



American Home Life, Eleventh Century A.D.

Interior of room or apartment at Lowry Pueblo in southwestern Colorado, as represented in a new exhibit now installed in the Hall of Southwestern Archaeology (Hall 7). The restoration, a painting by Miss Anne Harding, is based upon data furnished by Dr. Paul S. Martin, Chief Curator of Anthropology. Pictures of this type are used to make more vivid the story told by artifact exhibits.

the horizontal thread in weaving; a lap stone which also served as a pattern in weaving sandals, and some disc beads.

The "housing panel" centers about a colorful sketch of an accurate reconstruction and a diagram of Lowry Pueblo, Colorado, excavated by the writer's expeditions for Field Museum from 1930 to 1934. This pueblo has no windows and no glass brick, but its terracing could well be taken for the sundecks which present-day architects build into "modern" houses. Instead of stairways there were ladders. Their doorways, as is shown in the "food panel" sketch, did not reach fully to the floor but necessitated climbing over part of the wall. In place of windows they had small ventilators high up in the walls. The doorways in some of the upper sections appear to open out into space, but were reached by ladders. The pueblo construction was of stone, plastered with adobe. They had no problem of exterior paint, shutters, or angled roofing, to say nothing of screens and windows. One house served for the whole community and was not unlike what we call an apartment house.

Fortunately for them—at least, so a weary cynic might say—the Pueblo Indians had no player-pianos, radios, or cornets. However, in this pueblo these Indians lived in contentment, loved, brought up their children, fed and clothed them adequately, and sheltered them from the elements. They entertained each other in various ways and really enjoyed life.

Surrounding the painting of Lowry Pueblo are tools and materials which were used in constructing this great pueblo: a portion of a roof log showing marks of the stone ax used in hewing it down and shaping it properly; stone axes with grooves provided for twisting pliable but strong branches about them for handles; other stones used as hammers and similarly grooved for handles, and some elk horn chisels.

The "religion panel" has as its focal point a sketch of a ceremony being performed in a *kiva*, the Indian equivalent of the Mayan temple or the present-

day church. However, these *kivas* also served as fraternity chapter rooms. The younger men met there and swapped stories, or did weaving and other handwork. A few of them even slept there. Some *kivas* were built right into the Pueblo; some were separate structures. Fire, a universal element in religious ceremonies, is shown in a square fire-pit in the center of the *kiva*. Two men are seated on mats and smoking clay pipes (ceremonial pipes, not used for general smoking as pipes are used today). Beyond the fire are shown two prayer sticks standing in round stone bases. In the background are ceremonial masks—colorful and fantastic but not as grotesque as many Indian masks.

With the sketch of a *kiva* are shown ceremonial pottery, clay pipes, a lightning stone (i.e., a stone, shaped like an egg, which when rubbed with another like stone was said to produce lightning) and a prayer stick to which is attached a piece of corn husk and a feather. The latter two specimens indicate the importance which these Indians naturally attached to persuading

the gods to give good weather for the crops.

The sketches are the work of Miss Anne Harding whose talents combine anthropological training with artistic skill. Her sketches entailed a great deal of study in order to have the details true to fact, and Miss Harding's effective use of color and contrast add much to their appeal.

A CHRONOLOGICAL CHART

The other side of the case is devoted to an exhibit less colorful but of considerable interest to archaeologists as well as to artisans. It is a chart, using actual specimens for illustrations, of various tools and ornaments used by the Pueblo Indians from earliest times up to the introduction of European metal work. On this chart one can see, by following horizontal panels, just what artifacts or tools were used at a certain time; or, by following the vertical panels, one can trace developmental changes that occurred from early to later times. Sometimes objects appear only at one time level. Sometimes decided changes in shape and skill are evident. Sometimes the same workmanship and design continue unchanged.

This latter exhibit is the result of painstaking research by Mr. John Rinaldo, Associate in Southwestern Archaeology, and presents a unique collection and arrangement of material not available in any other museum or anywhere else. It would be difficult to gather the same information from books or to visualize the objects from photographs. Here the actual artifacts are arranged in such a way that they can be seen in the original and compared easily because of their arrangement. Mr. Rinaldo has made here a very real contribution to our knowledge of Pueblo Indian tools and ornaments.

A Bit About Grapes

The Old World European grape (*Vitis vinifera*) is, as far as can be determined historically, a native of the Caspian region, although legendary history describes its birthplace in various other localities. It was cultivated in Egypt and is said to have been introduced into Europe by the Romans. Its early history has been preserved in the Homeric poems. In the *Iliad*, the shield of Achilles is described as figured with various scenes including a vineyard in which the vintage is being gathered. The wise god Bacchus, it is told, taught his worshipers to crown themselves with grape leaves when they drank deeply of wine, to prevent frenzy.

North America is rich in *Vitis*, and although *Vitis vinifera* produces the prevailing vineyard kinds in California, characteristic American vineyard grapes are the *Labrusca*, *Aestivalis* and *Rotundifolia* groups described in terms of their supposed original species. Other species have yielded varieties for cultivation, but most of them are of minor importance from a commercial standpoint.



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