

Sixth: Repeat the same movement on the thumb loops by putting the left middle finger from below into the left thumb loop, and then, with the tips of the left thumb and middle finger, drawing the right near thumb string (Fig. 661) through

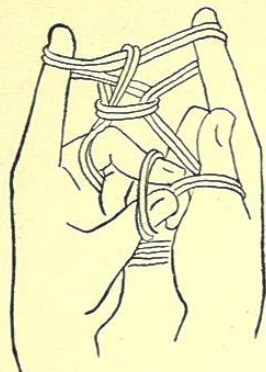


FIG. 661.

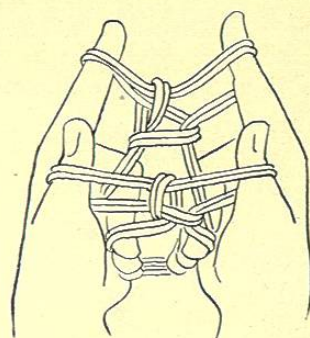


FIG. 662.

the loop which passes around the left thumb and middle finger, allowing this loop to slip off these fingers, but keeping the right thumb in its loop. Now insert the left thumb away from you into the loop you have been holding between the tips of the left thumb and middle finger, and draw the hands apart, still keeping the strings held to the palms (Fig. 662).

Seventh: Take all three fingers of the right hand out of the loop they are holding to the palm, and put them toward you into both the right index loop and right

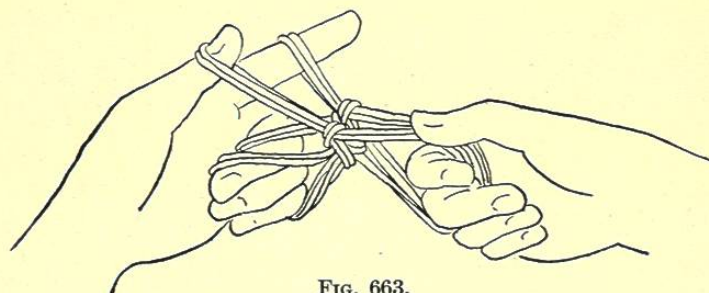


FIG. 663.

thumb loop; remove the right thumb and index, and place the thumb on top of the upper strings of the loop (Fig. 663).

The "little boys" are made to run by pulling on the upper right hand strings.

This is a curious and not very interesting figure although some of the movements are novel. The result produced by the *First* movement is the same as that produced by the opening movement of the Eskimo "Mouth." If the "boys" appear too near the left hand they must be pushed to the right so that their "flight" to the left may be a little longer.

A LITTLE FISH THAT HIDES IN THE MUD

This is another Klamath figure secured by Mr. John L. Cox, from Emma Jackson, of Oregon.

First: The same as the *First* movement of the "Two Little Boys Running Away."

Second: Holding the fingers of the right hand close together, turn the right hand so that the finger tips sweep down toward you under the figure (Fig. 664),

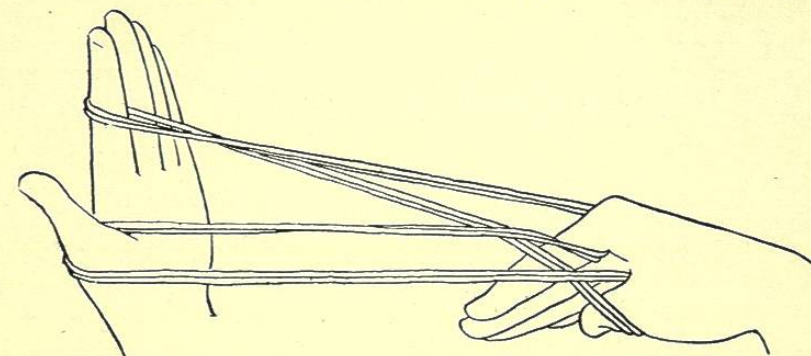


FIG. 664.

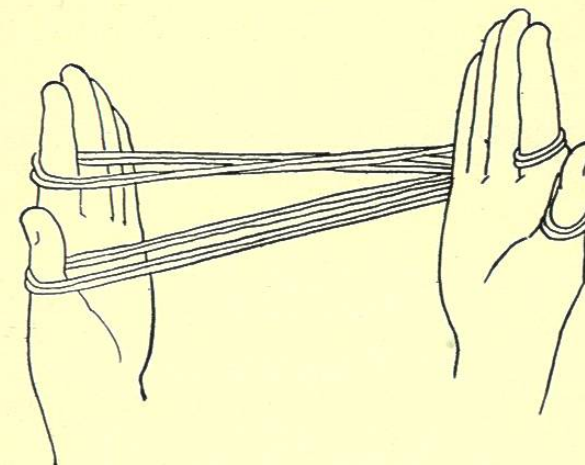


FIG. 665.

and the whole hand comes on the near side of the figure, the finger tips pointing upward and the palm facing toward you (Fig. 665).

Third: Pass all four fingers of the right hand up on the near side of the left thumb loop and put them from below into the left index loop, so that the left near

index string becomes a palmar string on the right hand (Fig. 666); remove the left index. With the left thumb and index take hold of the palmar string of the loop which is on the right index (above the right palmar string) (Fig. 667), and, keeping the loop on the right thumb, withdraw the right hand from all the other

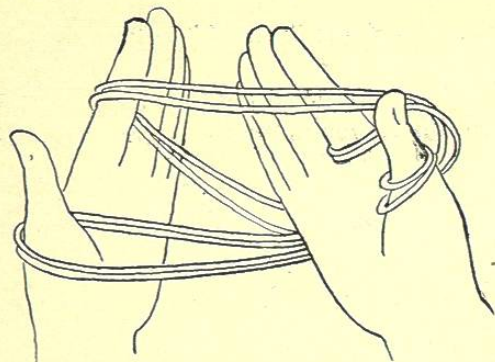


FIG. 666.

