

Notes

Grave Goods of the Florida Elite

Appendix:

It has been suggested that rather than a painted slip, this surface sheen may be the result of fine particles which floated to the surface during the firing process and produced a slightly lustrous finish which could have been further enhanced by burnishing. (Milanich: personal communication).

1. William Sears, "The Sacred and the Secular in Prehistoric Ceramics," *Variations in Anthropology*, D. Lathrop & J. Douglas, ed., Illinois Archeological Survey, p. 42.
2. Gerald Milanich & Charles Fairbanks, *Florida Archeology* (New York: Academic Press, 1980), p. 131.
3. Ibid.
4. Ibid., p. 135
5. Mallory McCane-O'Connor, "A Comparative Study of Design Motifs Found on Weeden Island and Fort Walton Ceramics." Fort Walton Beach, FL: Temple Mound Museum, p. 5.
6. Yulee Lazarus, "The Buck Burial Mound: A Mound of the Weeden Island Culture," Fort Walton Beach, FL: Temple Mound Museum, p. 25.
7. Milanich & Fairbanks, *Florida Archeology*, p. 192.
8. Bruce Smith, ed., *Mississippian Settlement Patterns* (New York: Academic Press, 1978), p. 89.
9. John Scarry, "The Chronology of Fort Walton Development in the Upper Apalachicola Valley, Florida," Southeastern Archeology Conference, *Bulletin* 22, p. 43.
10. Katherine Kimball, *The Ancestors: Native Artisans of the Americas*, ed. Anna Roosevelt & James Smith (New York: Heye Foundation, 1979), p. 166.
11. Milanich & Fairbanks, *Florida Archeology*, p. 198.
12. Ibid.
13. Lila Fundaburk & Mary Foreman, *Sun Circles and Human Hands* (Luverne, A.L.: E. L. Fundaburk, 1957), p. 56.
14. Marion Gilliland, *The Material Culture of Key Marco Florida* (Gainesville, FL: University of Florida Press, 1975), p. 32.
15. Ibid., p. 47.
16. Ibid., p. 75.
17. Ibid., p. 116.
18. Ibid.

Visual Imagery and Social Change

1. John Fischer, "Art Styles as Cultural Cognitive Maps." in *Art and Aesthetics in Primitive Societies*, Carol F. Jopling, ed. (New York: E.P. Dutton & Co., Inc., 1971), pp. 171-192, reprinted from *American Anthropologist*, vol. 63, no. 1 (February, 1961), pp. 79-93.
2. *Ibid.*, p. 172
3. Olga Linares, "Ecology and the Arts in Ancient Panama: On the Development of Social Rank and Symbolism in the Central Provinces," *Studies in Pre-Columbian Art and Archaeology*, no. 17 (Washington, D.C.: Dumbarton Oaks, 1977).
4. *Ibid.*, pp. 65 and 67.
5. *Ibid.*, p. 70.
6. Charles Hudson, *The Southeastern Indians*, Knoxville, Tennessee, 1976), pp. 274, 277, 279, 280-282.
7. See L.A. Wilson, "A Possible Interpretation of the Birdman Figure Found on Objects Associated with the Southern Cult of the Southeastern United States, AD 1200 to 1350," *Phøebus III* (Tempe: Arizona State University, 1981) for an indepth discussion of the birdman image and its possible interpretations.
8. L.H. Larson, Jr., "Archaeological Implications of Social Stratification at the Etowah Site, Georgia," in *Approaches to the Social Dimensions of Mortuary Practices*, ed., J. Brown, *Memoirs of the Society for American Archaeology*, XXIV (Washington, D.C., 1971).
9. James Brown, "Spiro Art and Its Mortuary Contexts," in *Dumbarton Oaks Conference on Death and the Afterlife in Pre-Columbian America*, ed., E. Benson (Washington, D.C., 1975); also James Brown, "The Southern Cult Reconsidered," *Mid-Continental Journal of Archaeology*, vol. 1, no. 2 (Kent, Ohio, 1976), pp. 115-135.
10. Emil Haury, speaking of the Hohokam, has pointed out an association between the color red and water, noting that red was the preferred color for water jars as well as the preponderance of red sherds left as possible offerings at springs (A.E. Dittert, personal communication 1983).

