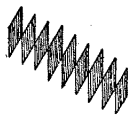
In figs. 181 to 186 are shown a series of rhomboidal figures of different proportions arranged in diagonal lines, forming zigzags. In all these, each one of the small rhomboidal figures is so placed that two of its diagonally opposed corners touch similar corners of the adjacent rhomboidal figures. To each of these designs the general name *zigzag* is given but, in addition, certain other names are given to some of them. The design shown in fig. 181 has been called by Northern informants bicē'-maō, *deer-back,* and in one case it was called katca'k, *arrowhead.* By Central informants the name katca'-mtil, *arrowhead-slender* was given, while by some Eastern informants the names bicē'-maō, *deer-back,* bicē-yaō, *deer-teeth,* bicē' tō, *deer stand-in,* and cō-bax kama, *east this mark,* were given. This design is very frequently found combined with large triangular design elements to form a complex pattern, similar to that shown in fig. 55. Such a pattern is shown also in pl. 17, fig. 5.


181

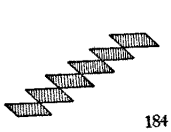
Similarly in the case of the design shown in fig. 182 Northern informants sometimes called it datō'ī maa, *design acorn,* bicē'-maō, *deer-back,* and katcak, *arrowhead.* Central informants sometimes called it kapō'kpōkō, *spotted* and Eastern informants gave the name bicē'-tō kama, *deer stand in mark.* This design occurs quite frequently as an element compounded with large triangular figures to form a complex pattern. It is much less frequently met with, however, than the design shown in fig. 181.


182

A few instances of the design shown in fig. 183 have been found. In all cases it is the middle design elements of a pattern of large triangles, such as is shown in fig. 55. Names other than zigzag were obtained for this, as follows: among the Northern Pomo datōī datī'pka, and dase'tka, *design sharp-points* and *crossed* respectively; among the Central Pomo katca'-mtil, *arrowhead-slender,* and cō-ma ke'kama, *east-place from mark;* and among the Eastern Pomo datīp, *sharp pointed,* also dzīyō'dzīyō-dīse't *zigzag-projecting.*


183

A very few examples of the design shown in fig. 184 have been found. The only names other than *zigzag* obtained for this design were found among the Central Pomo. One informant called it katca', *arrowhead,* and another kaa'i-kama, *crow-foot (or track).*


184


185

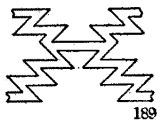

186

The designs shown in figs. 185 and 186 have thus far been found in but one case each. The one name, other than *zigzag,* obtained for either of these was found among the Central Pomo, where one informant gave pcē'meō, *deer-back,* as another name for the design of 186.

The peculiar zigzag seen in fig. 187 was given names as follows: by the Northern Pomo dzīyō'dzīyo or tsīyō'tsīyō, *zigzag,* bū'-dilē, *potato-forehead,* which it derives from the slanting rows


187


188


189

of small rectangles, and tsakō'tsakōka, *zigzag.* By the Central Pomo it is called tsīyō'tsīyō, *zigzag;* and by the Eastern Pomo bū'-dilē dzīyō'dzīyō, *potato-forehead zigzag.* This unusual pattern was found upon but one basket.

Another peculiar pattern found upon a single basket is that shown in fig. 188. This was called by informants of all three of the Pomo divisions zigzag, but by Northern and Eastern informants it was also called bicē'-maō, *deer-back,* and by Central informants kaa'i-kama, *crow-foot (or track).*

Occasionally a crossing zigzag is found. Such a design is shown in fig. 189. Designs of this kind were called by Northern informants tsīyō'tsīyōka kana daye'tkamū, *zigzag close meet (plural);* by Central informants ka'tīyōtīyō ūnaLiū, *zigzag crossing;* and by Eastern informants dzīyō'dzīyō wīnalīhempke, *zigzag crossing.*

The Z shaped designs represented in figs. 190 and 191 were found upon only a few baskets. The former, in fact, was found but once. It was called by Northern Pomo informants bicē'-maō datsa'ibanem *deer-back broad-band;* by Central informants kaa'i-kama, *crow-foot (or track);* and by Eastern informants Lal-a-pa,


190


191

*goose-excrement.* The design in fig. 191 was variously named by different informants. By the Northern Pomo it was called ka'*t*īyō*t*īyō, *zigzag,* bicē'-maō datōī, *deer-back design,* datī'pka datsaibanem, *sharp-points broad-band,* and ditce'kka, said to be the name given to a game in which a wooden or other skewer is thrust through a string of fish vertebrae as it passes through the air. Central informants gave this design the names ka'tīyōtīyō c*t*ot, *zigzag band,* and kaa'i-kama, *crow-foot (or track).* In one case also in which this design appears near the edge of a flat plate-form basket it was called baiya'kaū, *finishing design,* this being the name applied to almost any design near the border or opening of a basket. This, however, is one of the rare instances in which such a border or finishing design is not a row of small rectangular figures. Eastern informants gave the names of this design as dzīyō'dzīyō and ka*t*ī'yō'*t*ī'yō, both meaning *zigzag,* xama' dītīp, *mark sharp,* and cō bax kama, *east this mark.* One informant also called it xa*t*ī'yō*t*ī'yō xōtoagan, *zigzag, running along-in-pairs.*

The zigzag design shown in fig. 192 was found in use as the central element of a complex diagonal pattern of large triangles, similar to the pattern shown in fig. 55. The entire pattern was called by Northern Pomo informants datō'ī kata dilē kaa'i-kama daienga, *design empty in-the-middle crow-foot (or track) placed-close-together-in-a-row.* By another Northern informant the name tsūhū'n, for which no translation was obtained, was given. Among the Northern, as well as among the Central Pomo this design element alone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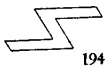
was called *crow-foot (or track).* Among the Eastern Pomo it was given the name which has heretofore been roughly translated as *stretcher.* Two names for the pattern as a whole were obtained among informants of this division of the Pomo, xaitsa'kai xō''nawa kaga gadil, *stretcher on-both-sides arrowheads passing along,* and xaga' dilē gai xaitsa'k kama, *arrowheads in-the-middle gai stretcher mark.*


193


194

In figs. 193 and 194, both of which are of comparatively rare occurrence, are shown two other designs which are usually called by all informants *zigzag.* Some Northern informants have given certain examples of these designs the name *deer-back,* bicē'-maō as have also some Eastern informants. Central informants usually called them *zigzag,* though kaa'i-kama, *crow-foot (or track)* was also used.

*Diamond Shaped Elements.*

Designs composed of diamond shaped figures with their long axes horizontal, such, for instance, as those in figs. 195, 196 and 197 are quite frequently met with, the last, however, being the least uncommon of the three. The design shown in fig. 195 is called by the Northern Pomo *turtle-back,* kawī'na-tcīdik, and by the Central and Eastern Pomo kawī'na-ūtca and xana'dīhwa-kōī, respectively, both terms signifying *turtle-neck.* One Eastern informant added lik, signifying *band,* to the name turtle-neck. Central informants also called this design *acorn-head (or cup),* pdū'-cna, though this name is more frequently applied to the designs seen in figs. 196 and 197. One Northern informant called this design datī'pka datōī, *sharp-points design,* and one Central informant, who evidently considered this a modern design, gave the name wada'ha tcī. Wada'ha was defined by this informant as the name given to the Spanish game of *cards* and the design was said by her to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have been taken from these cards. Most informants, however, claimed this as an aboriginal pattern.

The design shown in fig. 196, consisting of lines crossing in such a fashion as to inclose white diamond shaped spaces, is named with regard to both the crossing lines and the inclosed blank areas. Here as elsewhere, the only means of making a diagonal line is by a series of small rectangular figures, which result in an irregular step shaped line. These crossing lines of small rectangles are called by the Northern Pomo bicē'-meō mina-datē'kama, *deer-back crossing.* By the Eastern Pomo these lines are called bicē'-maō wīnalīhempke, *deer-back crosing,* or bū'-dilē wīnalīhempke, *potato-forehead crossing.* They may be conceived of as zigzag lines instead of deer-back or potato-forehead designs, in which case their name is dzīyō'dzīyō wīnalīhempke, *zigzag crossing.* One informant of the Central dialect also called this design *zigzag crossing,* tsīyō'-tsīyō ūnaLiū. Most Central informants, however, gave the name *acorn-head (or cup)* pdū'-cna, referring more to the inclosed diamond shaped spaces than to the lines themselves. Some Central informants gave the compound name *deer-back acorn-head (or cup),* pcē'-meō pdū-cna. Northern informants also named the diamond shaped space kawī'na-tcīdik, *turtle-back,* and Eastern informants named it kana'dīhwa-kōī, *turtle-neck.* One Eastern informant gave the compound name kana'dīhwakōī bū-dilē wīnalīhempke, *turtle-neck potato-forehead crossing.*

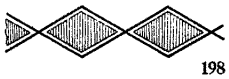

196

In fig. 197 is shown a design which is practically the negative of 196. By Northern informants this pattern was called datō'ī kata dilē kawī'na-tcīdik, *design empty in-the-middle turtle-back.* Datō'ī kata refers to the triangular figures along the sides of the pattern and kawī'na-tcīdik to the diamond shaped figures included between these lines of triangles. These diamond shaped figures were also called by another Northern informant dapō'kka, *large-spots.* Central informants called this pattern simply pdū'-cna and pdū-cna ctot, *acorn-head (or cup)* and *acorn-head (or cup) band,* thus making no particular mention of the triangular figures of the


197

pattern. Eastern informants gave the names kaca'icai wīnalī-hempke, *butterfly crossing,* which refers to the large triangular figures, and dzīyō'dzīyō xōldabēhmak, *zigzag meet,* referring to the crossing white lines. The name bū-dilē-ūī, *potato-forehead eye,* was also given by some informants as the name for this pattern.

The diamond shaped pattern shown in fig. 198 has been found in but a few instances. It is generally considered by informants practically the same as those in figs. 196 and 197. Certain Northern informants gave the name datī'pka xōltū dzīyō'dzīyo cīten, *sharp points on-both-sides zigzag straight-band,* the important part of the design according to the Indians being the lines bordering the diamond shaped figures. Central informants noted these bordering lines in a different way, calling them kam*tit*alī-ū'ī-kūwī, *killdeer-eye-brow,* a name said to be derived from the dark line over the eye of that bird.



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199

200

In figs. 199 and 200 are shown diamond shaped designs which are of very rare occurrence. Both were called new or white man's designs by certain informants of all three dialects, but by other informants Indian names were given, though all seemed to consider them not aboriginal designs. Northern dialect informants called the design of fig. 199 dapō'kka, *large spots,* datī'pka, *sharp points,* and datōī sīsī'sīsi, *design small-figures.* Informants of the Central division gave the names katca'-mtip, *arrowhead-slender,* katca ō'pit-ai, *arrowhead sharp pointed (plural)* katca kapōkpōkō, *arrowhead spotted.* In cases where these figures occur singly or in what has been termed individual arrangement, they were called kapō'kpōkō tatū *spotted single (or one).* Eastern informants also connected this design with the arrowhead, calling it xaga'-mīset, *arrowhead-sharp.* Northern informants called the design shown in fig. 200 datōī tcadō'lai,

*design globular (plural).* Some Central informants gave the name katca kapō'kpokō, *arrowhead spotted,* while Eastern informants gave the name kama dītas, *mark dot.*

Diamond shaped figures arranged with connecting lines such as are shown in fig. 201 were called by the Northern Pomo *grasshopper-elbow,* cakō'-bīya, as well as dīse't-ka, *crossed,* datōī bīyō'bīyō, *design little pieces,* and datīpka, *sharp points.* Central and Eastern informants usually gave simply *zigzag* as the name of this design. One Central informant, however, gave the name katca' lala tsīyō'tsīyō kaden, *arrowhead in-the-middle zigzag follow-up,* while one Eastern informant gave xaga' dilē dai dzīyō'dzīyō gadil, *arrowhead in-the-middle along zigzag passing-along.* This design has been found upon only a few baskets.


201


202


203


204

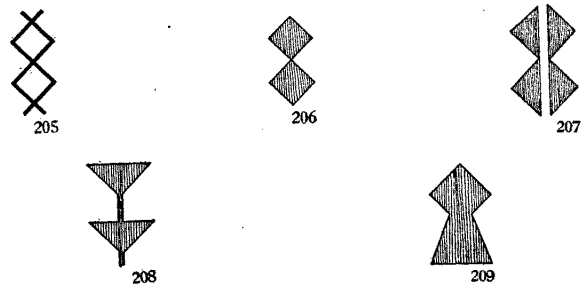
The design of squares in fig. 202 was called by the Northern Pomo *turtle-back,* kawī'na-tcīdik; by the Central Pomo turtle-neck, kawīna-ūtca, and *acorn-head (or cup),* pdū'-cna; and by the Eastern Pomo *turtle-neck,* kana'dīhwa-kōī. One Eastern informant also gave the name xaga' gaūcaiyaūhmak, *arrowheads interlocking (or sticking-through-between-one-another).* Only two examples have thus far been found of this design.

One example of the design of hollow squares shown in fig. 203 has been found. This was called by Central Pomo informants pdū'-cna, *ctot, acorn-head (or cup) band,* and by Eastern informants bū'-dilē-ūī, *potato-forehead-eye.*

A couple of instances of a design like that in fig. 204 have been found on baskets of the diagonal-twined weave. They appear as white line figures within a large triangle as is shown in pl. 16, fig. 2. By Northern informants this design was called dapō'dapōka, *spotted,* or simply daū, the name usually applied to the break in a horizontal band of design. Central informants called it pdū'-cna, *acorn-head (or cup),* and tsīyō'tsīyō, *zigzag.*

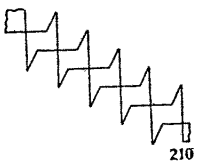
Eastern informants gave the name dzīyō'dzīyō wīnalīhempke, *zigzag crossing.*

In figs. 205 to 209 are shown five designs which are by Northern informants usually called *turtle-back,* kawī'na-tcīdik, and by Central and Eastern informants *turtle-neck,* kawī'na-ūtca, and kana'dīhwa-kōī respectively. The design of fig. 205 is called by the Central Pomo pdū'-cna, *acorn-head (or cup)* and on account



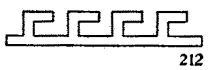

of the crossing lines which are of necessity composed of small rectangular figures, the name pcē'-meō, *deer-back* is also given, sometimes the two being combined into pcē'-meō pdū-cna, *deer-back acorn-head (or cup);* and Central informants also gave pcē'-meō ūnaliū, *deer-back crossing.* By Eastern informants bū'-dilē wīnalīhempke, *potato-forehead crossing,* was given as one name for this design. One Eastern informant gave as the name of the design of fig. 207 kana'dīhwa-kōī dilē dūta'p gīwal, *turtle-neck in-the-middle wide-mark running-along.* All the designs called turtle-neck by Eastern and Central Pomo informants are usually called turtle-back by those of the Northern dialect. One informant, however, gave the name kawī'na-kū', turtle-neck, to the design shown in fig. 209. Similarly, an Eastern informant called the design of fig. 205 xana'dīhwa-*kidī, turtle-back.*

The rectangular design with points shown in fig. 210 has been called *turtle-foot,* kawīna-kama, and kana'dīhwa kama. It was claimed by most informants to be a new or *white man's design.* Some informants claim that there is no design called turtle-foot, while one Northern informant described a turtle-foot design, consisting of a more or less circular figure with four or five projecting points about it.



### *Quail Plume Elements.*

The designs shown in figs. 211 to 222 show various simple and complex forms of the *quail-plume design.* These various designs take their names from the club-shaped plume of the California valley quail, *Lophortyx californicus.* The quail plume is called by the Northern and Central Pomo caka'ka kēya, and by the Eastern Pomo cag'ā'x-xe or caka'ga-ke. This is, on the whole, the most common of the animal designs used by the Pomo and is the only one to which the Pomo attach any realistic significance. The element itself always bears the name quail-plume, but the names of the complex patterns vary greatly according to the many and varied other elements with which it is combined. In fig. 211 is shown the most simple form of the quail-plume design, in which the plain quail-plume figures appear uncombined with any other design elements. In this particular and most typical case the vertical line or stem of the quail plume is narrower than the horizontal line. In some cases, however, the two lines are of the same width. In figs. 212 to 215 are shown four patterns composed of quail plumes combined with straight lines. These were called by the Northern Pomo simply *quail-plume broad-band,* caka'ga-kēya datsa'ibanem. By the Central and Eastern Pomo, however,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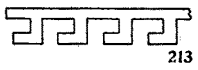

213

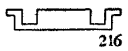

214


215

more descriptive names were given, as follows: *striped-watersnake band side quail-plumes,* msa'kale *ctot* tūl caka'ga-kēya, by the Central Pomo, and *striped-watersnake and (or with) quail-plumes,* xalū'tūduk na cag'a'x-xe, *striped-watersnake in-the-middle gaiya quail-plumes,* xalū'tūduk dilē gaiya caga'ga-xe, *quail-*

*plumes in-the-middle gaiya striped-watersnake,* caga'ga-xe dilē gaiya kalū'tūduk, and *striped-watersnake quail-plumes on-both-sides passing-along,* kalū'tūduk cakaga-xe kō'nawa gadil, by the Eastern Pomo. Of these four designs, the one shown in fig. 214 is the most common, though none of them occur very frequently.

The design shown in fig. 216, which as been found but once, was called simply quail-plumes. One informant stated that the rectangular figure, in the middle was started for an arrowhead but was never finished.



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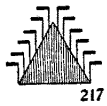
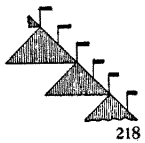


217

In fig. 217 is shown a design consisting of a large triangle or arrowhead, the sides of which are bordered by quail-plumes. This design which occurs quite frequently was called by Northern informants datō'ī kata xōl*tū* cakaga-kēya daien'na, *design empty on-both-sides quail-plumes placed-close-together-in-a-row,* and by the Central Pomo katca'-dalaū caka'ga kēya kōwaldakaden, *arrowhead-half quail-plumes following-on-the-outside,* katca'-dalaū caka'ga-kēya, *arrowhead-half quail-plumes* or caka'ga-kēya katca, *quail-plumes arrowhead.* In cases where the triangle is very sharp-pointed, the name given was katca'-mset tōl caka'ga-kēya, *arrowhead-sharp on quail-plumes.* The following names were obtained for this design from Eastern informants: xaga' xō'nawa caka'ga-xe gadil, *arrowhead on-both-sides quail-plumes passing along,* xaga' dile gaiya caga'ga-xe xama, *arrowhead in-the-middle gaiya quail-plume mark,* and xaga'na caga'ga-xe, *arrowhead and (or with) quail-plumes.* A band or circle of these arrowheads with quail plumes such as is shown in fig. 30, is occasionally found, particularly on large woven baskets. The name given to such a banded pattern is usually the same as the name of the single triangle with quail plumes, except that sometimes by the Eastern Pomo the name *butterfly* instead of arrowhead is given to the large triangles.

Diagonal rows of large triangles with quail plumes upon the upper side of the row, as shown in fig. 218, are occasionally found.

These are called by the Northern Pomo datō'ī kata *t*ū caka'ga-kēya daienga, *design empty side quail-plumes placed-close-together-in-a-row,* and by the Central Pomo caka'ga-kēya katca, *quail-plumes arrowheads.* By the Eastern Pomo they are called xaga' dilē gaiya caga'ga-xe xama, *arrowheads in-the-middle gaiya quail-plumes mark.*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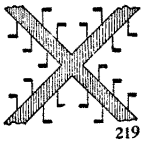
219

Now and then crossing lines with quail plumes on their sides, as shown in fig. 219, are found. These designs were called by Northern informants datō'ī datapan tū caka'ga-kēya daienga, *design large area side quail-plumes placed-close-together-in-a-row* and caka'ga-kēya mīna-datē'kama, *quail-plumes crossing.* Central and Eastern informants also gave the name *quail-plumes crossing,* in the first case caka'ga-kēya ūnaLiū, and in the second caka'ga-xe wīnalīhempke.

