanctioned and sanctified that as its name. The use of Fylfot is confined to comparatively few persons in Great Britain and, possibly, Scandinavia. Outside of these countries it is scarcely known, used, or understood.

SYMBOLISM AND INTERPRETATION.

Many theories have been presented concerning the symbolism of the Swastika, its relation to ancient deities and its representation of certain qualities. In the estimation of certain writers it has been respectively the emblem of Zeus, of Baal, of the sun, of the sun-god, of the sun-chariot of Agni the fire-god, of Indra the rain-god, of the sky, the sky-god, and finally the deity of all deities, the great God, the Maker and Ruler of the Universe. It has also been held to symbolize light or the god of light, of the forked lightning, and of water. It is believed by some to have been the oldest Aryan symbol. In the estimation of others it represents Brahma, Vishnu, and Siva, Creator, Preserver, Destroyer. It appears in the footprints of Buddha, engraved upon the solid rock on the mountains of India (fig. 32). It stood for the Jupiter Tonans and Pluvius of the Latins, and the Thor of the Scandinavians. In the latter case it has been considered—erroneously, however—a variety of the Thor hammer. In the opinion of at least one author it had an intimate relation to the Lotus sign of Egypt and Persia. Some authors have attributed a phallic meaning to it. Others have recognized it as representing the generative principle of mankind, making it the symbol of the female. Its appearance on the person of certain goddesses, Artemis, Hera, Demeter, Astarte, and the Chaldean Nana, the leaden goddess from Hissarlik (fig. 125), has caused it to be claimed as a sign of fecundity.

In forming the foregoing theories their authors have been largely controlled by the alleged fact of the substitution and permutation of the Swastika sign on various objects with recognized symbols of these different dieties. The claims of these theorists are somewhat clouded in obscurity and lost in the antiquity of the subject. What seems to have been at all times an attribute of the Swastika is its character as a charm or amulet, as a sign of benediction, blessing, long life, good fortune, good luck. This character has continued into modern times, and while the Swastika is recognized as a holy and sacred symbol by at least one Buddhistic religious sect, it is still used by the common people of India, China, and Japan as a sign of long life, good wishes, and good fortune.

Whatever else the sign Swastika may have stood for, and however many meanings it may have had, it was always ornamental. It may have been used with any or all the above significations, but it was always ornamental as well.

The Swastika sign had great extension and spread itself practically over the world, largely, if not entirely, in prehistoric times, though its use in some countries has continued into modern times.

The elaboration of the meanings of the Swastika indicated above and its dispersion or migrations form the subject of this paper.

Dr. Schliemann found many specimens of Swastika in his excavations at the site of ancient Troy on the hill of Hissarlik. They were mostly on spindle whorls, and will be described in due course. He appealed to Prof. Max Müller for an explanation, who, in reply, wrote an elaborate description, which Dr. Schliemann published in "Ilios."*

He commences with a protest against the word Swastika being applied generally to the sign Swastika, because it may prejudice the reader or the public in favor of its Indian origin. He says:

"I do not like the use of the *word svastika* outside of India. It is a *word* of Indian origin and has its history and definite meaning in India. * * * The occurrence of such crosses in different parts of the world may or may not point to a common origin, but if they are once called *Svastika* the *vulgus profanum* will at once jump to the conclusion that they all came from India, and it will take some time to weed out such prejudice.

Very little is known of Indian art before the third century B. C., the period when the Buddhist sovereigns began their public buildings.

The name Svastika, however, can be traced (in India) a little farther back. It occurs as the name of a particular sign in the old grammar of Pânani, about a century earlier. Certain compounds are mentioned there in which the last word is *karna*, "ear." * * * One of the signs for marking cattle was the Svastika (fig. 41), and what Pânani teaches in his grammar is that when the compound is formed, *svastika-karna*, i. e., "having the ear marked with the sign of a Svastika," the final *a* of Svastika is not to be lengthened, while it is lengthened in other

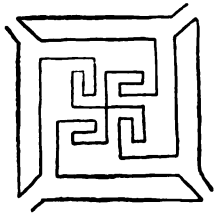

Fig. 14. Nandâvartaya, a Third Sign of the Footprint of Buddha. Burnouf, "Lotus de la Bonne Loi," Paris, 1852, p. 626.

compounds, such as *datra-karna*, i. e., "having the ear marked with the sign of a sickle."

Mr. Eugene Burnouf speaks of a third sign of the footprint of Cakya, called Nandâvartaya, a good augury, the meaning being the "circle of

*Page 346, et seq.

fortune," which is the Swastika inclosed within a square with avenues radiating from the corners (fig. 14). Burnouf says the above sign has many significations. It is a sacred temple or edifice, a species of labyrinth, a garden of diamonds, a chain, a golden waist or shoulder belt, and a conique with spires turning to the right.

Prof. W. H. Goodyear, of New York, has lately (1891) published an elaborate quarto work entitled "The Grammar of the Lotus: A New History of Classic Ornament as a Development of Sun Worship." It comprises 408 pages, with 76 plates, and nearly a thousand figures. His theory develops the sun symbol from the lotus by a series of ingenious and complicated evolutions passing through the Ionic style of architecture, the volutes and spirals forming meanders or Greek frets, and from this to the Swastika. The result is attained by the following line of argument and illustrations:

The lotus was a "fetish of immemorial antiquity and has been worshiped in many countries from Japan to the Straits of Gibraltar;" it was a symbol of "fecundity," "life," "immortality," and of "resurrection," and has a mortuary significance and use. But its elementary and most important signification was as a solar symbol.*

He describes the Egyptian lotus and traces it through an innumerable number of specimens and with great variety of form. He mentions many of the sacred animals of Egypt and seeks to maintain their relationship by or through the lotus, not only with each other but with solar circles and the sun worship.† Direct association of the solar disk and lotus are, according to him, common on the monuments and on Phenician and Assyrian seals; while the lotus and the sacred animals, as in cases cited of the goose representing Seb (solar god, and father of Osiris), also Osiris himself and Horus, the hawk and lotus, bull and lotus, the asp and lotus, the lion and lotus, the sphinx and lotus, the gryphon and lotus, the serpent and lotus, the ram and lotus—all of which animals, and with them the lotus, have, in his opinion, some related signification to the sun or some of his deities.[1] He is of the opinion that the lotus motif was the foundation of the Egyptian style of architecture, and that it appeared at an early date, say, the fourteenth century B. C. By intercommunication with the Greeks it formed the foundation of the Greek Ionic capital, which, he says,[2] "offers no dated example of the earlier time than the sixth century B. C." He supports this contention by authority, argument, and illustration.

He shows[3] the transfer of the lotus motif to Greece, and its use as an ornament on the painted vases and on those from Cyprus, Rhodes, and Melos.

That the lotus had a foundation deep and wide in Egyptian mythology is not to be denied; that it was allied to and associated on the

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*Goodyear, "The Grammar of the Lotus," pp. 4, 5.

†Ibid, p. 6.

[1] Goodyear, "The Grammar of the Lotus," pp. 7, 8.

[2] Ibid., p. 71.

[3] Ibid., pp. 74, 77.

monuments and other objects with many sacred and mythologic characters in Egypt and afterwards in Greece is accepted. How far it extends in the direction contended for by Professor Goodyear, is no part of this investigation. It appears well established that in both countries it became highly conventionalized, and it is quite sufficient for the purpose of this argument that it became thus associated with the Swastika. Figs. 18 and 19 represent details of Cyprian vases and

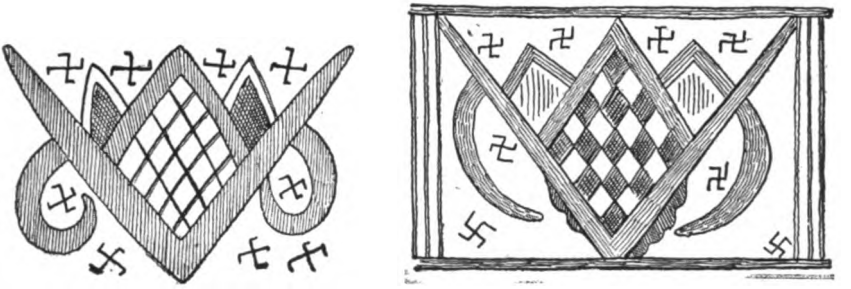

Fig. 19. Detail of Cyprian Amphora in Metropolitan Museum of Art, New York City. Lotus with curling sepals and different Swastika. Goodyear, "Grammar of the Lotus," pl. 47, figs. 2, 3.

amphora belonging to the Cesnola collection in the New York Metropolitan Museum of Arts, showing the lotus with curling sepals among which are interspersed Swastikas of different forms.

Professor Goodyear then goes on to show how the "bent sepals of the lotus were exaggerated and finally became spirals, which, being projected at a tangent, made volutes, and, continuing one after another, formed bands of ornament."

Other paths of the evolution of the lotus formed concentric rings, the Greek fret and the Swastika, as shown in figs. 25 and 26.

Professor Goodyear devotes an entire chapter to the Swastika. He

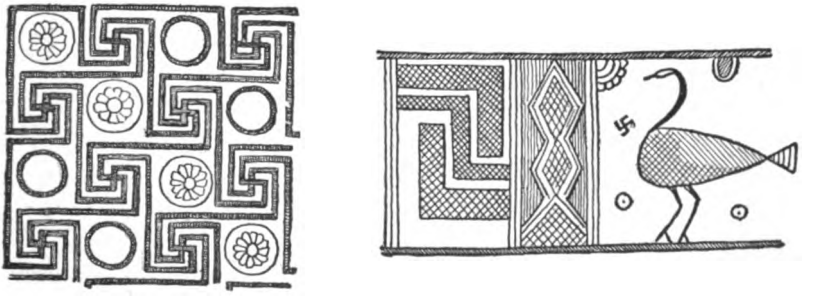

Fig. 25. Special Egyptian Meander. An illustration of the theory of derivation from the spiral. Goodyear, "Grammar of the Lotus," pl. 10, fig. 9.

Fig. 28. Greek Geometric Vase. Swastika with solar geese. Goodyear, "Grammar of the Lotus," p. 353, fig. 172.

says: There is no proposition in archæology which can be so easily demonstrated as the assertion that the Swastika was originally a

All the cuts of this page are reprinted from the report of the U. S. National Museum, by courtesy of the Secretary of the Smithsonian Institute.

fragment of the Egyptian meander, provided Greek geometric vases are called in evidence. The connection between the meander and the Swastika has been long since suggested by Prof. A. S. Murray.* Hindu specialists have suggested that the Swastika produced the meander. Birdwood† says: "I believe the Swastika to be the origin of the key pattern ornament of Greek and Chinese decorative art." Zmigrodzki, in a recent publication,‡ has not only reproposed this derivation of the meander, but has even connected the Mycenæ spirals with this supposed development, and has proposed to change the name of the spiral ornament accordingly. * * * The equivalence of the Swastika with the meander pattern is suggested, in the first instance, by its appearance in the shape of the meander on certain Rhodian, Melian, archæic Greek, and Greek geometric vases. The appearance in shape of the meander may be verified in the British Museum on one geometric vase of the oldest type, and it also occurs in the Louvre.

On page 354, Goodyear says:

The solar significance of the Swastika is proven by the Hindu coins of the Jains. Its generative significance is proven by a leaden statuette from Troy. It is an equivalent of the lotus, of the solar diagram, of the rosette, of concentric rings, of the spiral scroll, of the geometric boss, of the triangle, and of the anthemion. It appears with the solar deer, with the solar antelope, with the symbol fish, with the ibex, with the solar sphinx, with the solar lion, the solar ram, and the solar horse. Its most emphatic and constant association is with the solar bird.

Count Goblet d'Alviella, following Ludwig Müller, Percy Gardner, S. Beal, Edward Thomas, Max Müller, H. Gaidoz, and other authors,

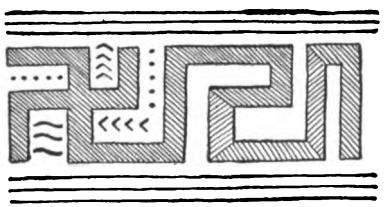

Fig. 26. Detail of Greek Vase. Meander and Swastika. Goodyear, "Grammar of the Lotus," fig. 174.

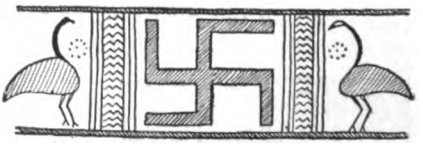

Fig. 27. Detail of Greek Geometric Vase in the British Museum. Swastika, right, with solar geese. Goodyear, "Grammar of the Lotus," p. 353, fig. 173.

accept this theory that the Swastika was a symbolic representation of the sun or of a sun god, and argues it fully.§ He starts with the proposition that most of the nations of the earth have represented the sun by a circle, although some of them, notably the Assyrians, Hindus, Greeks,

*Cesnola, "Cyprus, its Ancient Cities, Tombs and, Temples," p. 410.

†"Industrial Arts of India," p. 107.

‡"Zur Geschichte der Swastika."

§"La Migration des Symboles," chap. 2, pt. 3, p. 66.

and Celts, have represented it by signs more or less cruciform. Examining his fig. 2, wherein signs of the various people are set forth, it is to be remarked that there is no similarity or apparent relationship between the six symbols given, either with themselves or with the sun. Only one of them, that of Assyria, pretends to be a circle; and it may or may not stand for the sun. It has no exterior rays. All the rest are crosses of different kinds. Each of the six symbols is represented as being from a single nation of people. They are prehistoric or of high antiquity, and most of them appear to have no other evidence of their representation of the sun than is contained in the sign itself, so that the first objection is to the premises, to wit, that while his symbols may have sometimes represented the sun, it is far from certain that they are used constantly or steadily as such. An objection is made to the theory or hypothesis presented by Count d'Alviella that it is not the cross part of the Swastika which represents the sun, but its bent arms, which show the revolving motion, by which he says is evolved the tetraskelion or what in this paper is named the "Ogee Swastika." The author is more in accord with Dr. Brinton and others that the Swastika is derived from the cross and not from the wheel, that the bent arms do not represent rotary or gyratory motion, and that it had no association with, or relation to, the circle. This, if true, relieves the Swastika from all relation with the circle as a symbol of the sun. Besides, it is not believed that the symbol of the sun is one which required rotary or gyratory motion or was represented by it, but, as will be explained, in speaking of the Assyrian sun-god Shamash (p. 789), it is rather by a circle with pointed rays extending outward.

ORIGIN AND HABITAT.

Prehistoric archæologists have found in Europe many specimens of ornamental sculpture and engraving belonging to the Paleolithic age, but the cross is not known in any form, Swastika or other. In the Neolithic age, which spread itself over nearly the entire world, with many geometric forms of decoration, no form of the cross appears in times of high antiquity as a symbol or as indicating any other than an ornamental purpose. In the age of bronze, however, the Swastika appears, intentionally used, as a symbol as well as an ornament. Whether its first appearance was in the Orient, and its spread thence throughout prehistoric Europe, or whether the reverse was true, may not now be determined with certainty. It is believed by some to be involved in that other warmly disputed and much-discussed question as to the locality of origin and the mode and routes of dispersion of Aryan peoples. There is evidence to show that it belongs to an earlier epoch than this, and relates to the similar problem concerning the locality of origin and the mode and routes of the dispersion of bronze. Was bronze discovered in eastern Asia and was its migration westward through Europe, or was it discovered on the Mediterranean, and it spread thence? The Swastika spread through the same countries as did the bronze, and

*La Migration des Symboles, p. 67.

there is every reason to believe them to have proceeded contemporaneously—whether at their beginning or not, is undeterminable.

The first appearance of the Swastika was apparently in the Orient, precisely in what country it is impossible to say, but probably in central and southeastern Asia among the forerunners or predecessors of the Bramins and Buddhists. At all events, a religious and symbolic signification was attributed to it by the earliest known peoples of these localities.

Professor Sayce, in his preface to "Troja," says:*

The same symbol [the Swastika], as is well known, occurs on the Archaic pottery of Cyprus * * * as well as upon the prehistoric antiquities of Athens and Mykênæ [same, "Ilios," p. 353], but it was entirely unknown to Babylonia, to Assyria, to Phœnicia, and to Egypt. It must therefore either have originated in Europe and spread eastward through Asia Minor or have been disseminated westward from the primitive home of the Hittites. The latter alternative is the more probable; but whether it is so or not, the presence of the symbol in the land of the Aegean indicates a particular epoch and the influence of a pre-Phœnician culture.

Dr. Schliemann† reports that "Rev. W. Brown Keer observed the Swastika innumerable times in the most ancient Hindu temples, especially those of the Jainas."

Max Müller cites the following paragraph by Professor Sayce:‡

It is evident to me that the sign found at Hissarlik is identical with that found at Mycenæ and Athens, as well as on the prehistoric pottery of Cyprus (Di Cesnola, Cyprus, pls. 44 and 47), since the general artistic character of the objects with which this sign is associated in Cyprus and Greece agrees with that of the objects discovered in Troy. The Cyprian vase [fig. 156, this paper] figured in Di Cesnola's "Cyprus," pl. 45, which associates the Swastika with the figure of an animal, is a striking analogue of the Trojan whorls, on which it is associated with the figure of the stags. The fact that it is drawn within the vulva of the leaden image on the Asiatic goddess shown in fig. 226 ("Ilios," fig. 125, this paper) seems to show that it was a symbol of generation.

Count Goblet d'Alviella,§ citing Albert Dumont¶ and Parrot and Chipiez,|| says:

The Swastika appears in Greece, as well as in Cyprus and Rhodes, first on the pottery, with geometric decorations, which form the second period in Greek ceramics. From that it passes to a later period, where the decoration is more artistic and the appearance of which coincides

*"Ilios," p. XXI.

†Ibid, p. 352.

‡Ibid, p. 353.

§"La Migration des Symboles," p. 43.

¶"Peintures céramiques de la Grèce propre," I, pl. XV., fig. 17.

||"Histoire de l'art dans l'antiquité," III, figs. 513, 515, 518.

with the development of the Phœnician influences on the coasts of Greece.

Dr. Ohnefalsch-Richter, in a paper devoted to the consideration of the Swastika in Cyprus,* expresses the opinion that the emigrant or commercial Phenicians traveling in far eastern countries brought the Swastika by the sea route of the Persian Gulf to Asia Minor and Cyprus while, possibly, other people brought it by the overland route from central Asia, Asia Minor, and Hissarlik, and afterwards by migration to Cyprus, Carthage, and the north of Africa.

Professor Goodyear says:†

"The true home of the Swastika is the Greek geometric style, as will be immediately obvious to every expert who examines the question through the study of that style. In seeking the home of a symbol, we should consider where it appears in the largest dimension and where it appears in the most formal and prominent way. The Greek geometric vases are the only monuments on which the Swastika systematically appears in panels exclusively assigned to it (pl. 60, fig. 13; and pl. 56, fig. 4). There are no other monuments on which the Swastika can be found in a dimension taking up one-half the height of the entire object (pl. 56, fig. 4). The ordinary size of the Swastika, in very primitive times, is under a third of an inch in diameter. They are found in Greek geometric pottery 2 or 3 inches in diameter, but they also appear in the informal scattering way (pl. 61, fig. 4) which characterizes the Swastika in other styles.

* * * * * * * *

"The Swastika dates from the earliest diffusion of the Egyptian meander in the basin of the Mediterranean, and it is a profound remark of De Morgan (Mission Scientifique au Caucase) that the area of the Swastika appears to be coextensive with the area of bronze. In northern prehistoric Europe, where the Swastika has attracted considerable attention, it is distinctly connected with the bronze culture derived from the south. When found on prehistoric pottery of the north, the southern home of its beginnings is equally clear.

"In seeking the home of a symbol, we should consider not only the nature of its appearance, but also where it is found in the largest amount, for this shows the center of vogue and power—that is to say, the center of diffusion. The vogue of the Swastika at Troy is not as great as its vogue in Cyprian Greek pottery (pl. 60, fig. 15) and Rhodian pottery (pl. 60, fig. 2). * * * It is well known to Melian vases (pl. 60, fig. 8) and to archaic Greek vases (pl. 61, fig. 12), but its greatest prominence is on the pottery of the Greek geometric style (pl. 60, fig. 13; pl. 56, fig. 4; pl. 61, figs. 1 and 4; and figs. 173 and 174). * * *

"Aside from the Greek geometric style, our earliest reference for the Swastika, and very possibly an earlier reference than the first, is its appearance on the 'hut urns' of Italy. On such it appears rather as a fragment of the more complicated meander patterns, from which it is

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*Bull. Soc. d'Anthrop., Paris, December 6, 1888, pp. 669, 679, 680.

†"Grammar of the Lotus," p. 348 et seq.

derived. My precise view is that the earliest and, consequently, imperfect, forms of the Swastika are on the hut urns of Italy, but that, as an independent and definitely shaped pattern, it first belongs to the Greek geometric style. I do not assert that the Swastika is very common on hut urns, which are often undecorated. * * * Our present intermediate link with India for the Swastika lies in the Caucasus and in the adjacent territory of Koban. This last ancient center of the arts in metal has lately attracted attention through the publication of Virchow (Das Gräberfeld von Koban). In the original Coban bronzes of the Prehistoric Museum of St. Germain there is abundant matter for study (p. 531)."

Mr. R. P. Greg, in "Fret or Key Ornamentation in Mexico and Peru,"* says:

Both the Greek fret and the fylfot appear to have been unknown to the Semitic nations as an ornament or as a symbol.

In Egypt the fylfot does not occur. It is, I believe, generally admitted or supposed that the fylfot is of early Aryan origin. Eastward toward India, Tibet, and China it was adopted, in all probability, as a sacred symbol of Buddha; westward it may have spread in one form or another to Greece, Asia Minor, and even to North Germany.

Dr. Brinton,† describing the normal Swastika, "with four arms of equal length, the hook usually pointing from left to right," says: "In this form it occurs in India and on very early (Neolithic) Grecian, Italic, and Iberian remains." Dr. Brinton is the only author who, writing at length or in a critical manner, attributes the Swastika to the Neolithic period in Europe, and in this, more than likely, he is correct. Professor Virchow's opinion as to the antiquity of the hill of Hissarlik, wherein Dr. Schliemann found so many Swastikas, should be considered in this connection. Of course, its appearance among the aborigines of America, we can imagine, must have been within the Neolithic period.

II.——Dispersion of the Swastika.

EXTREME ORIENT.

JAPAN.

The Swastika was in use in Japan in ancient as well as modern times. Fig. 29 represents a bronze statue of Buddha, one-fifteenth natural size, from Japan, in the collection of M. Cernuschi, Paris. It has eight Swastikas on the pedestal, the ends all turned at right angles to the right. This specimen is shown by De Mortillet‡ because it relates to prehistoric man. The image or statue holds a cane in the form of a "tintinnabulum," with movable rings arranged to make a jingling

*Archæologia, XLVII., pt. 1, p. 159.

†Proc. Amer. Philosoph. Soc., 1889, XXIX., p. 179.

‡"Musée Préhistorique," fig. 1230; Bull. Soc. d'Anthrop., Paris, 1886, pp. 299, 313, 314.

noise, and De Mortillet inserted it in his volume to show the likeness of this work in Japan with a number of similar objects found in the Swiss lake dwellings in the prehistoric age of bronze (p. 806).

The Swastika mark was employed by the Japanese on their porcelain. Sir Augustus W. Franks* shows one of these marks, a small

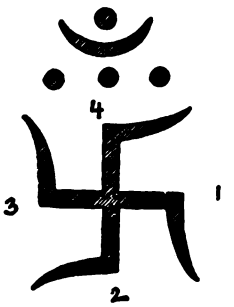


Fig. 29. Bronze Statue of Buddha, Japan. Eight Swastikas on pedestal. Cane tintinnabulum with six movable rings or bells. One fifteenth natural size.

Fig. 33. Explanation of the Jain Swastika, According to Gandhi. (1) Archaic or protoplasmic life; (2) plant and animal life; (3) human life; (4) celestial life.

Swastika turned to the left and enclose in a circle (fig. 30). Fig 9 also represents a mark on Japanese bronzes.†

KOREA.

The U. S. National Museum has a ladies' sedan or carrying chair

Fig. 30. Japanese Potter's Mark on Porcelain. De Mortillet, "Musée Préhistorique," fig. 1248.

from Korea. It bears eight Swastika marks, cut by stencil in the

*"Catalogue of Oriental Porcelain and Pottery," pl. 11, fig. 139.

†De Morgan, "Au Caucase," fig. 180.

brass-bound corners, two on each corner, one looking each way. The Swastika is normal, with arms crossing at right angles, the ends bent at right angles and to the right. It is quite plain; the lines are all straight, heavy, of equal thickness, and the angles all at 90 degrees. In appearance it resembles the Swastika in fig. 9.

CHINA.

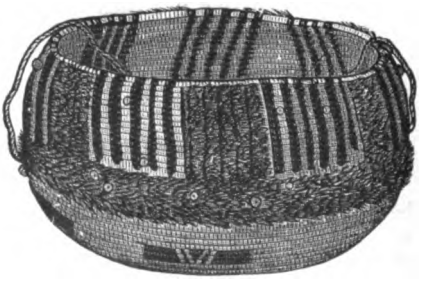
In the Chinese language the sign of the Swastika is pronounced *wan* (p. 801), and stands for "many," "a great number," "ten thousand," "infinity," and by a synecdoche is construed to mean "long life, a multitude of blessings, great happiness," etc.; as is said in French, "mille pardons," mille remerciments," a thousand thanks, etc. During a visit to the Chinese legation in the city of Washington, while this paper was in process, the author met one of the attachés, Mr. Chung, dressed in his robes of state; his outer garment was of moiré silk. The pattern woven in the fabric consisted of a large circle with certain marks therein, prominent among which were two Swastikas, one turned to the right, the other to the left. The name given to the sign was as reported above, wan, and the signification was "longevity," "long life," "many years." Thus was shown that in far as well as near countries, in modern as well as in ancient times, this sign stood for blessing, good wishes, and, by a slight extension, for good luck.

The author conferred with the Chinese minister, Yang Yu, with the request that he should furnish any appropriate information concerning the Swastika in China.

In due time the Chinese minister sent Dr. Wilson much valuable information and some interesting pictures, among them being Fig. 31 of which he wrote:

Chu I-Tsu, in his work entitled Ming Shih Tsung, says Wu Tsung-Chih, a learned man of Sin Shui, built a residence outside of the north gate of that town, which he named "Wan-Chai," from the Swastika decoration of the railings about the exterior of the house.

(*To be continued in the October "Basket."*)



THE BASKET PRIZE COMPETITION.

As announced in the April BASKET, I present in the following pages the competing baskets deemed worthy of being submitted to a vote of the Fraternity. In voting, members will please bear in mind the following points which determine the perfection of a basket: I. Weave. II. Form or shape. III. Stitch. IV. Material. V. Fineness of material. VI. Design. VII. Color. VIII. Finish. IX. Size. X. General effect.

If a basket is perfect, according to your judgment in all these points, give it ten votes on each, making 100 in all. If you wish to express less than perfect in any detail let your vote be 8 or 7 or 4 as the case may be.

Hence, in making up your vote send it as follows:

Basket No..... page ..... (fill in these blanks) I vote as follows:

(Signed).....

Address .....

I. Weave, 8 points. II. Form, 10 points. III. Stitch, 4 points. IV. Material, 7 points. V. Fineness of material, 10 points. VII. Design, 10 points. VII. Color, 10 points. VIII. Finish, 3 points. IX. Size, 9 points. X. General effect, 7 points. Total, 78.

This shows that you give 78 points out of a possible 100 in favor of the basket of your choice.

I. In determining how many points to give in regard to *weave,* ask yourself whether the weave itself is suitable to this style of basket.

II. *Form or shape.* How do you like this form of basket? Is it well formed? Is the form itself beautiful?

III. *Stitch.* Is each stitch well made? After the weaver has decided upon the style of weave to use has she used it well?

IV. *Material.* Is the material appropriate? Was it the best that could be used? Is it harmoniously used? (That is, if there are different materials in the same basket.)

V. *Fineness of material.* A good basket is often spoiled by the use of coarse material.

VI. *Design.* Is the design suited to the shape of the basket? Is it effective in itself? Why? Is it well worked out?

VII. *Color.* While the voter cannot see with the eye the colors used, she can read what the weaver says of it and judge accordingly, remembering always that the softer tones of the vegetable dyes are of greater value than any other.

VIII. *Finish.* Is the basket well finished as to loose ends, edges or borders, turning of corners, splicing, etc.?

IX. *Size.* Is the size of the basket pleasing and appropriate to the work it is expected to perform?

X. *General effect.* This is to give one a fairly wide scope for final decision. Is the basket harmonious and p leasing in its general effect?

BASKET OF MIXED STITCHES.

RAFFIA SCRAP BASKET.

By Mrs. Alice M. Batchelder, Exeter, N. H.

Materials used.—One-half pound No. 4 reed, six ounces natural raffia, two ounces old blue, one-half ounce black, the colors being vegetable dye.

From start to finish there are one hundred and three rows of weaving.

The center, which forms the bottom of the basket, is the starting point. Wet a No. 4 reed, when pliable coil so the center or ring will be ¾ of an inch across. Take a piece of natural raffia, wind the ring, then sew with the figure 8 stitch, going from one side to the other to fill in the hole having four stitches on each side, hold the reed firm and sew four stitches on opposite side of ring with coil between.

Coil raffia round the reed until it reaches the first four stitches; sew one stitch between each stitch and over the coil, making the stitches even distance apart (coil the raffia once over the reed after every stitch), increase the stitches as may be necessary to keep it flat until the tenth row, make three stitches, then coil these three stitches, having the coil same length as the three stitches (this is lazy stitch), continue to end of row.

Eleventh row, two stitches above the three, coil between.

Twelfth row, one stitch over two, coil between.

Thirteenth row, two stitches over one, coil between.

Increase stitches on every row until they meet all round, then decrease same as you increased (forming diamonds).

We have now reached the twenty-fourth row. This is sewed in the figure 8 stitch.

Sew these stitches very close together, sewing very tight on each, four sides of the circle, gradually holding the outer reed a little farther out as you near the four corners for we are beginning to make the bottom square.

Cut four pieces of No. 4 reed four inches long; cut the end of each tapering to a point. When the reed is sewed round the next time one four-inch piece is sewed in between the two reeds, the outer reed is very slightly cut on the outer edge to make it turn more square, the reed being sewed in the corners. Then cut four more four-inch pieces as before and put in the corners the next time round. When this row is finished we have an 8¼-inch square for bottom of basket.

We are now ready to make the sides. Hold the reed on top of the preceding row and cut slightly on outer edge of reed every eight and one- half inches and sew same as in the beginning of basket.

Third row, lazy stitch begins, making groups of three stitches with coil over two stitches.

Fourth row, two stitches over three.

Fifth row, one over two.

Sixth row, two over one.

Seventh row, two between each two.

Eighth row, two between each, with one blue stitch between each two stitches in preceding row excepting in the corners.

Ninth row, two blue stitches one each side of corner, one white

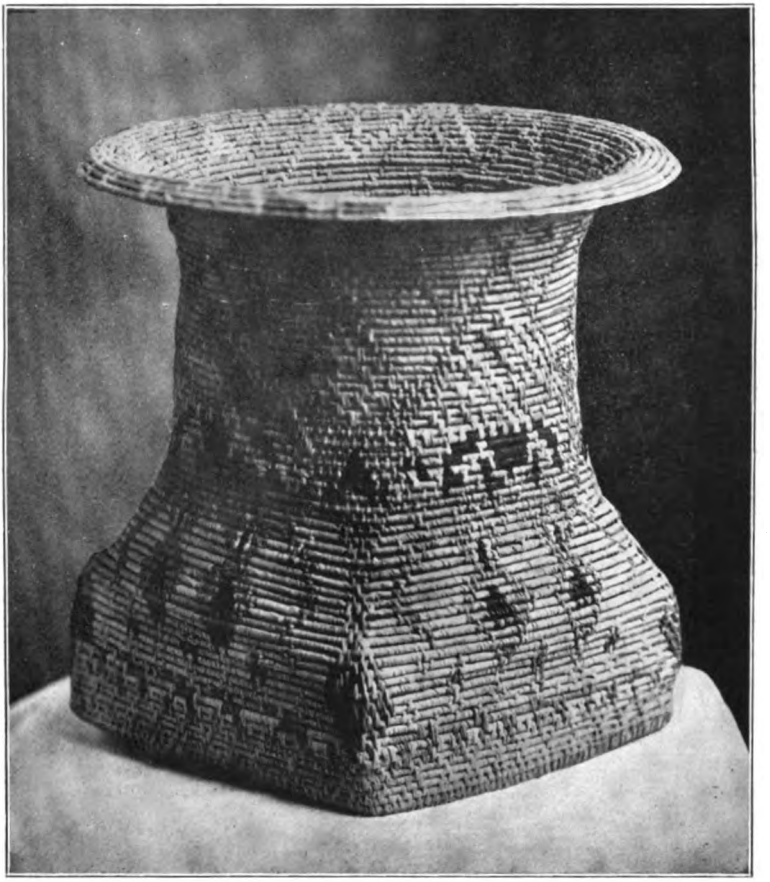


Fig. 47. Basket of Mixed Stitches, by Mrs. Batchelder, Exeter, N. H.

stitch, coil, make one blue stitch each side of every other blue one in preceding row, coiling with blue between.

Tenth row, corner three over two of blue, coil white until you come to the one blue stitch which you coiled over in preceding row, make two blue stitches, coil with white to next one blue stitch over which make two blue (repeat to end of row).

Eleventh row, corner, blue four over three, coil white until over first blue stitch, then make a white stitch with a cross stitch over the stitch. Make these stitches every half inch on sides of basket.

Twelfth row, corner blue five over four, coil white, make a stitch with a cross stitch each side of one in preceding row.

Thirteenth row, corner blue six over five, coil white, make one white stitch with cross stitch between each two in preceding row.

Fourteenth row, corner blue, seven over six coil white to second stitch in preceding row, make one blue stitch with cross stitch each side, coil white to next stitch in preceding row, make two white cross stitches each side of stitch, coil white to next, make two blue, coil white to next, make two white, coil to next, make two blue, coil to corner. This makes three groups of two blue cross stitches, two groups of two white cross stitches.

Fifteenth row, corner one white, one blue, one white, one blue.

(The first white is exactly in the corner.)

Coil white to center of two blue, make one blue cross stitch, coil white, make one white between two white of preceding row (repeat).

Sixteenth row, corner one black, each side of the white, one blue in same stitch, one white, one blue, coil white to center of preceding coil, make a cross stitch, coil to one blue, make one white cross stitch each side, coil to next, make two blue cross stitch, coil white to next, make two white cross stitch (repeat).

Seventeenth row, this reed is not cut at corners but held firmly (wet the reed before bending).

Corner five blue, coil white, two cross white stitches over one in preceding row, coil, one white cross stitch over two in preceding row, coil, three blue cross stitches over two (repeat).

The basket is gradually held in on each succeeding row and the design can now be followed from the photo; the darkest stitches are black; the light, natural or white; the medium shade old blue.

Measurements.—The basket measures twenty-six (26) inches half way up; twenty-four and a half inches just before beginning to widen. The last row measures thirty-six inches. Height twelve inches.

