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DESCRIPTIVE BOOKLET ON THE Alaska Historical Museum



PUBLISHED BY THE ALASKA HISTORICAL ASSOCIATION
EDITED BY REV. A. P. KASHEVAROFF, CURATOR

JUNEAU, ALASKA - - - - 1922

DESCRIPTIVE BOOKLET

ON THE

Alaska Historical
Museum

ISSUED BY THE

Alaska Historical Association



EDITED BY

REV. A. P. KASHEVAROFF

CURATOR

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Juneau, - - - Alaska

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List of Authorities Consulted

- Dr. E. W. Nelson—"The Eskimo About Bering Strait."
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- Dr. Walter Hough, Ph. D.—"The Lamps of the Eskimo."
- Dr. Franz Boaz—"The Central Eskimo."
- Dr. Daniel S. Neuman—U. S. Bureau of Education, Nome, Alaska.
- John R. Swanton—"Social Conditions, Beliefs and Linguistic Relations of the Thlingit Indians."
- Dr. Otis Tufton Mason—"Aboriginal Harpoons."
- Captain Sir Edward Belcher—Narrative of the voyage around the world performed in H. M. S. "Sulphur" during the years 1836-1842.
- Dr. William Healey Dall—"Masks, Labrets and Certain Aboriginal Customs."
- Father John Veniaminoff—(a) "Notes on the Unalaska District."
(b) "Notes on the Thlingit Indians."
- Lieutenant George T. Emmons, U. S. Navy—
(a) "The Basketry of the Thlingit."
(b) "The Chilkat Blanket."

Alaska Historical Museum

The Story of the Alaska Historical Museum. Its Inception and the Specimens Acquired.

The institution known as the Alaska Historical Library and Museum was created by an act of Congress June 6, 1900. Prior to this date only a small collection of articles of native origin and about 1200 volumes of books of historical nature were acquired and kept at the executive office. Under this act the money for acquiring new books for the library and a suitable collection of native work for the museum was derived from the fees paid in to the Secretary of the Territory for certificates issued to the members of the Alaska Bar and for commissions issued to notaries public.

No provision was made for the proper housing and display of the specimens nor for the care of the books in the library. New specimens were acquired from time to time, carefully packed and stored until such time as a suitable building could be secured.

In August 1910, seventy-one very rare baskets from the North Interior tribes of British Columbia were added to the collection, and in July, 1911, nine hundred sixty-four pieces of Eskimo antiquities were acquired. All were carefully packed and stored away. Rare Thlingit and Aleutian baskets together with the Eskimo work in the same line were added from time to time.

In the spring of 1920, Dr. Daniel S. Neuman, late of the U. S. Bureau of Education at Nome, came to Juneau bringing his very rare collection of Eskimo antiquities. Dr. Neuman spent ten years in the far North, where he had an excellent opportunity for the study of the Eskimo life and their aboriginal work. His collection fully illustrates the life, customs, habits, art, social regulations, beliefs and ceremon-

ies of these Northern people. He gathered his specimens with care and completeness, having in mind the historical and scientific data, which he procured with every piece. This collection is said to be one of the most complete of its kind in the United States.

Governor Riggs, realizing the importance of having such a collection in the Territory, immediately put forth every effort to have this collection a part of the Territorial exhibit. A quarter of the collection was at once purchased from Dr. Neuman and the remaining portion was kindly loaned to the Territory. It was entirely due to the Governor's initiative and under his personal direction that the museum was opened and the rare specimens put on display for the benefit of the general public. In order to facilitate the interest in the public of the Territory and to continue in acquiring new specimens, an Historical Association was formed. Many prominent citizens and public spirited men and women all over Alaska pledged their support for this great work. The Association is doing satisfactory work in a quiet way and the results obtained in the short time the Association has been in existence, can be seen in the many new specimens and the valuable historical data procured.

In the Session of 1921 the Alaska Legislature appropriated a sufficient sum of money to purchase the remaining portion of Dr. Neuman's collection.

On September 9, 1920 the Alaska Historical Museum was opened to the public and since that date it has grown in importance and size. The management is living in hopes of securing a concrete building where these valuable specimens can be housed and kept in safety.

Natives of Southeastern Alaska

The Thlingits

Father Veniaminoff in the notes on the Thlingits, says: "The Thlingits are of entirely different origin from the Aleuts and all other people inhabiting the Russian America. Their exterior appearance shows this and very distinctly differs from that of Aleuts: Large, black and open eyes, regular features, cheek-bones not prominent, of medium height, imposing carriage and walk with chest to the front, this plainly shows that they are not of Mongolian origin, but entirely of American.

"The traditions of the Thlingits bear this opinion out. The Sitka Indians say that they did not come from the west, but from the east, from the mainland of America situated across from Queen Charlotte Islands. The Southeastern Alaska Indians call themselves Thlingit (people) with an addition of the word Antouquan, which means universal. Aside from the name "Thlingit," they have names according to locality where they live. The Sitka Indians call themselves Shitka Quan, or people living on the sea side of the island of Shig.

"The Thlingits are divided into two main tribes—the Raven or Yethl tribe and the other the wolf or Kootch tribe. Under the name of raven it is understood that this being is not a bird but of the human race, and the wolf is not an animal but a Kannook or some sort of a man.

"These tribes are subdivided into clans, using for their names the names of animals, birds, fish and other creatures. Those belonging to the Wolf phratry have six principal clans: Wolf, Bear, Eagle, Whale-killer, Shark and black Oyster-catcher. Those belonging to the Raven phratry are named for Raven, Frog, Goose, Seal, Owl, Salmon, etc. The several clans of both phratries are

subdivided into families or lesser clans, carrying the names of houses or villages.

"Each clan has its own crest or coat-of-arms, which on state occasions or celebrations is exhibited either in front of the house or in the interior on the front wall or the foremost corners. The chief of the clan adorns himself with special apparel bearing insignia belonging to his tribe.

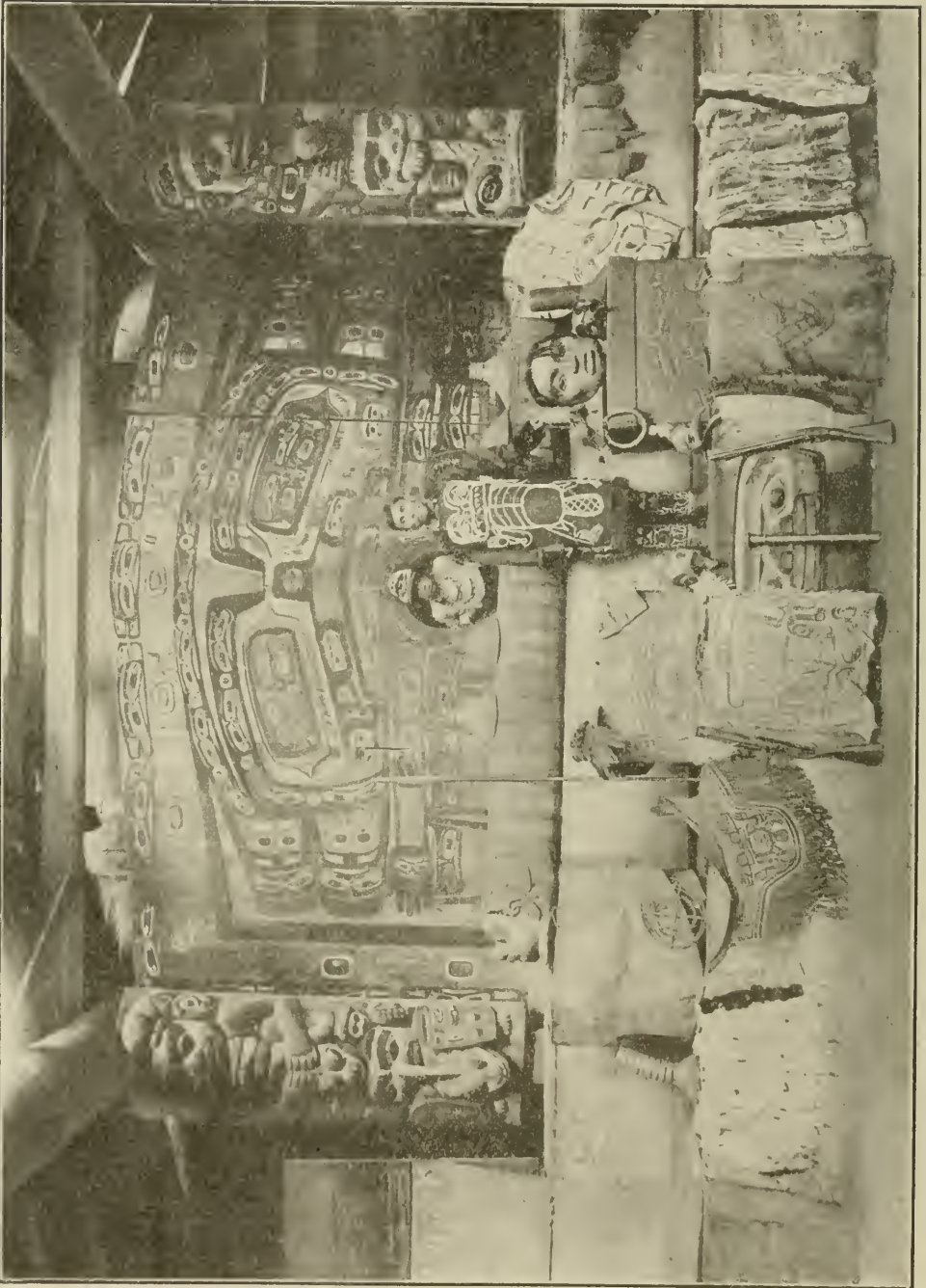
"These crests or coats of arms represent the particular animals which the clans adopted. They are made from wood or from the skin of the animal which they represent."

BELIEF

The majority of the Thlingits recognize as their Supreme Being some person under the name of Yethl. This Yethl, according to the Thlingit belief, is all powerful.

He created everything in the world: earth, animals, man, vegetation. He procured the sun, moon and stars. He loves the people, but often in his anger sends epidemics and misfortunes upon them. Yethl was in the beginning, he never ages and will never die.

The Thlingit faith is of spiritualistic nature. According to their belief devils do not exist, but there are spirits called Yeiks, which can be summoned by the shamans at will. There is a countless number of them abiding in space to the north in the clouds. Every shaman has his own Yeiks who direct him. All of these Yeiks love purity and for this reason the Shaman before invoking their aid is obliged to fast and to observe chastity. The house where the invocation is to take place



must be scrupulously clean and new, clean gravel spread before the fire place.

The belief in Shamanism was ingrained among the Thlingits, and the doctors, as they are now called, exercised a very strong influence over members of the race.

In order to be a good shaman meant to have in one's control many Yeiks and to have been able to invoke their aid. The function of the shaman was to foretell future and to recognize unforeseen things, to avert danger and misfortune.

Shamanism in most cases was hereditary. It descended to the son or the nephew with all the paraphernalia, clothing, masks, charms and secret appurtenances, but not every one who desired to be shaman could do so, and even among the heirs only those who could receive the Yeiks could qualify.

A candidate to the shamanistic honors retired to the forest or into the hills—to places not visited by human beings — where he lived about two weeks or even a month, subsisting entirely on vegetable matter. The duration of the retreat depended upon the mercy of the Yeiks who at times were long in appearing to him or until the principal Yeik sent the candidate a land otter, which is the cardinal attribute of all shamans.

When the Yeiks are received, the principal or most powerful Yeik sends the shaman a land otter, in the tongue of which is contained the whole power of the shaman. This land otter comes out to meet the shaman, being guided entirely by the Yeik. As the shaman sees the approaching land otter he stops in front of it at some distance and utters a very loud sound something like Oh, repeated four times in differently pitched tones. These sounds kill the land otter which, in dying, falls on its back, the tongue protruding. The shaman immediately cuts the tongue

out and puts it into a very small box which he carries with him. There are other mysterious objects in this little box. The box is then hid in some very remote and impassable place. The land otter is carefully skinned. The skin is preserved and becomes the symbol of his calling.

Having accomplished all the necessary requirements, the new shaman leaves his retreat and appears again among his friends and relatives. Some shamans remain so long in their retreat that the friends often give them up for dead. But when such return completely emaciated, with face almost transparent, they command more honor.

The greatness and glory of the shaman depends upon the number of Yeiks at his command. Powerful shamans with innumerable Yeiks to his credit and control have been known to be very rich.

The shamans under no circumstances were permitted to cut their hair, which was done very rarely and only in times of very deep mourning and then only a small portion of the forelocks were trimmed but the main part with the braid were never cut.

In the practice of the shamanistic rites he was assisted by his relatives, who formed the chorus in singing and keeping time with tom-toms and certain sticks that were struck against wood.