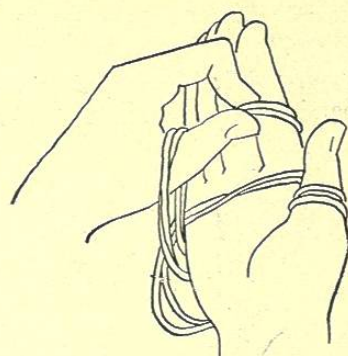


FIG. 667.

loops (Fig. 668). Turn the right hand again so that the finger tips sweep toward you under the figure and point upward, the palm facing toward you (Fig. 669).

Fourth: Pass all four fingers of the right hand from the near side (that is from below) into the loop you have been holding between the tips of the left thumb and index (Fig. 670). Release the loop held by the left thumb and index and close the fingers of the right hand on the palm (Fig. 671); put the left index, ring and

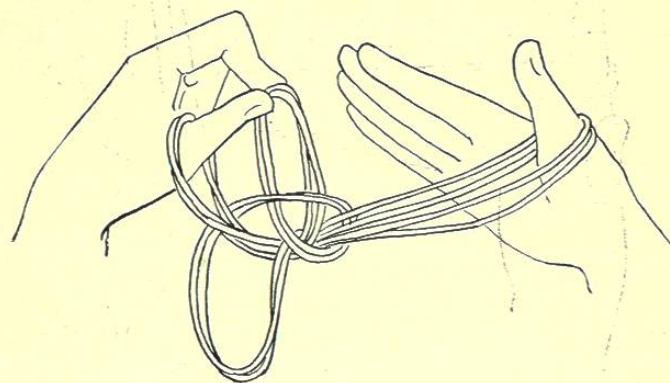


FIG. 668.

middle fingers (below the other strings of the figure) toward you into this loop beside the fingers of the right hand (Fig. 672).

Fifth: Remove the right fingers from this lower loop, and hold the loop by bending the fingers of the left hand down on the palm; then sweep the right hand

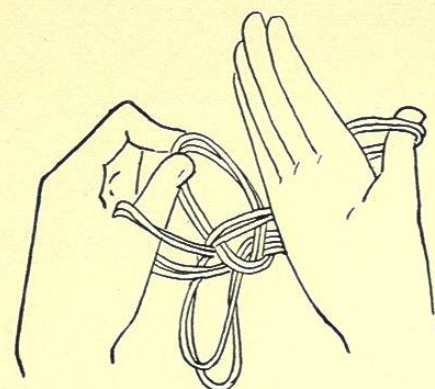


FIG. 669.

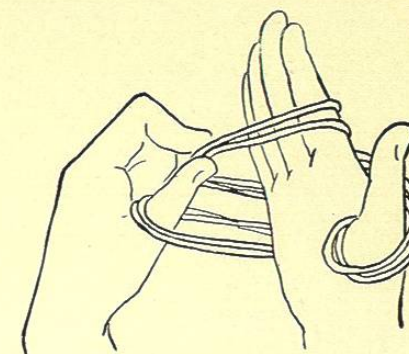


FIG. 670.

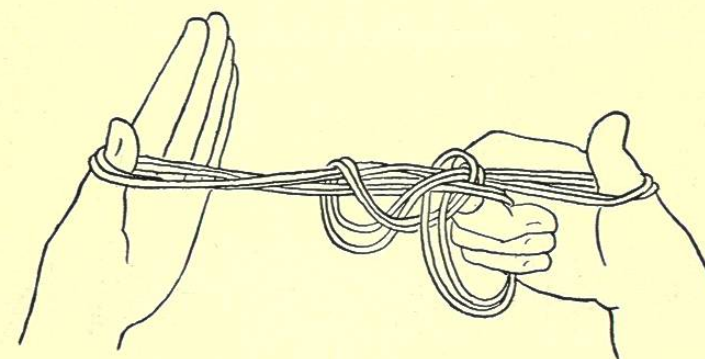


FIG. 671.

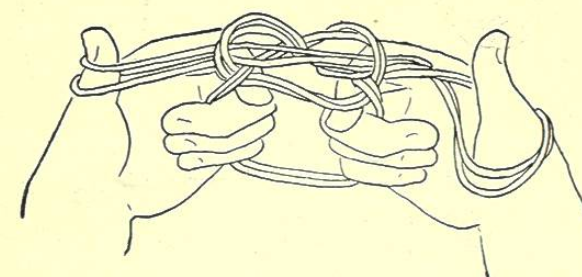


FIG. 672.

with the palm away from you, or in such manner that the strings of the right thumb loop become untwisted and parallel, and pull to the right on the right thumb loop until the twist in the figure is tight, but not formed into a hard knot (Fig. 673).

Sixth: Withdraw all four fingers of the left hand from the loop (Fig. 674). The knot and hanging loop represent the "little Fish"; by pulling on the two left

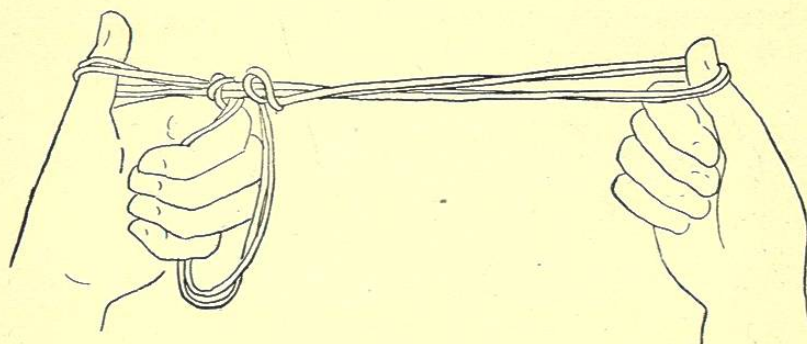


FIG. 673.

