

More on Samuel Cary Evans, Jr. and His Cogged Stone Research

Henry C. Koerper and Bobby McDearmon

Abstract

Among the effects of Samuel Cary Evans, Jr. (1866-1932), amateur anthropologist, amateur historian, four-time mayor of Riverside, California, two-term California State senator, and founding Director of the Riverside Metropolitan Museum, there are numerous letters, fliers, photographs, etc. attesting to the man's determined efforts to understand the function(s) and meaning(s) of the most celebrated artifact type in the portable cosmos of coastal southern California—the cogged stone. Selection from among a large, privately held collection of Evans' personal memorabilia previously provided grist for exploring the man's obsession with an artifact that continues to intrigue students of regional prehistory (see Koerper and McDearmon 2010). The present article expands on S. C. Evans' research, drawing on additional materials from said private collection but supplementing the story with insights afforded especially by perusal of the ex-mayor's draft chapters of a never completed book about his quest to characterize an artifact whose varied shapes frequently evoke comparisons to the innards of industrial machinery.

Major observations distilled from study of the records of Evans' intellectual odyssey include that he came to abandon his belief that cogged stones had served to straighten arrow shafts, and that in the last one or two years of his life, Evans was leaning towards a spiritual/ceremonial interpretation, yet he admitted he was stumped. This article will touch briefly on whether some unacknowledged motivation had predisposed Evans to unflinchingly support his supposition that cogged stone use had endured into the historic period.

Introduction

A recent *Quarterly* article (Koerper and McDearmon 2010) reported on the determined efforts of Samuel Cary Evans, Jr. (Figures 1 and 2) to discover the function(s) and meaning(s) of cogged stones.¹ The article developed largely from an

accumulation of Evans' letters, photographs, and varied ephemera, all having gone untapped in the almost seven decades following the demise of this four-time Riverside mayor and California state senator. These items had been sequestered among some of the effects of the former mayor and had subsequently been deposited among certain effects of one of two sons, Samuel Wayne Evans, who passed away on September 12, 2002, at age 96 (Riverside Press Enterprise, 27 September 2002:B4). This aggregation of historical materials is presently owned and curated by one of us (BM).

As a convenience, the authors have applied the label "Evans Collection" to indicate that subset of materials within the larger aggregation of privately held documents that relates either directly or indirectly to Evans' obsession with the cogged stone type. Copies of the contents of this "Evans Collection" are available from the Pacific Coast Archaeological Society, Old County Courthouse, Santa Ana.

The present study serves as an additament to Koerper and McDearmon (2010). For instance, the authors illustrate more ephemera from the Evans Collection—fliers that include the 1930 handbill, wherein the former mayor solicited assistance in determining the nature of cogged stones, and circulars and possible circulars displaying examples of the artifact type. Other ephemera include several penny postcards with images of northern California Indians.



Figure 1. Samuel Cary Evans, Jr. (1866-1932). Mayor of Riverside, California four times (1907-1912, 1922-1926), and elected for a fifth term but died shortly before his inauguration; 39th District state senator serving Riverside and Imperial counties (1916-1921). Photograph ca. 1905-1906. This image appears on his early political campaign literature and on political buttons. Evans Collection.



Figure 2. S. C. Evans, Jr. in high school uniform, ca. 1881-1882. When this photograph was taken, Evans had been collecting Native American artifacts for about five years. Evans Collection.

This essay also presents photographs from some of Evans' trips. One set of Kodak prints records a visit by Evans and friends to the immediate haunts of Fig Tree John. A set of professionally taken photographs documented a three-day, 1928 excursion to conduct interviews with certain Native elders whose recollections, it was hoped, might reveal the roles of the enigmatic artifact in either utilitarian or spiritual venues. There are also images from his 1927 adventure in the Southwest.

Evans' typescript (1928) offering witness to the 1928 effort to gather data is herein integrated with some of the above noted photographic record. Another typescript (1929) provides notes relating to a similarly motivated 1929 trip, but one occurring apparently without photographic documentation. This article further recalls Evans' last trip, a fact-finding venture conducted in late 1932 with John Peabody Harrington in tow.

The Evans Collection contains very little of a manuscript that Evans had intended to turn into a book on the cogged stone type (Evans ca. 1930). It does include one transcript "chapter," actually little more than a draft outline, which lists proposed uses/meanings of the enigmatic artifact; this study will note those many hypotheses.

Towards achieving a more satisfying understanding and appreciation of Evans' obsessive commitment to cogged stone research, the authors consulted the many rough draft book chapters² (text and photographs) (Evans ca. 1930-1932) archived at the Riverside Metropolitan Museum (previously, Riverside Municipal Museum) as well as much correspondence housed there but not found with the Evans Collection. The great majority of this useful material was donated to the museum by Samuel W. Evans on June 15, 2000 (the Samuel Wayne Evans Collection, Gift A1524). This opportunity to supplement the Evans Collection for the present study is do significantly to

the enthusiastic support of Kevin Hallaran, Archivist, Riverside Metropolitan Museum.