Fig. 220 shows one of the more unusual quail-plume designs.


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This was called by the Northern Pomo tsīyō'tsīyōka tū caka'ga-kēya daienga, *zigzag side quail-plumes placed-close-together-in-a-row.* By another informant it was called kale datsū'ttcīka, *white compressed,* and ditce'kka, the name of a game in which a slender wooden or bone skewer is thrust through a string of fish vertebrae as it moves through the air. By Central informants this design was called, in addition to *quail-plume,* katca'k-kasūltak, *arrowhead-long,* and katca'k katūk, *arrowhead elbow (?).* Informants of the Eastern dialect gave the names caga'ga-xe, *quail-plume,* caga'-ga-xe gabil, *quail-plume long,* and xalū'tūduk kama, *striped-watersnake mark.*

In figs. 221 and 222 are shown designs commonly called *quail-plume* which also occur rarely. In addition to quail-plume, the design shown in fig. 221 was called by one Northern informant bita'mta, *mosquito,* and by another dikō'tka, which is another name for zigzag, meaning in the strictest sense *wavy.* By one

Central informant this design was called kaa'i-kama, *crow-foot (or track),* and by another ctot mka'litcai, *band scattered (plural).* One Eastern informant called this design caga'ga-xe batīl

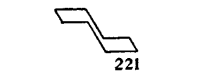

221


222

mahwak xama, *quail-plumes batilmahwak mark.* Some informants claimed both these designs to be modern or *white man's designs.*

*Miscellaneous Elements.*

The design, resembling a zigzag, shown in fig. 223 was called by some Northern informants and by all Central informants kaa'i-kama, *crow-foot (or track).* By Eastern informants the names given were dziyō'dzīyō, *zigzag,* and xaitsa'k xama, *stretcher mark.* This design, like the one in fig. 192, has thus far been found upon but one basket and, also like that figure, occurs as the middle element in a diagonal pattern of large triangles. The pattern as a whole is called by the Eastern Pomo xaga' dilē gaiya dzīyō'dzīyō gadil, *arrowheads in-the-middle gaiya zigzag passing along,* and dzīyōdzīyō xōtcagan xō'nawa xaga, *zigzag running-along-in-pairs on-both-sides arrowheads.* It was called by Northern informants datō'ī kata dilē datōī maa daien, *design empty in-the-middle design acorn collect.*


223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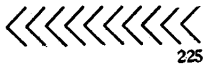
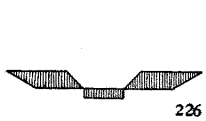

225

In figs. 224 and 225 are shown forms of a design commonly called *sunfish-rib,* tsawa'l-msak by the Central Pomo. Northern informants called the design of fig. 224 datō'ī bīyōbīyō, *design little-pieces,* though most informants of all three divisions considered it a new or *white man's design.* These designs have been found in but one instance each.

In fig. 226 is shown a wing-like design called by some of the Northern Pomo kata'talak-ca datōī, *bat's-arm (or wing) design.* This design has so far been found in only one case and was claimed by Central informants to be a new or *white man's design,* while Eastern informants gave it the name *arrowhead* or *arrowhead-half,* xaga' or xaga'-daLaū.



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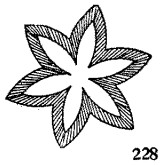
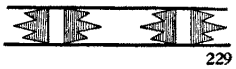


228

Fig. 227 shows a design which has also been found in but one instance. By one Northern Pomo informant this design was called katcak dase'tka, *arrowhead crossing,* and by another kat-ca'-mīset, arrowhead-sharp. One Northern informant gave the name *bear-foot (or track),* bita'-kama, to each one of the five large divisions or lobes of the figure. Eastern informants gave the names xaga' daset *arrowhead barbed,* and bī'ya kama, *elbow mark.*

There are occasional instances of star shaped designs with from four to several points. Such a design, a six pointed star, is shown in fig. 228. The largest number of points yet found is ten. Designs of this kind were usually called zigzag by informants of all three divisions. One Northern informant spoke of them as *zigzag circle,* tsīyō'tsīyōka tcadamūl. Central informants gave also the names *star* and *starfish,* kaa'mūl and steik, and one Eastern informant gave the name star, ūyahō'.



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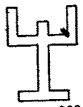

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231

The designs shown in figs. 229, 230 and 231 were, in most cases, called new or *white man's designs.* Indian names, however, were given by several informants for these. One Northern informant called the design in fig. 229 datō'ī dītaska, *design spotted.* One Central informant called it kawī'na-ūtca, *turtle-neck,* and the names kalū' kama, *blank mark,* kaca'icai, *butterfly,*

and yanī'ya kama, *calico (a term derived from the Spanish) mark* were also obtained. One Northern informant gave kī'-tana datōī *crab-hand (or claw) design,* as the name for the design shown in fig. 230. The design shown in fig. 231 was called by some Northern informants datī'pka datōī, *sharp-points design,* and katca, *arrowhead,* by some Central informants. One Eastern informant called this design, kama' dagol, *mark foolish (or nonsensical).*

There are various other new or white man's designs, such, for instance, as those shown on the upper four figures of pl. 29, which presents four different sides of the same basket. Here, although there are many separate designs, there are no two alike. Such designs are almost never given aboriginal names, but are simply called new, new style, or *white man's designs.* Other examples of these white man's designs are shown in figs. 5 and 6 of the same plate. The terms signifying new among the Central and Eastern Pomo are cūwē' and ciwē' respectively. White man is called in all three of the Pomo dialects here treated masa'n. Base't is the term in the Central dialect meaning bad or ugly and is often applied to an ill-shaped figure which resembles some aboriginal design. Among these new fashioned or white man's designs, the human figure such as is shown in pl. 18, fig. 4, is noteworthy, as the Pomo formerly never used the human figure as a decoration for their baskets. In addition to being called new or white man's design, this figure is also sometimes called tca by the Northern, tcatc by the Central, and gaūk by the Eastern Pomo, all three terms signifying man.

## PATTERNS.

As before stated, in considering Pomo basket designs and their names, a sharp distinction must be made between the design element, the simple elemental figure, and the pattern as a whole, the more complex figure composed of one repeated or two or more combined elements. In discussing the designs shown in figs. 1 to 231 design elements have been mainly treated, the various forms of the same element being, as far as possible, shown in these figures. The names of such design elements are very simple terms

referring to animate objects, plants, natural or artificial objects, and geometric figures. The terms applied to complex patterns are compounded from these simple names of elements and are not in the nature of true simple names but are more of descriptive phrases which mention all the important elements constituting the complex pattern and give, in the main, the relation in which each stands to the other.

Such complex patterns may be composed of a single element repeated over and over again, as, for instance, superimposed rows of triangles, such as are shown in figs. 22, 23, 24, and 45, superimposed rectangles such as are shown in figs. 75, 81, and 82, or numerous parallel rows of rectangles such as those shown in fig. 95. Such a pattern is usually called by the name of the single element of which it is composed and these names have been treated in speaking of the design elements and their names. It should, however, be noted that these names of elements do not often occur unaccompanied by modifying terms, but usually have associated with them such qualifying and descriptive terms as crossing, double, and so on, descriptive of obvious peculiarities of form, size, number or arrangement of the elemental designs or of the larger figures formed by the combinations of elemental designs. An example of this is shown in fig. 97, which may be called either deer-back or potato-forehead crossing, or deer-back or potato-forehead acorn-cup, the last name arising from the diamond-shaped figure formed by the crossing lines of rectangles.

There are many complex patterns which are composed not of a single repeated element but of two or more different elements combined into a complex whole. Patterns of this sort are given complex names in which the chief, at least, of the design elements are mentioned, and the relations in which the constituent elements stand to one another are given, thus making the term by which such a pattern is designated a descriptive phrase, rather than a simple name. Informants differ somewhat in naming such patterns, some giving names much more fully descriptive than others; but none of them stop with a simple name such as is applied to a design element. The most skillful basket makers almost invariably give long descriptive phrase-names to their patterns, while those who seem less conversant with basketry and

basket-making neglect to mention in their names the finer distinctive features of the pattern. The complex descriptive names must therefore be considered the typical and proper names for such patterns.

Of these more complex patterns those consisting of large triangular figures combined with various other elements are the most common. These may occur either in a diagonal or a horizontal arrangement, each of these methods being found in about equal numbers.

## DIAGONAL OR SPIRAL PATTERNS.

### *Triangles with Zigzags.*

Among the diagonal patterns the double row of large isosceles triangles with some form of zigzag through its middle is one of the most common. Such patterns are shown in pl. 18, fig. 2, pl. 19, fig. 2, and pl. 22, fig. 1. Practically all diagonal patterns are arranged so that if followed from the bottom of the basket upward, they progress toward the left. The diagonal rows of triangles which form the chief elements are therefore those shown in figs. 18 and 20. Between these may appear almost any of the various forms of zigzag shown in figures 169 to 175, and 178 to 180. Any such combination of these elements is usually called by the Northern Pomo datō'ī kata dilē tsīyō'tsīyō cīden, *design empty in-the-middle zigzag lead.* Some Northern informants gave the same name but omitted the last term. One informant gave the name tsīyōtsīyō data'pka, *zigzag large-area* upon one occasion, and others gave datōī kata dilē cakō'-bīya datōī, *design empty in-the-middle grasshopper-elbow design,* and datōī kata dilē kaa'i-kama daien, *design empty in-the-middle crow-foot (or track) collected,* in cases where the particular kind of zigzag used to fill the middle of the pattern resembled the elemental designs called grasshopper-elbow or crow-foot (or track) respectively. Central Pomo informants gave these patterns the names katca lala ka'*t*īyō*t*īyo tcūwan, *arrowheads in-the-middle zigzag stripe,* kat*ī*yōtīyō mtca'kōlai lēLan, *zigzag mtcakolaï in-the-center,* ka'-*t*īyō*t*īyō katca, *zigzag arrowhead,* and kat*ī*yō*t*īyo lēLan, *zigzag in-the-center.* Eastern Pomo informants gave xaga' dilē gaiya

dzīyōdzīyō, *arrowheads in-the-middle, gaiya zigzag,* xaga-daLau xam dzīyō'dzīyō cūdil, *arrowhead-half among zigzag lead,* and dzīyō-dzīyō xo''nawa xaga, *zigzag on-both-sides arrowheads.* In cases where the zigzag approaches nearly the form of the diagonal line of rectangular figures called deer-back, the pattern may be called xaga xam bicē'-maō, *arrowheads among deer-back,* or xaga dilē bicē'-maō, *arrowheads in-the-middle deer-back.* Similarly, if the zigzag is composed of figures resembling those called by the Eastern Pomo goose-excrement, the pattern may be called xaga dilē gaiya Lal-a-pa kama, *arrowheads in-the-middle gaiya goose-excrement mark.*

Of the combinations of triangles with zigzags above mentioned the one shown in pl. 22, fig. 1 is probably the most common, while that shown in pl. 18, fig. 2 is rarely met with. In this, there is really a third element, the small sharp points which project inwards from the sides of the large triangles. These, however, were not mentioned by any of the informants, the names given for this pattern being the same as for a similar pattern without these sharp points. Diagonal patterns composed of large triangles and zigzags such as those just mentioned are usually found in baskets of the twined weaves, though coiled baskets such as those shown in pl. 18, fig. 2, and pl. 19, fig. 2 are occasionally found with these patterns. Usually, these patterns have a single zigzag in the center, though a few cases, such as the one shown in pl. 19, fig. 2, have been noted where double zigzags are used.

### *Triangles with Rectangles.*

Another diagonal pattern which is frequently found is the double row of triangles with one or more rows of rectangular figures, often squares, through its middle. Examples of such patterns are shown in pl. 18, figs. 3, 5, 6, and pl. 19, fig. 1. These patterns are called by the Northern Pomo datō'ī kata dilē bitūmtū daienga, *design empty in-the-middle ants placed-close-together-in-a-row,* datō'ī kata dilē datcēdatcenka, *design empty in-the-middle datcedatcenka,* datō'ī kata dilē cīkīkītinka, *design empty in-the-middle extending,* and dapī'dapīka katcak nētak, *small-figures arrowheads throw.* Central Pomo informants gave these

patterns the names pcē-meō lēLan katca, *deer-back in-the-center arrowheads,* katca pcē-meō lala tcūwan, *arrowheads deer-back in-the-middle stripe,* katca dalaū pcē-meō malada tcūwan, *arrowhead-half deer-back near stripe,* and pcē-meō katca, *deer-back arrowhead.* Eastern informants called them xaga′ xam *t*ūn*t*ūn gīwal, *arrowheads among ants running-along,* xaga′ xam *t*ūn*t*ūn dabel, *arrowheads among ants stir* (?), this name being applied to a pattern in which the center is filled with a double row of small rectangles. Other names are xaga′ dilē gaiya dzīyōdzīyō kama, *arrowheads in-the-middle gaiya zigzag mark,* xaga′ dilē gaiya *t*ūn*t*ūn gadīl, *arrowheads in the-middle gaiya ants passing-along,* and bū′-dilē xō'nawa xaga, *potato-forehead on-both-sides arrowheads.* When the pattern consists of such elements as those above mentioned but arranged in crossing lines as shown in pl. 19, fig. 3, the name crossing is added to the above mentioned names, or shorter names mentioning the crossing of the lines of the pattern are used, as, for instance, pcē′-meō katca ūnaLiū, *deer-back arrowhead crossing* among the Central Pomo, and bū-dilē wīna′līhempke kama, *potato-forehead crossing mark,* among the Eastern Pomo. In any of these patterns, the space between the rows of large triangles may be filled either by a single or by a double row of rectangles, usually worked out in the colored fiber material as shown in pl. 18, figs. 5, 6, though sometimes in white as in pl. 19, fig. 1. These patterns occur quite frequently and are usually found on coiled baskets, being the only combination of diagonal rows of large triangles and other figures which are met with at all frequently upon coiled ware.

It occasionally happens that there are more than two rows of small rectangular figures occupying the central space between the double row of diagonally arranged triangles. There are instances where two or more rows of such a design element occupy the center of a double row of triangles which itself occupies the center of a double row of still larger triangles. Such a pattern is found in pl. 17, fig. 6, where crossing lines of this elaborate pattern are shown. Among the Northern Pomo such a pattern is called in full datō′ī kata dilē katcak dilē kale dapī′dapī diaenga datōī mina-da*t*ēkama, *design empty in-the-middle arrowheads in-the-middle white small-figures placed-close-together-in-a-row de-*

*sign crossing.* By others it was given the shorter name bi*t*ū'm*t*ū mina-da*t*ēkama, *ants crossing.* Central Pomo informants gave still simpler names for the pattern, as a whole, as, katca kapō'k-pōkō ūnaLiū, *arrowheads spotted crossing.* At the same time, however, they named the constituent elements separately. The large triangles on the lower sides of the crossing lines of the pattern are called tca'l-katca, *inward-arrowhead,* and those on the upper sides of the lines are called ko'l-katca, *outward-arrowhead.* The inner combination of small triangles and little dots is called *t*ū'n*t*ūn katca ūnaLiū lala, *ants arrowheads crossing in-the-middle.* Eastern Pomo informants gave such names as xaga dilē' gaiya gadil, *arrowheads in-the-middle gaiya arrowheads passing-along,* xaga dilē' gaiya *t*ūn*t*ūn gadil, *arrowheads in-the-middle gaiya ants passing-along,* wīna'līhempke kama xam *t*ūn*t*ūn, *crossing mark among ants,* and kama' paser wīnalīhempke, *mark tied-together crossing.* By one informant only was the design called zigzag. The name given in this case was simply dzīyō'dzīyō wīnalīhempke, *zigzag crossing.* As was stated when speaking of designs called ants (figs. 75 and 76), the name of such a design is dependent upon the size of the constituent rectangles. In the present case, these rectangles are very small indeed. In fact, they are here so small that they consist of but a single woof element each and are to be considered as mere dots of color on the white background. It is just such design elements, extremely small in comparison with the other constituent elements of the pattern, that are called ants. In these elaborate patterns where there is a double row of triangles within another double row of still larger triangles there is usually found but the one design element occupying the space of the central double row of triangles. In some cases, on the other hand, there is nothing at all placed here, the center being unoccupied except by a blank white line. Such a pattern is called by the Northern Pomo datō'ī kata dilē katca'k daienga dilē dakīkītinka, *design empty in-the-middle arrowheads placed-close-together-in-a-row in-the-middle scattered-along-in-a-line.* By Eastern Pomo informants it is called xalū'tūduk hna xaga-daset, *striped-watersnake and (or with) arrowheads-barbed,* dilē dagal kalū'tūduk tcadim, *in-the-middle dagal striped-watersnake tcadim,* and kalū'tūduk kama dilē,

*striped-watersnake mark in-the-middle.* Shorter names were given by Central Pomo informants, *viz.,* katca-mtīp kama, *arrowhead-sharp-pointed mark,* and katca-mti'l ctot, *arrowhead-slender band.*

*Triangles with Rhomboids.*

Among the more commonly occurring patterns on Pomo baskets are those composed of two parallel rows of large triangles with one or two rows of rhomboidal figures filling the space between them. Examples of such patterns are shown in pl. 16, figs. 2, 3, 5, and in pl. 22, fig. 3. Northern Pomo informants usually gave the names datō'ī kata dilē katca'k daien, *design empty in-the-middle arrowhead collected.* Usually only triangular figures are called arrowheads, but in this case the sharp pointed rhomboidal figures are sometimes so called by the Northern Pomo. Another name for this pattern is datō'ī kata dilē datō'ī maa cīden, *design empty in-the-middle design acorns lead;* also datō'ī datī'pka dilē katcak daien, *design sharp-points in-the-middle arrowheads collected.* Central Pomo informants referred to these centrally placed rhomboidal figures by the name *spotted,* kapō'kpōkō, and called the entire design katca lala kapō'kpōkō tcūwan, *arrowheads in-the-middle spotted stripe,* kapō'kpōkō katca lala tcūwan, *spotted arrowheads in-the-middle stripe,* katca kapō'kpōkō, *arrowheads spotted,* and kapō'kpōkō lēLan, *spotted in-the-center.* In cases where these rhomboidal figures are so arranged that they very much resemble a zigzag, as in pl. 22, fig. 3, they are sometimes called by the Central Pomo ka'*t*īyō*t*īyō lala tcūwan, *zigzag in-the-middle,* or ka'*t*īyō*t*īyō lēLan, *zigzag in-the-center,* or the name may be shortened to simply tsīyō'tsīyō kama, *zigzag mark.* One Eastern Pomo informant gave the name kapō'kpōkō lala slema tcūwan, *spotted in-the-middle string stripe,* as the name of the pattern of pl. 22, fig. 3, thus in this name taking into account the presence of the narrow white line called string, while omitting to mention the large triangles. Eastern Pomo informants seem to have in most cases considered these diagonal lines of rhomboidal figures as zigzags and they usually gave these patterns such names as xaga' dilē gaiya xa'tī'yōtī'yō gīwal, *arrowheads in-the-middle gaiya zigzag running-along,* xaga' kama

dzīyōdzīyō, *arrowheads mark zigzag,* dzīyō'dzīyō xō'nawa xaga, *zigzag on-both-sides arrowheads,* and dzīyō'dzīyō-dīset, *zigzag-projecting.* Certain of these patterns, however, some informants did not consider as zigzags and gave such names as xaga' dilē gaiya bicē'-yaō, *arrowheads in-the-middle gaiya deer-teeth,* xaga' dilē gaiya bicē-maō, *arrowheads in-the-middle gaiya deer-back,* kaga' dilē gaiya bicē-to kama, *arrowheads in-the-middle gaiya deer-stand-in-mark,* dilē gaiya xaga gaūcaiyaū'hmak, *in-the-middle gaiya arrowheads interlocking,* and xaga' dilē gaiya La'l-a-pa kama, *arrowheads in-the-middle gaiya goose-excrement mark.* Patterns of this kind are confined almost entirely to twined basketry.