On the day designated for the performance of the rites, the relatives abstained from food or drink from early morning until the morning of the day following. The beginning of the performance took place at sunset and ended at the dawn of the next day. Shortly before sunset all who wished to witness the performance assembled into a house selected for the purpose which was carefully cleaned, as mentioned above. Just at sunset the singing started, sung by men as well as

women. A large drum, suspended from the beams of the roof, generally in the front corner to the right of the door, boomed in time with the measure of the songs. The shaman, dressed in his costume, began running in a circle just around the fireplace, his course always with the course of the sun, making all sort of grimaces, grotesque movements and violent contortions in time with the drum. This movement was kept up until he gained such a frenzy that his eyes rolled inward, exhibiting only the white portion of his eye-balls. His face was upturned and directed toward the opening in the roof through which the smoke from the fire escapes. Retaining his facial contortions for awhile he would suddenly stop, his gaze directed just over the top of the big drum and at the same time he would cry loudly. Then the singing and the beating of the drum would simultaneously cease. All eyes were turned upon the shaman, everybody beholding in him the prophet. The Thlingits believe that just at this moment it is not the shaman who is acting and speaking, but some Yeik who had entered into him. The shamans assure the Indians that during such performances they see a large number of Yeiks or spirits, yet only one of the Yeiks would enter into him at a time.

SORCERERS OR WITCHES

Besides the shamans the Thlingits believed in witches or sorcerers. These were people who could by witchcraft impose sickness or misfortune upon their enemies. The sorcerers, according to the Indian traditions, emanated from Yethl during his sojourn upon the earth. He, among other secrets, transmitted the secret of sorcery. The Indians believed that the greatest portion of ills among the human race was the result of sorcery.

The mode of procedure of the sorcerer is described thus: The sorcerer endeavors at first to procure secretly either the spittle, hair, a portion of the food or even some particle of dirt that may have adhered to the body of his enemy. When he was able to procure some of the mentioned substances, he carried them to a burying place and deposited them in some partially cremated body or the ashes after cremation, or even into a carcass of a dog. He did this with some mystic words known only to sorcerers. After the carcass or the body where the articles were buried has entirely decomposed, the object of his sorcery developed some ailment affecting that part of the body from which the articles were taken. For instance: If the hair was taken the subject developed sores on the head, etc.

When any one becomes sick, and having a suspicion that the ailment was brought on by the work of the sorcerer, as the Indians invariably think, he sends a messenger for the shaman to find the person who was responsible for this sickness. The messenger does not enter the house but on reaching it he stops in front by the entrance door and shouts to the shaman: "I have come for you." The shaman on hearing the call compels the messenger to repeat it four times and each time with greater vehemence. While listening to the call the shaman pretends to listen very intently in order to recognize some distant, familiar voice in the tones of the messenger. The Indians believe that the shaman, in the tones produced by the messenger, could recognize the voice of the man through whose magic the man became sick. After the messenger has repeated his call four times the shaman sends him back with the promise that he will come in the evening.

On the appointed evening, the shaman, having assembled all his relatives, assistants and singers, proceeds

to the house where the sick man is. The house by this time is filled with relatives and friends of the sick man. On entering it, the shaman dons his costume and when all is ready he commands the singers to sing and the chorus to beat on some resonant piece of wood with specially carved sticks. He approaches the bed of the sick man and begins to make grimaces with certain contortions of his body. He continues this as long as the singing is carried on. Then he approaches one of the relatives of the sick man and announces the name of the sorcerer. With this the performance ends.

If the man accused of witch-craft has no rich or prominent relatives or is not under the protection of some powerful chief, he is watched for a time and then made prisoner. His hands are tied to the back with palms out. A cord or rope is tied to the back portion of his hair and tightened so that the head is brought back toward his hands. In this position he is left in some small house which is strongly guarded from the outside. The unfortunate prisoner remains in this way, without food or drink, until he either confesses or dies from hunger or suffering. At intervals he is given sea water to drink which only enhances his thirst. He is interrogated: "Was it he who bewitched the man and by what means?" If the supposed sorcerer for some reason confesses to the accusation and discloses the means employed, the cord binding his head to the hands is at once removed and he is led under strong guard to the place where he buried the articles purloined. On arriving at the place the hands are untied and the sorcerer is made to dig for the witchcraft articles until they are found. Upon the recovery of these objects they are spread out upon a piece of bark or some robe, for identification. The guard and all present do not dare touch any of the pieces displayed, but examine them very closely.

Some one generally recognizes the different articles as belonging to the sick man. The sorcerer is made to carry them with great care to the sea shore always under guard. Arriving at the water's edge the witch is made to wade knee deep into the water. Here he stops and slowly revolves four times holding the objects before him and, as he turns about, he touches the water at intervals. At the last turn he immerses the articles held in his hands then walks into the water up to his neck. Here he makes four complete immersions and after each one says: "Let the sick man get well and be as clean as I who just come out of the water." Finally depositing the articles at the bottom of the sea he comes ashore. This concludes the rite of the healing of the sick. The Indians claim that immediately following this the sick person begins to mend and soon regains his health.

TRADITIONS

The Indian traditions are filled with superstition and imagination.

Natives of all races in Alaska whether North or East, South or West, speak in their traditions of a flood that took place in some remote time, ages back. There are many legends and stories in this connection for which, unfortunately, this booklet has no space.

Thunder, lightning and earthquake are the result of some disturbance caused by a brother and sister that have once inhabited the earth and who still have some interest in the world.

There once lived a brother and sister upon the earth. The brother's name was Echo, the sister was called "an old woman living below." (Agishanuku). For some reason it was necessary for them to part. At the parting the brother said to his sister: "You will never see me again, but as long as I live, you

will hear me." Then he took the skin of some large bird, like the Yethl, and flew away to the Southeast, beyond the clouds. After bidding her brother farewell, the sister ascended Mount Edgecomb close to Sitka, and suddenly disappeared from the earth going through the mountain. In proof of this the old natives point to the crater on Mount Edgecomb.

Once a year the brother visits the mountain and in order to acquaint his sister of his presence he shakes his immense wings which produce the thunder. The lightning is the glare of his eyes. The sister is by far the most useful of the two. She supports the column upon which the earth rests. The old Indians assure us that the earth rests upon an immense post which the old woman below guards, otherwise the earth would have long ago overturned and sank into the sea. The old woman is immortal, powerful and very watchful. She never slumbers and loves the Thlingit people because they warm the ground by their camp fires which prevent her from getting cold.

This old woman is very powerful, so much so that she is able to oppose the Yethl himself, who, on account of the transgressions of the people and especially for bloodshed, often endeavors to destroy the human race, and during his anger comes to the old woman and tries to pull her away from the post by which the earth is supported, but is never able to do so. This struggle between the old woman and Yethl is the cause of the earthquakes.

The bear is a sort of a man beast, or, in other words, the bear was once a human being, and is one now, only in the shape of a bear. This tradition is supposed to have originated in the story of a chief's daughter who was stolen by a bear for a short period but later took the form of a human being.

CUSTOMS

To speak of all the customs among the Thlingits of Southeastern Alaska would require a large volume in itself. Only the most striking will be treated here.

In primitive times all children were born outside of the community living house, in huts constructed rudely of evergreen boughs or in small tents. The child was nourished by the mother's milk from 10 to 30 months. Solid food was given after the child reached one year or a little over. The first piece of solid food was tallow or blubber from some sea animal, excepting whale, which the Thlingit people did not use for food. When the child began to toddle it was bathed in the open sea. The first baths were administered by the mother or the father. Later, as the child grew older the uncle on the mother's side attended to this. On very frosty mornings in the dead of winter, the male child was taken to the beach and bathed. Upon emerging from the sea the uncle switched the boy with evergreen branches to stimulate circulation.

A girl on reaching the age of puberty was at once incarcerated in a dark room, and under no circumstances was allowed to venture out into the open. No one outside of the mother and the slave in attendance was permitted to see her. Such incarceration lasted for one year in the olden times and from three to six months in later years.

MARRIAGES

Weddings were celebrated according to contract between the parents and the groom without any religious ceremony.

Upon selecting his intended bride, the bridegroom sent a matchmaker to

her parents with an offer. Upon receiving the approbation of the parents and the consent of the bride the groom sent his future mother-in-law certain presents and then proceeded to carry out the necessary arrangements for the wedding.

The man in all cases selects a wife from the opposite phratry. That is, an Indian belonging to the Raven family or subdivision takes a wife from the Wolf family. There was never a case where the two contracting parties belonged to the same tribe, clan or subdivision. This practice is carried out even to this day. All children born to the married couples are of the mother's clan. The father belonging to a different clan does not claim the children but gives his name, rank or title, to his sister's children, as they are of the same clan as he is.

On the day agreed upon for the wedding, the parents of the bride invite their friends and relatives and, of course, the friends of those with whom they are to make an alliance. When all are assembled the bridegroom, dressed in his best attire, steps forward and sits down near the center of the house. Those present begin appropriate singing with characteristic dancing suitable to the occasion, for the purpose, as they claim, of enticing the bride from the chamber, where she has remained during the preliminary exercises. When the songs have been chanted, rich blankets and furs are spread on the floor leading to the bride's chamber. The bride is then led to the center and seated to the right of the groom. After taking her place she remains with head inclined toward the floor. Here the singing and dancing begins anew. The groom and the bride do not take part in this. The merry-making having been carried out to a close the food is brought out in trays and dishes and served to the guests. The happy couple do not partake of any

food for a period of two days. At the end of their fast they are given a small quantity of food and again go through another period of abstinence for a like period. This, according to their belief, insures happiness during their whole lives. After this the contracting parties are allowed to have their own will.

If the husband dies his brother or his nephew, generally the latter, is obliged to marry the widow. This was a very strict unwritten law which was inviolate, for if any one dared to disregard it he was obliged to answer to the clan of the bride, which often culminated in serious trouble. For that reason, in the early days, there were so many cases where a youth of fifteen or sixteen years was obliged to marry a very old woman. This law according to the Indian interpretation was not as harsh as it seems. They claim it was beneficial for the young man as it gave him a protector and counselor, and the old wife had someone to help her.

ARTS AND CRAFTS

In order to fully appreciate the ability, cleverness and aptitude of the Thlingits, for carving wood-work, weaving and other arts, one should carefully observe the old totems, canoes, Chilkat blankets and baskets with their perfect designs.

When you consider the very large war canoes sixty feet long, capable of carrying forty and fifty men, and made from a single log without any additional boards or planks, there arises a wonder at the patience and ingenuity of the people. Aside from its capacity and fitness for carrying freight and passengers, and the ease with which they are propelled, there are certain degrees of buoyancy and speed that can only be found in boats constructed by the best boat-builders.

The blankets and mantles made from the wool of mountain goats with many

intricate figures worked in various natural colors, obtained from minerals and vegetable matter, and all done by hand work without the use of any machine for the preparation of the wool and are works of perfect art, your wonder increases, especially when one con-

siders that the art is of their own invention.

For every phenomenon in nature the Thlingits have their own reasons, their own legends, songs and interpretations. These may not be very ingenious in their conception, but they all differ one from the other.



The Chilkat Blanket

Lieutenant George T. Emmons, U. S. Navy, who has made a very extensive study of the Thlingit arts and, particularly, of the basket and blanket weaving, in his work on the Chilkat Blanket writes:

"The distinctive ceremonial robe of the several native tribes of the North Pacific Coast, from Vancouver Island to Prince William Sound, is commonly called the 'Chilkat Blanket,' an exquisite piece of weaving in wool, as harmonious in coloring as it is original in design, presenting in all its features the highest development of the textile art throughout this region, and comparing favorably with the best products of other lands.

"From the testimony of those best informed, the first woven blanket was known as 'Tahn' or 'Thlaok-thlee' (worked together blanket), a combination of twisted cedar bark and the wool of the mountain goat, showing a plain white field. Then followed the introduction of color in geometric design in which longitudinal stripes of the herring pattern appeared on the white field. Finally the crowning effort of the loom was evolved in the present beautiful robe.

"Today no trace of this beautiful art is to be found among the Tsimshians, with whom it originated, nor in the country of the more southern Thlingit, who later practiced it. Old blankets are still preserved by them packed away in cedar chests with other family treasures.

"To them this art is wholly lost, as though it had never been theirs, although, according to their reckoning, only four generations have passed since they themselves were the principal producers. This changed condition is the result of civilization, which has ever arrested aboriginal development and

stilted native genius, degrading the arts to mere commercialism.

