

herself at one time with the personality of a German grandmother, at another with an English relative in this way.

Today in the Southwest among: San Carlos, Jicarilla, Navaho, Hopi, Pima-Pagapo basket-makers, none makes interlocking stitches in their coiled basketry. The Moapa Paiute to the north do,—and consistently so. I feel that these facts add weight to my contention that interlocking stitches are intrusive to the general Southwestern area in the sense I have here outlined.

Under *Forms* there is a section *Erroneous Identification of Forms* in which Morris criticizes previous investigators including myself. He doubts whether Mason, Pepper and Fewkes were correct in identifying certain baskets as mortar baskets. It is of course quite possible that in attributing a hypothetical function to these ancient baskets one could well be incorrect or not, as one chooses. As to the observation of a shape, however, we are on a different level of discourse. Morris quotes me as describing "baskets with flat bottoms and straight slanting walls which are oval in cross-section." He says, "Obviously these are bottoms of carrying baskets and it is misleading to set them apart as a separate type." To be carrying baskets, they would have had to be unfinished at the rim, or basket fragments. As I remember, they were complete baskets, therefore not *parts* of carrying baskets.

The organization of the material into chronological sequence in the face of the many difficulties brings out most interesting results with regard to design and its history.

The exact steps in the career of the design style have been painstakingly discovered, showing two important style phases: the one applied to coiled baskets and then transferred to the pottery industry which was at that time in its infancy, and then a reinfluence of both form and design from pottery to basketry as it became the more dominant craft.

The book contains an excellent and detailed map of the region and many beautiful illustrations and diagrams. The work is characterized by an unstinting and altogether admirable attention to detail in analysis and organization, and should offer a model for treatment of archeological material in these respects.

The general tone of the monograph, contrary to the usual much-vaunted attitude of scientific detachment, shows a certain passionate partisanship which is at times a bit disconcerting. In describing a design (p. 35):

Bowl of inferior workmanship. Design a visual disturbance produced by the use of black and red coils in which plain and colored stitches are alternated in disorder. This design is remarkably unattractive. The perpetrators (they cannot be called artists) were totally unsuccessful.

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Pueblo Indian Embroidery. H. P. Mera. (Memoirs, Laboratory of Anthropology, Vol. 4. vi, 73 pp., 1 fig., 24 pls. \$4.50. Santa Fe, New Mexico, 1943.)

The textile arts in aboriginal North America, north of Mexico, reached their highest development in the Southwest. The Pueblo Indians were weaving cotton textiles centuries before the Spanish conquest. The art of decorative design too was highly developed. One of the most remarkable, and at the same time probably the least known, of decorative techniques is that of embroidery, which constitutes the subject of the present volume.

Dr. Mera has carefully considered the question of the origin of Southwestern embroidery: Was it indigenous, or was it introduced by the early Spaniards? The author believes that the art is aboriginal, although not necessarily originating in the Southwest; it may have diffused to the Pueblo country from Mexico. Dr. Mera does not deny the possibility of early Spanish influence. But he finds Pueblo embroidery significantly different in both technique and style from European and, in technique, from prehistoric Mexican, embroideries.

Although Pueblo embroidery was highly developed and probably fairly abundant in former times, very few specimens of the art remain today. Dr. Mera has virtually combed the museums and private collections of this country and has succeeded in locating less than 100 specimens made prior to 1880. A few of these are prehistoric, but most of them were made in the nineteenth century. Prior to the advent of the whites and thereafter until sheep became numerous, the Pueblos embroidered cotton designs upon cotton garments—shirts, kilts, breech cloths and mantas. Toward the close of the eighteenth century, however, woolen yarn was substituted for cotton in embroidery, although the designs continued to be worked on cotton garments. Acoma, Laguna and Zuni were the prominent embroidery centers. The art declined rapidly after 1880 and soon become virtually extinct. An attempt, fostered by the whites, to revive it among the Pueblos was made in the 1920's but it had little success and was soon discontinued.

Pueblo Indian Embroidery contains one figure illustrating the back-stitch and twenty-six plates illustrating designs. In nine plates the specimens are illustrated photographically, three being in color. The rest of the plates consist of excellent drawings by the author of embroidery designs; colors are indicated by stippling and shading. A trivial error appears on p. 70: in the text "Plate XII" should read "Plate XIII."

Of the art itself we shall say little; one must see the designs to appreciate them. The style in embroidery is much like that found in other Pueblo mediums: woven textile designs, painting upon textiles, murals, and even in ceremonial paraphernalia, especially wooden slat altars. Perhaps the most distinctive characteristic of the embroiderer's art is the use of negative design: "a treatment of decorated areas wherein certain open spaces . . . are so planned as to form patterns in themselves, and thus become of principal interest" (p. 9). The flavor and atmosphere of this art are Puebloan through and through; one can almost catch a whiff of pinyon smoke or a glimpse of dancers, plazas and adobe walls, as he contemplates these designs.

Dr. Mera's perseverance in searching out the few remaining specimens of this remarkable art, his taste and skill in illustration, and his thoroughness of exposition have been enormous and eminently successful. The fine craftsmanship of the University of New Mexico Press and a contribution from the American Council of Learned Societies have aided Dr. Mera in producing a fascinating and valuable monograph.

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Archaeology of Mescalitan Island and Customs of the Chumash. Phil C. Orr. (Occasional Papers No. 5. 61 pp. Santa Barbara Museum of Natural History, Santa Barbara, California, 1943).

Mescalitan Island, named by the soldiers of Portolá in 1769, was the site of a large Chumash village in which over 100 houses were counted. The island lies in Goleta