

MEMOIRS
OF THE
American Museum of Natural
History.

VOLUME II.

ANTHROPOLOGY.

I.

THE JESUP NORTH PACIFIC EXPEDITION.

V. -- Basketry Designs of the Salish Indians.

By LIVINGSTON FARRAND.

1900

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V.—BASKETRY DESIGNS OF THE SALISH INDIANS.

By LIVINGSTON FARRAND.

PLATES XXI-XXIII.

Among the problems which have been brought prominently to the fore in the modern investigation of primitive ornamentation, there are two which are of particular importance in the study of the evolution of decorative designs; in the first place, the development of the prevalent geometric patterns from realistic representations of natural and artificial objects; and, secondly, the adaptation of the design to the decorative field, and its consequent modification. Research in northwestern America has already contributed to the solution of these problems, and has at the same time revealed tribal and group characteristics in the development of designs which are particularly suggestive.

The present paper is confined to an examination of basketry designs in use among certain tribes of the fairly widely extended but well-defined Salish stock of American Indians.

With a few exceptions, all the designs described in the following pages are the work of the Lillooet and Thompson Indians of British Columbia and the Quinaults of western Washington.

The Lillooet and Thompson baskets, with the explanations of their designs, were collected by Mr. James Teit of Spences Bridge, B. C., whose knowledge of the Indians of that region is unrivalled, and whose researches are already well known. Mr. Teit's personal familiarity not only with the Thompson language, but with the Indians themselves, has enabled him to interpret many designs which must otherwise have remained unsolved, and to him the possibility of the present study is mainly due. The Quinault and other baskets referred to in the text were obtained by the writer in the summer of 1897.

It is hardly necessary to remark that the explanations given are in all cases from the Indians themselves, — from the makers where possible, and, in the case of very old baskets or traditional designs in common use, from as many informants as could be procured.

It was stated above that local and group peculiarities in design are evident. An examination of the material from the tribes here under discussion shows characteristics of ornamentation which differentiate it rather sharply from that of certain neighboring stocks. In his work on the decorative art of the Coast Indians to the north of the Salish tribes,¹ Professor Boas has shown the almost

¹ The Decorative Art of the Indians of the North Pacific Coast, by Franz Boas (Bulletin of the American Museum of Natural History, Vol. IX, pp. 123-176); see also Part I of this volume.

exclusive use in that region of animal motives in design, and called attention to the fact that the tendency is not to the development of geometric forms, but that conventionalization has followed a unique line in the direction of dissection and distortion, depending particularly upon the shape, use, and material of the object to be decorated. Among the Salish tribes under discussion, on the other hand, the conventionalizing tendency is wholly in the direction of extreme geometric patterns, while the use of animal motives is by no means predominant. This geometric trend is, of course, much more in accordance with the general principles of design among primitive peoples in other parts of the world, and, in the case of basketry, is rather what one might expect from the materials and method of manufacture.¹

In the case of certain designs figured below, steps in the development can be shown; in others, the intermediate forms, if they ever existed, have disappeared, and nothing but the geometric figure remains.

It should be noted that most of the designs show variants, and also that what were originally representations of very dissimilar objects have converged in their evolution until the same figure does duty for both,—conditions which result in uncertainty and difference of opinion among native connoisseurs, and consequently in the conclusions of the ethnologist. Nevertheless the great majority of the patterns are well recognized under specific names. There are, of course, geometric designs which, so far as all obtainable information goes, are used simply for the decorative value of their lines and angles; but such patterns are usually of great age, and it is quite possible that their representative meaning is lost in antiquity or has only baffled the diligence of the inquirer. The well-known conservatism of the Indian insures the relative permanence of a design, even when its meaning is not recognized. A design of this character is shown on the Quinault basket in Plate XXIII, Fig. 9. It is a favorite pattern in the tribe, but not the slightest clue to its meaning could be obtained. Its name signifies "standing in the corners of the house," and refers to the fact that in the old days large baskets with this design stood in the corners for the reception of household odds and ends. All informants agreed as to its great antiquity, as well as to the fact that it had doubtless had a meaning at one time, but no amount of inquiry could discover it.

It is true that with changing conditions some old designs have fallen into disuse, but the majority are preserved. A few new patterns are introduced from time to time, sometimes copied from the work of the whites, sometimes the result of inspiration on the part of the artist, but the greater number in use are old.

The following recognized names of patterns were obtained from the Lower Thompson Indians by Mr. Teit. The suffix—*äist*, which is found in all of them, is the compound form of the word *tcutcuä'istEn*, meaning "pattern."

tatazaä'st (from *tata'za*, "arrow-head"), arrow-head pattern.

mulaä'st (from *mu'la*, "a variety of root"), root pattern.

¹ For a description of methods of manufacture and application of designs, see Part IV of this volume, p. 188.

kikaxênä'ist (from nki'kaxêni, "butterfly"), butterfly pattern.
 kokucenä'ist (from nkoku'cên, "star"), star pattern.
 tsuptupenä'ist (from tsu'pîn, "packing-strap"), strap pattern.
 skolkolotsä'ist (from skolo'tz, "zigzag" or "crooked"), zigzag pattern.
 lukaä'ist (from luka, "grave-box"), box pattern.
 hala-uä'ist (from hala'u, "eagle"), eagle pattern.

The names of other designs among the Lower Thompsons are not usually compounded with the suffix —äist, but are simply the names of the objects they represent. Of such patterns the following names were obtained: snake or snake-skin, snake or snake-tracks, rattlesnake tail, grouse or bird tracks, bear foot or bear tracks, birds or geese flying, fly, beaver, deer, horse, man, hand, tooth, leaf, shells (dentalia), stone hammer, comb, necklace, net, root-digger handle, leggings, canoe, trail, stream, lake, mountain, lightning.

Most of the patterns named are figured below in the text or in the plates. Correspondents for many of these, as well as certain additional designs, were found among the Lillooets and Quinaults.

We come now to a more detailed examination of the patterns in question. It has already been stated that among the Salish tribes under consideration, animal motives are not predominant, as in the case of certain Coast tribes farther north. They are, however, common enough, and exhibit admirably the conventionalizing tendency. For example, the flying-geese pattern (see Fig. 316; also Plate XXI, Fig. 1) of the Lower Thompson Indians is a very true representation of the flight of that bird, and at the same time shows the conventionalization well advanced. The characteristic droop of the body and elevation of the wings are very well indicated, and the adaptation to the exigencies of basket-weaving and to the serial arrangement of the units of the design is evident.