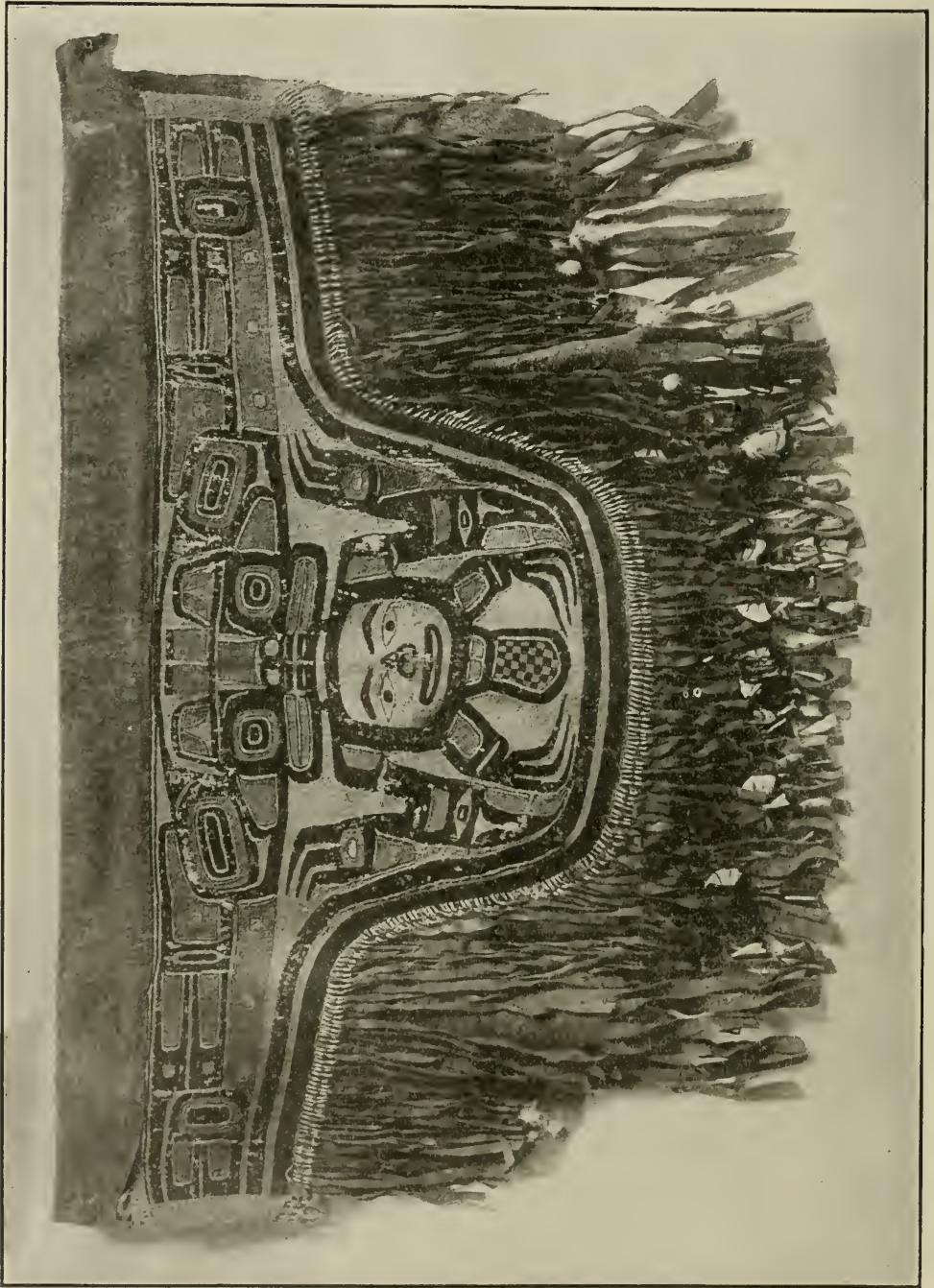
"Three elements enter into the construction of the robe,—the wool of the mountain goat, of which the blanket may be said to be woven, as it constitutes the woof and the covering of the warp, and is alone visible; sinew of caribou or whale twisted into a thread by means of which the divisions of weave are united; the inner bark of the yellow cedar laid up in a two-stranded cord, and forming the body of the warp. When the latter cannot be obtained the bark of the red cedar is substituted.

"The length of time required to weave a blanket is practically six months, while the preparation of the material takes as long if not longer, that is, a weaver turns out on an average, one blanket a year.

"The purpose of the blanket is that of a ceremonial robe. Its great value in early days placed it beyond the reach of any but the wealthy, so it became a necessary part of chief's dress upon particular occasions.

"The design on the blanket is always animal or bird in form, and totemic in character, and it is through this system of picture writing in the graphic and the plastic arts that the history of these people has been preserved and transmitted through centuries."

"The dominant feature of this coast is the symbol of family. Its expression is fantastic and full of color. It is visible on the house fronts, the interior supports and partitions, the canoe and the paddle, articles of dress and ornaments, implements of the chase and arms, even down to the most trivial household articles. This is most natural, as the family or clan is the unit of social and political life. The prevailing system of matriarchy clearly



establishes the succession,—the brothers follow each other, or the nephew of the maternal uncle. Substitution is never permitted, so doubt cannot exist. Union within the family is impossible, for all like totems are considered as brothers and sisters, although they may be separated by hundreds of miles, with no single drop of blood in common, and may not even know each other's existence; totem is thus a birthright, as real as life itself. The personal guardian spirit may in extreme cases be destroyed, or driven away from its trust; but no act can ever change the relationship of the Thlingit to his clan. Individuality exists only within the family. Beyond this limit every act affects the body politic, and not infrequently one wholly innocent is called to give life itself for the honor of the clan, in atonement for the act of another unworthy of the sacrifice. Such conditions tended to bring the families into constant relations with one another. While intermarriage, association, and the love of entertainment made for friendship, disputes, injuries and feuds were nevertheless, perpetually recurring and these two diverse interests are responsible for a very perfect code of unwritten laws, the execution of which involved the public meeting of the families, and out of which has grown a most complex and elaborate ceremonial, having for its end the display of the totem in the glorification of ancestry. And so the blanket robe, elaborate in ornamentation, pleasing in color effect, but above all a vehicle for exhibition of the emblem of clan."

The museum in its collection has one specimen of the Chilkat Blanket made from the mountain goat wool. It measures five feet nine inches in length and four feet in width, including the fringe.

The design, according to Lieutenant Geo. T. Emmons, probably represents a bird. The two double eyes in the middle, near the upper border, are the eyes

of the bird; the human face in the middle is the body; the two eyes in the middle at the bottom are the hip joints to which are joined the thighs and the feet; the two inverted double eyes at the sides of the body with adjoining wing designs are the wings of the bird; the tail seems to be represented by the eye design in the upper corners; the human faces in profile in the middle of the sides are analogous to the human faces in similar positions occurring in the lateral fields of other blankets.

TREASURE CHESTS, FOOD BOXES AND DRUMS

The museum has in its collection specimens of this wood craft dating back to the age when metal nails were unknown to the Thlingit people. The construction in each case is alike. They are all made from one board for the sides and the bottom is attached by split spruce or willow roots.

A long board is hewn out and smoothed to form the sides of the box. After the length and breadth has been determined the portion where the corners are to be is cut half through the thickness of the board in a V shaped incision. When steamed and bent the wider part of the V cut comes together very closely, thus forming a well-fitting corner on the inside and a partly rounded smooth corner on the outside. The two ends of the board are brought together to form the last corner, which is sewn together with split spruce or alder roots. The bottom is then attached, the material is partly cut so as to make the inside part fit well into the box with the outside edge projecting to the outer edge of the box. This board is also sewn to the sides.

The sides of the box are painted or carved with elaborate totemic decorations. The large box in the collection, secured from Prince of Wales Island, is



especially well carved with the representation of the "Goonakatate." This represents a monster which lives in the sea. It is partly fish and partly animal. It is very seldom seen and only appears to very few fortunate mortals. Those who were able to see it were especially fortunate in all their undertakings.

The smaller box without decorations is a wonderful work of woodcraft and its construction is almost perfect. The cover is beautifully made from one piece and hollowed out to fit the box. It is of great age and was originally used as a chest for moose skin armor.

The great wooden drums used in ceremonial dances and potlatches are made in the same way.

EATING DISHES

These are carved out from one piece of wood. They are of different sizes used for many purposes. The larger ones were used as eating dishes on potlatches. A large portion of food was heaped into the dish and served to two or three honored guests at a time. The one who consumed the largest amount of food in the given time was respected above the rest.

In the collection there is one dish, procured from Dyea, and which, according to well informed natives, originated in the Hydah country, is a ceremonial eating dish, called "Kah-Kah-neh tsikh," used in potlatches and great feasts. It is made in the same way as the treasure chests and drums. This specimen is one of the most beautiful of its kind with elaborately carved and colored sides done in natural mineral colors. The carving represents Goonahkatate, the sea monster.

THE WOLF CEREMONIAL BLANKET

This specimen was presented to the museum by David Kahnkeetah, a prom-

inent native chief of Sitka. Such blankets are called in the native tongue—Nakhen. This one was made in 1903 for a potlatch given by the Chilkat people to the Sitka Kokwantahn tribe. It is a copy of the original blanket made some four generations ago by the Chief Steu-woo-kah in celebration of the first Wolf totem acquired by the Kokwantahns. The Wolf totem originated at Yakutat, a village under the shadow of Mount St. Elias, and was brought to a village in Icy Straits by the Kokwantahns.

The blanket is made from red English billiard cloth with the Wolf totem worked out in strips of black cloth. The eyes, ears, tongue and part of the claws are worked out in beads. When the blanket is worn the figure of the Wolf totem covers the back of the wearer. The front is fringed with buck-skin strips.

ARMOR SHIRTS

Before the introduction of fire arms Thlingit warfare was conducted with bows and arrows, spears and fighting knives. For protection against all missiles and arms the native warrior wore armor shirts made from thick moose hide and other substances.

There are three such armor shirts in the collection. The armor shirt is made like a sleeveless jacket from thick leather. One of the specimens is lined with sole leather making a double thickness in the fore-part of the jacket.

WAR HELMETS AND CLAN CREST HATS

Each tribe has its definite order of rank within the division of the clan and is characterized by the ownership of special crest hats. The animals of land and sea, birds and fishes, are used to represent individual clan emblems or crests; all are represented in carvings and paintings on totems, house-



pillars, helmets, blankets and ceremonial hats. The totems and house pillars bearing the clan's crest were placed either in front of the house or inside of the community houses, while the helmets and ceremonial hats were used on special occasions, such as peace dances, potlatches and during the reception of honored guests. All these objects are classed as community property and descend from the chief custodian to his nephew on the sister's side. The heir is not the son but the nephew as was explained above. The name of the clan is perpetuated by the mother as the son is not of the same phratry as the father.

The museum was unable to procure the original crest hats, as they are still religiously kept in trust for the clan, but has two models which are very well executed and are excellent copies of the originals.

The eagle crest hat is owned by the division of the Kokwantahn tribe making its home at Sitka. According to the present custodian of the eagle crest hat, the original hat was made at Cock-noo-woo, a village long ago abandoned and dates about six generations back.

The Wolf crest hat belongs to the Wolf clan of the Kokwantahns and, as already mentioned, was the crest adopted by the most numerous tribe of the Kanooks.

THE CEREMONIAL RATTLE

These rattles are used by Thlingits as accompaniment to their songs during festival or ceremonial dances. They can be used by any leader of the dance irrespective of his rank.

The rattles are round and have a shape of a bird, which carried a number of figures on its back. The specimens in the museum represent the raven. A reclining figure of a man is

placed on its back. The knees of this figure are raised and grasped by the hands. A bird's head is represented on the tail of the raven, holding a frog in its mouth, which in turn is connected by its tongue to the mouth of the reclining figure. The face of a hawk is carved on the belly of the raven.

"The primary idea underlying the form of rattle seems to have been lost since the only explanation that has ever been given by the northern Indians is to the effect that it was given to their ancestors by a supernatural being. (Franz Boaz.—In the social organization and the secret societies of the Kwakiutl Indians.)

POTLATCH

In explanation of this custom that has been so often described and thoroughly misunderstood by observers and writers, it may be well to mention that the underlying principle of a potlatch is the method of acquiring rank or a name of a dead ancestor. It is an interest bearing investment of property. Teachers and reformers through lack of sufficient knowledge have ever condemned this practice on the plea that it was uncivilized and produced want. However, many potlatches were purely social in purpose, intended only to increase the reputation of the giver and to advance his standing in the community.

In big potlatches each person receiving a present was obliged to return double the amount given in one to five years, so that the giver really was assured of a pension from the date of the potlatch. In former years there were many very prominent and highly honored chiefs, who in their youthful years by giving big potlatches, were able to live in affluence and ease for the rest of their lives. In other words they were drawing big interest on their property investment.





Thlingit Baskets

The most beautifully woven baskets, from spruce roots with perfect designs in colors, are the baskets made by the Thlingits. Lieutenant Emmons, in his writings about the origin and antiquity of the Thlingit basketry, gives an interesting little legend upon this subject:

"In the early days of the world, when spirits were seen of men, there lived in the clouds a woman whose daughter possessed such beauty that she was the desire of all mortals. Their wooing, however, was in vain, until one day the sun looked into her eyes, and kissed her with his soft breath; and when his day's labor was ended, he sought her in the form of a man, and took her to be his wife. For long years they lived happily together, and many children came to them; but these were of the earth, and their future filled the mother's mind with anxiety. One day, sitting idly thinking, she picked up some strands of a root, and carelessly plaited them together, twisting them in and out until a small basket was formed. The sun increased its size until it was large enough to contain the mother and her eight children, and in it they were lowered to the earth near Yakutat. This was the first basket and from it was learned the art of weaving." (The basketry of the Thlingit, by Lieut. Geo. T. Emmons.)

"While the origin of basketry must ever remain a myth, its birthplace is always conceded to have been in the vicinity of Bering Bay under the shadows of Mount St. Elias, among the Thlah-hah-yeek-quan, more commonly known as the Yakutat people." (Ibid, page 30.)