Remarks.—The old blue in this basket I dyed last spring while experimenting with dyes of various colors.

I intended to have the bottom of basket photographed, for it is original. I have never made or seen a basket like it. The shape and design are both original. The design does not appear as handsome in the photograph as it is in the original.

BASKET OF HOPI STITCH.

With illustrative basket by Mrs. Alice F. Rollins, 520 E. 14th St., Minneapolis, Minn.

Mrs. Rollins's basket is made entirely of raffia, and the following is her own description of how to make it.

Material.—Raffia, white or uncolored, ¾ pound; raffia, brown, ¼ pound; 1 crewel needle, No. 2.

This basket is made by trimming the raffia weaver around a coil of raffia and sewing into each stitch below the coil.

The beauty of the basket depends upon the uniform size of the coil, the smoothness of the twining and the evenness of the stitches.

To start the basket select enough raffia to make the coil ⅜ of an inch in diameter, putting the large ends together. Dampen the raffia

and pull it through the hands to make it smooth. Hold the large ends between the thumb and fingers of the left hand. Cut them even. Thread a *small* strand of the brown raffia into the crewel needle. Place the end of the brown raffia along the end of the coil and wind *towards* you for about an inch from the end of the coil and fasten together into as small a ring as possible. Coil to the *left,* twine around the coil once and sew into the stitch below, putting the needle through the coil from the *front. Do not let the coil vary in size.* Put more raffia into it as it is needed to keep the coil uniform. Sew in this way until you have 3 coils or rows of the brown. Lay the brown raffia along the coil and take up a white strand from the coil. Sew with the white raffia until you have 5 rows of *white,* then change to the brown and sew 1 row, then sew 4 rows of the white.

This finishes the bottom of the basket, which should be perfectly flat and about 8 inches in diameter. Now hold the coil perpendicular to the bottom and sew 1 row of white beginning the side of the basket.

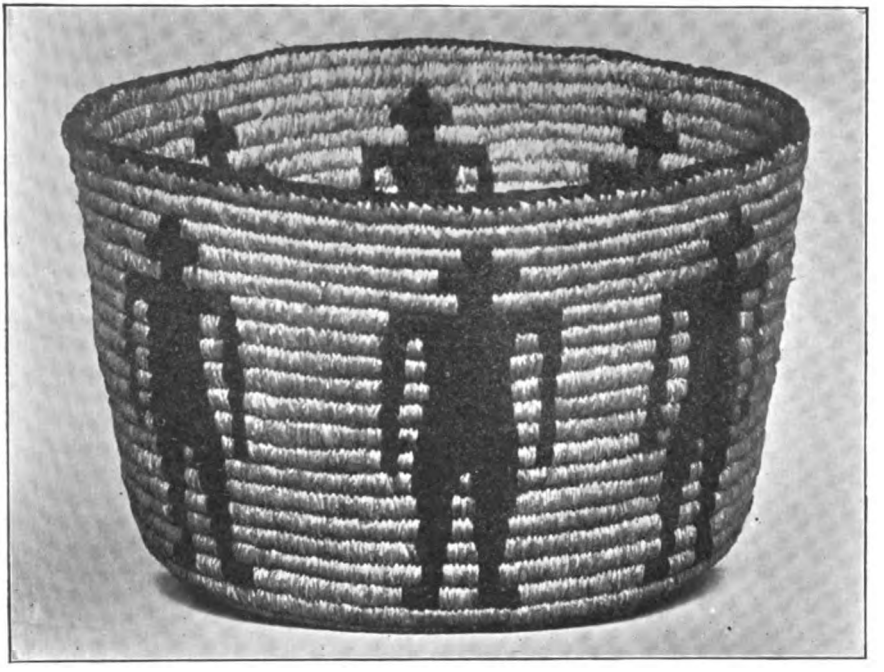


Fig. 49. Hopi Stitch Basket, by Mrs. Alice F. Rollins, Minneapolis, Minn.

Divide this into 8 equal parts, marking the divisions plainly and begin the pattern at any point of division as follows:—Sew 6 stitches of the brown, then 7 stitches of the white, then 6 stitches of the brown, then the white to the next point of division.

Repeat until you have the beginning of 8 figures. It is very important to start the pattern correctly as upon this depends the beauty of the basket. *See Illustration.*

Second row, sew with the white raffia until you have 3 stitches left

of the brown beginning the pattern, or first figure. Then lay down the white and take up the brown raffia (passing the color not in use along the top of the coil). Sew three stitches directly over the 3 brown stitches below, then sew 7 white stitches, 3 brown stitches, then white stitches until the next figure is reached. Repeat until all figures have 2 rows.

Third row, this is made the same as the second row only there are 4 stitches of the brown, the first beginning a little to the right of the brown stitch below and ending a little to the left with 6 white stitches in the middle.

Fourth row, this has 5 brown stitches, 5 white stitches, 5 brown stitches, then white stitches to the next figure.

Fifth row, this has 6 brown stitches, 4 white stitches, then 6 brown stitches with white stitches to the next figure.

Sixth row, this has 7 brown stitches, 2 white stitches, then 7 brown stitches, then white stitches to the next pattern. Repeat until all figures have 6 rows, then sew with the white to within 6 stitches of the first.

Seventh row, figure started. Now sew 3 brown stitches, then 3 white stitches, then 17 brown stitches, then 3 white stitches, then 3 brown stitches, then white stitches to within 6 stitches of the next figure. Repeat.

Eighth row, this has 3 brown stitches, 3 white stitches, 16 brown stitches, 3 white stitches, 3 brown stitches, then white stitches to the next figure.

Ninth row, this has 3 brown stitches, 4 white stitches 15 brown stitches, 4 white stitches 3 brown stitches, with white stitches to the next pattern.

Tenth row, same as ninth row, with 3 brown stitches, 5 white stitches, 14 brown stitches, 5 white stitches, 3 brown stitches.

Eleventh row, 3 brown stitches, 4 white stitches, 15 brown stitches, 4 white stitches, 3 brown stitches.

Twelfth row, same as the eleventh row.

Thirteenth row, beginning with the brown, sew 29 stitches, the last one coming over the last one of the brown stitches in the row below.

Fourteenth row, sew 12 white stitches over the 12 brown stitches,

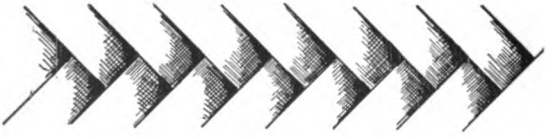


Fig. 53. The Herring Bone Finishing Stitch.

then 5 brown stitches over 5 brown stitches, then white stitches to the next figure. Repeat on all figures.

Fifteenth row, sew 15 stitches of the brown, having 5 stitches in the middle of the 15 stitches directly over the 5 brown stitches sewed in the fourteenth row. Repeat upon all figures having white stitches between the figures.

Sixteenth row, sew 5 brown stitches directly above the middle of

the 15 brown stitches in the fifteenth row. Repeat until all figures are finished.

Now sew 2 rows of white raffia. When within 2 inches of the point to end coil cut it to a point and join it, as shown in the illustration. (The side of the basket flares a very little. The one in the illustration being 8 inches in diameter at the bottom and 10 inches at the top.)

Finish the top with the "herring bone" border of brown, which is made as follows: Thread the needle with brown raffia (not too fine). Hold the outside of the basket towards you and sew through the top of the coil, from the inside to the outside, bring the raffia backwards and sew through the coil ¼ of an inch back from the starting point. Now put the needle upward and sew through the coil ⅛ of an inch in advance of the starting point. By sewing backward and forward in this way we get the braided effect, as shown in Fig. 53.

The Herring Bone Finish.—The story of this stitch is fully told in *Indian Basketry*, pages 109 and 110. It is made by a single splint which is passed under the sewing of the last coil and then drawn over it and backward. It is then passed under again, upward and forward, first in advance of the starting point. Thus by sewing backward and forward, as one coils a kite string, this beautiful braided finishing stitch is produced. It is not only beautiful: its usefulness is manifest when it is known that a basket finished off this way will stand several years more of hard work than if finished in the ordinary method.

SCRAP BASKET OF RATTAN, WITH BAND OF BRAIDED RAFFIA AND COLORED RATTAN

Made by Miss Belle Robinson, Teacher of Basketry in the Indianapolis Young Women's Christian Association.

Dimensions.—11 inches high; 6½ inches across the bottom; 7 inches across the mouth; 9½ inches high to the turn where it is 34 inches in circumference.

Materials.—About 5 rattans—No. 5; 22 weavers—No. 3 (white); 3 weavers—No. 3 (dull purple); 3 weavers—No. 3 (yellow brown); (for coloring which directions are given elsewhere): 10 yards braided raffia (natural color), 5-16-inch wide; eight 46-inch spokes—No.5; one 24-inch spoke—No. 5; sixteen 22-inch spokes—No. 5.

A split center is made of the eight 46-inch, the one 24-inch spokes and twilled weave with No. 3 rattan. When four inches in diameter, insert the sixteen remaining spokes. Weave (twilled) until 6½ inches in diameter, then soak thoroughly and turn the spokes rather sharply with three rows of triple twist. The spokes are flared very slightly, and when once secured at the proper angle, need not be soaked again until 9½ inches have been woven.

This consists of two rows of paired weaving, plain weave until it is 1¼ inches high. Then three ribbons of quadruple weave and six rows plain weave—all so far of natural rattan; six rows plain weave—

yellow brown rattan; five rows plain weave—dull purple rattan; nine rows plain weave—braided raffia; five rows plain weave—dull purple rattan; eight rows plain weave—yellow brown rattan; four rows plain weave—natural rattan; three ribbons of quadruple weave; two rows of paired weaving when it should measure 9½ inches high and 34 inches in circumference.

Soak the spokes thoroughly, if the basket has been kept a good shape

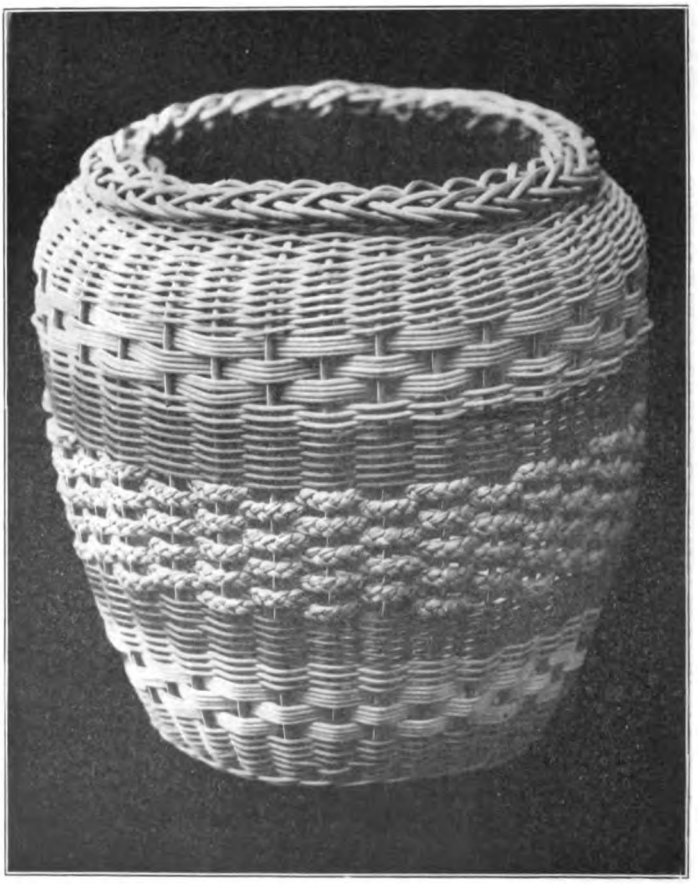


Fig. 32. Scrap Basket by Miss Belle Robinson, Indianapolis, Ind.

so far, it may be turned upside down in a large bucket of hot water and soaked only to the last weaving.

Crush the spokes over as nearly flat as possible and weave five rounds more of paired weaving, making seven in all. Eight rounds of plain weave, keeping the spokes still flat, when it should measure eight inches across.

Border.—First row—each spoke back of next spoke to the right, and out; second row—under two spokes to the right; third row—over two spokes and inside.

BASKET, BY FRED S. BOUGHTON, PITTSFORD, N. Y.

This basket is made of the Figure 8 stitch.

Materials required.—Red raffia, 1¼ skeins; natural raffia, 2 skeins; gray raffia, nearly 1 skein; No. 2 rattan, 5 cents' worth.

The star in the bottom of the basket is of a blue gray color, the rest

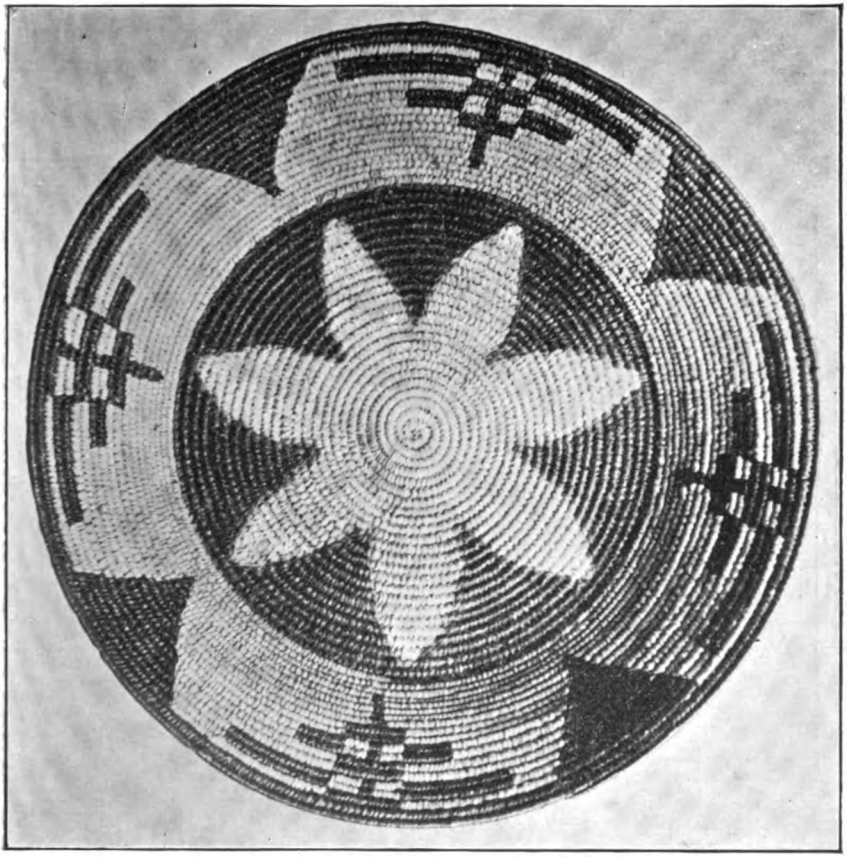


Fig. 37. Basket Made by Fred S. Boughton, Pittsford, N. Y.

of the bottom being of the red of the winter berry. The ground work of the sides is of natural clored raffia with figures of the red.

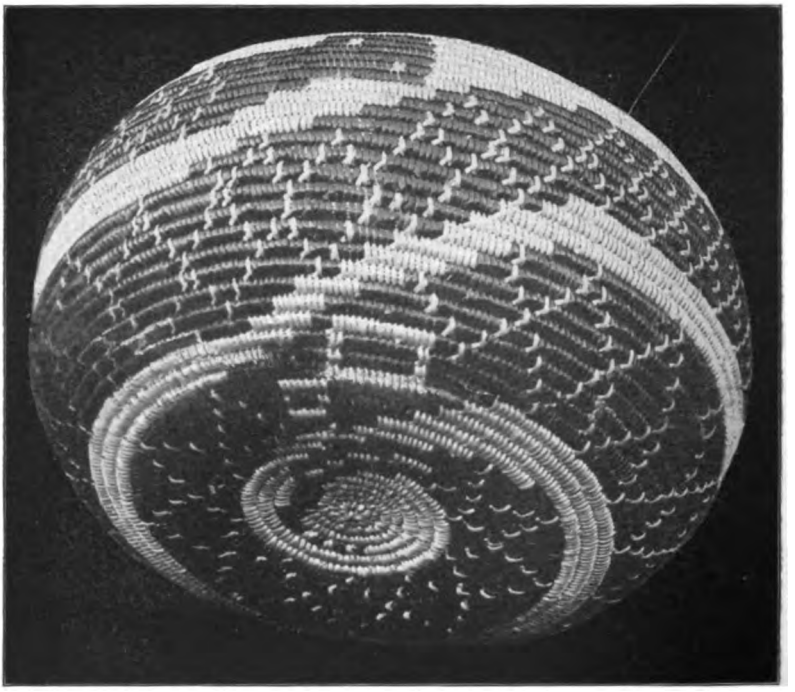
Sizes.—The bottom is seven and one-half inches across (7½) and the top eleven and one-half inches (11½). The basket is three inches high.

The centre of the bottom up to where the red begins is ten coils. From that point to the ends of the points is thirteen coils.

The color between the points of the star begins with one stitch of red up to about thirty-eight stitches between the extreme points.

There are eighteen stitches of gray between the first stitches of red, decreasing gradually to one stitch. In putting in the figures in the sides the branching figure begins first, the first part a stem beginning with two stitches of red and continuing up five coils, when the branching begins.

The first stitches of the large points are put in on the next coil at equal distances between the first color and gradually increases from one stitch up to thirty. The stem of the branching figure is two stitches wide and extends up to the top of the figure, but does not show except where the squares of white are put in on each side of it. The first



The Celebrated Rattlesnake Basket.

branch is one inch across, two coils broad and at equal distances on each side of the stem. Above this branch are two squares of white, two coils up and six stitches wide. The next branches begin at the upper points of the first branch on each side, and are three quarters of an inch across, two coils up, meeting and with the next branch enclosing the squares of white in the centre. The next branch is an inch broad (including stem) and two coils up, with two squares of white above that the size of the lower ones. The next branches are two inches across two coils up, meeting the squares of white.

Between the last squares of white and the border is a coil of red one inch wide, meeting a coil of white extending to the red point. The whole is finished with a border two coils up of red.

THE REINDEER BASKET.

(Made by Mrs. E. A. Hayes, 33 Alton Place, Brookline, Mass.)

Though the photographer has made it appear like a plaque, it is really a work basket 9 inches high, 35 inches around the top, 17 inches around the bottom.

The stitch used is the figure 8, made over No. 4 reeds.

Materials used.—One lb. natural raffia, ¼ lb. dark brown, ¼ lb. black.

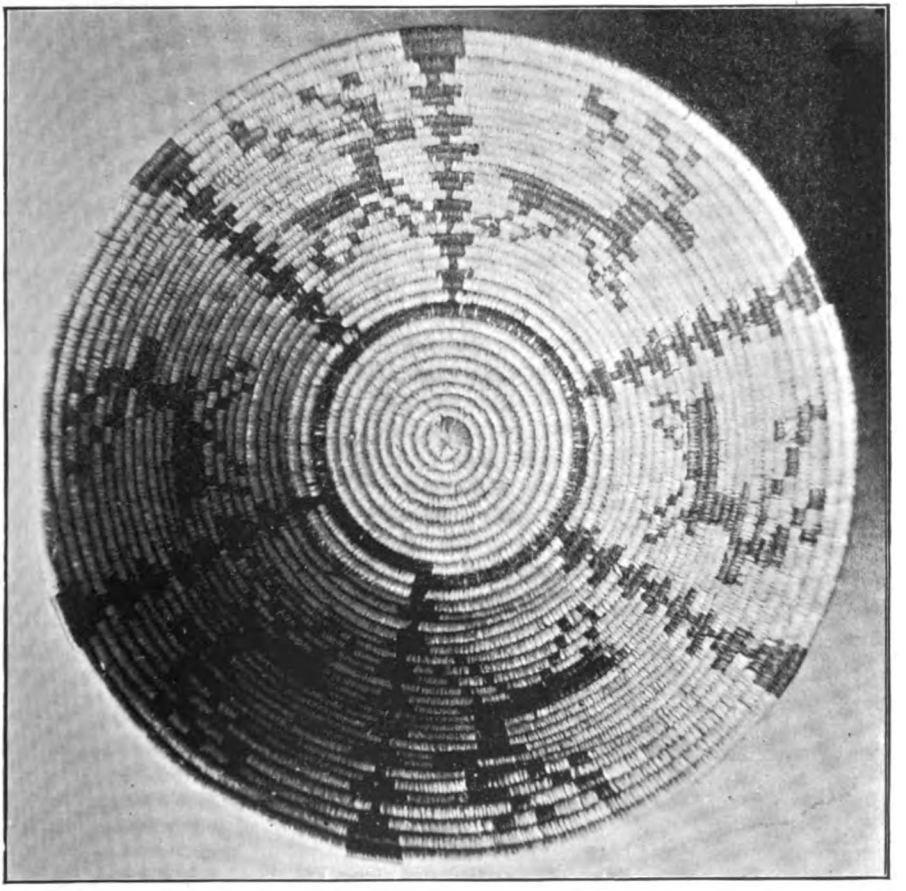


Fig. 38. The Reindeer Basket, made by Mrs. E. A. Hayes, Brookline, Mass.

LAZY STITCH.

With illustrative basket made by Mrs. J. H. White, 411 Broadway, Somerville, Mass.

This is a popular stitch and received its name from Mr. E. E. McLeod, of Bakersfield, Cal., in describing one of the baskets of his fine collection of Kern County weaves.

It is very doubtful whether this name for this stitch was ever heard by an Indian. The Kern County and other Indian weavers (Monos,

Fig. 39. Waste Basket, made by Mrs. J. H. White, Somerville, Mass.

Paiutis and Yokuts) say it is used because of its beauty. When a basket is not required to hold liquids it is quite common, especially when a woman needs it speedily, to make it this way.

Starting the Basket.—Begin exactly as described in General Directions. As soon as the start of the tiny coil for the bottom is made we are ready for the lazy stitch. This is simply a long and a short stitch.

The long stitch goes over two coils, the short over but one. It is a rapid method of weaving. It is utterly immaterial whether the stitches are taken *towards* you or *from* you. Some Indians work one way, some the other. Follow whichever method you find to be most practical.

Dimensions of the Basket.

	Inches.
Diameter of bottom	7
Diameter at largest part about	9¾
Circumference at the same point	32
The circumference of the upper rim is	29
Height of the basket	11½

Material Required.—This is approximately as follows:

¾ lb. No. 6 reed.
½ lb. Natural raffia.
¼ lb. Black raffia.
¼ lb. Olive raffia.
¼ lb. Brown raffia.
¼ lb. Dark Indian red raffia.
¼ lb. Light Indian red raffia.
¼ lb. Light blue raffia.

The colored raffia was dyed with vegetable dyes and was procured from the Arts and Crafts rooms, Hingham, Mass.

Design.—To make the design on your basket, cut out a piece of paper the size and shape of the basket. Then outline upon it the design required. This will then act as a guide as you weave.

The Lazy Stitch.—This is best made by seeing that when the second coil is reached the long stitches are placed over the corresponding short ones except where it is necessary to add stitches for the purpose of widening as the coil grows larger, and, therfore, requires a larger number of stitches to cover it.

Widening.—This is done by placing two long stitches over one short one. I find it best to work always from the right to the left. Continue thus until the flat disk has been produced of the size desired for the bottom, viz., 7 inches.

Making the Sides.—The sides of the basket are made by placing the reed directly above and outside of the last coil. To make the sides perpendicular the reed should be held exactly above the last row of stitches; to increase the diameter or produce a flaring shape the reed should be held above and a little outside of the row last made, and to diminish the circle or to shape the basket inward the reed should be held above and a little inside of the last row.

Introducing the Color.—Place the colored raffia under the inside of the reed and take at least one short stitch over it to hold it in place. The colored raffia should be carried inside the stitches lengthwise of the reed except at the places where it is desired that the color should appear, then as many stitches should be taken with it as the design requires.

In this way many colors can be used at one time, the colors not used in any stitch being concealed under it.

Finishing Off.—Put the edge on the basket as given in General Directions, but as soon as possible begin to experiment on different colors and styles of finish.

THE MAIDEN-HAIR FERN BASKET, LAZY STITCH.

The basket here pictured was made by one of the best weavers of New England, Mrs. M. G. Jones, 15 Landseer St., West Roxbury, Mass. At my request Mrs. Jones has written full instructions for the making of this basket. She writes: "The following description may seem to many as needlessly minute, but when one meets a lady who has picked out her instruction from books, and thus taught herself to do left hand work with her right hand, it seems time to be very explicit."

It will be well for weavers to compare these instructions with what I have written in the General Directions.

Materials required.—Reeds No. 2, 3 oz.; Raffia, Natural, 2 oz.; raffia, green, 1 oz.; raffia, seal brown, 12 strands.

Size of basket.—Diameter of bottom, 6 inches; height, 3½ inches; circumference of largest part, 26½ inches; diameter of top, 6¾ inches.

Fig. 40. Maiden Hair Fern Basket, made by Mrs. M. G. Jones, West Roxbury, Mass.

Select a pliable reed—try it two or three inches from the end, to find if it bends easily without breaking. Soak it a few moments in warm water—longer in cold water. Hold it firmly in left hand about ten inches from working end, and draw it several times between thumb and finger of right hand, to make it yet more pliable.

Reeds coil naturally in one direction; take advantage of that in preparing the point of the reed, by taking from the thickness on both sides, beginning about an inch back from the end, cutting it to slant gradually to a thin shaving. Take nothing from the width.

Divide the raffia into two strands. Thread a No. 20 blunt tapestry needle with one of the strands. Take the prepared reed in the left

hand, with the prepared point toward the right hand. Place the knot-end of the raffia (though there must be no knots in raffia) about two inches from the end—hold it firmly with left hand thumb and finger. Now wrap the shaving inch of reed smoothly, over and over—from you—to within one-eighth or less of an inch from the end. This wrapping is to keep the reed from breaking or splintering. Now turn back just the unwrapped bit of reed, towards the left hand, and over the wrapped part of the reed. Turn it again and again until the shaved part has been rolled to meet the full size part of the reed. We will call this the button part of the coil. The rolling of the thin part of the reed makes a button of right proportion to the reed. Keep it in smallest space possible, by pressure of left hand thumb and finger, while sewing over and over (bringing the needle up from below) two or three times until *sure* the obstinate little point is securely fastened. Now begin to cover the button with the regular figure 8 stitch, thus:—Wrap the raffia over the button-reed, from you, taking it down between the button-coil and upper reed—up over the upper reed—toward you,—back again, from you between the button and upper reed. This time, bring the needle up through the center of the button, and wrap again the button reed as at first. Continue thus, until you have worked around the button to where it was commenced. Then instead of coming up through the button, take one stitch ahead between the two reeds, and you are started on the continuous coil.

Be careful to draw each stitch firmly to its place, by hand, not from the needle's eye, as that wears and breaks the raffia too much. Be sure and cut off fraying raffia as soon as it appears. If left without cutting, it may be drawn into the next stitch, giving a rough look to the work. In taking the first regular stitches in the button, coil the reed, a little bit, that when you draw the raffia firmly into place it may fit smoothly to the coil. Do this for every stitch while the coil is small, and work it smoothly all through the basket. In working the button around to where it was commenced, it is better to take one stitch less, to fill it, than one too many, as that gives a long stitch which looks quite out of place. If the raffia has not filled the center of the button, and if by pressure of thumb nails the raffia cannot be pressed to fill the space, better cut it off and try again.

When a new thread of raffia is required, be sure that the last stitch of the old raffia is left off on the lower half of the figure 8 stitch, the needle from you, between the upper and lower reed; unthread the needle, thread again with new. Take up the basket ready to sew. Draw the old thread of raffia closely over the tip of the first finger of the left hand, place the end of the new raffia over the old—hold them both *firmly,* between the tips of the first and second fingers of the left hand. Now take the new raffia, and wrap the upper reed, toward you—twice, the second wrapping to come *close up* to the last stitch of the old raffia. This wrapping makes the upper part of the 8 stitch. Work two stitches, before loosening the firm hold on the raffia ends—then carry the ends close to the upper reed, towards the left hand. Fasten stronger by sewing over them several regular stitches, then cut them off.

To introduce color, start the same as new piece of raffia. Carry the natural raffia along the upper reed, under the colored raffia, until it is

needed again, when, put under the color, and bring out the other; always leave off stitches on the lower part of the figure 8 stitch as new color is added. Notice how nicely, as the raffia is wrapped towards you (for the upper part of the figure 8 stitch) it brings into and keeps in place the raffia just left off.

To shape the basket always start along the line up from where the coil was commenced, and for this reason, after working an inch or two in diameter on the bottom of the basket, mark the place by sewing in a basting of colored raffia, to readily locate the place where colors should begin, the sides turned up and the basket finished.

The worker is to hold the outside of the basket toward her. This basket is to flare. Sew a few inches along the reed as usual—then

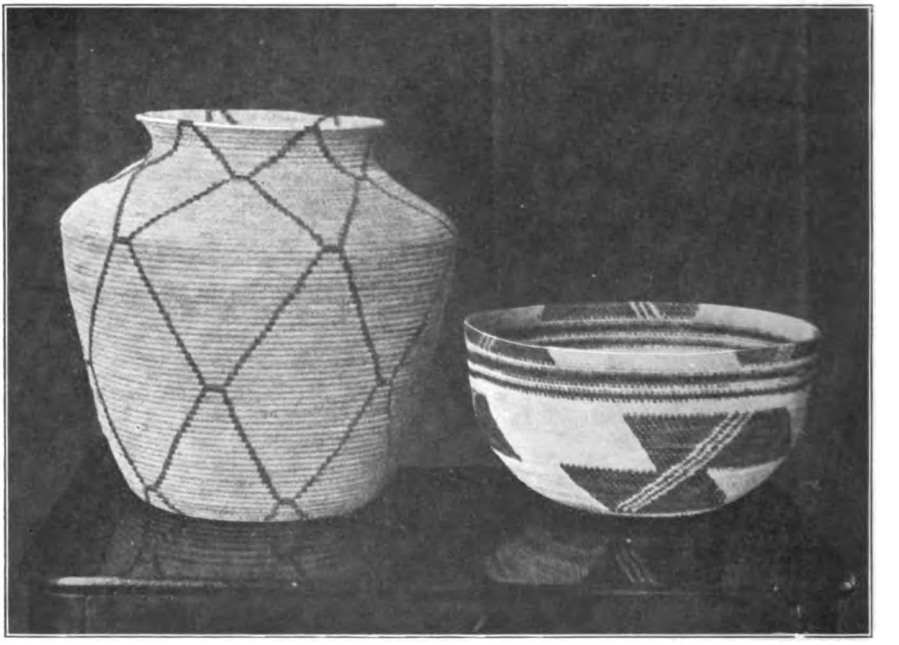


Fig. 41. Baskets by Miss Nelly Sutton, Detroit, Mich.

press the reed upward, to flare very slightly—and so on, every few inches. This gives a more symmetrical shape for a beginner than to trust to *holding* the reed in place. When the proper flare has been reached, begin, at the right place (along the line up where the coil was commenced), to press the reed—after it has been worked a few inches—*slightly* straighter up—the next time around, straighter still—the third time quite straight up, the next time begin to press the reed slightly inward and so on for several times around, when you can press it inward almost flat, if it will conform to proportion and symmetry. Doing this by inches, is to make sure the reed is not sewed half way around the basket, when it would not so readily yield to pressure.

To finish off a basket, slant the upper part of the last reed for two or

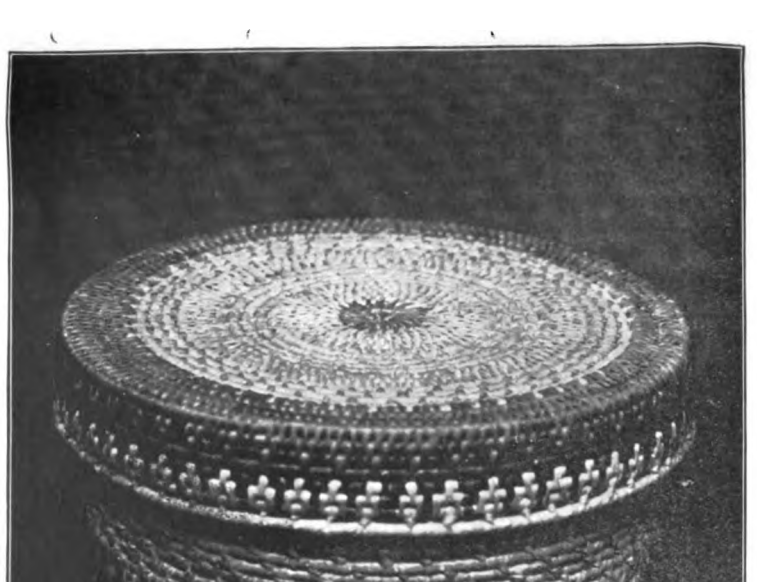


Fig. 42. Jewel Basket, with Cover, by Miss Ballou, Rutland, Vt.

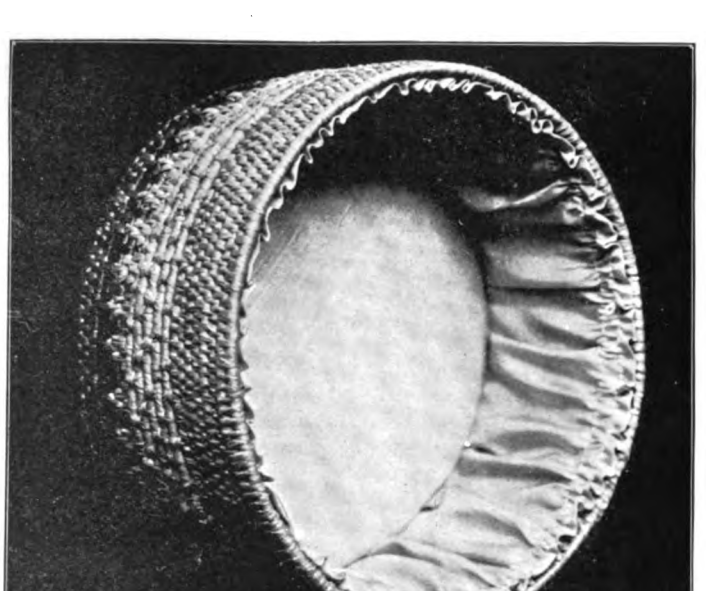


Fig. 43. Inside of Jewel Basket, by Miss Ballou.

three inches, down to a point, making sure that the point is in line with the beginning of the coil. The last few stitches can be sewed over and over. Take the last stitch backward and cut close.

The design on this basket was taken from nature. A leaf of maiden-hair fern was pressed, a section sewed on paper, and placed before the worker to do the best she could with it.

LAZY STITCH BASKETS.

By Miss Nelly Sutton, 415 Woodward Ave., Detroit, Mich.

The accompanying photograph of baskets represents a bowl-shaped basket made of No. 2 reed and raffia in natural color and dark brown. The stitch is the "lazy stitch." The basket is 4½ inches deep and 9 inches diameter at top.

The other basket is done in the same colors on a No. 4 reed in plaque stitch. I sewed some twine in with the reed to sew to.