The Indians described a design closely resembling this, which was said to represent the big-horn sheep, in which the distinguishing mark was a downward bend of the ends of the figure, indicating the striking curve of the horns of that animal. Unfortunately no specimen could be obtained.

Another Lower Thompson design very much like the preceding is somewhat doubtful in meaning, but is said to represent a rattlesnake's tail or rattle (see Plate XXI, Fig. 2). The closer arrangement of the units of the pattern distinguish it from the flying goose, and the explanation is not improbable.

Perhaps the best illustration of the process of geometric conventionalization that was brought to light is the bird design on a bag from the Yakima Indians of Washington. The design in question (see Fig. 317; also Plate XXI, Fig. 3) was

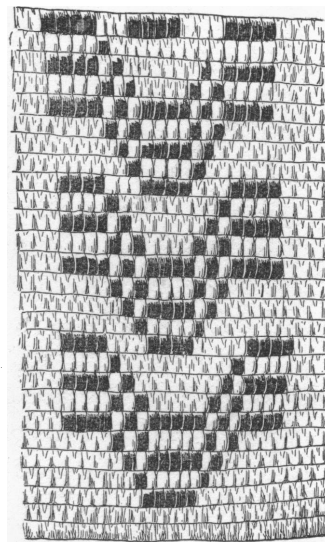


Fig. 316 (4187). Flying-geese Pattern.

explained as depicting flying birds, a meaning not clear at first glance, but which was evident enough upon the production of a second bag with the same design

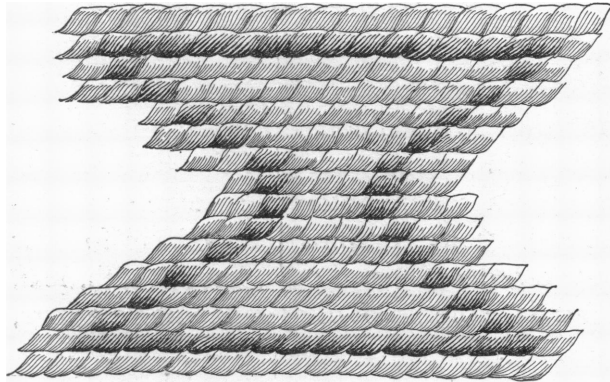


Fig. 317 (4887). Flying-bird Pattern.

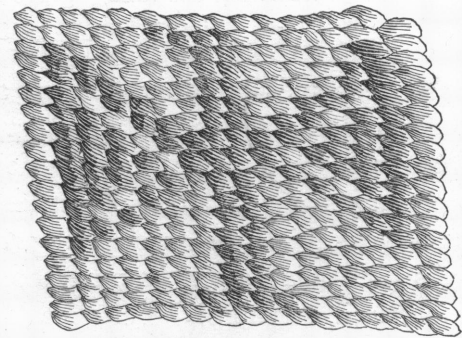


Fig. 318 (4888). Flying-bird Design.

less advanced (see Fig. 318; also Plate XXII, Fig. 3), and from which the first was derived by mere elimination of the head and tail.

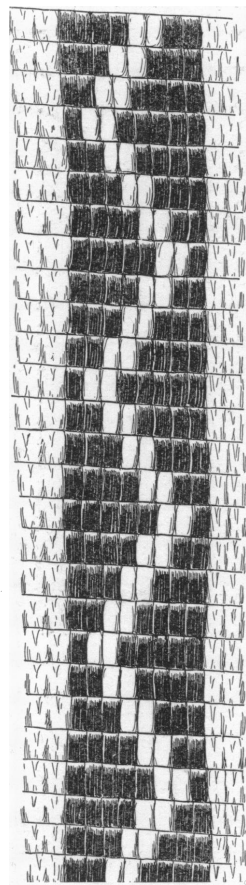


Fig. 319 (4889). Snake Pattern.

Snake designs are widely used, but in many cases are indistinguishable from other similar patterns, and exhibit the confusing process of convergent evolution. The typical snake or snake-track pattern among the Salish Indians generally, is a simple zigzag, vertically arranged (see Fig. 319; also Plate XXI, Fig. 4), but this often represents lightning as well; and, unless the artist himself is at hand to tell what he had in mind at the making, there is practically never unanimity of opinion among the authorities. Investigation of the significance of color has thus far borne little fruit in this region, though it is not impossible that it may have a determinant value in just such cases as this. The snake zigzag may also be placed horizontally, but in that event is often identical with the mountain pattern representing a mountain-chain (see Figs. 328 and 329; also Plate XXIII, Figs. 5 and 6).

Another variant is in the form shown in Fig. 320 (see also Plate XXI, Fig. 5), which in turn is variously interpreted; e. g., as snake-tracks, mountains, teeth, half-circles, etc. It also resembles a design much used by the

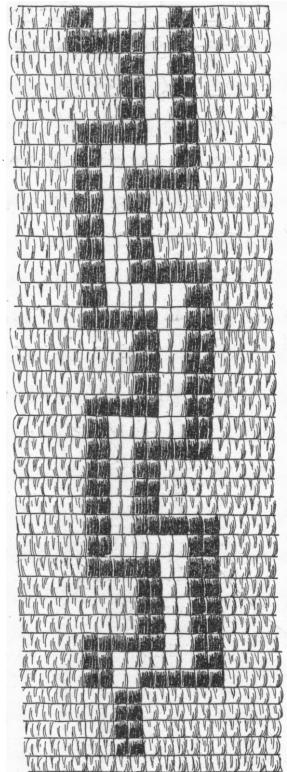


Fig. 320 (4890). Snake Pattern.

Quinaults, known as the "wave" pattern (see Plate XXIII, Fig. 8), which will be noticed later. Plate XXI, Fig. 7, also shows a snake design formed simply by the differently colored coils of the basket.

The design shown in Plate XXI, Fig. 8, is a butterfly design known as the "half-butterfly," and depicting the single wing. This, it will be noticed, is very much like certain of the arrow-head patterns described below. It is probably distinguished by its color.

Plate XXI, Fig. 10, gives a good example of animal conventionalism among the Quinaults, showing a flounder pattern, the diamonds representing roughly the shape of the fish. This is a common and well recognized design in that tribe.