The basket was used for manifold purposes. It was used as a kettle and the water bucket. By filling the basket with water into which heated stones were dropped, steam was generated and

sufficient heat produced to cook the food by covering the top of the basket and allowing it to stand. The basket was used for storing away clothing and other articles at home and as a trunk in traveling.

Many of the baskets are decorated with geometrical designs. It is hard to determine the origin and the age of the designs. The designs are used for decorative purposes alone and in some of the recent baskets totemic designs are apparent.

Different districts and localities in Southeastern Alaska at one time and another held their places in the best production of fine baskets. The art depended, to a great extent, upon the individual weaver. As the Thlingit native was a great traveler, he carried his wares to distant places or purchased those of other tribes, so that the form and design became common to all sections of the country through copying of form and design. In years past Yakutat held the first place in basketry, later very beautiful weaves and patterns with rich colors and design were met with at Hoonah, Chilkat, Sitka and other places.

In gathering and selecting the material for baskets much care and deep knowledge was required. The best roots from the spruce trees of three and four feet in diameter were obtained. The season for gathering the roots was in the spring or early summer, for during this season the root had a uniform color and the bark could easily be stripped without injuring the exterior. In summer the root was not suitable as the bark could not be removed without injury to the surface. Great skill is necessary for removing the bark, for that reason this operation was performed by an elderly woman skilled in such work. Before splitting the root it was soaked in water to soften it and

then the operation of splitting was performed with a special knife made for the purpose. The strands were selected according to size and quality which, when used in weaving, produced a perfect line. Since the influx of the white people into the Territory and the great demand for baskets by tourists, the art of basket making has greatly deteriorated. The material is not selected with as great care as in former years; the process of seasoning is considerably shortened; the time for gathering

the material is not considered and in consequence the quality of the fiber is not as smooth and glossy as it is in the old baskets, which were made for beauty and not commercial purposes.

In former years the colors for the decorative designs were obtained from vegetable and mineral substances, but with the introduction of the aniline dyes, so easily procured, the tedious process of the preparation of the native colors is almost, if not altogether, forgotten.

The Age and Origin of the Aleutian People

Just at this portion of the descriptive booklet it would be of interest to mention the native people inhabiting the northern Coast of Alaska Peninsula, from Cape Stroganoff westward, and its southern coast from Pavlof Bay westward, the Shumagin Islands, and the whole group known as the Aleutian chain, extending from Isanotski Straits in the east to the island of Attu in the west. Of the origin of the Aleut we have no very distinct tradition. The most careful observer of the Aleutian people was the Russian missionary, Father Veniaminoff, who resided on the Aleutian Islands from 1824 to 1834, and who wrote understandingly of their manners, customs and traditions. A few extracts, in translation inserted here will be of great interest:

"To express a definite or authoritative opinion on the subject would be impossible, because there is no definite information concerning it; opinions must be necessarily based upon guesswork up to traditions of the Aleuts themselves and local indications.

"Were these islands always inhabited, and who were the first inhabitants—Aleuts or another people? At the first glance upon the islands of the Unalaska district, devoid of timber and poor in products of the land, it becomes evident that the present Aleuts must be the first inhabitants; and it would also appear that they did not settle here very long ago. The traditions of the formation of these islands are not very clear, but we encounter at every step the traces of volcanic revolutions of comparatively recent date. Traces of villages have scarcely been touched by time, and whenever the old men point to a spot where a village existed in former times,

we can still perceive the groundwork of the huts, and even the holes for seasoning the fish, and a luxuriant growth of grasses plainly indicating the extent of the former settlements; therefore we may conclude that the islands have not been inhabited very long, and that the present Aleuts are the first race that settled upon them.

"From whence came the Aleuts to these islands—from America or from Asia? The traditions of the Aleuts, chiefly transmitted in songs, say that the Aleuts came from the West, near the great land, then Aliakhe-khak or Tanam Anguna, which was their original habitation, and that they migrated from there to these islands, and then gradually extended eastward and finally penetrated to the present Alaska Peninsula.

"The migration of the Aleuts from the westward may be accepted as a fact; and even if the mainland of Asia and the Aleutian islands were always at the same distance from each other that they are now, the island of Bering is visible in clear weather from Kamchatka, and from Bering the near islands, and from them many islands can be sighted at once. And this would indicate the route of the migration. As to the mode of conveyance by which the Aleuts made their way from the continent, it is most probable that they traveled in canoes and bidarkas, since in former times the weather was very much finer during the summer and clearer than it is now. Such journeys from the Kamchatkan shore to the Aleutian islands were accomplished even after the ships had commenced to make the voyages. However, in seeming refutation of this surmise, the following can be set up: if the Aleuts

came from Kamchatka or Japan, over the Kurile islands, there should be some similarity retained either in language, customs or the mode of life between them and the coast people of Asia. Or, at any rate, the Aleuts should bear greater resemblance to the Asiatics than to the American Indians; but, on the contrary, the Fox Island Aleuts, in their appearance, mode of life and customs, resemble more closely the North American native, especially the Kodiaks, so much that the Aleut language (though entirely different from that of the surrounding tribes) is of one construction with Kodiaks and is known to all tribes inhabiting the coast of North America, and even the language of the Chugaches (Prince William Sound natives) is a branch of it. There does not seem to be any similarity between it and the Japanese language so far as I was able to find out from the Japanese who visited Sitka.

“But even this could be explained by the following surmise: Supposing that the Aleuts and other Americans, speaking the Kodiak language had, at some time, before their migration to America, lived in close proximity; the former to the southward and closer to Kamchatka, and the latter to the northward and nearer to Cape Chukotsk. But in time, being pressed by other tribes, they were compelled to migrate to their present location; the first from Kamchatka to Bering Island and farther on, and the latter, probably much earlier, across the Bering Strait to America and, perhaps, by a route already opened by other people as—Koloshas, the Indians, Mexicans and others.

“In physiognomy the Aleuts resemble the Japanese. This compels me to think that they are of the Mongolian race. Taking this for granted, it can be surmised that the Aleuts originated on the mainland, near Japan, and being pressed by other people, moved

toward northeast, along the Kurile group and, finally in Kamchatka, having come in contact with other people of Kodiak races, or Kodiak people themselves, or seeing that farther north the country was less abundant in food animals, they were compelled to retrace their way to the Aleutian islands by the route described.”

AN ORIENTAL STONE LAMP

(See illustration Page 31.)

As a connecting link between the Orient and Alaska, the museum has in its collection a most interesting and one of the most important specimens on display—a ceremonial vessel or a stone lamp, beautifully designed, very symmetrical in general outline and oval-shaped like a melon seed. The dimensions are,—length twelve and half inches, breadth eleven inches, height five inches, and having a circumference of thirty-five inches and hollowed to a depth of one and one-half inches.

It is very carefully wrought and finely finished. Just below the rim, following the complete circumference is a groove which may have been for ornamentation or more likely to carry a cord or wire to which were attached means for suspension. The outer contours would indicate that, as there is no flat surface for it to rest upon.

At the front or narrow part of the oval is a lip slightly hollowed from the rim which probably carried the wick, and running back therefrom to the hollow of the bowl in a straight line, is a groove. Beneath the lip and looking toward it is a human face in relief suggesting the sun or source of light. Near the rear of the bowl there rises from the bottom a Buddha-like figure with forearms and hands extended along the surface toward the lip or light and with gaze fixed upon it. Flanking the image on either side and in the rear,



in groups of three, are relief images having animal heads resembling the jackal or dog, with necks extending into the bowl and with human arms and legs on the outside.

This vessel was turned up in plowing by Mr. Charles Ulanky on June 15, 1913, while breaking virgin soil on his homestead, on Fish Creek, about four miles from Knik, Cook Inlet, Alaska. It was found at a depth of about one foot. At the same time and place Mr. Ulanky uncovered several skeletons and small trinkets, which led him to believe the place to be the site of an old Indian village or burying place. The vessel is clearly not of Aleut, or Eskimo craft as neither of these people have been known to produce any utensils resembling this. Doubtless it is of Asiatic origin and was brought to the Alaskan coast in prehistoric times.

In the May issue of "Asia" for 1920 in an article edited by Mr. Stewart Culin, there appears a translation of the Japanese story of the wreck of the "Ukamija Maru" which may bear some remote connection with the above described vessel being found in Alaska.

In 1793 some sailors of Sendai, having loaded their vessel and set sail from the port of Ishono Maki on the 27th of the eleventh month, met a storm in the open sea. They drifted about for several months and lost all

sense of direction. Finally on tenth day of the eighth month they sighted land. The ship drifted toward the southwest end of an island (Unalaska), which was covered with snow. The coast was so precipitous with projecting rocks that they could not approach it. In recounting their adventure they state: "We anchored among the rocks, lowered a boat and, carrying the god of the ship with other small belongings in our hands, the sixteen of us landed on the island at three o'clock in the afternoon." The ship was shattered by the waves and only some few planks remained. After ten days of fruitless search for human habitation, the survivors launched their boat and started north. They followed the coast for two days, and at last found shelter. They met about thirty islanders who took care of them until relieved by the Russians. Here they remained for ten months, then were taken to Irkutsk, where they remained for eight years in care of district officers. They were then transported to St. Petersburg. From there in 1805, on the ship Maria, with Chamberlain of the Tzar, Nicholas Resanoff on board, they were delivered to Japan.

May there not have been other Japanese junks, in ages gone by driven out of their course and wrecked on the Aleutian islands?

Dr. Neuman's Eskimo Collection

This collection is housed in the first balcony of the A. B. building. The specimens are very rare and some date back to the paleolithic age. The culture of these interesting natives of the North can be traced to the later age by the specimens on display in the museum.

Before taking up the descriptive work of the many specimens of the Eskimo race, it will be well to go into a short sketch of the distribution of the Eskimo people. Dr. E. W. Nelson, of the Biological Survey, in speaking of the Eskimo says: "The Eskimaun family or stock constitutes one of the most remarkable peoples of the world. They are noteworthy as the most northerly and most characteristically Arctic inhabitants of America and part of Eurasia. Their range skirts on the coasts of the Arctic water from Green-

land to Siberia, and along the coast of Bering Sea. They are remarkable for close similarity throughout their extensive range in language, beliefs, industries and equally remarkable dissimilarity from neighborhood peoples of other families. They manifest special capacity for endurance of cold and wet, deftness in making and handling water craft, ability for forced marches through sun and storm, skill in improvising shelter, etc.

"The Eskimo penetrates the Interior of the country to the forested region along the courses of the larger streams. Their range into the interior is mainly along the Kuskokwim, Yukon, Kowak and Noatak rivers. On all of these streams they are found several hundred miles from the coast, and at their upper limits are in direct contact with the Athabaskan or Tinne tribes."

Hunting Implements---Bows and Arrows

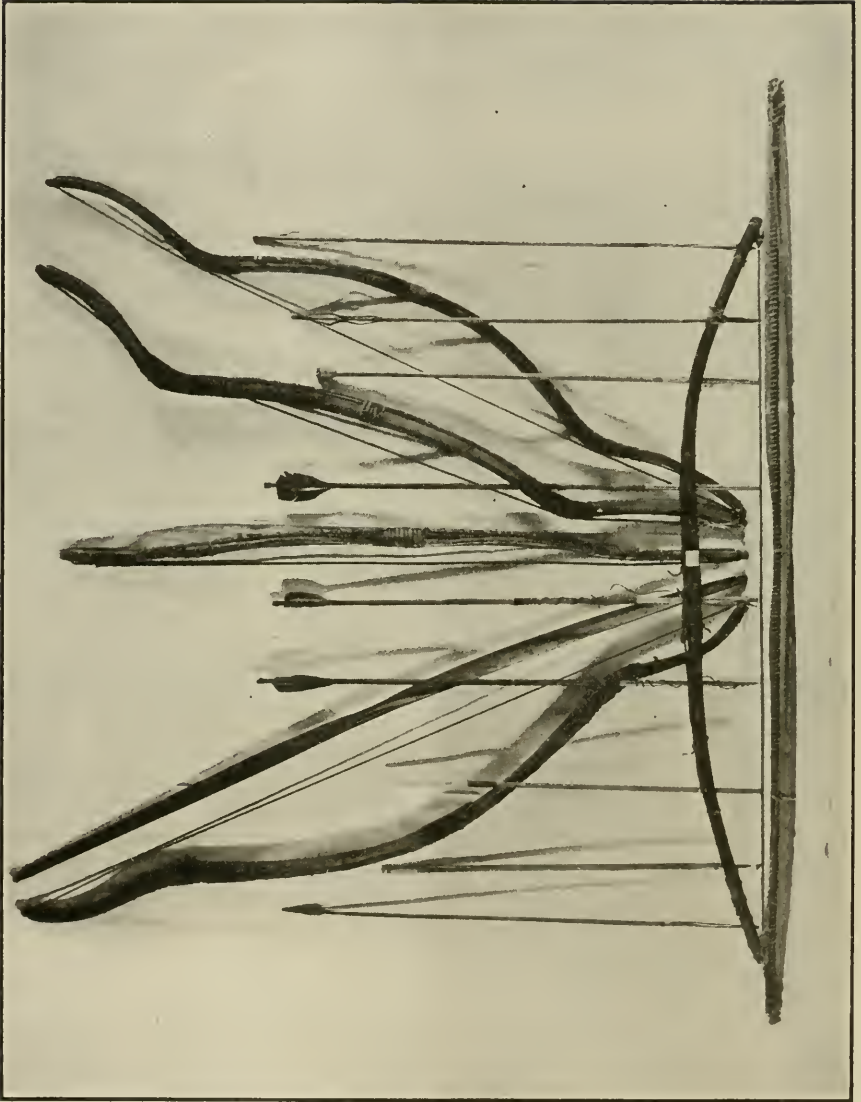
"In former times, before the introduction of firearms, the bow was the only projectile weapon which these people possessed that could be used at a longer range than the harpoon or the spear. It was accordingly used for hunting the bear, the wolf, and the caribou, and for shooting birds, and in case of necessity, for warfare. It is worthy of note, in this connection, as showing that the use of the bow for fighting was only a secondary consideration, that none of their arrows are regular "war arrows" like those made by the plains Indians. Fire arms have now almost completely superseded the bow for actual work."