JEWEL BASKET.

Made by Miss Ella M. Ballou, Quinn Building, Rutland, Vermont.

Size of basket.—Diameter, 4 inches; height, 2 inches.

Material used.—No. 2 reed, raffia, natural, olive green and seal brown.

The bottom of the basket is a simple coil of reed woven in "lazy stitch," with natural raffia, which is split twice (more if the pieces were very large), twenty-one coils completing the bottom; for the last coil, green is used. The green is continued after the upward turn for the side is made, for one coil, when the diamond design is commenced.

For the design the stitches are divided as follows:

1st coil: 4 stitches of green, 1 of brown.
2nd coil: 2 stitches green, 3 of brown.
3rd coil: 1 stitch of green, 4 of brown.
4th coil: 1 stitch of natural, 4 of brown.
5th coil: 2 stitches natural, 3 of brown.
6th coil: 1 stitch of natural, 4 of brown.
7th coil: all natural.

Then five coils "knot stitch," and eight coils "lazy stitch" completes side of basket.

The cover is commenced with a spider's web in green; then two coils lazy stitch in green; six coils lazy stitch in natural; four coils knot stitch in natural; three coils lazy stitch in natural; four coils knot stitch, natural with *green knot;* six coils lazy squaw stitch in green. This completes top of cover, and the overlapping edge or rim of cover is a repetition of the diamond pattern employed in bottom of basket, the finish being one coil of knot stitch with natural raffia.

Lining of green silk shade lighter than raffia.

LAZY STITCH BASKET.

Made by Mrs. F. A. Mangold, 914 E. 10th Ave., Denver, Colo.

Dimensions.—Bottom diameter, 5 inches; top diameter, 5½ inches; middle diameter, 10 inches (at 6½ inches high); height, 9½ inches; weight, ¾ pound.

Materials used.—10 lengths of No. 4 reed; 4 bunches of raffia, natural; 2 bunches of raffia, red; 1 bunch of raffia, black.

Fig. 35. Lazy Stitch Basket by Mrs. F. A. Mangold, Denver, Colo.

Make bottom as in General Directions, using the lazy stitch. When it is of the required size begin pattern where you begin to turn basket up. Mark off seven divisions and take first two stitches in black, then two in natural raffia, four in red, two natural, two black, fill in with natural raffia to next division, and proceed as before. When four rounds like this have been made, move forward two stitches, thus forming the spiral. Stitch off top in black.

LAZY STITCH WORK BASKET.

Made by Mr. A. A. Dodds, 325 Lenox Ave., New York.

Dimensions.—It is 6 inches in diameter at the base and nine at the top, and 5 inches high.

Materials.—No. 3 reed, one pound of natural raffia, ¼ pound of brown, and ¼ pound of green.

Make the bottom as in General Directions until you have 25 coils, or a base of 6 inches in diameter.

After turning up the sides continue until you have five reeds up from the base. Then thread the needle with green and sew around

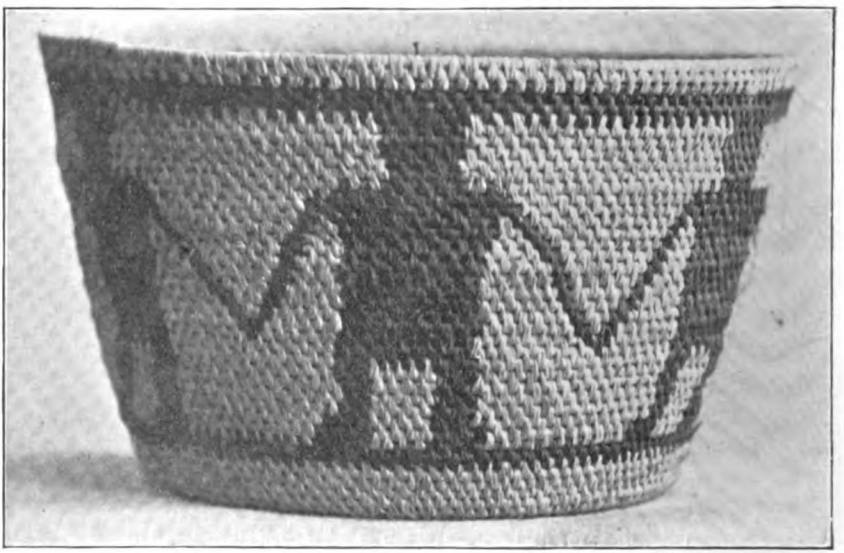


Fig. 44. Dance Basket, by Mr. A. A. Dodds, New York.

twice. Then use brown for four, natural for three, brown for four and natural for eleven for twice around till you form the feet of six men. Then use two stitches for each leg and go around five times for the legs. The width of the body is eight stitches of brown. The third time for the body the hands are begun by making one brown stitch half way between each body. After first time take one stitch on right and one on the left of the joining of hands for arms and continue this until the arms meet the body 13 rounds farther up.

For the neck 3 stitches of brown for two rounds, 5 for the head 2 rounds. Then work three times around with green, and 2 with the natural, and the basket is complete.

LAZY STITCH WITH SOFT INNER COIL.

With illustrative basket made by Mrs. Charlotte Wilkinson, 86 E. 4th St., Corning, N. Y.

In the Lazy Stitch baskets before described the material of the inner coil has been *reed*—a hard substance. The Indians used a large variety of substances; generally whatever is most convenient and best adapted to their purpose. White weavers use raffia, or wild grasses or straws.

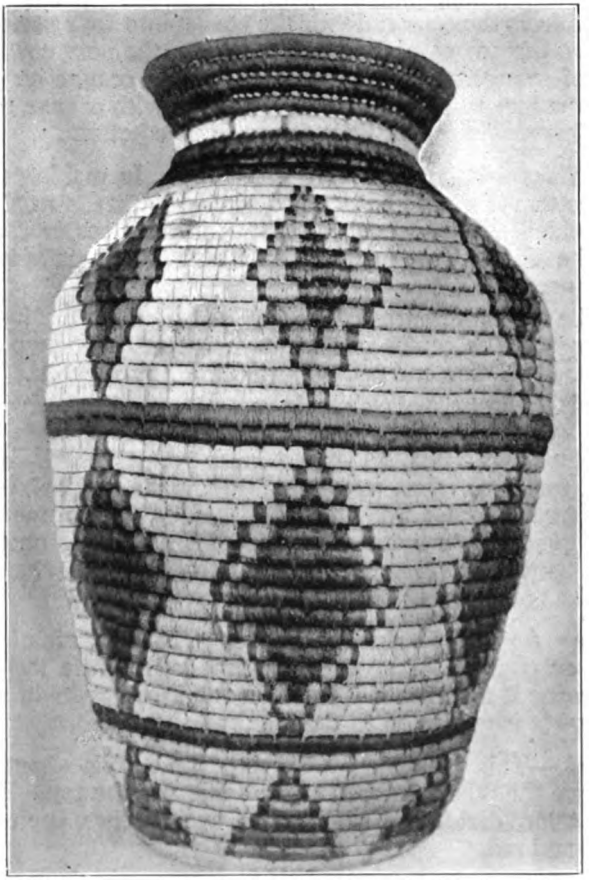


Fig. 45. Lazy Stitch Basket, with Soft Inner Coil, by Mrs. Charlotte Wilkinson, Corning, N. Y.

There is no difference in the method of making the stitch. It only requires a little different manipulation owing to the soft nature of the coil. Also the weaver must see that as the material decreases the size of the coil *it is replenished.* The coil *must* be kept of uniform size.

Size of Basket.—Top, 6 inches in diameter; bottom, 5 inches in diameter; coils, 5-16 inch in diameter; circumference of largest part 30

inches; height, 15 inches; diameter of neck, smallest part, 4½ inches; it is ten inches high before commencing to draw in for the neck.

Starting the Basket.—Take five or six threads of natural raffia, hold firmly, wind the end with raffia for about an inch. Then make the button coil as tightly as possible. Now wind the coil, say five times, then fasten to the button with the long stitch.

(It will be noticed that Mrs. Wilkinson does not make *one* short and *one* long stitch, but *five* short and *one* long. See the photograph for the result.)

Four coils from the center, divide the basket into four parts and begin by using two threads of orange and two blue, the next row make blue the width of orange and blue together, putting orange on each edge. The third row make blue the size of first row, with orange the same as first row. This makes a neat little figure for the bottom.

For the Sides.—Follow General Directions. In making the turn to shape the bottom it should be done so gradually that it won't make the basket one-sided. After weaving eight coils from center commence to shape for the sides. Three coils plain weaving will make it ready for the next figure.

Divide the circumference into seven equal parts, beginning seven half diamonds. The center is all blue bordered, with two threads of orange. This half diamond is drawn to a point by six coils.

On top of this figure make a whole row of blue, then a row of orange. The whole diamonds are bordered with first two threads of orange, then two blue, two green, widening the figure with red, and black in center row, for three rows, making a little figure of black in center of diamond. Again border this row of diamonds with orange and blue. The top diamond looks very different from the lower one, using the same arrangement of color only making the blue the most prominent instead of the red.

Narrowing for the Neck.—This is done by following the reverse process of enlarging. Place the *new* top coil a little inside the coil beneath, sewing it firmly into place. The next coil press in still further until the basket is narrowed to the required shape.

The Neck.—This is made by keeping three coils about even, one exactly above the other, before flaring again for the top. The neck is in natural color, divided in sections by two stitches, each of orange, blue, green and red.

The Top.—The top is finished with four complete coils of color. First, red, then orange, then green, then blue, flaring as described.

The color scheme for the lower part of the neck, or really the *shoulder*, as will be seen from the illustration, consists of four complete coils. The first is blue, next orange, next green, next red.

Finishing the Top.—Taper the inside of the coil down to a point, then finish as per General Directions. I have given Mrs. Wilkinson's color scheme as she describes it, but cannot commend it.

PRIMITIVE ARTS CLUB, BROOKLYN, N. Y.

Its First Annual Exhibition Opened.

For the first time since its organization, about a year ago, the Primitive Arts Club, of Brooklyn, has invited its friends and those interested in the work it is doing to come and view the handiwork of some of its members. The first annual exhibition of the club was opened at its headquarters, 221 Washington avenue, recently.

The club's name implies its purpose. Its organization and growth is but an indication of the general revival of primitive art that has swept over the entire country and that is evidenced in the size and quality of the primitive art collections that form such a prominent feature of the St. Louis Exhibition. To go out into the fields of nature, there to gather her lowly products and to spin and weave them or to work them up in any way into objects both useful and ornamental—these, crudely stated, are the objects of the club. Original ideas as opposed to those that are conventional; the work of the hands, as opposed to work done by machines; the return to first principles in the world of art, are some of the things for which the club stands.

The exhibition typifies them all, and although modest in scope and size, it represents a feature of educational and artistic work that is destined to grow in importance.

The Misses Griswold of the Griswold studios, that form the club's headquarters; Miss Marie M. Perrin of the Ethical Culture School of Manhattan, and Mrs. Luther H. Gulick, comprising the exhibition committee, have succeeded in collecting a great deal of original work done by friends and members of the club. They have disposed it in graceful arrangement in the limited space afforded by the exhibition rooms.

Baskets woven from original materials, rugs and mattings, handsome in color and design produced from various hemp products, and a number of interesting displays not directly related to the work of the club are the principal features of this first exhibition. Miss Helene V. Johnson, of Providence, R. I., whose baskets used to illustrate her recent lecture delivered at the Brooklyn Institute were on view, shows an interesting little basket woven of ground pine, and another made of sweet grass, with some very pretty streaks of color. A grape vine basket, the handiwork of Miss Griswold, is a revelation as to the beautiful colors to be found in the material she has used. She has also made a little basket of pine needles that will excite much interest. Miss Mary White, author of several standard works on weaving and beading, has contributed a number of interesting things, as has Miss Eppendorff, the club's president. The latter's collections of grasses and teasles contain many beautiful things that will be unfamiliar even to most Nature lovers.

The Industrial History Class of Pratt Institute—which, by the way, is the only class of its kind in the country—has sent a clay modeling exhibit that furnishes an excellent illustration of the work it is doing. Miss Romiett Stevens, the teacher, belongs to the club, which includes a number of women prominent in educational work in its membership.

The officers of the club are Miss L. Eppendorff, president; Miss Mary White, vice-president.

The above is a report sent to me without date, and is from some New York or Brooklyn paper. The following is another report and contains important suggestions worth reading by the basket lover.

Baskets woven out of the grapevine, bitter sweet, willow, ground pine or heatherwood bark gathered by the weavers were an artistic feature of the first annual exhibition of the Primitive Arts Club.

In basket weaving, which is the special forte of several of the members, the thought has been to get away from conventional designs and

conventional materials. That the thought was a good one is proved by the artistic results. An experiment with ground pine resulted in a little basket of the most delicately shaded green. Even the cat brier was called into use, and a loosely woven basket of these slender stalks, set with thorns, has a "woodsy" atmosphere. One member of the club has worked her whole family into a basket which was on exhibition. In the bottom is a five-pointed green star. "This represents my five children," she said. Outside of the star there are half a dozen rows of white reeds. Then comes a line of green that curves half way around the bottom. "That's I, protecting them, and the next green line is the children's father. That line more nearly meets, you see, but still there's a space, so the little ones can get out into the world. But outside of all is another line encircling us and shutting us all in, and that's the Father's protection."

THE WEAVING OF BASKETS.

GATHERING MATERIALS A FASCINATING PART OF THE WORK.

The breath of New England roadsides seemed to blow through Miss Helene Johnson's lecture at Brooklyn Institute recently. The weeds that grow tall and lush in the corners of gray old rail fences; the meadow grasses; the seaweed of the shores; the twigs and roots and bark of the forests; the plants of the oldtime country gardens, were all there—in baskets. Miss Johnson superintends the basketry in the schools of four towns near Lowell, Mass., and her subject was "Indian Basketry." Miss Johnson learned to make baskets among the Indian women of Southern California and the native women of Hawaii. Then she came home and proceeded to do just as the Indian women do—gather her materials from wood and field.

Miss Johnson has carried the devotion of the art craft lover one step further on its way. She not only makes the basket with her own hands, but gathers the material from which she makes it. No raffia from faraway Madagascar goes into her baskets, but willow splints and cedar bark, ground pine and bittersweet—all the green growing things of the New England hillsides and brook beds.

PRIMITIVE WEAVING.

"No one can enjoy the delicious sense of absolute ownership of the basket she has made until she has gathered the material as well as woven it," said Miss Johnson. "The derivation of the word 'woman' is 'weefman,'" she continued; "that is, weaving man. Weaving was so distinctively the occupation of the primitive woman that it actually gave her her sex name. The newborn babe was laid on a plate of soft, thin bark, and over him was spread a softly braided mat. Later he swung in a basket from his mother's back or the bough of a tree. His food was cooked in a basket. His water was brought from a spring in a woven bottle.

"His own toys were imitations of his mother's utensils. Pottery was a later invention, accidentally discovered by the baking of clay inside the basket. Excepting in cold countries, where furs were used, all

furniture, all clothing and all utensils at first came as forms of basketry from the women's deftly weaving fingers. The primitive woman put into her basketry all that we put into house decoration, table service and dress. It expressed herself, just as our surroundings express us. And not till her basket also expresses something within herelf—works out some original thought—will the modern woman make baskets in the spirit of her primitive sister."

DELICIOUSLY WILD AND WOODY.

All Indian women use the materials close at hand, from the yucca and fine grass of the Hopis to the cedar bark of the Northwestern tribes. So the white woman, thinks Miss Johnson, should find her own materials in field and hedgerow, to make her baskets truly expressive. Varied indeed were these materials, as shown in the table full of baskets, and the baskets were deliciously wild and woody. One, made of princess pine, fairly smelt of the woods. Others of sweet grass, used by the Indian women of Maine, Canada and Michigan, were rich in their fragrance. A little brown cedar bark basket breathed aromatically of Northern forests. The roots of young beech trees, from four to sixteen feet in length, are one of the most satisfactory of materials. A tiny green basket was made of a seaweed, which clung so closely to the rocks that it had to be cut. A little boat basket, meant to hold violets as a table centrepiece, was made of the leaves of the old fashioned lemon lily of country gardens. A basket of bittersweet had a subtle charm in its modest coloring, like ashes of roses silk. There were others of cattail leaves, of wistaria fibre, of Indian hemp and of common meadow grasses.

Miss Johnson has found the useful materials by experimenting. It takes only a little bunch of grass or twigs to make a basket. So the labor of gathering material is not great, and lends delightful interest to country walks. Gathering this material makes the finest correlation between basketry and nature study.

"I have known boys to become so interested in basketry that they would rather gather materials for it than play ball," she said. "Basketry has been a woman's trade from the beginning of the world," she continued; "but in these later days we have admitted a few men into our honorable guild."

She allows her pupils to keep a handful of material in their desks, and when other lessons are prepared and there is a little time between tasks, they can busy themselves in weaving.

One little basket was lined with pine needles. One was hung with shells. Others were made of splints and sweet grass; others, of dull green, of Kentucky hemp, after it had lain in the fields all winter; others of Southern palm fibre.

The Indian woman's and the white woman's treatment of corn husk made an interesting comparison. The white woman's basket was a stiff, stout, serviceable, substantial little white receptacle. The Indian woman's production was more of a bag than a basket, made of soft, fine, pliable matting, with an eagle design running around it. Indian artists in basketry are both realists and idealists. One of the former, away up on the Fraser River, represented the coming of a great fish,

probably a whale. The great fish came, bringing a great wave of green water with him, as could be seen from the water pouring from his mouth. The men went out in a boat, as slowly and carefully as the tortoise—there was the tortoise. They slew the monster, shown by the blood pouring from his mouth, and then the boat returned. It was all pictured in black on a white ground.

"Indian basket symbolism is most fascinating," said Miss Johnson. "Did you know that the bowl for holding food was symbolical? It signifies the earth, from which man derives his food and drink."

Every basket had the fascination of the individual, hand made thing, so enticing to those bred on a never ending factory diet..—New York Tribune, May 2, 1904.

The following was kindly furnished to me by Miss Johnson and admirably supplements the above report:

PORTION OF LECTURE RECENTLY DELIVERED AT BROOKLYN INSTITUTE.

By Helene Veeder Johnson.

Basketry is one of the most ancient of industrial arts, dating back, indeed, into Bible times. At a later period came the art of pottery, discovered first by the accidental baking of clay inside a basket, but to the first of our race and to each of their children as lived in regions where the mineral kingdom offered no material for earthenware, basketry was called upon to supply shelter, clothing, furniture and food vessels, except in the colder lands, where hides and skins served the same purposes. Therefore, upon this one art our primitive sister applied all the energy which *we* spread upon house decoration, table service and dress. Is it any wonder, then that, with such concentration, it became a branch of true art worthy to bear that name for all time to come? Could *we* put *our* hands into this craft with the motive which inspired the master-pieces or "mistress-pieces" of our museums, we might hope to add some contributions to the beauties of fine art, but, no matter how many university degrees one of us may possess, no matter what her scientific knowledge, esthetic taste and technical skill, not until she feels within her soul such an impulse as urged the woman of the wilds to her task, can she make a basket which shall be a poem like one of those. First of all, the motive must be *found*, lit upon, born, not *sought*. The article must respond to a need, and its mould and ornament be produced not from a wish to please, but from a desire to express a certain real pleasure in the conceiver's mind; the joy that has come to him in the vision or sudden perceiving of some wonderful, lovely thing in nature; the deep emotion with which he has recognized the secret correspondence between the *form of things* and the *spirit of life*. Only out of this deepened and quickened feeling, seeking expression from within, can spring a concept worthy the effort of execution, for equal to the intense joy of its first image in the mind is the immense labor of working it out.

In California I once knew a young Indian girl whom death had robbed of her beloved on the eve of their marriage day. To all out-

ward appearances no Stoic nor Spartan was harder than she, but one afternoon I missed her from the pueblo and, riding home, I met her coming down the mountain road with an armful of xerophyllum (squaw-grass), whose long, ivory-white blades are to be found only high up near the snow line of the Rocky peaks. My interest was aroused, but I had learned early in my acquaintance with the Amerind the futility of expecting to get information on her affairs by questioning, so I merely continued to visit my little friend frequently and at unexpected hours. Thus I discovered some processes of dyeing, only to be baffled by so long a period of inactivity that I had lost confidence in my own surmises when late in the fall the mountain climbing was resumed. Then I learned that not until November is this grass pure white, and for three whole months this untiring child of nature had been preparing for her basket. In a spot of moist ground one bunch of the grasses had been buried till they had absorbed a soft black shade, and with these for a center the weaving was commenced. From that ran zigzags of purple, pink, purple again, and yellow toward a field of white, bordered by another row of the same colors in like design edged with black. Next year when I returned to that valley I sought out my little weaver and her beautiful work. "On grave," was her answer to my inquiry, and there I found it filled with offerings to the good spirits that they might be impelled to watch zealously over her loved one till they should be united in the other land beyond. The black symbolized the night, the colors, the clouds of sunrise and sunset with the white light between, and the whole was wrought to tell him that her chosen one was faithful to him throughout the whole cycle of the day. I thought as I looked upon that expression of silent grief how near of kin after all was this poet of the red skin to him of the white who wrote:

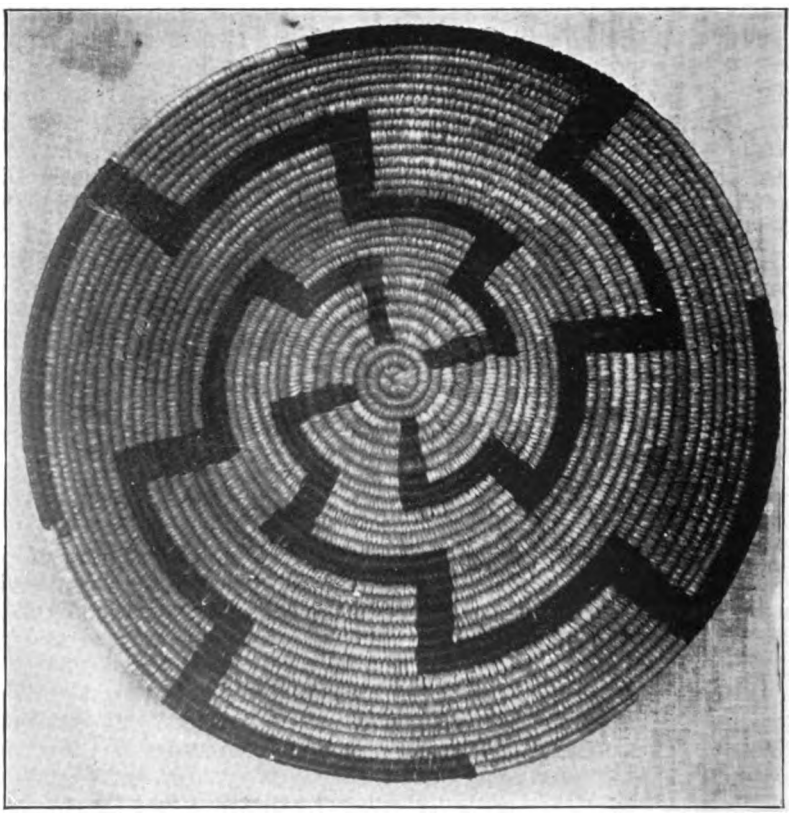
"Thine was the prophet's vision, thine
The exaltation, the divine
Insanity of noble minds
That never falters nor abates,
But labors and endures and waits
Till all that it foresees, it finds,
Or, what it cannot find, creates."

The student who is familiar with the physiography and flora of our country can readily locate the birthplace of a basket by the material used in its construction. The nature of the soil and vegetation explains why one tribe uses yucca, another fine grasses, some willow, and yet other the bark of the cedar and the root of the spruce. That also points to us who have lately adopted the handicraft a lesson in utilizing those twigs, filaments and grasses which are to be had at our own roadsides and fields, instead of importing rattan from India or China and raffia from Madagascar. Not until we learn this can we make anything really characteristic, possessing the beauty of truth and the truth of beauty. If you have found the manipulating of these foreign products a fascinating task, I know you will be doubly happy when you have tramped out into the country where "every prospect pleases and only man is vile" (as the old hymn says), and with your own hands gathered your materials.

Perchance as you stoop to cut this shoot or pull that root your eye may light upon some bending interlaced branches which show you a charming study of space relations, or some obscure mosscup may give you a new thought of graceful form. Then, indeed, you may evolve a basket of which sincerely to say, "This is *mine*"—and that sweet, poignant sense of unalterable ownership will be yours.

Though *our* immediate ancestors were not weavers, we have inherited sufficiently trained fingers so that we may, by assiduous practic and with our improved tools, produce an object as perfect as these which serve as standards—*provided* that we are not victims of Americanitis. *No good basket can be made hurriedly.*

Remember, too, that each squaw used but one or two kinds of weaves in all her life-time, and do not ask to be made proficient in sixteen by one term of lessons! "Art is not a thing to be done, but the best *way* of doing whatever is to be done."



Basket made by Mrs. W. Williams, Rochester, N. Y.

THE BASKET

THE ORGAN OF THE BASKET FRATERNITY.

A Society of Lovers of Indian Baskets and Other Good Things.

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GEORGE WHARTON JAMES, Editor.

INDIAN BASKETRY AT THE WORLD'S FAIR.

Those who visit the World's Fair at St. Louis may find it interesting to see a few Indian baskets from the home of *The Basket* in the Art Department. Of course there will be others. Those we have sent include the beautiful basket pictured and described in *The Basket* for July, 1903, pages 18, 21-25; a large basket, made especially to show how well she could manipulate her materials in an extra sized basket, made and designed by Kuchyeampsi, whose photograph is given in *Indian Basketry*, page 109; a large Yokut gambling plaque; a fine Mono bottleneck; a fine Yokut bottleneck; several of different kinds made by the Palatingwas who were evicted from Warner's Ranch, San Diego County, California, and are now living at Pala; two extra fine Pimas, very few of which are made; a couple of Apache plaques, made by the woman pictured and described on page 45, October, 1903, *Basket;* and a good Havasupai plaque, made by the daughter of Waluthama, who is pictured in July, 1903, *Basket.*

There are also a few pieces of pottery made expressly for the Frater Primus by Nampeo, the greatest moulder of clay of the Hopis.

I do not know whether the Smithsonian Institution will have a basket collection at the World's Fair, but it is sincerely to be hoped so.

* * * * * *

Mrs. C. A. Kelley, of Baldwinsville, N. Y., sends some pretty shades of raffia which she makes from vegetable dyes. Correspond with her and send 25c. for a sample package.

The work of the Primitive Arts Society cannot be too strongly commended, especially in that phase which seeks to utilize all the native grasses, etc., for basketry work. We wish our fraters would all become imbued with this idea and do some original investigating on their own account.

* * * * * *

The April *Basket* was very late getting into the hands of the members of the Basket Fraternity. The Frater Primus has all the work of it to do, almost unaided, and for the past six months he has been more than overworked. In addition to his already overnumerous duties a series of twelve elaborate articles on the California Missions was demanded of him, requiring much extra traveling, photographing and special study. He has also been in the surgeon's hands for nigh on to a year and subject to several operations that have tried his patience and nervous system. Being away from home so much he could not employ his regular stenographer, and with a large correspondence this has meant many hours each week of extra work.

He refers to these matters only that members may not grow unduly impatient and write him harsh and unkind letters for his apparent want of promptness and courtesy. There is no money in his position as Frater Primus. It has been a work of love, not pay, and when he is doing his best under adverse conditions he hopes for the kindly forebearance of fraters rather than contumely. It is with considerable pleasure and gratification, however, that he records the fact that out of the hundreds of fraters on the roll not a tenth part of one per cent. are unkind or impatient, and that of those who are impatient nearly all are so because they love the little bulletin and do not want to lose a single number of it.

Continue to be kind and patient, fraters, and to the end of this volume I will do the best I can; then I must ask to be relieved. An ever-increasing pressure of important work demands it, however much I regret it. If any one else feels disposed to take up the work he will find me willing to help all that is in my power. My promise was but for one year. I have done the work now for nearly two years, so I feel my promise has been well kept, and that all fraters will release me without any charges of shirking.

* * * * * *

The Full Sized Working Designs.—As will be seen elsewhere the full sized working designs are at last ready. Many sets have already been sent out. We want every weaver in the country to own one of these sets, and especially are we desirous that all Fraters who weave should do so. Therefore we make you this special offer. Send us a new subcriber's name, with $1.00 and we will send you by return mail free any eight designs you may select provided you enclose ten cents in postage stamps for postage. If you send $2.00 for two subscriptions or $1.75 for the 1903 and 1904 BASKET (with 25 cents extra for packing and postage of the designs), we will send 16 designs *free*, which, with the four given gratis with the four 1904 numbers of THE BASKET, will make the complete set.

So that for merely getting us *one* new subscriber you may own half of the designs, and for *two* new subscriptions, the whole of them. We hope we shall hear from our members speedily, and, as the designs are all ready for mailing—they will invariably be mailed the day the order is received, or within a day or two after.

* * * * * *

Special to Teachers.—To all Teachers who will send us One Dollar we will send a full set (twenty) of the *Full Size Model Indian Basket Designs.* We wish every teacher to know and use these designs, hence this special offer. Basketry teachers must enclose their business card. Teachers of schools will please state where they are so employed.

* * * * * *

Delay in Sending to New Subscribers.—New subscribers must not be impatient if they fail to receive THE BASKET immediately it is ordered. Postage regulations do not permit the mailing of a small number of a publication which goes through the mail at third-class rates; hence we mail about every other week, or as soon as there is a sufficient number to make a respectable appearing bundle.

* * * * * *

In promulgating your esorteric cogitations, or articulating superficial sentimentalities and philosophical or psychological observations, beware of platitudinous ponderosity. Let your conversation possess a clarified conciseness, compacted comprehensibleness, coalescent consistency and a concatenated cogency. Eschew all conglomerations of flatulent garrulity, jejune babblement and asinine affectations. Let your extemporaneous descantings and unpremeditated expatiations have intelligibility and veracious vivacity, without rhodomontade or thrasonical bombast. Sedulously avoid all polysyllabic profundity, pompous prolixity, psittaceous vacuity, ventriloquial verbosity and vaniloquent vapidity. Shun double entendres, prurient jocosity and pestiferous profanity, obscurant or apparent. In other words, talk plainly, naturally, sensibly, truthfully, purely and don't use big words.

* * * * * *

Can any Frater give a detailed description of the "Chain Stitch?" It is said to be very ornamental for heavy coils.

I would also like to have a full description of the "Hem Stitch," which is as perfect on one side as the other. It is said to be the most ornamental of all the stitches.

OUR BOOK TABLE.

The largest and the best book on *Aboriginal American Basketry*, ever written or likely to be written in our lifetime, is the wonderful volume just issued by the Smithsonian Institution, under the above title, written by the kindly hearted, well informed and genial curator of the Ethnology Division of the United States Museum, Otis Tupton Mason,. Though Professor Mason writes from the desk, not having been able to work in the field, he has drawn as a powerful magnet from all over the American world, the very best a large number of conscientious observers had to give. The mere list of names of those who have aided would fill pages, and all have poured out freely of the best they had or could obtain. To me this fact is as remarkable as the book itself, and perhaps more so. I have read many voluminous public documents where scientists have appealed to others to help them, but never before have I seen so large, interested and joyous a body of contributors as has come to Professor Mason's assistance in the compiling of the material facts that go to make up his book. Surely, there must be something beyond mere love of science in such an outpouring. Professor Mason's sweet and gentle life, the noble helpfulness of all he has written, the recognition of all that was worthy (even in the most unworthy) of all others who have worked in his chosen field, indeed, the perfect spiritedness of the man, are the qualities that have called forth such a marvellous demonstration. To have had this one experience of an affection that can truly be called "universal" was worth the having lived. Truly Professor Mason may feel from now on, if never before, that, as Joaquin Miller says of Father Damien:

"I'd rather be he than Napoleon."

Is not such a unanimous tribute of affection more to be desired than the fame of Napoleon? This book, to me, will ever stand as the monument made by a thousand co-workers to one who had no jealousy, no narrowness, no unkindness, no superciliousness for his inferiors (who are numerous), no contempt for those who erred, but who gave full meed of credit to the worthy and who sought to bring out the good rather than the evil in the unworthy.

So to the book! Here is a list of its Chapters: *I. Definition of Basketry*, in which all the known kinds of woven and coiled basketry are treated in Professor Mason's lucid and graphic style. *II. Materials for Basketry*, with a monograph by F. V. Colville on *Plants used in Basketry...III. Basket-Making*, which includes harvesting and preparing of materials, processes of manufacture, woven, coiled and watertight basketry and the borders on basketry. *IV. Ornamentations on Basketry*, viz., form and structure, shapes of baskets as a whole, mosaic elements in decoration, designs in decoration and ornamentation through color. *V. Symbolism...VI. Uses of Basketry*, which completely covers the field. *VII. Ethnic Varieties of Basketry. VIII. Collectors and Collections, and IX. Bibliography.*

What a list and what a treat for a basket lover. How it makes his mind's mouth water merely to look over such a banquet menu when Otis T. Mason is the chef. And the list of illustrations takes up nine

pages alone, and what illustrations some of them are! In natural colors, drawn and painted from the originals, then printed in the three-color and other processes, the results are exquisite. The book itself is 2 1-4 inches thick in paper binding, and each page is as large as those of *The Basket*. Hence, to attempt to review it here is impossible. I can only urge every member of The Basket Fraternity to hunt it up in the local public library and keep it going until its contents are well known and well digested.

Through the kind courtesy of the Smithsonian Institution and Professor Mason, two copies of this great work have been placed at my disposal *for the use of the members of the Basket Fraternity*. I shall be glad to send it for two weeks to any frater who will send 40 cents for packing and postage and a guarantee that it will be returned safely and in good condition two weeks after its receipt. This is a privilege to be highly esteemed, and on behalf of the Basket Fraternity I hereby extend grateful thanks to the Smithsonian Institution and to Professor Mason for the joy the perusal of this book is destined to give many fraters.

* * * * * *

The Waters Above the Firmament, by Isaac N. Vail, Ferris & Leach, Philadelphia. Under the above title a most interesting and fascinating book of science has been prepared by Professor Vail. It is a book devoted to an explanation of the theory that the earth once had an annular system similar to that now seen on Saturn, and that many of the statements of the Hebrew Scriptures, and other sacred books, hitherto regarded as poetic, are statements of the purest fact. Basing his argument upon the accepted facts or theories of eminent scientists—physicists and astronomers—the author shows that when the earth was in an igneous condition all watery vapors belonging to it must have been in a gaseous condition, revolving around the earth at its own rate of speed. Not only this but that much of the so-called aqueous crust of the earth was also similarly gaseous and revolving, as the intense heat of the earth would necessarily cause the sublimation of the earthy matters. The necessary consequence of this reasoning is that, if we accept the oceans of the earth as formed by the condensation of the vapors which once, in annular form, surrounded the earth, the sedimentary beds of the ocean which now form the stratified or aqueous crust of the earth were likewise formed by the condensation of their sublimed particles.

