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## Southwest

The Southwest is one of the most complex culture areas of native North America. Geographically it is a large, mainly arid, region in the southwestern United States (including present-day Arizona and New Mexico) and northern Mexico. The three main groups inhabiting the area were: the village-dwelling Pueblo farmers; the hunting and gathering Papago, Pima, and Yuma peoples; and the Navaho and Apache, nomadic hunters. The Pueblo groups can be subdivided geographically into the Hopi, the Zuni, and the Rio Grande. These people were farmers: corn and other cultivated vegetables provided the main food supply, and cotton was raised for weaving into clothing. They knew the technology of masonry, and were highly-skilled at pottery-making. Traditionally, the cultivation of crops and weaving of cloth were done by men, while pottery-making was exclusively women's work.

Paul Weiss, formerly Swiss Consul in Denver, Colorado, was the collector of all the Pueblo material in the Museum, as well as most of the other Southwest items. Almost all the items were apparently obtained from craft shops and Indian trading posts. The documentation presented with these items was extracted from a number of letters written by Mr. Weiss to the History Museum between 1920 and 1938 – since the information had to be pieced together from comments written at various times, it was not possible to directly quote the collector, as is the practice in the rest of the catalogue.

Several aspects of the material culture of the Pueblo people are represented in the collection. The modern pottery (see Cat. No. 297–299, and 313–318) is constructed in the same manner as the prehistoric ware (Cat. Nos. 287, 288); that is, by a coiling technique, without use

of the potter's wheel. Irregularities are scraped and smoothed with a piece of gourd or smooth stone. Usually a wash of white clay is applied, and the designs drawn on the surface free-hand using a brush of shredded yucca leaves. Design colours are usually black and/or red, obtained from mineral and vegetable pigments. The vessels are then fired in a kiln which consists of a grate over a bed of coals, covered with cakes of dried sheep manure. Another craft, that of silver work, is of relatively recent introduction; older forms of jewellery utilized stone (particularly turquoise) and shell (Cat. No. 284). The rich and complex religious and ceremonial life of the Pueblos is reflected in the ceremonial clothing (Cat. Nos. 304, 305), stone fetish (Cat. No. 307) and kachina dolls (Cat. Nos. 300–303).

In contrast to the settled and sophisticated society of the Pueblos, the hunting and gathering type existence of the Pima, Papago and Yuma is quite primitive. Although some agriculture was practised, wild plants provided the bulk of the diet. Cotton was originally raised and woven, but this occupation ceased a century ago. Pottery was not comparable in quality to that of the Pueblo groups, but the Pima and Papago excelled at coiled basketry (Cat. Nos. 280, 281).

Some of the most distinctive Navaho traits, such as sheep herding and the production of wool rugs and heavy silver jewellery, developed relatively recently. The earlier society was semi-nomadic, with several aspects (limited agriculture, sand-painting, and weaving) suggesting influences from their Pueblo neighbours. The Apache, on the other hand, although related to the Navaho in their language, religion, social organizations and mythology, did not exhibit any Pueblo features. The basketry of the Apache is one of their most striking material culture items (Cat. No. 296).

### 276 Saddle

Si. 8

Figure 189

Wooden frame is entirely covered with rawhide. Frame has two parallel side bars which support an angular upright bow at front and a low, rounded cantle at rear. Between cantle and bow is suspended a hammock-like seat of rawhide. Bow and cantle are studded with brass tacks.

Saddle rigging is entirely of rawhide, with iron trade stirrups. Rawhide has been decorated by cutting designs into surface with a sharp implement.

Good condition

L. 47 cm; W. 30 cm; H. 29 cm

[NAVAHO]

(Dodane)

Acc.: 1895

Comparison item: Wissler (1915 a: Fig. 7)

### 277 Moccasins

Si. 18 (a, b)

Figure 190

Soles are of rawhide cut in angular foot shape, with narrow rounded toe. Soles are turned up around the edges, and uppers of one piece of tanned, very soft skin are stitched around. The upper is first attached to the sole at a point just below and slightly forward of the ankle, on the inside of the foot, then carried around the toe, outer side, and heel, back to the starting point, with excess skin overlapping slightly. A skin thong is laced around sides and back of ankle. Sewing is with sinew.

Good condition

L. 27 cm; W. 11 cm; H. 12 cm

[APACHE]

(Dodane)

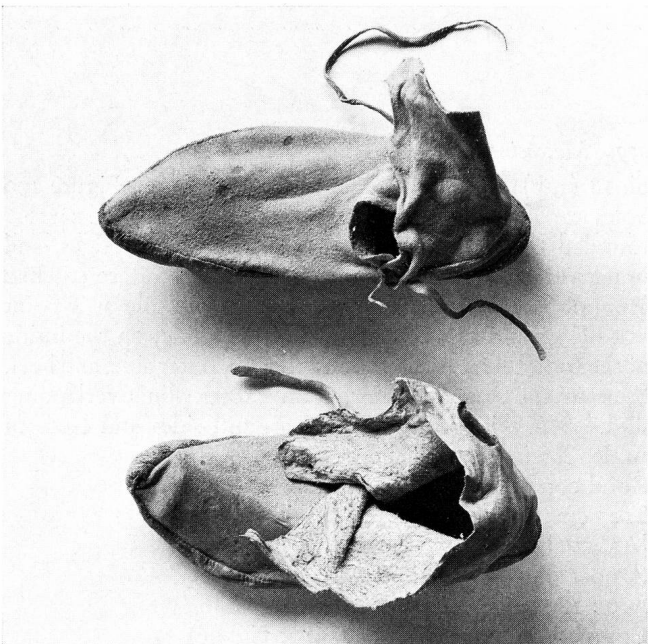
Acc.: 1895

Comparison item: Wissler (1910: Fig. 96)



Fig. 189. Saddle, [Navaho] (Cat. No. 276)

Fig. 190. Moccasins, [Apache] (Cat. No. 277)



278 *Bowl*

N.A. 60

Small pottery bowl with bulging sides, constricted neck and flaring rim. Interior has dull black finish; exterior is shiny black. No designs are painted. Black colour is a result of the firing technique: smoke is confined during firing, causing the carbon to permeate the porous clay, producing a black ware.

Good condition

H. 6.5 cm; Diam. 8 cm

SANTA CLARA PUEBLO

(Weiss, Paul; 1921; Santa Fe, New Mexico) (Purchased from a dealer (Southwest Arts and Crafts); label stuck to base reads: «Guaranteed hand-made at Santa Clara Indian Pueblo, New Mexico.»)

Acc.: 1921

279 *Basketry Tray*

N.A. 64

Figure 191

Made by coiling technique: thick foundation coils are of shredded yucca stems, wrapped with strips of yucca leaves. Designs are worked in reddish- and dark-brown, and yellow, against background of natural beige-coloured strands. There is a small suspension loop of same materials. This style of coiling is particular to Second Mesa villages. Traditionally, this type of tray was used for serving food, but this item was probably made for sale to tourists.

Good condition

Diam. 21.4 cm

[HOPI]

(Weiss, P.; 1921; New Mexico)

Acc.: 1921

280 *Basketry bowl*

N.A. 65

Figure 192

Shape is shallow with walls flaring from centre bottom. Coil is of shredded material sewn with split willow and (for bottom, rim, and the line design in between) the black outer covering of the devil's claw seed pod (*martynia louisiana*).

Good condition

Diam. 22.5 cm

[PIMA]

(Weiss, P.; 1921; New Mexico)

Acc.: 1921

Comparison item: Mason (1902: Fig. 199)

281 *Basketry Bowl*

N.A. 66

Made by coiling technique: fairly broad coils of shredded material are stitched with yellowish-white split yucca leaves. Rim and designs around sides are of dark brown devil's claw.

Good condition

H. 8 cm; Diam. 17 cm

[PAPAGO]

(Weiss, P.; 1921; New Mexico)

Acc.: 1921

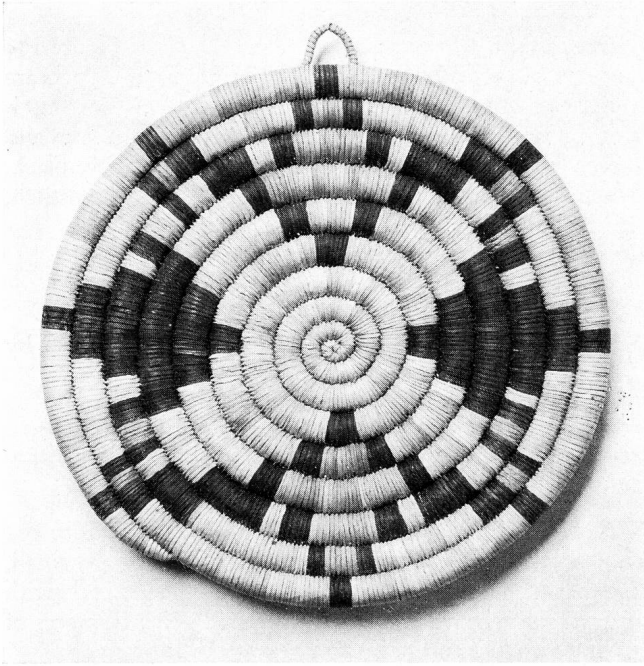


Fig. 191. Basketry Tray, [Hopi] (Cat. No. 279)

