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Heizer: *Elizabethan California: A Brief and Sometimes Critical Review of Opinions on the Location of Francis Drake's Five Weeks' Visit with the Indians of Ships Land in 1579*

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***Elizabethan California: A Brief and Sometimes Critical Review of Opinions on the Location of Francis Drake's Five Weeks' Visit with the Indians of Ships Land in 1579.*** Robert F. Heizer. Ramona, California: Ballena Press. 1974. 101 pp. \$3.50 (paper).

Reviewed by ALBERT B. ELSASSER  
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Questions regarding the true identity of the northern California bay or port in which Sir Francis Drake landed are never likely to be answered with absolute certainty. The issue has been in the "live" category for about the last fifty years, but the approach of the quadricentennial celebration of the landing, which is already being warmed up by events such as the recent arrival of a replica of Drake's ship, the *Golden Hinde*, in San Francisco, nevertheless promises a great increase in number of new considerations or reconsiderations of the problem. The volume under review is perhaps the most recently published of the serious commentaries on the matter.

It may be comforting to anthropologists that an article by Heizer based upon ethnographic data, written about twenty-seven years ago and reprinted in the present work, still stands as probably the most convincing body of evidence concerning the locale of the landing. Unfortunately, this evidence could apply with equal validity to any one of several places along a relatively short stretch of the coast. Where Heizer in 1947 was undecided between Drake's Bay and Bodega Bay, however, he now seems inclined to consider San Francisco Bay as the place where Drake stayed during the summer of 1579 while repairing his leaky ship. He emphasizes that this is merely an opinion, and that the question cannot be properly answered unless some new and substantial evidence is introduced. In most of the summary, where he presents new elements of the story known to him—new discov-

eries (e.g., of several more inscribed plates), opinions, or allegations within the past twenty-five years—there is an accompanying strong note of skepticism or downright doubt.

The finding of the brass "Drake's Plate" near the shore of San Francisco Bay was confounded forty years ago by an apparently specious narrative by one or two private citizens, pointing to Drake's Bay some thirty miles away, as the true point of origin of the plate. In a controversy characterized by such facile acceptance as this by historians, later skepticism is surely in order. The present work may represent an island of stability in a coming period which will probably be laden with more wild speculations on a theme which seemingly already has had too much ink devoted to it.



***Fine California Views: The Photographs of A. W. Ericson.*** Peter E. Palmquist. Eureka, California: Interface California Corp. 1975. 111 pp. \$20.95 (cloth).

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A. W. Ericson was a Swedish immigrant who came to northern California in 1869. He was at first occupied in the lumber business and as a store keeper, but finally became a full-time photographer in the late 1880s. Ericson achieved more than local fame as a landscape photographer before the turn of the century—200 of his scenes were shown in the Chicago Columbian Exposition in 1893.

Of abiding interest to anthropologists are his photographs of the Yurok, Hupa, and Tolowa Indians of northwestern California. His pictures of the White Deer Skin dance of the Lower Klamath River Indians can only be



Scene along Klamath River, Humboldt County, California. A. W. Ericson, ca. 1885. Courtesy of R. H. Lowie Museum Collection.

considered as classic. Two of these were included in the first volume of the University of California Publications in American Archaeology and Ethnology, issued in 1901, and these same pictures and others have probably been reproduced more than any other pictures of Californian Indians in publications in Europe and the United States.

The present volume contains a short biography of Ericson, together with 92 handsome duotone-process plates, eleven of which pertain to Indians. These were all taken from Ericson's original, mostly glass plate, negatives, 575 of which are known to have survived the photographer, who died in 1927.

Most of the negatives are probably in archives at Humboldt State University, in Arcata; countless numbers of prints, some of them in the form of postcards produced about 75 years ago, are no doubt spread all over the United States in museums or private collections. Peter Palmquist and the printer, Graphic Arts Center, Portland, Oregon, are to be congratulated, along with the publisher, for producing an impressive monument to an outstanding artist. Given the impetus of this book, it is to be hoped that the author will some day follow up with a corpus of all Ericson's Indian pictures, including known variants or even rejects which, for esthetic or other reasons, could not be

included in the present work.

The primary appeal of this book is based upon recollections of scenes from a spectacularly beautiful landscape, set against some magnificent documentary views of the exploitation or depredation of parts of that land by the early redwood lumbering industry. These

were all produced at a time when photography demanded a great deal of arduous physical labor as well as creativity. The assemblage of pictures concerning the Indians alone makes it a significant contribution to California history and ethnography.