Fortifying his argument by scientific deduction, by legend, by new presentation of accepted geologic data, Professor Vail makes out a strong case. I have not the time nor the ability to either defend or confute his theory. His enthusiasm and evidently well considered statements are worthy of full and careful investigation and to the student or learned who wishes to look at history and geology from a new angle of vision, I can heartily commend this book.

* * * * * *

The North Americans of Yesterday and The Romance of the Colorado River, by Frederick S. Dellenbaugh, published by G. P. Putnam's Sons. These are two books worthy highest praise. They are written by one who knowns. As a traveler *in the field*, and a close and careful

student *at home,* Mr. Dellenbaugh has earned the right to tell many things to those who desire to learn. As one of Major Powell's party who made the second trip through the thousand miles of Canyons of the Colorado River system he demonstrated his fearless and deathless interest in his subject. Thus early brought under the influence of one of the world's greatest thinkers and workers, Major J. W. Powell, (who was equally at home with geologic explorers and theorists as with Indians and trained ethnologists), there is no wonder that the impressionable artist had imbibed his leader's love for both these subjects. Then, too, how could any observant soul go through the experiences that Dellenbaugh did and not feel absolutely carried away with the interest and fascination of them. Keeping up his interest and study for thirty years or more, enlarging his horizon of knowledge, comparing it with that of other reliable travelers and observers, he at last has given to the world the two volumes above. They are both handsomely gotten up, with an abundance of superior illustrations and most vividly present a clear survey of the subject. There is no better book, and indeed, none near as good, for popular use, on the Indians of the past in North America as is this book of Mr. Dellenbaugh's, and as far as the work on the Colorado River is concerned, as one who has spent twenty years (more or less) in visiting it and its canyons, reading about it, exploring and photographing its wonders and mysteries, I feel that I have earned the right to claim a more than ordinary knowledge of it, and, therefore, dare to say that no one can know the Colorado River and its history and romance who has not read this book. Much of the material of the book is new, and that which is compiled, is presented with such interesting comment and side light as to make it almost new and altogether invaluable. The errors are few and are only a proof that the author is yet entitled to live on earth a little longer. There is only one perfect writer left on earth and he lives in Southern California, and his name is not James.

* * * * * *

The Gate Beautiful, by John Ward Stinson, published by Albert Brandt, Trenton, N. J. Criticism is generally nothing but the expression of the personal opinion of the critic. One has but to read contemporaneous criticisms upon the work of any great artist, or author, or poet, or philosopher, or orator, or statesman, to know that, as a rule, criticism isn't worth the paper it is written on. Galleo's critics would have crucified him, yet he lives and they are forgotten. Many a man has died tormented and persecuted, to have his works, that were abused while he lived, made famous and esteemed. Herbert Spencer's greatest works, in the earlier day, were a great expense to him; none thought enough of them or him to buy copies to pay for printing them. When the English Millais first established his *Christ in the Home of His Parents* his critics were merciless in their denunciations. It is now recognized as one of his masterpieces. When the French Millet first sold his *Angelus Domini Nuntiavit* he received for it about $400, and his critics said it was a frightful price to pay for such a wretched picture. When M. Chauchard bought it he paid $150,000 for it. Savonarola was burned at the stake and his critics would have pilloried, hanged, drawn and quartered him. Christ's critics were the most learned, most religious and most honored men

of the Jewish capital of his day, yet they hanged him on the cross, crowned him with thorns, scourged him and pierced his side with a spear. To-day He is worshipped as divine, and even the Jewish race revere and honor Him though rejecting His divinity.

It is self evident, therefore, that critics are not always right (sic!) nor the criticised always wrong. The question, therefore, that naturally arises is: What are the right and just standards of criticism? Professor Stimson's book comes opportunely here to answer this question as far as artistic beauty is concerned. He deals in neither science, religion, or morals. His theme is beauty and he gives the student and artist alike that elemental and basic food for reflection that alone, digested, enables one to become a true critic and know the truly from the pseudo-beautiful. I have merely glanced the book over cursorily, I have not even read it through once yet. But I here declare my intention to read it through at least once a year so long as I live, if on careful first reading, it justifies my preliminary thought of it. Its very appearance appeals to my highest reason. What is the first, last and only standard of artist beauty? To me there seems to be but one answer: Nature seen through the spiritual eyes of the highest type of man. Nature, then, is the object. The power that reads and interprets is the soul of man. In this book Professor Stimson shows what Nature presents. For years and years he has studied Nature, loved her so abundantly that she has admitted him to her secret places and taught him abundantly. He tells us, therefore, of all the beautiful forms Nature wears, in her simplicity, in her complexity, in lowest forms, in highest forms, and thus does for us all that mortal man can do to show us what to look at, and how. The discerning soul it is not his to give. This is for the looker himself to supply.

The book has been highly praised by eminent men, and is worthy all that has been said. Only by a thorough study of it can one fully know its value, and that thorough study at least one humble reader expects to give. To have written such a book is to have made life well worth living.

* * * * * *

Interest in the republics of Columbia and Venezuela has grown apace since the Isthmian Canal question has been taken in hand so forcefully by President Roosevelt. In a book devoted to these republics, William L. Scruggs, formerly Envoy Extraordinary and Minister Plenipotentiary of the United States to Columbia and Venezuela, gives a careful and interesting survey of these countries and their people.

He describes their climatic conditions, the magnificent mountain scenery of the Magdalena Valley and the gorgeous tropical scenery and luxuriant vegetable life. The great difficulties of transportation are dwelt upon; and he points out the need of better conditions, which would lead to the development of the magnificent resources of the countries. The volume contains chapters on the Agricultural Products of Venezuela, on the Guayana boundary question, the Isthmus of Panama, the Panama Canal projects, the rights and duties of foreign residents in South America, the Monroe doctrine, the Venezuela arbitration award of 1899,, etc.

It is published by Little, Brown & Co., Boston, Mass.

MODEL INDIAN BASKET DESIGNS.

The following give particulars so that any intelligent weaver, who is reasonably familiar with the various weaves can copy them. It is not necessary to weave with the same stitch as the original; nor is it necessary that the same stitch should be used throughout. The stitches may be various, as are those used by Mrs. Batchelder in her basket pictured in this issue.

No. 1. *Mono Burial Basket.*—This basket is fully described in the July, 1903, BASKET, pages 21, 22, 23. It is 20 inches across the top, 8 inches across the bottom, is bowl shaped, and stands 12 inches high. It was so large that it was impracticable to make the cut full size, so the engraver reduced the plate exactly one half. The weaver, therefore, who desire to reproduce it, same size as the original must make it double the size. Fig. 1 shows the basket when seen sidewise, and Fig. 2 is the view when looking down into the bowl. It will be observed that only one-third of the design is shown in Fig. 2. The two other sections consist of exactly the same design. The color scheme is as follows: Body in natural creamy white; two outer of the three upright poles, black, as is also the part around the diamonds; the middle poles, the diamonds and the three men are of the dark red of the redbud. The steps near the bottom are black. To enjoy making this basket the weaver should read its history and learn the full meaning of the design.

No. 2. *Alaska Treasure Basket with Cover.*—This is a round basket, with perpendicular sides, same diameter at top as at the bottom. The lid is a trifle larger than the basket, in order to allow the flange to fit over the sides of the basket. It is 9 inches in diameter and 3¾ inches high. The Indian weave is that described in "How to Make Indian and Other Baskets," pages 130 and 131, but it can be made in very fine figure 8 or lazy stitch if desired. The colors are indicated by the shading. The black and white are plainly shown. The color shaded to the left is a light red, while that shaded to the right is a brownish shade.

No. 3. *Palatingwa Milk-pan Basket.*—This is in two colors; the black in the design is the brown of the tule root; the white is the natural color of the willow splint. This may be made in any of the coil weaves—figure 8, lazy, Hopi, or Havasupai. The size is exactly the same as the diagram, viz., 2½ inches high and 14¾ inches in diameter.

No. 4. *Fine Yokut Bottle-neck Basket.*—This is in three colors, black and natural, the latter shown by the white, and red of the redbud where shaded. The feathers are quail plumes and are inserted during the weaving. The basket is 4 inches in diameter at the bottom, beautifully rounded when shaped up for the sides, enlarging to 24 inches in circumference and then gradually decreasing in size until the mouth is 3¾ inches in diameter.

No. 5. Thompson River Carrying Basket.—This figure is half the size of the original basket, which is a small Thompson River carrying basket. The design is made of the Klikitat imbricated work, fully explained on page 133, "How to Make Indian and Other Baskets." The white weaver, however, can imitate the design without the use of this stitch. The original basket has an almost square bottom, 5½ inches across one way and 4 inches the other. This proportion is not quite observed all the way up, for at the top the widths are respectively 15 inches and 13 inches. The basket is 10 inches high.

The design is the same on the ends as on the sides, except that there are two rows of diamonds only at the ends, while there are three on the sides. The body of the basket is the native color shown by upright lines of the figure. The design is in white, black and red, the red being designated (in the design only) by the shaded lines from left to right.

No. 6. Poma Shi-Bu Basket.—This beautiful, ornamental Shi-bu Poma is worthy the best endeavors of the white weaver. It is a perfect specimen of the art. The features are the tiny plumes of the red-headed woodpecker. The round disks are the wampum, made of white pieces of shell. The basket is oval in shape (see instructions how to make the oval base in "Practical Basket-Making" and "How to Make Indian and Other Baskets"). The design is in black and white. The illustration is exact size, the length of the basket being 5½ inches and the width across the top 4 inches.

No. 7. Apache Water Olla.—It can well be understood that, to hold water, this must be a firmly woven piece of basket work. It is in white, black, and reddish brown, the horse only being in the latter color. It was made in the Havasupai weave, but can be imitated in any of the coil weaves desired. The bottom is 6 inches in diameter, the top 8 inches. It is a trifle over 31½ inches in circumference at its largest part and then decreases in the neck until it is but 24 inches in diameter at the mouth.

No. 8. Pima Swastika Design Basket.—This is one of the commonest of all Pima shapes and designs. From Fig. 1 it will be observed that the bowl is narrow at bottom and widens rapidly to an exceedingly wide top. The bottom is but 3½ inches in diameter, while the top is 14¼ inches in diameter. The colors are white and black, both being natural colors, the one of the willow, the other of the martynia.

No. 9. Pima Greek Fret Design Basket.—This is a bowl shaped basket with a circular base 3½ inches in diameter. At the top it is 16 inches in diameter, and being but 6 inches deep, the bowl flares rapidly. The colors are white and black, the former the natural willow splint and the latter the *larga,* or black of the martynia.

No. 10. *Yokut Bottle-neck Basket.*—This is a beautiful basket in white, black and red. The white and black are indicated in the design, the red is shaded. Any other colored weavers may be substituted for these, but the wise weaver will keep as near to the simple, artistic and true color conceptions of the Indian weaver as possible. This is a bottle-necked basket without a neck. That is, the flange or shoulder

of the basket terminates without any upright continuation, just as shown in the design; yet it is beautiful and perfect. The ornamentation around the edge where the sides and flange or shoulder meet is red wool and quail plumes. The white weaver may substitute what she chooses for these, or leave them out entirely. The bottom of the basket is 3½ inches across and consists of thirteen coils. It then gradually bellies to its top which is 33 inches in circumference. The shoulder is 2¾ inches wide, and the aperture at top is 6 inches across, thus making the complete diameter of the top 33 inches.

No. 11. *Ramona's Star Basket.*—Perhaps no basket ever made in the history of the world has excited as much profound interest as has this simple but beautiful basket. Its full history is given in "Indian Basketry," pages 220, 221, 222, and "The Philistine" for November, 1903. It is an almost flat plaque, but has a side about ¾ of an inch high, shown where the three coils are shaded close together, and then a top flange consisting of four coils of weaving. The shape will better be understood from the profile view of Fig. 2. The colors are the natural white of the willow and the brown root of the tule. It is 12½ inches in diameter, inside measure, and 14½ inches outside measure.

No. 12. *Mono Rattlesnake Design Basket.*
The basket is 6¼ inches high, 6¼ inches across the bottom, and 12½ inches across the top. Its shape, therefore, is a perfect one. After the center coil of the bottom is started there are twenty-two coils before the upward turn is made for the sides. Twelve more coils bring the weaver to the lower band of the design. On both bands the inner part of the diamonds are woven in the red of the red bud; the diamond itself is composed of two ordinary white splints, and the fill-up is in black. The body of the basket is in the creamy white of the willow. Between the lower and upper band there are eighteen coils, and three coils above the upper band.

In making the diamonds it may be well to know that on the first coil the stitches are divided as follows, ten black, two white; second coil, eight black, four white; third coil, six black, two white, two red, two white; fourth coil, four black, two white, four red, two white; fifth coil, two black, two white, six red, two white; sixth coil, two white, eight red, two white. It now diminishes in the same proportion, taking the same stitches as the fifth, fourth, third, etc., in reverse order.

This is not a difficult basket to make, and it is hoped that many will find the large design and the descriptions helpful.

No. 13. *Shoshone Chief's Basket.*—This dainty and beautful basket is 2¾ inches across the bottom, which is plain weaving without design, and consists of nine coils. Then it gradually "bellies" out until 4 inches high, when its circumference is 23½ inches, after which it rapidly slopes to the neck, which is 4½ inches in diameter at the top and 14½ inches in circumference. The body of the basket is in white. The small design around the neck is in black. The black part of the design throughout is the same as in the basket, viz., black. The shaded parts of the design are of redbud, and the weaver may make use of a dull reddish brown, or any color she may desire that is harmonious. There are two illustrations for this basket, Figs. 1 and 2. Fig. 1 shows

one side and Fig. 2 the other. A little thought will make clear how to connect the two parts.

No. 14. *Palatingwa Loving Bird Basket.*—This basket is a fine specimen of the Palatingwa imitative art; leaves at the bottom, with the loving birds at the four openings. The basket is slightly oval, as shown in the larger design. The oval bottom is made as is fully explained in "How to Make Indian and Other Baskets" and "Practical Basket Weaving." The basket is in two colors, white and the brown of the tule root. In weaving any color may be substituted for the brown, which is printed black in the design. The large figure is drawn looking upon the basket from the bottom, hence the birds are foreshortened. The smaller figure gives a more correct outline of the love birds. The white oval of the bottom is 3½ inches long, and the basket stands 4 inches high. It is 15 inches across at its longer axis and 13½ at its shorter. The border is of white and brown splints alternated.

No. 15. *Palatingwa Oblong Basket.*—This basket is of unusual and yet very useful shape, and is therefore given as a suggestion to white weavers. It is most useful to place on a desk for pens or pencils, etc., and if the size is altered the general idea suggests how a basket may be made to hold loose papers, etc.

It is in three colors, black, white and the brown of the tule root. It is a parallelogram, 9¼ inches long and 4¼ inches wide. The sides and ends are perpendicular, so that it is as high at the top as at the bottom.

No. 16.—*Ancient Chuc-Chan-ce Basket.*—This is one of the most interesting old baskets in my collection. I secured it from the great great granddaughter of its maker, and it shows clearly the steps of her Sierra Nevada mountain home, with the streams of water flowing down between them, and the many quails present, indicated by the quail plume extending from every step. The basket is in two colors, black and natural white, and is of the Havasupai coil weave. It is 4½ inches across the bottom, 10 inches across the top, and 4½ inches high.

No. 17. *Havasupai Plaque.*—As its name implies this is an almost flat plaque or plate, though it is very slightly rounded as all the plaques of this tribe are. It is an easy design to copy in natural black and white, and is exceedingly decorative. The size is exact., viz., 16 inches in diameter. The edge is finished off with the herring-bone stitch, described in "Practical Basket Making."

No. 18. *Palatingwa Oval Basket.*—This is a beautifully shaped basket, and very attractive in color and design. The colors are all natural, viz., the black of the martynia, the brown of the tule root, and the white of the willow. The oval base is 9½ inches long and four inches wide. At the top the long axis is 18 inches, and the short one 14 inches. It will be seen, therefore, that the sides widen out a little as they approach the top. The weave is the Havasupai, with a soft coil made of fine stems.

No. 19. *Mesa Grande Basket.*—This is an attractive circular basket, 4½ inches high, 6¼ inches across the bottom, 7¼ inches across

the top, and bellied out about an inch from the bottom. It is in black, brown of the tule root, and white, as indicated.

No. 20. Hoopa Carrying Basket.—This design is half the natural size. The color is white and the design a light grayish brown. It is a fine shape for a waste basket. The shaded part of the illustration at the bottom is made by alternate weavers of brown and white. The black of the illustration in the circular lines and the design is the brown of the basket. The original is 5½ inches across the bottom and 15½ inches across the top. The height is 14½ inches.

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" 5. Thompson River Carrying Basket.
(Suitable for a waste basket.)

" 6. Poma Shi-Bu Basket.
(Suitable for a toilet table basket.)

" 7. Apache Water Olla.
(Suitable for a waste paper basket or for a plant.)

" 8. Pima Swastika Design Basket.
(Suitable for a waste paper basket.)

" 9. Pima Greek Fret Design Basket.
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☞ *See next page for continuation of list.*

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(Suitable for card tray or wall decoration.)

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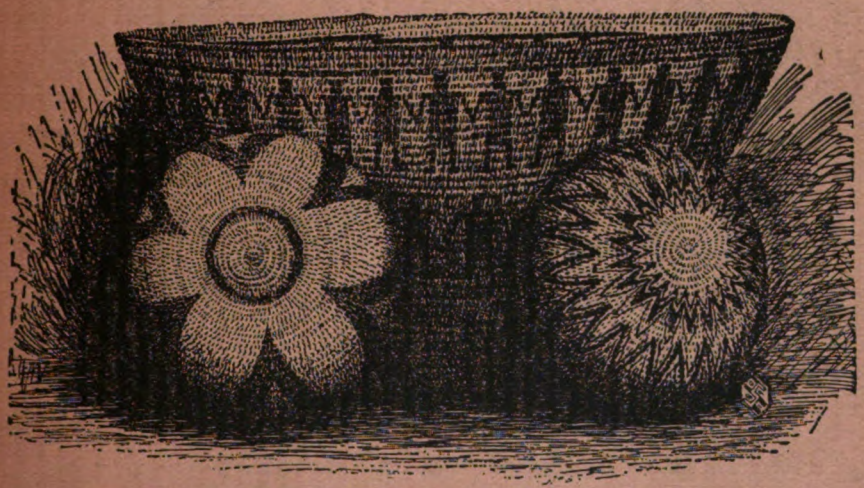

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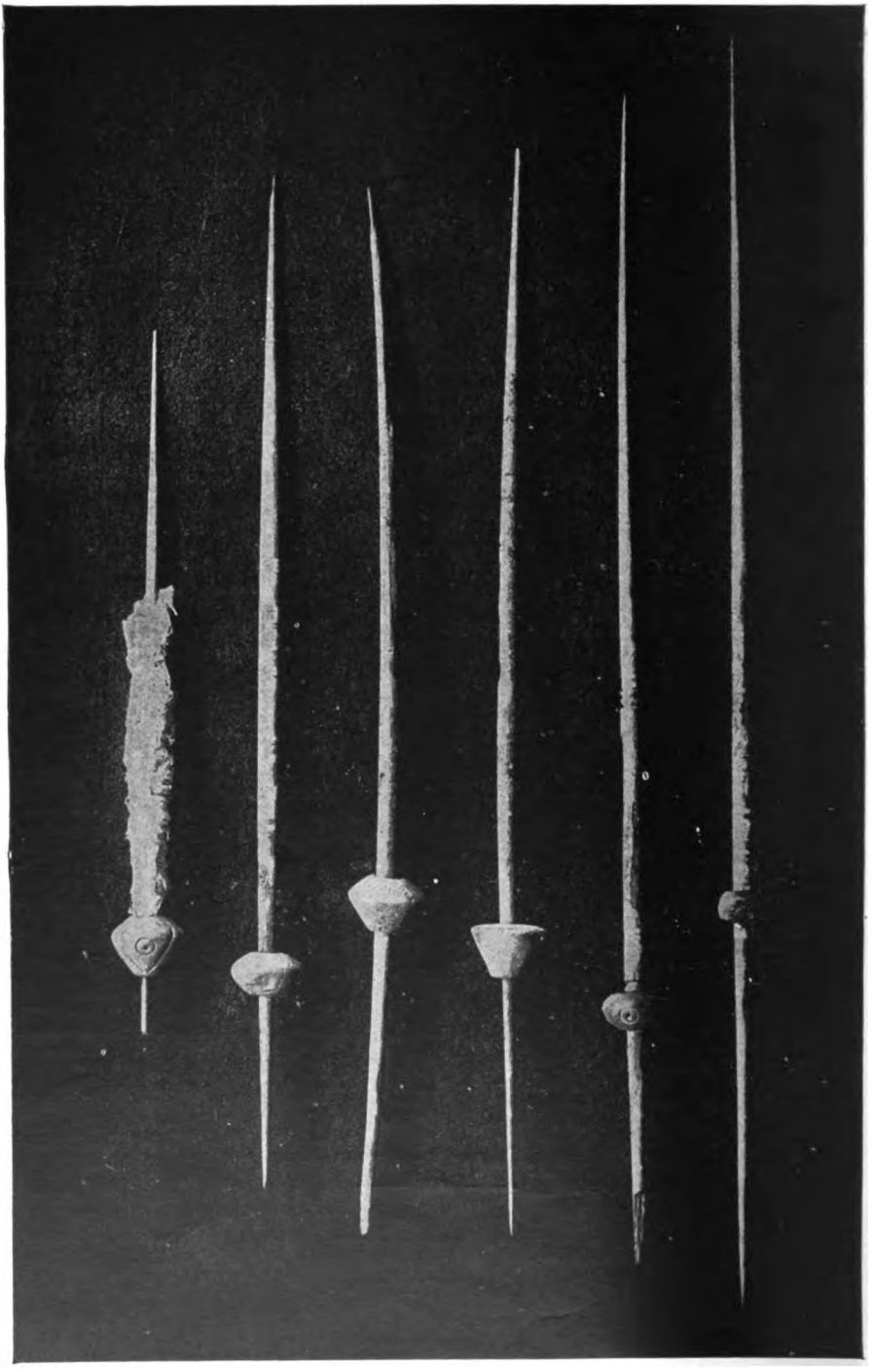

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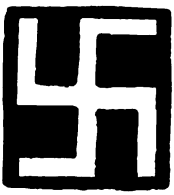


By THOMAS WILSON.

Curator, Department of Prehistoric Anthropology, U. S. National Museum.

This is practically a large portion of Dr. Wilson's exhaustive monograph. The complete paper occupies 248 pages equal in size to The Basket, hence it would be impossible to give it in its entirety. The cuts are all from Dr. Wilson's paper and are reproduced by the courtesy of the U. S. National Museum.

I reprint these pages and illustrations in order to give to my readers the opportunity of seeing what an endless field for research the subject of design is. Here is one design alone, the Swastika, upon which this wonderful paper has been written. What must the whole subject reveal if one had time to study it thoroughly? With the assurance that the readers of The Basket will find much of interest in this monograph I have ventured to give so much of it as will here be found.—Editor Basket.

TIBET,

Mr. William Woodville Rockhill,* speaking of the fair at Kumbum, says:

"I found there a number of Lh'asa Tibetans (they call them Gopa here) selling pulo, beads of various colors, saffron, medicines, peacock feathers, incense sticks, etc. I had a talk with these traders, several of whom I had met here before in 1889, * * * One of them had a Swastika (yung-drung) tattooed on his hand, and I learned from this man that this is not an uncommon mode of ormentation in his country."

Count D'Alviella says that the Swastika is continued among the

*"Diary of a Journey through Mongolia and Tibet in 1891-92," p. 67.

Buddhists of Tibet; that the women ornament their petticoats with it, and that it is also placed upon the breasts of their dead.†

He also reports‡ a Buddhist statue at the Musée Guimet with Swastikas about the base. He does not state to what country it belongs, so the author has no means of determining if it is the same statue as is represented in fig. 29.

INDIA.

Burnout§ says approvingly of the Swastika:

"Christian archæologists believe this was the most ancient sign of the cross. * * * It was used among the Brahmins from all antiquity. (Voyez mot 'Swastika' dans notre dictionaire sanskrit.) Swastika, or Swasta, in India corresponds to 'benediction' among Christians."

The same author, in his translation of the "Lotus de la Bonne Loi," one of the nine Dharmas or Canonical books of the Buddhists of the North, of 280 pages, adds an appendix of his own writing of 583 pages; and in one (No. 8) devoted to an enumeration and description of the sixty-five figures traced on the footprint of Cakya (fig. 32) commences as follows:

"1. Svastikaya: This is the familiar mystic figure of many Indian sects, and whose name signifies, literally, 'sign of benediction or of good augury.' (Rgya tch'er rol pa, Vol. 11, p. 110.)

* * * "The sign of the Swastika was not less known to the Brahmins than to the Buddhists. 'Ramayana,' Vol. 11, p. 348, ed. Gor., Chap. XCVII, st. 17, tells of vessels on the sea bearing this sign of fortune. This mark, of which the name and usage are certainly ancient, because it is found on the oldest Buddhist medals, may have been used as frequently among the Brahmins as among the Buddhists. Most of the inscriptions on the Buddhist caverns in western India are either preceded or followed by the holy (*sacramentelle*) sign of the Swastika. It appears less common on the Brahmin monuments."

Mr. Virchand R. Gandhi, a Hindu and Jain disciple from Bombay, India, a delegate to the World's Parliament of Religions at Chicago in 1893, remained for some time in Washington, D. C., proselyting among the Christians. He is a cultivated gentleman, devoted to the spread of his religion. I asked his advice and assistance, which he kindly gave, supervising my manuscript for the Swastika in the extreme Orient, and furnishing me the following additional information relative to the Swastika in India, and especially among the Jains:

"The Swastika is misinterpreted by so-called Western expounders of our ancient Jain philosophy. The original idea was very high, but later on some persons thought the cross represented only the combination of the male and the female principles. While we are on the physical plane

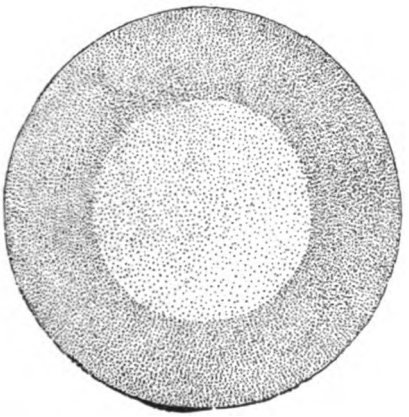
†"La Migration des Symboles," p. 55, citing note I., Journ. Asiatique, 2e série, IV., p. 245, and Pallas, "Sammlungen historischer Nachrichten iiber die mongolischen Völkerschaften," I., p. 277.

‡Ibid., p. 55.

§"Des Sciences et Religion," p. 256.

and our propensities on the material line, we think it necessary to unite these (sexual) principles for our spiritual growth. On the higher plane the soul is sexless, and those who wish to rise higher than the physical plane must eliminate the idea of sex.

"I explain the Jain Swastika by the following illustration (fig. 33): The horizontal and vertical lines crossing each other at right angles form the Greek cross. They represent spirit and matter. We add four other lines by bending to the right each arm of the cross, then three circles and the crescent, and a circle within the crescent. The idea thus symbolized is that there are four grades of existence of souls in the material universe. The first is the lowest state—Archaic or protoplasmic life. The soul evolves from that state to the next—the earth with its plant and animal life. Then follows the third stage—the human; then the fourth stage—the celestial. The word 'celestial' is here held to mean life in other worlds than our own. All these graduations are combinations of matter and soul on different scales. The spiritual plane is that in which the soul is entirely freed from the bonds of matter. In order to reach that plane, one must strive to possess the three jewels (represented by the three circles), right belief, right



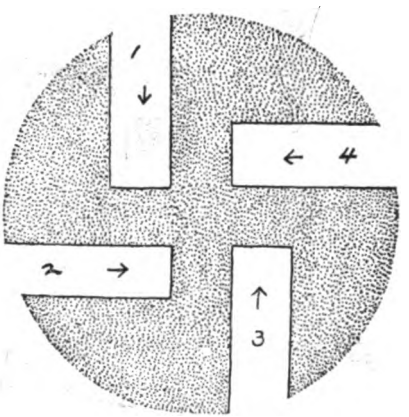


Fig. 34*a*. The Formation of the Jain Swastika—first stage. Handful of rice or meal, in circular form, thinner in center.

Fig. 34*b*. The Formation of the Jain Swastika—second stage. Rice or meal, as shown in preceding figure, with finger marks, indicated at 1, 2, 3, 4.

knowledge, right conduct. When a person has these, he will certainly go higher until he reaches the state of liberation, which is represented by the crescent. The crescent has the form of the rising moon and is always growing larger. The circle in the crescent represents the omniscient state of the soul when it has attained full consciousness, is liberated, and lives apart from matter.

"The interpretation, according to the Jain view of the cross, has nothing to do with the combination of the male and female principle. Worship of the male and female principles, ideas based upon sex,

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lowest even of the emotional plane, can never rise higher than the male and female.

"The Jains make the Swastika sign when we enter our temple of worship. This sign reminds us of the great principles represented by the three jewels and by which we are to reach the ultimate good. Those symbols intensify our thoughts and make them more permanent."

Mr. Gandhi says the Jains make the sign of the Swastika as frequently and deftly as the Roman Catholics make the sign of the cross. It is not confined to the temple nor to the priests or monks. Whenever or wherever a benediction or blessing is given, the Swastika is used. Figs. 34*a*, *b*, *c* form a series showing how it is made. A handful of rice, meal, flour, sugar, salt, or any similar substance, is spread over a circular space, say, 3 inches in diameter and one-eighth of an inch deep (fig. 34*a*), then commence at the outside of the circle (fig. 34*b*), on its upper or farther left-hand corner, and draw the finger through the meal just to the left of the centre, halfway or more to the

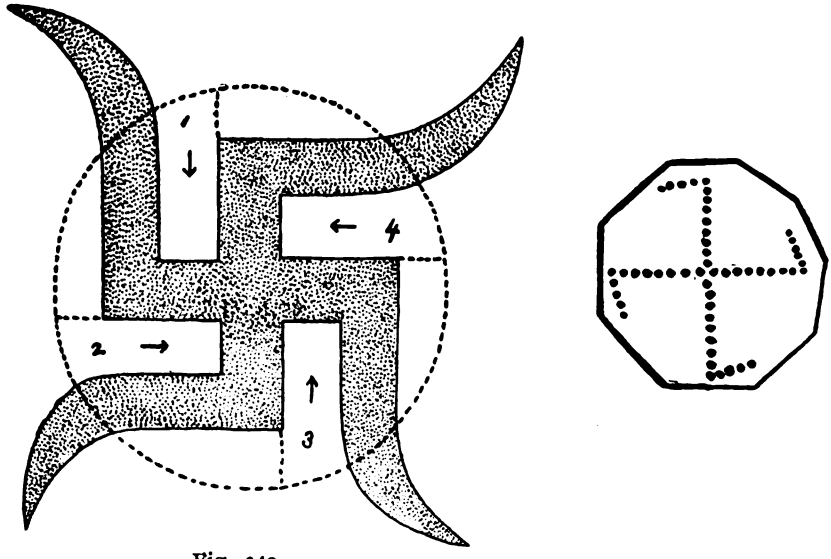

Fig. 34c.

Fig. 35. Bronze Pin-head from Cheithan-Thaugh. De Morgan, "Au Caucase," fig. 177.

opposite or near edge of the circle (1), then again to the right (2), then upward (3), finally to the left where it joins with the first mark (4.) The ends are swept outward, the dots and crescent put in above, and the sign is complete (fig. 34*c*).

CLASSICAL ORIENT.

BABYLONIA, ASSYRIA, CHALDEA, AND PERSIA.

Waring says, "In Babylonian and Assyrian remains we search for it (the Swastika) in vain." Max Müller and Count Goblet d'Alviella are of the same opinion.

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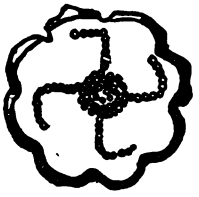
ARMENIA.

M. J. de Morgan (the present director of the Gizeh Museum at Cairo), under the direction of the French Government, made extensive excavations and studies into the prehistoric antiquities and archæology of Russian Armenia. His report is entitled "Le Premier Age de Métaux dans l'Arménie Russe."* He excavated a number of prehistoric cemeteries, and found therein various forms of crosses engraved on ceintures, vases, and medallions. The Swastika, though present, was more rare. He found it on the heads of two large bronze pins (figs. 35 and 36) and on one piece of pottery (fig. 37) from the prehistoric tombs. The bent arms are all turned to the left, and would be the Suavastika of Prof. Max Müller.

CAUCASUS.

In Caucasus, M. E. Chantre* found the Swastika in great purity of form. Fig 38 represents portions of a bronze plaque from that country, used on a ceinture or belt. Another of slightly different style, but



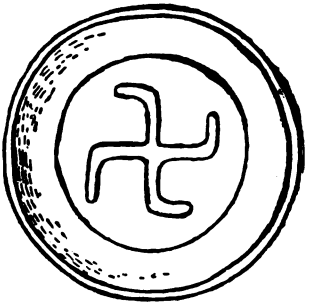


Fig. 36. Bronze Pin-Head from Akthala. De Morgan, "Au Caucase," fig. 178.

Fig. 37. Swastika Mark on Black Pottery. Cheithan-thagh. De Morgan, "Au Caucase," fig. 179.

with square cross and arms bent at right angles, is represented in his pl. 8, fig. 5. These belonged to the first age of iron, and much of the art was intricate.† It represented animals as well as all geometric forms, crosses, circles (concentric and otherwise), spirals, meanders, chevrons, herring bone, lozenges, etc. These were sometimes cast in the metal, at other times repoussé, and again were engraved, and occasionally these methods were employed together. Fig. 39 shows another form, frequently employed and suggested as a possible evolution of

*"Mission Scientifique au Caucase."

*"Recherches Anthropologiques dans la Caucase," tome deuxième, période protohistorique, Atlas, pl. 11, fig. 3.

†Count Goblet d'Alvielle, "La Migration des Symboles," p. 51.

the Swastika, from the same locality and same plate. Fig. 40 represents signs reported by Waring‡ as from Asia Minor, which he credits, without explanation, to Ellis's "Antiquities of Heraldy."

The specimen shown in fig. 41 is reported by Waring,* quoting

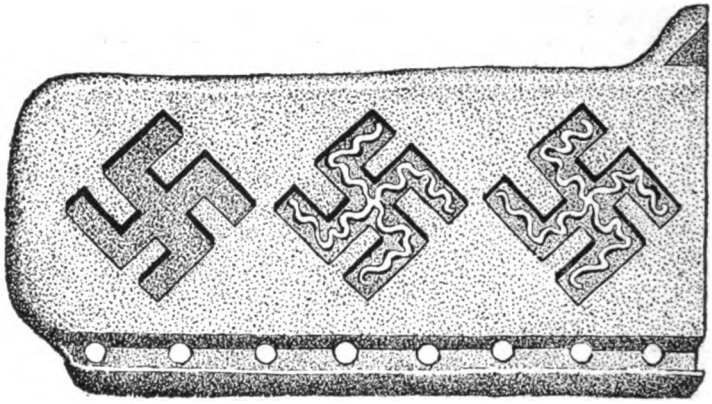


Fig. 38. Fragment of Bronze Ceinture. Swastika repoussé. Necropolis of Koban, Caucasus. Chantre, "Le Caucase," pl. 11, fig. 3.