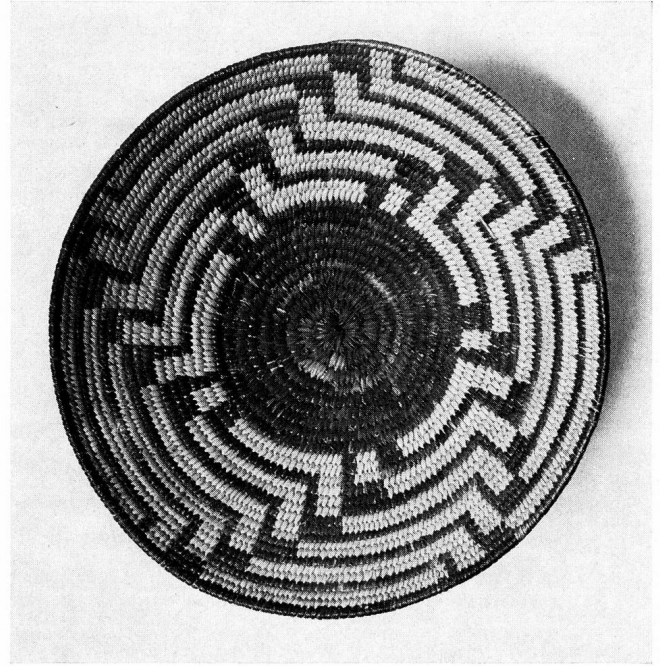


Fig. 192. Basketry Bowl, [Hopi] (Cat. No. 280)

Fig. 193. Shoulder «Bag», Pueblo  
(Cat. No. 282)

282 *Shoulder «Bag»*

N. A. 114

Figure 193 «Bandolier» style, lacking pouch and intended solely as decorative accoutrement. Solidly beaded with small round glass beads attached by overlay stitch, worked on natural white cotton cloth, backed with the same, and edged with tan cotton cloth. Design consists of highly stylized floral patterns in multicoloured beads, outlined with two or three rows of beads in a contrasting colour, against background of white beads. At lower edge is attached a fringe consisting of short strips of loomed beadwork, with tassel formed from faceted blue and clear glass beads and tufts of purple or red wool at end of each strip. Beading and sewing are with commercial thread.

Bandolier bags were common among Woodland Indian tribes and worn as decorations on dress occasions. The style was apparently copied from the bandolier or bullet pouch worn over one shoulder by the U.S. military. The view has been presented (Johnson, 1967) that the above style of beading originated among Central Algonquian and southern Siouan tribes, then spread west and about 1920 became associated with parts of the Oklahoma «pan-Indian» man's war dance costume. The style apparently later reached some Pueblo groups in the southwest as part of the same costume.

Loss of some beading, and damage to loomed beadwork.  
L. with strap: 96 cm; W. 33.5 cm

PUEBLO

(Weiss, P.; 1930; Taos, New Mexico)

Acc.: 1930

Lit.: Johnson (1967)

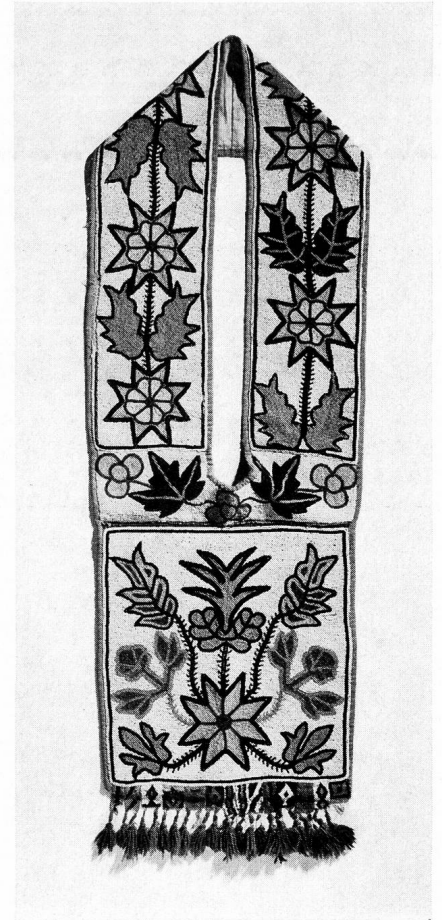




Fig. 194. Moccasins, [Ute?] (Cat. No. 283)

283 Moccasins

N.A. 116 (a, b)

Soles are of rawhide, cut for left and right foot. Uppers are of light-coloured, tanned skin in two pieces. Sewing is with sinew, and a rawhide thong is laced around sides and back. Upper fronts are decorated with red, white, black, brown, and faceted blue glass beads, attached by lazy stitch, threaded on sinew.

Skin is very dry, and hardened.

L. 26 cm; W. 8.5 cm; H. 9.5 cm

[UTE?]

(Weiss, P.; 1930, Colorado) (Said to have been worn by Chief Whitecloud at Calhan, Colorado, 1855).

Acc.: 1930

Figure 194

284 Necklace

N.A. 118

Three-strand necklace on cotton string. Beads are small, disc-shaped, white shell beads interspaced at intervals with turquoise disc beads and larger irregularly-shaped pieces of cut and polished turquoise.

Good condition

L. 35 cm

[PUEBLO]

(Weiss, P.; 1931; New Mexico)

Acc.: 1931

Comparison item: Hough (1918: Pl. 27)

Figure 195

Fig. 195. Necklace, [Pueblo] (Cat. No. 284)



285 Rug

N.A. 119

Woven from hand-spun wool, background light, brown design worked in natural white with details and outlining in red, black, yellow, and turquoise. Style is so-called «yei» or «ceremonial» rug (although there is no ceremonial significance attached), with design copied from a sand-painting motif.

Good condition

H. 113 cm; W. 70 cm

NAVAHO

(Weiss, P.; 1931)

Acc.: 1931

Figure 196

286 Bowl

N.A. 130

Pottery bowl, fairly thick-walled, and rather irregular in shape and thickness of walls. Black, brown, and red-brown geometric designs on interior and exterior, against cream background. Designs are very worn, particularly on inside and exterior base, indicating the bowl probably had considerable domestic usage, rather than being produced for trade with non-Indians.

Wearing off of designs; fine cracks in pottery.

Diam. 21 cm; Depth: c. 9.5 cm

[ZUNI?]

(Weiss, P.; 1930)

Acc.: 1930

Figure 197

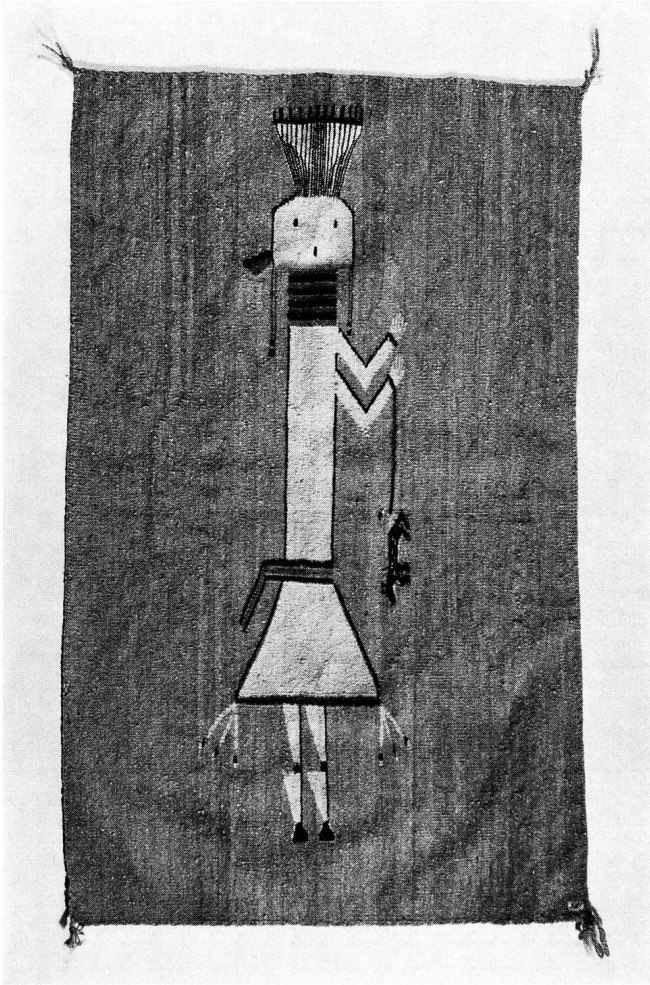


Fig. 196. Rug, Navaho (Cat. No. 285)

287 Bowl

N.A. 131

Small semi-circular pottery bowl. Greyish-white slip overall, and designs painted in black. Designs consist of repeated slanted hourglass figures bordered above and below with two fine lines, all painted on inside rim. Small black marks in groups of four are painted on rim. Bowl is evenly worked and smoothly finished. Small pieces have broken from rim.

Diam. 13.5 cm; H. 7 cm

PREHISTORIC PUEBLO

(Weiss, P.; 1931; Toadlena, New Mexico) (Note on old catalogue card reads: «Prähistorischer Grabfund, Pueblos – Toadlena, New Mexico.»)

Acc.: 1931

288 Jug

N.A. 132

Small pottery jug with handle. Greyish-white slip overall, and designs painted in black. Designs are simple geometric on lower and upper parts, with outlined areas filled with diagonal striping. Around shoulder is painted series of bird-track motifs. Interior of jug shows evidences of coiling technique.