The Language of Dance

1. E. Leach, "Ritual," *International Encyclopedia of the Social Sciences*, 13 (New York, 1968), pp. 520-526.
2. P. A. R. Bouissac, "Clown Performances as Metasemiotic Texts," *Language Sciences*, 19 (Bloomington, 1972), p. 1.
3. See R. Jakobson and M. Halle, *Fundamentals of Language* (The Hague, 1956), p. 5; F. Saussure's *langue/parole* and N. Chomsky's competence/performance distinctions are related ideas.
4. See C. Levi-Strauss, "Preface" in R. Jakobson, *Six Lectures on Sound and Meaning* (London, 1978); C. Levi-Strauss, "The Bear and the Barber," *Journal of the Royal Anthropological*

- Institute* XCIII (London, 1963), pp. 1-11; for his comments on art, see C. Levi-Strauss, *Tristes Tropiques* (New York, 1974), p. 178.
5. N. S. Trubetzkoy, *Principles of Phonology*, (Berkeley, 1969), pp. 31, 90.
6. R. Jakobson, "Boas' View of Grammatical Meaning," in *The Anthropology of Franz Boas*, ed. by W. Goldschmidt, *Memoir of the American Anthropological Association* 89 (Washington, 1959), p. 143.
7. See Barthes' actual/virtual distinction in R. Barthes, *Critical Essays* (Evanston, 1972), p. 205.
8. R. Jakobson, "Linguistics and Poetics" in *Style in Language*, ed. by T. A. Sebeok (Cambridge, 1960), 353.
9. R. Wagner, *The Invention of Culture* (Englewood Cliffs, 1975), p. 37.
10. L. A. Hieb, "The Ritual Clown: Humor and Ethics," in *Forms of Play of Native North Americans*, ed. by E. Norbeck and C. R. Farrer, *Proceedings of the American Ethnological Society* (St. Paul, 1979), pp. 171-188.
11. M. Titiev, *Old Oraibi; A Study of the Hopi Indians of Third Mesa, Papers of the Peabody Museum of American Archaeology and Ethnology*, 22:1 (Cambridge, 1944), p. 173.
12. See A. M. Stephen, *Hopi Journal*, ed. by E. C. Parsons, *Columbia University Contributions to Anthropology*, 23 (New York, 1936), pp. 824-825.
13. *Ibid.*, p. 825.
14. A. M. Stephen, "The Hopi Indians of Arizona," *The Masterkey*, 14. (Los Angeles, 1940), p. 103.
15. A. M. Stephen, *Hopi Journal*, p. 215.
16. A. M. Stephen, "Pigments in Ceremonials of the Hopi," *International Folk-Lore Congress of the World's Columbian Exposition*, 1 (Chicago, 1898), p. 265.
17. A. M. Stephen, *Hopi Journal*, pp. 215-216.
18. J. G. Owens, "Natal Ceremonies of the Hopi Indians," *A Journal of American Ethnology and Archaeology*, 2 (Cambridge, 1892), p. 163.
19. H. R. Voth, "The Oraibi Powamu Ceremony," *Field Columbian Museum Publication*, 61 (Chicago, 1901), p. 149, n. 5.
20. A. M. Stephen, *Hopi Journal*, p. 354.
21. A. M. Stephen, "The Hopi Indians of Arizona," p. 104; see E. Earle and E. A. Kennard, *Hopi Kachinas* (New York, 1938), pp. 32-33.
22. C. Levi-Strauss, "Introduction à l'oeuvre de Marcel Mauss," in M. Mauss, *Sociologie et Anthropologie* (Paris, 1950), p. xxxvi.
23. H. R. Voth, *The Oraibi Marau Ceremony, Field Museum of Natural History Publication*, 156 (Chicago, 1912), p. 55.
24. H. R. Voth, *The Traditions of the Hopi, Field Columbian Museum Publication*, 96 (Chicago, 1905), p. 116.
25. See H. R. Voth, *The Oraibi Powamau Ceremony*, p. 146, n. 4.
- 26D. Sperber, "Claude Levi-Strauss," in *Structuralism and Since; From Levi-Strauss to Derrida*, ed. by J. Sturrock (New York, 1979), p. 24.
27. A. M. Stephen, *Hopi Journal*, p. 217.