Most of the bows in the collection were made from driftwood. The specimens on exhibition represent different

makes from the Arctic region to Nuni-vak Island. Those with double curves are from Victoria Land. They are strongly reinforced with sinew or raw hide wrappings. Aside from the sinew reinforcement, they have bone or ivory plates under the wrappings. One bow in this collection is made from the horns of musk oxen. It is made in four pieces and strongly reinforced with sinew wrappings and pieces of ivory under the wrappings. Those that are broad and heavy, backed with a single cable of sinews are from the Kuskokwim River district.

Arrows.

All arrows in the case are from the Arctic region. Several forms of arrows are used in different parts of Alaska and on the adjacent islands. Among



those in the collection the most important are the arrows used for hunting large game. The Eskimo also uses an arrow with blunt heads of various patterns for killing birds without injuring the skin.

Fish Arrows.

In addition to the arrows used for killing animals and birds the Eskimo has fish arrows. The fish arrows have long shafts with one, two and three barbed points of bone at the end held in position by sinew lashing.

Bird Darts.

For capturing large birds like ducks and geese, sitting on the water, especially when they have molted their wing feathers so as to be unable to fly, a dart with a point at the tip and carrying a second set of three ivory prongs in a circle round the middle of the shaft is used. The object of these prongs is to increase the chance of hitting the bird if the hunter missed it by the head of the dart. They always curve forward, so that the points stand out a few inches from the shaft, and are barbed on inner edge in such a way that, though the neck of the fowl will easily pass between the prong and the shaft, it is impossible to draw it back again. The fish spear and the bird spear are thrown from the boat with a throwing stick.

Seal Spears.

The weapon for spearing seals from a kayak is a spear from four to four

and one-half feet in length. The spears have light wooden shafts with rounded heads of bone or ivory with holes in the tip in which are fitted wooden sockets with oval slots, to receive the wedge-shaped bases of detachable barbed points of bone or deer horn. The ivory points for these spears are from an inch to three inches in length, and have two or three barbs along each side, with the points and edges formed to receive sinews or seal skin cords which connect them with the shafts. When the spear is thrown, the barbed point, when imbedded in the animal, is immediately detached from the head of the shaft, to which it remains attached only by the sinew or the seal skin cords, which have been wrapped around the shaft; as it unwinds the shaft of the spear is drawn crosswise after the retreating animal, and serves as a drag to exhaust its strength and render it more easily overtaken by a hunter.

Throwing Sticks.

Fish arrows, bird darts and seal spears, described above are thrown by means of a hand board or throwing stick. The Eskimo is very expert in casting spears and darts with the throwing stick. He can cast from thirty to fifty yards with considerable accuracy. In the collection are throwing sticks gathered from Point Barrow to the Aleutian Islands.

Fishing and Fishing Implements

Fishing forms one of the main sources of food supply among the Eskimos. In spring the fish begin to return to the vicinity of the shore. Holes are made in the ice from which the fish is caught by means of hook and line. As the ice is quite thick special instruments are used in chopping the ice and

in removing it from the hole. Fragments of it intermixed with water, which is constantly filmed with slush ice on cold days, are removed with a special scoop made from whale bone and having a netted bottom. The rim is made from the bone of the whale's ear.

Fishing Lines.

In the collection are many varied specimens of lines made from split whale bone and braided sinew. On the lower end of the line, six or ten inches from the bottom a sinker of stone or bone is attached. One end of the sinker is tied to the line and on the other the hooks. Hooks are made from ivory or bone. They have either ivory or metal shanks. Some of the lines are quite fine for small fish and some are thick for larger varieties of fish. The lines are used with a rod eighteen to twenty-four inches long. Dr. John Murdoch in the Ethnological results of the Point Barrow expedition describes the mode of fishing as follows: "A hole about a foot in diameter is made through the ice with an ice pick, and the fragments dipped out either with the long-handled whale bone scoop, or the little dipper made of two pieces of antler mounted on a handle about two feet long, which everybody carried in the winter. The line is unreeled and let down through the hole till the jigs hang about a foot from the bottom. The fisherman holds in his left hand the dipper above mentioned, with which he keeps the hole clear of the ice crystals, which form very quickly, and in his right the reel, which he jerks continually up and down. The fish, attracted by the white 'jiggers' begin nosing around them, when the upward jerk of the line hooks one of them in the under jaw or the belly. As soon as the fisherman feels the fish, he catches a bight of the line with the scoop in his left hand and draws it over to the left; then he catches the line below this with the reel and draws it over to the right, and so on, thus reeling the line up in long hanks on

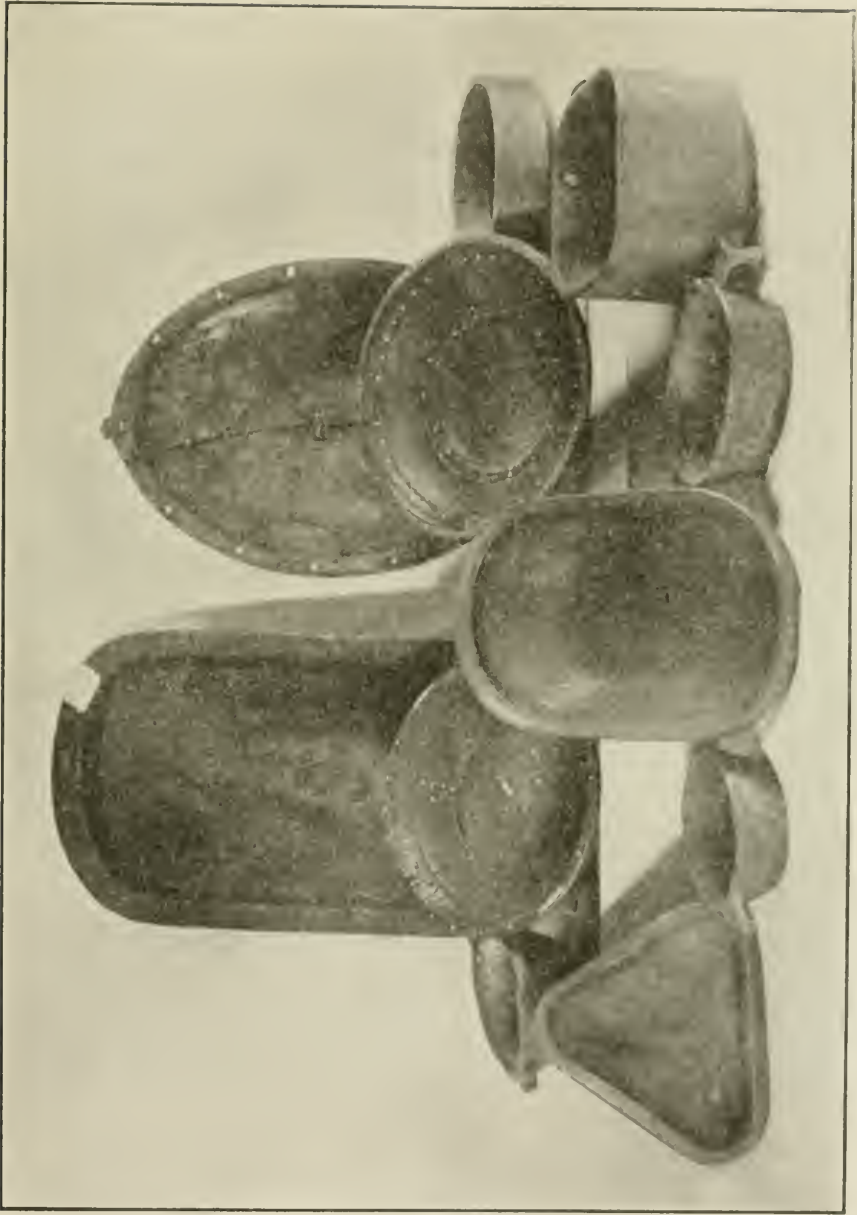
these two sticks, without touching the wet line with his fingers."

Lines of whale bone are much more preferable in this cold region as the elasticity of the whale-bone prevents kinking, and the ice which forms on the wet line as soon as the line comes on the surface can easily be shaken off.

Nets.

Nets are made from twisted sinew cord, split whalebone, and fine rawhide cord. Small-mesh seines of sinew are used for herring and whitefish and the larger mesh for salmon, which is caught in the rivers. The seines are made from thirty-six inches to five feet in width and from six feet to twenty and thirty feet in length. On the upper edge of the seine a series of rounded wooden floats shaped in the form of birds and seals and handle-like sinkers of ivory along the lower edge are strung at intervals. Stone weights frequently alternate with ivory weights, which serve both for sinkers and handles.

In some localities fishing is done with dip-nets. These are made from the same material as the seines. The specimens in the collection are made from split whalebone and willow roots. The mouth of the net is held open by a rim of whalebone. Aleuts and other aboriginal tribes of Alaska also used nets for the capture of the birds. In the weaving of the nets and seines the Eskimo uses shuttles made from ivory, bone and wood which vary in size according to the use and locality. In gauging the size of the mesh, mesh-sticks of the same material are used. In the collection there are shuttles varying from three to sixteen inches and the mesh sticks from one-half to seven inches.



Utensils and Implements

Wooden Dishes, Trays and Buckets.

Dr. E. W. Nelson in the 18th Annual Report of the Bureau of American Ethnology on the Eskimo about the Bering Strait, Page 70, says: "The Tinne of the lower Yukon, adjoining the territory occupied by the Eskimo are expert in woodworking. They fashion from the spruce large numbers of wooden dishes, buckets, trays and ladles which they ornament with red and black paint. They make trips down the river for the purpose of selling their products to the Eskimo. In addition to this trade with the Eskimo, the articles manufactured by these people are distributed over a much greater extent of territory by means of inter-tribal trading among the Eskimos themselves." In the collection there are wooden bowls carved from blocks of soft driftwood. Serving dishes ornamented with blue beads imbedded in the brim at equal intervals. There are drinking cups made from wood and whalebone. Many of the specimens show the method of mending wooden dishes and bowls which have split. A hole is bored in each side of the crack, and through the two is worked a neat lashing of narrow strip of whalebone, which draws the parts together. In mending holes a strip of thin walrus ivory is neatly riveted around the hole. Drinking cups are made from wood, whalebone, ivory and bone from the skull of the walrus. The museum has two specimens of the latter. One from Cape Prince of Wales and the other from King Island. The inside of the cup is the socket of the walrus tusk. The teeth of the animal can be seen imbedded on the side of the cup. The eye socket forms the handle. The two specimens measure five inches in height and about three inches in diameter. The whalebone specimens are the commonest forms of drinking cup.

They are made by binding a strip of black whalebone round a spruce bottom and sewing the ends together, which overlap each other about one and one-half inches, with strips of whalebone. Such cups are found in almost every house and one is generally kept conveniently near the water bucket.

Trays for Serving Food.

Food is served in trays made from driftwood. The form is generally circular or oblong. The collection contains two large trays from St. Lawrence Island, oblong in shape, and one from King Island.

Buckets and Tubs.

These vessels are made for holding water and other fluids, blubber, and oil. They are made by hollowing out driftwood or by bending a thin board of spruce or fir around a circular bottom and sewing the ends together.

Tool and Trinket Boxes.

For holding tools and implements of all kinds, arrow and spear points and other necessary odds and ends, the Eskimo makes very neat boxes from driftwood and other material. The collection contains many varied shapes and sizes. No. 111 from King Island 20x8x4½ inches is made from driftwood steamed and bent and the ends sewn with split whalebone. No. 1004 from Sinuk is made in a similar way. It has a well-shaped cover hollowed out from a single piece of wood. Both are of an early period. No. 322 from King Island, is of a more recent date. The box is oblong 16x8x6½ inches. It is decorated with strips of ivory and carved ivory seals. The handle is of ivory representing bear heads. No. 201 from Cape Prince of Wales is a woman's work box. It is circular in shape made from bent wood, the ends sewn with walrus hide over a piece of ivory strip to hold the ends in place.