Rzewusky,† as one of the several branding marks used on Circassian horses for identification.

Mr. Frederick Remington, the celebrated artist and literateur, has an article, "Cracker Cowboy in Florida,"‡ wherein he discourses of the

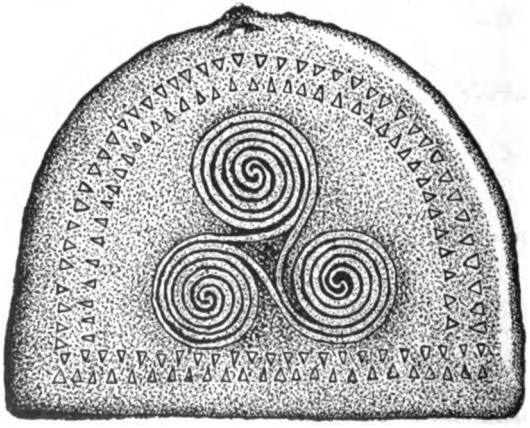


Fig. 39. Bronze Agrafe or Belt Plate. Triskelion in spiral. Koban, Caucasus. Chantre, "Le Caucase," pl. 11, fig. 4.

forgery of brands on cattle in that country. One of his genuine brands is a circle with a small cross in the center. The forgery consists in

‡"Ceramic Art in Remote Ages," pl. 41, figs. 5 and 6.
*"Ceramic Art in Remote Ages," pl. 42, fig. 20c.
†"Mines de l'Orient," V.
‡Harper's Magazine, August, 1895.

elongating each arm of the cross and turning it with a scroll, forming an ogee Swastika (fig. 13*d*), which, curiously enough, is practically the same brand used on Circassian horses (fig. 41). Max Ohnefalsch-Richter¶ says that instruments of copper (*audumbaroasih*) are recommended in the Atharva Veda to make the Swastika, which represents

Fig. 40. Swastika Signs from Asia Minor. Waring, "Ceramic Art in Remote Ages," pl. 41, figs. 5 and 6.

the figure 8; and thus he attempts to account for the use of that mark branded on the cows in India (supra, p. 772), on the horses in Circassia (fig. 41), and said to have been used in Arabia.

ASIA MINOR—TROY (HISSARLIK).

Many specimens of the Swastika were found by Dr. Schliemann in the ruins of Troy, principally on spindle whorls, vases, and bijoux of precious metal. Zmigrodzki§ made from Dr. Schliemann's great atlas the following classification of the objects found at Troy, ornamented with the Swastika and its related forms:

Fifty-five of pure form; 114 crosses with the four dots, points or

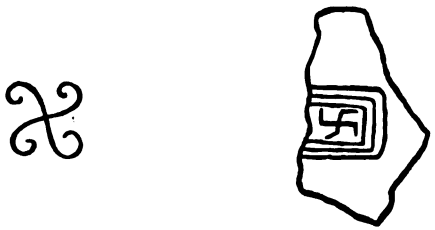


Fig. 41. Brand for Horses in Circassia. Ogee Swastika, tetraskelion. Waring, "Ceramic Art in Remote Ages," pl. 42, fig. 20*c*.

Fig. 42. Fragment of Lustrous Black Pottery. Swastika, right. Depth, 23 feet. Schliemann, "Ilios," fig. 247.

alleged nail holes (*Croix swasticale*); 102 with three branches or arms (triskelion); 86 with five branches or arms; 63 with six branches or arms; total, 420.

Zmigrodzki continues his classification by adding those which have relation to the Swastika thus: Eighty-two representing stars; 70 representing suns; 42 representing branches of trees or palms; 15, animals non-ferocious, deer, antelope, hare, swan, etc.; total, 209 objects. Many of these were spindle whorls.

Dr. Schliemann, in his works, "Troja" and "Ilios," describes at

§Bulletins de la Soc. d'Anthrop., 1888, II., p. 678.

¶Dixème Congrès International d'Anthropologie et d'Archéologie Préhistorique, Paris, 1889, p. 474.

length his excavations of these cities and his discoveries of the Swastika on many objects. His reports are grouped under titles of the various cities, first, second, third, etc., up to the seventh city, counting always from the bottom, the first being deepest and oldest. The same system will be here pursued. The first and second cities were 45 to 52 feet (13 to 16 meters) deep; the third, 23 to 33 feet (7 to 10 meters) deep; the fourth city, 13 to 17.6 feet (4 to 5½ meters) deep; the fifth city, 7 to 13 feet (2 to 4 meters) deep; the sixth was the Lydian city of Troy, and the seventh city, the Greek Ilium, approached the surface.

First and Second Cities.—But few whorls were found in the first and second cities* and none of these bore the Swastika mark, while thousands were found in the third, fourth, and fifth cities, many of which bore the Swastika mark. Those of the first city, if unornamented, have a uniform lustrous black color and are the shape of a cone (fig. 55) or of two cones joined at the base (figs. 52 and 71). Both kinds were found at 33 feet and deeper. Others from the same city were ornamented in incised lines rubbed in with white chalk, in which case they were flat.† In the second city the whorls were smaller than in the first. They were all of a black color and their incised ornamentation was practically the same as those from the upper cities.‡

Zmigrodzki congratulated himself on having discovered among Schliemann's finds what he believed to be the oldest representation of the Swastika of which we had reliable knowledge. It was a fragment of a vase (fig. 42) of the lustrous black pottery peculiar to the whorls of the first and second cities. But Zmigrodzki was compelled to recede, which he did regretfully, when Schliemann, in a later edition, inserted the footnote (p 350) saying, that while he had found this (with a companion piece) at a great depth in his excavations, and had attributed them to the first city, yet, on subsequent examination, he had become convinced that they belonged to the third city.

The Swastika, turned both ways was frequent in the third, fourth, and fifth cities.

The following specimens bearing the Swastika mark are chosen, out of the many specimens in Schliemann's great album, in order to make a fair representation of the various kinds, both of whorls and of Swastikas. They are arranged in the order of cities, the depth being indicated in feet.

The Third, or Burnt, City (23 to 33 feet deep).—The spindle-whorl shown in fig. 43 contains two Swastikas and two crosses.* Of the one Swastika, two arms are bent to the right at right angles, while the two bends, one at right angles, the other curved, both to the right. The other two are bent to the right in curves. The other Swastika has but specimen shown in fig. 44 has two Swastikas, in one of which the four

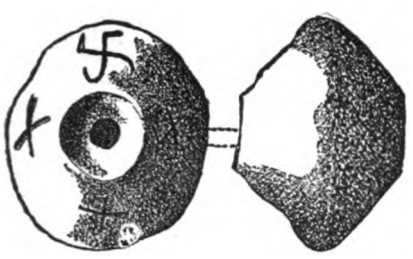
*"Ilios," pp. 229, 350, note 1.

†Ibid, figs. 63-70, p. 229.

‡Ibid, p. 303.

*All spindle-whorls from the hill of Hissarlik are represented one-half natural size.

arms are bent at right angles to the left. The entire figure is traced in double lines, one heavy and one light, as though to represent edges or shadows. The second Swastika has its ends bent at an obtuse angle to the left, and at the extremities the lines taper to a point. The whorl shown in fig. 45 is nearly spherical, with two Swastikas in the upper



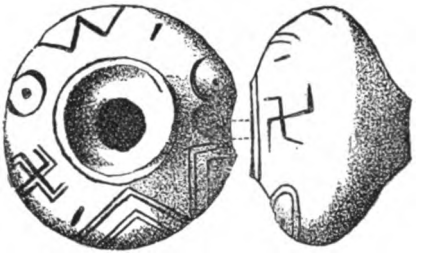
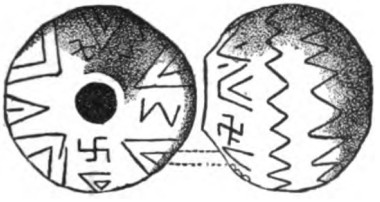


Fig. 43. Spindle-Whorl with Two Swastikas and Two Crosses. Depth, 23 feet. Schliemann, "Ilios," fig. 1858.

Fig. 44. Spindle-Whorl with Two Swastikas. Depth, 23 feet. Schliemann, "Ilios," fig. 1874.

part. The ends of the four arms in both are bent at right angles, one to the right, the other to the left. In fig. 47 the top is surrounded by a line of zigzag or dog-tooth ornaments. Within this field, on the upper part and equidistant from the central hole, are three Swastikas, the ends of all of which turn to the left, and but one at right angles. All three have one or more ends bent, not at any angle, but in a curve



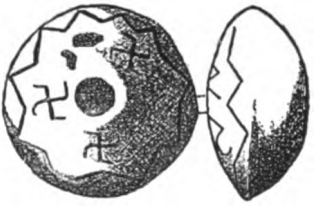


Fig. 45. Spindle-Whorl with Two Swastikas. Depth, 23 feet. Schliemann, "Ilios," fig. 1919.

Fig. 47. Spindle-Whorl with three Swastikas. Depth, 23 feet. Schliemann, "Ilios," fig. 1851.

or hook, making an ogee. Fig. 48 shows a large whorl with two or three Swastikas on its upper surface in connection with several indefinite marks apparently without meaning. The dots are interspersed over the field, the Swastikas all bent to the right, but with uncertain lines and at indefinite angles. In one of them the main line forming the cross is curved toward the central hole; in another, the ends are both bent in the same direction—that is, pointing to the periphery of the whorl. Fig. 49 shows a sphere or globe (see figs. 75, 88) divided by longitudinal lines into four segments, which are again divided by an equatorial line. These segments contain marks or dots and circles, while

one segment contains a normal Swastika turned to the left. This terra-cotta ball has figured in a peculiar degree in the symbolic representation of the Swastika. Greg says of it:*

"We see on one hemisphere the standing for Zeus (=Indra) the sky god, and on the other side a rude representation of a sacred (*somma*) tree; a very interesting and curious western perpetuation of

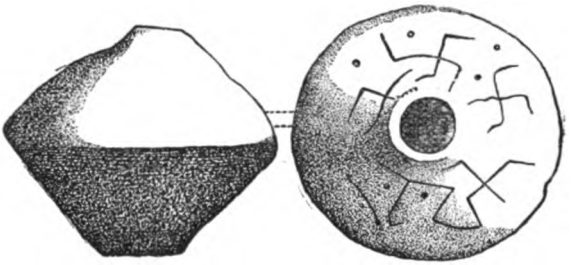


Fig. 48. Spindle-Whorl, with Swastikas. Depth, 23 feet. Schliemann, "Ilios," fig. 1982.

Fig. 49. Sphere Divided into Eight Segments, One of Which Contains a Swastika. Schliemann, "Ilios," fig. 1999.

the original idea and a strong indirect proof of the standing for the emblem of the sky god."

Fig. 50 represents one of the biconical spindle-whorls with various decorations on the two sides, longitudinal lines interspersed with dots, arcs of concentric circles arranged in three parallels, etc. On one of these sides is a normal Swastika, the arms crossing at right angles, the ends bent at right angles to the left. The specimen shown in fig. 51 contains four perfect Swastikas and two inchoate and uncertain. Both of the latter have been damaged by breaking the surface. The four

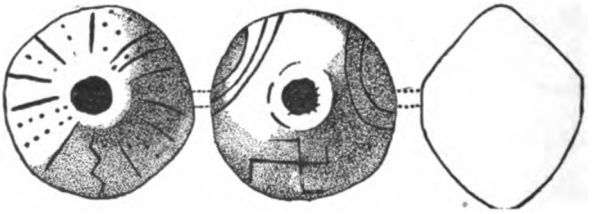
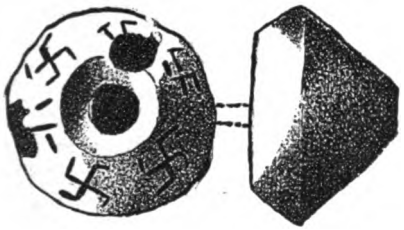


Fig. 50. Biconical Spindle-Whorl with Swastika. Schliemann, "Ilios," fig. 1949.

Swastikas all have their arms bent to the right; some are greater than at right angles, and one arm is curved. Several ends are tapered to a point. Fig. 52 shows a whorl of biconical form. It contains two Swastikas, the main arms of which are ogee forms, crossing each other at the center at nearly right angles, the ogee ends curving to the right. In fig. 53, the entire field of the upper surface is filled with, or occupied by, a Greek cross, in the center of which is the central hole of the whorl, while on each of the four arms is represented a Swastika, the main

*Archæologia, XLVIII., pt. 2, p. 322.

arms all crossing at right angles, the ends all bent to the right at a slightly obtuse angle. Each of these bent ends tapers to a point, some with slight curves and a small flourish. (See figs. 33 and 34 for reference to this flourish.) The specimen shown in fig. 54 has a center field



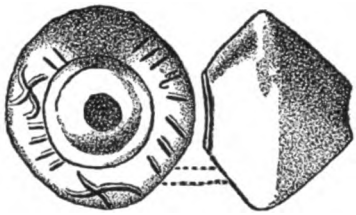


Fig. 51. Biconical Spindle-Whorl with Six Swastikas. Depth, 33 feet. Schliemann, "Ilios," fig. 1859.

Fig. 52. Biconical Spindle-Whorl with Two Ogee Swastikas. Depth, 33 feet. Schliemann, "Ilios," fig. 1876.

in its upper part, of which the decoration consists of incised parallel lines forming segments of circles, repeated in each one of the four quarters of the field. The center hole is surrounded by two concentric rings of incised lines. In one of these spaces is a single Swastika; its

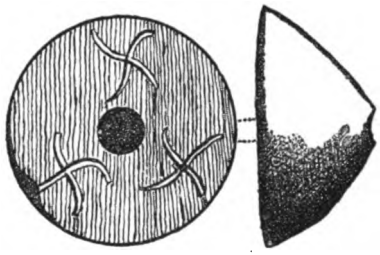


Fig. 53. Spindle-Whorl with Four Swastikas. Depth, 33 feet. De Mortillet, "Musée Préhistorique," fig. 1240.

Fig. 54. Spindle-Whorl with One Swastika. Depth, 33 feet. De Mortillet, "Musée Préhistorique," fig. 1241.

Fig. 55. Conical Spindle-Whorl with Three Ogee Swastikas. Depth, 13½ feet. Schliemann, "Ilios," fig. 1850.

main arms crossing at right angles, two of its ends bent to the left at right angles, the other two in the same direction and curved.

The Fourth City (13.2 to 17.6 feet deep).—Schliemann says:*

"We find among the successors of the burnt city the same triangular idols; the same primitive bronze battle-axes; the same terra-cotta vases, with or without tripod feet; the same double-handled goblets ( ); the same battle-axes of jade, porphyry, and diorite; the same rude stone hammers, and saddle querns of trachyte. * * * The number of rude stone hammers and polished stone axes are fully thrice as large as in the third city, while the masses of shells and cockles

*"Ilios," pp. 518, 571.

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accumulated in the débris of the houses are so stupendous that they baffle all description. The pottery is coarser and of a ruder fabric than in the third city. * * * There were also found in the fourth city many needles of bone for female handiwork, bear tusks, spit rests of mica schist, whetstones of slate, porphyry, etc., of the usual form, hundreds of small silex saws, and some knives of obsidian. Stone whorls, which are so abundant at Mycenæ, are but rarely found here; all of those which occur are, according to Mr. Davis, of steatite. On the other hand, terra-cotta whorls, with or without incised ornamentation, are found by thousands; their forms hardly vary from those in the third (the burnt) city, and the same may be generally said of their incised ornamentation. * * * The same representation of specimens of whorls are given as in the third city, and the same observations apply."

Fig. 55 shows a simple cone, the upper surface being flat and without other decoration than three Swastikas equidistant from the hole and from each other, all made by the two crossed ogee lines with ends curved to the right. This specimen is much like that of fig. 71 (Madam Schliemann collection in the U. S. National Museum, Cat. No. 149704). Fig. 56 shows a remarkable spindle-whorl. Its marks

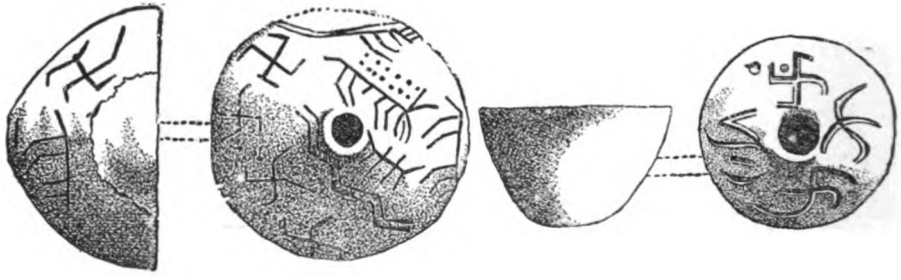

Fig. 56. Conical Spindle-Whorl with Four Swastikas of Various Kinds. Depth, 13½ feet. Schliemann, "Ilios," fig. 1879.

Fig. 57. Conical Spindle-Whorl with Swastikas. Depth, 13½ feet. "Schliemann, "Ilios," fig. 1894.

greatly excited the interest of Dr. Schliemann, and he devoted much space to the discussion of these and similar characters. The whorl is in the form of a cone. It bears upon its conical surface four Swastikas, the ends of three of which bend to the right and one to the left. There are but two of these ends which bend at right angles. Most of them are at an obtuse angle, while the ends of two are curved. Some taper to a point and finish with a slight flourish. The other marks which so interested Dr. Schliemann were the chevron ornament (zigzag), drawn in parallel lines, which, he strongly argued, and fortified with many authorities, represented lightning. The second series of marks he called a "burning altar." This assertion he also fortified with authorities and with illustrations of a similar sign from different countries. (See fig. 101.) The third series of marks represented an animal, name and character unknown, with a head or tusks with two large branching horns or ears, a straight back, a stiff but drooping tail, four

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legs, and two rows of the remarkable dots—seven in one, six in the other—placed over the back of the animal. (See figs. 99 and 190.) Fig. 57 represents another cone-shaped whorl, the flat surface of which is engraved with one perfect Swastika, the two arms crossing each other at right angles and the two ends bending at right angles to the right; the other two are curved, also to the right. Two of the other figures Dr. Schliemann calls Swastikas, although they are uncertain in some of their angles. The fourth character he imagined to be an inchoate or attempted Swastika. Fig. 58 shows a biconical whorl with curious and inexplicable characters.

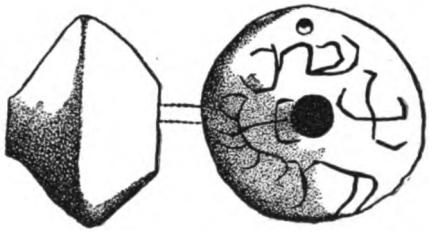

Fig. 58. Biconical Spindle-Whorl with One Swastika. Depth, 13½ feet. Schliemann, "Ilios," fig. 1983.

One of them forms a crude Swaskita, which, while the main arms cross at right angles the ends are bent at uncertain angles, three to the left and one to the right. These characters are so undetermined that it is doubtful if they could have had any signification, either ornamental or otherwise. Fig. 59 is almost conical, the flat surface thereof being only slightly raised at the center. It is much the same form as the whorls shown in figs. 55 and 71. The nearly flat surface is the top, and on it,

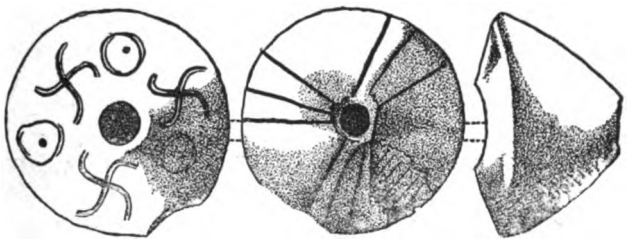

Fig. 59. Biconical Spindle-Whorl with Three Ogee Swastikas. Depth, 13½ feet. Schliemann, "Ilios," fig. 1990.

equidistant from the center hole and from each other, are three ogee Swastikas of double lines, with their ends all curved to the right. In the alternate spaces are small incised circles, with dots in the centers. In fig. 60 a biconical whorl is shown. It has three of the circle segments marked in equilateral positions, with three or four parallel lines, after the style shown in fig. 54. In the spaces are two Swastikas, in both of which the two main arms cross at right angles. Some of the ends bend at a right, and others at an obtuse, angle. In one of the

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Swastikas the bent ends turn toward each other, forming a rude figure 8. The specimen shown in fig. 61 is biconical, but much flattened; it contains five ogee Swastikas, of which the ends of four bend to the right and one to the left. In an interval between them is one of the burning altars. Fig. 63 represents a spindle-whorl with a cup-shaped depression around the central hole, which is surrounded by three lines in con-

Fig. 60. Biconical Spindle-Whorl with Two Swastikas. Depth, 16½ feet. Schliemann, "Ilios," fig. 1863.

Fig. 61. Biconical Spindle-Whorl with Five Ogee Swastikas. Depth, 18 feet. Schliemann, "Ilios," fig. 1905.

centric circles, while on the field, at 90 degrees from each other, are right four ogee Swastikas (tetraskelions), the arms all turning to the left and spirally each upon itself. The specimen shown in fig. 64 is biconical, though, as usual, the upper cone is the smallest. There are parallel lines, three in a set, forming the segments of three circles, in one

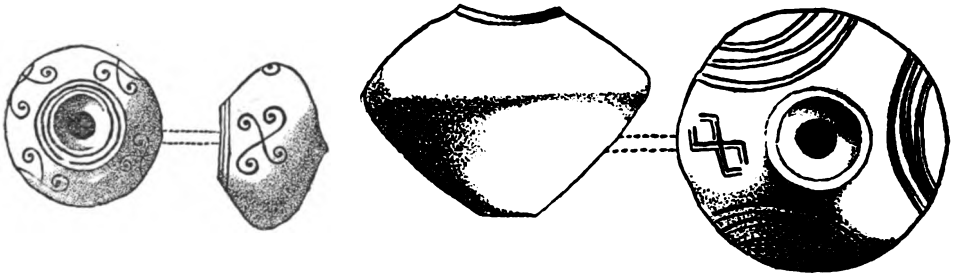
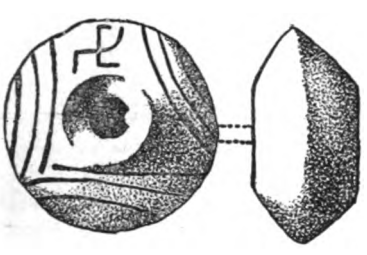


Fig. 63. Spindle-Whorl Having Four Ogee Swastikas with Spiral Volutes. Depth, 18 feet. Schliemann, "Ilios," fig. 1868.

Fig. 64. Biconical Spindle-Whorl with One Swastika. Depth, 19.8 feet. Schliemann, "Ilios," fig. 1865.

space of which appears a Swastika of a curious and unique form, similar to that shown in fig. 60. The two main arms cross each other at very nearly right angles and the ends also bend at right angles toward and approaching each other, so that if continued slightly farther they would close and form a decorative figure 8. The specimen shown in fig. 65 is decorated with parallel lines, three in number, arranged in segments of three circles, the periphery of which is toward the center, as in figs. 60 and 64. In one of the spaces is a Swastika of curious form; the main

arms cross each other at right angles, but the four ends represent different styles—two are bent square to the left, one square to the right, and the fourth curves to the left at no angle. Fig. 66 shows a biconical whorl, and its top is decorated to represent three Swastikas and three burning altars. The ends of the arms of the Swastikas all bend to the



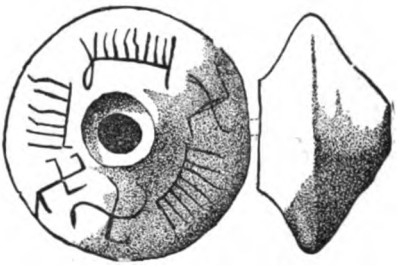
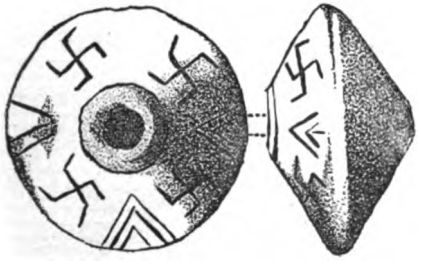


Fig. 65. Biconical Spindle-Whorl with One Swastika. Depth, 19.8 feet. Schliemann, "Ilios," fig. 1866.

Fig. 66. Biconical Spindle-Whorl with Three Swastikas and Three Burning Altars. Depth, 19.8 feet. Schliemann, "Ilios," fig. 1872.

left, some are at right angles and some at obtuse angles, while two or three are curved; two of them show corrections, the marks at the ends having been changed in one case at a different angle and in another from a straight line to a curve. Fig. 67 shows four specimens of Swastika, the main arms of all of which cross at right angles. The ends all bend to the right, at nearly right angles, tapering to a point and finishing with the slight flourish noted in the Jain Swastika (fig. 34*c*). They



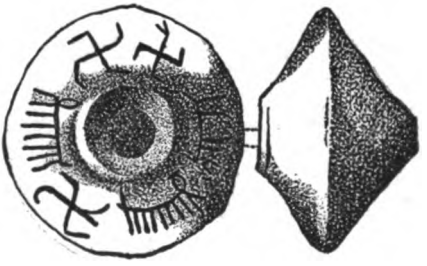


Fig. 67. Biconical Spindle-Whorl with Four Swastikas. Depth, 19.8 feet. Schliemann, "Ilios," fig. 1873.

Fig. 68. Biconical Spindle-Whorl with Three Swastikas of Different Styles, Depth, 19.8 feet. Schliemann, "Ilios," fig. 1911.

are alternated with a chevron decoration. Fig. 68 shows three Swastikas, the ends of the arms of which are all bent to the left. One Swastika is composed of two ogee lines. The arms of another are curved, but all others are bent at right angles, some of them tapering to points, finishing with a little flourish (figs. 67 and 34*c*). One of these ends, like that in fig. 66, has been corrected by the maker. Fig. 69 represents one Swastika in which the main arms cross at nearly right angles. Both ends of one arm turn to the left and those of the other arm turn

to the right in figure 8 style. One of the ends is curved, the others bent at different angles. Fig. 70 shows the parallel lines representing segments of a circle similar to figs. 60, 64, 65, and 69, except that it has

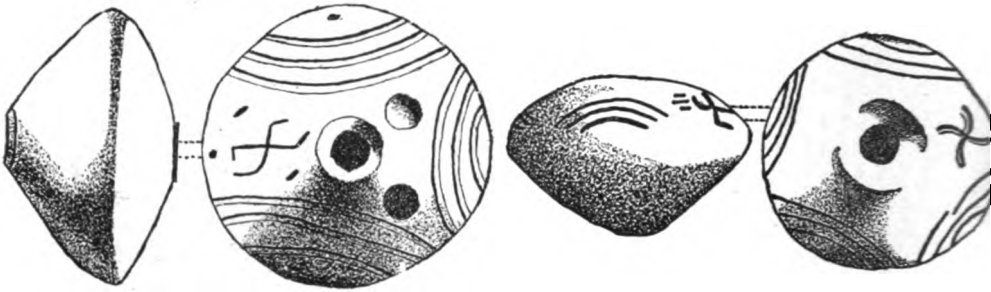


Fig. 69. Biconical Spindle-Whorl with One Swastika of the Figure 8 Style. Depth, 19.8 feet. Schliemann, "Ilios," fig. 1861.

Fig. 70. Biconical Spindle-Whorl with One Swastika, Slightly Ogee. Depth, 19.8 feet. Schliemann, "Ilios," fig. 1864.

four instead of three. It has one Swastika; the main arms (of double lines) cross at right angles, the ends all curving to the left with a slight ogee.

The U. S. National Museum was, during 1893, the fortunate recipient of a collection of objects from Madame Schliemann, which her husband, before his death, had signified should be given to the United States as a token of his remembrance of and regard for his adopted country. He never forgot that he was an American citizen, and, preparing for death, made his acknowledgments in the manner mentioned.

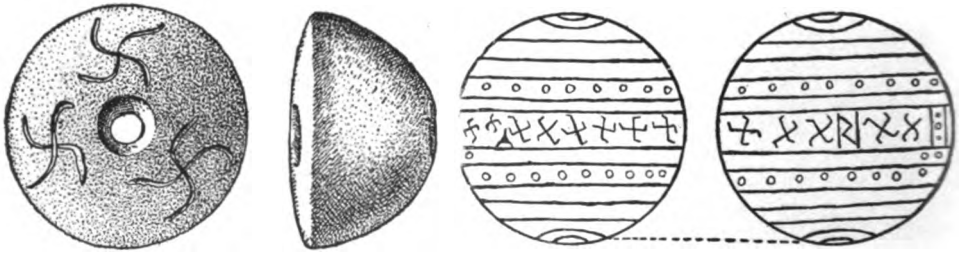


Fig. 71. Conical Spindle-Whorl with Three Ogee Swastikas. Depth, 13.5 feet. Gift of Madame Schliemann. Cat. No. 149704, U. S. N. M.

Fig. 75. Terra-Cotta Sphere with Thirteen Swastikas. Third city. Depth, 26 feet. Schliemann, "Ilios," figs. 245, 246.

The collection consisted of 178 objects, all from ancient Troy, and they made a fair representation of his general finds. This collection is in the Department of Prehistoric Anthropology. In this collection is a spindle-whorl, found at 13½ feet (4 meters) depth and belonging to the fourth city. It had three Swastikas upon its face, and is here shown as fig. 71.*

*"Ilios," fig. 1852.

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The Sixth and Seventh Cities.—The sixth city is described in "Ilios," page 587, and the seventh on pages 608 and 618. Both cities contained occasional whorls of clay, all thoroughly baked, without incised or painted ornamentation, and shed no further light on the Swastika.

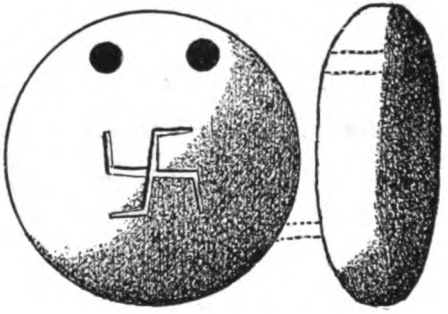
Fig. 75 represents the opposite hemispheres of a terra-cotta ball, found at a depth of 26 feet, divided by incised lines into fifteen zones, of which two are ornamented with points and the middle zone, the largest of all, with thirteen specimens of the Swastikas.

Zmigrodzki says* that there were found by Schliemann, at Hissarlik, fifty-five specimens of the Swastika "pure and simple" (pp. 809, 826). It will be perceived by examination that the Swastika "pure and simple" comprised Swastikas of several forms; those in which the four arms of the cross were at other angles besides right angles, those in which the ends bent at square and other angles to the right; then those to the left (Burnouf and Max Müller's Suavastika); those in which the bends were, some to the right and some to the left, in the same design; where the points tapered off and turned outward with a flourish; where the arms bent at no angle, but were in spirals each upon itself, and turned, some to the right, some to the left. We shall see other related forms, as where the arms turn spirally upon each other instead of upon themselves. These will sometimes have three, five, six, or more arms, instead of four (p.768). The cross and the circle will also appear in connection with the Swastika; and other designs, as zigzags (lightning), burning altars, men, animals, and similar representations will be found associated with the Swastika, and are only related to it by the association of similar objects from the same locality. A description of their patterns will include those already figured, together with Schliemann's comments as to signification and frequency. They become more important because these related forms will be found in distant countries and among distant peoples, notably among the prehistoric peoples of America. Possibly these designs have a signification, possibly not. Dr. Schliemann thought that in many cases they had. Professor Sayce supported him, strongly inclining toward an alphabetic or linguistic, perhaps ideographic, signification. No opinion is advanced by the author on these theories, but the designs are given in considerable numbers, to the end that the evidence may be fully reported, and future investigators, radical and conservative, imaginative and unimaginative, theorists and agnostics, may have a fair knowledge of this mysterious sign, and an opportunity to indulge their respective talents at length. Possibly these associated designs may throw some light upon the origin or history of the Swastika or of some of its related forms.

The specimen represented in fig. 76 is not a spindle-whorl, as shown by the number and location of the holes. It bears a good representation of a Swastika the form of which has been noticed several times. The two main arms cross each other at nearly right angles. The ends of the arms all bend to the right at a slightly obtuse angle and turn outward with a flourish somewhat after the style of the Jain Swastika (fig. 34*c*). Fig. 77 represents a spindle-whorl with a Swastika of the ogee style curved to the right. The center hole of the whorl forms the center of

*Tenth Congr. Inter. d'Anthrop. et d'Archæol. Prehist., Paris, 1889, p. 474.

the sign. The figure is of double lines, and in the interspaces are four dots, similar to those in figs. 96-98, and others which Dr. Schliemann reports as common, and to which he attributes some special but unknown meaning. Swastikas and crosses of irregular shape and style



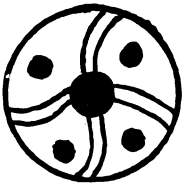
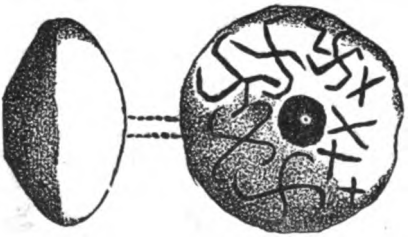


Fig. 76. Terra-Cotta Disk with One Swastika. Schliemann, "Ilios," fig. 1849.

Fig. 77. Spindle-Whorl with Ogee Swastika. Third city. Depth, 23 feet. Schliemann, "Ilios," fig. 1822.

are shown in the field of fig. 78. Two fairly well formed Swastikas appear, both of the ogee style, with the ends curved to the right. One is of the style resembling the figure 8 (see figs. 60 and 64). Two others are crudely and irregularly formed, and would scarcely be recognized as Swastikas except for their association. Fig. 79 represents uncertain



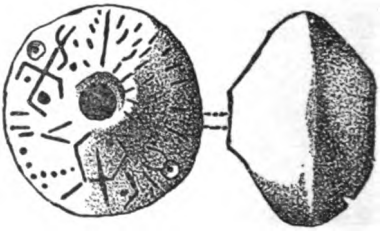


Fig. 78. Biconical Spindle-Whorl with Irregular Swastikas and Crosses. Fourth city. Depth, 13.6 feet. Schliemann, "Ilios," fig. 1871.