Wo-Haw, A Kiowa Artist

1. This information on the provenance and ownership of the sketchbooks comes from Mrs. Dano O. Jensen, "Wo-Haw: Kiowa Warrior," *Bulletin of the Missouri Historical Society*, VII:1 (October, 1950), 76-77.
2. Karen Daniels Petersen, *Plains Indian Art from Fort Marion, Florida* (Norman, Oklahoma, 1971); E. Adamson Hoebel & K. D. Petersen, *A Cheyenne Sketchbook by Cohoe* (Norman, Oklahoma, 1964); Burton Supree, *Bear's Heart: Scenes from the Life of a Cheyenne Artist* (Philadelphia, 1977); Dorothy Dunn, 1877: *Plains Indian Sketchbooks of Zo-Tom and Howling Wolf* (Flagstaff, Arizona, 1969).
3. The local publications are Dana, "Wo-Haw: Kiowa Warrior," and an untitled pictorial feature in the *St. Louis Post Dispatch Sunday Magazine*, August 13, 1950, p. 5. Our Figure 13 has been reproduced in Petersen, *Plains Indian Art from Fort Marion, Florida*, p. 91, and in John C. Ewers, *Murals in the Round: Painted Tipis of the Kiowa-Apache Indians* (Washington, D.C., 1978, Figure 31. One of Wo-Haw's Smithsonian drawings has been published in Petersen, p. 211.
4. James Mooney, "Calendar History of the Kiowa Indians," *17th Annual Report of the Bureau of American Ethnology, Part 1* (Washington, D.C., 1898), pp. 171-2.
5. Fort Marion in St. Augustine, the oldest masonry fort in the United States was constructed at the end of the 17th century as a Spanish fort, Castille de San Marcos. When Florida became a part of the United States, the stone fortress was turned over to the U.S. Army and was renamed Fort Marion. Today, under its original name, it is a United States National Monument. See Richard Pratt, *Battlefield and Classroom: Four Decades with the American Indian, 1867-1904*, ed. R. M. Utley (New Haven, 1964), p. 117.
6. Petersen, *Plains Indian Arts*, p. 64.
7. Robert E. Ritzenthaler, *Sioux Indian Drawings*, Milwaukee Public Museum Primitive Art Series #1 (Milwaukee, 1961). See also Helen H. Blish, *A Pictographic History of the Oglala Sioux* (Lincoln, 1967).
8. See John Ewers, *Plains Indian Painting* (Palo Alto, 1939) and Howard Rodee, "The Stylistic Development of Plains Indian Painting and Its Relationship to Ledger Drawings," *Plains Anthropologist*, X:30, 218-232.
9. Petersen, *Plains Indian Art*, p. 72.
10. Pratt, *Battlefield and Classroom*, p. 119.
11. This information is drawn from a more detailed account of Wo-Haw's life after captivity in Petersen, *Plains Indian Art*, pp. 209-210.

The Other Weavers: Navajo Basket Makers

1. W. Matthews, "The Basket Drum," *American Anthropologist*, Vol. 7 (1894), 202.
2. C. Kluckhohn and W. W. Hill, *Navaho Material Culture*, Cambridge (1971), p. 98.

3. Tschopik, "Taboo as a Possible Factor Involved in the Obsolescence of Navaho Pottery and Basketry," *American Anthropologist*, Vol. 40, No. 2 (1938), 258.
4. L. Gilpin, *The Enduring Navaho*, Austin (1968), p. 154.
5. *Navajo Area Newsletter* (1978), p. 4.
6. J. Wheat, "An Early Navajo Weaving," *Plateau*, Vol. 52, No. 4 (1981), 3.
7. G. Reichard, *Desba, Woman of the Desert*, New York (1939), p. xxii.
8. C. L. Tanner, *Southwest Indian Craft Arts*, Tucson (1938), p. 26.
9. N. Bennett, *The Weaver's Pathway*, Flagstaff (1974), p. 44.
10. Matthews, *ibid.*, 201
11. Tschopik, *ibid.*, 262.
12. G. Phillips, "The Cultural Implications of Navajo Basketry," New York University (1973), p. 9. Also see Stewart, "Navajo Wedding Basket," *Museum Notes*, Vol. 10, No. 9 (1938), 28.
13. Franciscan Fathers, *An Ethnologic Dictionary of the Navaho Language* (1910), p. 291; Stewart, 26-28; Kluckhohn and Hill, pp. 134-35.
14. *Ibid.*, 293; Stewart, *op.cit.*; Tschopik "Navaho Basketry, A Study of Cultural Change," *American Anthropologist*, Vol. 42, No. 3 (1940), p. 446
15. N. Parezo, *Navajo Sandpaintings: From Religious Art to Commercial Art*, Tucson (1983), p. 75.
16. M. Shepardson and B. Hammond, *The Navajo Mountain Community*, Berkeley (1970), p. 106.