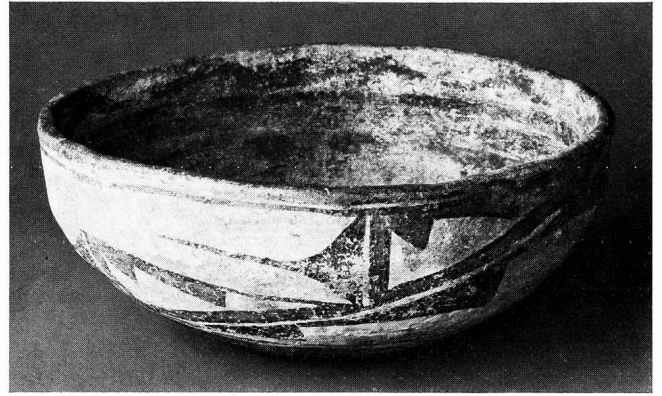


Fig. 197. Bowl, [Zuni] (Cat. No. 286)

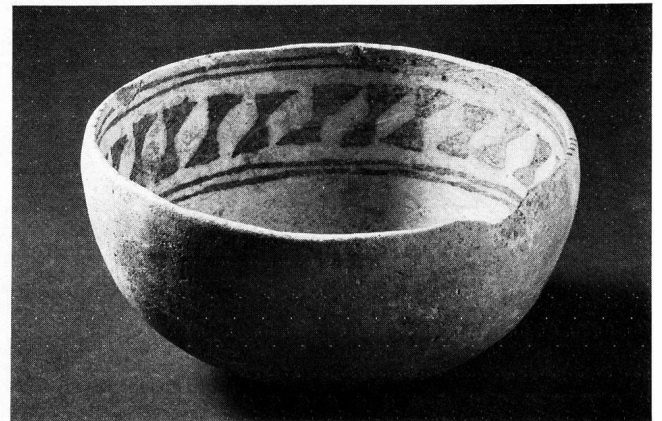
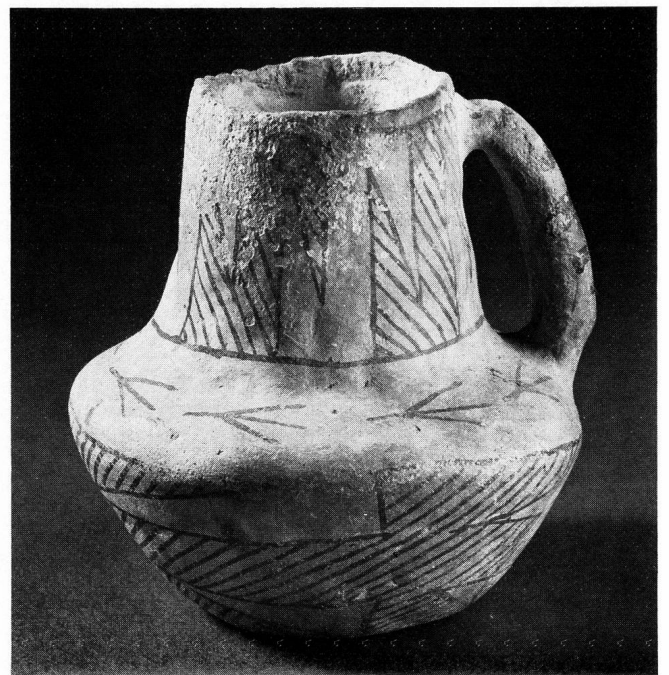


Fig. 198. Bowl, Prehistoric Pueblo (Cat. No. 287)

Fig. 199. Bowl, Prehistoric Pueblo (Cat. No. 288)



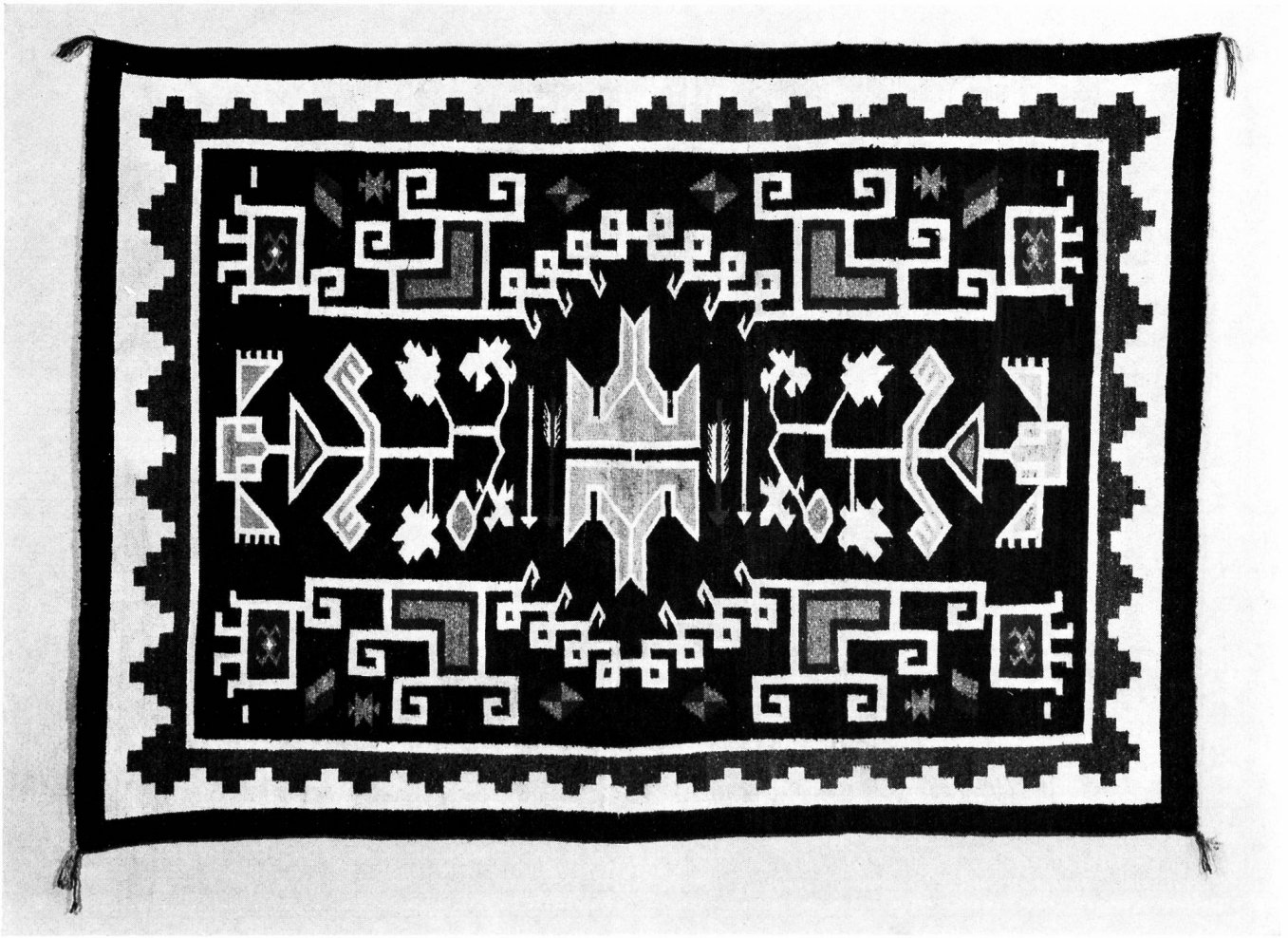


Fig. 200. Rug, Navaho (Cat. No. 290)

Some chipping around rim, and wearing of painted designs.  
 H. 12 cm; Diam. 11.4 cm  
 PREHISTORIC PUEBLO  
 (Weiss, P.; Shiprock, New Mexico) (Note on old catalogue card reads: «Prähistorischer Grabfund, Pueblos – Shiprock, New Mexico.»)  
 Acc.: 1931

289 Jug  
 N.A. 133  
 Small pottery jug, with handle. Originally slipped in greyish-white with designs (broad lines on upper part) in black. Both slip and designs now largely worn off. Handle is formed from two lengths of clay – one is painted with row of black dots, other with solid line. Rim damaged, and wearing of surface.  
 H. 10 cm; W. 10 cm  
 PREHISTORIC PUEBLO  
 (Weiss, P.; 1931; Shiprock, New Mexico) (Note on old catalogue card reads, «Prähistorischer Grabfund, Pueblos.»)  
 Acc.: 1931

290 Rug  
 N.A. 136  
 «Border blanket» style of rug. Woven from handspun wool, in red and natural black, brown, white and grey.  
 Good condition  
 L. 190 cm; W. 130 cm  
 NAVAHO  
 (Weiss, P.; 1931)  
 Acc.: 1931

Figure 200

291 Drum  
 N.A. 138  
 Originally a crude cooking pot of black pottery, adapted to form a drum by stretching and tying tanned skin over top end. Rim (under skin cover) has raised zigzag line bordered by simple raised band above and below, with relief bands punctated with small dots. Rounded bottom is to accommodate placing cooking pot in fire. Originally broken into fragments, glued together in museum.  
 H. 26 cm; Diam. 17.2 cm; Diam. opening 15 cm  
 NAVAHO  
 (Weiss, P.; 1931; Arizona?)  
 Acc.: 1931

Figure 201



Fig. 201. Drum, Navaho (Cat. No. 291)

292 Bracelet

N. A. 143 Figure 202 (lower)  
 Simple, thin silver band, decorated on face with serrated-edged zigzag and interlocking diamond-shaped lines.  
 Good condition  
 L. 6 cm; W. 2 cm  
 [NAVAHO]  
 (Weiss, P.; 1931)  
 Acc.: 1931