### *Triangles with Triangles.*

A diagonal pattern is occasionally found consisting of two rows of large triangles with the space between them filled simply with one or two rows of small triangles. Such a pattern is shown in pl. 18, fig. 1. Patterns of this kind were called by Northern Pomo informants datō'ī kata dilē katca'k yō-wil, *design empty in-the-middle arrowheads downward,* and datō'ī kata dilē maa cīden, *design empty in-the-middle acorns lead.* Central Pomo informants gave the names katca'-mtil katca leLan, *arrowheads-slender arrowheads in-the-center,* and ctū' katca katca-dalaū leLan, *coiled-basket arrowheads arrowhead-half in-the-center.* Eastern Pomo informants gave the name xaga'-daLaū dilē xacai-cai, *arrowheads-half in-the-middle butterfly.*

### *Triangles with Lines.*

Baskets are occasionally found with patterns consisting of rows of large trangles with the central spaces occupied by one or more narrow lines. Such a pattern is shown in pl. 22, fig. 2. Some Northern Pomo informants called this pattern datō'i kata dilē kale cīte, *design empty in-the-middle white straight-lines.* In this pattern, however, the inner surfaces of the large triangles are serrated, so that it gives the appearance of a set of small triangular figures placed upon the sides of the large ones, which accounts for the fact that some Northern informants gave the names datō'ī kata dilē katca'k daien, *design empty in-the-middle*

*arrowheads collected,* and datō'ī kata *t*ū katca'k daien, *design empty side arrowheads collected.* One Central Pomo informant gave the name katca' lala slema tcīyau, *arrowheads in-the-middle string tciyau,* while another gave the name msa'kale kama, *striped-watersnake mark,* and still another katca'-dalaū, *arrowhead-half.* Eastern informants gave the names xalū'tūduk xō'nawa xaga kama, *striped-watersnake on-both-sides arrowheads mark,* xalū'tūdūk hna xaga-daset, *striped-watersnake and (or with) arrowheads-barbed,* and xaga-daLaū-daset, *arrowheads-half-barbed.*

*Miscellaneous Patterns.*

An unusual pattern is shown in pl. 22, fig. 2, in which short zigzags fill the space between two rows of large triangular figures, the zigzags being so placed that they are transverse to the general direction of the diagonal pattern. Northern Pomo informants gave this pattern the names datō'ī kata dilē kaa'i-kama daienga, *design empty in-the-middle crow foot (or track) placed-close-together-in-a-row,* datō'ī kata dilē datōī maa daien, *design empty in-the-middle design acorns collected,* and datōī datī'pka dile tsakōtsakōka, *design sharp-points in-the-middle zigzag.* Central dialect informants all gave this pattern the name kaa'i-kama, *crow foot (or track),* stating that while they, in this particular case named the white zigzags, because they were the most conspicuous, the name applied equally also to the small colored zigzags separating them. Eastern informants gave the names xaga' dilē gaiya dzīyō'dzīyō gadil, *arrowheads -in-the-middle gaiya zigzags passing-along,* xaga' dilē cō bax gadil, *arrowheads -in-the-middle east this passing-along,* xaga dilē' gaiya Lal-a-pa kama, *arrowheads in-the-middle gaiya goose-excrement mark,* and dzīyō'dzīyō xōtcagan xō'nawa xaga, *zigzags running-along-in-pairs on-both-sides arrowheads.*

*Crossing Patterns.*

Lines of pattern so arranged that they cross each other are found now and then upon Pomo baskets. Two such patterns, shown in pl. 19, fig. 3, and pl. 17, fig. 6, have already been discussed. These are very elaborate, particularly the second, which

is composed of three distinct types of elemental figures. While crossing patterns are usually elaborate like these, much more simple ones are sometimes found, such for instance as the one shown in pl. 28, fig. 1, in which double rows of triangular figures cross each other, the space between the triangles of each row being entirely blank. Northern Pomo informants called this pattern katca'k dilē dakīkītinka, *arrowheads in-the-middle scattered-along-in-a-line,* and katca'k mina-datēkama, *arrowheads crossing.* Central informants gave the names katca'-mtil ūnaLiū, *arrowheads-slender crossing.* Eastern informants gave the names kalū'tūduk hna xaga-daset wīnalīhempke, *striped-watersnake and (or with) arrowheads-barbed crossing,* and wīnalīhempke dzīyō-dzīyō, *crossing zigzag.* In the first of these two names, the triangles are considered as arrowheads and the central line as the striped watersnake design, both of which are the usual conceptions for these elements. In the second name, however, the informants take no account of the white line in the middle but consider the double row of triangles as a zigzag. Central Pomo informants usually called plain white lines, such as are shown in this pattern, string, but they for some reason took no account of the white line through the middle of this pattern.

### *Bordering Triangles.*

Upon many diagonal patterns composed of these large triangles combined with other design elements there are rows of still smaller triangles placed on the slanting outer margins of the large triangles and at a little distance from them, so that a narrow white line separates the large triangle from the row of small ones. Such rows of small edging or bordering triangles are shown in fig. 55, and pl. 22, fig. 1, and pl. 16, fig. 2. These are called by the Northern Pomo simply *arrowhead,* katca'k, or *arrowhead-sharp,* katca'-mīset. By the Central Pomo they are usually called *arrowhead-sharp,* katca-mset, or *arrowhead-slender,* katca'-mtil, and by the Eastern Pomo they are called *arrowhead-projecting,* xaga'-dīset, or *arrowhead-small,* xaga-xūt. These large triangles are also sometimes bordered with similar triangular figures which are joined directly to the large figures, thus making them a part of the large triangle itself. Two examples of such

triangles, one a very acute angled figure, the other much less so, are shown in pl. 18, fig. 3, and pl. 17, fig. 2. Both these points are called by the Northern Pómo katca'k-kasetka, *arrowheads-sharp-points,* by the Central Pomo katca'-mset, *arrowheads-sharp,* and katca'-mtil, *arrowheads-slender,* and by the Eastern Pomo xaga'-datīp, *arrowheads-sharp-points.* Such points, particularly the more acute angled ones, are found edging the insides of the double rows of large triangles. In such cases, some informants mentioned the sharp points themselves, while others mentioned the white zigzag, which is the result of the presence of these points in colored fibers. Some Northern informants gave the names datō'ī kata dilē dasī'dasīka, *design empty in-the-middle scattered,* and datōī kata dilē katcak daienga, *design empty in-the-middle arrowheads placed-close-together-in-a-row.* Central informants gave the name katca lala tsīyō'tsīyō tcūwan, *arrowheads in-the-middle zigzag stripe,* and Eastern informants gave the names xaga dilē gaiya xaga-daset xama, *arrowheads in-the-middle gaiya arrowheads-barbed mark,* and xaga'-mīset xaga xō'-nawa gadil, *arrowheads-sharp arrowheads on-both-sides passing-along.*

### HORIZONTAL OR BANDED PATTERNS.

Elaborate patterns arranged horizontally or in bands about the surface of a basket, as was mentioned in the general discussion of design arrangement, are met with very frequently, especially upon baskets of the several twined weaves. They are, however, found less frequently upon coiled baskets. Among the twined baskets also these horizontal or banded patterns are much more frequently found upon the large globose storage and cooking baskets and upon the plate-form baskets used for sifting and as general utensils, than they are upon burden baskets where the diagonal arrangement prevails. Occasionally, of course, a burden basket with a horizontally arranged pattern is found, as, for instance, pl. 22, fig. 6, which shows zigzag and rectangular elements of different kinds, each element being itself repeated again and again in the horizontal band about the basket, and none of them being combined with any other element into a complex pattern. There are many of these horizontal patterns which,

like the ones just mentioned, are composed of but a single element or perhaps two simple elements. Such figures are seen in pl. 17, fig. 3, in which the band near the top is composed of elements called *quail-plumes* and the lowest band is composed of quail plume elements separated by a narrow line called *striped-watersnake.* There are, however, many of the more elaborate horizontal patterns, the majority of which are composed of a double row of large isosceles right triangles such as is shown in fig. 25 combined with various elements, such as rhombodial figures, triangles, rectangles, zigzags, and others. Three of the more simple patterns composed of isosceles right triangles, the spaces between which are filled with smaller triangles, are shown in figs. 26, 27, and 31, and the names applied to them have been given in treating the subject of triangular design elements. Another example of a banded or horizontal pattern formed upon the large isosceles right triangles as a base, is shown in fig. 30, in which these large triangles are edged or bordered with what is called the *quail-plume* design. The names applied to this pattern by various informants have also been given in the part of this paper treating of triangular elemental designs. This pattern is also found in the uppermost band about the basket shown in pl. 16, fig. 4.

### *Triangles with Rhomboids.*

One of the most commonly occurring of this class of horizontal or banded patterns is the one in which the spaces between the large triangles are filled with rows of rhomboidal figures. The baskets shown in pl. 17, figs. 1, 4, and pl. 16, figs. 1, 4, show typical examples of this pattern. Northern Pomo informants usually gave these patterns the name datō'ī kata dilē katca'k datsai-banem, *design empty in-the-middle arrowheads broad-band,* or datō'ī kata dilē katca'k daien, *design empty in-the-middle arrowheads collected.* In patterns in which the rhomboidal figures are white instead of colored, as is the case in pl. 17, fig. 4, they were called by some informants datō'ī kata dilē kale katcak daien, *design empty in-the-middle white arrowheads collected.* Here again it is worthy of note that the name arrowheads is applied to these rhomboidal figures instead of being restricted entirely to triang-

ular figures as is usually the case. Central Pomo informants universally called these rhomboidal elements *spotted,* kapō'kpōkō, and usually gave as the name for this pattern simply *spotted in-the-middle,* kapō'kpōkō lēLan. Some called them *spotted band,* kapō'kpōkō *ctot.* Like the Northern Pomo, they also distinguished between the patterns with ordinary-colored rhomboidal figures and those with white rhomboids, calling the latter kalū' kapōkpōkō *ctot-blank spotted band.* In the case of a pattern in which the rhomboids appear with a white line running through their middle as is shown in pl. 16, fig. 4, the Central Pomo gave the name kapō'kpōkō *ctot* lala sle'ma tcūwan, *spotted band in-the-middle string stripe.* Eastern Pomo informants gave this pattern the names xaga dilē gaiya bicē-tō kama gadil, *arrowhead in-the-middle gaiya deer-stand-in mark passing-along,* bicē-tō xam *t*ūn-*t*ūn gadil, *deer-stand-in among ants passing-along.* That these informants gave the term ants in connection with these names is due to the fact that the white line which runs through the middle of the row of rhomboids is but a single stitch or warp stick wide, and is, in consequence of its diagonal trend, not entirely continuous but appears as a slightly broken line. Other names given for these patterns were xaga' dilē gaiya xama paser gadil, *arrowheads in-the-middle gaiya mark tied-together passing-along,* and dzīyō'dzīyō xaga xō'nawa dai, *zigzag arrowheads on-both-sides along.*

*Triangles with Triangles.*

Another class of horizontal or banded patterns which occurs quite frequently is the class of patterns which are combinations of large isosceles right triangles with smaller triangles of various kinds. Examples of these are shown in figs. 26, 27, and 28, and in pl. 20. The small triangles which border the edges of the larger ones are usually of the isosceles right triangle type but may be set with their apexes in any one of the several possible directions. The names applied to such patterns by the Northern Pomo are datō'ī kata dilē katcak daienga, *design empty in-the-middle arrowheads placed-close-together-in-a-row,* and datō'ī kata xōl*t*ū datī'pka, *design empty on-both-sides sharp-points.* In one instance where fine broken lines similar to the ones shown in the

center of the rhomboidal figures in the band of design second from the top in pl. 16, fig. 4, occurred between the inner double row of small triangular figures, the name given it by Northern Pomo informants was datō'ī kata dilē katcak dilē dapīdapīka, *design empty in-the-middle arrowheads in-the-middle small-figures.* Central dialect informants called designs of this class generally katca'-dalaū ctot, *arrowhead-half band,* or katca-dalaū lē'Lan, *arrowhead-half in-the-center;* and in the case of the particular pattern shown in pl. 20, katca'-mset, *arrowhead-sharp,* and katca-mtil, *arrowhead-slender.* Eastern Pomo informants gave the names xaca'icai dilē gaiya xaga dzīyōdzīyō, *butterfly in-the-middle gaiya arrowheads zigzag,* and xaca'icai wīnalīhempke kalūtūduk kōldaiyaūhmak, *butterfly crossing striped-watersnake meet-together.* Some informants also gave such short names as xaca'icai-dīset, *butterfly-projecting,* and dzīyō'dzīyō-dīset, *zigzag-projecting.*

### *Triangles with Rectangles.*

Banded designs consisting of a row of large isosceles right triangles, the spaces between which are filled with rectangular figures as is shown in the broad middle band of pl. 17, fig. 3, are occasionally found. These zigzag rows of rectangular figures are usually single, but double rows are occasionally found. The rectangles themselves may be of various proportions and here again the names applied to them vary according to the size of the rectangles in question, as has been already explained in treating of the design elements shown in figs. 74 to 98. In the cases of the particular designs concerning which informants have been questioned, this variation of the naming of the rectangular elements by different informants is worthy of consideration. Some of the Northern Pomo informants gave to patterns of this class the names datō'ī kata dilē datcē'datcenka, *design empty in-the-middle datcedatcenka,* and datō'ī kata dilē datōī maa cīden, *design empty in-the-middle dssign acorns lead.* Another Northern informant called the rectangular elements of this pattern bitūmtū, *ants,* and another called them bicē'maō, *deer-back.* All Central informants gave the name pcē'-meō, *deer-back,* to these rectangular elements, usually giving as the name for the entire pattern

simply pcē'-meō, *ctot, deer-back band.* Eastern informants gave more descriptive names but with the same variation in the names of the rectangular elements. The names applied to these patterns by them were xaga' dilē gaiya *tūntūn* gadil, *arrowheads in-the-middle gaiya ants passing-along,* bū'-dilē dzīyōdzīyō xō'-nawa xaga, *potato-forehead zigzag on-both-sides arrowheads,* and bicē-tō dilē gadil xaca'icai, *deer-stand-in in-the-middle passing-along butterfly.*

### *Triangles with Zigzags.*

A few cases of a horizontal band of large triangles separated from each other by white or colored zigzags such as those shown in figs. 156, 157, and 158, and the upper broad band about the basket shown in pl. 17, fig. 4, have been found, but these are on the whole the most rarely occurring patterns of this general class. Some informants gave simply the name *zigzag* to all such patterns but some of the Northern Pomo gave the name datō'ī kata dilē tsīyōtsīyō, *design empty in-the-middle zigzag,* and some Eastern informants gave a similar name xaga' dilē gaiya dzīyōdzīyō, *arrowheads in-the-middle gaiya zigzag.* White zigzags included between the double row of isosceles right triangles such as is shown near the center of the basket in pl. 23, fig. 2, are very common. The name of such a design is in most cases the same as that which is given above but some informants give *grasshopper-elbow* as the name for this sharp angled zigzag, as also for such patterns as are shown in fig. 147.

## PATTERNS COVERING THE ENTIRE SURFACE.

In a large measure, elaborate patterns are confined to spiral and horizontal or banded arrangements, but there are certain cases in which the entire surface of a basket may be covered with a pattern which may be considered neither truly spiral nor banded in its arrangement but which at the same time, if looked at from another point of view, is not only both spiral and banded but crossing as well. Such, for instance, are the patterns shown in figs. 35 and 36, and also in pl. 22, fig. 4, and pl. 16, fig. 6.

There are no special names used by the Indians for this particular arrangement, the names given to patterns of this kind being the same as though they were arranged in any one of the ordinary manners. Similar to these is the arrangement such as is shown in pl. 16, fig. 3, which is generally considered by the Indians as banded.

As before stated, there are various combinations of design elements other than these elaborate patterns composed of isosceles right triangles and other elements, but typical examples of practically all of the remainder of these combinations are shown in the schematic figures given in the first part of this paper. To attempt to show every combination and variation in minute detail would be not only useless, since the names for similar though not identical combinations are the same, but it would be wholly impracticable as it would involve the illustration of a very great number of baskets. Though they may bear the same names and may be alike in all essential features, minor differences make it almost impossible to find two patterns which are in all respects identical. Nearly all of the more elaborate patterns have isosceles right triangles as the chief elements and typical examples of these have just been given, together with their descriptive names. The names of the less elaborate combinations, typical examples of all of which are shown in the schematic figures above referred to, are given in speaking of the various design elements.

## ELEMENTAL NAMES.

There are in all fifty-four names of Pomo design elements which may be classified as follows: animate objects or parts of animate objects, plant names, names of artificial or natural objects, names of more or less geometric figures, miscellaneous names, and names entirely of modern origin, or if of aboriginal origin applied only to designs introduced in modern times. The following table shows the total number of names of each of these classes found in each of the Pomo divisions considered, the total number of these names in common use in each of these three divisions, and finally the total numbers found in all three divisions and the total numbers in common use in all three divisions.

| | Total number | | | In common use | | | Total in all divisions | In common use in all divisions |
|---|---|---|---|---|---|---|---|---|
| | N | C | E | N | C | E | | |
| Animate objects | 16 | 15 | 11 | 10 | 10 | 8 | 23 | 12 |
| Plants | 3 | 1 | 2 | 1 | 1 | 1 | 5 | 2 |
| Artificial and natural objects | 3 | 3 | 3 | 2 | 2 | 2 | 6 | 4 |
| Geometric figures | 7 | 2 | 2 | 3 | 2 | 1 | 7 | 4 |
| Miscellaneous | 4 | 5 | 4 | 4 | 2 | 2 | 7 | 4 |
| Modern | 2 | 6 | 3 | 1 | 2 | 2 | 6 | 2 |
| Totals | 35 | 32 | 25 | 21 | 19 | 16 | 54 | 28 |
| Truly aboriginal names | 33 | 24 | 22 | 20 | 17 | 14 | 48 | 26 |

NAMES OF DESIGN ELEMENTS.