Powhatan Copper and the Prehistoric Ceremonial Complexes

1. Amelia M. Trevelyan, "Copperwork in the Prehistoric Eastern United States", unpublished Ph.D. dissertation, University of California at Los Angeles, 1983, 358.
2. Joseph R. Caldwell, "Interaction Spheres in Prehistory in *Hopewellian Studies*", *Illinois State Museum Scientific Papers*, vol. 2, 1968.
- Sharon Goad, "Exchange Networks in the Prehistoric Southeastern United States", unpublished Ph.D. dissertation, University of Georgia, 1978.
- Mark Seeman, "The Hopewell Interaction Sphere: The Evidence for Interregional Trade and Structural Complexity", *Indiana Historical Society Prehistoric Research Series*, vol. 5, #2, 1979.
3. William Strachey, *The Historie of Travaile into Virginia Brittainia, Expressing the Cosmographie and Commodities of the Country with the Manners and Customes of the People*, Hakluyt Society Publication, vol. 6, London, 1849, 113.
4. John Smith, "Works: 1608-1631" in *Original Narrative of Early American History: 1606-1625*, J. Franklin Jameson, ed., New York, 1907, 307.
5. T.M.N. Lewis, Editor's comment, *Tennessee Archaeologist*, vol. III, #1, 1946, 14.
6. John Smith, "Works: 1608-1631", *English Scholars Library*, Edward Arber, ed., #16, Birmingham, 1884, cx-cxi.

7. Thomas Hariot, *Narrative of the First English Plantation of Virginia*, reprint, London, 1893, 30.
- John Smith, *First Explorations of the Trans-Allegheny Region by the Virginians: 1650-1674*, Cleveland, 1912, 162.
- William Barlowe, "Early English and French Voyages: 1534-1608", *Original Narratives of Early American History*, Henry Barrage, ed., New York, 1906, 232.
- John Smith, *Original Narrative* . . . , xlix-1.
- Strachey, *The Historie of Travaile* . . . , 57-8.
8. *Ibid.*
9. This well-documented history of the Creek Tuchabachee Plates implies that this may well have been the reasoning behind their occasional burial with certain individuals (See Swanton, "Aboriginal Culture of the Southwest", *42nd Annual Report of the Bureau of American Ethnology*, Washington D.C., 1928, 503-510).
10. John Smith, "Works: 1606-1631", *Narratives of Early Virginia: 1606-1625*, Lyon Tyler, ed., New York, 1907, 49.
- Strachey, *The Historie of Travaile* . . . , 130.,
11. Trevelyan, "Copperwork in Prehistoric . . .", 358.
12. Hariot, *Narrative* . . . , 385., 89.
- Smith, *Original Narrative* . . . , 104.
13. Smith, *English Scholars Library*, cv-cvi.
14. *Ibid.*
15. Barlowe, *Early English* . . . , 232.
- Smith, *English Scholars* . . . , xlix-1.
16. *Ibid.*,cii.
17. Strachey, *The Historie of Travaile* . . . , III.
18. Smith, *English Scholars* . . . , cvii-cviii.
19. Smith, *Narratives* . . . , 114-116.
20. Nancy Lurie, "Indian Cultural Adjustment to European Civilization", *Seventeenth Century America*, James M. Smith, ed., Chapel Hill, 1959, 42.
21. William Brandon, "American Indians and American History", *the American West*, vol. II, #2, 16.
22. Ralph Lane, Report to Sir Walter Raleigh, *The New World: The First Pictures of America*, Stefan Lorant, ed., New York, 1946, 144-146.
23. Swanton, "Aboriginal Culture . . .", 505-510, 572.
- James Howard, "The Southeastern Ceremonial Complex and its Interpretation", *Missouri Archaeological Society Memoir*, #6, 1968, 65, 66, 69, 73.

Lakota Beaded Costume of the Early Reservation Era

1. Jeanette Mirsky, "The Dakota," Margaret Mead, ed., *Cooperation and Competition Among Primitive Peoples* (New York: McGraw-Hill, 1937), p. 297.
2. *Ibid.*, p. 426.
3. *Ibid.*, p. 96.
4. Robert M. Utley, *The Lasts Days of the Sioux Nation* (New Haven: Yale Univ. Press, 1963), p. 21.
5. Gordon MacGregor, *Warriors Without Weapons: A Study of the Society and Personality Development of the Pine Ridge Sioux* (Chicago: Univ. of Chicago Press, 1946), p. 91.