Comparable to the snake-track is the grouse-track pattern (see Fig. 321; also Plate XXI, Fig. 14), though the latter is but slightly changed from a very realistic portrayal. The horizontal line shown in the plate represents the earth-line, indicating that the designs are tracks, and not feet.

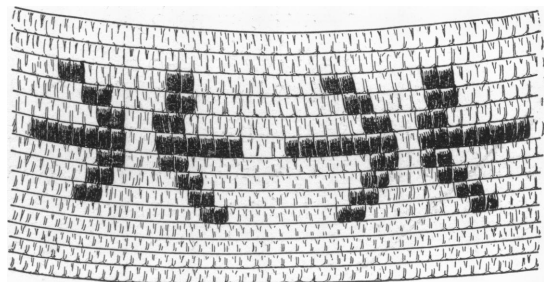


Fig. 321 (3112). Grouse-track Pattern.

A curious decoration much used by the Lillooets, and found among the Thompson Indians, though not obtained from the Quinaults, is the fly pattern (see Fig. 322; also Plate XXI, Figs. 9 and 12, and Plate XXII, Fig. 1). This design is usually arranged in stripes or bands, and seems to represent clusters of flies. It varies slightly in different ways, though offering always the same general effect, and is made up, as a rule, of crosses composed of small squares.

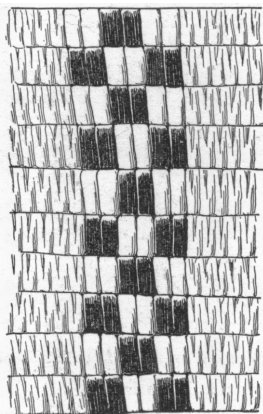


Fig. 322 (3113). Fly Pattern.

Very striking is the Lillooet basket with the large double "tooth" design, so called (see Plate XXI, Fig. 11). This represents a head with open mouth, four teeth, and hair along the back of the head. This is an old design, and its origin is doubtful. It may portray some mythological character. A further development is seen in Plate XXI, Fig. 13, where we have the same figure minus the distinguishing teeth and hair.

Plate XXII, Fig. 1, exhibits a design not unlike the preceding, but which the Indians interpret as depicting intestines or entrails. This is difficult to understand, and, in the absence of more exact information, must be left doubtful. It might represent a cross-section of intestine with the corrugated coat, — an appearance with which the hunting savage is of course familiar, — or it may represent an indefinite length of the intestinal tube.

An interesting class of designs found chiefly among the Lillooets, and mainly composed of animal motives, demands attention (see Plate XXII, Figs. 2, 3, and 5).

It is important for the reason, that, existing side by side with extreme geometric conventionalizations, it exhibits realistic likenesses conventionalized only so far as the materials of manufacture necessitate; in other words, while the materials of basket-weaving practically forbid the use of curved lines, and confine the artist to right lines and angles, the attempt to preserve as nearly as possible the natural outlines of the model is evident. For example, the figures of a deer shot by an arrow, of men, dogs, bow and arrows, etc., shown in the plates, exhibit this realistic aim, while even on the same baskets we find such geometric patterns as the net and fly mentioned elsewhere.

The figure of a hunter with a feather in his head-dress, his bow, and his two arrows (Plate XXII, Fig. 5) is especially ambitious, and as realistic as the conditions permit. The motive of the relatively huge hand of the man is not clear, though it is as small as is compatible with the dimensions of the strips used in weaving the basket, and the details, fingers, thumb, etc., to be inserted.

It would of course be of great interest to know whether this class of realistic designs is of the same age as the more conventionalized type, whether it is older, or a modern introduction. This question it is at present impossible to decide.

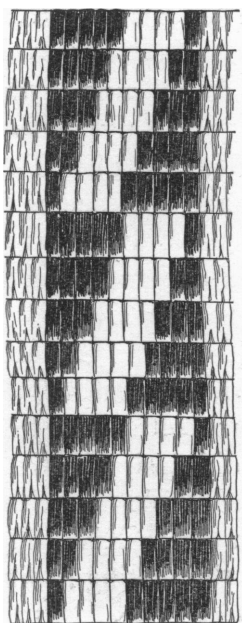


Fig. 323 (r1117). Half Arrow-head Pattern.

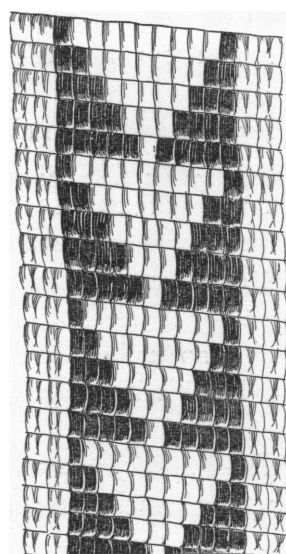


Fig. 324 (r1112). Arrow-head Pattern.

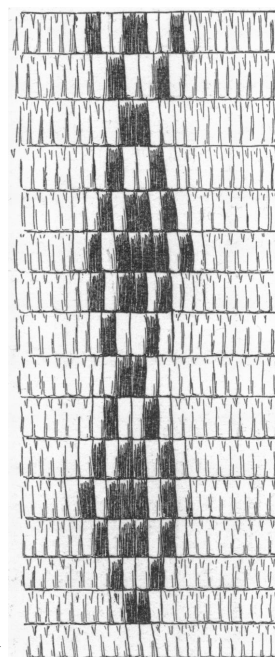


Fig. 325 (r1117). Arrow-head Pattern.

Contrary to what might be expected, plant designs are not numerous. Of those obtained, one of the best is shown in Plate XXII, Fig. 4, representing the fronds of a fern-like plant known by the Lower Thompsons as "tsanim," and which has not been obtained for identification.

Possibly the design most commonly used, particularly by the Lillooets, and exhibiting the greatest number of variants, is that known as the "arrow" or

"arrow-head" pattern, derived from the triangular, diamond, or leaf-shaped stone arrow-point. Combinations of this pattern are seen on a large number of the baskets collected, and not only form the main decoration in many, but are used for borders and details in others. Perhaps the best-known form of the design is an arrangement of half arrow-heads, as shown in Fig. 323 (see also Plate XXI, Figs. 6 and 9, central stripes), where each pair is separated by a white stripe, and connected with each succeeding pair to form a band or braid. Another favorite form is that shown in Fig. 324 (see Plate XXII, Figs. 6 and 7), the derivation in this case being obvious. The diamond form (see Fig. 325; also Plate XXII, Figs. 7 and 8) is also well recognized in different arrangements.