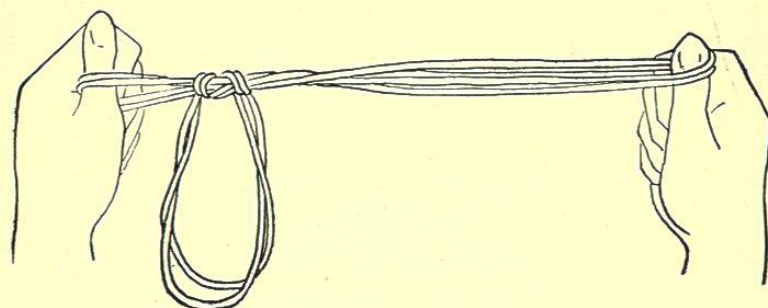


FIG. 674.

lower strings the knot comes apart and the "fish escapes into the mud"; by pulling on the two right lower strings the knot is drawn tighter and the "fish is caught."

This is not a difficult figure, although the description would lead one to think so. The majority of the movements are new and I have not observed them in any other figure.

A LITTLE BOY CARRYING WOOD



This also is a Klamath Indian figure, obtained in the same way as "Two Little Boys Running Away."

First: With the right thumb and index turn one string of the loop toward you about ten times, loosely, around the last joint of the left thumb. Then put the left index and the right thumb into the rest of the loop and separate the hands. Now put the right index, from above, behind the string which passes from the left thumb

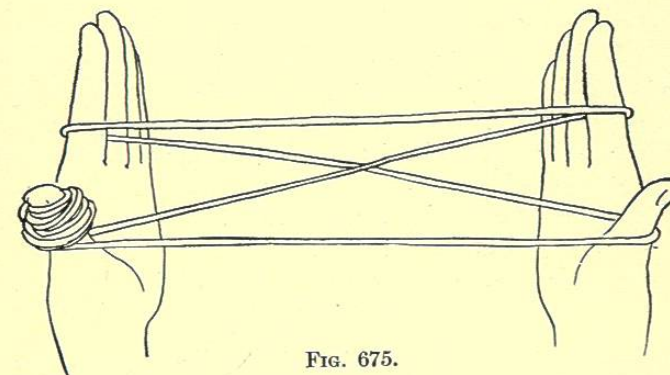


FIG. 675.

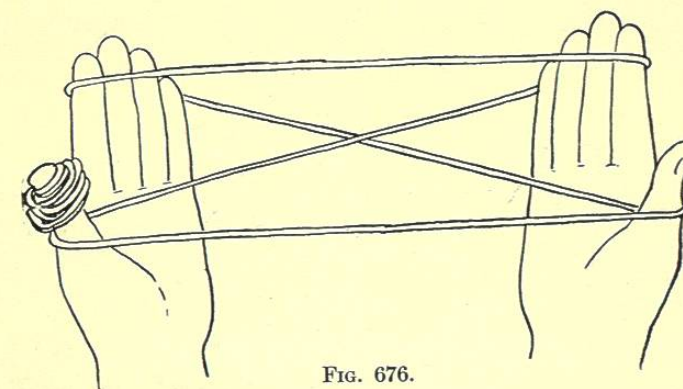


FIG. 676.

to the left index, and pull the loop out, at the same time turning the right index away from you and up to its usual position (Fig. 675).

Second: Pass the middle, ring and little fingers of each hand from below into the index loop (Fig. 676), and draw the near index string down on the palm, then

bring the hands together and pass the left middle finger to the far side and the left index to the near side of the right far index string (Fig. 677), and draw this string to the left, between the fingers, through the left index loop and put it around the

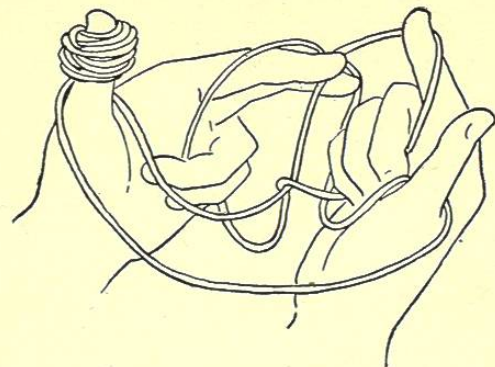


FIG. 677.

tip of the left index by turning the left hand with the palm away from you. During this movement the original left index loop slips from the finger (Fig. 678).

Third: Release the loop from the right index. With the right thumb and index take hold of the two strings of the left index loop (close to the index), and lift the loop from the finger; then thread this loop from above downward through the turns

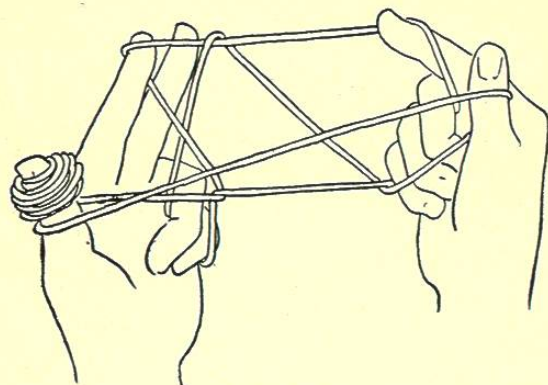


FIG. 678.

on the left thumb (Fig. 679), and put it back on the left index, withdrawing the left thumb from the turns (Fig. 680).

Fourth: Transfer the right thumb loop to the right index, by picking up from below on the back of the index the near thumb string, returning the index to position and withdrawing the thumb (Fig. 681).