6. Luther Standing Bear, *Land of the Spotted Eagle* (Boston: Houghton-Mifflin, 1933), p. 177.
7. MacGregor, *Warriors Without Weapons: A Study of the Society and Personality Development of the Pine Ridge Sioux*, p. 33.
8. Ella Deloria, *Speaking of Indians* (New York: Friendship Press, 1944), pp. 95-96.
9. Everett E. Hagan & Louis C. Shaw, *The Sioux on the Reservations: The American Colonial Problem* Cambridge: M.I.T. Press, 1960), pp. 10-18.
10. Carrie A. Lyford, *Quill and Beadwork of the Western Sioux* (Lawrence, KS: Haskell Institute Press, 1940), p. 71.
11. *Ibid.*, p. 67.
12. Richard A. Pohrt, *The American Indian and the American Flag* (Flint, MI: Flint Institute of Arts Press, 1975), p. 9.
13. Standing Bear, *Land of the Spotted Eagle*, p. 232.
14. Mrs. D. B. Dyer, *Fort Reno or Picturesque Cheyenne and Arapahoe Army Life, Before the Opening of Oklahoma* (New York: G.W. Dillingham, 1896), p. 50.
15. George Deveraux, "Art and Mythology: A General Theory," Carol F. Jopling, ed., *Art and Aesthetics in Primitive Societies* (New York: E. P. Dutton, 1971), pp. 203-6.
16. Lyford, *Quill and Beadwork on the Western Sioux*, p. 12.
17. Clark Wissler, *Decorative Art of the Sioux Indians*, *American Museum of Natural History Bulletin*, XVIII:321-78.

The Emergence of Crenellated Ritual Pueblo Ceramics During the Late Prehistoric Period

1. Keith A Dixon, "The Acceptance and Persistence of Ring Vessels and Stirrup Spout Handles in the Southwest", *American Antiquity* 29 (1964).
2. Watson Smith, "Kiva Mural Decorations at Awatovi and Kwaika-a", *Papers of the Peabody Museum of Archeology and Ethnology*, 37 (1952), 250-251.
3. Richard J. Ambler, *The Anasazi* (Museum of Northern Arizona, Flagstaff, 1977), 41.
4. H.R. Voth, "The Oraibi Oaqol Ceremony", *Anthropological Series* 6 (Field Museum of Natural History, 1903), 1-46.
5. Smith, *Papers Peabody*, 251.
6. William J. Robinson & Roderick Sprague, "Disposal of the Dead at Point of Pines, Arizona", *American Antiquity* 30 (1965), 451.
7. *Ibid.*, 451.
8. Mrs. Glen E. Moore, "Twelve Room House Ruin", *Bulletin* 18 (Texas Archaeological and Paleontological Society, 1947), 107.
9. Polly Schaafsma, *Rock Art in New Mexico* (Albuquerque, 1975), 101 ff.
10. Charles C. Di Peso, *Casas Grandes and the Gran Chichimeca* (Museum of Sante Fe, New Mexico, 1972), 9.
11. George Kubler, "Iconographic Aspects of Architectural Profiles at Teotihuacan and in Mesoamerica", *Pre-Columbian Art History*, ed. Alana Cordy-Collins & Jean Stern (Palo Alto, 1977), 106.
12. Alfonso Ortiz, *The Tewa World* (Chicago, 1969), 19.

13. Charles Di Peso, John B. Rinaldo, and Gloria J. Fenner, *Casas Grandes: A Fallen Trading Center of the Gran Chichimeca*, v. 2 (Flagstaff, 1974), 557.
14. Fray Sahagun, *A History of Ancient Mexico* (Nashville, 1932), 34 and 120.
15. Florence H. Ellis, "Datable Ritual Components Proclaiming Mexican Influence in the Upper Rio Grande of New Mexico", *Papers of the Archaeology Society of New Mexico* 3 (1976), 103-104.
16. Regge N. Wiseman, "Artifacts of Interest from the Bloom Mound, Southeastern New Mexico", *The Artifact* 8 (1970), 1-10.
17. Di Peso, et.al., *Fallen Trading*, 1974, Vol. 2, 557.