The "strap" pattern, so called (see Plate XXII, Fig. 9), is derived from the packing-strap or "tump-line" of the Indians, the ends of which are fastened to the article to be carried, while the strap, passing around the forehead or chest of the bearer, forms roughly a kind of quadrilateral, and the conventionalized design becomes a series of connected squares, diamonds, or rhomboids. This design so closely resembles a net that it is sometimes known by that name. An undoubted fish-net design, however, is shown in Plate XXII, Fig. 13, which represents a typical Quinault basket.

The basket shown in Plate XXII, Fig. 10, is decorated with the box pattern, which is said to be in imitation of the grave-boxes used by the Indians in the disposal of their dead. Another derivative from artificial objects is the stone-hammer design shown in Fig. 326 (see also Plate XXII, Fig. 12). These stone hammers, which are still in use for ceremonial purposes in many tribes, are of various shapes, but always with a relatively large, heavy head and short handle. In the design in question the desired symmetry is reached by merely joining the handles, forming a sort of double-headed implement.

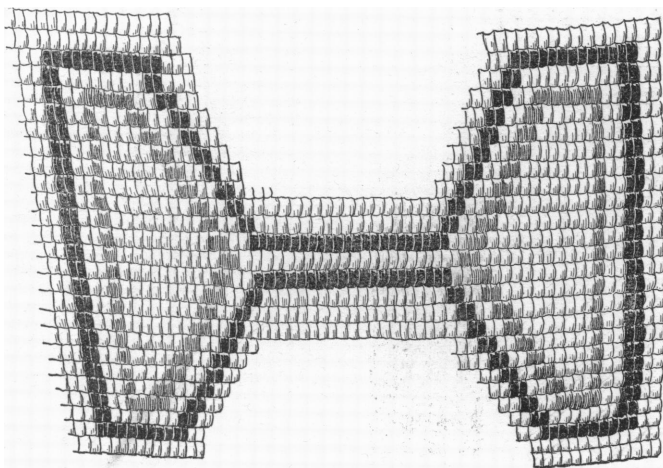


Fig. 326 (4478). Stone-hammer Design.

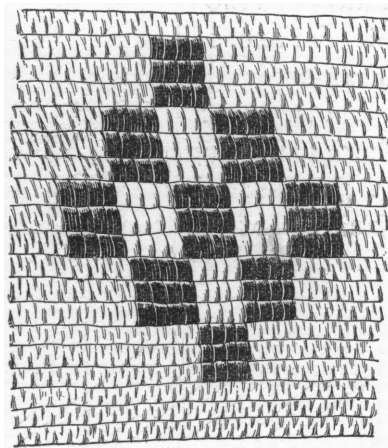


Fig. 327 (4478). Star Pattern.

To come to another class of decorative motives, we find one of the best-known designs under the name of the "star" pattern. This is usually some

modification of a cross made up of small squares (see Fig. 327; also Plate XXII, Fig. 14). The design in Plate XXII, Fig. 11, is also called "star" by some, but

by others is regarded as representing crossing trails. This figure of a simple cross is very commonly used by the Indians to indicate the crossing of trails, as well as the cardinal points of direction, so that the interpretation of this design must remain doubtful.

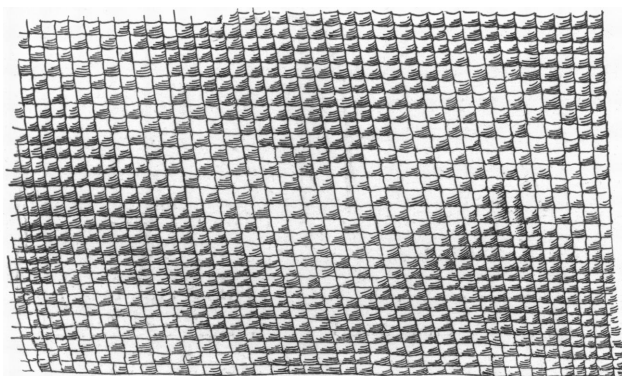


Fig. 328 (4488a). Mountain Pattern.

A very beautiful piece of work from the Upper Thompsons is the bag shown in Plate XXIII, Figs. 1 and 2. On one side (Fig. 1) are represented lakes and streams; the upper series representing unconnected lakes; the lower series, lakes connected by flowing streams; while on the edges are shown ducks flying toward the water. The lakes are considered mysterious, which fact is indicated by the different colors of the water. On the reverse side (Plate XXIII, Fig. 2) the rows of rhomboidal figures are leaf-shaped arrow-heads, while the crosses are either crossing trails or the points of the compass. The general design of this bag is said to be an old one.

Another bag from the same region is shown in Plate XXIII, Figs. 3 and 4, and said to represent houses and household furniture. On one side (Fig. 3) are depicted rows of lodges; on the other (Fig. 4), dishes, baskets, etc.; the rectangles on the edge represent firewood.

The mountain pattern is especially common among the Quinault Indians of Washington, and shows several variations. The usual form is a horizontal series of rather acute-angled zigzags (see Fig. 328; also Plate XXIII, Fig. 5), and the variants are usually in the line of broken zigzags similarly placed (see Fig. 329; also Plate XXIII, Fig. 6). The design on the Thompson basket shown in Plate XXI, Fig. 5, and already described, was also called a "mountain" pattern by certain Indians of that tribe, though the weight of authority was in favor of snake-tracks.

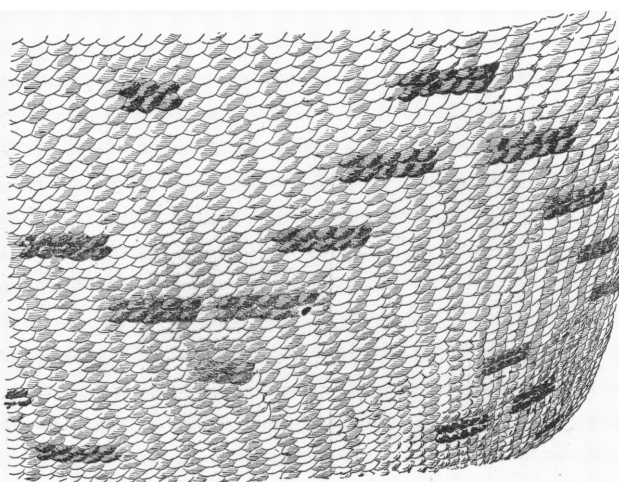


Fig. 329 (4488b). Mountain Pattern.

