them. Nothing of the sort can be said of introducing them to the practices of total war, for which there were many precedents in the New World, though not in New England before Captain John Mason destroyed the Pequot fort and those within it with Himmlerian thoroughness in 1637. Like the Nazis, the colonists felt no remorse about exterminating human beings whom they considered inferior. There are far too many colonial references to Indians in animal words—"feral bipeds" and the like—for there to be any doubt about how much below themselves colonists placed the Indians. If they needed justification for the massacre of Indians, it could easily be found. In 1625, Grotius had published *De Jure Belli et Pacis,* which excused the refusal of quarter to "barbarians." More cogent for Puritan consciences would be the authority cited by Captain John Underhill, who, quoting scriptural precedent, cited God himself as permitting the slaughter of "heathen" enemies, their women, and their children.

Malone's is a meticulously researched, admirably written, and beautifully presented book.

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A Time of Gathering: Native Heritage in Washington State. Edited by Robin K. Wright. University of Washington, Thomas Burke Memorial Washington State Museum, 1992. 248 pages. $55.00 cloth; $29.95 paper.

A Time of Gathering: Native Heritage in Washington State catalogs an exhibit developed over a four-year period for the 1989 Washington Centennial celebration. One of the projects of the exhibit dealt with preserving and protecting Washington's Native American heritage. Both Indians and non-Indians participated in the project, which was on view for six months in the University of Washington's Thomas Burke Memorial Washington State Museum. Art objects were culled from worldwide depositories to represent artifacts originating in Washington State from precontact times to the present.

A Time of Gathering records the exhibit's development and its specimens, whose captions are well worth reading by those with more than just a passing interest in the culture of indigenous Pacific Northwestern peoples. Essays provided by fourteen schol-

ars are divided between native cultures of Washington's western coastal and eastern plateau areas.

Lynette Miller's contribution, "Basketry Styles of the Plateau Region," deals with her field of expertise, corn husk bags. Formerly curator of the Native American collection at the Maryhill Museum of Art near Goldendale, Washington, and then director-curator of the now nonexistent MONAC (Museum of Native American Cultures of Spokane), Miller writes expertly about Plateau basketry, matting, cylindrical twined and flat corn husk bags. She explains the evolutionary developments in bag-making as revealed in size, shape, color, design, and material, and especially how bags were fabricated in response to cultural changes in the Plateau. Early decorative designs were geometric, she states, with a wide, plain band at the bottom and a narrow band at the top. A drawstring closed the bag.

Miller speculates that precontact bags were probably decorated with bear grass or other materials, or were left undecorated. Unstained corn husk surfaces, as well as stained decoration, could not have been used until the introduction of grain in the area in the 1820s. Early bags, used for root storage, were large—up to three feet. With less need for root storage, later bags were smaller and square-shaped. Of stylized form and varying in geometric design, they depicted fruit, animals, people, the flag; they had loop handles or ties instead of drawstrings. Prior to 1880, bags were colored with vegetable dyes or left with natural coloring. After that time, they were dyed with aniline dyes and manufactured wool yarn. Commercial cotton also replaced Indian hemp for the warp and weft. Significant change involved hand-fabricating these bags as a result of Euro-American contact around 1860, as well as during the reservation era when confinement resulted in less access to native utensils and hunted foods.

Other essayists writing on eastern Washington cultural topics are Roberta Haines, Martin Louie, Sr., Eugene S. Hunn, Amelia Sohappy Sampson, Barbara Loeb, and Kate C. Duncan.

Wayne Suttles, retired professor of anthropology at the University of British Columbia, the University of Nevada at Reno, and Portland State University, contributed an article entitled "The Shed-Roof House," dealing with this aspect of western native culture. Suttles challenges former explanations for the origin of the coastal shed-roof house. It and the gable-roof house were the basic plank-house types constructed by indigenous peoples of the Northwest Coastal area extending from the British Columbia-Alaska

boundary to the Oregon-California border. Their essential distinguishing features are the sloping, flat roof of the former and the inverted *V*-shaped roof of the other. The gable-roof house had general distribution from north to south, while the shed-roof house was found in a central area around the Straits of Juan de Fuca and Georgia, Puget Sound, the west coast of Vancouver Island, and the tip of northwestern Washington. Of simple construction and easy to expand, the shed-roof house served multiple uses. Extensions built onto existing houses allowed them to be used for multiple family lodging, recreation, food processing, and storing, or as a fortress. Anthropologist T. T. Waterman initially speculated in the 1920s that shed-roof houses were brought to the area by migrating Interior Salish from east of the Cascade Mountains. Suttles discounts this theory, stating that such housing evolved in situ in historic times in response to emerging social, economic, and ceremonial needs.

Other scholars contributing western Washington essays are Leonard Forsman, Linda Goodman, Helma Swan Ward, Bill Holm, Emmett Oliver, and Vi Hilbert.

Photographs of art objects in *A Time of Gathering* are extremely well done. The images and the subject matter of the essays do justice to the exhibit and overcome the previous lack of available information about the native heritage of Washington State. This book provides a pleasurable visual and reading journey through two millennia of the art of Washington's original peoples.

Robert H. Ruby

To the American Indian: Reminiscences of a Yurok Woman. By Lucy Thompson (Che-na-wah Weitch-ah-wah). Berkeley, California: Heydey Press, 1916. 292 pages. $12.95 paper.

Originally published in Eureka, California, in 1916, this is a rare and multifaceted book, authored by a full-blood Yurok woman: the proud and forthright Lucy Thompson (1853-1932). As Thompson explained in the preface, she was eminently qualified to speak with authority on the Yurok's culture and history, for she was a woman "of the highest birth" as a "Talth," a member of the hereditary priesthood; unlike the commoners, she had undergone rigorous training to learn the mysteries and laws of the people. Feeling obliged to correct the many misconceptions that had