Form and Interpretation of Mimbres Ceramic Vessels

1. For a detailed discussion of the historical and geographical relationship between the prehistoric Mimbres and the contemporary Pueblo cultures see: Barbara L. Moulard, *Mimbres Iconography: A study of the methodology and interpretation*, (unpublished M.A. thesis. School of Art, Arizona State University, 1982), pp. 1-16.
2. Steven A. LeBlanc, *The Mimbres People: Ancient Pueblo painters of the American Southwest*, (London, 1983), p. 119.
3. *Ibid*, pp. 18-20; 140-141.
4. The exceptions are stylistic studies in which the basic form is considered in relationship to how it effects the structural elements of painted design. For example see: J. J. Brody, *Mimbres Painted Pottery*, (Albuquerque, 1977), pp. 131-200.
5. For examples see: Fred Kabotie, *Designs from the ancient Mimbresños with a Hopi interpretation*, (Flagstaff, 1949); O.T. Snodgrass, *Realistic art and times of the Mimbres Indians*, (El Paso, 1975); and Pat Carr, "Mimbres mythology", *University of Texas Southwestern Studies Monograph* 56, Austin, 1979).
6. For examples see: Jesse Walter Fewkes, "Designs on prehistoric pottery from the Mimbres valley, New Mexico", *Smithsonian Miscellaneous Collections* 74 (6), (Washington, D.C., 1923); and Fewkes, "Additional designs on prehistoric Mimbres pottery", *Smithsonian Miscellaneous Collections* 76 (8), (Washington, D.C., 1924).
7. Brody, *Mimbres Painted Pottery*, p. 211.
8. Harriet S. Cosgrove and Cornelius B. Cosgrove, "The Swarts Ruin: A typical Mimbres site in southwestern New Mexico", *Papers of the Peabody Museum of American Archaeology and Ethnology* 15 (1), (Cambridge, 1932), p. 28.
9. Brody, *Mimbres Painted Pottery*, p. 128.
10. Matthew E. Thomas, personal communication, (Tempe, 1981).
11. Most of the organic material leached from Mimbres vessels by soaking them in distilled water is dark brown in color. It is protien in nature but chemical analysis is needed to determine what the substance is. It is possible that it is a result of the contact of the ceramics with the human body in the burial situation. Thomas, personal communication, (Tempe, 1981).

12. For examples of Mimbres pottery vessel shapes see: Brody, *Mimbres Painted Pottery*, p. 132. For examples of Hohokam pottery vessel shapes developed contemporaneously with the Mimbres cultural phase see: Emil Haury, *The Hohokam, desert farmers and craftsmen: Excavations at Snaketown, 1964-1965* (Tucson, 1976), pp. 327, 330.
13. Isabel T. Kelly, "The Hodge Ruin: A Hohokam community in the Tucson Basin," *Anthropological Papers of The University of Arizona*, 30 (Tucson, 1978), p. 77.
14. Charles C. DiPeso, "Cacas Grandes: A fallen trading center of the Gran Chichimeca," *The Amerind Foundation, Incorporated Series*, 9 (1), (Dragoon, 1974), p. 250.
15. Steven A. LeBlanc, "Temporal change in Mogollon ceramics," In *Southwestern ceramics: A comparative review*, ed. Albert A. Schroder, *The Arizona Archaeologist*, 15 (Phoenix, 1982), pp. 119-122.
16. Clara Lee Tanner, *Prehistoric Southwestern Craft Art* (Tucson, 1976), p. 114.
17. J. J. Brody, "Mimbres art: Sidetracked on the trail of a Mexican connection," *American Indian Art*, 2 (4) (Scottsdale, 1977), p. 29.
18. LeBlanc, *The Arizona Archaeologist*, 15, p. 113.
19. The author is aware of two polychrome painted stone slabs from the Mimbres area.
20. For a discussion of the numbers of types of ceramics found in Mimbres sites see: Paul H. Nesbitt, "The ancient Mimbrenos: Based on investigations at the Mattocks Ruin, Mimbres Valley, New Mexico," *Logan Museum Bulletin*, 4 (Beloit, 1931), pp. 51-67; and Cosgrove and Cosgrove, *Papers of The Peabody Museum of American Archaeology and Ethnology*, 15 (1), pp. 72-76.
21. Most warpage of Mimbres ceramics has been attributed to poor firing which occurs after the pottery has been painted. However, there is the possibility that some warpage was caused by the careless handling of unpainted greenware pottery.
22. Brody, *Mimbres Painted Pottery*, p. 138.
23. For a discussion of the appearance of Mimbres ceramics in a burial context see: C. L. Webster, "Some burial customs practiced by the ancient people of the Southwest," *The Archaeological Bulletin*, 3 (3), 3(3,1-12), p. 13; Nesbitt, *Logan Museum Bulletin*, 4, p. 39; and Cosgrove and Cosgrove, *Papers of The Peabody Museum Archaeology and Ethnology*, 15 (1), p. 28.
24. Cosgrove and Cosgrove, *Papers of the Peabody Museum of Archaeology and Ethnology* 15 (1), p. 28.
25. *Ibid.*, p. 28.
26. Cosgrove and Cosgrove, *Papers of the Peabody Museum of Archaeology and Ethnology* 15 (1), p. 26.
27. Seed jars are full bodied almost globular vessels, the shoulders curve inward to narrow orifices and direct rims.
28. Nesbitt, *Logan Museum Bulletin* 4, p. 44.
29. The broken or "kill sherds" are often found in the graves. Cosgrove and Cosgrove, *Papers of the Peabody Museum of Archaeology and Ethnology* 15 (1), p. 28.