The interpretation of Plate XXIII, Fig. 7, is uncertain, though it was

generally regarded as representing mountains with lakes lying in the valleys between them.

Another favorite Quinault figure is the wave design shown in Plate XXIII, Fig. 8, which is a meandering pattern, said to be derived from the ripples in the water made by the bow of a canoe.

Lightning is also a favorite object for representation in most tribes. As is natural, it is always a zigzag in one form or another, but as such is liable to confusion with snake and mountain designs. Fig. 330 (see also Plate XXIII, Fig. 10) shows a typical decoration of this character taken from a Lillooet basket. The Lower Thompson Indians described an interesting design closely resembling this, but representing the ladder of a subterranean lodge, the ancient form of house of that region. In the ladder design the zigzag was in the form of a staircase, but backed by one or two lines, which were its distinguishing mark. Unfortunately no example of this pattern could be obtained.

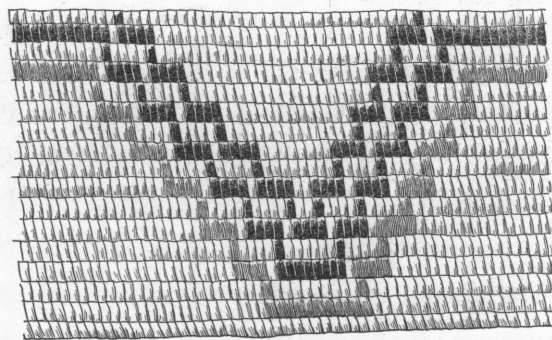


Fig. 330 (5188). Lightning Pattern.

The decoration of the basket shown in Plate XXIII, Fig. 11, is a dream design, representative or symbolic of some object or event in a dream of the maker. Such being the case, the design is private property and semi-sacred, and would not be used by other artists, even though its meaning might be known, which was not the case with this particular basket, and its maker was not forthcoming. Such dream motives are not infrequent, and may provide a mode of entrance for re-enforcements to the common stock of tribal artistic ideas.

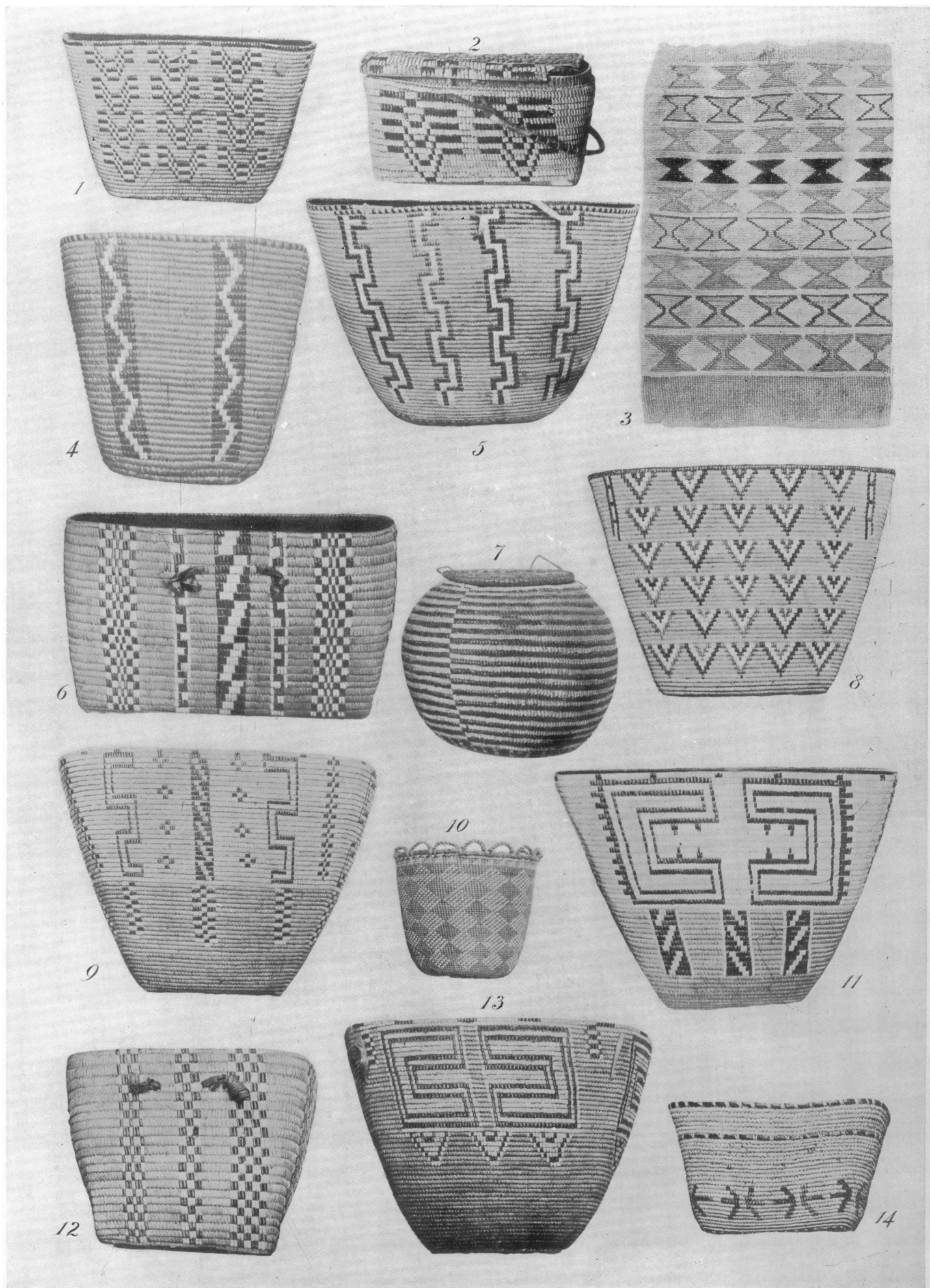
The designs mentioned above, while not exhaustive, represent the chief types in use in the tribes under discussion, and the majority of their baskets show these patterns in combinations and variations of one sort or another. Designs of this kind are also found among the tribes living farther to the north, as is shown by the Chilcotin basket figured in Plate XXIII, Fig. 12.