| *Animate objects* | *Northern* | *Central* | *Eastern* |
|---|---|---|---|
| deer-back | bicē'-maō | pcē'meō | bicē'maō |
| striped-watersnake | mīsa'kalak | msa'kale | kalū'tūduk |
| | masa'kalak | | kalū'tū*r*uk |
| quail-plume | caka'ka kēya | caka'ka kēya | caka'ga-ke |
| | | | cag'a'x-xe |
| ant | bitū'mtū | *t*ū'n*t*ūn | *t*ū'n*t*ūn |
| butterfly | kaca'icai | kaca'icai | xaca'icai |
| deer-teeth | bicē'-ō | | bicē'-yaō |
| turtle-neck | kawī'na-kū | kawī'na-ūtca | kana'dihwa-kōī |
| turtle-back | kawī'na-tcīdik | | kana'dihwa-kīdī |
| goose-excrement | | | La'l-a-pa |
| grasshopper-elbow | cakō'-bīya | cakō'-pīya | |
| killdeer eyebrow | | kam*ti'lt*alī-ūī kūwī | |
| crow foot (or track) | kaa'i-kama | kaa'i-kama | |
| deer-elbow | | pcē'-pīya | |
| sunfish-rib | | tsawa'l-msak | tsawa'l-mīsak |
| mosquito | bita'mta | | |
| starfish | | stē'ik | |
| crab-claw | kī'-*t*ana | | |
| turtle-foot | kawī'na-kama | kawī'na-kama | kana'dīhwa-kama |
| bat's wing | kata'talak-ca | | |
| bear-foot (or track) | bita'-kama | | |
| deer-breast-? | bice'-yee-nat | | |
| deer-stand in | | | bicē'-tō |
| elbow | bīya' | katū'k, pīya' | biya', bī'ya' |
| *Plants* | | | |
| potato-forehead | | | bū'-dile |
| acorn-head (or cup) | maa-ka'tōla | pdū-cna | |
| acorn | maa | | |
| pine-tree | kawa'ca | | |
| potato-forehead-eye | | | bū'-dilē-ūī |

| *Artificial* | *Northern* | *Central* | *Eastern* |
|---|---|---|---|
| arrowhead | katca'k | katca' | kaga' |
| arrowhead-half | | katca'-dalaū | kaga'-daLaū |
| arrowhead-sharp | | katca-mset | kaga'-mīset |
| arrowhead-slender | | katca'-mtil | |
| inward-arrowhead | | tca'l-katca | |
| outward-arrowhead | | ko'l-katca | |
| arrowhead-sharp pointed | | katca'-mtīp | |
| arrow-split open | | | xaga'-mīLaū |
| arrowhead-projecting | | | xaga'-dīset |
| string | | sle'ma | |
| game (played with fish vertebrae) | datce'kka | | |
| stretcher | | | kaitsa'kai |
| | | | xaitsa'k |
| | | | xaitsa'kai |
| tattoo | ha'ske | | |
| star | | kaa'mūl | ūyahō' |
| *Geometric* | | | |
| zigzag (by which is meant almost any crooked line or object) | tsīyō'tsīyō | tsīyō'tsīyō | tsīyō'tsīyō |
| | ka*t*īyō'*t*īyō | ka't yō*t*īyō | xatīyō'tīyō |
| | tsīyō'tsīyōka | tsīyō'tsīyōka | dziyō'dziyōka |
| | dzīyōdzīyō | | ɑziyōdziyō' |
| | tsakō'kakōka | | |
| | tsīkē'ga (?) | | |
| wavy | dīkō'tka | | |
| large spots, spots | dapō'kka | | |
| spotted | dapō'dapōka | | dapō'kpōkō |
| | dapō'kpōkō | | kapō'kpōkō |
| | dapō'dapō | | |
| | dī*t*a'ska | | |
| spot or dot | dī*t*a's | | dī*t*a's |
| small figures | dapī'dapīka | | |
| | sīsī'sīsī | | |
| | dapī'dapī | | |
| little-pieces | bīyō'bīyō | | |
| | bīyō'bīyōka | | |
| *Miscellaneous* | | | |
| initial design | caiyō'ī | caiyō'ī | caiyō'ī |
| finishing design | baiya'kaū | baiya'kaū | hī'baiyax |
| empty | kata' | | |
| east-this-mark | | | cō'-bax-kama |
| east-place-from-mark | | cō-ma-ke'kama | |
| daylight (?) | | kaa' | |
| door | da'ū, hamaka'm | ham, ha'mda | hwa |

| *Modern* | *Northern* | *Central* | *Eastern* |
|---|---|---|---|
| whiteman | masa'n | masa'n | masa'n |
| new | | cūwē' | ciwē' |
| cross | | karū's | |
| cards (a game) | | wada'ha | |
| calico | | yanī'ya | |
| man (human being) | tca | tcatc | ka'ūḳ |
| design | datō'ī | dītcī', tcī | |
| mark | kama' | kama' | kama', xama' |

Among these names there are two, elbow and daylight, which should be disregarded, as they are doubtful translations and do not appear to be logically connected with the designs to which they are applied. In that case the total number of design names in use would be fifty-two. In order to arrive at the total number of truly aboriginal names, six, which are due to white influence and classified here as modern design names, should be subtracted, thus leaving forty-eight aboriginal names.

So far as at present may be judged all these names are of truly Pomo origin, there being no evidence now at hand of borrowing by the Pomo from other people. No positive statements can, however, be made upon this point until more knowledge is available about the basketry of the peoples occupying the territory surrounding that of the Pomo.

Not all these names are used by the people of all three Pomo divisions. There are ten pairs of names which may be considered as equivalents, as follows: deer-back and potato-forehead; turtle-neck and turtle-back; goose-excrement and finishing design; grasshopper-elbow and deer-elbow; zigzag and wavy; large-spots, spots, and spot or dot; small-figures and little-pieces; empty and arrowhead; east-this-mark and east-place-from-mark. The presence of these equivalent names accounts in part for what appears superficially as a radical difference in designs in passing from one of the Pomo divisions to another. Of fully equal importance also are the differences in the qualifying terms used in the different divisions and particularly the variations in the uses of these qualifying terms by different informants. In addition to these names which are equivalent in their application, there are in each of these divisions a number which are not used in either of the other divisions and which have no equivalents, so

that the total number of names used by any one division alone is very much below fifty-two. In fact the largest number used by any one of the divisions is thirty-five, that used by the Northern. The Central and Eastern have respectively thirty-two and twenty-five. If from these be subtracted the names due to white influence and introduced in modern times, the Northern would have but thirty-three, the Central twenty-six, and the Eastern twenty-two names of strictly aboriginal origin. From the second number should be also subtracted the two doubtful names above mentioned, these occurring only in that division, thus leaving the total for the Central division only twenty-four.

Among these names there are many which are rarely met with. The number in common use among all three of the divisions under consideration is but twenty-eight, and two of these are names of modern origin, so that twenty-six truly aboriginal names are the only ones applied to the majority of the designs. Similarly each one of the divisions taken separately shows a comparatively small number of names in common use, the three divisions having respectively twenty-one, nineteen, and sixteen such names, of which one, two, and two respectively are names of modern origin, leaving the total numbers of truly aboriginal names in common use twenty, seventeen, and fourteen respectively for the three divisions.

A notable feature of these terms is the predominance of animal names. As is shown by the above mentioned table there are in all three of the divisions taken together twenty-three animal names of which twelve are in common use, this being three times as great a number as is found in any of the other classes of names and nearly one-half the total number of names commonly in use. In the main these names denote parts of the various animals, though some are simply names of the animate objects themselves. There are sixteen names of animate objects, as follows: deer, striped-watersnake, quail, ant, butterfly, turtle, goose, grasshopper, killdeer, crow, sunfish, mosquito, starfish, crab, bat, bear; and twelve terms relating to parts of the body, as follows: back, plume, teeth, neck, excrement, elbow, eyebrow, foot (or track), rib, claw (or hand), wing, breast (?). To these last should be added three other terms which appear in plant names, namely:

head, forehead, and eye, making a total of fifteen terms referring to parts of the body. The remaining names which are commonly in use have been here placed in four classes, in none of which however is there any considerable number. While the number of animal names commonly in use is twelve, the number of plant names commonly in use is but two, of artificial objects but four, of geometrical figures but four, and of miscellaneous objects but four, thus showing a very great predominance of animal names when compared with any one of the other classes.

As has already been shown, the various design elements are given names of special signification, such as names of animals, birds, plants, artificial objects, etc., but an inspection of the figures of the design elements and also of the patterns appearing in the plates will show that the designs to which these names are applied are not in most cases at all realistic. They are not intended by the Indians to be so, as is shown by their statements that they never attempted to represent realistically animals, trees, flowers, mountains, stars, thunder, lightning, etc. The Indians do not attach any realistic significance to them, except perhaps to the quail-plume design (figs. 211 to 222), which they assert really does look like the plume of the valley quail. It is also true that the Indians do not attach any religious significance to these figures. They are mainly decorative and seem in all cases to have been named from some real or fancied likeness to objects bearing the same names.

## QUALIFYING TERMS.

The figures and plates and their descriptions show that, while the Pomo have only a comparatively small number of elemental design names, the variation in form and proportions of the design elements to which these names are applied is very great. The lack of names of elements is, in a great measure, compensated by the use of qualifying terms, which assists in differentiating designs which are similar, yet quite distinct one from another. These qualifying terms, which are applied chiefly to elemental figures, though some of them are applied also to patterns, may be divided into seven general classes. There are seventeen terms relating to form, five to direction, three to position,

three to size, four to color, five to number, and four to quality. There are also four terms of miscellaneous significance. The following table shows these terms and the particular dialectic divisions in which each is used.

QUALIFYING TERMS USED WITH ELEMENTAL NAMES.

| *Form* | *Northern* | *Central* | *Eastern* |
|---|---|---|---|
| sharp | ditī'p, mīse't | mset | ditī'p, mīse't |
| slender | | mtil | |
| barbed | dase't | | dase't |
| sharp pointed, sharp point | datī'p | ō'pitai, mtīp | datī'p |
| sharp points. | datī'pka | | |
| | kase'tka | | |
| projecting | | | dīse't |
| pointed | dītī'pka | | |
| wide mark | | | dūta'p |
| drawn out | kala'tkaū | kala'tkaū | |
| large area | data'pan | | data'p |
| | data'pka | | |
| split open | | | mīLa'ū |
| forked | | | bana' |
| compressed | datsū'ttcīka | | |
| long | | kasū'ltak | bagi'l |
| | | kō'lai | |
| short | | ptcō'yai | |
| circular, circle | tcada'mūl | tcadō'tcadō | |
| globular | tcadō'lai | | |
| *Direction* | | | |
| inward | | tcal | |
| outward | | kol | |
| upward | ū'yūl | | kaiyūla'l |
| downward | yō'wil | | |
| from (?) | | ke (?) | |
| *Position* | | | |
| above | | naū | |
| lower | | yō | |
| pushed-over | dīka'tka | | |
| *Size* | | | |
| big | | | tīa |
| small | bitcū'tcai | | kūt, kū'dja, xūt |
| swelled or bulged | | katsū'ttci. | |

| *Color* | *Northern* | *Central* | *Eastern* |
|---|---|---|---|
| black | katse′ | | |
| white | kale′ | | |
| blank | | kalū′ | xaLū′ |
| *Number* | | | |
| half | | balaū, balaū-ai, dalaū | daLaū |
| both | xōl | | xa′lī |
| one (or single) | | ta′tū | |
| three | | sī′bō | |
| eye-half | | ū′ī-balaū<br>ūī-balaū-ai | |
| *Quality* | | | |
| ugly (or imperfect) | | baset | |
| resembling | | ī′tcai | ī′tcai |
| nothing | | | xale′l |
| foolish (or nonsensical) | | | dagō′l |
| *Miscellaneous* | | | |
| coiled-basket | | ctū | |
| throw | nē′tak | | |
| stir (?) | | | dabe′l |
| rub (?) | dana′ | | |

Some of these terms are applicable to any and all design elements, while others are used only in connection with one or two. For instance, inward, outward, above, lower, slender, and sharp are used only with arrowhead. Further, many of these terms are used by the people of all three of the Pomo divisions investigated, while others are restricted to perhaps a single division. For instance, the terms inward, outward, above, and lower when used as qualifiers of names of elements, are employed only by the Central Pomo.

These qualifying terms show a predominance of terms relating to form, there being seventeen of them. This is to be explained by the fact that they are applied in most cases to single figures, not to combinations of figures as are the qualifying terms relating to patterns. The small numbers of terms of direction and of position are noticeable, but are to be expected by virtue of the fact that terms of these two classes belong logically with patterns or the combinations of two or more figures.

## PATTERN NAMES.

Names of patterns, as has already been shown, are combinations of the names of their constituent elements, together with appropriate qualifying terms. In a great measure these pattern names are constant and uniform within the limits of any one of the Pomo divisions, so that the same phrase-name, consisting of the accepted names of the constituent elemental figures and the appropriate qualifying terms, is given in connection with any particular pattern by all informants speaking the same dialect. There are, however, very considerable differences in these phrase-names within the same dialectic area, due to the individual conception of the form or size of the design elements which go to make up the pattern as a whole. For instance, one informant might consider the small rectangles which form part of a pattern as of sufficient size to be called deer-back, while another might consider them so small as to require the designation of ants. Another source of variety in these phrase-names and one which is responsible for fully as great variation as this difference in individual interpretation of form or size of the elemental figures themselves, is the difference in the use of qualifying terms, of which there are a large number.

### QUALIFYING TERMS.

Just as the greater number of qualifying terms used in connection with design elements are naturally descriptive of form, owing to the fact that the elemental designs are in most cases single figures, so the qualifying terms used particularly in connection with pattern names are indicative of relative position and spatial relations owing to the different combinations of elemental figures which go to make up the patterns. The differentiation of patterns depends largely upon the relative position and spatial relations in which the constituent elements stand one to another. As is shown in the following table, there are thirty-four of these terms giving these relations, and also mentioning the several methods of patterns arrangement employed by the Pomo. Some of these terms are used by the people of but one

of the Pomo divisions, while others are used by the people of all three divisions. Those most commonly occurring are crossing, in-the-middle, in-the-center, on-both-sides, collected, placed-close-together-in-a-row, and (in addition to) side, and on.

In addition to this large number of terms relating to position there are also qualifying terms relating to form and direction, there being five terms in each of these classes. Of these the terms band, broad-band, striped, and lead occur most frequently.

QUALIFYING TERMS USED WITH PATTERN NAMES.

| *Position* | *Northern* | *Central* | *Eastern* |
|---|---|---|---|
| crossing | dase'tka<br>minadat*ē*'kama<br>minadatēkamū | ūna'Liū | wīna'līhempke |
| crossed | dīse'tka | | |
| one on top of another | batcō'tama | | |
| in the middle | dilē' | la'la | dilē' |
| in the center | | lē'Lan | |
| on both sides | xō'l-*t*ū | | kō''nawa<br>xō''nawa |
| following on the outside | | kōwaldakade'n<br>kōwaldakadē'tan | |
| on the outside | | kō'wal | |
| running along in pairs | | | xōtca'gan |
| going around | | | kadabe'mlī |
| going around and meeting | tcadī'mul<br>tcacī*te*'mūl | | |
| meet | daiye'kamū<br>daiye'tkamū | | kōldaiyaū'hmak<br>xōldabē'hmak |
| collect, collected | daie'n | | |
| connected | | *cte*'l*t*ele | |
| interlocking | ka*te*'ltaimaū | | gaūcaiya'ūhmak |
| together | | katcō'm | |
| tied together | | | pase'r |
| placed close together in a row | daie'nga | | |
| scattered along in a line | dakīkī*ti*'nka<br>dasē'sētenka | | |
| scattered around in a circle | dasī'dasī-mūl | | |
| scattered along | dakīkī*ti*n | | |
| scattered around | daki'tka<br>dasī'dasī | | |
| scattered | dasī'dasi<br>dasī'dasīka | mka'litcai | |
| separated | | kata'iitcai | |
| far-apart (?) | | *t*aka'nma | |

| | | | |
|---|---|---|---|
| along | | | dai |
| above, upper | ū'yū | | |
| close | kana' | | |
| near | | mala'da | |
| among | | | xam |
| side | *t*ū | tūl | |
| stuck-on | | tcil, tci'ltaū | |
| on | | tōl | |
| and (or with) | | | hua, na |
| *Form* | | | |
| band | | *ctot* | lik |
| broad band | datsai'-banem | | |
| straight band | cīte'n | | |
| stripe | cīke't, cīke'tka | tcūwa'k<br>tcūwa'n | |
| straight line (or lines) | cīte' | | |
| *Direction* | | | |
| passing along | da*t*e'n | | gadi'l |
| running along | | | gīwa'l |
| extending, extended | cīkīkīti'nka | | |
| follow up | | kade'n<br>kadē'tan | |
| lead | cīde'n | | cūdi'l |

As has already been shown, the number of names of elemental designs in common use among the Pomo when compared to the number of elements themselves is comparatively small. In all three of the Pomo divisions under consideration there are twenty-six truly aboriginal names in common use, and in any one of these divisions alone the number of such names does not exceed twelve. However, by combining the names of all or, at least, most of the elements in a complex pattern and by adding appropriate qualifying terms, the Pomo are able to produce descriptive phrase-names, by which they can adequately differentiate the most complex patterns. As before stated, however, these descriptive phrase-names differ to a certain extent according to the interpretation which the individual informant puts upon the various elements constituting the pattern and to the individual's conception of the relation in which these elements stand, one to another.

When compared with the design names found among certain other California peoples the Pomo have a large number, probably due both to linguistic diversity and variety of environment.

In the previous pages the names in use by three of the seven Pomo divisions only have been given, those of the other four divisions not being now available. While the people of these three dialectic divisions are quite closely related the differences between any two are very considerable, even amounting in some features of their speech to a true language rather than a dialectic difference. Under such conditions the people of any one of these divisions might from time to time modify a name held in common by all three, originate a new name, or allow one of the old ones to fall into disuse. In any of these cases the differences in language and the consequent difficulties of communication among the people would make the changed or new term slow to spread from one division to another. This difficulty of transmission would be still greater if the whole seven Pomo dialects, some of which are much more remotely connected one to another than the three considered, be taken into account. If the design names used by the people of all seven of the Pomo divisions were available it is probable that the present number, forty-eight, of truly aboriginal names would be increased, possibly as much as fifty per cent.

There are also very considerable differences in the topography and in the environmental conditions existing in different parts of the territory occupied by these three divisions of the Pomo. Their territory extends from the ocean to the crest of the inner or main range of the Coast Range mountains, and covers four distinct topographical zones, as has been pointed out in treating the topography of this region.* Under these conditions it is to be expected that the basket designs would be considerably affected, as is the case with various other important features of culture. Combining then these differences of natural environment with the linguistic diversity, conditions are given under which it is to be expected that a considerable number of design names would arise, and it is natural that the Pomo should have fully as great a number of elemental names as any other people inhabiting a like territory.

An inspection of the region inhabited by the Yurok, Karok,

* The Ethno-Geography of the Pomo and Neighboring Indians, Univ. Cal. Publ. Arch. Ethn., VI, 8, 1908.

and Hupa and of that inhabited by the Maidu is interesting in this connection. The former may here be considered together for, while they differ entirely in language, they live in contiguous territories and are a unit in culture. Their territory does not show so great diversity of environment as that of the Pomo but in their language they, like the Pomo, are in three groups. While lexically these languages are entirely different the peoples themselves mingled freely. In this respect, therefore, they are similar to the three Pomo divisions under consideration and like them collectively possess somewhere between forty and fifty design names.

The Maidu occupied a territory much larger than that of the three Pomo divisions and also much larger than that held by the three Northwestern peoples. They also are divided linguistically into three dialectic groups and their territory like that of the Pomo shows considerable diversity of topography and environment, since it extends from the broad plain of the Sacramento valley to the high Sierras. These great differences of elevation, with consequent differences of temperature, flora, and fauna, gave rise to an environment which, like that of the three Pomo divisions, is very diverse and must have influenced design names and other matters of culture to an appreciable extent. It is therefore not surprising that among the Maidu also there are in use something over forty design names.

Thus among the representatives of the three culture groups, the three Northwestern peoples, the Maidu, and the Pomo, concerning whose basketry there is information now available, and among whom the conditions of linguistic and environmental diversity are, to a considerable extent at least, comparable, the numbers of basket design names seem to be about equal and to range between forty and fifty.

In general, therefore, it appears that the Pomo possess fully as great a number of elemental names as do the Indians inhabiting any other territory of like extent, and it seems probable that the number is considerably greater than that to be found among other peoples with equal or greater territory but with more uniform environmental conditions and with less diversity of language.

## CONCLUSION.

The fiber materials employed by the Pomo in their basketry are, with the exception of the bark of the redbud, taken from the roots of such plants as the sedge, carex, and pine. For the foundation material in coiling and for warp in twining the slender stems of the willow are almost exclusively used, those of the hazel being employed only in the extreme northern part of the Pomo region.

The use of feathers and beads in the ornamentation of Pomo basketry is one of its most characteristic features. The feathers are employed either for outlining designs which appear in fiber, or making the designs themselves. In the latter case the entire surface of the basket is thickly covered in such a manner that the background and pattern are brought out by the different colored feathers instead of by the fiber.