Fig. 79. Biconical Spindle-Whorl with Uncertain and Malformed Swastikas, Third city. Depth, 33 feet. Schliemann, "Ilios," fig. 1870.

and malformed Swastikas. The arms are bent in different directions in the same line. Two of the main arms are not bent. The inexplicable dots are present, and the field is more or less covered with unmeaning or, at least, unexplained marks. Fig. 80 also illustrates the indefinite and inchoate style of decoration. One unfinished Swastika appears which, unlike anything we have yet seen, has a circle with a dot in the center for the body of the Swastikas at the crossing of the main arms. Fig. 81 shows two Swastikas, both crossing their main arms at right angles and the ends bending also at right angles—one to the right, the other to the left. This specimen is inserted here because of the numerous decorations of apparently unmeaning, or at least, unexplained,

lines. Fig. 82 shows four segmented circles with an indefinite Swastika in one of the spaces. The ends are not well turned, only one being well attached to the main arms. One of the ends is not joined, one overruns and forms a sort of cross; the other has no bend. Fig 83 contains an unmistakable Swastika, the main arms of which cross at right angles,

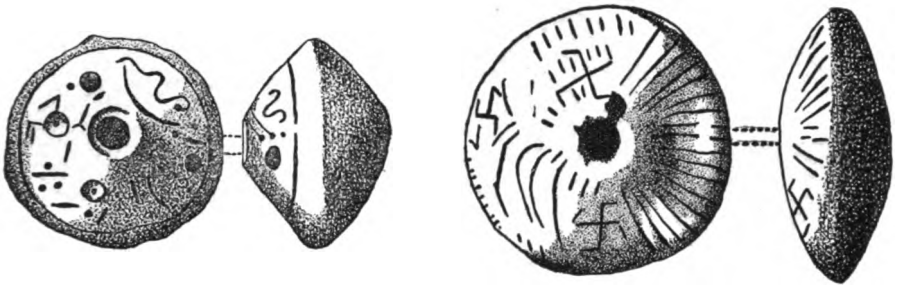


Fig. 80. Biconical Spindle-Whorl with Irregular and Partly Formed Swastikas Having Large Dot in Center. Fourth city. Depth, 23 feet. Schliemann, "Ilios," fig. 1875.

Fig. 81. Biconical Spindle-Whorl, Flattened, with Two Swastikas and Indefinite Decoration. Schliemann, "Ilios," fig. 1947.

turning to the left with an ogee curve. The peculiarity of this specimen is that the center of the sign is inclosed in a circle, thus showing the indifference of the Swastika sign to other signs, whether cross or circle. The outer parts of the field are occupied with the parallel lines of the circle segment, as shown in many other specimens. The specimen shown in fig. 84 is similar in style to the last. The bodies of six Swastikas are formed by a circle and dot, while the arms of the cross start from the outside of the circle, extending themselves in curves, all of

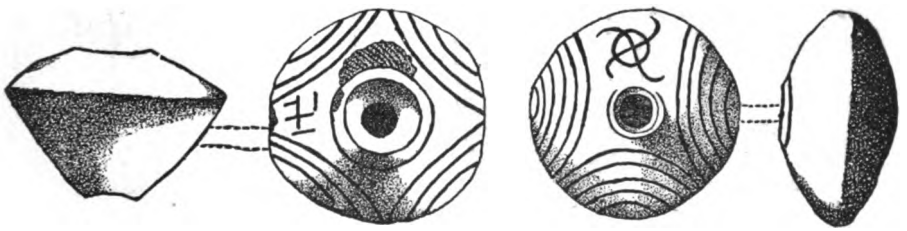


Fig. 82. Biconical Spindle-Whorl with One Swastika and Four Segments of Circles. Third city. Depth, 33 feet. Schliemann, "Ilios," fig. 1989.

Fig. 83. Biconical Spindle-Whorl, Flattened. Ogee Swastika with central circle. Third city. Depth, 23 feet. Schliemann, "Ilios," fig. 1987.

them to the right. (See fig. 13*d*.) It has no other ornamentation. The same remark is to be made about the indifferent use of the Swastika in association with cross or circle. We have seen many Swastikas composed of the crossed ogee lines or curves. Fig. 85 shows the same ogee lines and curves not crossed; and thus, while it may be that it is not a Swastika, yet it shows a relationship of form from which the derivation of a Swastika would be easy.

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Attention has been called to decorations comprising segments of the circles incised in these whorls, the periphery of which is toward their centers (figs. 60, 64, 65, 69, 70, 82, and 83). Also to the mysterious dots (figs. 46, 56, 75, 76, 77, 79, 84, 92, 96 and 97). Fig. 87 shows

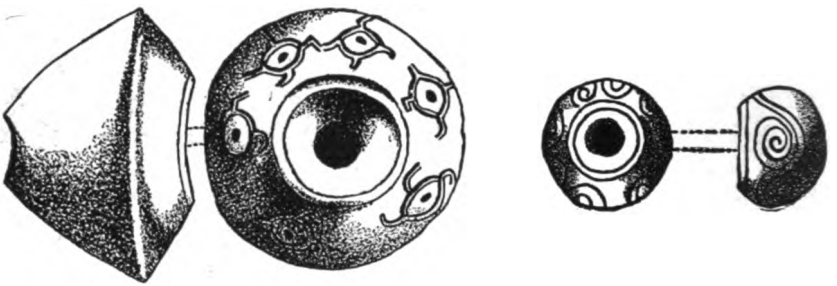

Fig. 84. Biconical Spindle-Whorl with Six Ogee Swastikas Having Central Circle and Dot. Third city. Depth, 23 feet. Schliemann, "Ilios," fig. 1862.
Third city. Depth, 23 feet. Schliemann, "Ilios," fig. 1862.

Fig. 85. Spherical Spindle-Whorl with Flattened Top and Ogee Lines Which Do Not Form Swastikas. Schliemann, "Ilios," fig. 1890.

a combination of the segments of three circles, the dots within each, and two Swastikas. Of the Swastikas, one is normal, turning to the right; the other turns to the right, but at an obtuse angle, with one end straight and the other irregularly curved. Fig. 89 represents a spindle-whorl of terra-cotta nearly spherical, with decoration of a large central dot and lines springing thereout, almost like the spokes of a

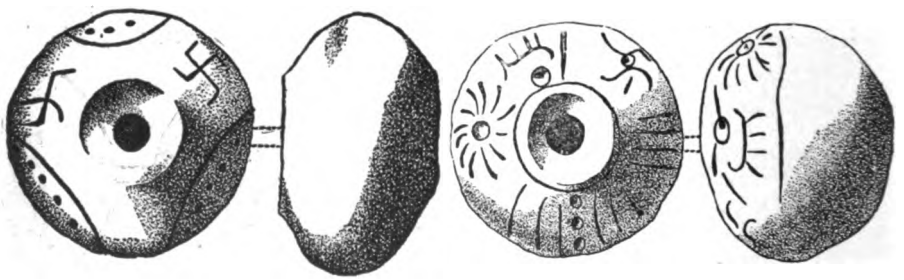

Fig. 87. Spherical Spindle-Whorl, Flattened. Two Swastikas combined with segments and dots. Schliemann, "Ilios," fig. 1988.

Fig. 89. Spherical Spindle-Whorl. Large central dot with twelve arms, similar in form to the ogee Swastika. Schliemann, "Ilios," fig. 1946.

wheel, then all turning to the left as volutes. In some countries this has been called the sun symbol, but there is nothing to indicate that it had any signification at Hissarlik. One of the marks resembles the long-backed four-legged animal (figs. 99 and 100).* Figs. 90, 91, 92, and 93 show a further adaptation of the ogee curve developed into Swastikas, in which many arms start from the center circle around the central hole

*"Ilios," p. 418.

in the whorl, finally taking a spiral form. The relation of this to a sun symbol is only mentioned and not specified or declared. The inexplicable and constantly recurring dots are seen in fig. 90.

It is not contended that these are necessary evolutions of the Swastika. We will see farther on many lines and forms of decoration by incised lines on these Trojan whorls, which may have had no relation to the Swastika, but are inserted here because persons rich in theories

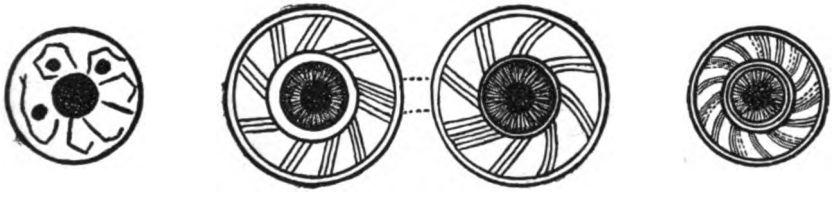

Fig. 90. Spindle-Whorl. Central dot with ogee arms radiating therefrom in different directions, but in the form of a Swastika. Third city. Depth, 29 feet. Schliemann, "Ilios," fig. 1830.

Fig. 92. Spindle-Whorl with Central Circle and Many Arms. Fourth city. Depth, 19.8 feet. Schliemann, "Ilios," fig. 1837.

Fig. 93. Spindle-Whorl with Central Hole, Large Circle, and Many Curved Arms. Third city. Depth, 29 feet. Schliemann, "Ilios," fig. 1833.

and brilliant in imagination have declared that they could see a resemblance, a relation, in this or some other decoration. As objects belonging to the same culture, from the same locality, and intimately associated with unmistakable Swastikas, they were part of the *res gestae*, and as such entitled to admission as evidence in the case. The effect of their evidence is a legitimate subject for discussion and argument. To refuse these figures admission would be to decide the case against this contention without giving the opposing party an opportunity to see the evidence or to be heard in argument. Therefore, the objects are inserted.

Specimens of other crosses are presented because the Swastika is considered to be a form of the cross. There may have been no evolution or relationship between them; but no person is competent to decide from a mere inspection or by reason of dissimilarity that there was not. We have to plead *ignoramus* as to the growth and evolution of both cross and Swastika, because the origin of both is lost in antiquity. But all are fair objects for discussion. There certainly is nothing improbable in the relationship and evolution between the Swastika and the cross. It may be almost assumed.

Evidence leading to conviction may be found in associated contemporaneous specimens. M. Montelius, an archæologist of repute in the National Museum at Stckholm, discovered eight stages of culture in the bronze age of that country, which discovery was based solely upon the foregoing principle applied to the fibulæ found in prehistoric graves. In assorting his stock of fibulæ, he was enabled to lay out a series of eight styles, each different, but with many presentations. He arranged them seriatim, according to certain differences in size, style,

elegance of workmanship, etc., No. 1 being smallest, and No. 8 the largest and most elaborate. They were then classified according to locality and association, and he discovered that Nos. 1 and 2 belonged together, on the same body or in the same grave, and the same with Nos. 2 and 3, 3 and 4, and so on to No. 8, but that there was no general or indefinite intermixture; Nos. 1 and 3 or 2 and 4 were not found together and were not associated, and so on. Nos. 7 and 8 were associated, but not 6 and 8, nor 5 and 7, nor was there any association beyond adjoining numbers in the series. Thus Montelius was able to determine that each one or each two of the series formed a stage in the culture of these people. While the numbers of the series separated

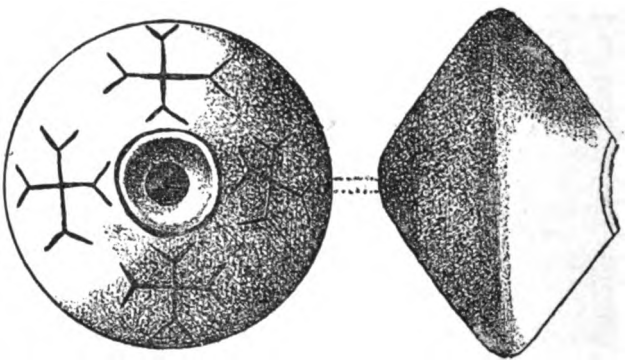

Fig. 94. Large Biconical Spindle-Whorl. Four crosses with bifurcated arms. Third city. Depth, 23 feet. Schliemann, "Ilios," fig. 1856.

from each other, as 1, 5, 8, were never found associated, yet it was conclusively shown that they were related, were the same object, all served a similar purpose, and together formed an evolutionary series showing their common origin, derivative growth and continuous improvement in art, always by communication between their makers or owners.

Thus it may be with the other forms of crosses, and thus it appears to be with the circle and spiral Swastikas and those with ends bent in

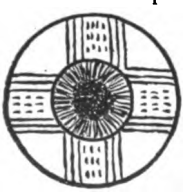

Fig. 95. Spindle-Whorl. Hole and large circle in center with broad arms of Greek cross. Third city. Depth, 26.4 feet. Schliemann, "Ilios," fig. 1820.

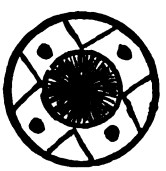

Fig. 96. Spindle-Whorl. Hole and large circle in center. Extended parallel arms with dots, forming a Greek cross. Third city. Depth, 23 feet. Schliemann, "Ilios," fig. 1817.

opposite and different directions. Just what their relations are and at which end of the series the evolution began, is not argued. This is left for the theorists and imaginists, protesting, however, that they must not run wild nor push their theories beyond bounds. Fig. 94

represents four crosses, the main arms of which are at right angles, and each and all ends, instead of being turned at an angle which would make them Swastikas, are bifurcated and turn both ways, thus forming a foliated cross similar to the Maya cross, the "Tree of life." Figs. 95, 96, and 97 show Greek crosses. The centers of the crosses are occupied by the central hole of the whorl, while the arms extend to the periphery. In the centres of the respective arms are the ubiquitous dots. The question might here be asked whether these holes which represented circles, stood for the sun symbol or solar disk. The question carries its own answer and is a refutation of those who fancy they can see mythology in everything.

Leaden idol of Hissarlik.—Dr. Schliemann, in his explorations on

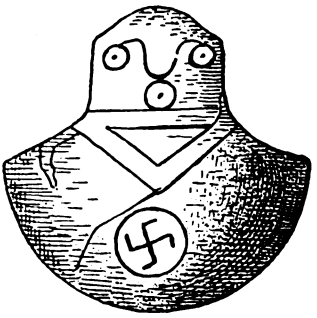

Fig. 125. Leaden Idol of Artemis Nana of Chaldea, with Swaskita.‡ Third city. Depth, 23 feet. Schliemann, "Ilios," fig. 126. 1⅓ natural size.

Fig. 129. Terra-Cotta Vase with Circle or Ring Inclosing Swastika. Schliemann, "Troja," fig. 101. Two-fifths natural size.

the hill of Hissarlik, at a depth of 23 feet, in the third, the burnt city, found a metal idol (fig. 125), which was determined on an analysis to be lead.* It was submitted to Professor Sayce who made the following report:†

*"Ilios," fig. 226, p. 337.
†Ibid, p. 694.

All the cuts of this page are reprinted from the report of the U. S. National Museum, by courtesy of the Secretary of the Smithsonian Institute.

"It is the Artemis Nana of Chaldea, who became the chief deity of Carchemish, the Hittite capital, and passed through Asia Minor to the shores and islands of the Ægean Sea. Characteristic figures of the goddess have been discovered at Mycenæ as well as in Cyprus."

The author then quotes Dr. Schliemann's description of the idol in which he clearly connects the Swastika sign with the female generative organs.

Professor Sayce was clearly of the opinion that the Swastika was, among the Trojans, a symbol of the generative power in man.

Dr. Wilson then describes four vases obtained from the ruined city of Hissarlik, one of them pictured in fig. 129. In this he calls attention to the eyes, the rude nose, the mouth, and covering the generative organs the Swastika. Therefore he asserts:

"It appears to the author that this sign, in its peculiar position, has an equal claim as a symbol of blessing, happiness, good fortune, as that it represents the generative power.

"From the earliest time of which we have knowledge of the thoughts or desires of man we know that the raising up 'heirs of his body' constituted his greatest blessing and happiness, and their failure his greatest misery. The first and greatest command of God to man, as set forth in the Holy Bible, is to 'Be fruitful, and multiply, and replenish the earth.'* This was repeated after the Deluge,† and when He pronounced the curse in the Garden, that upon the woman‡ was, 'In sorrow thou shalt bring forth children.' God's greatest blessing to Abraham, when He gave to him and his seed the land as far as he could see, was that his seed should be as the dust of the earth, 'so that if a man can number the dust of the earth, then shall thy seed also be numbered.'* 'Tell the stars, if thou be able to number them * * * so shall thy seed be. * * * As the father of many nations,' etc. We all know the story of Sarai, how, when she and Abraham had all riches and power on earth, it was as naught while they were childless, and how their greatest blessing was the Divine promise of an heir, and that their greatest happiness was over the birth of Isaac. This may be no proof of the symbolism of the Swastika, but it shows how, in high antiquity, man's happiness in his children was such as makes the Swastika mark, in the position indicated, equally a symbol of good fortune and blessing as it was when put on the spindle-whorls of Hissarlik, the vases of Greece, or the fibulæ of Euturia."

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*Genesis i., 28.

†Genesis viii., 17; ix., 7.

‡Genesis iii., 16.

*Genesis xiii., 16; xv., 5.

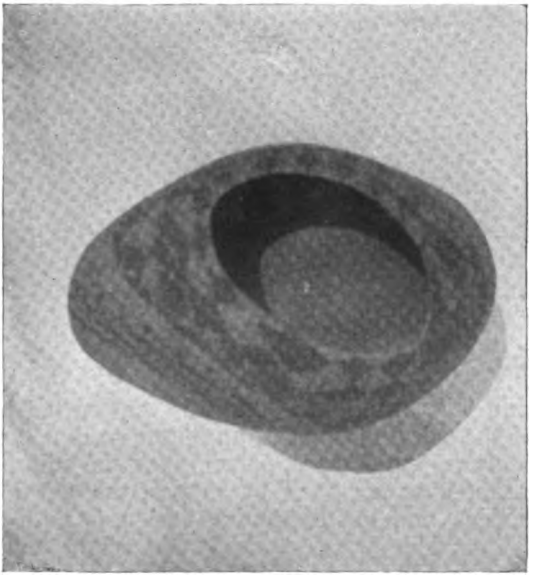
A UNIQUE INDIAN BASKET.

WILLIAM CONWAY CURTIS.

(From The Southern Workman, April, 1904).

All who are observant of Indian customs, as well as those who are specially interested in the basketry of the Indians, are familiar with the various devices which the Indian mother has for carrying her baby—the hood, or the seal-skin pouch of the Eskimo mother; the strips of board or bark upon which the woman of other tribes bind their little ones—all of which are apt to be more or less decorated with beads and wampum and color, according to the taste and opportunity of the mother.

As one travels from the Northwest down through Washington and Oregon and south to California and the region of the Southwest, the baby-packer takes almost universally the form of a basket, woven of willow or cedar roots, or whatever is most convenient. Sometimes a



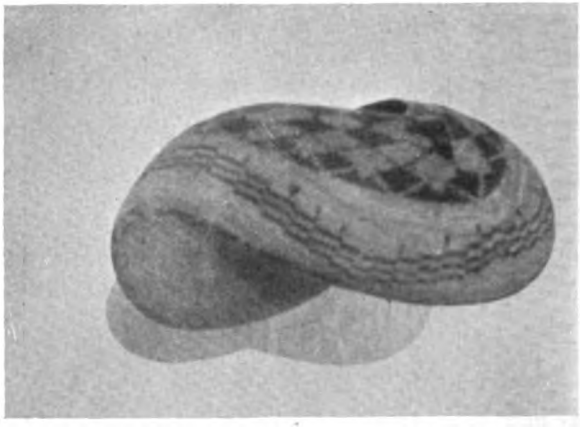
Courtesy of "The Southern Workman."

Poma Cradle Basket.

little nest, shaped like the chrysalis of the butterfly or the home of the young oriole, is fastened to a frame of wicker work. Others are so fashioned that the frame itself constitutes the baby-nest. Some of them are quite crude; but often the Indian mother will put into the weaving of her baby-basket no end of labor and patience and exquisite skill, making it a thing of beauty measured by our own most artistic standards. Quite generally these baby-baskets are supplied with an awning, woven of the same material, to protect the face of the little one from the fierce rays of the sun. Sometimes they are decorated with patterns

wrought in the brilliant plumage of the oriole, the blue bird, or the California wood duck, with feathers from the scalp or the throat of the woodpecker and the tufts of the mountain quail. As I have remarked, these various forms of the baby-basket are always of interest to the ethnologist and the lover of Indian basketry. They are quite common, however. We are all familiar with them.

But some months since I came across a basket—in the possession of Mr. E. N. Sipperly, of Westport, Connecticut—which is so unlike anything I ever saw, in basket or in picture, in description or any mention whatever, that I feel warranted in giving pictures of it, with such description as I can to those interested in Indian art. It is a Poma cradle-basket, not a "baby-packer," but a cradle. It is, say, twenty-four inches long by about ten inches high and twelve inches wide.



Courtesy of "The Southern Workman."
Poma Cradle Basket, Side View.

In general form it is oval. The bottom is constructed in the form of a half turn of the spiral channel of an augur so that the basket rocks easily and evenly on the threads, or edges, of the spiral groove. The top of the basket does not show or suggest the spiral bottom. The weave is excellent, and the decorative design is both elaborate and attractive. I though at first that the basket might have been woven canoe-shaped and twisted after its construction, but the compact evenness of the threads (weaving) forbids that, as does the fact that there is no twist on the upper side of the basket. It is certainly a marvelous example of mechanical construction in combination with other features of fine basketry.

The basket is worn and neatly mended at the place where the mother's foot pressed it in rocking the baby; otherwise it is in perfect condition, if indeed the woven repair be not an added touch to its perfection.

I sent a description of the basket to the curators of our leading museums; and, so far as I have learned from them or from other experts of my acquaintance, this cradle-basket is absolutely unique, and worthy the acquaintance of all lovers of aboriginal Indian industry.

PINE NEEDLE BASKETS.

By Mrs. J. P. S. Neligh, Columbus, Ga., also an interview with Mrs. McAfee, of West Point, Ga.

It may practically be said that Mrs. McAfee, of West Point, Ga., is the originator of Pine Needle Baskets. So I requested Mrs. Neligh to interview her and tell exactly how she does the work that has made her so well known. The introductory remarks by Mrs. Neligh are followed by the stenographic report of her interview.

Something new are the pine needle baskets, so dainty, bewitchingly beautiful and so woodsy. They are most unique, as the needles form the beauty of the basket. They are just what they were meant to

Fig. 59. Pine Needle Baskets.

be; they only claim to be pine needle baskets of modest brown, and seem to say: "I am from the pine woods—simple and unpretentious. I modestly stand for what I am—a Pine Needle Basket. No decorative border haunts me—no pinky-blue or violet gray dyes can enhance the beauty of my self toned brown that Mother Nature knows so well how to bring about. I was browned by glints of sunlight, blown about by midnight winds, moistened by summer dews and polished by wandering swain who gathered violets along the wooded trails scattered deep with fallen straws."

The good resiny odored receptacles are sure to win a way into the hearts of all, for they bring to mind the good old days among the pines. And he who would make pine needle baskets should go to the deep dark forest in whose sombre depths lie these long straws, being colored ready for use, and gather them herself. They make far prettier baskets than do those cured a natural green. In our work we procure the extra long sixteen or eighteen inch straws and lay them on papers in a shady place, on the north side of the building, turning them over several times until they are well cured.

To make one of these pretty and useful baskets, take three straws, just as they are picked from the tree or ground. You will find a sort of sheath holding the three needles—slip this off and clip the ends so the tip of lighter color will not be used and proceed as in any coiled basket.

To those less experienced in basket making I might add: Take the three straws in your left hand, then with a linen carpet thread—same

color as the needles—begin to wind around the straws back an inch or so from the end; wind three times then pass the end of the thread over the wound stitches and wind toward the end, binding in this end as you wind. Now cross the ends of the straws, make your first sewed stitch, and bind the loop just made. Sew the coil to this center by placing the needle under each thread in center, having the needle point come out at the left side of the thread below each stitch.

As the center enlarges insert more straws, hiding the ends in the coil. By examining the needles you will find a right and wrong side—or a polished and rough side. Insert the needles so the polished side is outermost.

The beauty of your basket depends largely upon making it right side out, as well as the exactness of stitch and evenness of the size of the coil. The most experienced pine needle basket maker I know told me she considered it necessary for a beginner to make nine baskets before expecting to make one good one.

The following is the result of the stenographic interview with Mrs. McAfee:

Will you kindly tell how you first began to use the pine needles?

"The necessity, during the war, when we had to make everything. The wagoners brought up long-leaf pine needles and that suggested making hats, because we had to make our own hats, and I went to work and made a hat. That was the first thing I made with pine needles. Before that I had made them of coiled rush. The material, or pine needles, coming to hand suggested the work. Then I made all my friends fancy baskets, pin trays, etc., of pine needles.

"The first thing I made with pine needles was a hat for my father, using three needles or straws to the coil. I sewed it with the last spool of Coats' thread (No. 50) that we had. That was the last spool of bought thread on the plantation. After that we spun it there from the raw material."

How long did you continue making these pine needle hats?

"I made hats for my father, my brother and one for myself—just a hack hat, for I never would wear a sunbonnet. I was solicited to make them for other people, and was offered ten dollars for a hat, but did not have to do it. I was working for the love of it."

How long did you keep up this pine needle work?

"Not long. I really don't remember, but not longer than a year; perhaps one season."

Just fancy work for the season?

"Occasionally some neighbor or friend would want a little basket, and I did it along that way, a little at a time, all during the war, after I found out about it. Then I didn't do any more until about five years ago, when I took it up again."

You might say the art had passed from you, or was discontinued until five or six years ago?

"Yes, and then it was suggested as a pastime for my grandchildren."

It was revived by having some pine needles sent to you?

"Yes, the needles were sent to me for soft pillows and then the children brought me some long-leaf needles, and that suggested making baskets. I began by telling the children stories about how a lady

made hats of the pine needles during the war, and they asked if they couldn't make some. I told them we would try, and I got a needle and thread and we began making little souvenir baskets."

How did you get into the basket circle again; that is, making baskets yourself again as an art?

"That was through the Woman's Club. Mrs. Johnson became very much interested. She wanted me to make some to display at a fair of

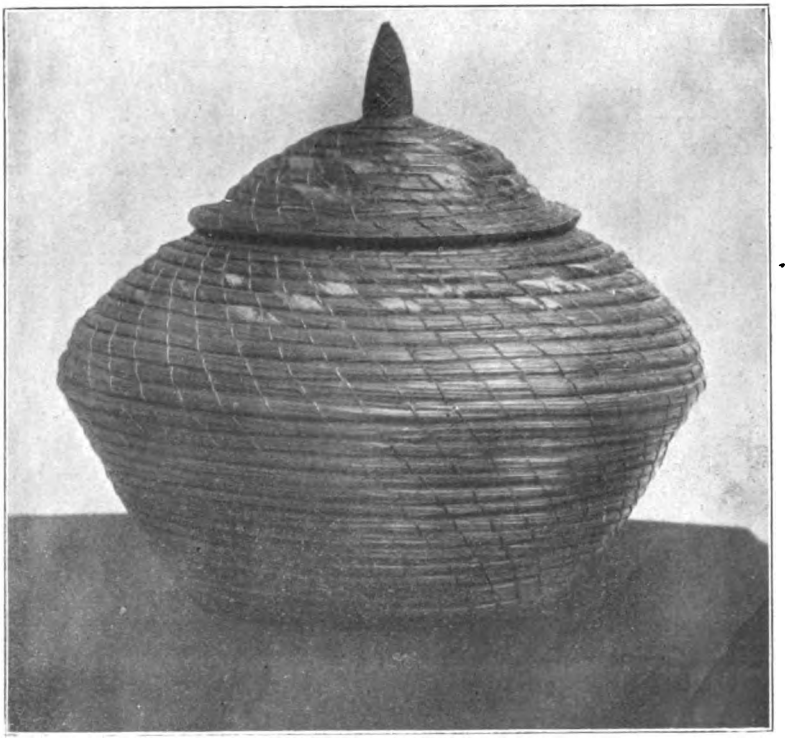


Fig. 60. Pine Needle Basket with Cone for Handle of Cover.

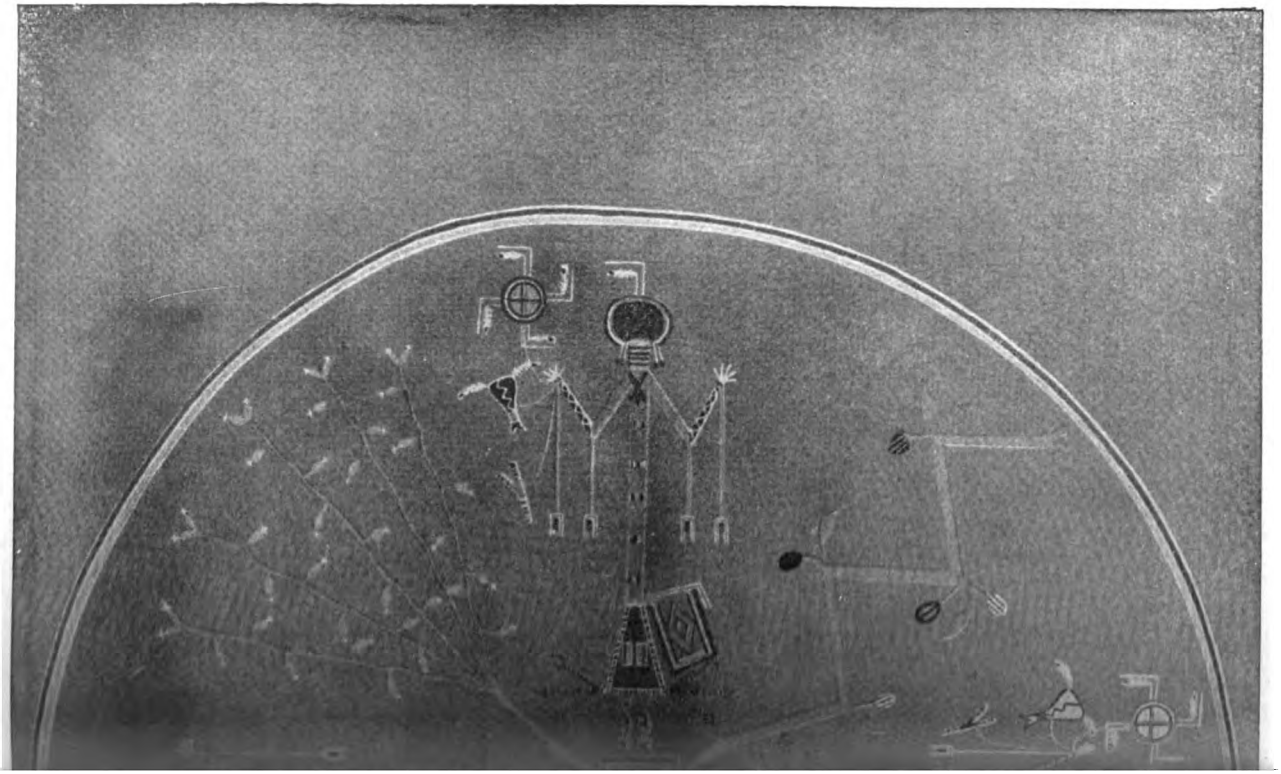
the Woman's Club of Georgia, and I sat up night after night and made some and sent up. I had only about five or six days to make them."

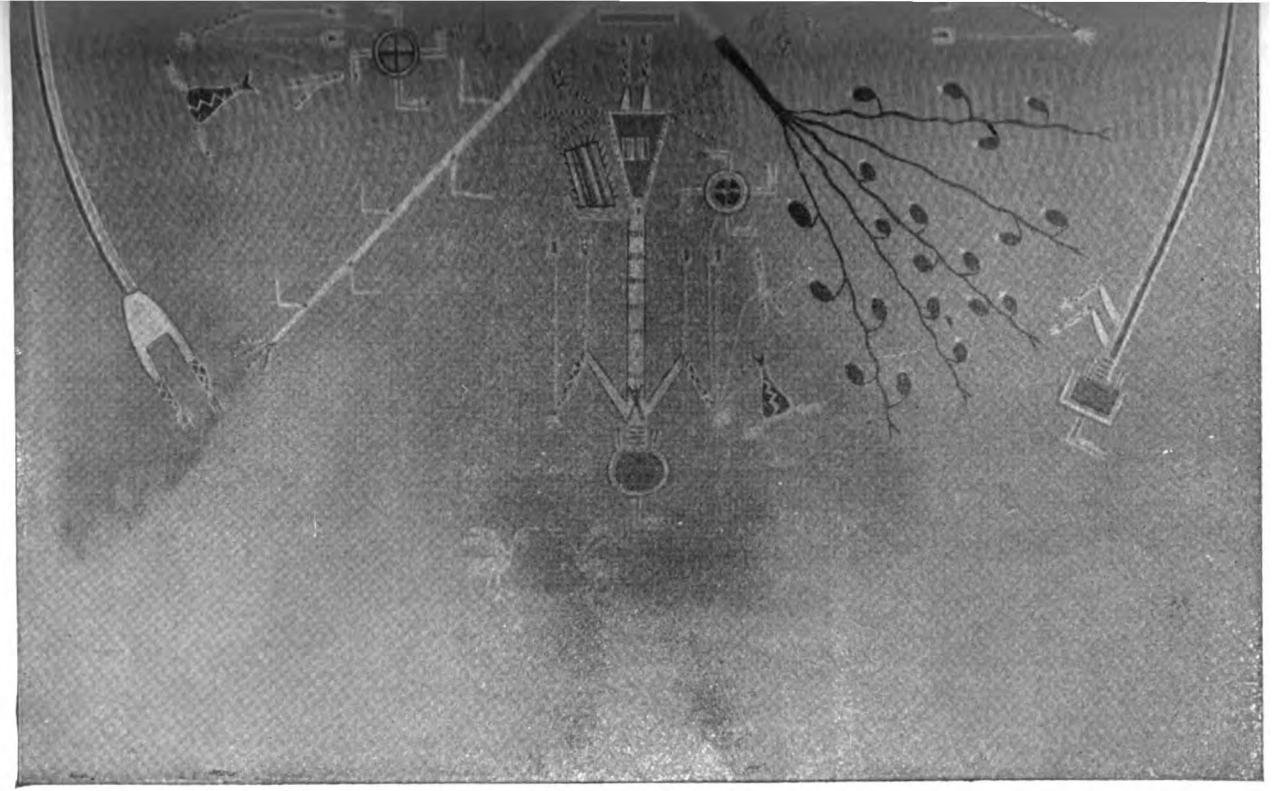
She accidentally saw the little baskets and admired them, and gave you inspiration to make more?

"Yes, on short time. Soon I received another enthusiastic request for the Arts and Crafts Bazaar. I made up then about two dozen."

Were these sold?

"Nearly all of them were sold—all but one or two. I really made them as a pastime, because I enjoyed it. I had the material, used a good deal of Georgia wire grass and pine needles together. I would just think of a shape and work it out because I enjoyed it, with no view of selling them at all. I have scattered them around among my friends and family. Then I had quite a number on hand last Christmas





Navaho Memorial Sand Painting with Swastika.

and sent them to the Christian Woman's Exchange in New Orleans, thinking I could make more of them. From that I have been filling orders all along. I have sold this summer, since July, about fifty baskets."

They vary in size and shape, ranging in price?

"Yes! All shapes and sizes. I have never sold even a small basket below 75 cents, usually $1.00. The highest I have obtained is $5.00, then along down, $3.00, $2.75, $2.50, etc., according to size and finish.

Will you describe the basket you sent to your son?

"That was made of dark pine needles and the decoration was husk of millet. The lid has a pine cone for handle or center finish." (See engraving.)

Describe those two little baskets in the picture.

"The smaller one the straws were just broken for curing in the sun.