The uniformity of the process of evolution from realistic portrayal to geometric representation seems clear. The wide distribution of this tendency in other parts of the world has been brought out by various writers in recent years, and the task remaining is to collect more detailed information regarding specific groups. This, it is encouraging to note, is being rapidly done; and, while it may be true that certain peoples have developed geometric designs without any underlying realistic motives, the accumulating evidence proves beyond question the prevalence of the process described in the preceding pages.

PLATE XXI.

EXPLANATION OF PLATE XXI.

- FIG. 1.—Basket with design representing flying geese. Tribe, Lower Thompson. Height of basket, 9 inches; 1 inch = $6\frac{1}{2}$ stitches, $4\frac{1}{2}$ coils. Cat. No. $4\frac{1}{8}\frac{6}{8}7$.
- FIG. 2.—Basket with design representing rattlesnake's rattle. Tribe, Lower Thompson. Height of basket, 5 inches; 1 inch = 6 stitches, $3\frac{1}{2}$ coils. Cat. No. $4\frac{1}{8}\frac{6}{8}8$.
- FIG. 3.—Bag with design representing flying birds. Tribe, Yakima. Height of bag, 22 inches; 1 inch = 7 stitches, 9 rows. Cat. No. $4\frac{1}{8}\frac{6}{8}2$.
- FIG. 4.—Basket with design representing snake-tracks. Tribe, Lower Thompson. Height of basket, $9\frac{1}{2}$ inches; 1 inch = $6\frac{1}{2}$ stitches, $3\frac{1}{2}$ coils. Cat. No. $4\frac{1}{8}\frac{6}{8}2$.
- FIG. 5.—Basket with design representing snake-tracks. Tribe, Lower Thompson. Height of basket, 13 inches; 1 inch = $6\frac{1}{2}$ stitches, $3\frac{1}{2}$ coils. Cat. No. $4\frac{1}{8}\frac{6}{8}0$.
- FIG. 6.—Basket with design representing flies, snake-tracks (?), and arrow-heads, side view. The bands at either end represent clusters of flies; the adjacent bands are doubtful, but are probably snake-tracks; the central band represents arrow-heads. Tribe, Lillooet. Height of basket, $10\frac{1}{4}$ inches; 1 inch = $5\frac{1}{2}$ stitches, 2 coils. Cat. No. $8\frac{1}{8}\frac{6}{8}8$.
- FIG. 7.—Basket with design representing a snake formed by coils of the basket. Tribe, Lower Thompson. Height of basket, $7\frac{1}{2}$ inches; 1 inch = 8 stitches, $4\frac{1}{2}$ coils. Cat. No. $4\frac{1}{8}\frac{6}{8}4$.
- FIG. 8.—Basket with design representing butterfly's wings. Tribe, Lower Thompson. Height of basket, 14 inches; 1 inch = 6 stitches, $3\frac{1}{2}$ coils. Cat. No. $4\frac{1}{8}\frac{6}{8}11$.
- FIG. 9.—Basket with design representing flies, arrow-heads, and half-circles. Three bands on lower half of basket are clusters of flies. Tribe, Lillooet. Height of basket, $10\frac{1}{2}$ inches; 1 inch = $7\frac{1}{2}$ stitches, $4\frac{1}{2}$ coils. Cat. No. $8\frac{1}{8}\frac{6}{8}8$.
- FIG. 10.—Basket with design representing flounders. Tribe, Quinault. Height of basket, $5\frac{1}{2}$ inches; 1 inch = 8 stitches, 12 rows. Cat. No. $4\frac{1}{8}\frac{6}{8}11$.
- FIG. 11.—Basket with design representing head with open mouth, teeth, and hair along back of head. The bands on lower half of basket are arrow-heads. Tribe, Lillooet. Height of basket, 11 inches; 1 inch = $7\frac{1}{2}$ stitches, 4 coils. Cat. No. $8\frac{1}{8}\frac{6}{8}8$.
- FIG. 12.—Basket with design representing flies, end view. Tribe, Lillooet. (See Fig. 6.) Cat. No. $8\frac{1}{8}\frac{6}{8}8$.
- FIG. 13.—Basket with design representing head with open mouth. Below are arrow-heads. (Cf. Fig. 11.) Tribe, Lillooet. Height of basket, 10 inches; 1 inch = 7 stitches, 5 coils. Cat. No. $8\frac{1}{8}\frac{6}{8}8$.
- FIG. 14.—Basket with design representing grouse-tracks and earth-line. Tribe, Lower Thompson. Height of basket, 6 inches; 1 inch = $6\frac{1}{2}$ stitches, 5 coils. Cat. No. $4\frac{1}{8}\frac{6}{8}4$.