In technique Pomo basketry is characterized by great variety. Three different types, coiling, twining, and wickerwork, are found. Of coiling there are two forms, single-rod and three-rod; of twining there are seven, plain, diagonal, lattice, and two forms of three-strand twining, and two forms of three-strand braiding. While most other California peoples use one type of technique almost exclusively, the Pomo alone to a slight extent make use of wickerwork and employ very extensively both twining and coiling.

The forms also of Pomo baskets show great range. They vary in shape from the very flat plate-form to almost perfect spheres and to cones of various proportions. In addition to these a special elliptical or boat-shaped basket, a form rarely met with elsewhere, is quite frequently made by them.

The variety of pattern arrangements found among the Pomo is very striking. The predominating arrangement, especially upon twined baskets, is horizontal or banded. A considerable proportion of the baskets have their patterns placed diagonally. Comparatively few have patterns arranged so they cross one another, or so as to cover the entire surface of the basket in the manner shown in pl. 16, fig. 6. A very few coiled baskets have a vertical or an individual arrangement of their patterns.

Symmetry in the disposition of the patterns is to a large extent

lacking. Not only is there no such careful balancing of the parts of the horizontal patterns as is found in Northwestern California, but even such banded patterns possess a break in their continuity. This may be either very small or of considerable size and filled with a design quite different from that of the remainder of the pattern. Obviously no symmetry is possible in the crossing and individual arrangements. In the diagonal and vertical arrangements, however, the patterns are so placed at three or four equidistant points as to be symmetrical.

The ornamentation of Pomo basketry consists of a great number of complex and varied patterns each composed of simple design elements, such as lines, triangles, rectangles, rhomboids, etc. By various modifications of these simple elements a large number of forms of any one class are available for combination to make the complex patterns. By repeating a single element, or, as is more often the case, by combining several, a very elaborate pattern may be produced.

Similarly, the names applied to design elements and to patterns are of two different kinds. The former are simple terms derived from the names of animals, plants, artificial objects, etc. and are given by reason of some real or fancied likeness of the design to the object bearing the name. These simple names are qualified by various terms descriptive of form, size, position, color, etc. so as to be fairly exact designations. As patterns are formed by combining various design elements, pattern names result from the combination of the names of the various elements concerned. By means of additional qualifying terms the relation in which these various elements stand to one another is indicated.

It is thus not only possible to adequately differentiate the most complex patterns one from the other, but by this combination of element names and qualifying terms pattern phrase-names result which are so descriptive that it is possible for anyone acquainted with the subject to form a mental picture of the pattern from its name.

To these elaborate patterns composed of simple, largely geometrical elements, provided with purely descriptive names based upon some real or fancied likeness to objects bearing the same names, the Indians do not attach any religious or symbolic significance.

## GLOSSARY.*

ai, plural suffix used with adjectives (N, C).
badjō' tule (N).
bagi'l, long (E).
bag'ō', tule (E).
ba'iya-hakō, cylindrical fish-trap (C).
baiya'kau, finishing design. Also used in speaking of long stitches such as basting of cloth or in basketry, twining which covers two or more warp sticks like that about the rims of the baskets shown in pl. 21 (N, C).
bala'ū, half (C).
bala'ū-ai, half [plural] (C).
bam, willow stem (N).
bam-sa'i, diagonal twining (C).
ba'm-sūbū, three-rod foundation (N).
ba'm-tca, single-rod foundation (N).
bam-tūc', plain twining (N, C, E).
bana', forked (E).
bane'm, to set down or place an object (N).
base't, ugly [or imperfect] (C).
batcō', tule (C).
batcō'tama, one-on-top-of-another (N).
batī, hazel (N).
batī'bōom, hemispherical basket (N).
bati'lmahwak, ? (E).
batō', basketry seed-beater (E).
batsī'ya, yellowhammer (N).
batū', basketry seed-beater N, C).
bax, this (E).
bicē', deer (N, E).
bicē'-maō, deer-back (N, E).
bicē'-ō, deer-teeth (N).
bicē'-to, deer-stand-in (E).
bicē'-yaō, deer-teeth (E).
bicē'-yee-nat, deer-breast-? (N).
bidjī', burden basket [closely woven] (N).
bilī'ya, red-winged blackbird (N).
bis-yem, bracken, a black basket material (N).
bita', bear (N).
bita'-kama, bear-foot [or track] (N).
bita'mta, mosquito (N).
bitcū'tcai, small [plural] (N).
bito'i-tsoi, burden basket [openwork of peeled rods] (N).
bitsū'l, small openwork storage basket (E).

* The alphabet used in this glossary is described in the present series of publications, VI, 51, 1908 (Ethno-Geography of the Pomo Indians).

bitūm'*t*u, ant (N).
bīya', elbow (N).
bī'ya', elbow (E).
bīyō'bīyō, little pieces (N).
bīyō'bīyōka, little-pieces (N).
bū, "Indian potatoes," by which is meant the bulbs, corms, and tubers of the various species of bulbous and tubrous rooted plants in which the Pomo region abounds (E).
bū'-dile, potato-forehead. [According to some informants this term refers to a protuberance on the upper surface of certain bulbs and corms called "Indian potatoes." Some other informants claim that the reference is to a protuberance on the under surface of these "Indian potatoes."] (E).
bū'-dile ūī, potato-forehead eye (E).
būgū', burden basket [closely woven] (E).
būka'l, conical fish-trap (N).
būm, starting knots used in twined basketry (N, C).
būxa'l, conical fish-trap (E).
ca, arm [or wing] (N).
ca'di, basket (E).
caga'ga, quail (E).
caga'ga-ke, quail-plume (E).
caga'ga-xe, quail-plume (E).
cag'a'x, quail (E).
cag'a'x-hakōi, quail-trap (E).
cag'a'x-ke, quail-plume (E).
cag'a'x-xe, quail-plume (E).
caiyō'ī, inital design (N, C, E).
caka'ga, quail (N, C, E).
caka'ga-hakōi, quail-trap (N, C).
caka'ga-ke, quail-plume (E).
caka'ga-kēya, quail-plume (N, C).
caka'ga-xe, quail-plume (E).
caka'ka, quail (N, C).
caka'ka-kēya, quail-plume (N, C).
caka'n, openwork basket [culinary type] (N).
caka'n-tīn, openwork basket [sifter type] (N).
cakō', grasshopper (N, C).
cakō -bīya, grasshopper-elbow (N).
cakō'-pīya, grasshopper-elbow (C).
cala'p, openwork basket [sifter type] (E).
ca'-mīdje, truncated cone fish-trap (E).
ca'-mtce, truncated cone fish-trap (C).
cat, basket (E).
ca'tanī, shell beads (E).
catco'm, juniper (?) root, a white basket material (C).
cate'p, juniper (?) root, a white basket material (E).
cbū, coiling (C).

cee't, twining (C);
cylindrical basket [small] (C).
cee't-tcibŭtcibū, spherical basket (C).
cibū', coiling (N).
cīde'n, lead [verb] (N).
cīke't, stripe (N).
cīke'tka, stripe (N).
cīkīkītin'ka, extending, extended. Applied to anything drawn out or strung out for a great distance; also to anything unraveled (N).
cīl, lark (C).
cīlō', elliptical or boat-shaped basket (N).
cīte', straight line; straight lines (N).
cīte'n, straight band (N).
cītsīn', three-strand twining; three-strand braiding (N).
ciwē', new (E).
cīyi'n, grape-vine, a binding material (N).
cna, head (C).
cō, east (C, E).
cō'bax-kama, east-this-mark. A name applied by the Eastern Pomo to certain patterns said by some to have been introduced into their basketry from that of the people living to the east of them.
cō'-ma, east-place (C).
cō-ma ke'kama, east-place from mark (C).
*ctel'tele*, connected, hitched together (C).
*cti'n*, grape-vine, a binding material (C, E).
*ctot*, band (C).
ctū, coiling (C);
coiled-basket (C);
hemispherical basket (C).
ctū'-ptcī, basket of truncated cone form (C).
cūdi'l, lead [verb] (E).
cūsa's, diagonal twining (E).
cūse't, diagonal twining (N).
cūw'ē, new (C).
cūwī'rī, three-strand twining; three-strand braiding (E).
cwi'tki, three-strand twining; three-strand braiding (C).
dabe'l, stir (?) (E).
dagal, ? (E).
dago'l, foolish [or nonsensical] (E).
dai, along (E).
daie'n, collect; collected (N).
daie'nga, placed close together in a row. [When used in reference to design.] In general, to collect a number of objects together in one place (N).
daiye'kamū, meet [singular] (N).
daiye'tkamū, meet [plural] (N).
dakī'kītin, scattered along; moving along (N).
dakīkīti'nka, scattered along in a line (N).

daki'tka, scattered around (N).
dako', willow hoop (C).
dakō', willow hoop (N, E).
dala', plate-form basket (N, E).
dala'kan, plate-form basket [small] (N).
dala'ū, half (C).
daLa'ū, half (E).
dana', rub (?) (N).
dapī'dapī, small-figures (N).
dapī'dapīka, small-figures (N).
dapō'dapō, spotted (N).
dapō'dapōka, spotted (N).
dapō'kka, large spots, particularly if they are at considerable distances from one another (N).
dapō'kpoka, spotted (N).
dapō'kpōko, spotted (N, C).
dasē'sētenka, scattered along in a line (N).
dase't, barbed; sharp points [two or more points] (N, E).
dase'tka, crossing (N).
dasī'dasi, scattered or scattered around (N).
dasī'dasīka, scattered [either promiscuously or in a row] (N).
dasī'dasī-mūl, scattered around in a circle (N).
data'p, large area; wide mark (E).
data'pan, large area (N).
datapka, large area [of any shape] (N).
datcē'datcenka, ? (N).
datce'kka, the name of a game in which a wooden or other skewer is thrust through as many as possible of a string of fish vertebrae as the string is passing through the air.
datēkama, lie-on.
date'n, passing along (plural).
datī'p, sharp point; sharp-pointed (N, E).
datī'pka, sharp points (N).
datō'ī, design (N);
mark of any kind (N).
datsa'i, broad (N).
datsa'i-banem, broad-band. Literally broad placed or put on. It is used in reference to certain basket designs and is equivalent to broad band (N).
datsū'tka, ? (N).
datsū'ttcika, compressed. Strictly the compressing or squeezing of any soft material (N).
daū, space or opening in a pattern, literally door.
dem, cylindrical basket [small] (N).
dīka'tka, pushed over (N).
dikō'tka, wavy (N).
dilē', forehead; in-the-middle (N, E).
dīsa'i, redbud, a red basket material (E).
disai-tō'ts, redbud, a white basket material (E).

dīse'ṭ, projecting; applied to any objects which stick up or project prominently (C,E).
dīse'ta, crossed (N).
dīṭa's, dot, spot, daub (N, E).
dīṭas'ka, spotted or daubed more than once (N).
dītcī', design (C).
ditī'p, sharp (N, E).
dītī'pka, pointed (N).
diṭi'r, openwork storage basket (E).
djama', twining; wickerwork (?) (N).
djicī'l, lark (N).
dūka'l, wickerwork (E).
dūta'p, wide mark; large area (E).
dzīyo'dzīyō, zigzag (N, E).
dzīyō'dzīyōka, zigzag (E).
gadi'l, passing along (E).
gai, ? (E).
gaiī'-ce, willow root, a white basket material (E).
ga'iya, ? (E).
gaūcaiya'ūhmak, interlocking (E).
gīca'l, tule (N).
gīwa'l, running along (E).
gūca'l, tule (E).
gūcī'li, lark (E).
gūmū'Lū, spherical basket (E).
ha'i-dūkal, burden basket [openwork of unpeeled rods] (N).
hainē'dū, lattice twining (C).
hai-sī'bo, three-rod foundation (C).
ha'i-tatu, single-rod foundation (C).
ha'kō, conical fish-trap (C).
ha'l-tsawam, border-weave (or braid), literally toward (or at) the mouth braid (C).
ham, space or opening in a pattern, literally end; also near the mouth [used in reference to finishing designs and weaves] (C).
ha'mda, space or opening in a pattern, literally end of it (C).
hamaka'm, finishing design (N).
ha'ske, tattoo [refers to tattoo marks] (N).
hī'baiyax, finishing design (E).
hna, and [or with] (E).
hwa, space or opening in a pattern, literally door (E).
īka'l, burden basket [openwork of peeled rods] (C).
ī'-pīka, feathered basket (N).
ī'tcai, resemble, looks like (C, E).
itī't, openwork storage basket; wickerwork (?) (C).
kaa', daylight (?) (C).
kaa'i, crow (C).
kaa'i-kama, crow foot [or track] (N, C).
kaa'mūl, star (C).
kaca'icai, butterfly (N, C, E).

kacī'ltsiya, bluebird (E).
kadabe'mli, going around [plural] (E).
kade'n, follow up (C).
kadē'tan, follow up [plural] (C).
kadī'-kūhūm, sedge, a white basket material (N).
kaga', arrowhead (E).
kaga'-daLaū, arrowhead-half (E).
kaga'-mīset, arrowhead-sharp (E).
ka'ia, shell beads (N).
kaia'n, mallard (N, C, E).
kaitsa'kai, stretcher [see xaitsa'k] (E).
kaiyō'ī, oriole (C).
kaiyō'yū, oriole (N).
kaiyūla'l, upward (E).
kakaiûtcō'm, ? (C).
ka'kōi, cylindrical fish-trap (N).
kala'cūna, elliptical or boat-shaped basket (C).
kala'ia, redbud, a red basket material (C).
kala'ia-katō, redbud, a white basket material (C).
kala'l, willow stem (N, C).
kala'l-sībo, three-rod foundation (C).
kala'l-yem, willow root, a white basket material (N).
kala't, approximately parallel lines (C).
kala'tkaū, drawn-out (N, C).
kale', white (N).
kale'-ce, digger-pine root, a white basket material (N, C, E).
kale'l, nothing (E).
kalītcō'tco, bluebird (N).
kalū', blank, space (C).
kalū'tūduk, striped-watersnake (E).
kalū'tūruk, striped-watersnake (E).
kama, mark; foot [or track] (N, C, E).
ka'mtiltalī, killdeer (C).
kamti'ltalī-ūī-kūwī, killdeer-eyebrow (C).
kana', close (N).
kana'dihwa, turtle (E).
kana'dīhwa-kama, turtle-foot (E).
kana'dīhwa-kīdī, turtle-back (E).
kana'dīhwa-kōī, turtle-neck (E).
kapō'kpōkō, spotted (C).
kara'tc, redheaded woodpecker (E).
karū's, cross [derived from the Spanish cruz] (C).
kase'tka, sharp-points (N).
kasūl'tak, long (C).
kata', empty, blank, nothing (N).
kata'iitcai, separated [plural] (?); set-far-apart [plural] (?) (C).
kata'k, redheaded woodpecker (C).
kata'talak, bat (N).
kata'talak-ca, bat's wing (N).

kata'tc, redheaded woodpecker (N).
katca', arrowhead; also applied to the obsidian knife (C).
katca'-dalaū, arrowhead-half (C).
katca'k, arrowhead (N).
katca'-mset, arrowhead-sharp (C).
katca'-mtil, arrowhead-slender (C).
katca'-mtīp, arrowhead-sharp-pointed (C).
katcō'm, together (C).
kate'ltaimaū, interlocking (N).
ka'*t*īyōtīyō, zigzag (N, C, E).
ka*t*ī'yō'*t*i'yō, zigzag (C, E.)
ka'tōla, cup (of acorn).
katsa'-kūhūm, sedge, a white basket material (E).
katse', black (N).
katsī'ya, yellowhammer (C).
ka'tsīyōtsīyō, zigzag (N).
katsū'ttciū, swelled (C).
katū'k, elbow? (C).
kawa'ca, pine-tree (N).
kawīn'a, turtle (N, C).
kawī'na-kama, turtle-foot (N, C).
kawī'na-kū, turtle-neck (N).
kawī'na-tcīdik, turtle-back (N).
kawī'na-utca, turtle-neck (C).
ke, from (C).
kē'ya, plume or crest. Used in reference to the plume of the quail (N).
kī, crab (N).
kibū'k, coiling (E).
kī'cki, twining (E).
kīdī, back, spinal column (E).
kī'-*t*ana, crab claw [or hand] (N).
kohō'ī, mountain quail (N, C).
kō'ī, neck (E).
kol, outward. Used only in connection with such triangular elements as those shown in figs. 18 and 19, and said to signify that in making such a figure the work progresses constantly outward, *i.e.*, away from the middle of the pattern, by virtue of the fact that each row of twining is a little longer than the one next below. Cf. tcal (C).
kō'lai, long [plural] (C).
kōldaiya'ūhmak, meet (E).
kō'l-katca, outward-arrowhead (C).
kō''nawa, on-both-sides (E).
kōwal, on-the-outside (C).
kōwaldakade'n, following on the outside (C).
kōwaldakadē'tan, following on the outside [plural] (C).
kū, neck (N).
kū'dja, small (E).
kūhūm', sedge, a white basket material (N, C, E).

kūt, small (E).
kū'ta, small (E).
Lal, goose (E).
la'la, middle, in-the-middle, among (C).
La'l-a-pa, goose excrement (E).
lē'Lan, center [geometric]; in-the-center (C).
lī'bītsits, bracken, a black basket material (E).
lik, band (E).
maa', acorn (N).
maa-ka'tōla, acorn-head [or cup] (N).
ma'-ce, willow root, a white basket material (C).
mala'da, near (C).
maō', back (N).
mao'dō-kit, bracken, a black basket material (C).
masa'kalak, striped-watersnake (N).
masa'n, whiteman (N, C, E).
ma'-yem, willow root, a white basket material (N).
meō', back (C).
mīdje', mortar basket (N, E).
mīLa'ū, split-open (E).
mille', redbud, a red basket material (N).
mille-to'i, redbud, a white basket material (N).
mina', over, upon (N).
mina'-datēkama, crossing, literally top-lie-on (N).
mina'datēkama, crossing. This term appears to differ from nina'datē-kama in that it carries a plural idea, that of crossing endlessly (N).
mīsa'k, rib (E).
mīsa'kala, striped-watersnake (N).
misa'kalak, striped-watersnake (N).
mīse't, sharp (N, E).
mka'litcai, scattered [plural] (N).
msak, rib (C).
msa'kale, striped-watersnake (C).
mest, sharp (C).
mtca'kōlai, ? (C).
mtce, mortar basket (C).
mtil, slender (C).
mtīp, sharp-pointed (C).
mto't, border finish (C).
mūl, in a circle, circular (N).
na, and [or with] (E).
nasū', plate-form basket (C).
nat, ? (N).
naū, above (C).
nē'tak, throw. Probably denotes long or extended (N).
o, teeth. Applied not only to teeth but also to anything with a sharp edge or point (N, C).
ōn'ma, basket (C).
ō'pitai, sharp-pointed (plural).

pa, excrement (E).
pase′, openwork storage basket (N).
pase′r, tied-together, tied together in a bunch (E).
pce, deer (C).
pce′-meō, deer-back (C).
pcē′-pīya, deer-elbow (C).
pdū, acorn (C).
pdū′-cna, acorn-head [or cup] (C).
pīka′, basket (N).
pīka′-tcadōl, spherical basket (N).
pīya′, elbow (C).
po, magnesite beads (N, C).
pol, magnesite beads (E).
ptcī′, burden basket [closely woven] (C).
ptcō′yai, short [plural] (C).
ptsat, starting knots used intwined basketry (C).
sal, openwork basket, culinary (C).
sa′l-stin, openwork basket [sifter type] (C).
sī′bō, three (C).
sīka, basketry cradle (N).
sīlī′, starting knots used in twined basketry (N).
sīli′x, starting knots used in twined basketry (E).
sīsī′sīsī, small figures (N).
sī′wa, mountain robin (N, C, E).
sle′ma, string (C).
stē′ik, starfish (C).
sū′kan, plate-form sifting basket (C).
tacīma, redbud, a white basket material (E).
*t*a′kan, cylindrical basket (C).
ta*k*a′nma, far apart (?) (C).
*t*alē′ya, shell beads (C).
*t*ana′, hand, claw (N).
ta′-pīka, feathered basket (N).
ta-sī′tōi, feathered basket (E).
ta′-stōl, feathered basket (C).
ta-tsaka′t, bluebird (C).
ta′tū, one [or single] (C).
tcacdī′mūl, going around and meeting [singular] (N).
tcacī′*t*emūl, going around and meeting [plural] (N).
tcada′mūl, circle, circular (N).
tca′dim, ? (E).
tcadō′lai, globular [plural] (N).
tcadō′tcadō, circular (C).
tcal, inward, toward. Used only in connection with triangular elements such as those shown in figs. 17 and 20, and signifying that in making such a figure the work constantly progresses inward toward the middle of the pattern, by virtue of the fact that each row of twining fibers is a little shorter than the one next below. Cf. kol. (C).