293 Storage Basket

N. A. 144 Figure 203  
 Large container, made in coiled technique with stitching with narrow wood splints. Circular, flat base, sides flaring slightly to high shoulder, then constricted to form neck. Centre of base is worked in black, as are zigzag lines around sides; rim consists of alternated black and natural yellow/white splints.  
 Good condition  
 H. 44 cm; Diam. at shoulder ca. 30 cm  
 [APACHE]  
 (Weiss, P.; 1935; White, River, Arizona)  
 Acc.: 1935

294 Fiddle and Bow

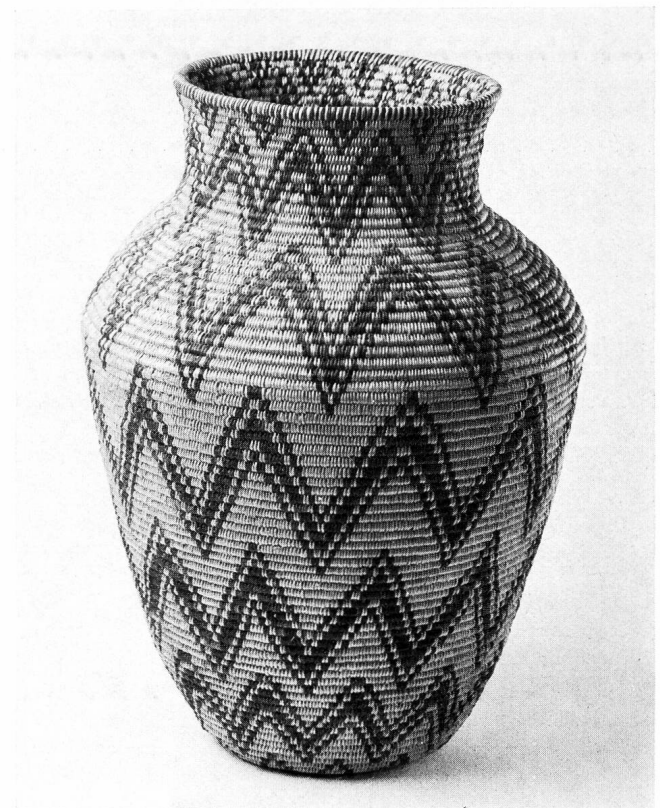
N. A. 145 (a, b) Figure 204  
 Sound box is made from a hollowed yucca stem, with small holes burned through near base. Top is covered with pitch and sides are painted with red designs. A small knob is attached at base, and lengths of horsehair knotted

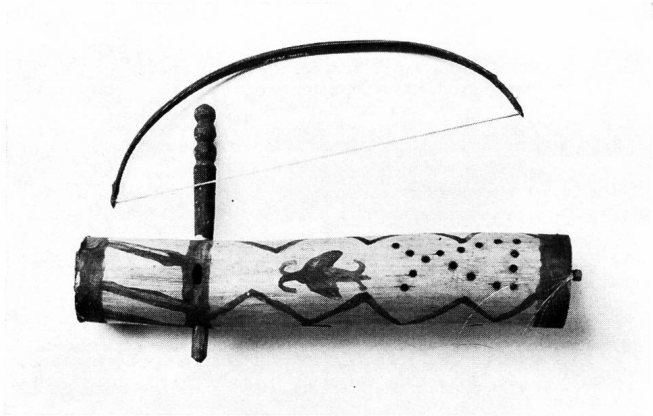


Fig. 202. Bracelets, [Navaho]: upper (Cat. No. 295); lower (Cat. No. 292)

around. The bow is of wood painted red, with string of horsehair.  
 This style of musical instrument was adapted by the Apache from a European-type violin.

Fig. 203. Storage Basket, [Apache] (Cat. No. 293)





On box, horsehair strings are broken; otherwise condition is good.

Box: H. 33 cm; W. 18.5 cm; Bow: 8.5 cm

[APACHE]

(Weiss, P.; 1932; White River, Arizona)

Acc.: 1932

Comparison item: Dockstader (1961: Pl. 173)

295 Bracelet

N. A. 149

Figure 202 (upper)

Narrow band of hammered silver, mounted in middle with seven pieces of greenish turquoise. On either side of mount are engraved three elliptical-shaped outlines, each enclosing a serrated form.

Loss of small piece of turquoise.

L. 7 cm; W. (of band) 8 cm

[NAVAHO]

(Weiss, P.; 1933)

Acc.: 1933

296 Water Jar

N. A. 150

Figure 205

Made in diagonal twined weaving, coated inside and out with pitch. Base is round, and slightly concave. There are three wooden lugs attached to the sides, for suspension and carrying. Weft material is wood splints, probably willow or cottonwood.

Good condition

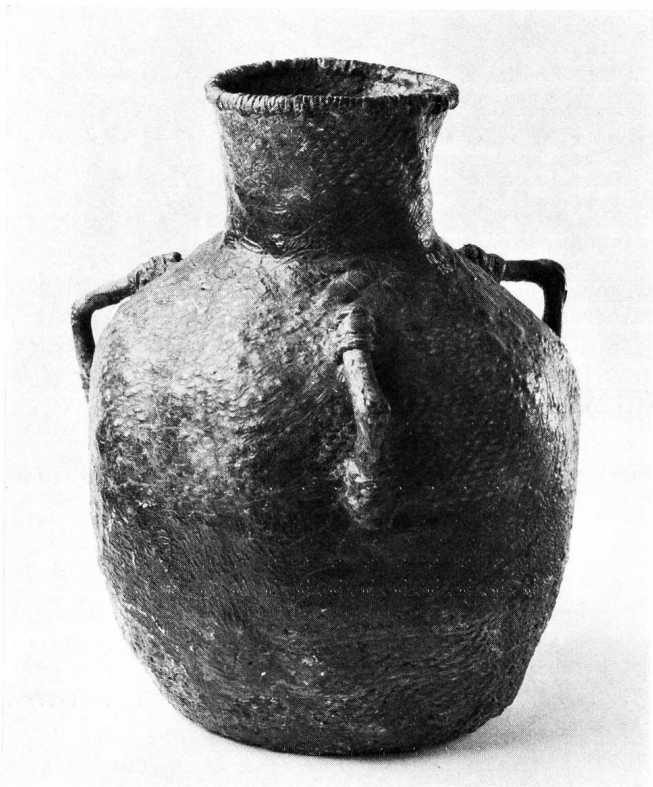
H. 42.5 cm; Diam. c. 30 cm

[APACHE]

(Weiss, P.; 1932; White River, Arizona) (bought at a trading post)

Acc.: 1932

Comparison item: Mason (1902: Pl. 33)



297 Bowl

N. A. 155

Figure 206

Pottery bowl. Lower part is slipped with brown; above this, designs are worked in black and brown against cream background. Design areas are in two encircling bands: lower consists of three-times-repeated stylized S-curved motif, upper consists of repeated, elaborated triangle motif. Rim is in black, with band in red-brown around inner rim. Good condition, although there is slight chipping of cream background.

H. 19.5 cm; Diam. 26.5 cm

ZUNI:

(Ritter, L.)

Acc.: 1932

298 Bowl

N. A. 156

Figure 207

Large, round pottery bowl, sides flaring from base. Exterior is red-brown, interior brown with twice-repeated stylized motif in black. Rim and decorative bands beneath rim on inside are also in black.



Fig. 204. Fiddle and Bow, [Apache] (Cat. No. 294)

Fig. 205. Water Jar, [Apache] (Cat. No. 296)

Fig. 206. Bowl, [Zuni] (Cat. No. 297)



Fig. 207. Bowl, Cochiti (Cat. No. 298)

Bowl has broken into three large pieces and been glued together in museum.

H. 12.5 cm; Diam. 34 cm

COCHITI

(Weiss, P.; 1934; Cochiti Pueblo, New Mexico) (According to Weiss, the bowl was said to date to the year 1600)

Acc.: 1934

299 *Bowl*

N.A. 158

Basketry bowl. Made in coiled technique, with fine narrow coils sewn with narrow wood splints (probably willow), with dark brown designs and rim from devil's claw (*martynia louisiana*).

Good condition

Diam. 18.5 cm; H. c. 5.5 cm

[PIMA?]

(Weiss, P.; 1935)

Acc.: 1935

300 *Figurine*

N.A. 163

Representing SHULAAWITSI (deputy to the Sun Father), a masked dancer in the Zuni Shalako ceremony. Carved from a single piece of wood, with addition of moveable, stylized arms. Exterior is painted black with multi-coloured (blue, green, yellow, mauve, orange) dots. Ruff of rolled cotton cloth, similarly painted, is attached around neck. At top of figure are affixed a cord of twisted white wool and small brown and white feathers.