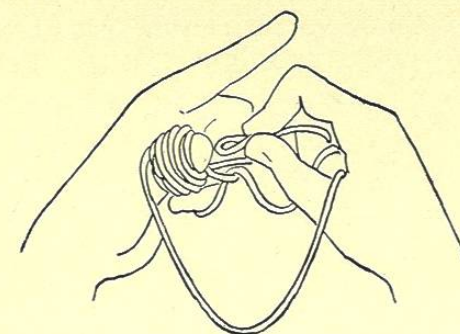


FIG. 679.

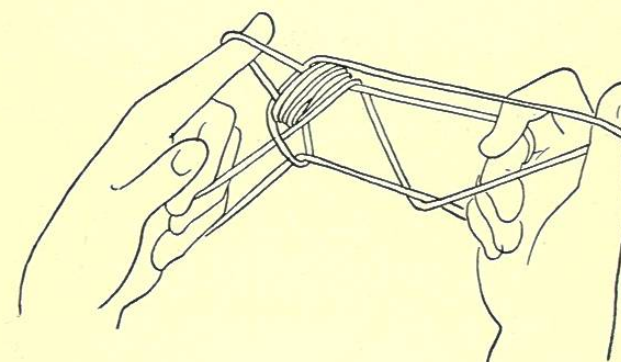


FIG. 680.

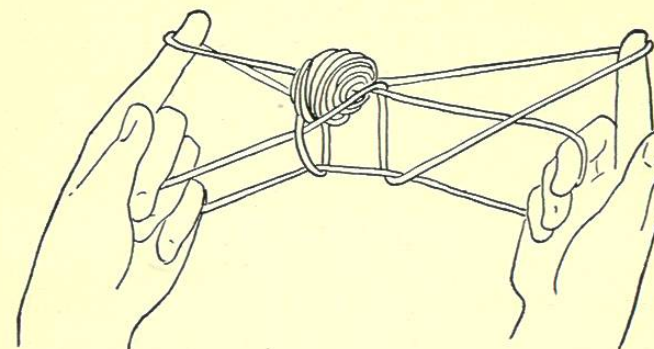


FIG. 681.

Fifth: Pass the right thumb away from you into the right index loop, and, pulling down the near index string, pick up from below on the back of the thumb the upper string of the loop held to the palm by the right middle, ring and little

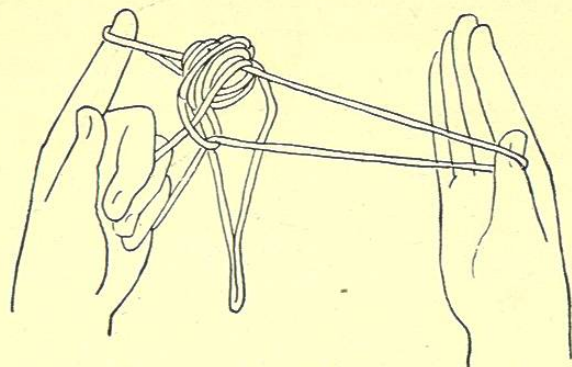


FIG. 682.

fingers. Return the right thumb to its position. Release the right index loop and the loop held down to the right palm (Fig. 682). Draw the hands apart, and pull the hanging loop up into the ball of string by drawing on the right lower thumb string (the one which passes under the little and ring fingers of the left hand). Release the loops held down to the left palm, and transfer the left index loop to the

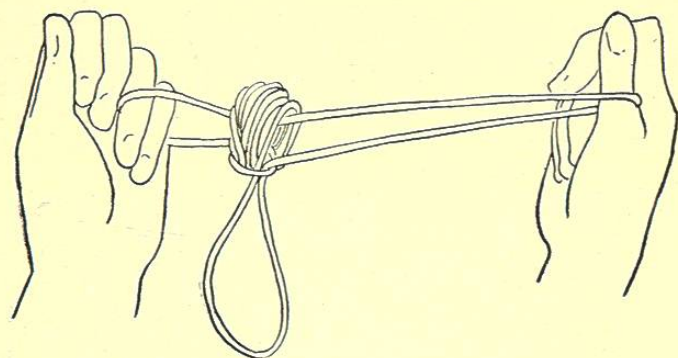


FIG. 683.

left ring and little fingers, and close these fingers on the palm (Fig. 683). The loop hanging down represents "the boy" and the ball of string "the bundle of wood" he is carrying on his head. The "boy" can be pushed far to the right, and then made to walk to the left by pulling on the right upper thumb string.

A SECOND WORM



The two Navaho girls at the St. Louis Exposition who taught me most of the other Navaho figures taught me this one also.

First: Put the thumbs through the untwisted loop and separate the hands.

Second: Bend each index toward you down into the thumb loop (Fig. 684, Right hand), and pick up from below on the tip of the index the near thumb string and return the index to its position (Fig. 684, Left hand).

Third: Bring the hands together, and pick up from below on the back of the right thumb the string which passes from the left thumb to the left index (Fig. 685), and draw out the loop by separating the hands (Fig. 686).

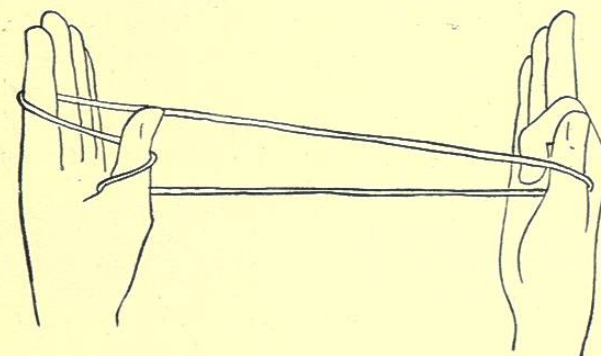


FIG. 684.