More Ephemera

Fliers (Handbills and Circulars)

Evans' program to gather cogged stone data solicited assistance from persons and institutions possessing such artifacts and persons possibly having views on the employments/meanings of the artifact. To that end, potential respondents were often provided visual information regarding the type. A half-tone print circular illustrating a wide range of cogged stone shapes was previously published by Langenwalter and Brock (1984:Figure 2). Just such a circular (Figure 3) turned up within the Evans Collection. In mailings, this flier had accompanied the 1930 handbill shown in Figure 4 (also see Langenwalter and Brock 1984:Figure 1).

The Evans Collection also included a previously undocumented 1928 handbill (see Koerper and McDearmon 2010:Figure 4) which displayed examples of four cogged stones at the upper left corner. Save for the specimens' differing numbers of "cogs," little variation is seen among these four artifacts. This display of four cogged stones was a cut from a photograph of an exhibit that presented nine cogged stones and another object (Figure 5). This same cut was used for Evans' advertisements in newspapers (*Elsinore Leader Press*, ? September 1930; *Daily Facts*, 17 September 1930a:4; see also *The Hemet News*, 12 September 1930; *Daily Facts*, 17 September 1930b:4) (Figure 6). The photograph was sent to Evans by Edward C. Bull, a curator at the Los Angeles County Museum of History, Science, and Art. It is possible that Evans employed the photograph for production of a circular to promote his research.

Both the 1928 handbill (Koerper and McDearmon 2010:Figure 4) and the 1930 handbill (refer to Figure

4) featured (at their upper right corners) identical cuts of a hatless Fig Tree John. This cut promoted Evans as a good and loyal friend of regional Native peoples, actually a fair and accurate characterization. From the Evans Collection we reproduce the full cabinet photographic image (Figure 7) that provided the noted cut of the once locally familiar, even iconic, Fig Tree John (see Beidler 1977).

Our previous article on Evans' research illustrated two different examples of possible circulars showing cogged stones (see Koerper and McDearmon 2010:Figure 2), which we supposed were likely the kinds of fliers disseminated at least among potential Native American respondents but were probably

also dispersed among non-Indians. We had equivocated as to whether the images of the example shown in Koerper and McDearmon (2010:Figure 2b) had been supplied to Evans by J. B. Murphy. It turns out that it was instead 50 copies of the images shown here in Figure 8 that Murphy had sent to Evans. (This revelation resulted from recent study of the records at the Riverside Metropolitan Museum, Samuel Wayne Evans Collection [Gift A1524].) The photograph of Figure 8 accompanied Chapter 9 of Evans' work in progress. We were unable to discern any pattern or logic that would explain why any particular photograph showing cogged stones in Evans' draft should attach to any particular chapter heading or to the content of any chapter.