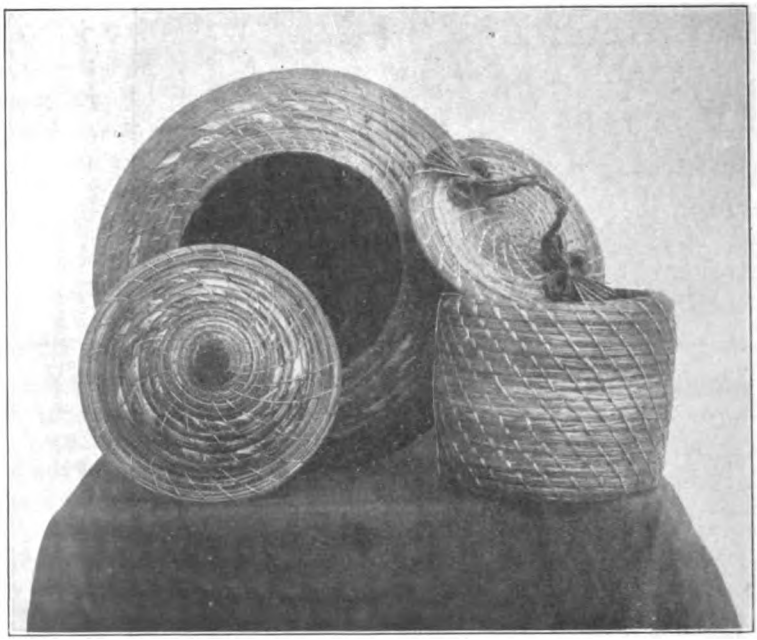


Fig. 61. Fine Needle Baskets by Mrs. McAfee.

It was an exceptionally odd freak of nature; I suppose they were in a certain stage of condition. Some cured light, some a little browner and others a dark brown. I suppose the dark brown were nearer matured. The beauty of the whole basket is in the shades of coloring. This freakish curing gave the effect of rockwood coloring."

Is it possible, by subjecting the basket to lights and shadows, putting paper over a part of it and leaving a part exposed, to bleach or fade the pine needles so as to get this decoration; is it possible to bleach them white?

"Yes, I have been told so, but have not tried it myself. I mean to try it the next fresh needles I get. An old negro told me that by pour-

ing boiling water over the needles every day and leaving them out in the sun and dew, then repeating the process day after day, that they would bleach. She said she saw someone do it during the war. You know we used to bleach palmetto. The curing of the pine needles makes the greatest difference in the general appearance of the basket."

What do you think is the best process?

"The best I have fallen upon, when you want them green, is to gather them when green and pull them from the limb, cut the shuck end off and spread them on newspapers in the shade—not much light. I usually cure mine under the bed, under the lounge or in a closet—wherever I can find room. When I want the brown I leave the

Fig. 62. Pine Needle Baskets.

needles on the limbs and cut up the limbs and place them in the sun. They won't get brown after they are pulled off from the limb."

Then, when they are cured on the branch that way it gives them a brown color?

"Yes, but it is a slow process. They don't cure quickly. I leave the limbs out all the time, day and night, rain and shine, turning them over until they seem to have taken on the color they are going to take."

Then when you want something real brown you have to take to the woods?

"Yes, I take to the woods, and get the needles that have fallen from the trees and lain on the ground a long time. Those not satisfied to leave well enough alone, may find that a cloth dampened with ammonia will deepen the tones, but I am a firm believer in the natural color."

Now, please tell us the necessary things to begin a basket—what thread to use, size of needle, etc.

"I think mercerized cotton is best for experienced hands, or 'Aunt Lydia's Linen Finish.' I have used the common thread from the mill. I use the color that seems to harmonize best with the coloring in the pine needles. I wax my thread. I think a little wax on the thread gives a polish to the needles. Rub the basket and the little wax that is on the thread gives it a polish.

"Another way to polish a completed basket is to take linseed oil and sponge the needles lightly, then rub vigorously with a cloth, taking care not to disturb the symmetry of the radiating stitches nor break the delicate fronds.

"Before beginning a basket I plunge the needles in scalding water and then wipe off the resinous matter that adheres to them. Dampen again if inclined to break when sewing them.

"If I am going to work at once I soak some of the needles in the hot water long enough to soften them, as well as remove the resin. In sewing I use an ordinary needle—as small as possible—because a large one is apt to cut the straws. I moisten the needles until I have worked about one inch of the basket, and after that use them dry, thus making the basket much firmer."

Tell how these needles must be inserted?

"I take the shuck end of the pine needle and insert that into the coil, putting it from the center of the coil, always keeping the polished side of the needle to the front. There is a great difference in the appearance of the basket if you do not keep the polished side of the needle to the outside or decorative part of the basket."

Now about the stitch; speak of the radiation.

"From the center I make the stitches just as close as I can to show any of the needle between the stitches, then let them radiate. When they get too wide apart you have to put in an extra stitch. That spoils the looks, but it is necessary to make a firm basket. The extra stitches must be put in in the bottom or hidden surfaces; never in the wall of the basket."

How about taking stitches when you want to insert a new thread?

"When my thread gives out in the needle I draw it tight, put it under the coil and then pass it through the next lower stitch to the right side, then back across that thread around the stitch, letting the drawn thread lie parallel with the stitch inside. To start a new thread I pass the needle through the last stitch made and pull it under the coil, so as to conceal it under the needle, starting from the inside, the loose end of the thread being hidden under the coil.

"The requisitions to a good basket are symmetrical beginning, the space between the stitches equal, and the coil of equal thickness. The symmetry of the stitches is more easily gotten by passing the needle through at the left of the preceding stitch."

Of course, a basket maker must always have an ideal form in mind before beginning the basket?

"Yes, no mere basket abstractions are permissible to good basketry. I always make a drawing and follow that."

How do you finish the basket?

"I let the coil run out rather than to cut it off.

"As a final word, draw your stitches tight, letting the thread pass between the finger and thumb, and compel yourself to see that each coil is well made and in perfect harmony with all that has gone before."

PALM LEAF BASKETS.

MODEL I.

By Mrs. Maud H. B. Hunt.

Materials.—1 ounce palm leaf, 21 standards 10 inches long. Weave around basket 10 or 12 times, according to height of model.

Take a piece of straw board No. 46, six inches square, measure off at each of the four corners a two-inch square, drawing line through paper, then draw dotted line through half of other square. Measure off half inch on dotted line for lap. Cut out and cut on STRAIGHT lines all around the square.

Score with a sharp knife in dotted lines. Put a bit of glue on laps and fasten to body of box. Select smooth pieces of palm, cut off both ends so that the strip will be exactly the same width the entire length, put it into water (warm is the best), and let it soak for five or six minutes, then take one piece, lay it on the extreme right edge of

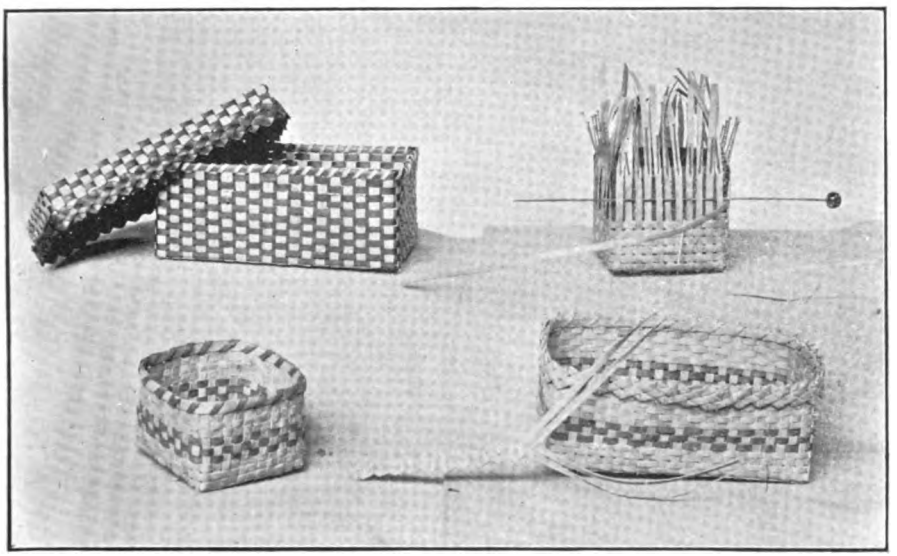


Fig. 79. Palm Leaf Models.

the bottom of the model, bending the end so it will come up over the side of the box, and pin at the top, leaving two or three inches to extend upward. Take the other end of the palm and do the same thing to the other side. If the palm is coarse it will not take as many pieces, but finely woven baskets are the prettiest. After the base of the model has been filled (it takes about 11 pieces) cut some more strips the same length, point one end by cutting crosswise with the scissors, take a hat pin and run it under, over, under, over until the piece is carried across the eleven strips. Do this until the whole bottom of the model has been woven. Take each end and fasten it at the

top of the box as you did the first pieces. This will cover the four sides. A piece of the same material, or a finer one, can be used to weave the sides.

Insert the hat pin, running it in and out just as the bottom weaving was done, only go round the four sides. To fasten the ends, slip the weavers into the same places you started, cutting off the remainder close to the side of the perpendicular strip. Repeat this weaving until you have reached the top of the model. The pins will have to be carefully removed for the last two rows as the weaving grows tighter as it nears the top. Wet the tips of your fingers, moisten the pieces of palm that stand perpendicular, point edges and turn the piece down over the weave that goes on the outside of the perpendicular piece of palm, running it under the weavers. Cut off close at the edge. Do this round the four sides then slip the form out of the basket.

Take two pieces of wide palm (always wet the material unless it has been kept in a very damp place), laying one on the outside, the other inside the basket, and a fine strip to bind off the top. Fasten the fine piece under the broad piece that goes around the outside of the basket by inserting it under one of the weavers, bring the long strip towards you, up and over the wide piece on the outside, and down and pull out through the space that is left at the right hand side of the standard (or perpendicular piece) and the weavers that form the basket. Repeat this all around the basket. Finish ends by inserting them under the broad piece that goes around the top of the basket.

MODEL II.

Take piece of straw board No. 46, 9 x 7 inches. Measure off two inches at each of the four corners and proceed as in model 1.

Color can be introduced according to the taste of the individual.

Amount of material, 1 ounce; 20 strips, 10 inches long; 11 strips, 12 inches long. Weave around the basket 12 or 14 times.

MODEL III.

The form the same as model No. 2 and proceed in the same manner as model No. 1.

FOR COVER.

Make the same as for the model, only allow ¾ of an inch for the width of the sides.

The top the same as the bottom of the basket.

The braid is made with four strands. (See Mary White's book, "More Baskets and How to Make Them," pages 93-97). Sew braid on with fine thread, hiding stitches under the broad pieces of palm that finish off the cover.

Amount of material, 1½ ounces palm leaf; 20 strips 10 inches long; 11 strips 12 inches long.

Weave around the sides of basket 5 times. Bind off like top of basket and then sew on braid.

List and cost of the articles needed for the three models.—1 lb. palm leaf, 60 cents; 1 ounce for binding off, 3¼ cents; ruler, 5 cents; 1 sheet No. 46 straw board, 10 cents; 1 paper pins, 10 cents; glue, 5 cents; lead pencil, 1 cent; hat pin, 1 cent.

INDIAN SPLINT BASKET WEAVING.

DESCRIPTIVE NOTES.

In every clime the basket weaver has adapted for her purpose whatever nature has provided. In Eastern Canada and along the Atlantic coast region the ash and maple trees have been the most available. These with the sweet smelling grass of the marshes have been woven into many useful and attractive baskets.

Indian splint is made in several widths. Stakes or standards, Indian name, are the stiff splints, ½ inch or more in width. Weavers vary from ⅛ inch or less to two or more in width. The ordinary widths are, fine, ⅛ inch; medium, ¼ inch, and broad, ½ inch. The splint is put up in coils varying in length. The stiff splint, ½ inch wide, should be used for stakes and the limber for weavers.

Sweet grass is used to give odor and variety in the weave. It is used in various sizes of *braids* as weavers.

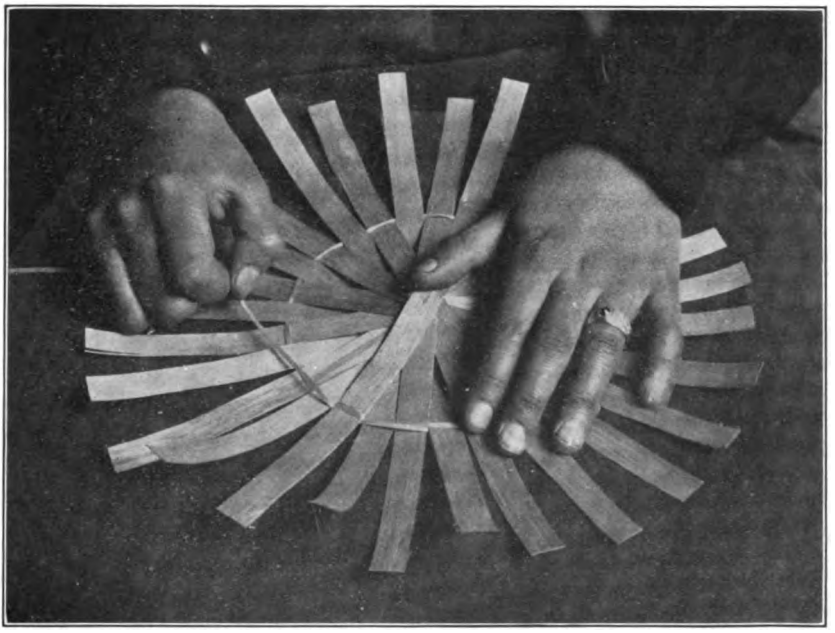


Fig. 85. Carrying Weaver Over Two Spokes.

MODEL I.—SMALL CARRYING BASKET.

Materials.—10 14-inch stakes; 3 broad weavers; 7 or 8 fine weavers; 1 20-inch stiff stake (handle).

General directions for all splint basket weaving.—Cut the stakes and straighten them by stripping them through the fingers against the curve of the splint. There is a rough and smooth side to all splints. The

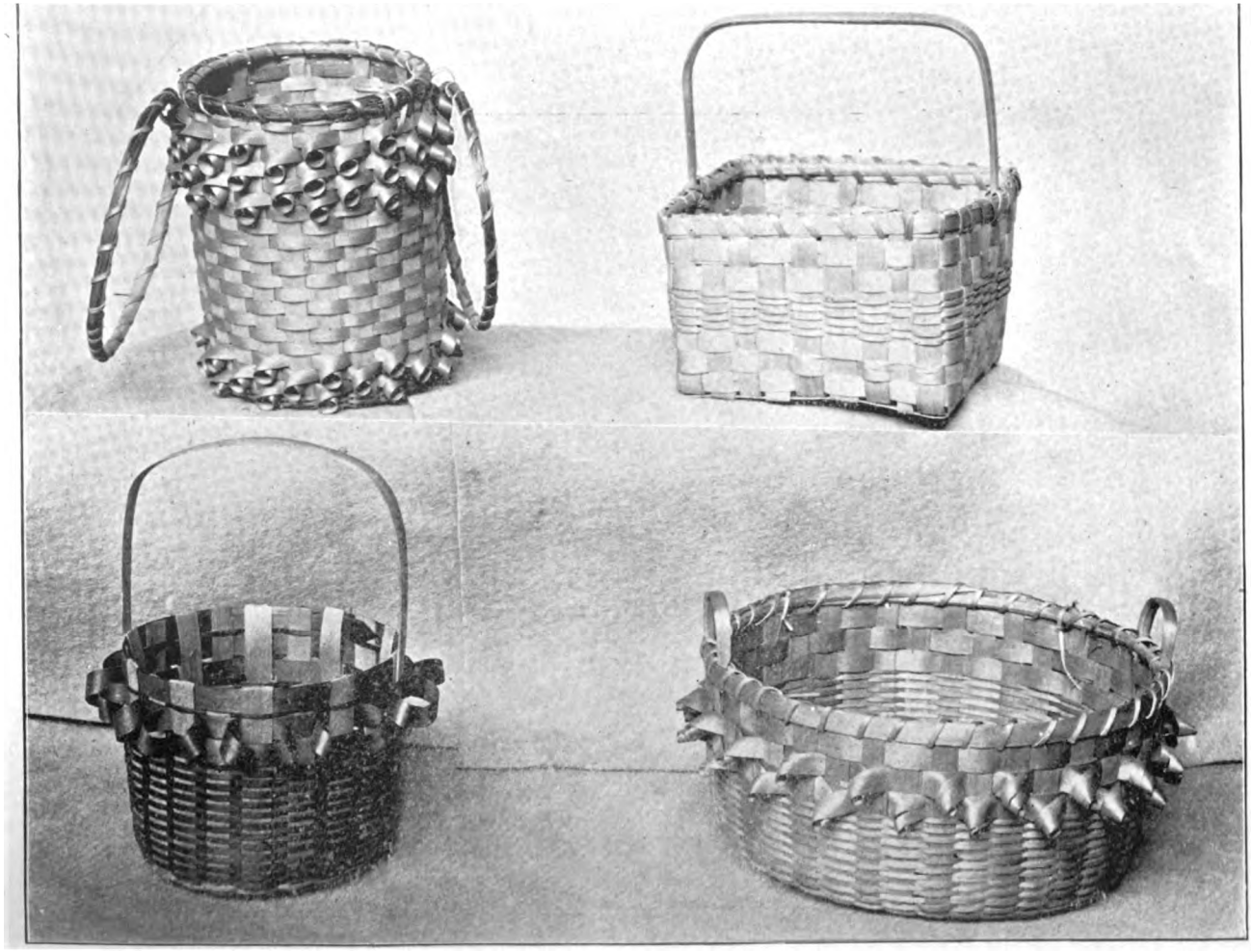


Fig. 82. Splint Model No. 3.

Fig. 83. Splint Model No. 4.

smooth face has a better finish in color and does not show the grain of the wood as plainly as the rough face does. In laying the stakes for the bottom the rough face is kept uppermost so that it will come on the inside of the basket. Fig. 84 shows how the stakes should be placed in laying the bottom of any simple round basket.

Bottom.—Place stake 1 vertically on the table; place stake 2 at right angles through the center; place stake 3 at right of stake 2; place stake 4 at right of stake 1; place stake 5 at right of stake 2^1; place stake 6 at right of stake 3^1; place stake 7 at right of stake 1^1; place stake 8 at

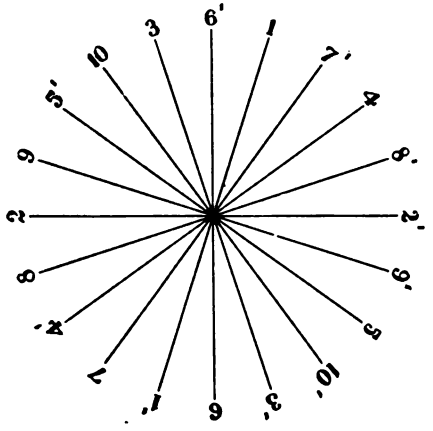


Fig. 84. How to place the Stakes for Bottom.

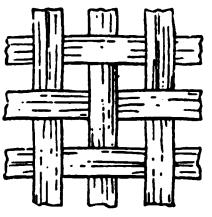


Fig. 84 A.
Arrangement of Stakes,
for Model No. 4.

right of stake 4^1; place stake 9 at right of stake 2; place stake 10 at right of stake 5^1.

The stakes should be held firmly with the left hand at the center while being placed and until one row of weaving on the bottom is completed. Insert a fine weaver under stake 1, leaving a short end which is held in place by the left hand. Take the free end of the weaver in the right hand and proceed over and under the stakes, taking care not to let the weaver twist, until again arriving at stake 6^1. Carry the weaver over stakes 6^1 and 1 and proceed as before (see Fig. 85). On arrival at stake 1 carry the weaver over stakes 1 and 7^1. Continue in this way until six rows have been woven, passing the weaver over two stakes once on each row.

When the six rows are completed cut the weaver to three or four inches in length and push the end underneath the several rows of weaving and towards the center. This holds the rows in place and the end may now be trimmed off shorter still.

Sides.—Bend the stakes up (as shown in Fig. 86) and close to the rows of weaving. Care must be taken in doing this not to let the stakes break. Insert two fine weavers, one back of any stake and the other in front of the same one. Weave over and under the stakes carrying both weavers along together. See that the weavers do not cross or twist. Continue for twelve rows of this weaving.

Splicing.—Should a weaver give out it will be necessary to renew or splice it. Do this in the following manner: Leave the end of the old weaver on the inside of the basket. Place the new weaver over the old on the last stake crossed by the old weaver and push the end under the preceding stake. Continue weaving as before.

When the rows of fine weaving are finished (and care must be taken to notice that the ending is made on the same stake as the one on which the weavers were started), insert a broad weaver and weave over and under the stakes once around. Carry this weaver over the first two stakes on which it was started. This is to hold it in place. Cut off the weaver close to the last stake crossed. Start back three or four

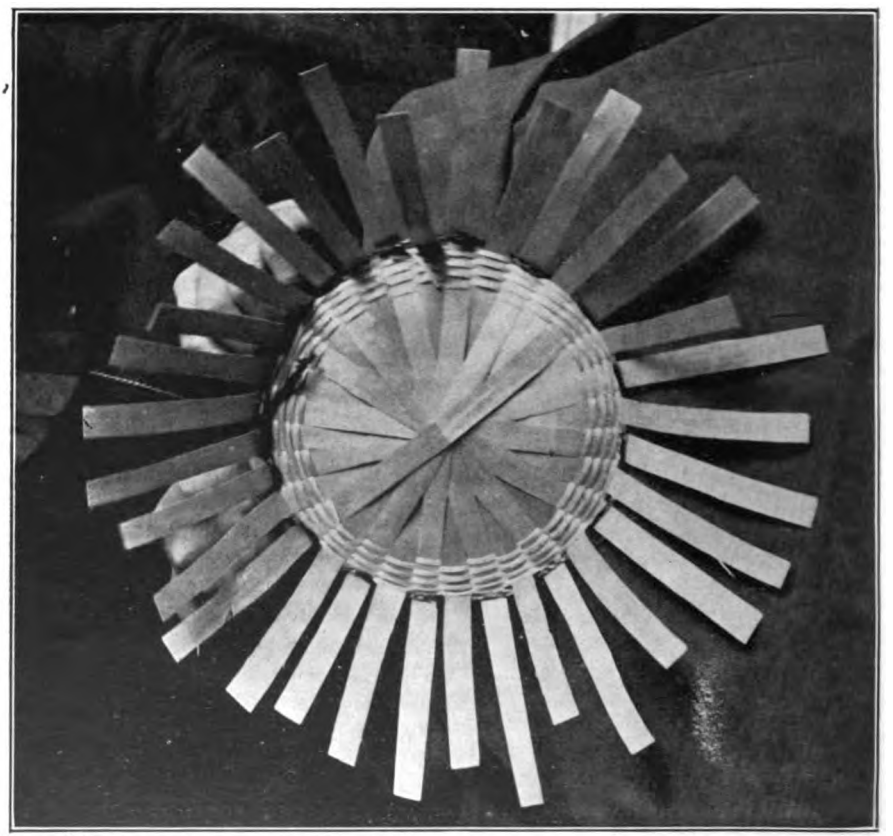


Fig. 86. Spokes Turned up for Sides.

stakes and make another band of this weaving. Follow this with a single row of fine weaver and overlap the ends as in the two preceding rows. Make another row with the broad weaver. This should complete the weaving. As the widths of stakes and weavers may vary, it may be necessary to increase or diminish the number of rows of fine weaving in order to keep the basket in good proportion.

Top.—The next step is to finish off the top of the basket. Select the outside stakes. Those under which the upper broad weaver has passed form the outside stakes. Cut these about two inches long and point. (See Fig. 87). Bend these stakes over the top to the inside and insert

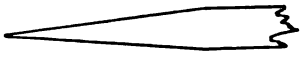


Fig. 87. Weaver Cut to a Point.

Fig. 92. Wooden Staple for Handle.

the point under the fine weaving on the same stake. Cut off the alternate stakes close to the top.

Handle.—Point both ends of the handle and insert them on the outside of opposite turned over stakes, and push them down under the outside rows of weaving to the bottom of the basket. The ends should now be pulled down until the handle is of the required height to suit the size of the basket. Turn the points back catching in two rows of weaving and insert them under the next rows above. Some of the handle may have to be cut off and the ends repointed before doing this.

The handle may be inserted in another way. Instead of cutting off the ends of the handle at the bottom, push them over the bend and under the weaving on the bottom until the ends are hidden at the center. This is more difficult than the first way, but looks neater, if done nicely. The trouble will lie in pushing the handle over the bend. To aid in doing this, take a scrap of stiff broad weaver three or four inches long, point it, and insert under the last two rows on the stake and the rows on the same stake on the bottom. The handle can now be pushed down back of this wedge. When the handle is passed over the bend take out the wedge. If the ends of the handle should protrude at the center of the bottom, they must be cut off close to the center and the handle pulled up a little from the top. This will conceal the ends. Care should be taken, when the handle is inserted in this way, not to select the outside stake on the bottom, as the ends could not be caught underneath at the center.

Knobs.—It will add greatly to the looks of the basket if a row of fancy weaving or knobs be made over the two lower broad weavers. Cut two feet of very pliable broad weaver. Point the ends. Insert one end, with the rough or wrong side uppermost, under an outside stake on the lowest broad band. Without twisting bring round the free end and insert it under the next outside stake on the next upper row. Pull it through and leave a twist or knob as large as taste requires in front of the stake. Now insert the end of the weaver under the next stake on the lower row. Form a knob as before and proceed around the basket until the row of fancy weaving is completed. Keep the knobs regular in size. Trim off any long or loose ends on the inside of the basket.

This little basket may be varied in many ways, by changing the position of the broad bands and also by changing the number of rows of both kinds of weavers. Contrasting colors of weavers or of stakes and weavers are effective.

General directions for weaving.—All Indian splint weaving, both in round and square baskets, is similar in method to that described in this simple basket. A single weaver is always used in weaving the bottom of a round basket, and the weaver must pass over two stakes *once* on each row. Two fine weavers are used on the sides with the simple over and under weaving. One weaver could be used as on the bottom, but the work would be slow and not quite so firm as the two. Broad and medium weavers are always cut off on each round both on round and square baskets.

Knobs may be made in other ways than that described. Insert a broad weaver under an outside stake with right side of weaver outward. Curve the free end around and insert the end under the next stake on the *same* row. This will form a cone-shaped knob, which is a little more difficult to make than the first described, as the splint is apt to split unless a very pliable one is selected and care exercised in forming the points. The knob should be worked into shape by the thumb and finger of the left hand as the right draws the free end through.

Another knob is formed by inserting a broad or medium weaver under a stake. Place a lead pencil under the weaver and pass the free end under the next outside stake. Draw the weaver tight over the pencil. Place a second pencil in front of the weaver. Insert it under the next stake and draw tight over the second pencil. Remove the first pencil and repeat around basket.

MODEL 2.—SMALL WORK BASKET.

Materials.—20 18-inch stakes; 12 fine weavers; 6 broad weavers; 3 broad pliable weavers; 1 "stick," 30 inches, for top; ½ dozen strands of sweet grass; 2 wooden handles.

Bottom.—Take ten stakes and weave a bottom similar to that in Model 1. The other ten stakes should now be placed. Starting at any stake place the new one beside it and through the center. Continue around the bottom, placing a new stake at the right of each stake. They must be held in position at the center by the left hand and until the first row of weaving is accomplished. Take a fine weaver and insert it under one of the first ten stakes. Weave under and over the twenty stakes as in the first rows of weaving. Form six or seven rows of weaving and finish off the bottom.

Sides.—Bend up the stakes, and weave as in Model 1. Make fifteen rows of fine weaving and five rows of broad. Finish off the basket as in Model 1.

Top.—Take the stick called for in the materials. These sticks are for strengthening and shaping the basket. They are bound on the inside of baskets at the top. They come pointed at both ends and of uniform lengths. The stick may have to be shortened a little, but must be kept pointed. To find the required length for any basket take three times the diameter and allow for an overlap at the ends of four to five inches. Usually the sticks have a flat and a rounded side. Place the flat side next the basket. It will be necessary to tie this stick in temporarily, as it will tend to spring out when bent to fit the basket. Insert one end of the stick under a stake on the upper band on the inside

of the basket. Pass an eight-inch piece of weaver through the basket under the top and in front of the next stake. Tie the stick in place with this piece of weaver. Proceed around the basket and tie in the stick at intervals of three or four inches. The wedge-shaped ends of the stick should overlap. When the stick is securely held in place the basket is ready for binding. No special care need be taken with these tyings except to make them hold, as they are to be removed later on.

Handles.—If wooden staples (see Fig. 92) are used for handles, push the pointed ends down back of the stick and two of the broad bands. The notches should be caught under the stick.

Binding.—Take the sweet grass which has been previously soaked in lukewarm water for ten or twelve minutes. With the left hand hold the grass, by the root ends, against the top of the basket, so as to cover the upper band and edge. It is better to start binding in front of the lapped ends of the stick, so that the finishing will not come in the same place and cause a bulge. Pass a fine, tough and even weaver under the upper band in front of a stake near the root ends of the grass. Pull this through on the inside until about five inches remain on the outside. Bend the short end over the top and push it down between the stick and the upper band and under the next lower band. Now bring over the long end and insert it in front of the next stake to the right. Pull the weaver through as tight as possible. Repeat this at each stake around the basket.

Hints for binding.—The left hand should hold the basket firmly. With the thumb and forefinger squeeze the stick, grass and top of the basket as tight as possible. The grass should cover the edge neatly. Great care must be taken not to twist the binder, as it will split and break very easily. When the binding is nearly completed cut off the roots of the grass and overlap the ends neatly. The tyings should be pulled out when reached during the binding. Should any strands of the grass give out while binding, lay in new ones as needed, by pushing the end under the grass on the basket. End off the weaver in the same way as it was started. Should the weaver break while binding, fasten the end and make a fresh start as neatly as possible.

Rings.—If staples cannot be procured, rings or braided grass may be used for handles. To make a ring, take the end of a fine weaver between the thumb and first two fingers of the left hand. Wind the weaver four times over the two fingers, with the right hand, keeping one wind over the other. Pass the weaver over and over, closely, all around the coil and pull the end through the last turn. This will hold the binding firmly. With the end which remains, tie the ring to the top of the basket. Make a similar ring for the opposite handle. Finish with any of the knob designs.

MODEL III.

CYLINDRICAL BASKET.

Materials.—12 18-inch stakes 5-16 inches wide, or 10 18-inch stakes ½-inch wide, 6 fine weavers, 16 medium weavers ¼-inch wide, 3 18-inch sticks not more than 3-16-inches in width, small bunch of sweet grass.

Bottom.—Place the twelve stakes in the same manner as the ten described for Model 1. Place stake 11 to right of stake 3, and stake 12 to right of stake 6[1]. Weave enough rows to make the bottom three and one-half inches in diameter.

Sides.—Turn up the stakes and weave four rows of fine weaving. Next weave nineteen rows with medium weavers. These must be cut off on each row of weaving. The stakes should be kept vertical. Four rows of fine weaving will complete the basket. Turn down the stakes as in Model 1.

Binding.—Bind the top as described in the work basket.

Knobs.—Above the fine weaving at the bottom there are three rows of fancy knobs. Make them as described in the second model. There are also five rows of knobs at the top just below the fine weaving.

Handles.—The handles for this basket are made as large in diameter as the top of the basket. Carefully bend the stick into a good circle, overlap the pointed ends and tie them firmly in place. Start two or three inches back of the join and cover the hoop with grass. Bind over and over with a fine weaver as in the small ring. Conceal the starting end of the binder under the grass and bind over it for several inches. This makes the binding very firm. Attach the handles to the upper row of medium weaver and make the tying loosely enough to allow the handle to move freely.

MODEL IV.

SQUARE BASKET.

Materials.—18 13-inch stakes, 6 broad weavers, 8 fine weavers, 1 light stick 24 inches long, 1 stick 15 inches long for handle. (This should be notched, see Fig. 92.)

Straighten the stakes and arrange them with the rough face uppermost. Interlace nine stakes with nine others to form a square. Make all the ends equidistant from the square. Leave a slight space between the stakes in the square similar to, but not so pronounced as in Fig. 84A.

Pass a weaver over and under the stakes entirely around the square and as close as possible to it. This will hold the square in shape. Turn up all the stakes at right angles to the bottom. Weave three rows of broad weaving and ten rows with two fine weavers. Weave three rows with broad weavers and finish off the top.

Handle.—Insert the handle the same as the staples in the work basket.

Top.—Fit in the stick. Start near one corner and tie in the stick as in the round basket. Bend the stick to a right angle for each corner and tie on both sides of the corner. This stick should rest on the notches of the handle and hold it in place. Bind the top with sweet grass.

MODEL V.

SQUARE BASKET WITH COVER.

Materials.—Basket, 14 14-inch stakes, 20 fine weavers, 12 broad weavers, sweet grass. *Cover,* 7 or 8 7-inch stakes, 5 fine weavers, 2 broad weavers, sweet grass.

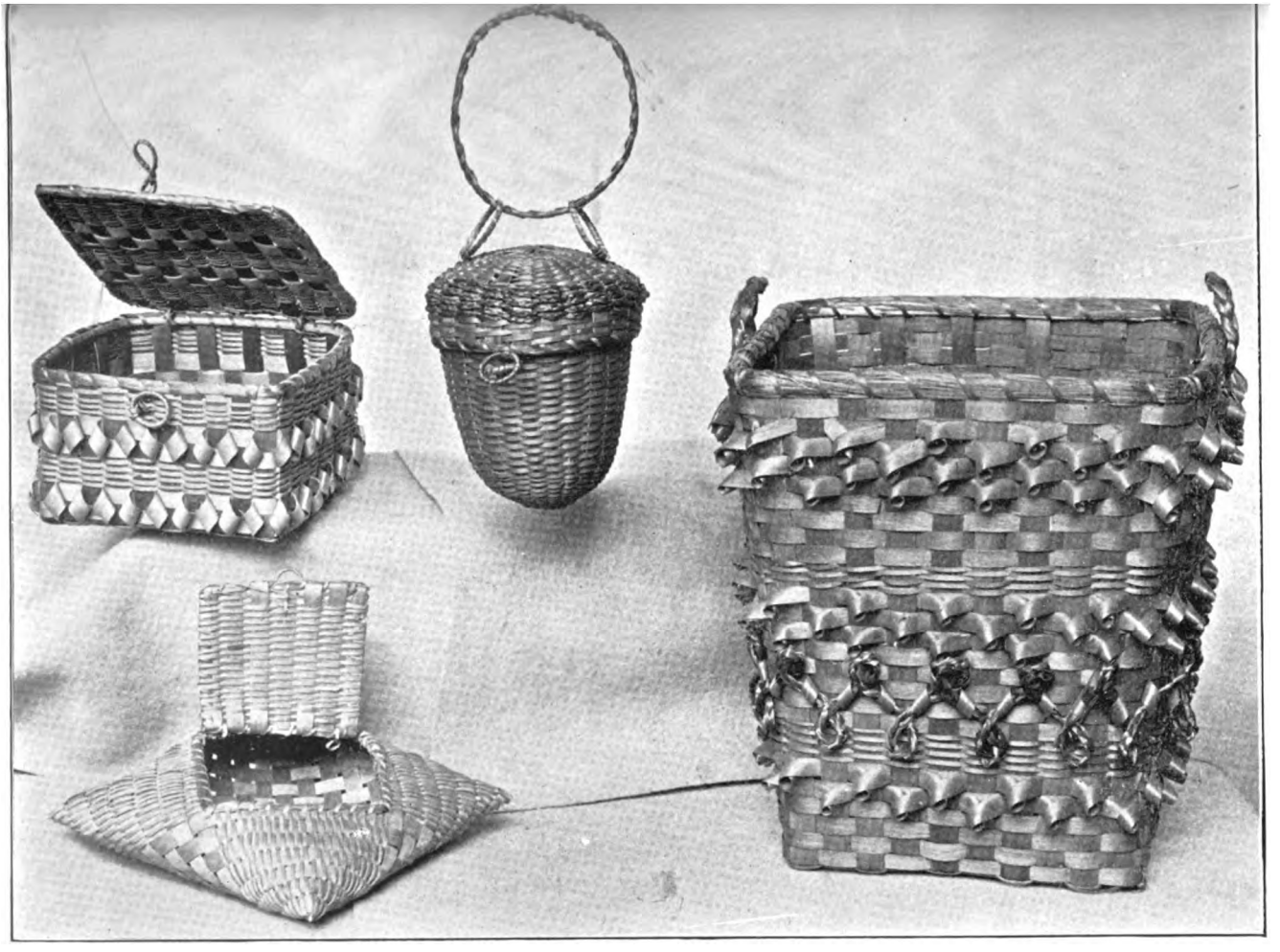


Fig. 88. Model No. 5.