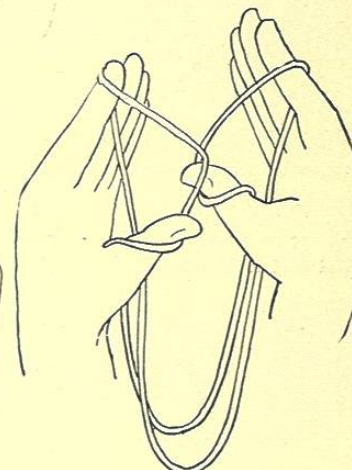


FIG. 685.

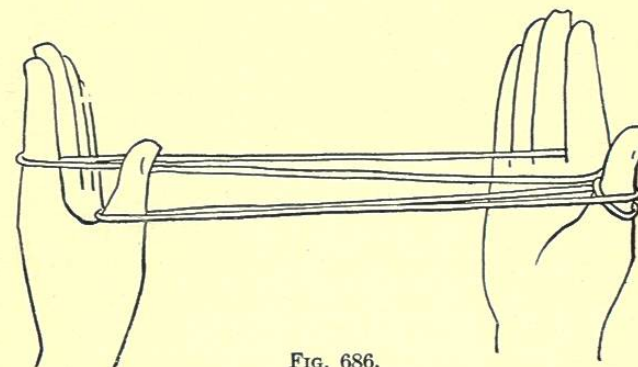


FIG. 686.

Fourth: With the teeth pick up, on the back of the right thumb, the right lower thumb loop, and draw it over the tip of the right thumb; then draw the hands

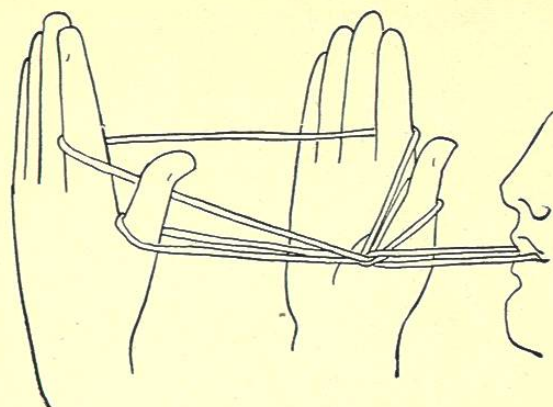


FIG. 687.

away from you, so that the loop runs from the teeth to the centre of the figure (Fig. 687).

Fifth: Still holding the loop by the teeth, turn the palms toward you and upward, and bend the middle, ring and little fingers of each hand toward you, and put them from below into and through the thumb loop; then straightening these

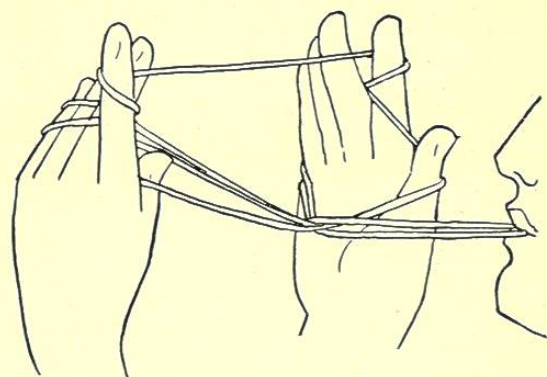


FIG. 688.

fingers, pushing away from you with their backs the far thumb string and the near index string, pass them under and to the far side of the far index string (Fig. 688). Now pull this string down, by closing the fingers on the palm, release the loops held by the teeth, and draw the hands apart (Fig. 689). The figure is extended by

separating widely the loops held by each thumb and each index, at the same time holding down the lower string with the other fingers closed on the palm.

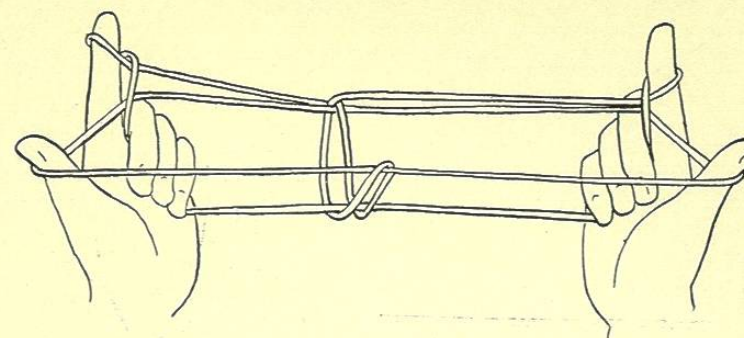


FIG. 689.

The first four movements of this figure are entirely new; the last is a characteristic Navaho movement.

A BRUSH HOUSE

This figure was obtained by Mr. John L. Cox, at Hampton, Virginia, from a Pueblo Indian, Antonio Abeita, from Isleta, New Mexico. He called it *Nathu* = a Hut. Mr. Cox tells me that it is also known to Emma Jackson the Klamath Indian, who taught him the other Klamath figures. There is a finished pattern of this figure preserved in the Philadelphia Free Museum of Science and Art, collected by Mr. Stuart Culin at Zuni, New Mexico. It is numbered 22607 and labelled *Pi-cho-wai, ham-pun-nai* = a Brush House.