Among the Pueblo Indians, religious life is complex and highly-developed, with ceremonies particularly concerned

Fig. 209. Figurine, Zuni (Cat. No. 300)

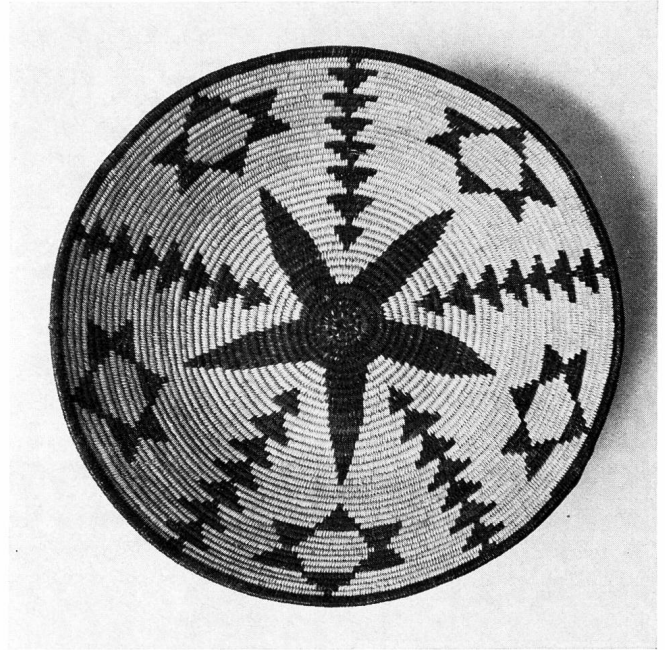
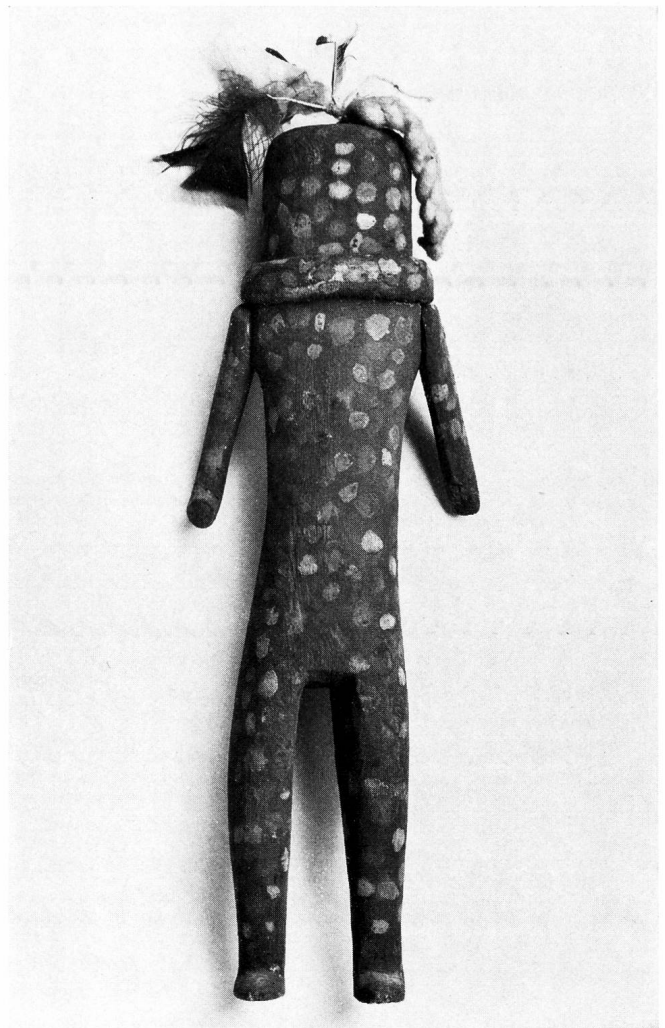


Fig. 208. Bowl, [Pima?] (Cat. No. 299)



with rainmaking and crop fertility. «Kachinas» are supernatural benigns who are said to live in the San Francisco peaks, and who are believed to visit the Pueblo people during the period when they hold their dances. In the ceremonies the kachinas are represented by distinctively masked and painted men dancers. Kachina dolls, such as Cat. Nos. 300–303 are carved and decorated representations of the dancers, and are given to children, intended not as toys, but to teach them about their religion.

Good condition

H. 37 cm; W. (at arms) 12 cm

ZUNI

(Weiss, P.; 1936) (Purchased from a dealer, Mike Kirk, in Manuelita, New Mexico)

Acc.: 1936

Lit.: Stevenson (1902: Pl. LI, LII)

301 *Figurine*

N. A. 164

Figure 210

Representing masked dancer of the Zuni Shalako Ceremony. Carved from light wood, with large ruff of dark

feathers around neck. «Mask» has wooden horns, protruding black eyes, short brown hair around top, and long brown horsehair down back. There is an erect fringe of small brown/white feathers around top and three small yellow feathers are inserted in hair at the centre top. Figure is clothed in layered tunic of natural cotton cloth, bottom edges bordered with black velvet and small diamond appliqué in orange, green and gold cloth. Upper part of tunic has painted black and red designs. Legs are painted white, and tanned smoked skin leggings are fastened with two brass tacks on outer leg. Pendant from top back are two long strings, one with several yellow feathers tied to end, other tied around small piece of rock stained with red ochre.

Good condition

H. incl. feathers 44 cm; W. 10 cm

ZUNI

(Weiss, P.; 1936) (Purchased from a dealer, Mike Kirk, in Manuelita, New Mexico)

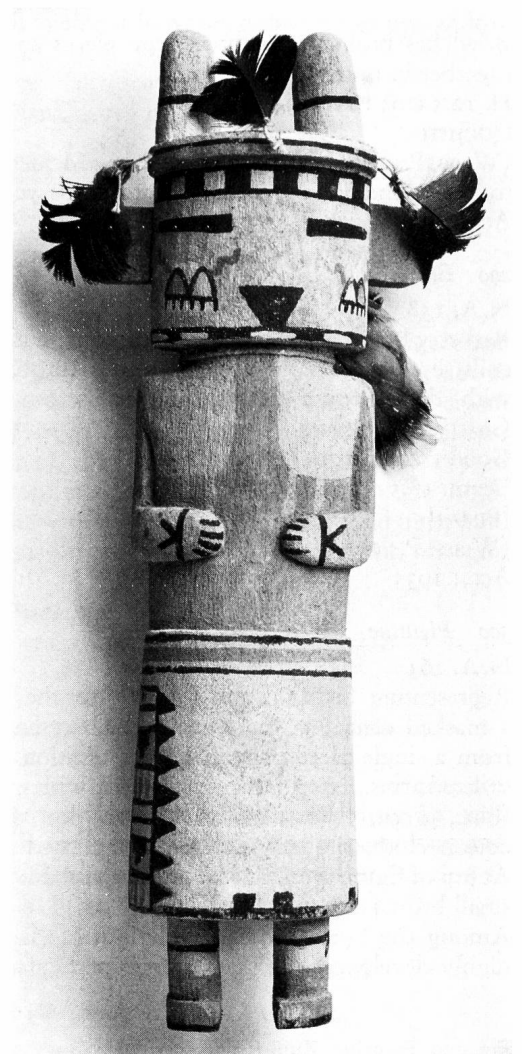
Acc.: 1936

Lit.: Stevenson (1902: Pl. LXIV)

Fig. 210. Figurine, Zuni (Cat. No. 301)



Fig. 211. Figurine, Hopi (Cat. No. 302)



302 *Figurine*

N.A. 165

Figure 211  
Representing masked figure of Kachina dancer. Carved from cottonwood, painted white, pale blue, pale yellow, and orange, with details in black. Mask has two backward-curved horns, large ears standing out from sides, and three feathers singly attached around top of rim. Bunch of feathers is attached at back of head. Rain cloud designs are painted on either side of back of head, and there is a rain-cloud and lightening motif on either cheek.

Good condition

H. 41.5 cm; W. 12 cm

HOPÍ

(Weiss, P.; 1936) (Purchased from a dealer, Mike Kirk, in Manuelita, New Mexico)

Acc.: 1936

303 *Figurine*

N.A. 166

Figure 212  
Representing masked figure of dancer who impersonated Arachhoya (Spotted Corn) kachina. Carved from a single piece of cottonwood, body painted pale brown, details of costuming in orange, black, turquoise-blue, and with a small feather attached at tip, surmounted by a bunch of small feathers. Helmet has ear-rings from rolled bits of corn-husk, and a nose of tufted red wool. Eyes are horizon-

Fig. 212. Figurine, Hopi (Cat. No. 303)

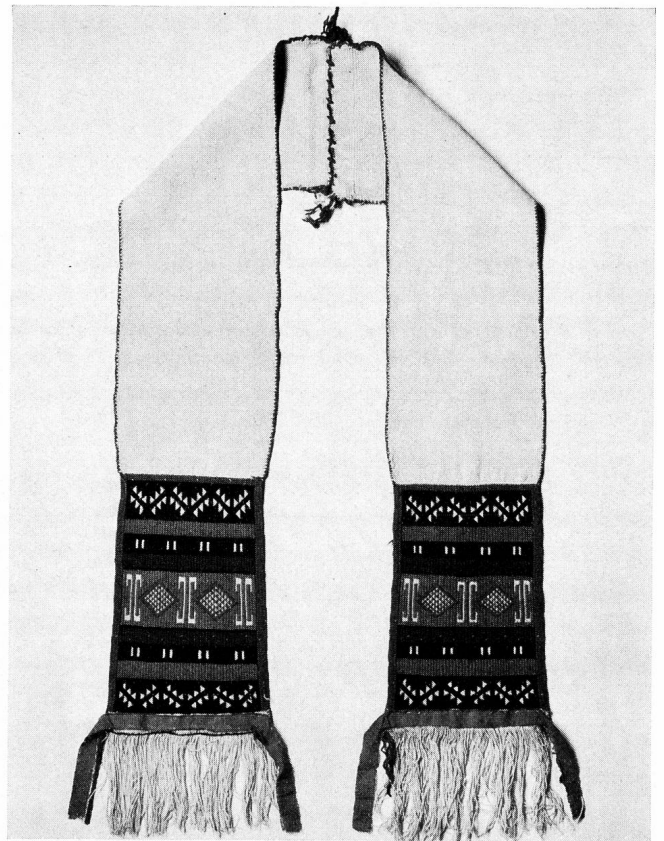


Fig. 213. Ceremonial Sash, Hopi (Cat. No. 304)

tal black bands, upcurved at outer end; eye area is surrounded with terraced area in white. Painted oval areas with dots on cheeks represent corn. Around neck is circular ruff in white with turquoise dots.