tcal-katca, inward-arrowhead (C).
tcama'ū, twining; burden basket [openwork of unpeeled rods] (C).
tcī, design, mark, figure (C).
tcīdi'k, back (N).
tcīdī'yemūl, ? (N).
tcīga', lattice-twining (E).
tcil, stuck on, hanging or stuck on the side or bottom (C).
tcī'yaū, ? (C).
tcūwa'k, stripe (C).
tcūwa'n, stripe (C).
te'm-gata, abalone shell (N).
tē'ū, plate-form basket [small] (C, E).
t!i', lattice-twining (N).
ti'a, big (E).
tir̄ī'-bugu, basket of truncated cone form (E).
tīya'l, yellowhammer (E).
tō, stand in (E).
tōl, on (C).
too'-pīka, cylindrical basket (N).
tsai, jay (N, C, E); single-rod foundation (N, C, E).
tsada'r, half-cylinder fish-trap (E).
tsada't, half-cylinder fish-trap (C).
tsaga'tsagaū, oriole (E).
tsakō'tsakōka, zigzag (N).
tsatō'tō, robin (C).
tsawa'l, sunfish (C, E).
tsawa'l-mīsak, sunfish-rib (E).
tsawa'l-msak, sunfish-rib (C).
tsawa'm, border finish, literally braid (N, C).
tsawa'mk, border finish, literally braid (E).
tsīkē'ga, zigzag (?) (N).
tsilī', redwinged blackbird (C).
tsītōk'tok, robin (N).
tsītō'tō, robin (E).
tsīwi'c, balrush, a black basket material (N, C, E).
tsīyō'tsīyō, zigzag (N,C, E).
tsīyō'tsiyōka, zigzag (N, C).
tso'i, small openwork storage basket; burden basket [openwork of peeled or unpeeled rods] (N, E).
tsūba'ha, willow stem (E).
tsūhū'n, ? (N).
tsū'Lī, redwinged blackbird (E).
*t*ū, side (N).
tū'ga, lattice-twining (E).
tūl, side (C).
*t*ū'n*t*ūn, ants (C, E).
ū'ī, eye (C, E).
u'ī-balaū, eye-half (C).

ū'ī-balaū-ai, eye-half [plural] (C).
ū'ī-kūwī, eyebrow (C).
ūna'Liū, crossing (C).
ūtca', neck (C).
ūyahō', star (E).
ūyīl'-to, basket of truncated cone form (N).
ū'yū, above, upper, up (C).
ū'yūl, upward (N).
wada'ha, the Spanish game of cards (C).
wīl, abalone shell (C).
wīna', top, over (E).
wīna'līhempke, crossing (E).
xaca'icai, butterfly (E).
xaga', arrowhead (E).
xaga'-dīset, arrowhead projecting (E).
xaga'-mīLaū, arrowhead-split-open (E).
xa'i-kalī, single-rod foundation (E).
xa'i-katōli, basketry cradle (E).
xaitsa'k, a stretcher made by twining green withes together and used for carrying an injured person, as for instance one injured while hunting at a distance from the village (E).
xaitsa'kai, stretcher (E).
xai-xa'lī, plain twining (E).
xai-xō'mka, three-rod foundation (E).
xala'cūna, elliptical or boat-shaped basket (E).
xale'l, nothing (E).
xa'lī, one [or single] (E).
xaLū', blank, space (E).
xam, among (E).
xama', mark, foot, track (E).
xana'dihwa, turtle (E).
xa'tīyōtīyō, zigzag (E).
xatī'yō'tī'yō, zigzag (E).
xa'xōi, cylindrical fish-trap (E).
xe, plume or crest, used in reference to the plume of the quail (E).
xōl, both (N).
xō'ldabē'hmak, meet (E).
xō'l-tū, on-both-sides (N).
xō''nawa, on both sides (E).
xōtca'gan, running along in pairs (E).
xūt, small (E).
yanī'ya, calico (a term derived from the Spanish).
yaō, teeth (E).
yee, breast (N).
yīī'-cat, feathered basket (E).
yō, lower, down (C).
yō'wil, downward (N).

## EXPLANATION OF PLATE 15.

Figure 1.—Starting knot with two pairs of warp sticks crossed and the weft elements passing diagonally to the angles formed.

Figure 2.—Starting knot with weft elements forming a cross with arms parallel to the warp sticks.

Figure 3.—Starting knot with no other fastening than the ordinary twining.

Figure 4.—Starting knot having two pairs on the outside and one pair inside.

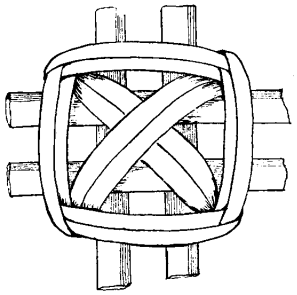
Figure 5.—Starting knot with four warp sticks in each direction.

Figure 6.—Starting knot with three warp sticks in each direction.

Figure 7.—Complicated lattice twining employed upon baby baskets.

Figure 8.—Twining upon multiple warp used in border finishing.

Figure 9.—Starting knot in which warp sticks are first joined by twining and then crossed.



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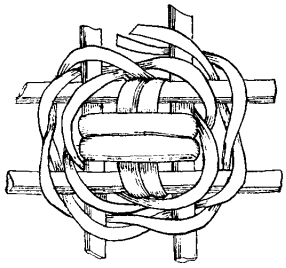

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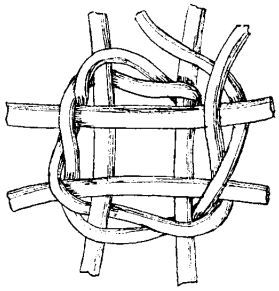

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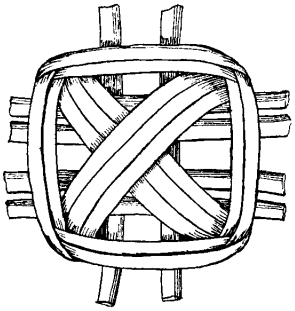

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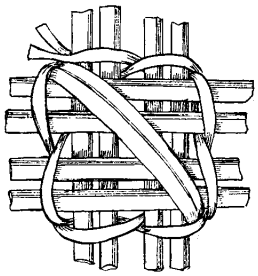

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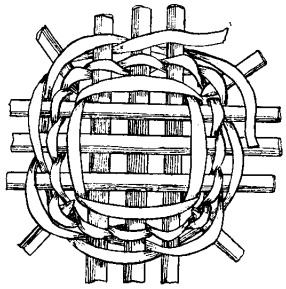

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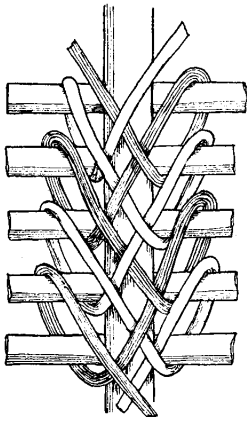

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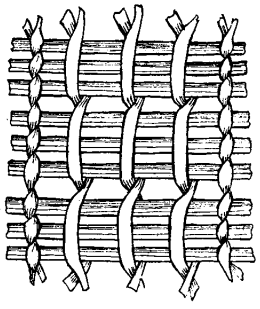

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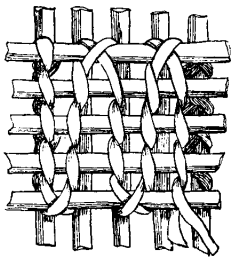

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## EXPLANATION OF PLATE 16.

Figure 1.—Plain twined cooking basket. Horizontal arrangement of triangles with rhomboids. No. IVB 7302.*

Figure 2.—Diagonal twined, spheroidal basket. Diagonal arrangement of large triangles bordered by small ones with rhomboids in parallel rows between them. No. IVB 7269.

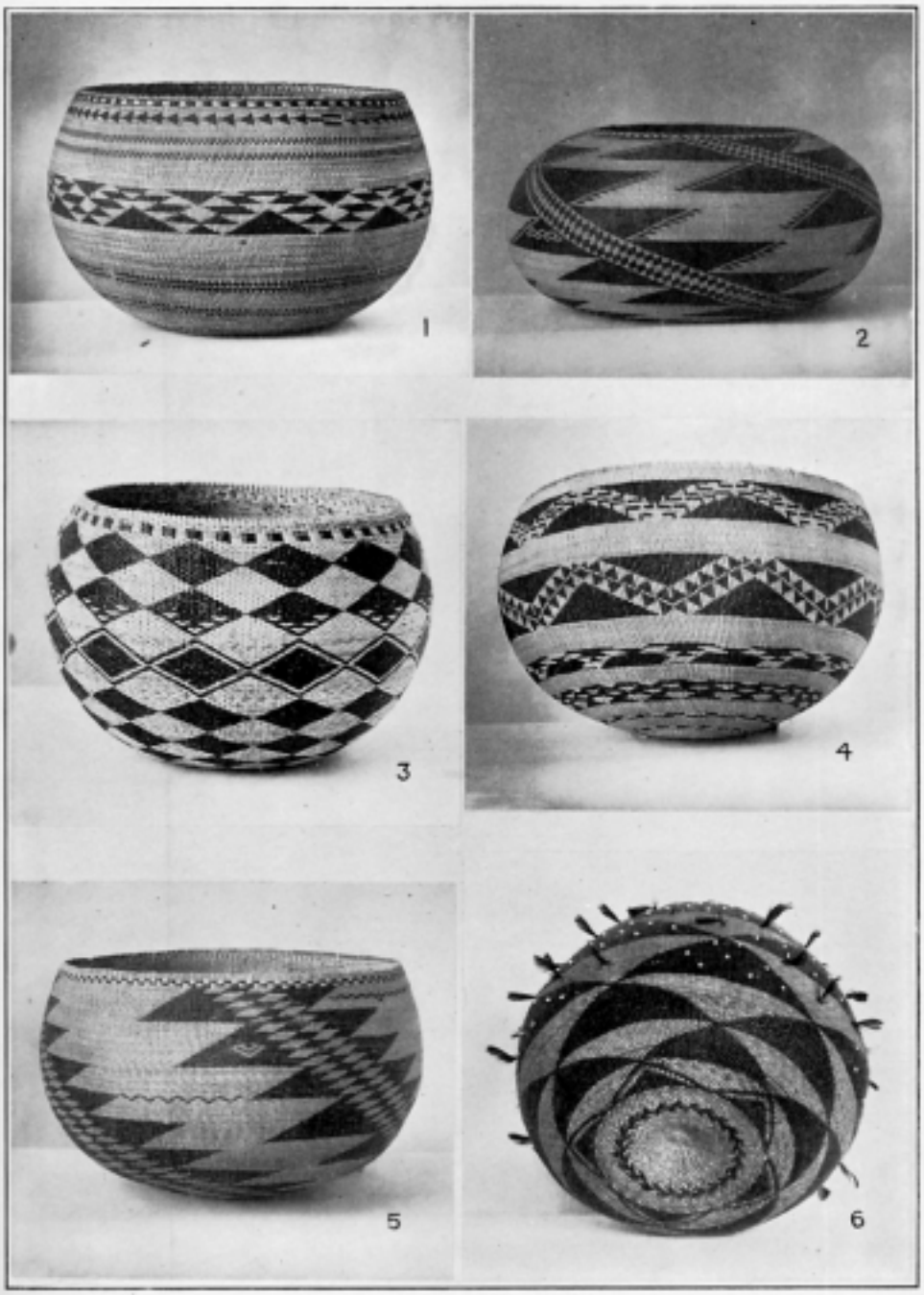
Figure 3.—Diagonal twined cooking basket approaching spheroidal form. Banded arrangement of diamond shaped designs. No. IVB 7280.

Figure 4.—Plain twined cooking basket. Small rhomboids crossed by a white line placed between horizontal rows of large triangles. No. IVB 7283.

Figure 5.—Diagonal twined cooking basket. Diagonally arranged triangles with rhomboids between. No. IVB 7286.

Figure 6.—Diagonal twined basket decorated with valley quail plumes and white shell beads. Triangles so arranged as to appear either diagonal and parallel, or diagonal and crossing. No. 1-366. × ¼.

* All numbers other than those of the series IV B refer to baskets in the Museum of the Department of Anthropology of the University of California; those of the series IV B refer to baskets in a collection made by the author and now the property of the Königliches Museum für Völkerkunde in Berlin.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## EXPLANATION OF PLATE 17.

Figure 1.—Plain twined storage basket. Banded pattern composed of large triangles with rhomboids between. No. 1-3013. × 1/12.

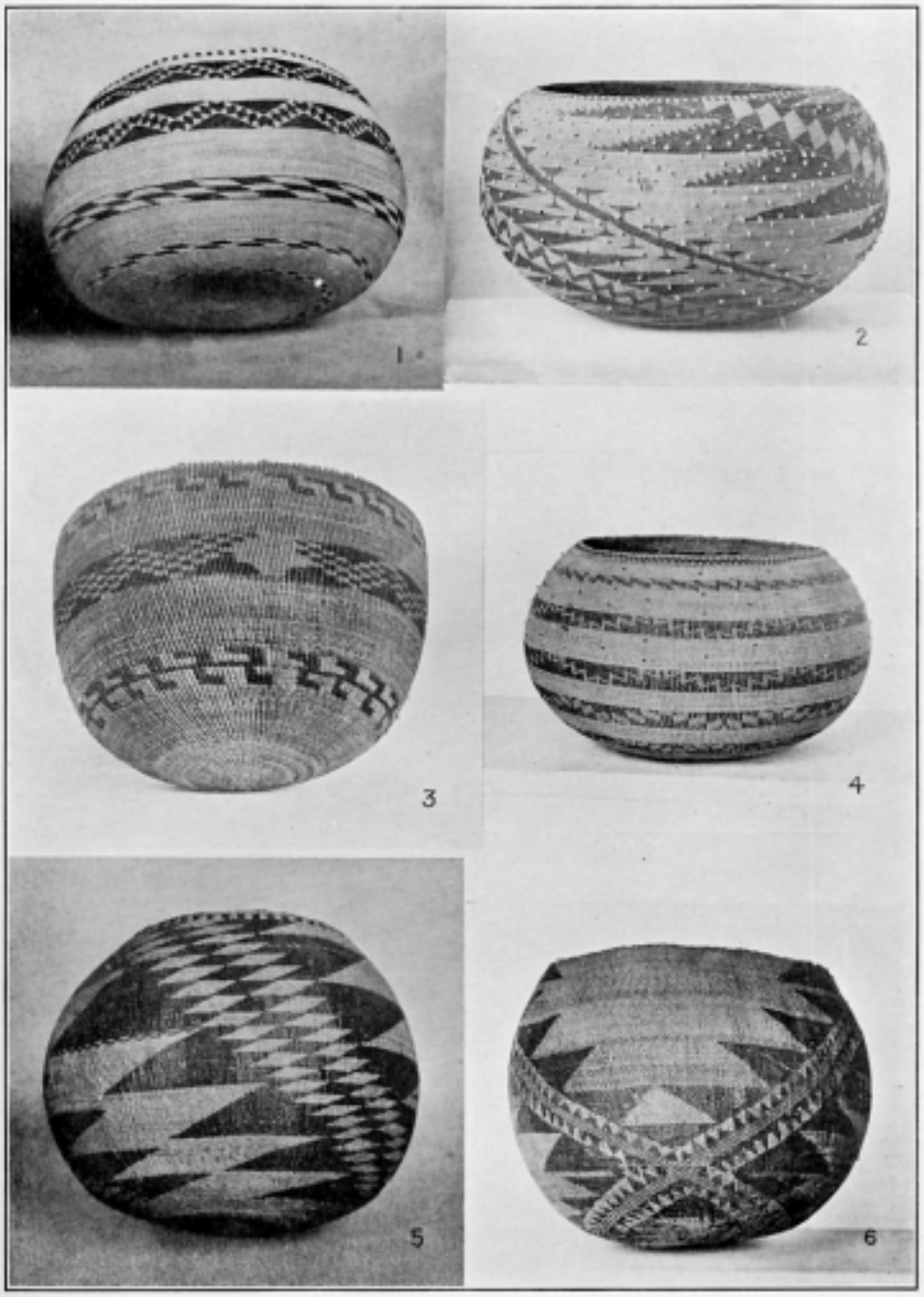
Figure 2.—Lattice-twined storage basket. Horizontally arranged triangles bordered by small ones. White shell beads are attached to the basket by means of the twining material itself. No. IVB 7270.

Figure 3.—Plain twined cooking basket. Banded arrangement of quail plume designs. The *dau* appears in the middle band. No. 1-367. × 1/7.

Figure 4.—Lattice-twined storage basket of spherical form. The upper bands of triangles have white zigzags and the lower ones rhomboids. No. 1-3069. × 1/6.

Figure 5.—Diagonal twined basket. Diagonally arranged triangles, rows of rhomboids between. No. 1-3030. × 1/5.

Figure 6.—Diagonal twined cylindrical cooking basket. A crossing arrangement of triangles within triangles which enclose small rhomboids. No. 1-3022. × 1/8.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## EXPLANATION OF PLATE 18.

Figure 1.—Coiled, spheroidal basket. Diagonal arrangement of triangles within triangles. No. IVB 7235.