First: Put the untwisted loop on the index fingers only, and separate the hands. Pass each thumb from below into the index loop (Fig. 690, Left hand), bend it over the far index string and sweep it down, toward you, and up again (Fig. 690, Right

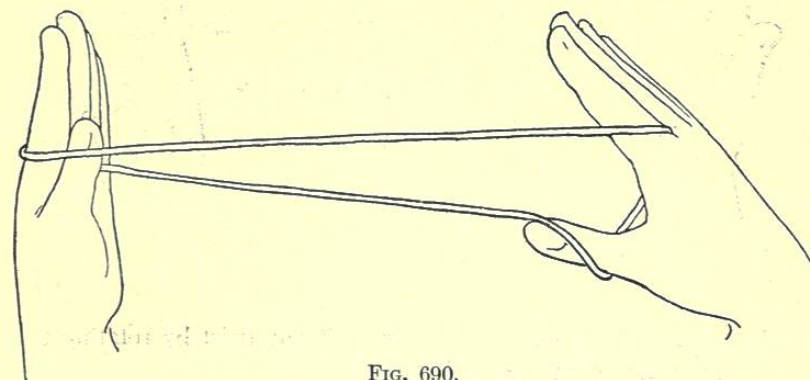


FIG. 690.

hand). In this way you put crossed loops on the thumbs and index fingers (Fig. 691). You now have, on each hand, a far thumb string and a near index string,

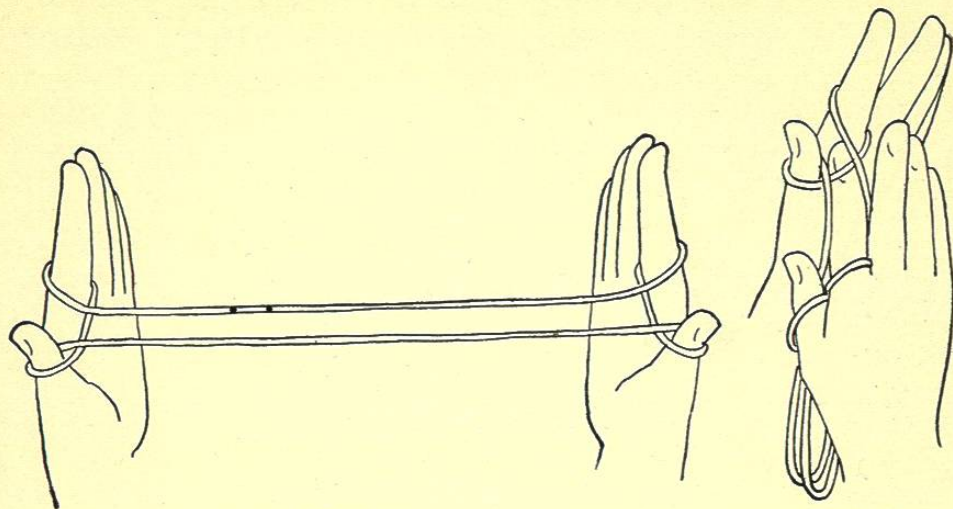


FIG. 691.

FIG. 692.

and a palmar string passing from the near side of the thumb to the far side of the index.

Second: Put the right index from below under this left palmar string, between the far thumb string and the near index string (Fig. 692), and draw the loop out on

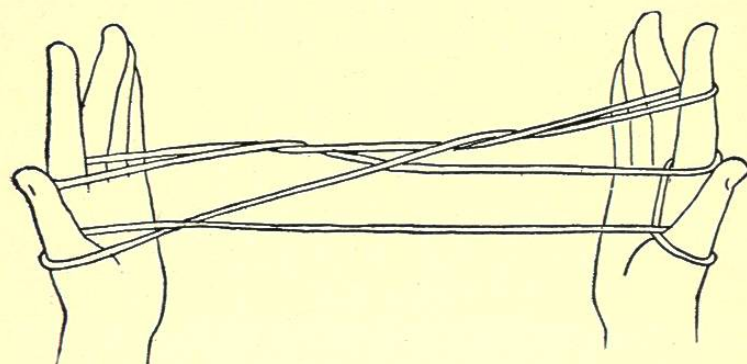


FIG. 693

the back of the index, at the same time giving it one twist by rotating the index away from you, down, toward you, and up again (Fig. 693).

Third: Put the right thumb from below into the right upper index loop, and separate the thumb from the index in order to make the loop wider (Fig. 694). Now pass the left index from above through this upper loop extended on the left

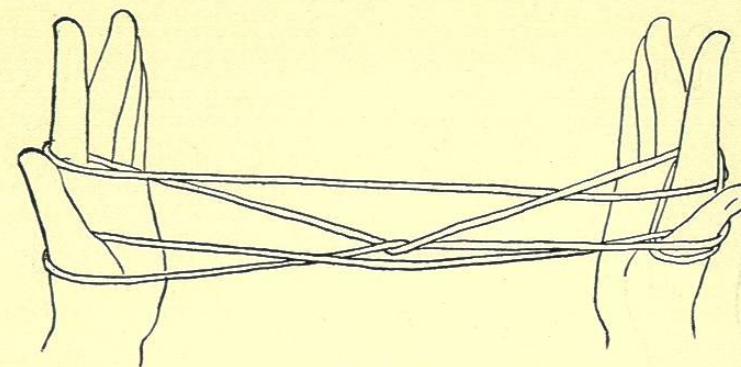


FIG. 694.

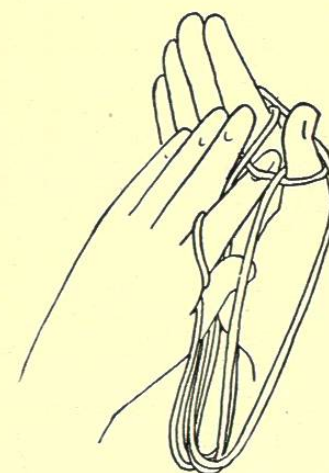


FIG. 695.

thumb and index, and pick up, from below (between the lower near index string and the lower far thumb string) on the back of the left index the right palmar string (Fig. 695), and draw the loop out and give it one twist by rotating the left index away from you, down, toward you, and up again.

Fourth: Pass the left thumb from below into the upper left index loop, and separate the thumb from the index in order to make the loop wider (Fig. 696).