Good condition

H. 22 cm; W. 6.5 cm

HOPÍ

(Weiss, P.; 1936) (Purchased from a dealer, Mike Kirk, in Manuelita, New Mexico)

Acc.: 1936

Lit.: Colton (1959: pp. 18 and 48)

304 *Ceremonial Sash*

N.A. 167

Figure 213  
Made from two panels of plain weaving in natural white cotton, sewn together at upper edges with lace of red wool and decorated at ends with embroidered designs in red, blue, black and dull green wool. Sides and top are bound with red wool, bottom edges with black wool. At either end, warp strands form free-hanging fringe. A strip of red cotton cloth is sewn transversely across bottom edge. Sash is slightly tapered at either end.

Good condition

L. c. 196 cm; W. 20.5 cm

[HOPÍ]

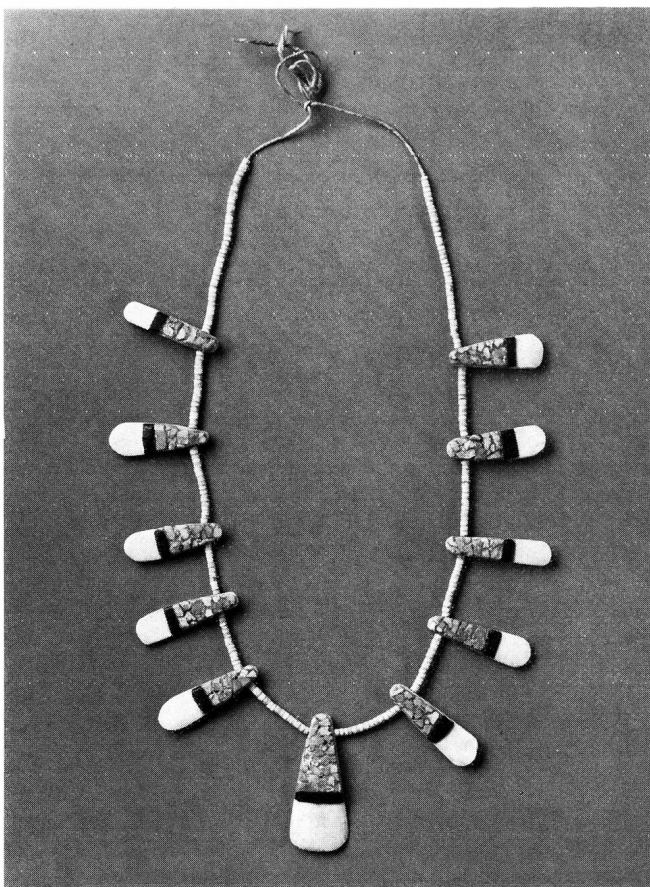
(Weiss, P.; 1936)

Acc.: 1936

Comparison item: Hough (1918: Fig. 27)



Fig. 214. Blouse, Hopi (Cat. No. 305)



305 Blouse

N.A. 168

Made from four panels of plain weaving in natural white cotton: back and front are each formed from a single piece, as are sleeves. Bottom edge is straight-cut with warp strands forming loose fringe. Neck edge is V-cut at front. Front and back, and sleeves, are decorated with embroidered designs in green, black, red and (on sleeves) orange wool. Slight moth damage to embroidery.

L. c. 48 cm; W. 110 cm; Sleeve 52 cm

HOPÍ

(Weiss. P.; 1936)

Acc.: 1936

306 Necklace

N.A. 169

Made from small, white shell, disc beads, alternated with bone oblongs, each piece of bone having a mosaic of small pieces of turquoise and a bar of black stone glued to surface. Beads are strung on thread of cotton string. The small shell beads have been pierced with a hand pump drill, then rolled on sandstone to produce the correct disc shape. Good condition

L. 27 cm

ZUNI

(Weiss, P.; 1935)

Acc.: 1935

Fig. 215. Necklace, Zuni (Cat. No. 306)

307 *Fetish*

N.A. 170

Figure 216  
Made of brown stone, carved in animal (bear?) form. A long length of skin thong is wrapped around middle, securing a triangular point of obsidian on top. A thread strung with purple and white shell disc beads and one stone disc bead is tied uppermost around middle.

Good condition

L. 17 cm; W. 7.5 cm; H. 8.5 cm

ZUNI

(Weiss, P.; 1936) (According to information in a letter from Weiss, September 30, 1936, this fetish came from the medicine chest of an old «Sun» priest who had died several years previously; the carving was sold by a younger member of the family who did not believe in «sorcery». The fetish was believed to be over 300 years old.)



308 *Night Chant Mask*

N.A. 171

Figure 217  
Consists of a single piece of tanned skin folded to form a u-shaped bag, stitched on either side with skin thong. Fringe of red-dyed vegetable fibre «hair», knotted around string base, is attached with skin thongs, around sides and top. Skin thongs are attached through the mask, presumably for the purpose of securing feathers, etc. Eyes and mouth are circular holes surrounded by a black border. There is also a black line running down centre of mask, and faint lines on either side front. Rest of mask was originally painted white (paint now partially worn off).

The Night Chant is a major Navaho ceremony, generally lasting for nine nights and parts of ten days during the late autumn and winter months. The basic function of the ceremony is the curing of disease, but the general well-being of the people is also invoked at this time, and the holding of the ceremony provides an opportunity for social gathering and festivities. The name «Night Chant» derives from the fact that there is continuous and uninterrupted song from dark to daylight, these sacred songs being sung by priests wearing masks representing male or female goddesses. The cap-like style of the above mask is the type worn by priests representing male characters; the black markings on the face and the white paint over the exterior indicate that it was worn by the impersonator of Yai-bei-Chai, the most important character of the Night Chant ceremony, and the leader of the public dance on the last night.

Condition is poor; there is particularly extensive damage to hair.

H. 28 cm; W. 32 cm

NAVAHO

(Weiss, P.; 1936) (in a letter dated September 30, 1936, the collector says that the masks N.A. 171 and 172 were found in a hiding place and were believed to be over 100 years old. Some Navaho believed that the masks dated

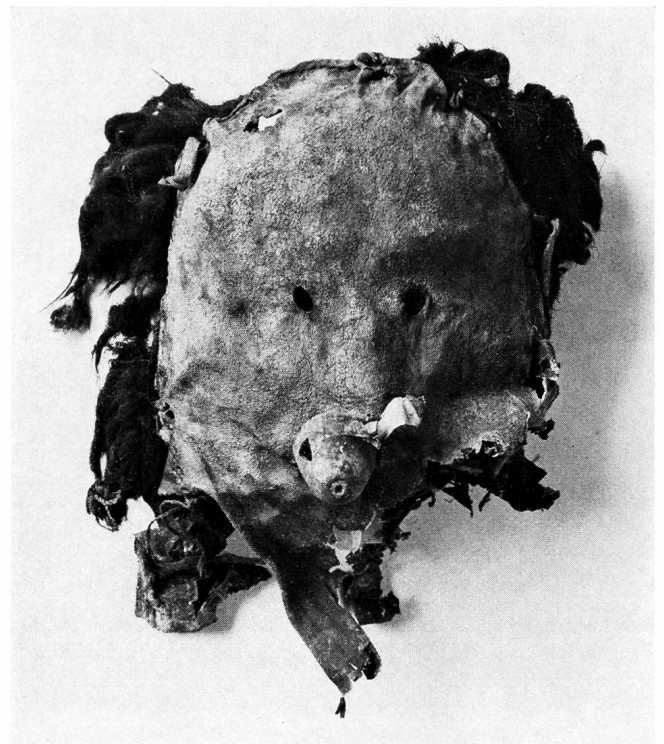
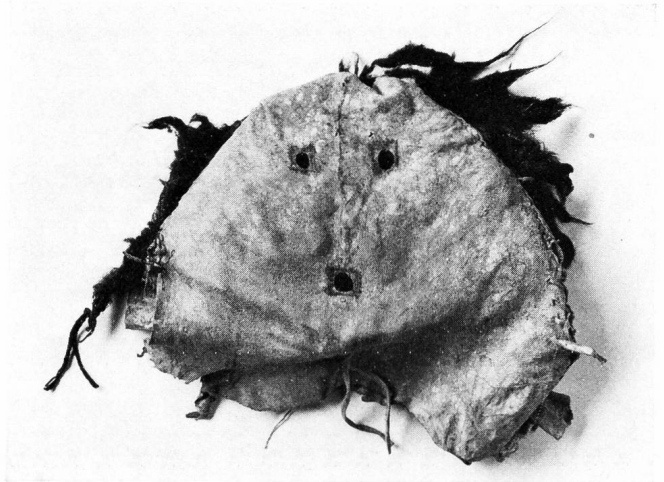
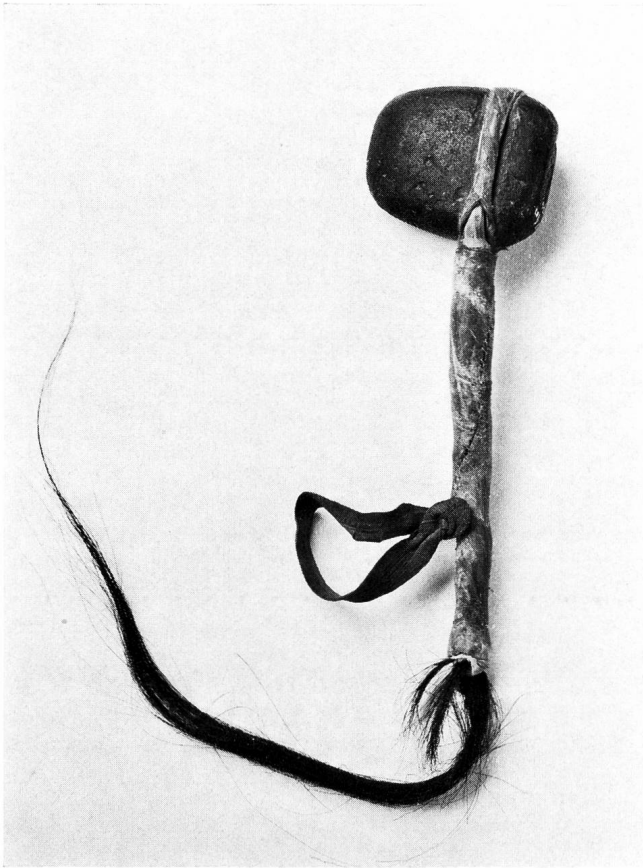


Fig. 216. Fetish, Zuni (Cat. No. 307)

Fig. 217. Night Chant Mask, Navaho (Cat. No. 308)

Fig. 218. Night Chant Mask, Navaho (Cat. No. 309)



back to the time of the Spanish massacre of the Navahoes in Canyon Del Muerto in 1805).