Lamps.

Throughout the Northern portion of Alaska and the islands on the Bering Strait lamps are used for furnishing light and heat. These lamps stand on the floor or on special stands made for them. Each house-wife has her own lamp, when more than one family occupies the igloo. The lamp lights the room and at the same time gives sufficient heat to make the Eskimo comfortable. The material used for making the lamps is soap-stone, rude pottery, clay, wood and in some instances, bone. The lamp has always been regarded a fixture of the Eskimo house. When the family moves the lamp goes with the family. Parry in his second voyage gives a good description of the use of the Eskimo lamp. He says: "The fire belonging to each family consists of a single lamp or shallow vessel of lapis ollaris, its form being the lesser segment of a circle. The wick, composed of dry moss rubbed between the hands until it is quite inflammable, is disposed along the edge of the lamp on the straight side, and in greater or smaller quantity lighted, according to the heat required or the fuel that can be afforded. When the whole length of this, which is sometimes above 18 inches, is kindled, it affords a most brilliant and beautiful light without any perceptible smoke or offensive smell. The lamp is made to supply itself with oil, by suspending a long, thin

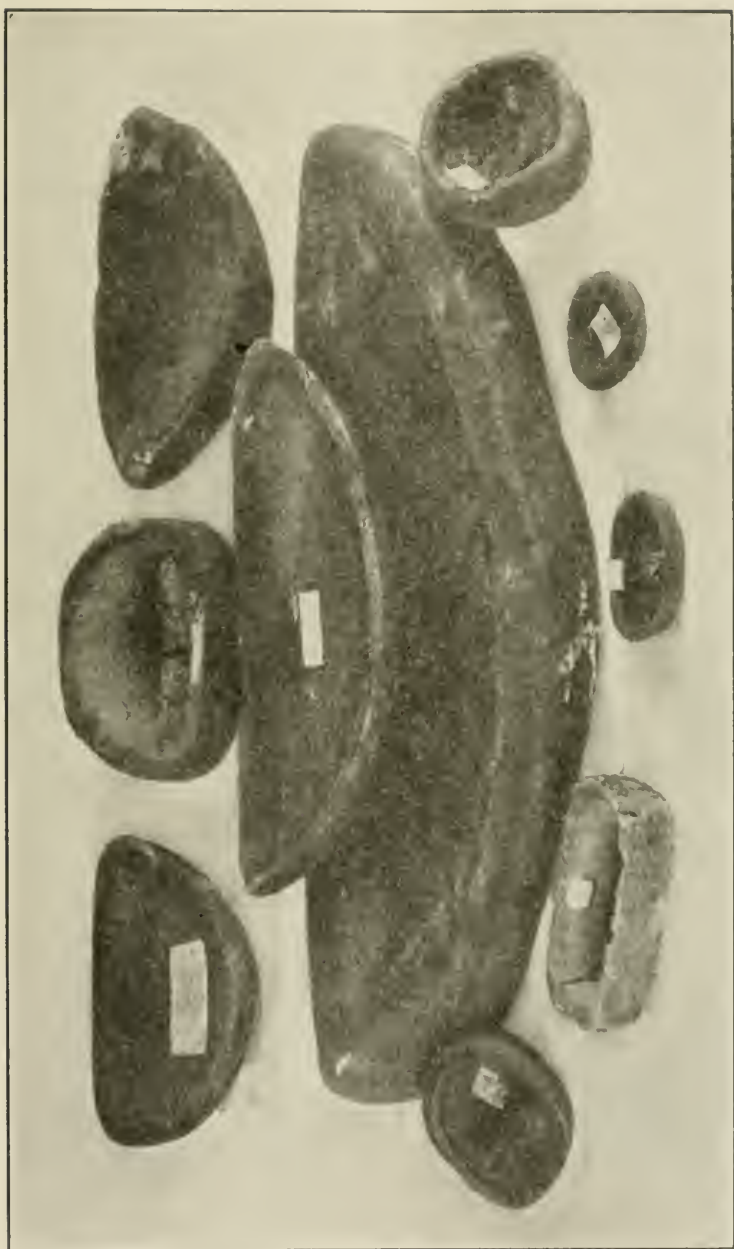
slice of whale, seal or sea-horse blubber near the flame, the warmth of which causes the oil to drip into the vessel until the whole is extracted."

"Seal oil is preferred for burning in the lamp, though any animal fat may be used. Successful hunting means plenty of oil and in consequence cheer and comfort in the hut. The economy of oil is often forced upon the Eskimo when food animals are scarce. Most observers have spoken in terms of praise of the excellent light given by the Eskimo lamp. The flame in a well trimmed lamp is from one to two inches high, very clear and steady. The oil and fat of the Northern animal furnish illuminants of the best quality. In the snow houses of the East the white walls reflect the light, adding to its power." (Walter Hough, Ph. D.) "The Eskimo drinks great quantities of water. It is curious that with its world of congealed water the Arctic should be a veritable Sahara. Water is usually supplied by melted snow or ice and the lamp is brought into requisition for the purpose, though sometimes the warmth of the hut is sufficient, especially if the vessel containing the snow is placed near the flame." (Ibid.) The value of the lamp in arts is very great. First in importance is the bending of wood for snowshoes, boxes, etc., which is accomplished by dipping the wood in water and steaming it over the lamp.

Clothing

In their primitive state the Eskimo wore clothing made entirely of skins, though in the later years drilling and calico is used in many locations. The chief material used is the skin of reindeer or caribou. The fine short-haired

summer skins of doe and fawns are used for making underclothes and dress garments. The heavier skins are used for winter clothing and stockings and mittens. The skins of seals are used for breeches and boots.



"The garments of the western Eskimo are similar in general plan to those worn by their relatives farther eastward, but vary in patterns and style of ornamentation. The upper part of both men and women is covered with a frock-like garment put on over the head, and these garments are provided with hoods. In addition, both men and women wear trousers. Those of the men are made to reach from the hip to the ankle, the feet being clothed with socks of deerskin or grass, over which boots are drawn. The lower garments of the women are combined boots and trousers reaching to the waist. Over the feet are sometimes drawn skin boots, but frequently a sole of oil-tanned sealskin is attached directly to the trousers." (D. E. W. Nel-

son—Eskimo About the Bering Strait.)

The hood of the garment is bordered by strips of skin. The outer strip of the hoods is made from wolfskin with the hair standing out like a halo. Just inside of this is a border of wolverine skin so that the long hairs lie back against the first border, producing a pleasant contrast. In the Kuskokwim district the garments are sometimes made from Parry's marmot, a species of whistler. These garments are ornamented with the tails of the animal, which is used as a fringe.

Specimens from the mouth of the Yukon are handsomely made from the mottled white skin of the tame reindeer, obtained from the Siberian Eskimo.

Water Proof Garments

"In addition to the upper garments the Eskimo make waterproof frocks from the intestines of seals. The intestines are dried and slit open, and the long ribbon-like strips thus formed are then sewed together horizontally to form a frock similar in shape to those of fur worn by the men. About the sleeves a braided sinew cord is inclosed in a turned-down border to form a drawstring for fastening the garment securely about the wrist, in order that the water may not enter. In addition the border of the hood about the face is provided with a similar string, the ends of which hang under the chin so that this portion of the garment may be drawn tightly for the same purpose. These garments are worn over the other during the wet weather on shore as well as at sea. Their most import-

ant use, however, is while hunters are at sea in kayaks. At such times, when the weather becomes rainy or rough, the hunter dons his waterproof frock and the shirt is extended over the rim of the manhole in which he sits. A cord provided for the purpose is wound around the outside, fastening the border of the skirt down into a sunken groove left for the purpose below the rim on the outside of the kayak. When the cord is made fast and the drawings about the face and sleeves are tightened, the occupant of the kayak is safe from being drenched by the dashing spray, and no water can enter his boat. These garments are strong and will frequently withstand the pressure of the water even when the wearer is entirely submerged beneath the combing sea." (E. W. Nelson — The Eskimo About Bering Straits.)



Footwear

Boots.

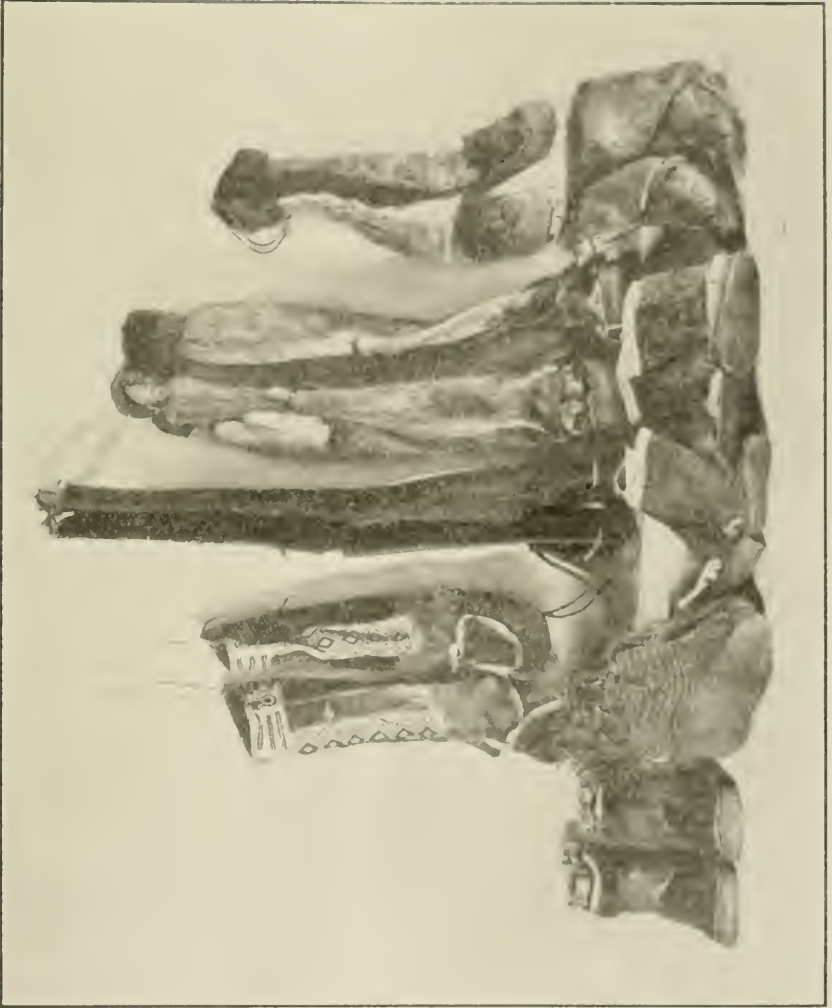
Among the Eskimos, boots, the most common style of foot-wear are made with hard-tanned, sealskin sole and top reaching just below the knee. The tops are generally of sealskin tanned with the hair left on, or reindeer skin tanned in the same manner.

The specimens in the case are made from reindeer skin. The uppers in one specimen are made in strips of brown and dark hair. The middle of the boot

running up and down and on the side is ornamented with tanned buckskin in various colors. The Eskimo also makes water-proof boots of oil-tanned sealskin.

Socks and Boot-Pads.

Socks of deer skin or sealskin with the hair removed, reaching a little above the ankle are commonly worn in winter. Woven grass socks are worn at all seasons.



Other Specimens

On the left side of the balcony in which the above mentioned specimens appear, in the five cases arranged along the wall the implements used in arts and manufacture are displayed. They comprise ivory and bone working tools, stone implements, axes, adzes, wedges and mauls, women's knives and men's knives, bone bracelets, snow beaters, snares and traps, skin dressing tools and many other implements in use by the Eskimo people.

In the third case from the door, specimens representing the very ancient Eskimo art, dug out below the layers of "Kjokken Moddens" (Kiteken Middens) are displayed. In October of 1913 a severe storm on the Bering Sea and the Arctic Ocean uncovered big heaps in front of old village sites, consisting of teeth and bones of various animals. Amongst this heap magnificent specimens of decorative art were found in the underlayers of these deposits. In this collection there are very wonderful pieces of ivory so old that they are not only petrified but ebonized. The etchings on some of them are wonderful in execution and design. In the collection are also studies in aboriginal art in picture writings, records of hunts and stories.

"In studying the aboriginal art one naturally spends much time with the picture records, usually done on drill bows or walrus tusks. It does not require much observation to notice that the human figures are not perfect in their execution as are the magnificent outlines of the different animals. With the exception of the figure of man, with a few strokes of sharp flint the primeval artist produced what he wanted. Even at that the gestures of the figures are suggestive, and it does not require a trained eye to catch the meaning. By studying the position of the figures

one can see men carefully approaching game, or running from the enemy. Or, from the position of their hands, you can soon tell if they were exhibiting gratification, fear or welcome, while others indicate terror which some object has caused them. The magnificent records of the big celebrations and dances are so vivid that even a novice could interpret their meaning at first sight. The figures of the animals will plainly tell whether the animal was grazing, sleeping or swimming in a stream. From their expression one can often plainly see that something has alarmed them. A carving representing a flock of birds indicates springtime. Drawings of ice hummocks record winter. Part of a whale's tail was a hunting record and the number shown on it conveyed the amount killed by individuals or tribes at certain periods." (Dr. D. S. Neuman. "The Eskimo." Dec. 1913).