Fifth: Bend the right middle, ring and little fingers toward you over all the loops on the right hand, and close these fingers on the palm to hold the strings in

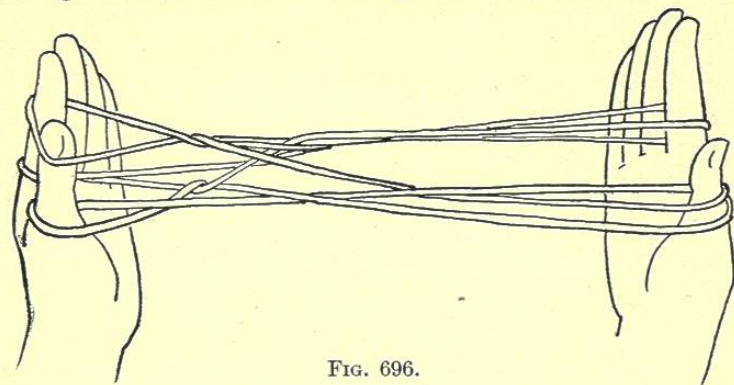


FIG. 696.

place while you gather together, close to the left hand, between the right thumb and index all the loops on the left hand, by putting the right thumb below the loops and closing the right index down on them (Fig. 697). Now withdraw the left hand from all the loops, and with the right thumb and index turn the loops over, away from you (so that the right thumb comes on top of the loops), and put the left thumb and index back into the loop, as they were before (Fig. 698), except that now the left thumb loop goes on the left index and the left index loop goes on the

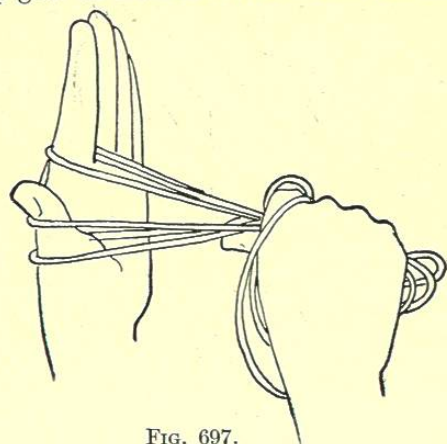


FIG. 697.

left thumb and the loop common to both thumb and index is now the lower loop. Draw the hands apart and repeat the same movement on the right hand, as follows: Bend the left middle, ring and little fingers toward you over all the loops on the left hand, and close these fingers down on the palm to hold the strings in place while

you gather together, with the left thumb and index, close to the right hand, all the loops on the left hand, putting the left thumb below the loops and closing the left index down on them. Now withdraw the right hand from all the loops and with the left thumb and index turn the loops over, away from you (so that the left thumb

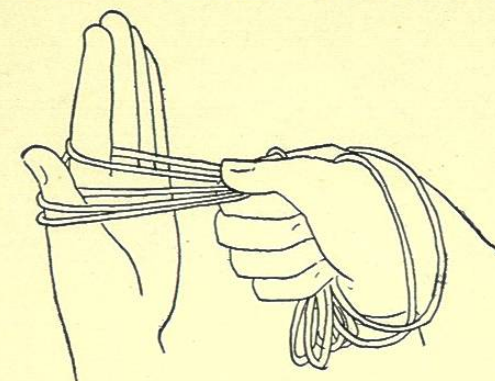


FIG. 698.

comes on top of the loops), and put the right thumb and index back into the loops as they were before, except that now the right thumb loop goes on the right index, the right index loop goes on the right thumb and the loop common to both right thumb and index is now the lower loop.

Separate the hands and draw the strings tight (Fig. 699). The figure now consists of an upper string which is a single straight near index string passing on

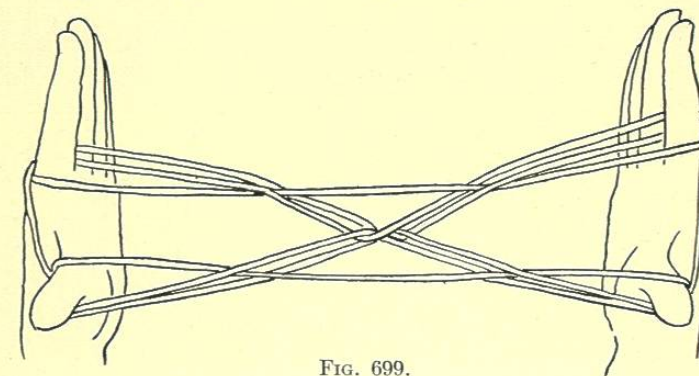


FIG. 699.

either side between the two far index strings; a lower string which is a single straight far thumb string passing, on each side, between the two near thumb strings; and double near thumb and far index strings twisted together in the centre.

Sixth: A second person now pulls upward the twisted strings in the centre of the figure, while you bend each index down toward you, over the near index string

and each thumb away from you over the far thumb string (Fig. 700), and, holding these strings down, you let the other strings slip off the thumbs and index fingers.

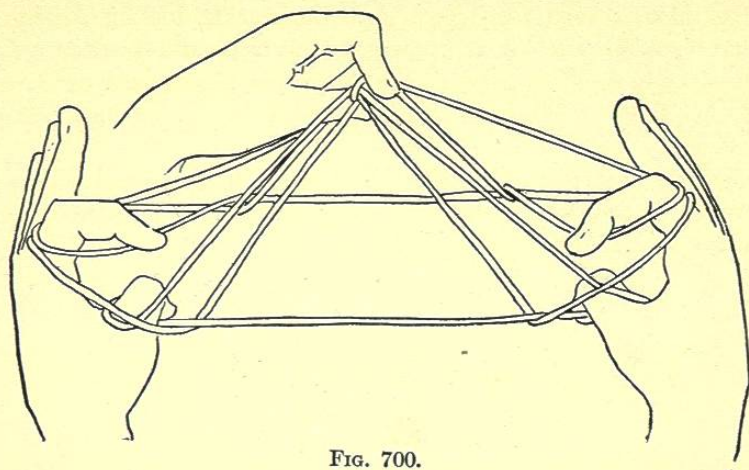


FIG. 700.