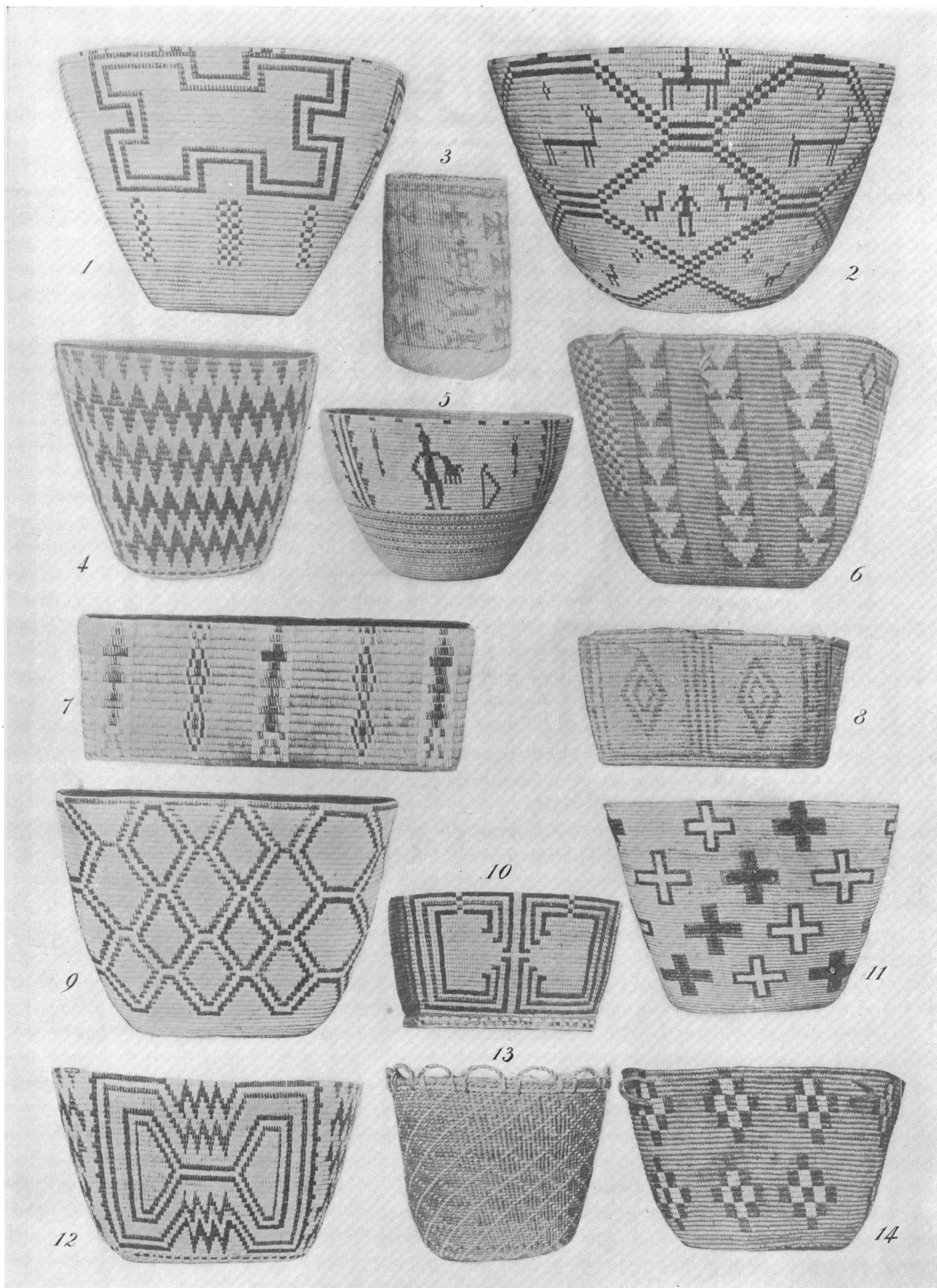


Basketry Designs of the Salish Indians.

PLATE XXII.

EXPLANATION OF PLATE XXII.

- FIG. 1. — Basket with design representing intestines. The bands below are flies. Tribe, Lillooet. Height of basket, 11 inches; 1 inch = 7 stitches, 4 coils. Cat. No. $\frac{16}{8887}$.
- FIG. 2. — Basket with design representing a net, the interspaces contain figures of a deer shot by an arrow, deer, man and dogs, flies, etc. Tribe, Lillooet. Height of basket, 13½ inches; 1 inch = 6 stitches, 3½ coils. Cat. No. $\frac{16}{8886}$.
- FIG. 3. — Bag with design representing birds, men, etc. Tribe, Yakima. Height of bag, 8½ inches; 1 inch = 8 stitches, 12 rows. Cat. No. $\frac{16}{4884}$.
- FIG. 4. — Basket with design representing plant with fern-like leaf, end view. Tribe, Lower Thompson. Height of basket, 8½ inches; 1 inch = 7½ stitches, 3½ coils. Cat. No. $\frac{16}{4883}$.
- FIG. 5. — Basket with design representing man with feather in hair, bow, two arrows, and at either end a ladder (?). Tribe, Lillooet. Height of basket, 8½ inches; 1 inch = 8 stitches, 5½ coils. Cat. No. $\frac{16}{8885}$.
- FIG. 6. — Basket with design representing arrow-heads. Tribe, Lillooet. Height of basket, 11 inches; 1 inch = 7 stitches, 4 coils. Cat. No. $\frac{16}{4884}$.
- FIG. 7. — Basket with design representing arrow-heads of two different shapes. Tribe, Lillooet. Height of basket, 9 inches; 1 inch = 5½ stitches, 3½ coils. Cat. No. $\frac{16}{8887}$.
- FIG. 8. — Basket with design representing arrow-heads. Tribe, Lower Thompson. Height of basket, 6½ inches; 1 inch = 7 stitches, 4 coils. Cat. No. $\frac{16}{4887}$.
- FIG. 9. — Basket with design representing packing-strap or tump-line; possibly fish-net. Tribe, Lower Thompson. Height of basket, 11½ inches; 1 inch = 6½ stitches, 4 coils. Cat. No. $\frac{16}{4882}$.
- FIG. 10. — Basket with design representing grave or burial boxes. Tribe, Lower Thompson. Height of basket, 6½ inches; 1 inch = 7 stitches, 4½ coils. Cat. No. $\frac{16}{4886}$.
- FIG. 11. — Basket with design representing crossing trails, possibly stars. Tribe, Lower Thompson. Height of basket, 14 inches; 1 inch = 6½ stitches, 4 coils. Cat. No. $\frac{16}{4888}$.
- FIG. 12. — Basket with design representing stone hammer, side view. Tribe, Lower Thompson. (See Fig. 4.) Cat. No. $\frac{16}{4883}$.
- FIG. 13. — Basket with design representing fish-net. Tribe, Quinault. Height of basket, 7½ inches; 1 inch = 5 stitches, 8 rows. Cat. No. $\frac{16}{4883}$.
- FIG. 14. — Basket with design representing stars. Tribe, Lower Thompson. Height of basket, 9 inches; 1 inch = 7½ stitches, 3½ coils. Cat. No. $\frac{16}{4888}$.