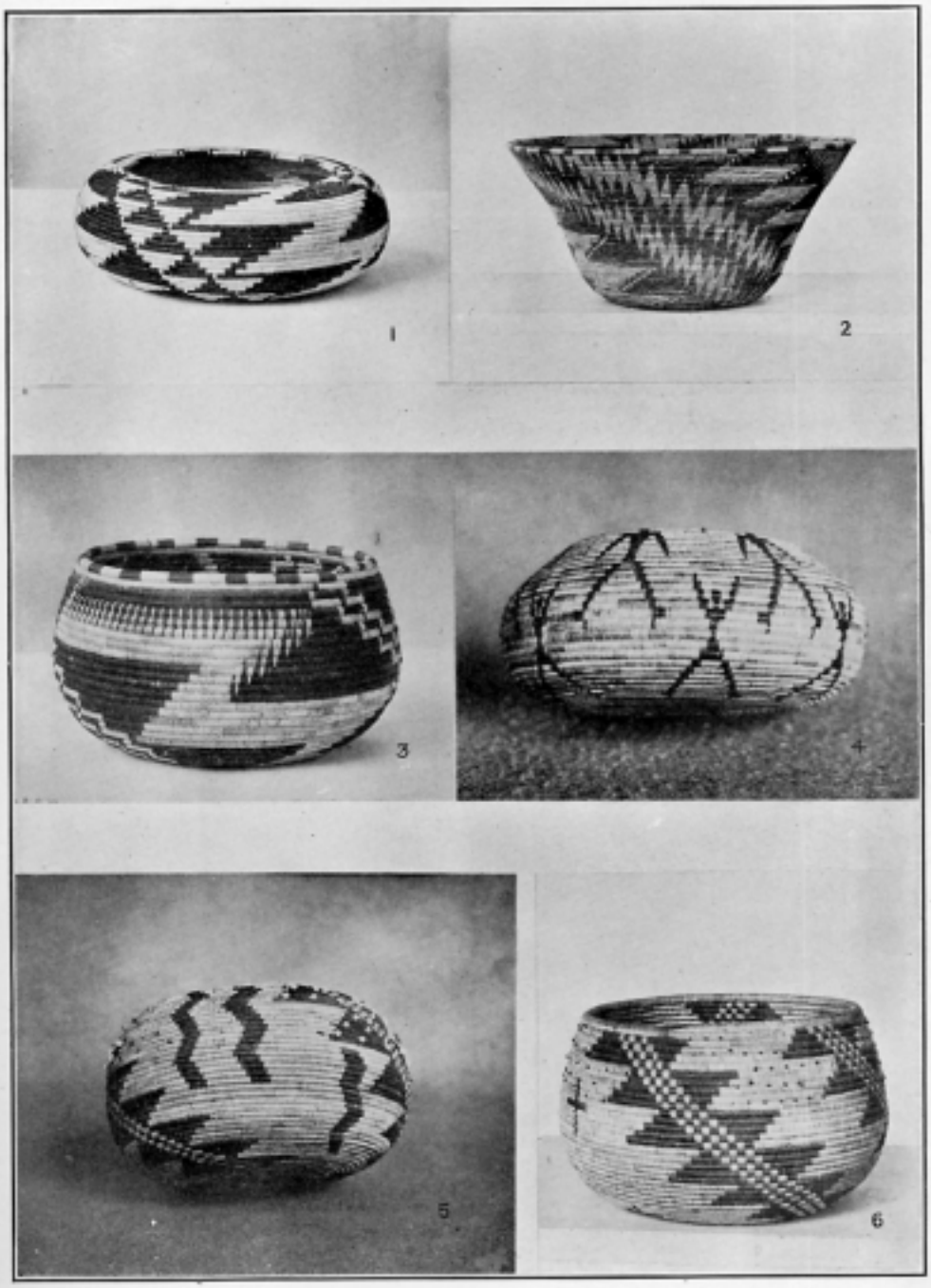
Figure 2.—Coiled, flaring funnel-shaped basket. Triangles with projecting points diagonally arranged with zigzags between. No. 1-3018. × ⅛.

Figure 3.—Coiled, globose basket. Diagonally placed large triangles bordered with very acute small ones having a row of rectangles between them. No. IVB 7255.

Figure 4.—Coiled, globose basket showing the human figure introduced under European influence. No. 1-434. × ½.

Figure 5.—Coiled, globose basket. Vertically arranged zigzags and diagonally arranged triangles with rectangles between. No. 1-337. × ⅕.

Figure 6.—Coiled, globose basket. Rows of small rectangles enclosed by large triangles diagonally arranged. The cross shown has been copied from a church. No. 1-3072. × ⅕.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## EXPLANATION OF PLATE 19.

Figure 1.—Coiled on single-rod foundation, truncated-cone-shaped basket. Diagonally arranged double row of triangles with white rectangles between. An initial design is shown on the bottom. No. 1-3058. × ¼.

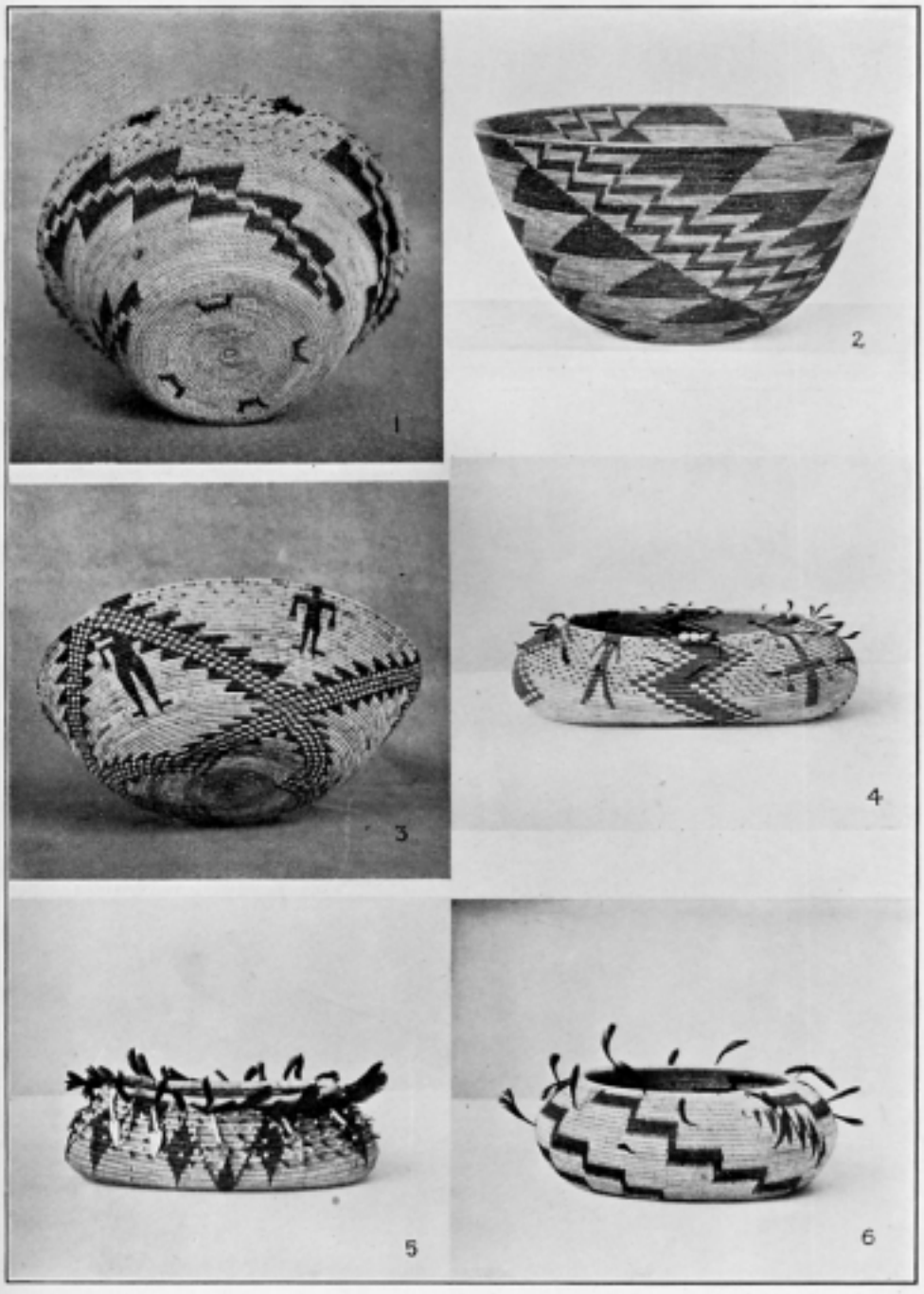
Figure 2.—Coiled, truncated-cone-shaped basket. Diagonal arrangement of triangles with a double row of zigzags between. No. 1-3012. × 1/10.

Figure 3.—Coiled, hemispherical basket. Crossing diagonal rows of triangles with rows of small rectangles. The human figure, a motive of late origin, is introduced. No. 1-3074. × 1/10.

Figure 4.—Coiled, elliptical basket decorated with red feathers of the woodpecker and groups of shell beads. Vertically placed pattern. No. IVB 7218.

Figure 5.—Coiled, elliptical basket with feathers and abalone shell pendants attached. Pattern vertically arranged. No. IVB 7217.

Figure 6.—Coiled, elliptical basket. A zigzag pattern diagonally placed. No. IVB 7224.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## EXPLANATION OF PLATE 20.

A ceremonial basket used by shamans for the storage of sacred objects. Coiled on single-rod foundation, elliptical in form with horizontally arranged patterns. No. 1-3009. × ⅕.

## EXPLANATION OF PLATE 21.

Figure 1.—Coiled basket completely covered with feathers which form designs. Triangular abalone pendants are attached. No. IVB 7212.

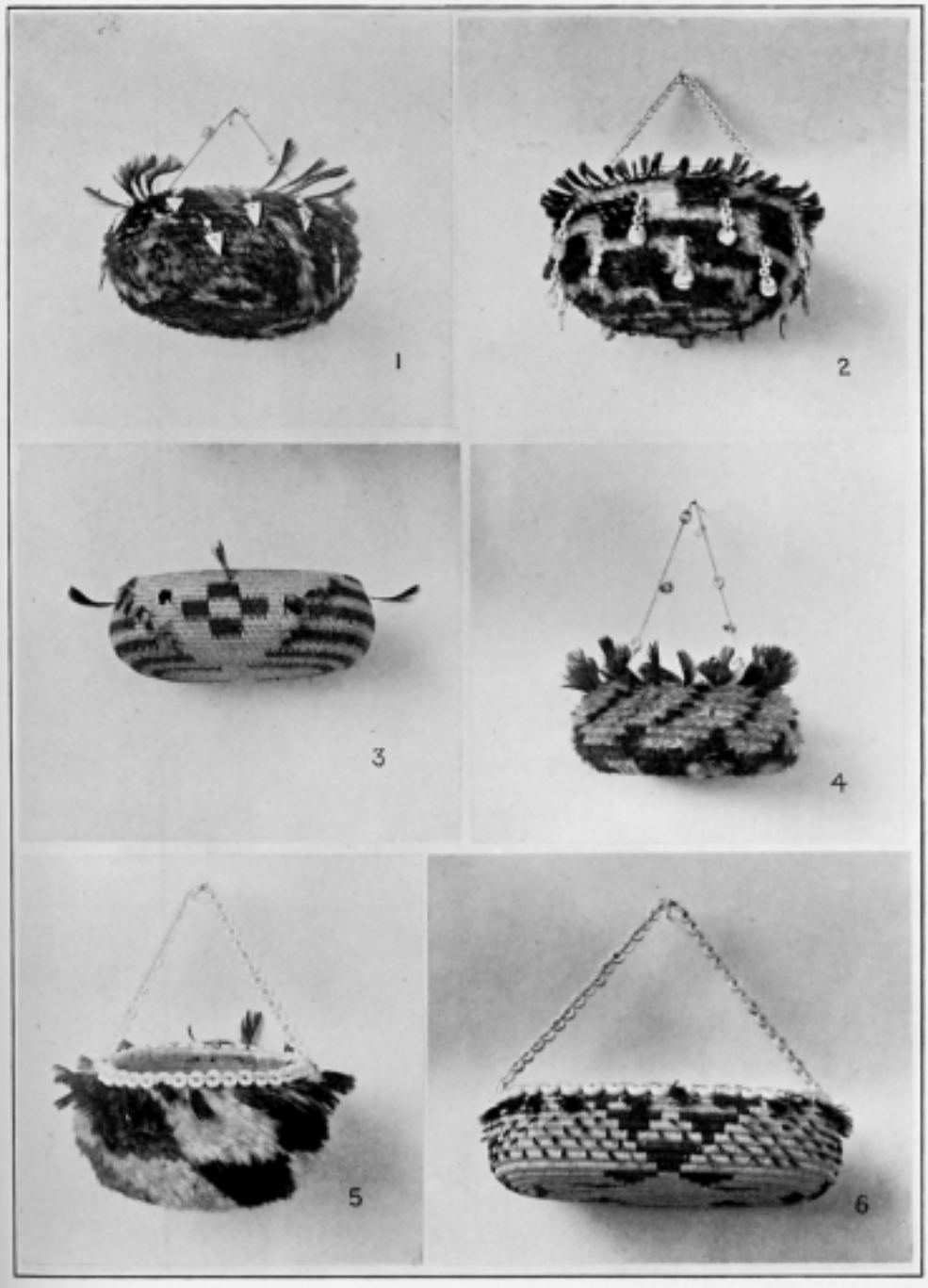
Figure 2.—Coiled basket with patterns worked in the feathers which entirely cover it. A bail and pendants of shell are added. The opening is provided with a row of quail plumes. No. IVB 7207.

Figure 3.—Coiled basket of single-rod foundation, elliptical in form. The horizontal bands are interrupted and rectangles arranged in a white triangle. No. IVB 7222.

Figure 4.—Coiled basket completely covered with variously colored feathers presenting the pattern. No. IVB 7209.

Figure 5.—Feather-covered, coiled basket. The opening has a continuous row of shell beads. No. IVB 7208.

Figure 6.—Coiled, elliptical basket decorated with feathers and beads. Crossing triangles extend over the bottom as well as the sides. No. IVB 1719.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## EXPLANATION OF PLATE 22.

Closely twined conical burden baskets.

Figure 1.—Diagonal twined with a hoop-bound opening. Diagonally arranged triangles with zigzags between. Small, bordering triangles appear. No. 1-3016. $\times \frac{1}{10}$.

Figure 2.—Diagonal twined and hoop-bound. Triangles diagonally arranged with zigzags.

Figure 3.—Diagonal twined. Pattern of diagonally arranged triangles with a row of white rhomboids. No. IVB 7272.

Figure 4.—Diagonal twined. A border triangle so repeated as to appear in horizontal bands, diagonal parallel rows, or diagonal crossing rows. No. IVB 7271.

Figure 5.—Diagonal twined. Triangles, and rhomboids diagonally arranged. No. IVB 7274.

Figure 6.—Plain twined. Rectangles and zigzags arranged in horizontal bands. No. IVB 7273.

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## EXPLANATION OF PLATE 23.

Figure 1.—Lattice-twined, plate-form, winnowing basket. Banded rows of triangles and rhomboids intentionally interrupted by a different design. No. IVB 7298.

Figure 2.—Lattice-twined, plate-form, winnowing basket. Horizontally arranged patterns. No. IVB 7295.

Figure 3.—Plain and lattice-twined mortar. The horizontal band of triangles with rhomboids between them show an interruption. No. IVB 7311.

Figure 4.—Plain and lattice-twined mortar in position. A hoop bound to the opening makes it rigid. Nos. 1-19, 1-2762, 1-3033. $\times \frac{1}{11}$.

Figure 5.—Plain and lattice-twined sifter provided with a string loop. Horizontal arrangement of rhomboids with an interruption. No. IVB 7305.

Figure 6.—Plain twined sifting basket with a peg for holding it. No. 1-10607. $\times \frac{1}{7}$.

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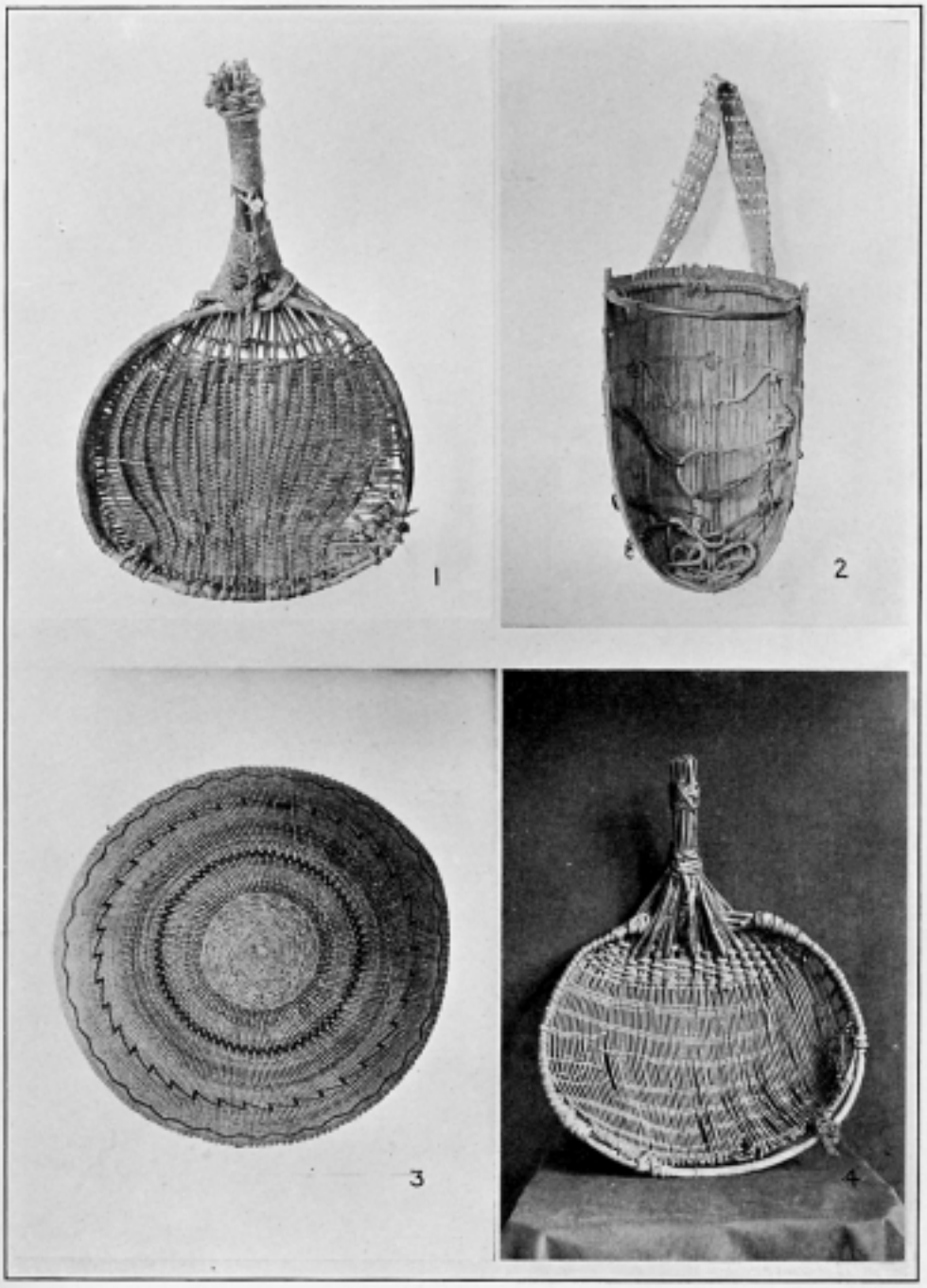
## EXPLANATION OF PLATE 24.

Figure 1.—Wickerwork seed-beater. No. 1-4102. × ⅛.

Figure 2.—Baby basket, provided with a carrying strap, thongs and cord for lacing the child in, and a hoop to hold the covering away from the child's head. No. 1-2362. × 1/11.

Figure 3.—Plain twined shallow basket. No. 1-405.

Figure 4.—Plain twined seed-beater. No. 1-714.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## EXPLANATION OF PLATE 25.

Figure 1.—Plain twined openwork basket. No. 1-450. × ⅛.