In the fourth case is a collection of bone and ivory spear heads used on harpoons and lances. These heads are so arranged that when the weapon is thrust into the animal it is detached from the shaft. The line holding the spear or harpoon head is fastened about its middle and as the animal pulls away from the hunter the head turns under the skin of the animal at right angles to the line, like a toggle, so that it is impossible for it to be drawn out. The heads are tipped with metal, ivory, bone, flint or slate tips. When the animal is struck the blade of the tip cuts a wound large enough to allow the head to pass in beyond the barb. In the same collection are very old style harpoon heads pointed and provided with barbs. The harpoon heads are all of the same patterns, differing in size. The larger size is used in hunting whale and walrus and the smaller in hunting seal.

The next case and the last one contains a collection of snares and traps used by the Eskimo people. The hare, ground squirrel, or Parry's marmot, ptarmigan and other small birds are caught with snares.

The wolf, the fox and the beaver are caught by traps. One very ingenious trap for foxes is made from a cylinder of wood with a cross piece of bone bound together with strong twisted sinew cords. The tension of the spring is produced by twisting the cord. The lever is held down by a notch made in the cross piece. When the lever is sprung the pin, which is often barbed, strikes the animal in the head.

Balcony No. 2

Half of the specimens in this room belong to Dr. Neuman's collection. They represent parts of hunting and fishing implements, snow goggles, wrist protectors for the highly reinforced bows, large harpoon heads with slate points used in whale and walrus hunting; small spear heads with ivory, slate, jade, copper and iron points, used in seal hunting; skin scrapers, root diggers, small fish hooks, very ingeniously made with attractive lures, needle cases, ivory and skin thimbles, drills of stone, flint and jade, combs, wonderfully etched and carved pipes and many other articles.

Butterfly Charms.

These specimens are very old. They are a part of the specimens from the "Kitchen Middens." The Eskimo places great reliance on amulets or talismans. These are carried on their persons or are attached to the kayaks or umiaks. These charms or amulets are said to have belonged to certain animals or persons of ancient times. In the collection there are figures of animals or

whales which accompany men in their hunting and fishing trips. The pursuit of whales, walrus and seal was encumbered with many observances and superstitions. Every act or every step required its own observances and talismans. Songs were very often chanted to the animals with special words and gestures.

Root Diggers.

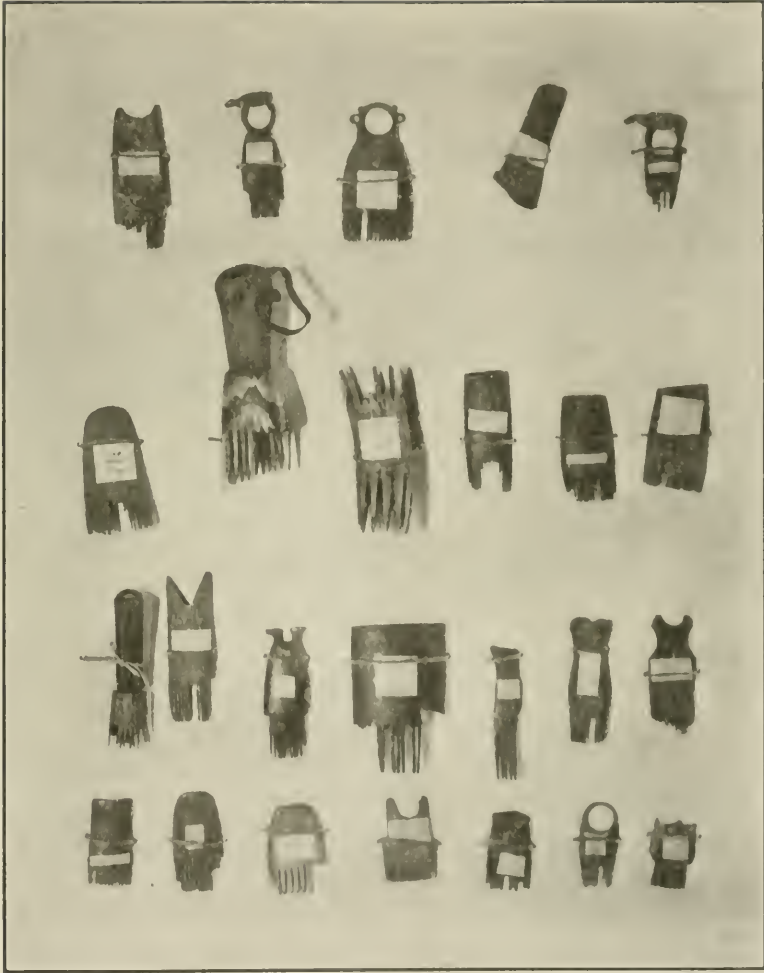
Judging from the age of the diggers on display it is quite evident that the Eskimo was acquainted with the nourishing value of food roots and contradicts the popular belief that the Eskimo was unacquainted with the vegetable diet. In addition to the roots as food they are fond of blueberries, cranberries and salmonberries. The berries and the different kinds of bulbous vegetables which grow in the North during the summer months are preserved in oil for winter use.

In this room there are many other very interesting objects such as ivory drill bows with pictorial writing; fragments of broken bows and drill bows with graphic description of hunts and ceremonial dancing; very perfect drill points of jade, flint and hard stone; a very old and rare handle from a ceremonial bucket made from mastodon ivory with a record of whales killed by the owner, and many others.

A tempered copper bracelet made by the Eskimo of St. Michael is exhibited here, showing that the art of tempering copper is not a lost art to the aboriginal tribes.

Hair Ornaments and Combs.

Dr. E. W. Nelson in "The Eskimo About the Bering Strait," says: "The tonsure is universally practiced by the Eskimo. The general style is to shave the top of the head leaving a narrow fringe of hair about the border, which usually is kept trimmed evenly two or three inches in length around the head.



"The women dress their hair by parting it along the median line and arranging it in a pendant braid or club-shaped mass behind the ear. South of Yukon mouth the women are especially fond of ornamenting the pendant rolls or braids of hair by hanging bands and strings of beads upon them with ivory ornaments attached, some of which are figured. They usually represent the faces of animals or grotesque semi-human creatures."

In the collection there are combs made from ivory, bone and horn used in hair dressing. Combs made of a section of a beam of antlers, hollowed out and cut into teeth on the end, are used to remove loosened hair on deer-skin garments. Some are made with teeth on one end and others with teeth on both ends. One specimen in the collection from St. Lawrence Island is made of walrus ivory. These combs, as well as the comb-like implements with three or four teeth, are used in dividing loosened fibers of sinew and grass for thread. The sinew from the legs or neck of reindeer is dried and beaten with a maul to loosen the fibers, which are then divided and cleaned. Tough grass is gathered, dried and beaten, then hatched with the combs described above.

Tobacco and Smoking.

Dr. E. W. Nelson in "The Eskimo About Bering Straits," says: "Tobacco was first introduced among the Alaskan Eskimo from Asia, by way of Bering Strait, by their Siberian neighbors, and by the same route came the pipes with cylindrical bowls and wide rims, similar to those used in eastern Asia. Tobacco is used in different forms by both sexes; the women usually chew it or take it in the form of snuff, but rarely smoke it; the men use it in all these ways. The tobacco now used by these people is obtained from the traders,

and is usually in the form of the natural leaf, tied in small bunches called 'hands.'

"For chewing the tobacco is cut into shreds on boards which are usually merely plain tablets from a few inches to a foot or more in diameter, but they are sometimes ornamented with an incised pattern. When the tobacco has been cut sufficiently fine it is mixed with ashes obtained from tree fungus and kneaded and rolled into rounded pellets or quids, often being chewed a little by the women in order to incorporate the ashes more thoroughly. From four to eight of the pellets are prepared at one time; these are packed in little boxes ready for use.

"For smoking the tobacco is cut very fine, then a little tuft of fur is plucked from the clothing and wadded at the bottom of the narrow, cylindrical bowl of the pipe, and the tobacco is placed on top of this bowl until it is full. A small fragment of tinder is then lighted with flint and steel and placed on the tobacco. The smoker gives two or three, sharp draws, which thoroughly ignite the tinder and tobacco, and then draws the smoke into his lungs by a long, deep inhalation, which consumes all the tobacco contained in the pipe. After retaining the smoke as long as possible it is exhaled, and the smoker puts away the pipe. For making snuff the tobacco is finally shredded, and is then thoroughly dried, after which it is pounded in a small mortar with a wooden pestle until reduced to powder. After being thus treated, it is sifted, to remove the coarser particles, until it is finally of the fineness required. For this purpose they use small sieves. The snuff is kept in neatly made boxes, and is used by placing one end of a tube (made from the wing bone of a goose or other water fowl) successively in each of the nostrils and inhaling vigorously from the snuff-box in which the other end of the tube is placed."



Pipes

"The tobacco pipes used by the Eskimo on the mainland and adjacent islands of northern Alaska vary considerably in different localities, but in general their remarkable likeness to pipes used in China and Japan is noteworthy, and suggests the source whence the patterns were derived." (Dr. E. W. Nelson.) In the collection most of the pipes are of wood with a mouth-piece of bone or ivory, but specimens from St. Lawrence Island are elaborately carved from walrus ivory. Nos.

1678 and 1679 are decorated with elaborate designs. The bowl is of fossil ivory. No. 1864 from St. Lawrence Island, is inlaid with lead and is magnificently decorated. No. 275 from Mary's Igloo, is a fine specimen of Eskimo work. It is 14 inches long. The copper bowl is evidently a candle socket from the Russian church candelabra. It has a walrus ivory mouth-piece three inches long. An iron spatula is attached on sealskin thong, decorated with two green beads. The pipe stem was drilled from two different directions.

Labrets

According to Dr. D. S. Neuman, Dr. E. W. Nelson and other writers, the wearing of labrets and the custom of tattooing portions of the face was very general among the Eskimo of the Alaskan mainland and the islands. At present this custom is almost obsolete, although on the lips of the old men the incisions made for them in youth still remain. Perhaps among the natives in the far North, where the contact with the whites has been infrequent, the wearing of labrets may still be in force.

The custom among men was to pierce the lip for two labrets, one on each corner of the mouth, though frequently only one was worn. The incision for the labret was made about the age of

14 or 15 years. It was made as a rule by a slate or stone lancet, the hole at first just large enough to admit a flat-headed pin of walrus ivory. The pin was later replaced by a slightly stouter pin, and so on, until the incision was stretched to a diameter of about one-half inch, when it was ready for the labret.

The woman's labret is considerably different in style and shape. It is of sickle shape in form with a broad flattened base for resting against the teeth. The lower border of it has holes for the attachment of short strings of very fine beads. The incisions were made in the under lip just over the chin. One and two labrets were worn by the women.

Kayak

Kayaks are used by all the natives along the western and northwestern coast of North America. They vary in shape, size and the number of hatches, but the general plan of construction is the same. The name kayak and bidarka is the same. The former is the native term and the latter was derived from the Russians. Father Veniaminoff, later Innocent Metropolitan of Moscow, the first missionary to the Aleutian Islands, who lived and worked throughout Alaska for 35 years, in writing about Unalaska and the Aleutian chain describes the bidarka and its construction in a better and more intelligent manner than any other writer. He says: "Aleuts, being the inhabitants of islands, are necessarily obliged to have some sort of boats to cross the sea between them. Nature has denied them the necessary material for building boats, that is, the wood, but as if in recompense has supplied them with better intelligence in perfecting a new and a special flotilla, the bidarka. Whether the Aleuts, the Kodiak natives or the tribes inhabiting the north of America were the inventors of the bidarka is not known. But we know that the first bidarka used by the natives was very crude and unwieldy and could be navigated with great difficulty from one island to another and then only in fair weather and smooth sea. It is an undeniable fact that the perfection of the bidarka belongs to the Aleuts. It is only necessary to take a look at the bidarkas of Kodiaks, the Aglemuits and the Northern tribes, from the first glance the superiority of the Aleut bidarka is apparent. I want to mention that the present bidarka is not as perfect as the one used in the olden times. Those made by the Aleuts in the times past were so narrow and had such a sharp keel that it could not ride on even keel without the rider, and

were so light that a mere child could carry them from place to place. In the construction of a good bidarka about 60 pieces of ivory are put into the joints. These pieces are nuts, pivots, mortise locks, plates, etc. In a bidarka so constructed every joint moves and gives during its progress through the water. Bidarkas of the old make were very speedy. During the visit of Captains Krenitzin and Levasheff at Unalaska, one Aleut was sent from Captains Bay to Issanakh Strait, a distance of 134 miles. He was intrusted with important documents to one of the agents. The Aleut covered the distance in 25 to 30 hours.

"At present there are three kinds of bidarkas: The one-hatch, the two-hatch and the three-hatch. All that is mentioned above is in reference to the one-hatch bidarka. The three-hatch bidarka came into use with the advent of the Russians.