30. *Ibid.*, p. 28.
31. Nesbit, *Logan Museum Bulletin* 4, p. 44; and Cosgrove and Cosgrove, *Papers of the Peabody Museum of Archaeology and Ethnology* 15 (1), p. 26.
32. Brody, *Mimbres Painted Pottery*, p. 121.
33. Cosgrove and Cosgrove, *Papers of the Peabody Museum of Archaeology and Ethnology* 15 (1), p. 73.
34. Alfonso Ortiz, "Dual organization as an operational concept in the Pueblo Southwest", *Ethnology* 4 (4), (Pittsburg, 1965), pp. 289-396.
35. Ruth L. Bunzel, "Introduction to Zuni ceremonialism", *Bureau of American Ethnology, Annual Report* 47, (Washington, D.C., 1932), p. 487.
36. Ruth L. Bunzel, "Zuni tales", *Publications of the American Ethnological Society* 15, (Washington, D.C., 1933), p. 225.
37. Leo Simmon, editor, *Sun Chief: The Autobiography of a Hopi Indian*, (New Haven, 1942), p. 418.
38. H.R. Voth, "The traditions of the Hopi", *Fieldiana* 8, (Chicago, 1905), p. 10.
39. Ruth Benedict, *Zuni Mythology*, (New York, 1935), vol. 1, pp. 2-3.
40. Mathew W. Stirling, "Origin myth of Acoma and other records", *Bureau of American Ethnology, Bulletin* 135, (Washington, D.C., 1942), pp. 1-2.
41. For examples of these Pueblo myths see: Voth, *Fieldiana* 8, pp. 1-2; Elise Clews Parsons, *Pueblo Indian Religion*, (Chicago, 1939), vol. 1, p. 68; Alexander M. Stephen, "Hopi tales", *Journal of American Folklore* 42, (Washington, D.C., 1929), pp. 8-9; and Dennis Tedlock, *Finding the center: Narrative poetry of the Zuni Indians*, (Lincoln, 1978), pp. 262-263. A complex myth concerning death after emergence that involves the drowning of Zuni children and their descent through water and river beds to the Underworld is recorded by Frank H. Cushing, "Outlines of Zuni creation myths", *Bureau of American Ethnology, Annual Report* 21, (Washington, D.C., 1896), pp. 404-406.
42. Kivas are semi-subterranean structures that are generally entered from a hatch way in the roof and a ladder. They are primarily used by men for working and fraternizing and for ceremonies.
43. Parsons, *Pueblo Indian Religion*, vol. 1, pp. 144n, 184, 202, 242. For an account of the invocation of a Kachina in the kiva and its association with the *sipa'pu* see: Alexander M. Stephen, "Hopi journal of Alexander M. Stephen", edited by Elsie Clews Parsons, *Columbia University Contributions to Anthropology* 23, (New York, 1936), vol. 1, p. 309.
44. The ladder, or "way out", is symbolized at the grave by a planting stick or piece of string. Parsons, *Pueblo Indian Religion*, vol. 1, pp. 70-72; 173.
45. The claim for the burial of the Mimbres dead under house floors cannot be supported with data from the Cameron Creek site. Wesley Bradfield, "Preliminary report on excavations at Cameron Creek Site", *El Palacio* 15 (5), (Santa Fe, 1923). However, one-thousand and nine such burials were excavated at the Swarts Ruin (Cosgrove and Cosgrove, *Papers of the Peabody Museum of Archaeology and*

Ethnology 15 (1), p. 23.) and two hundred and ten burials were found under house floors at the Mattock Site (Nesbitt, *Logan Museum Bulletin* 4, pp. 39-92.).