Fig. 90. Model No. 7.

Fig. 91. Model No. 8.

Fig. 89. Model No. 6.

Arrange the stakes and form the bottom as in Model 4. Turn up the stakes. Weave two rows of broad weaver, six rows of fine, two rows of broad, and eight rows of fine. Finish and bind with grass.

Knobs.—Two rows of knobs are made on the broad bands. They are made similar to those in Model 1 but the knob should be pressed or flattened.

Note.—The tendency in weaving this basket will be to draw in the stakes. Care must be taken each time in turning the corners not to pull the weaver. With the fingers of the left hand, hold the two corner stakes in a perpendicular position to the bottom while weaving over them.

Cover.—Place the seven seven-inch stakes one way to cover the top of the basket. (If these stakes should vary in width from those on the bottom, it may be necessary to add another to the cover to make it fit.)

Interlace the stakes at the middle with four eight-inch pieces of the broad weaver. The cover and basket should be four inches square. With a fine weaver, weave over and under the stakes and close to one of the broad weavers. When once across turn the cover and weave back on the under side. Continue thus, turning the cover at each row of weaving. Make all splicings on the under side. When twelve rows of fine weaving are finished, remove the two furthest broad weavers and place them over the twelve rows. This will bring the fine weaving in the center with two rows of broad on either side. Pull the stakes through until these rows are in the center. Now weave fourteen rows of fine on each side. This should complete the weaving of the cover. If it does not cover the top, increase or diminish the number of rows of fine weaving as required. Trim off the broad weavers close to the edge.

The cover should now be bound like the top of the basket. The stakes are to be cut and turned down on two ends. When ready to bind place sweet grass on the top and edge, and cut a broad weaver a little narrow or use a quarter-inch weaver, which should be laid on the under edge to cover the turned-in points. Bind with a fine weaver. On two edges of the cover, holes must be bored at regular intervals along the middle of the stake. This may be done with a fine awl or a coarse needle.

The cover may be attached to the basket in either of two ways. Lay the cover on the basket. Take a long, fine weaver and start at one corner. Insert one end of the weaver from under side of corner in front of the first stake. Insert the other end from inside of basket in front of the corner back stake. Draw both ends through until the ends are even. Cross the ends and insert them in front of the next stakes from the outside. Continue this across the basket like the lacing of a shoe and finish the ends on the inside of the basket. This lacing should be loose enough to allow the cover to be raised easily.

The cover may also be attached by making two hinges near the opposite corners. Pass the weaver through the edges of the cover and basket two or three times in the same hole and knot the ends on the inside of the ring.

Make two rings as described in Model 2, one large enough to pass through the other. Attach them to the middle stake of the front edge of the basket at the top, and to the edge of the cover directly over this.

MODEL VI.

WASTE BASKET.

Materials.—20 32-inch stakes, ½ pound ⅜-inch weavers, 20 fine weavers, 1 heavy stick, 42 inches long, 2 bunches of sweet grass, 3½ yards braided grass (3 or 4 blades to a strand).

Interlace the stakes ten each way to form a seven-inch square for the base. Pass a fine weaver around the square and turn up the stakes. Weave six rows of broad weaver, ten rows of fine, seven rows of broad, six rows of fine and ten rows of broad. This makes a basket ten and one-quarter inches high when completed. Four inches from the bottom begin to make the stakes flare at the corners. The basket is nine inches square at the top.

Knobs.—Make cone-shaped knobs on the fifth and sixth bands of broad weave from the bottom. Make three rows of these knobs on the upper bands of the next broad set, and four rows of knobs on the fifth, sixth, seventh, and eighth rows of the upper set of bands.

Top.—Bind the basket as before described at the top. Make two thick braids of grass each seven and one-half inches long for handles. Fasten the braids on the outside of the basket just above the knobs. Use a piece of fine weaver and tie each end of the braid over twice on a stake, and fasten the weaver on the inside.

Fasten the braided grass in a zigzag manner on the second and third rows of the second set of broad bands. (See Fig. 93.) Attach the braid with a broad weaver in the same way as first kind of knobs were made in Model 1. Draw the weaver tight over the grass. A second twist of braided grass could be applied in the same manner just below the upper knobs if desired.

Fig. 93. Zigzag of Braided Grass.

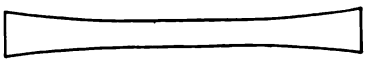


Fig. 95. Shape of Stakes for Model No. 8.

MODEL VII.

HANDKERCHIEF CASE.

Materials.—28 12-inch stakes, 7 5-inch stakes, 20 fine weavers, sweet grass.

Interlace the stakes, fourteen each way, like the bottom of a square basket. Arrange the ends evenly. Weave around the square once.

Now weave on each set of ends as on the square cover, for twenty-two rows of fine weaving. Turn down every other stake on each set of ends. Point the remaining stakes. Insert stake 8 under the weaving on stake 7. Insert stake 6 under the weaving on stake 9. Insert stake 10 under the weaving on stake 5. Insert stake 4 under the weaving on stake 11. Insert stake 12 under the weaving on stake 3. Insert

stake 2 under the weaving on stake 13. Insert stake 14 under the weaving on stake 1. (See Fig. 94.) Repeat this on each set of ends. Pull the stakes down until the two edges formed are brought close together. When the four sides are thus made an open square will be formed at the center. Bind this with sweet grass. Make a cover, which

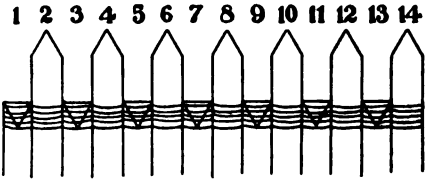


Fig. 94. Method of Inserting Stakes for Model No. 7.

should be large enough to rest on the top of the opening. A small ring attached to the center or to the front edge of the cover is needed to complete this handkerchief case. Finely braided sweet grass is very suitable to use for part of the fine weaving.

MODEL VIII.

TWINE HOLDER.

Materials. Basket, 12 12-inch stakes, 10 fine weavers, 1 14-inch stake for top. *Cover,* 12 9-inch stakes, 4 fine weavers, 4⅓ yards of finely braided grass, 1 14-inch stake, 6 strands of grass.

Cut the twelve stakes to one-eighth inch at the center. (See Fig. 95.) Weave eight rows with a single weaver. The weaving should start one inch from the center. When the eight rows are finished use two weavers. Flare the stakes to shape the basket like an acorn. There are forty-five more rows of fine weaving. It will be necessary to cut the first weaver long ways as it will not come fine enough to weave up to one inch of the center of the stakes. When the basket has been woven about half way up, stop and cut the stakes at the center of the bottom. Point and turn down every other stake as in the top of all round baskets. Cut off the alternate ends. Bind, over and back again, with a fine weaver. This finishes off the hole for the twine to pass through. It is easier to do this before finishing the basket, as it is quite difficult to work from the inside while turning in the stakes.

When ready to bind the top cut the fourteen-inch stake called for in the materials lengthwise. Use one-half inside and the other outside in place of sweet grass.

Cover.—Cut the twelve stakes the same as for the basket. (See Fig. 95.) Weave with a single weaver for sixteen rows. Then weave eleven rows of the braided sweet grass. The stakes must be curved in during the grass weaving to fit the top of the basket. Six rows of fine weaver follow the sweet grass. The cover should fit down over about seven rows of weaving on the basket to give the acorn effect. The cover

must fit snug. Bind the edge with grass and on the inside use one-half lengthwise of the fourteen-inch stiff weaver.

Attach the cover to the basket at the back, and make two small rings with a fine weaver for the front of the cover and the basket.

This basket should be suspended when in use. Therefore two rings about one and one-half inches in diameter must be made and attached on top of the cover on opposite sides. A large hoop (see Fig. 82) three and one-half inches in diameter must now be made. Pass the parts of it through the two small rings on top of the cover. Then bind as in directions for Fig. 82. Care must be taken while weaving the basket that a ball of ordinary twine may be held inside with room to turn easily. This basket is now completed.

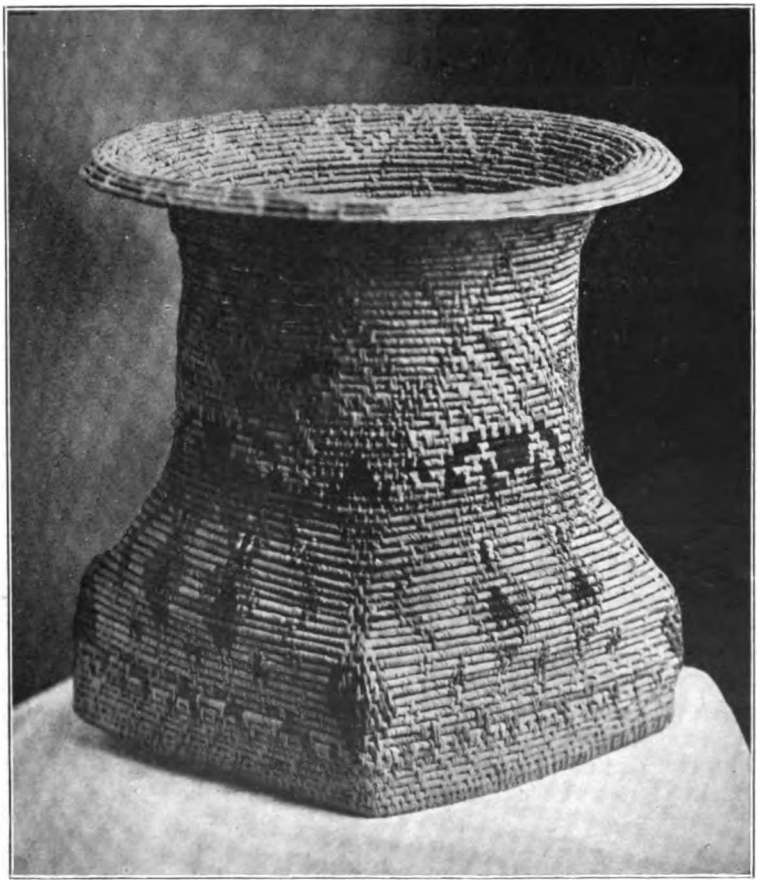
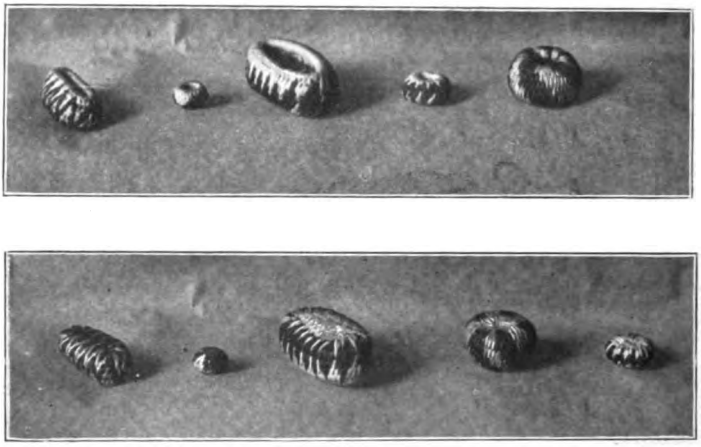


Fig. 47. Basket of Mixed Stitches, by Mrs. Batchelder, Exeter, N. H.

OUR BOOK TABLE.

John H. Whitson is writer of interesting novels. His Barbara, a woman of the West, had a large sale, and was well received everywhere. His latest novel, published by Little, Brown & Co., Boston, Mass., is *The Rainbow Chasers.* It is already listed as among the ten most popular books in many of the leading libraries of the country. It tells the story in a vivid, moving, soul-stirring way of the land-booms in Kansas. It is largely historical and contains undoubted personal reminiscences.

Another book of Mr. Whitson's is well worthy a place in every library and that is his *"With Fremont Across the Plains."*



Tiny Baskets of Poma Weave, made by Joseppa, the finest basket-maker in the American world.

The two pictures above show five tiny Poma baskets in the collection of Miss Grace Nicholson, of Pasadena, Cal. They are most beautiful specimens of the weaver's art and are made by that well-known weaver Joseppa, the best of Poma basket-makers. When one considers the skill and cunning craftsmanship required to make such tiny baskets he is compelled to wonder and to a new reverence for the aboriginal artist.

THE BASKET

THE ORGAN OF THE BASKET FRATERNITY.

A Society of Lovers of Indian Baskets and Other Good Things.

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GEORGE WHARTON JAMES, Editor.

With this number the Frater Primus reluctantly lays down the pleasing burden of carrying along THE BASKET. It has been an easily-fitting basket, and has proven itself a convenient receptacle for quite a variety of things. Some people have spoken kindly words about it, and others—well, they have said nothing. But to all who have been at all interested in it we send out thoughts of thankfulness to those who did speak, for what they said, and those who did not, for what they left unsaid.

It does not necessarily follow that because THE BASKET is no longer to be passed around that the *Fraternity* will cease to exist. As well say the church ceases to exist when the basket is not passed. No! No! Most of the fraters are real living friends to me. I know their handwriting the moment I see it, and have learned something of their individual peculiarities therefrom. One lady is of quite a vigorous mind, because she clearly says so; another is gentle and kind; another quietly bored when things don't go just her way; most of you are sweet-spirited, kindly-hearted, hard-working and good. I expect you all believe you are, and that is good.

And now I want to tell you what I purpose doing in the future. Of course I shall never lose my interest in Basketry. That is a part of my life. The Indians, too, are my brothers and sisters and I can as soon sever them from my life as I can the objects of Nature which I love, and which daily greet me. But a larger field seems to open to me in the opportunity to associate myself with one of the most active minded and progressive men of America to-day, Mr. Gustav Stickley,

the proprietor of *The Craftsman* magazine. The editor of this magazine, Miss Irene Sargent, is a lady of unusual and varied ability. She is a writer of a high order, and her absolute familiarity with most of the European languages makes her a cosmopolitan in her refined tastes as rare to meet with as such ability is unusual in women. I feel it to be an honor to cast in my lot with such workers. During the past year I have written many pages for *The Craftsman*. In the future I expect to write more. All the subjects I have treated in THE BASKET will receive quite as full handling in *The Craftsman*. I am desirous, therefore, of keeping in touch with the members of *The Basket Fraternity* in my new relationship if possible. One series of articles alone will prove of joy and helpfulness to them. I believe thoroughly in "The Simple Life" so beautifully portrayed by Charles Wagner, the great French author and preacher. I also believe in "The Religion of Hard Work," as enunciated by William Morris and John Ruskin. I am a profound believer in "The Manliness of Man" and "The Womanliness of Woman." Station, attainment, wealth, count with me simply for what they are. I honor the man of station provided he worthily fills that station; I revere the man of attainment provided he use that attainment for the public good; I respect the man of wealth when that wealth is gained by his own ability and used for good, not evil. But I equally honor *the man* in the ditch-digger, provided he digs ditches well and honorably. I want to be willing with Walt Whitman to say:

> "To cotton-field drudge * * * * * I lean,
> On his right cheek I put the family kiss,
> And in my soul I swear I never will deny him."

I believe with all my heart that

> A man's a man for a' that

provided he *is* a man. Hence I have begun the writing of a series of "Simple Life Biographies," the first of which will be a presentation of the life of Bishop Huntington, Bishop of Central New York. This will appear in the October *Craftsman*. In November I shall tell of Charles Wagner, whose stirring words have made "the simple life" a household word. He comes to lecture in The Craftsman Hall, in Syracuse, on Tuesday evening, October 11, and my sketch of him will be written after meeting and hearing him.

But this is only one small feature of *The Craftsman* magazine. I have put it first as it is personal, not because it is the worthiest of first place. The leading writers of the world on civic art, municipal improvement, the Dignity of Labor, the Building and Beautification of Homes and such like themes are regular contributors to its pages and there are a score of good, stimulating, and helpful things in every number.

The price of *The Craftsman* is three dollars a year, and it is well worth it. It has no clubbing offers and gives no premiums, hence the offer I am now making is a purely personal one to the members of *The Basket Fraternity* and their friends. I want *you* to know *The Craftsman*. If you want it anyhow send the yearly subscription to the office and for your faith in it and me I will send you *as a gift* any one of the following:

1. A full set of the model Indian Basket Designs.
2. A copy of Practical Basket Making.
3. A copy in cloth of How to Make Indian and Other Baskets.
4. A copy of Travelers' Handbook to Southern California.

In all cases add 10 cents for postage of the gift.

Note also that all these special requests should be addressed to me personally, care of *The Craftsman,* Syracuse, N. Y.

If you want to see only a sample copy send 20 cents in stamps and the October number (which begins a new volume and is the anniversary number) will be sent.

Each full subscription to *The Craftsman* entitles its holder to membership in The Home Builders' Club. The advantages of such membership are twofold. I. Each month *The Craftsman* publishes full and detailed descriptions with illustrations and plans of a Craftsman House. You can make your choice of any one of these houses and a full set of working plans and specifications will be supplied. II. You are entitled to ask any question, or number of questions, as to house decorations, furnishings, color schemes, etc., and the experts of *The Craftsman* workshops will answer them.

And now I have done. The hand of fraternal welcome will always be ready to greet the members of *The Basket Fraternity* should they call upon me and find me in my California home, 1098 N. Raymond Ave., Pasadena, or at The Craftsman Building, Syracuse, N. Y.

OVER THE DYE POT.

A Frater thus writes:

Take onion shells a pound; of water, one gallon; boil raffia or cane in this and get a real good cinnamon brown; just the thing for conventional basket decoration.

Go out into the by-ways and gather the matted lichens from rocks or fallen trees—steep these over a slow fire a day—two days—or may be three. Then bring to a boil and put on the material you desire to color.

Be happy in knowing that you are beginning to learn where you can secure vegetable dyes.

They say beets will stain and I know blackberries do—try prunes, coffee and tea for staining, but remember they are not fast colors.

Wonder how the blood root would work.

Sumach does—when fresh and not dried out. I had an amusing experience. From my collecton of old brasses I selected a specimen Russian Jew brass stew pan, put into same a quart of hot water, four bobs of velvety red sumach, a raffia basket and a coil of rattan; placed it over the gas stove, turned on the gas and let it boil-and boil-and boil. Then began to prepare for an illustration of the process of dyeing for a report to dye pot, I am startled by the house servant announcing to me that the house is on fire. I return to the dye pot, only to find my raffia baskets, rattan, sumach-glowing coals. I intend to try it again but not in a piece of brass collected from a Russian Jew on Mulberry Bend.

I console myself with my success for the stew pan took on a most beautiful favrile glass tint a la Tiffany.

MODEL INDIAN BASKET DESIGNS.

The following give particulars so that any intelligent weaver, who is reasonably familiar with the various weaves can copy them. It is not necessary to weave with the same stitch as the original; nor is it necessary that the same stitch should be used throughout. The stitches may be various, as are those used by Mrs. Batchelder in her basket pictured in this issue.

No. 1. Mono Burial Basket.—This basket is fully described in the July, 1903, BASKET, pages 21, 22, 23. It is 20 inches across the top, 8 inches across the bottom, is bowl shaped, and stands 12 inches high. It was so large that it was impracticable to make the cut full size, so the engraver reduced the plate exactly one half. The weaver, therefore, who desire to reproduce it, same size as the original must make it double the size. Fig. 1 shows the basket when seen sidewise, and Fig. 2 is the view when looking down into the bowl. It will be observed that only one-third of the design is shown in Fig. 2. The two other sections consist of exactly the same design. The color scheme is as follows: Body in natural creamy white; two outer of the three upright poles, black, as is also the part around the diamonds; the middle poles, the diamonds and the three men are of the dark red of the redbud. The steps near the bottom are black. To enjoy making this basket the weaver should read its history and learn the full meaning of the design.

No. 2. Alaska Treasure Basket with Cover.—This is a round basket, with perpendicular sides, same diameter at top as at the bottom. The lid is a trifle larger than the basket, in order to allow the flange to fit over the sides of the basket. It is 9 inches in diameter and 3¾ inches high. The Indian weave is that described in "How to Make Indian and Other Baskets," pages 130 and 131, but it can be made in very fine figure 8 or lazy stitch if desired. The colors are indicated by the shading. The black and white are plainly shown. The color shaded to the left is a light red, while that shaded to the right is a brownish shade.

No. 3. Palatingwa Milk-pan Basket.—This is in two colors; the black in the design is the brown of the tule root; the white is the natural color of the willow splint. This may be made in any of the coil weaves—figure 8, lazy, Hopi, or Havasupai. The size is exactly the same as the diagram, viz., 2½ inches high and 14¾ inches in diameter.

No. 4. Fine Yokut Bottle-neck Basket.—This is in three colors, black and natural, the latter shown by the white, and red of the redbud where shaded. The feathers are quail plumes and are inserted during the weaving. The basket is 4 inches in diameter at the bottom, beautifully rounded when shaped up for the sides, enlarging to 24 inches in circumference and then gradually decreasing in size until the mouth is 3¾ inches in diameter.

No. 5. *Thompson River Carrying Basket.*—This figure is half the size of the original basket, which is a small Thompson River carrying basket. The design is made of the Klikitat imbricated work, fully explained on page 133, "How to Make Indian and Other Baskets." The white weaver, however, can imitate the design without the use of this stitch. The original basket has an almost square bottom, 5½ inches across one way and 4 inches the other. This proportion is not quite observed all the way up, for at the top the widths are respectively 15 inches and 13 inches. The basket is 10 inches high.

The design is the same on the ends as on the sides, except that there are two rows of diamonds only at the ends, while there are three on the sides. The body of the basket is the native color shown by upright lines of the figure. The design is in white, black and red, the red being designated (in the design only) by the shaded lines from left to right.

No. 6. *Poma Shi-Bu Basket.*—This beautiful, ornamental Shi-bu Poma is worthy the best endeavors of the white weaver. It is a perfect specimen of the art. The features are the tiny plumes of the red-headed woodpecker. The round disks are the wampum, made of white pieces of shell. The basket is oval in shape (see instructions how to make the oval base in "Practical Basket-Making" and "How to Make Indian and Other Baskets"). The design is in black and white. The illustration is exact size, the length of the basket being 5½ inches and the width across the top 4 inches.

No. 7. *Apache Water Olla.*—It can well be understood that, to hold water, this must be a firmly woven piece of basket work. It is in white, black, and reddish brown, the horse only being in the latter color. It was made in the Havasupai weave, but can be imitated in any of the coil weaves desired. The bottom is 6 inches in diameter, the top 8 inches. It is a trifle over 31½ inches in circumference at its largest part and then decreases in the neck until it is but 24 inches in diameter at the mouth.

No. 8. *Pima Swastika Design Basket.*—This is one of the commonest of all Pima shapes and designs. From Fig. 1 it will be observed that the bowl is narrow at bottom and widens rapidly to an exceedingly wide top. The bottom is but 3½ inches in diameter, while the top is 14¼ inches in diameter. The colors are white and black, both being natural colors, the one of the willow, the other of the martynia.

No. 9. *Pima Greek Fret Design Basket.*—This is a bowl shaped basket with a circular base 3½ inches in diameter. At the top it is 16 inches in diameter, and being but 6 inches deep, the bowl flares rapidly. The colors are white and black, the former the natural willow splint and the latter the *larga,* or black of the martynia.

No. 10. *Yokut Bottle-neck Basket.*—This is a beautiful basket in white, black and red. The white and black are indicated in the design, the red is shaded. Any other colored weavers may be substituted for these, but the wise weaver will keep as near to the simple, artistic and true color conceptions of the Indian weaver as possible. This is a bottle-necked basket without a neck. That is, the flange or shoulder

of the basket terminates without any upright continuation, just as shown in the design; yet it is beautiful and perfect. The ornamentation around the edge where the sides and flange or shoulder meet is red wool and quail plumes. The white weaver may substitute what she chooses for these, or leave them out entirely. The bottom of the basket is 3½ inches across and consists of thirteen coils. It then gradually bellies to its top which is 33 inches in circumference. The shoulder is 2¾ inches wide, and the aperture at top is 6 inches across, thus making the complete diameter of the top 33 inches.

No. 11. *Ramona's Star Basket.*—Perhaps no basket ever made in the history of the world has excited as much profound interest as has this simple but beautiful basket. Its full history is given in "Indian Basketry," pages 220, 221, 222, and "The Philistine" for November, 1903. It is an almost flat plaque, but has a side about ¾ of an inch high, shown where the three coils are shaded close together, and then a top flange consisting of four coils of weaving. The shape will better be understood from the profile view of Fig. 2. The colors are the natural white of the willow and the brown root of the tule. It is 12½ inches in diameter, inside measure, and 14½ inches outside measure.

No. 12. *Mono Rattlesnake Design Basket.*
The basket is 6¼ inches high, 6¼ inches across the bottom, and 12½ inches across the top. Its shape, therefore, is a perfect one. After the center coil of the bottom is started there are twenty-two coils before the upward turn is made for the sides. Twelve more coils bring the weaver to the lower band of the design. On both bands the inner part of the diamonds are woven in the red of the red bud; the diamond itself is composed of two ordinary white splints, and the fill-up is in black. The body of the basket is in the creamy white of the willow. Between the lower and upper band there are eighteen coils, and three coils above the upper band.

In making the diamonds it may be well to know that on the first coil the stitches are divided as follows, ten black, two white; second coil, eight black, four white; third coil, six black, two white, two red, two white; fourth coil, four black, two white, four red, two white; fifth coil, two black, two white, six red, two white; sixth coil, two white, eight red, two white. It now diminishes in the same proportion, taking the same stitches as the fifth, fourth, third, etc., in reverse order.

This is not a difficult basket to make, and it is hoped that many will find the large design and the descriptions helpful.

No. 13. *Shoshone Chief's Basket.*—This dainty and beautful basket is 2¾ inches across the bottom, which is plain weaving without design, and consists of nine coils. Then it gradually "bellies" out until 4 inches high, when its circumference is 23½ inches, after which it rapidly slopes to the neck, which is 4½ inches in diameter at the top and 14½ inches in circumference. The body of the basket is in white. The small design around the neck is in black. The black part of the design throughout is the same as in the basket, viz., black. The shaded parts of the design are of redbud, and the weaver may make use of a dull reddish brown, or any color she may desire that is harmonious. There are two illustrations for this basket, Figs. 1 and 2. Fig. 1 shows

one side and Fig. 2 the other. A little thought will make clear how to connect the two parts.

No. 14. *Palatingwa Loving Bird Basket.*—This basket is a fine specimen of the Palatingwa imitative art; leaves at the bottom, with the loving birds at the four openings. The basket is slightly oval, as shown in the larger design. The oval bottom is made as is fully explained in "How to Make Indian and Other Baskets" and "Practical Basket Weaving." The basket is in two colors, white and the brown of the tule root. In weaving any color may be substituted for the brown, which is printed black in the design. The large figure is drawn looking upon the basket from the bottom, hence the birds are foreshortened. The smaller figure gives a more correct outline of the love birds. The white oval of the bottom is 3½ inches long, and the basket stands 4 inches high. It is 15 inches across at its longer axis and 13½ at its shorter. The border is of white and brown splints alternated.

No. 15. *Palatingwa Oblong Basket.*—This basket is of unusual and yet very useful shape, and is therefore given as a suggestion to white weavers. It is most useful to place on a desk for pens or pencils, etc., and if the size is altered the general idea suggests how a basket may be made to hold loose papers, etc.

It is in three colors, black, white and the brown of the tule root. It is a parallelogram, 9¼ inches long and 4¼ inches wide. The sides and ends are perpendicular, so that it is as high at the top as at the bottom.

No. 16.—*Ancient Chuc-Chan-ce Basket.*—This is one of the most interesting old baskets in my collection. I secured it from the great great granddaughter of its maker, and it shows clearly the steps of her Sierra Nevada mountain home, with the streams of water flowing down between them, and the many quails present, indicated by the quail plume extending from every step. The basket is in two colors, black and natural white, and is of the Havasupai coil weave. It is 4½ inches across the bottom, 10 inches across the top, and 4½ inches high.

No. 17. *Havasupai Flaque.*—As its name implies this is an almost flat plaque or plate, though it is very slightly rounded as all the plaques of this tribe are. It is an easy design to copy in natural black and white, and is exceedingly decorative. The size is exact., viz., 16 inches in diameter. The edge is finished off with the herring-bone stitch, described in "Practical Basket Making."

No. 18. *Palatingwa Oval Basket.*—This is a beautifully shaped basket, and very attractive in color and design. The colors are all natural, viz., the black of the martynia, the brown of the tule root, and the white of the willow. The oval base is 9½ inches long and four inches wide. At the top the long axis is 18 inches, and the short one 14 inches. It will be seen, therefore, that the sides widen out a little as they approach the top. The weave is the Havasupai, with a soft coil made of fine stems.

No. 19. *Mesa Grande Basket.*—This is an attractive circular basket, 4½ inches high, 6¼ inches across the bottom, 7¼ inches across

the top, and bellied out about an inch from the bottom. It is in black, brown of the tule root, and white, as indicated.

No. 20. Hoopa Carrying Basket.—This design is half the natural size. The color is white and the design a light grayish brown. It is a fine shape for a waste basket. The shaded part of the illustration at the bottom is made by alternate weavers of brown and white. The black of the illustration in the circular lines and the design is the brown of the basket. The original is 5½ inches across the bottom and 15½ inches across the top. The height is 14½ inches.

THE CRAFTSMAN.

IN OCTOBER we celebrate our fourth anniversary. We are making a magazine for thoughtful men and women. Our pages are full of life, of good cheer, of true art, of simple living, of beautiful homes, of the things, in short, that make life worth living.

Don't you want such a magazine on your tables, to read yourselves and to give to your friends to read? It is a friendly messenger that calls monthly and in a quiet and unobtrusive way gives you ideas for every day living. It cheers toil by dignifying labor and the laborer. It helps the housewife by giving competent advice about the decoration of the home. It instructs the citizen by setting before him what others have successfully done.

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INDIAN BASKET WEAVING

AFTER many months of successfully teaching basketry by mail, we are convinced that a text book upon Indian Basketry will fill a special need among our patrons, as well as the general public.

This book differs greatly from other works upon this subject, inasmuch as the books now published are for the *collecting* of Indian Baskets and not for the *weaving* of them.

In this book of bound lessons we give **all of the different weaves taught by the Navaho School of Indian Basketry.** These lesson weaves are *fully* illustrated, showing the baskets at different stages of their construction, from start to finish. Gives splendid half-tones of over **two hundred genuine Indian Baskets,** showing shape and design. Gives method of weaving beads and feathers, with full directions for weaving the almost priceless feathered jewel baskets; also the weaving of some of the basket novelties, suggesting the use of many fibres and materials familiar to the locality of different workers, such as pined needles, twined sweet grass, rushes, flags, corn stalks and husks. These last when dyed give beautiful results.

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These designs are the actual full size of each basket, enabling the worker to duplicate the exact shape of the basket as well as the design, both by measurement and counting the coils of weaving.

WITH EACH DESIGN we state the quantity of materials needed for the construction, as well as explicit directions for the color scheme used by the Indians in weaving these baskets.

We are confident in saying that anyone who desires to take up this fascinating pastime, either for gain or pleasure, cannot afford to do without these designs; which when made up is an artistic, as well as valuable collection for the interior decoration of home or club.

Sent post paid to any part of the United States, 15 cents each, two for 25 cents.

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FULL SIZE WORKING DESIGNS.

THESE are actual working designs, exquisitely drawn from choice baskets in the collection of George Wharton James and others, with full particulars for the weaver, showing number of coils of weave, colors of design, significance of design, size, etc. Any person may succeed in making a good basket using these model designs. The list comprises the following:

No. 1. Mono Burial Basket.
(Suitable for a waste paper basket.)

" 2. Alaska Treasure Basket with Cover.
(Suitable for a collar basket or covered work basket.)

" 3. Palatingwa "Milk Pan" Basket.
(Suitable for a darning basket.)

" 4. Fine Yokut Bottle Neck Basket.
(Suitable for a darning basket.)

" 5. Thompson River Carrying Basket.
(Suitable for a waste basket.)

" 6. Poma Shi-Bu Basket.
(Suitable for a toilet table basket.)

" 7. Apache Water Olla.
(Suitable for a waste paper basket or for a plant.)

" 8. Pima Swastika Design Basket.
(Suitable for a waste paper basket.)

" 9. Pima Greek Fret Design Basket.
(Suitable for a waste paper basket.)

☞ *See next page for continuation of list.*

FULL SIZE WORKING DESIGNS.

(See inside page cover for beginning of list.)

No. 10. Yokut Bottle Neck Basket.
(Suitable for a work or toilet table basket.)

" 11. Ramona's Star Basket.
(Suitable for a card tray.)

" 12. Mono Rattlesnake Design Basket.
(Suitable for a work basket.)

" 13. Shoshone Chief's Basket.
(Suitable for a small work or jewel basket.)

" 14. Palatingwa Loving Bird Basket.
(Suitable for work basket.)

" 15. Palatingwa Oblong Basket.
(Suitable for a writing desk for papers, pencils, etc).

" 16. Ancient Chuc-Chance Basket.
(Suitable for small work basket.)

" 17. Havasupai Plaque.
(Suitable for card tray or wall decoration.)

" 18. Palatingwa Oval Basket.
(Suitable for card tray or work basket.)

" 19. Mesa Grande Basket.
(Suitable for small work basket.)

" 20. Hoopa Carrying Basket.
(Suitable for waste basket, potted palm, etc.)

(and six others in preparation.)

Price of these Designs, 15 cents each, two for 25 cents,

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