Acc.: 1936  
Matthews (1902)

309 *Night Chant Mask*

N.A. 172

Figure 218

Construction and materials are similar to N.A. 171, but exterior front and lower back are painted blue, and the nose hole is covered with an oblong piece of gourd which has triangular-shaped openings cut at either side.

Condition is poor; the skin of the lower part of the mask is badly deteriorated, and the hair damaged.

H. c. 32 cm; W. 23 cm

NAVAHO

(Weiss, P.; 1936)

Acc.: 1936

Matthews (1902)

310 *Club*

N.A. 176

Figure 219

Large black stone celt has a groove cut around wide end, by means of which the wooden handle is firmly attached with a strip of raw-hide. Cylindrical wooden handle is wrapped with cotton and covered with rawhide (hair to the inside) which is stitched with sinew. A hand-loop consisting of a piece of brown leather is attached part-way up handle. A hank of black horsehair is attached at handle end.

Condition is good

L. 37 cm; W. (head) 12 cm

PUEBLO

(Weiss, P.; 1938; Arizona)

Acc.: 1938

311 *Drum*

N.A. 180

Figure 220

Made from a hollowed section of tree trunk, over both ends of which heavy rawhide is stretched and drawn taut by lacing thong on sides. Skin-covered ends are painted black; sides are painted with a broad band of blue around sides, bordered above and below with semi-circular areas in white outlined with dull red.

Lacing string is broken.

H. 34 cm; Diam. c. 26 cm

PUEBLO

(Weiss, P.; 1950)

Acc.: 1950

312 *Pouch*

N.A. 183

Small pouch, of tanned skin and beads. Trapezoidal shape, slightly tapered to top end, where back folds over front, forming flap closure. Edge of flap is decorated with three rows of beading – white and turquoise-blue. At bottom of bag is attached fringe of two-strand twisted skin thongs.



Fig. 219. Club, Pueblo (Cat. No. 310)

Fig. 220. Drum, Pueblo (Cat. No. 311)

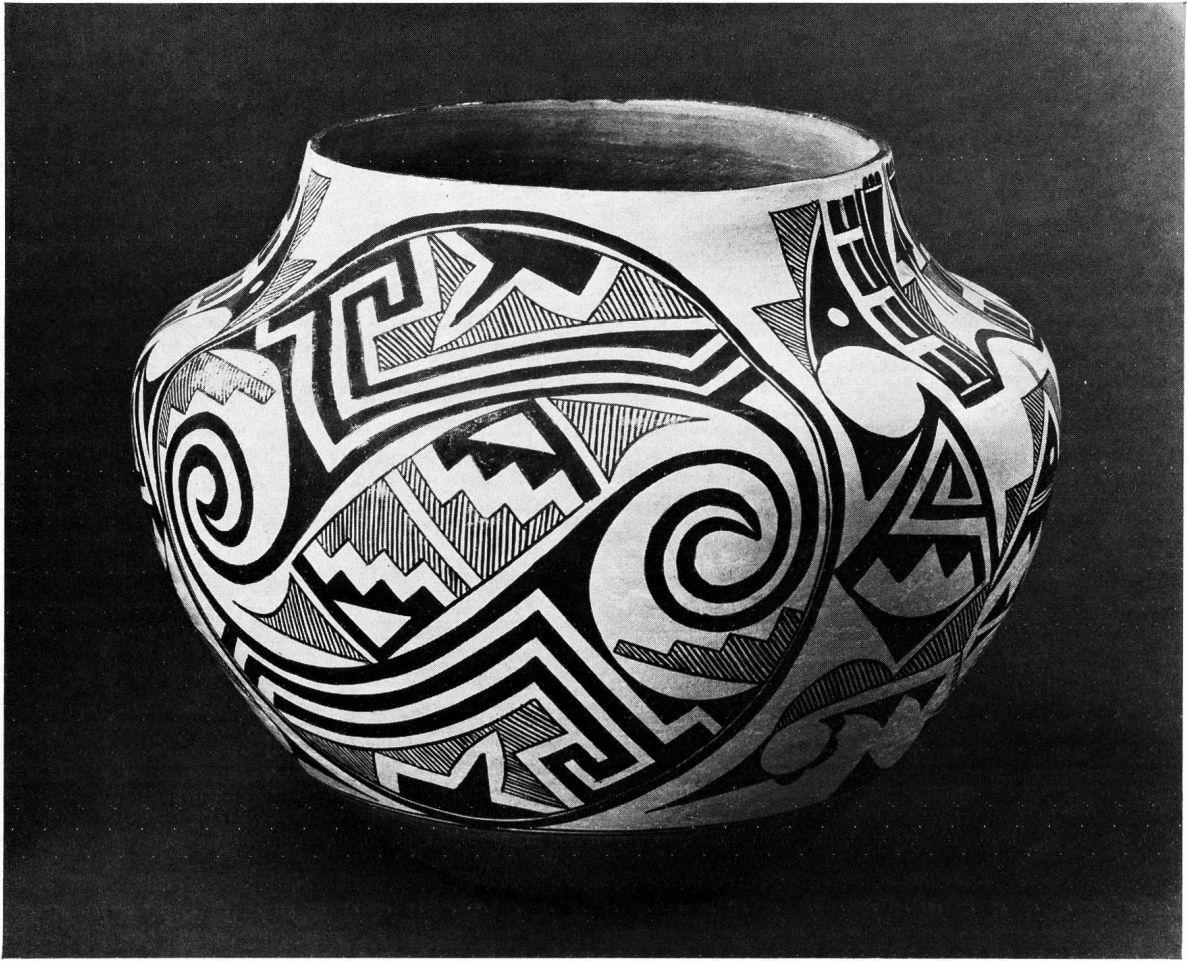


Fig. 221. Bowl, Acoma (Cat. No. 313)

Bottom front of bag is covered by six lanes of lazy stitch beading in colour blocks – white, transparent green, amber, and turquoise, with vertical stripes in transparent red.

Front of bag and flap are stained with yellow ochre; interior is lightly stained with red ochre. There is a suspension cord of skin thong drawn through upper rim of bag front and fold of flap. Beading and sewing are with sinew.

Good condition

H. 16 cm; W. 11.5 cm; Fringe 19 cm

[ZUNI?]

(Haller, B.) (original registrar entry says that this item was collected among the Zuni Indians, and was brought back by Ad. Bandelier. Originally listed under «New Mexico».)

Acc.: ?

### 313 Bowl

N.A. 185

Large, round, high-shouldered pottery bowl. Interior is slipped with white; inside rim, and lower exterior are painted red-brown. Rest of exterior is decorated with geometric motifs in black against cream background.

Good condition

Figure 221

H. 24.5 cm; Diam. c. 32 cm

ACOMA

(«Kohlberg's») (Purchased by the museum from Kohlberg's («Antiques – Indian Goods – Gifts») in Denver, Col. Labels stuck to base say «Acoma» and «circa 1920».)

Acc.: 1961 or 1962

### 314 Bowl

N.A. 186

Pottery bowl. Lower exterior is painted red-brown, and above this designs are worked in black and red-brown, against cream background. Design consists of twice-repeated motif of a stylized bird in frame of geometric elements, separated by stylized motif. Interior rim is painted red-brown.

The bowl has been broken during transport and glued together in the museum. Small pieces are missing from the walls.

H. 23 cm; Diam. c. 28 cm

ACOMA?

(«Kohlberg's») (Purchased by the museum from Kohlberg's («Antiques – Indian Goods – Gifts») in Denver, Col. Labels stuck to base say «Acoma» and «circa 1890.»)