46. Parsons, *Pueblo Indian Religion*, vol. 1, p. 71.

47. Stephen, *Columbia University Contributions to Anthropology* 23, vol. 1, p. 151.

48. *Ibid.*, p. 151.

49. For Examples see: Cushing, *Bureau of American Ethnology, Annual Report* 21, p. 38; Wilson D. Wallis, "Four tales from Shimopovi", *Journal of American Folklore*, (Washington, D.C., 1936), p. 10; Stirling, *Bureau of American Ethnology, Bulletin* 135, p. 3; and Alfons Ortiz, *The Tewa World: Space, time, and becoming in a Pueblo Society*, (Chicago, 1969), pp.13-14.

50. Parsons, *Pueblo Indian Religion*, vol. 1, p. 73.

51. Simmon, Sun Chief: The autobiography of a Hopi Indian, p. 271.

52. Ortiz, *The Tewa World: Space, time and becoming in a Pueblo Society*, p. 16.

53. *Ibid.*, pp. 16; 37.

54. Parsons, *Pueblo Indian Religion*, vol. i, p. 198.

55. Alfonso Ortiz, personal communication, (Albuquerque, 1981).

56. Parsons, *Pueblo Indian Religion*, vol. 1 pp. 195-196.

57. The fact that many Mimbres burials contained plainware "killed" hemispheric vessels strengthens the assumption that the form of the ceramic vessel was an important part of a funerary ritual.

Meaning in Women's Arts of North America

1. Although many of the objects illustrated here were made for sale, they still reflect traditional approaches to construction and design.

2. The scope of this essay does not permit discussion of art forms created by both men and women, as in the Chilkat cloak and Haida hat.

3. A.L. Kroeber, "California Basketry and the Pomo," *American Anthropologist* VII (Menasha, Wisconsin, 1909), p. 248.

4. P.T. Furst and J. Furst, *North American Indian Art* (New York City, 1982) p. 76.

5. *Ibid.*, p. 165.

6. A.L. Kroeber, "The Arapaho," *American Museum of Natural History, Bulletin* XVIII (New York City, 1902) pp. 36-150.

7. M.J. Adams, "Structural Aspects of a Village Art," *American Anthropologist* LXXV (Menasha, Wisconsin, 1973) pp. 265-279.

Native American Photography

1. Jean Fredericks, former Chairman of the Hopi Tribe, began taking photographs in the late 1930's and set up a dark room at his home on the reservation in 1940.

2. Bruce Baird, "Reflections — Native Americans in Media," *Native American on Film and Video*, ed. Elizabeth Weatherford (New York: Museum of the American Indian/Heye Foundation, 1981).
3. Margaret B. Blackman, "Posing the American Indian," *Natural History Magazine*, vol. 89, no. 10 (1980), 69; Joanna Cohan Scherer, "Introduction: Pictures as Documents (Resources for the Study of North American Ethnohistory)," *Studies in the Anthropology of Visual Communication*, vol. 2, no. 2 (Fall 1975), 65.
4. Joanna Cohan Scherer, *Indians: The Great Photographs that Reveal Native American Indian Life: 1847-1929, from the Unique Collection of the Smithsonian Institution* (New York: Crown Pub., Inc., 1974), p. 12.
5. George Wharton James cited in Ruth Mahood, ed. *Photographer of the Southwest: Adam Clark Vroman, 1856-1916* (Los Angeles: The Ward Richie Press, 1961), p. 10.
6. Scherer, "Pictures as Documents," p. 65.
7. James Borchert, "Analysis of Historical Photographs: A Method and a Case Study," *Studies in Visual Communication*, vol. 7, no. 4 (Fall 1981), 39.
8. Sol Worth & John Adair, *Through Navajo Eyes: An Exploration in Film Communication and Anthropology* (Bloomington: Indiana University Press, 1972), p. 147.
9. *Ibid.*
10. *The Urban Indian Experience: A Denver Portrait* (Denver Museum of Natural History, 1978).
11. Rev. Joedd Miller, United Central Presbyterian Church, Phoenix, AZ.
12. Victor Masayesva, "Rain Bird: A Study in Hopi Logic," *Sun Tracks*, vol. 4 (Tucson, 1978), 10.