"The principal part of the bidarka is not the keel, but the strips or the upper frame with some of the cross pieces or beams. The widest portion of the best bidarka is not in the center, as some writers assert, but closer to the bow. The keel is added and is always made of three pieces, for the reason that when in motion the bidarka may have flexibility on the waves. After the keel is placed ribs are added running crossways from three to seven inches apart. Strips running lengthwise are then tied to the ribs with sealskin straps or split whalebone.

"The cover is made from sea-lion or sealskins, which is cut out on the frame and is then sewn together with exception of the upper seam running from the man-hole to the stern, this last seam is sewn up after the skin is slipped over the frame. The finished bidarka is well oiled before it can be used in the water."



Masks

The museum has a large and varied collection of masks from the northern portion of Alaska, used by the Eskimo people. The collection was made by Dr. Neuman and many specimens in it were acquired by the Territory previously. These represent masks used in ceremonial and festival occasions, those used by shamans in their ritualistic practices and those of totemic origin used on the graves and burial places. "When masks are worn in any ceremonial, either totemic or as representing the shade Yu-a or Tunghak, the wearer is believed to become mysteriously and unconsciously imbued with the spirit of the being which his mask represents, just as the namesakes are entered into and possessed by the shades at certain parts of the festival for the dead. Shamans make masks representing grotesque faces of supernatural beings which they claim to have seen. These may be Yu-a, which are the spirits of the elements, of places, and of inanimate things in general; the Tunghak, or the wandering genii or the shades of people and animals. . . . Curious mythological beasts are also said to inhabit both land and sea, but become visible only on special occasions. These ideas furnish material upon which their fancy works, conjuring up strange forms that are usually modifications of known creatures. . . . Masks may also represent totemic animals, and the wearers during the festivals are believed actually to become the creatures represented or at least to be endowed with its spiritual essence. . . . Many masks are very complicated, having numerous appendages of feathers and carved wood; these represent limbs or are symbolic. The masks are also painted to represent features or ideas connected with myth-

ology of the being. Many masks have wooden models of thumbless hands attached to the sides, the palms of the hands being pierced with large, circular holes; these are usually found on masks representing birds, beasts and spirits having some connection with making game more or less plentiful." (Dr. E. W. Nelson.)

In the collection there is one very large mask made from the butt of a drift wood log, carved to represent a woman's face. This specimen was procured from the Big Diomedes Island. Dr. D. S. Neuman describes this specimen as being a fetish that hung in front of the Kazhim or the meeting house. In giving the dances the natives of the island offered food to the idol to offset any dangers that might be threatened; to bring good and successful hunting. When the hunting proved successful food was offered to the idol from the meat, oil and blubber obtained. They worshiped the idol to heal the sick, etc.

There are two very old wooden dolls in the collection from the same island that were used in the meeting house after a successful hunt. These were suspended from the ceiling during the dance. Food from the whale or seal caught during the hunt was offered to them.

Another idol is "Kuzenzak" about ten inches long, having a fish back and carved to represent a being partly human and partly fish. This was used in spring at the time when navigation opened and the boats were launched for the first time after the ice opened. This idol was either hung up on the mast or kept in the boat to bring a successful hunt. If the hunt proved successful the idol was fed from the animal food obtained at the time.

The Territorial Collection

Aside from the collection exhibited as the "Dr. Neuman's Collection" the specimens exhibited in the third balcony are designated as the "Lieutenant Emmon's Collection." These specimens were gathered by Lieut. George T. Emmons, U. S. Navy, for the Territory. Many articles in this collection are duplicates of the Neuman collection, but bear distinct differences as to the locality from which they were procured. They come from the lower Yukon territory and mostly from the Kuskokwim district. In their general form they are very similar to the Neuman collection but are of more recent date. There are many pieces that are entirely different. This can be seen in the ceremonial head dresses used during the winter dances, the personal adornments, comprising the earrings worn by the men, earrings worn by women.

Needle cases of recent make with fine etchings, and housewife fasteners for the sewing bags. There are curiously carved spoons, tobacco boxes, quid boxes and wooden playing cards. There are also Eskimo dolls made of ivory, dolls made of wood and dressed in furs, and many other objects of great interest. The most interesting part of the Territorial collection is the display of baskets from all parts of Alaska. Coiled baskets of coarse grass from the Bering Straits, circular in shape for keeping trinkets, and clothing, baskets for berries, for carrying fish, and others. There is a large collection of baskets from the British Columbia Indians made very substantially and from thick split spruce-roots, baskets from the inner bark of the red cedar trees and clothes hampers from the Queen Charlotte Islands.

Eskimo Baskets, Mats and Bags

The Eskimo women are quite expert in weaving grass mats, baskets, grass socks, mittens and bags. Mats are used for sleeping benches, for wrapping around the bedding and in the kayaks to sit on. The baskets are used for storing away clothing and supplies. The smaller sizes for storing small articles, used in the house. The material used in making baskets is coarse grass, the

stem of the grass being used for the foundation and the blade coiled and stitched on. The ornamentation is very simple. Strips of light skin of fish or light hide are run through the sides in a straight line. In some baskets claws of small birds are sewn around the middle. Soft open-work, twined baskets are used for carrying fish and roots.

Salishan and Haida Baskets

This collection was secured from the natives of British Columbia, inhabiting the coast and adjacent islands, from Vancouver to the Frazier River. The larger portion of the baskets was

manufactured by the Salish Indians and the other portion by the Haida tribes. These baskets are made from coarse cedar splints, bound with split cedar roots and ornamented with strips

of wild grass and bark. They are so closely woven that they are watertight. They are made for storage of articles of clothing, and carriage of berries and fish. Before the introduction of tin and granite vessels the baskets of this pattern were used for water buckets and cooking pots. In the collection there is one from Chilkoton, made by the Athabaskan natives, that is worth describing in full. It is specimen No. 27, a coiled basket of spruce root, bound together with spruce root wool. The outer surface is imbricated in white straw and ornamented with cherry bark; near the upper edge is a bark zone of spruce root, around which is bound a strengthening rod to which are attached skin loops, through which Reeve the ends of the camping band

which goes over the head or across the breast and by means of which the basket is carried on the back.

No. 50, from the West Coast of Vancouver Island, made by the Nootka Sound natives, is an apron of plaited cedar bark, worn over the back when packing wood or fish to protect the body or clothing. The sleeve-like loops come over the shoulder, and the arms pass through them.

No. 60, from Cape Flattery, collected in 1891 by Judge James Swann, is a blanket of finely shredded inner bark of the yellow cedar, which was the principal article of clothing of the West Coast people before they came in contact with Europeans.

No. 61, from the same locality and collected by the same man, is a storage bag of cedar bark.

Aleut Baskets

The Aleut women are expert in weaving fine grass ware, and for this purpose they gather grasses, cure and prepare them with the greatest care. These grasses are long and soft. The southern extremity of the chain of the Islands, known as the Aleutian Islands, produce grasses that are exceptionally suited for weaving of the handsome specimens known as the Attu basket. The climate seems to assist in raising just the right kind and quality of grass. After the grass is gathered, it is split into the finest strands which are carefully divided as to color and quality. Unlimited patience and care is required in the weaving and the execution of the design. There is something

exceedingly tasteful and exquisite in the delicate blending of colors and patterns which the grass workers employ in the production of their wares. An instance is known of a work basket being made to order for a trader by an old native woman, who was engaged upon her work for six years. It is needless to say that the basket, when finished, was a remarkable exhibition of a beautiful handicraft. The native women of Atkha and Attu were always classed as the best basket weavers among the chain of islands. Yet there are many beautiful specimens produced by the women living much higher to the north and on the mainland. But the excellent product is the result of grasses imported from the extreme southern end.

Specimens from the Russian Occupation and Other Historical Relics

Perhaps one of the most interesting specimens of the historical relics is the section of a frame from the old Russian steamer "Palitkofsky" built at Sitka, Alaska, in 1863. The length of the vessel was 129.5 feet, breadth, 21.3 ft. and the depth, 8.9 ft. Its gross tonnage was 255.44 and the net tonnage, 174.89. The nominal horsepower was 352.

After the transfer of the Territory the steamer "Palitkofsky" was used in the coastwise trade between Alaska

and California. In 1897 the steamer was towed to St. Michael, Alaska, loaded with goods and supplies for the Yukon trade. Then for about five years it was used as a lighter in unloading vessels at St. Michael. In 1903 it went on the beach, where it now lies.

In this collection there are many interesting objects (such as copper kettles, snuff boxes made from copper, grog cups, wrought iron axes, and many other things all the products of the Russian artisans of Alaska.

"The Sitka Times"---The First Newspaper Edited in Alaska

This interesting historical relic commands great interest. It is the first effort in Alaska to have a newspaper. Having no type or printing press, the editor, Barney O. Ragan, wrote out by hand all the necessary copies of his newspaper. The museum is in possession of Vol. 1, No. 1 of this interesting publication. The paper was edited once a week and sold at twenty-five cents per copy.

"In 1869, an Irish tailor named T. G. Murphy, took to Sitka a press and some type and began the publication of the "Alaska Times." It was shortly after the purchase of the country from Russia, and when there had been considerable civilian immigration, in addition to strong military and naval

forces sent there by the government. Upon the subsidence of the boom, Murphy found that he could not possibly continue the publication of his paper there, and moved to Seattle. Here he published it for a while longer as the "Alaska Times and Seattle Dispatch." Not being a practical newspaper man, and the field being very small, he was soon forced to sell out, which he did to C. H. Larrabee and Beriah Brown, who dropped the Alaska feature, and called the paper the "Puget Sound Dispatch." The Dispatch ran in this way until the fall of 1878, when it was merged in the "Intelligencer," which in turn was consolidated with the "Post" in 1881, the present "Post Intelligencer" resulting." ("The Alaskan" Dec. 26, 1885.)

Some Historical Monuments of Alaska Left From the Russian Occupation

Of the most interesting and the greatest historical monuments remaining from the Russian times in Alaska are the old Russian churches with their wonderful paintings, vestments and sacred vessels. There are three churches that are worthy of mention: The Unalaska Church of the Ascension, The Kodiak Church of Resurrection and the St. Michael's Cathedral of Sitka.

The St. Michael's Cathedral at Sitka is by far the most interesting as a historical relic. The Church was finished and dedicated in honor of St. Michael, the Archangel on the 8-20 of November, 1848.

The edifice is built in the shape of a cross, one arm of which is occupied by the entrance.

It has three sanctuaries and as many altars. The sanctuaries are separated from the main church by screens, which are called the iconostas. The screen of the main church is adorned with twelve icons in costly silver casings. The silver used upon these icons would weigh about fifty pounds in solid metal. The Sitka Madonna in the chapel of the "Lady of Kazan" is the pearl of the Russian ecclesiastical art, which cannot but impress every lover of art. It was a true artist's brush that produced this heavenly face of an ineffable mildness. The charm and novelty of this ecclesiastical type lies in its entire harmony with the reverential purity of true religious inspiration.

Our space forbids us to go into a detailed description of the many other wonderful and inspiring sacred paintings, vestments and vessels. Aside from the historical connection belonging to every painting, all the works of art in this church are very striking.

In the belfry there is an octave of

chimes, the bells of which range in weight from seventy to fifteen hundred pounds.

The clock in the church tower made by the hand of the venerable Father Veniaminoff, the late Metropolitan of Russia, is worthy of some mention. Father Veniaminoff, while yet a student in the Irkutsk theological seminary, learned the clock maker's trade in 1818 from a German clock-maker, Klim, who was then making a tower clock for the Cathedral at Irkutsk.

After spending ten years in missionary work on the Aleutian Islands, Father Veniaminoff was transferred to Sitka. Living at the Capital the good Father in addition to his literary work was very fond of using his spare time in mechanical pursuits. Here in gratitude to the Russian American Company for their co-operation in enlightening the savage races of Alaska and as a memorial to himself, he made the tower clock for the St. Michael's Cathedral. Speaking of this in later years, Father Veniaminoff expressed himself thus: "The clock keeps good time and strikes the hours accurately even if the tower of the church has a lean to it." The clock was made in 1836 and placed in the old church. Later when the new Cathedral was finished it was placed there.

Captain Belcher in his voyage on the ship "Sulphur" in 1837, speaking of his visit to Sitka said: "I have visited the local church and was present there during the service. The interior of the church is magnificent, which could not be expected in a place like this. The priest is a manly athletic man of about forty-five years of age, six feet three inches in height and very intelligent. He made a very favorable impression upon me. Having received his per-

mission to examine his work-shop, I saw there quite a good organ, (*), a barometer and many other articles of his own construction. He was so kind as to offer his services to repair our two barometers, and repaired them

very satisfactorily. In spite of the fact that he spoke in Russian only, we had become very good friends."

(*) This is no doubt the organ now at the Sheldon Jackson Museum.

Ore Specimens

In this collection the mines of every district in Alaska are represented. The specimens cover the entire development of mining industry of Alaska from the early days to the present time. There are specimens of gold, silver, copper,

tin, coal, marble, asbestos, mica and many other minerals.

Specimens from Alaska sent to the American Mining Congress held in 1921 at Chicago are now here and a part of them exhibited.