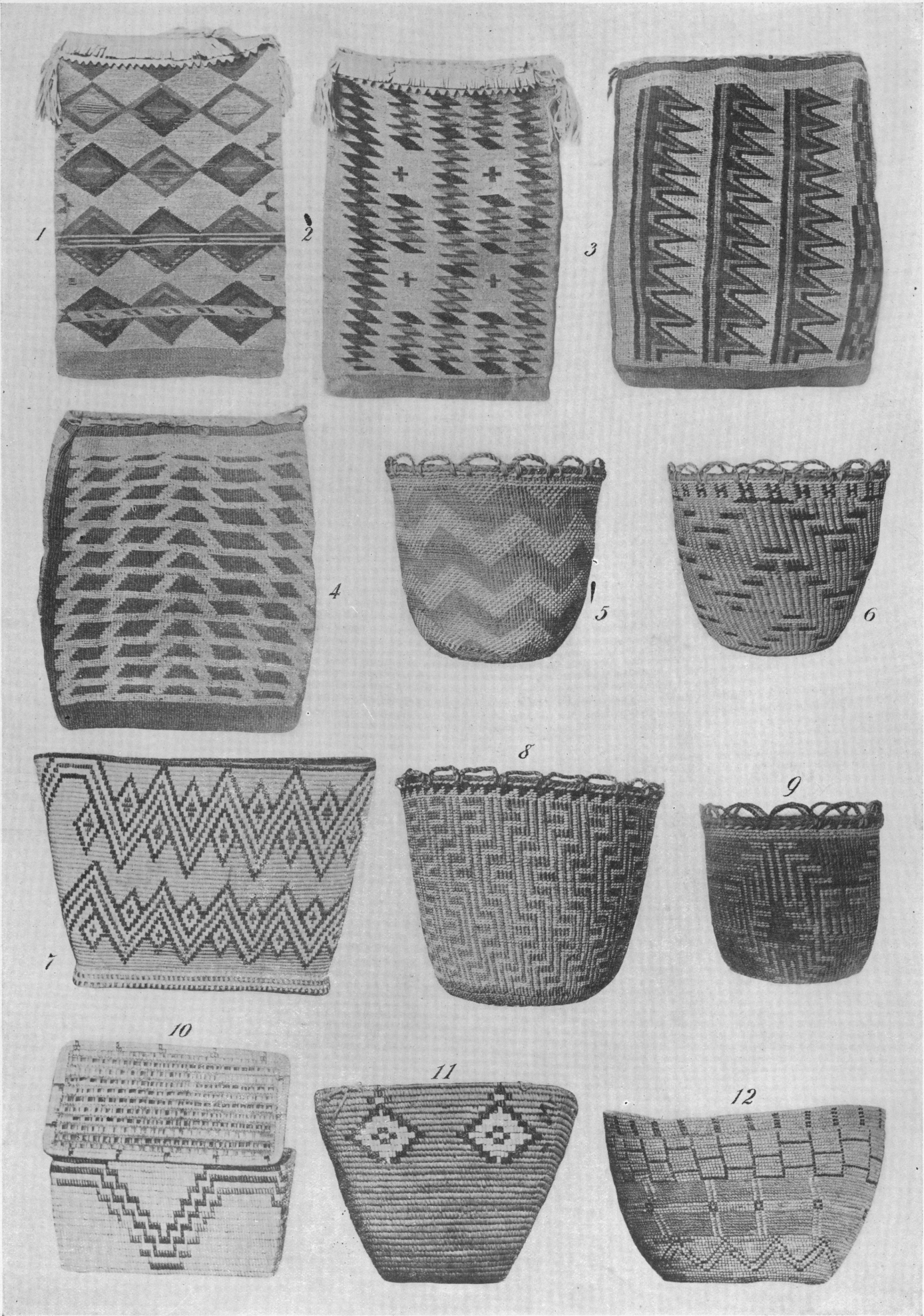


Basketry Designs of the Salish Indians.

PLATE XXIII.

EXPLANATION OF PLATE XXIII.

- FIG. 1. — Bag with design representing lakes, lakes connected by streams, ducks flying toward the lakes, and animals' footprints. Tribe, Upper Thompson. Height of bag, 21 inches; 1 inch = 9 stitches, 13 rows. Cat. No. $1\frac{1}{3}\frac{8}{8}$.
- FIG. 2. — Reverse of preceding. Design represents arrow-heads and crossing trails.
- FIG. 3. — Bag with design representing rows of lodges. Tribe, Upper Thompson. Height of bag, 23 inches; 1 inch = $5\frac{1}{2}$ stitches, 8 rows. Cat. No. $1\frac{1}{3}\frac{8}{8}$.
- FIG. 4. — Reverse of preceding. Design represents household utensils, dishes, etc..
- FIG. 5. — Basket with design representing mountain-chain. Tribe, Quinault. Height of basket, 8 inches; 1 inch = 6 stitches, 8 rows. Cat. No. $\frac{1}{4}\frac{1}{8}\frac{8}{8}$.
- FIG. 6. — Basket with design representing mountain-chain. Tribe, Quinault. Height of basket, 10 inches; 1 inch = 5 stitches, $7\frac{1}{2}$ rows. Cat. No. $\frac{1}{4}\frac{1}{8}\frac{8}{4}$.
- FIG. 7. — Basket with design said to represent mountains with lakes in the valleys. Tribe, Lower Thompson. Height of basket, $14\frac{1}{2}$ inches; 1 inch = $6\frac{1}{2}$ stitches, $3\frac{1}{2}$ coils. Cat. No. $\frac{1}{4}\frac{1}{8}\frac{8}{7}$.
- FIG. 8. — Basket with design representing waves or ripples in water. Tribe, Quinault. Height of basket, 10 inches; 1 inch = $5\frac{1}{2}$ stitches, 9 rows. Cat. No. $\frac{1}{4}\frac{1}{8}\frac{8}{2}$.
- FIG. 9. — Basket with very old design, meaning unknown. Tribe, Quinault. Height of basket, $6\frac{1}{4}$ inches; 1 inch = 7 stitches, 10 rows. Cat. No. $\frac{1}{4}\frac{1}{8}\frac{8}{2}$.
- FIG. 10. — Basket with design representing lightning. Tribe, Lillooet. Height of basket, 5 inches; 1 inch = 8 stitches, $3\frac{1}{2}$ coils. Cat. No. $\frac{1}{8}\frac{1}{8}\frac{8}{10}$.
- FIG. 11. — Basket with design representing objects seen in a dream, meaning unknown. Tribe, Lillooet. Height of basket, 10 inches; 1 inch = 5 stitches, $3\frac{1}{2}$ coils. Cat. No. $\frac{1}{8}\frac{1}{8}\frac{8}{10}$.
- FIG. 12. — Basket with unexplained design. Tribe, Chilcotin. Height of basket, $8\frac{1}{2}$ inches; 1 inch = $6\frac{1}{2}$ stitches, 7 coils. Cat. No. $1\frac{1}{3}\frac{8}{2}$.



Basketry Designs of the Salish Indians.