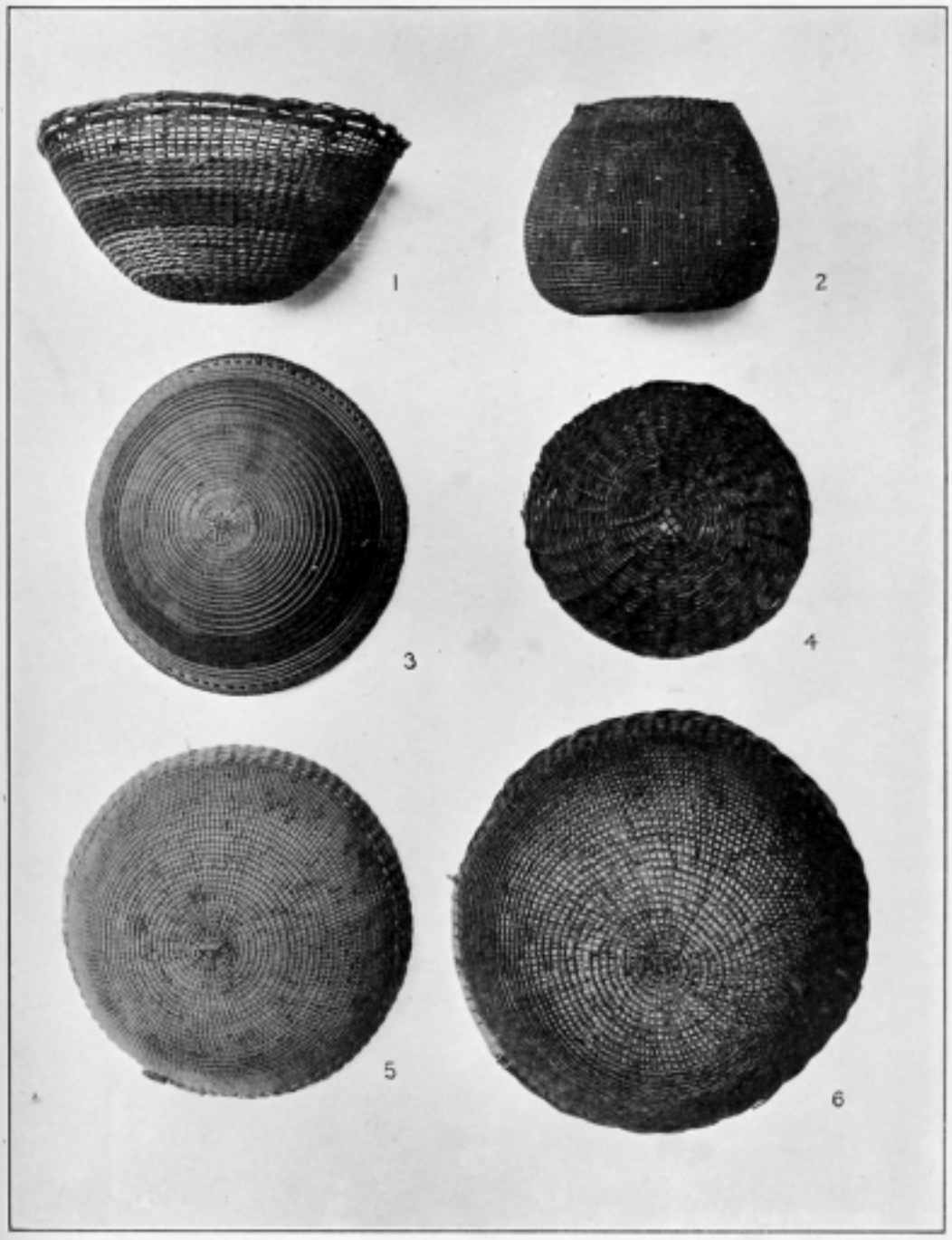
Figure 2.—Plain twined openwork storage basket decorated with beads. No. 1-4125. × ⅛.

Figure 3.—Lattice-twined, hemispherical basket. No. 1-4101. × ⅛.

Figure 4.—Plain twined on a multiple foundation. No. 1-4109. × ⅛.

Figure 5.—Plain twined openwork basket. No. 1-4110. × ⅛.

Figure 6.—Three-strand twined hemispherical openwork basket. No. 1-4470. × ⅛.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## EXPLANATION OF PLATE 26.

Figure 1.—Plain twined openwork burden basket. No. 1-2593. × 1/9.

Figure 2.—Plain twined openwork burden basket. No. 1-3025. × 1/9.

Figure 3.—Plain twined openwork storage basket. No. 1-3029. × 1/9.

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EXPLANATION OF PLATE 27.

Figure 1.—Openwork basket for catching woodpeckers. No. 1-2607. × 1/15.

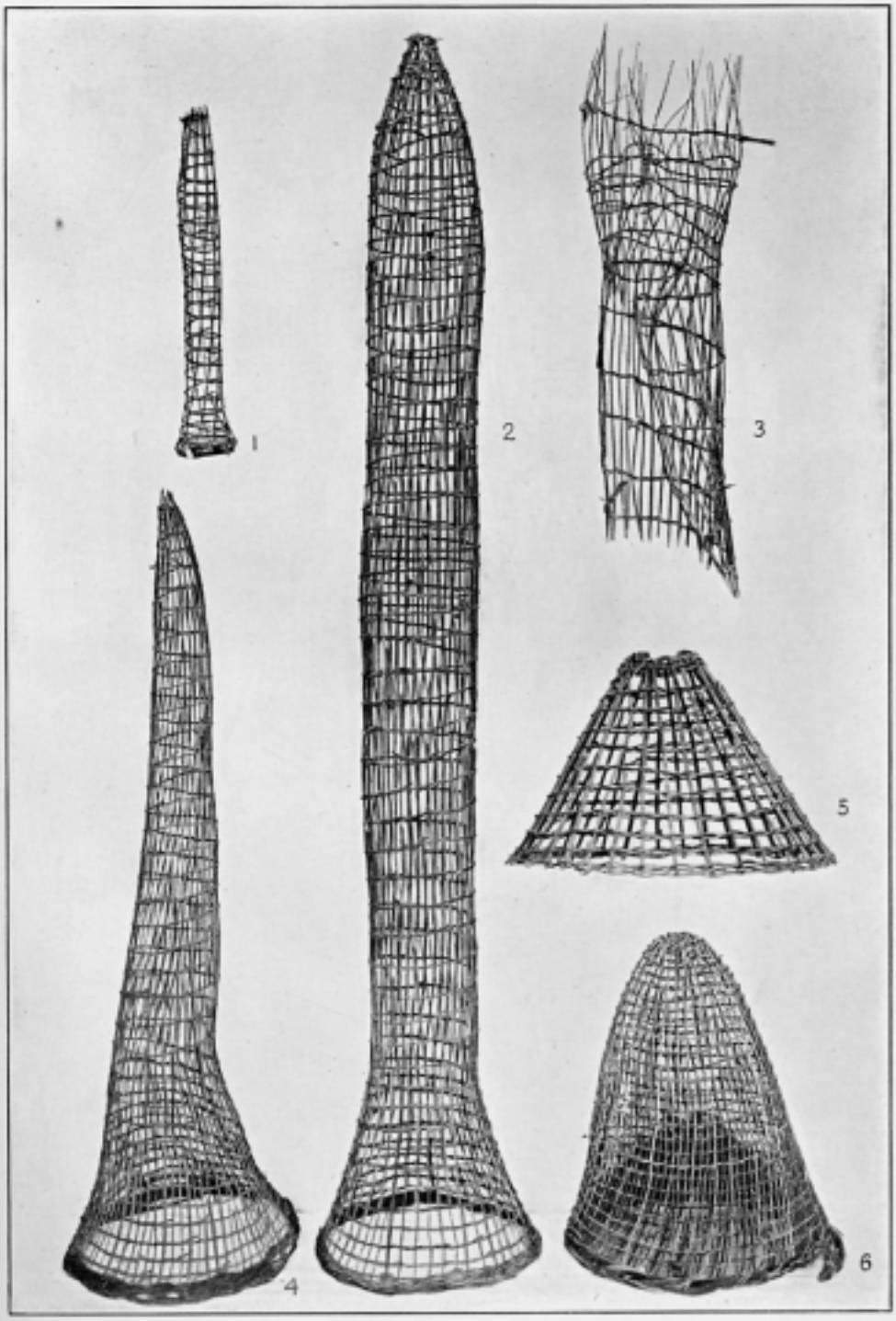
Figure 2.—Long openwork basket set in a fish-wier as a trap. No. 1-2581. × 1/15.

Figure 3.—A fish-trap used in shallow water. No. 1-2597. × 1/15.

Figure 4.—A fish-trap used in connection with a wier. No. 1-2605. × 1/15.

Figure 5.—A trap used for catching fish in muddy water. The hand is inserted in the opening above to remove the fish. No. 1-2603. × 1/15.

Figure 6.—A trap provided with a conical mouth to prevent the escape of the fish. No. 1-2587. × 1/15.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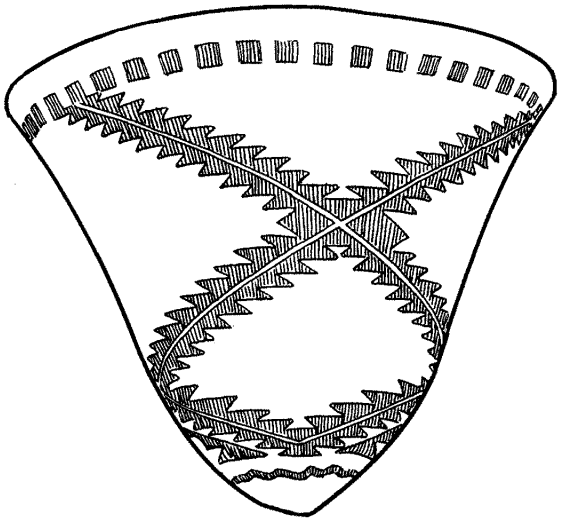
EXPLANATION OF PLATE 28.

Figure 1.—A crossing pattern composed of double rows of triangles found on a closely twined burden basket. No. IVB 7279.

Figure 2.—A vertical arrangement of arrowhead designs. No. IVB 7226.

Figure 3.—Plain twined openwork quail trap. Nos. 1-2588, 1-2589, 1-2592, 1-2599.



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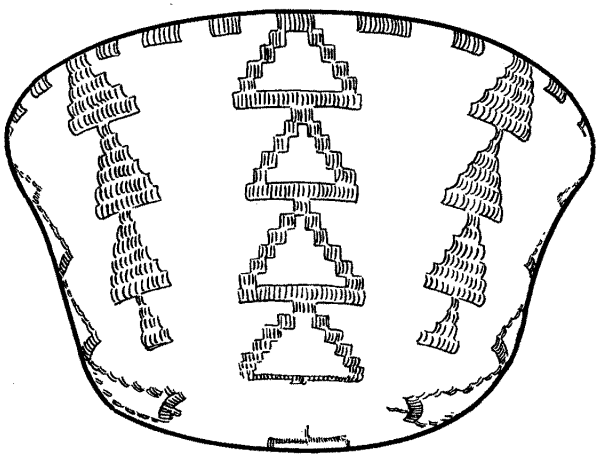

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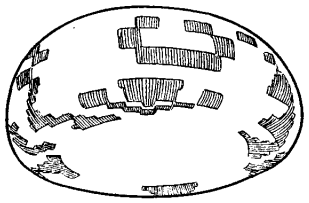
EXPLANATION OF PLATE 29.

Figures 1 to 4.—Four views of the same basket showing an individual or independent disposition of the designs. No. IVB 7241.

Figure 5.—Vertical arrangement of patterns. No. IVB 7259.

Figure 6.—An isolated design. No. IVB 7256.



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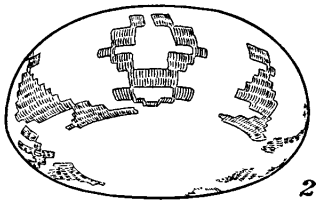

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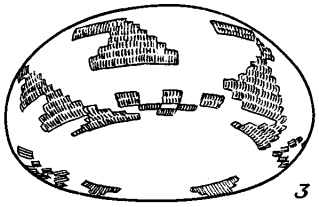

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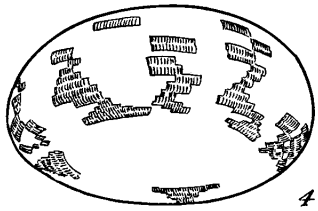

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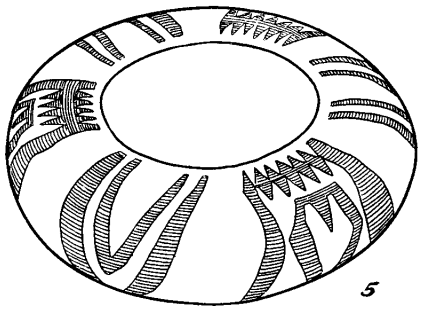

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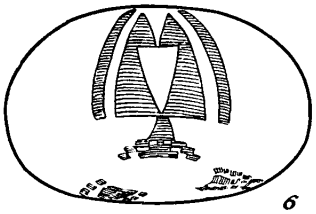

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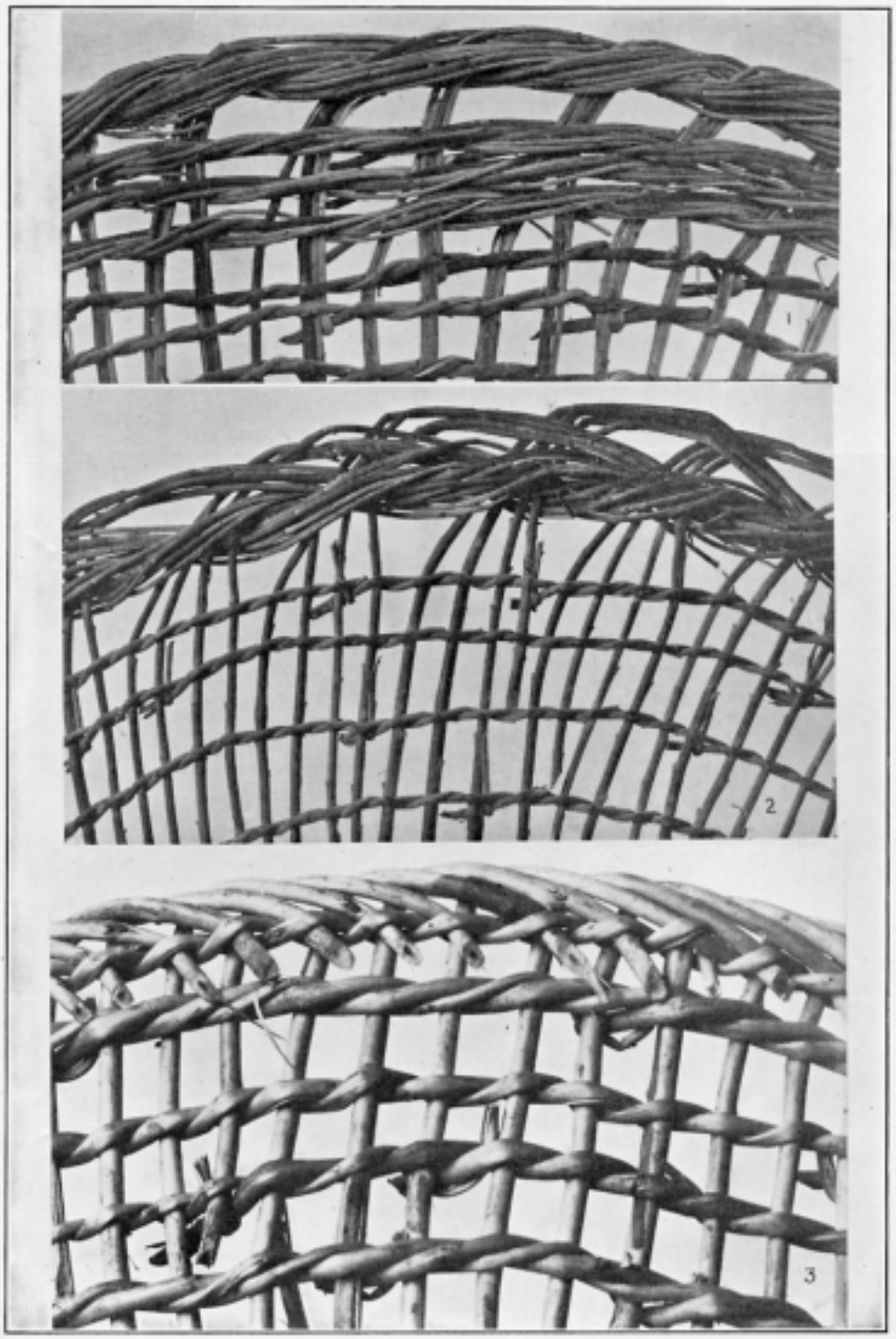
## EXPLANATION OF PLATE 30.

Figure 1.—Twined border. No. 1-2604.

Figure 2.—Twined border having the appearance of braiding. No. 1-3040.

Figure 3.—Border with warp sticks turned down and caught under the last round of twining.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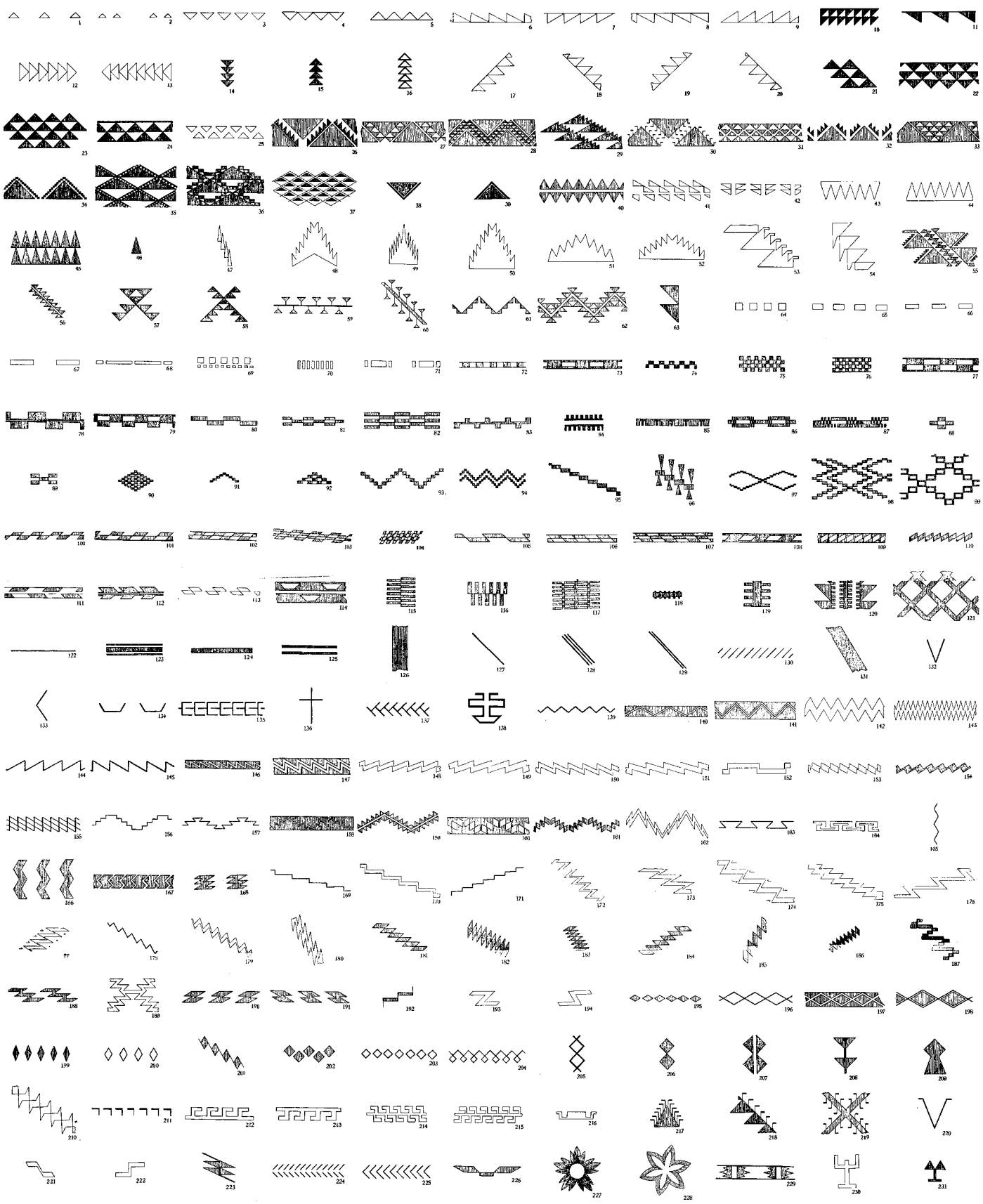

KEY TO FIGURES OCCURRING IN THE TEXT.

*Foldout reduced to 50% to fit on page.*