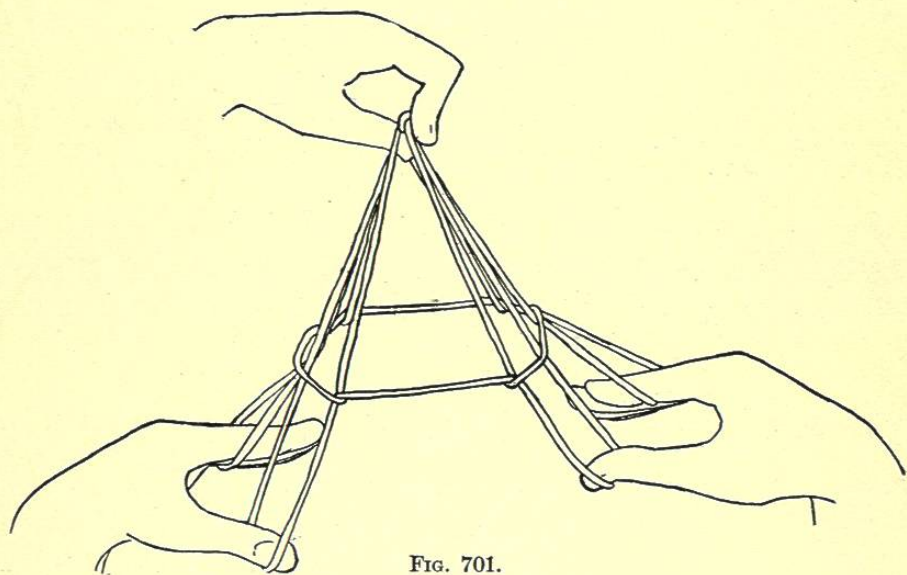


FIG. 701.

Now turn the hands with the palms down, and separate the thumbs widely from the index fingers, and the "Brush House" is formed (Fig. 701).

This is a very pretty figure and many of the movements are novel; the *Sixth* is of particular interest because it is just the reverse of the usual "Navaho movement," the thumb and index loops being drawn through the loop common to both thumb and index.

A SIX-POINTED STAR

Mr. Cox also secured this figure from the Pueblo Indian, Antonio Abeita, from Isleta, New Mexico. It is known to the Klamath Indians. A finished pattern preserved in the Philadelphia Free Museum of Science and Art (No. 25730), collected by Mr. Stuart Culin from the Tewas at Isleta, is labelled *pah-rhu-la* = a Star.

This figure is formed from the "Brush House," by the second person releasing the loops which he has been holding up, and pulling out in opposite directions the straight strings at the sides of the figure (Fig. 702).

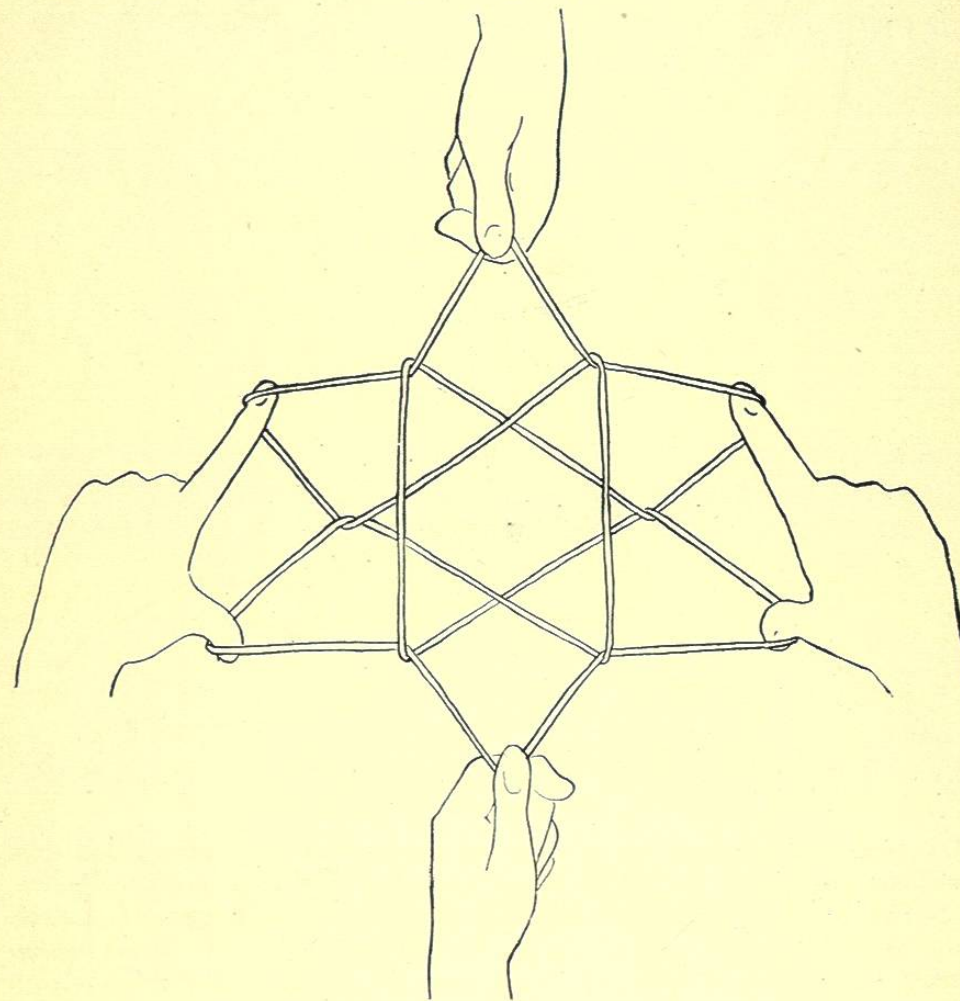


FIG. 702.