Acc.: 1961 or 1962

Figure 222



Fig. 222. Bowl, [Acoma?] (Cat. No. 314)

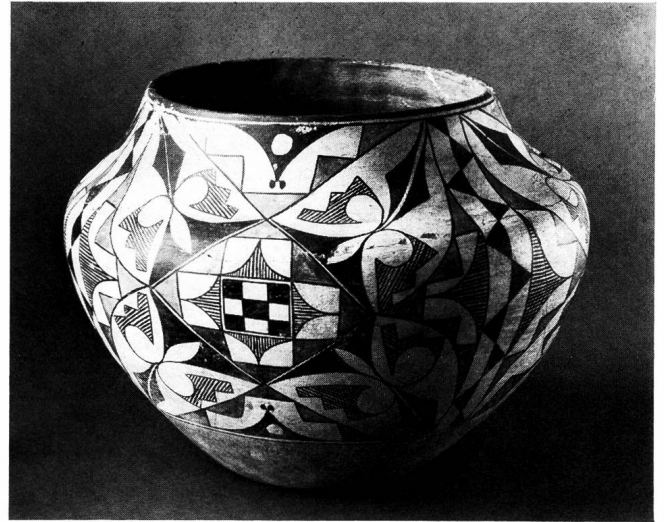


Fig. 223. Bowl, Acoma (Cat. No. 315)

*315 Bowl*

N.A. 187

Figure 223

Thin-walled and light-weight pottery bowl. Interior is slipped with white; lower exterior is red-brown, and, above this, designs are worked in white, black, and red-brown.

The bowl has been broken and glued together in museum. Small pieces are missing from the walls.

H. 20.5 cm; Diam. 28 cm

ACOMA

(«Kohlberg's») (Purchased by the museum from Kohlberg's («Antiques – Indian Goods – Gifts») in Denver, Col. Labels stuck to bottom say «Acoma» and «circa 1900».)

Acc.: 1961 or 1962

*316 Bowl*

N.A. 188

Round, high-shouldered, pottery bowl. Thin-walled and light-weight. Interior is slipped in white, lower exterior is painted red-brown and, above this, simple geometric design is worked in red-brown, white, and black. Broad band of red-brown is painted around inside rim.

Bowl has been broken and glued together in museum. Small pieces are missing from the walls.

H. 20 cm; Diam. ca. 28 cm

ACOMA

(«Kohlberg's») (Labels stuck to base say «Acoma» and «circa 1920».)

Acc.: 1961 or 1962

Fig. 224. Bowl, Hopi (Cat. No. 317)

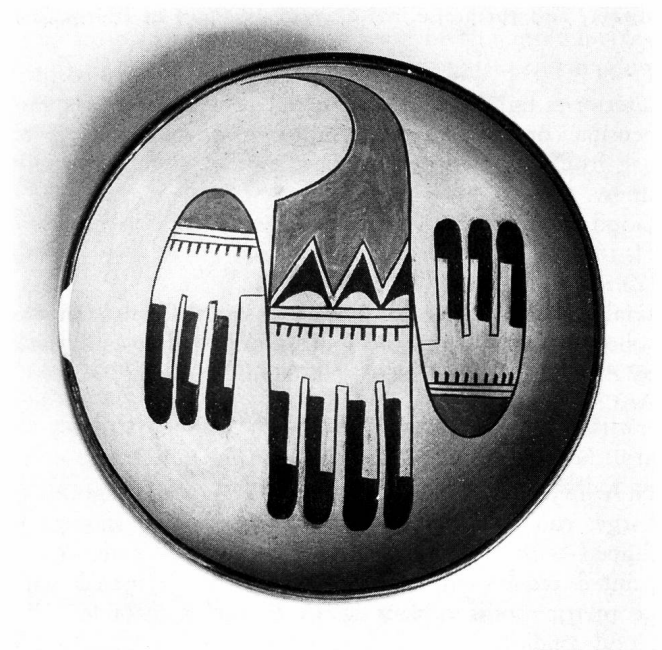
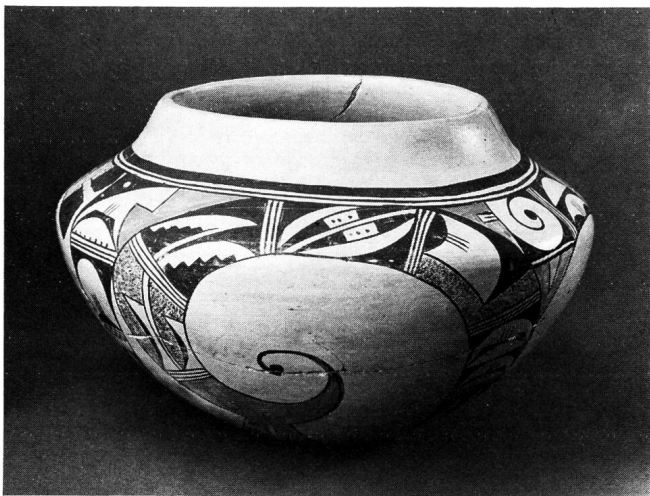


Fig. 225. Bowl, Hopi (Cat. No. 318)

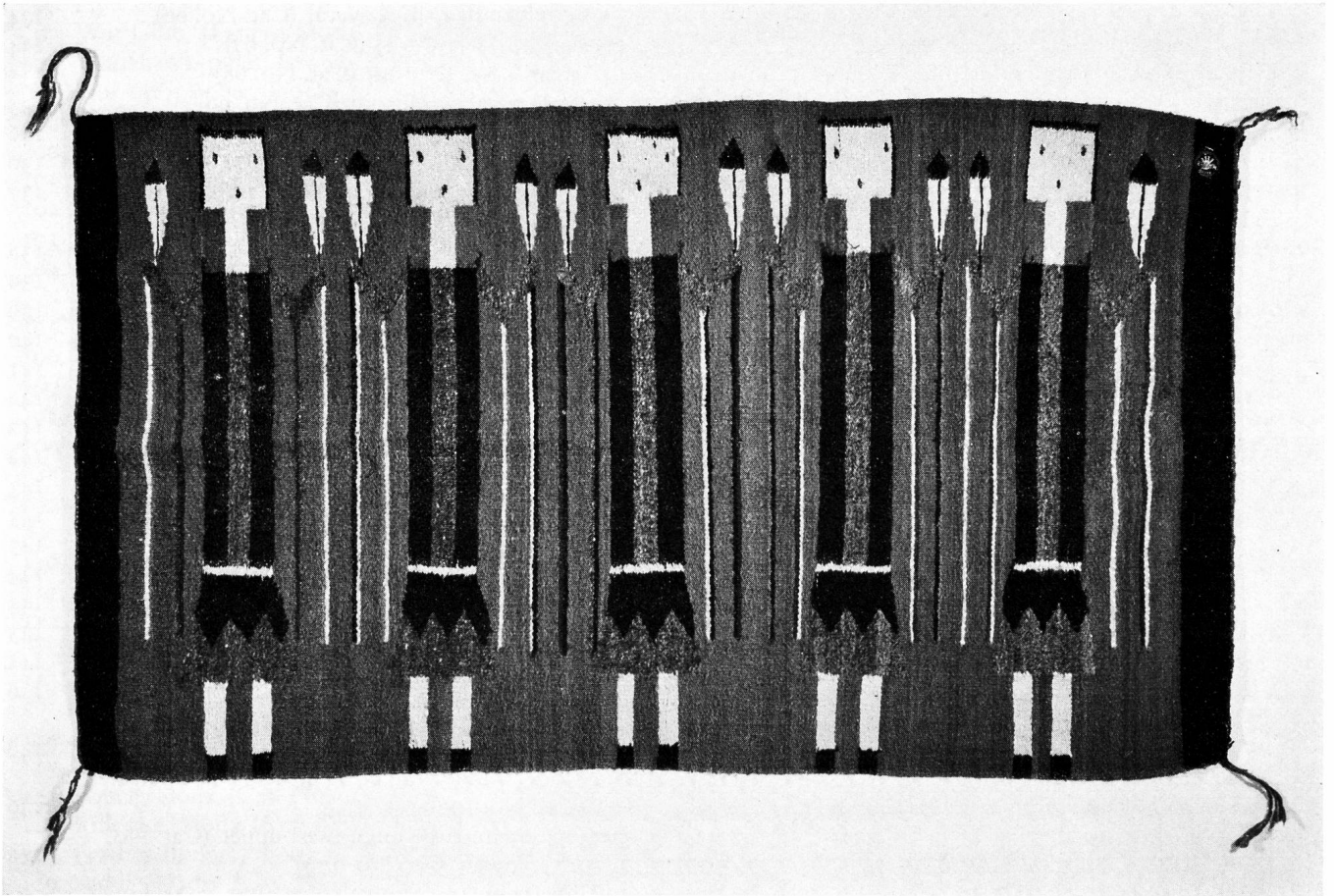


Fig. 226. Rug, Navaho (Cat. No. 319)

317 Bowl

N.A. 193

Large, high-shouldered, heavy pottery bowl. Designs are worked in black and red-brown against orange cream background.

Bowl has broken and been glued together in museum. Small pieces are missing from walls.

H. 17 cm; Diam. 30 cm

HOPÍ

(«Kohlberg's») («Hopi» is written on base.)

Acc.: 1961 or 1962

Figure 224

H. 8 cm; Diam. 22 cm

HOPÍ

(«Kohlberg's») (on base, «Hopi Indian» is written, and name of maker, «Garnet Parvate».)

Acc.: 1961 or 1962

318 Bowl

N.A. 196

Round, shallow pottery bowl, with red-brown exterior and orange interior. Design (in interior) is in black, red-brown and orange, outlined with black. Rim is painted black.

Rim is chipped in one place; otherwise condition is good.

Figure 225

319 Rug

N.A. 200

So-called «yei» or ceremonial rug, with designs copied from sand painting. Woven from hand-spun wool. Colours are natural black, grey, white and brown, plus small amounts of turquoise-blue and red, against a yellow-brown background.

Good condition

H. 80 cm; W. 140 cm

NAVAHO

(«Kohlberg's»?)

Acc.: 1961 or 1962

Figure 226