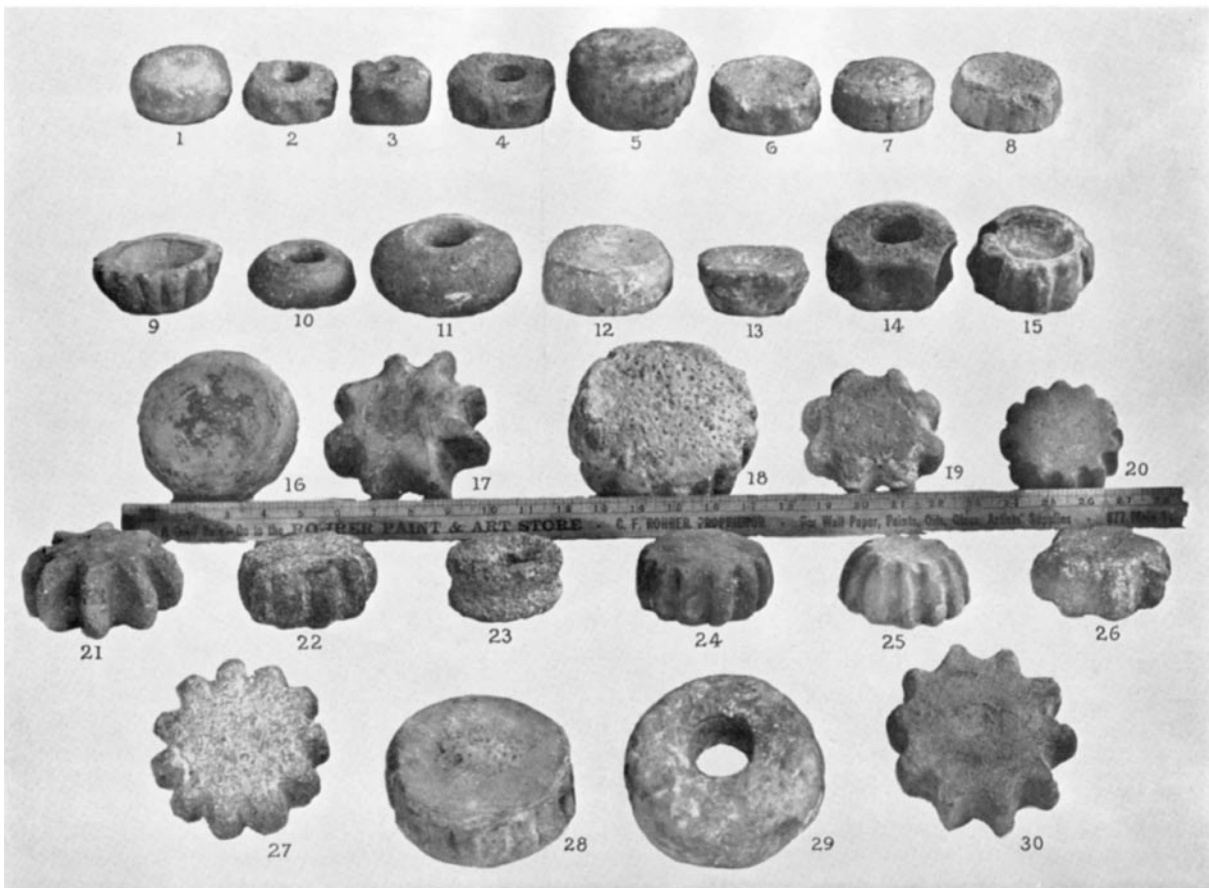



Figure 3. Half-tone print circular that often accompanied the handbill illustrated in Figure 4. This flier was broadcast by mail and by hand. S. C. Evans intended this circular to appear at the front end of his proposed book. Evans Collection.




S. C. EVANS

3675 EIGHTH STREET
Evans Building, Riverside
Riverside County, California

COLLECTOR AND INVESTIGATOR

*Southern California Indian
Prehistoric Artifacts*

1930



S. C. EVANS
Riverside, 1876-1930

FIG TREE JOHN (JUAN RAZON)
My friend for many years

TO ALL WHO ARE INTERESTED IN THE PRESERVATION AND DETERMINATION OF EVERYTHING PERTAINING TO OUR ANCIENT INDIAN LIFE

Greeting:

This study was commenced seven years ago, and has had much of my time. Presumably I have now located all of the "cogged" stones, and these seemingly related stones found in the same places, 100, more or less, which can be found after an intensive search.

I am now advertising in locality papers, showing the enclosed photo of the different "types," and I may locate others. So far none of these Artifacts have been found except in the restricted area from Santa Monica inland to Sawtelle and Beverly Hills, Los Angeles County, California, and along the coast easterly through Redondo, Culver City, Lomita, Long Beach, Seal Beach, Huntington Beach, Costa Mesa, Corona del Mar, Laguna Beach, and probably to San Juan Capistrano, and possibly, but not yet proven, to San Diego. (I have lately located a specimen alleged to have been found near that Old Mission.)

Also inland, Los Angeles (very few preserved), Pasadena, (where first public attention seems to have been active—See Dr. Hiram A. Reid's History of Pasadena); (See 1900 Smithsonian Report for the Rust Collection); to San Gabriel, San Dimas (several), Puente (several), Pomona (one in Ginesha Park), and on to the early Indian Camp just west of Colton Bridge on south bank of Santa Ana River. Possibly and probably this area should be enlarged, but as yet no proof has evidenced.

Types of these stones have been found on the old Indian line of travel from the Pomona Valley through Chino and thence via the Santa Ana River to Corona and up the Temescal Canyon to Lake Elsinore from whence the Indian trail led to Temecula and to Pala and Warner's Ranch and all of San Diego County—this was the line of travel of the early Sonora Indian travel from Mexico to Los Angeles.

These were the Mission Indians, broadly speaking, the Cupena, Dieguano, Lusanis, Cahuilla, Santa Rosa, with a few subdivisions if you wish to be technical; and with visitations of Piute and Mohave, (and in smaller numbers from other tribes, including some from Arizona and New Mexico and from Sonora, Mexico—all in those early days; and the meeting with the Chumash from Santa Barbara and the Channel Islands, at and near Redondo, so that some exchange of articles was had.

Practically all of our Indians have been interviewed and many photos distributed.

Contact has been made with many Archaeologists and Museums, but to date NO ONE knows the ancient use of this type of stone Artifact, which is evidently very old. (See Dr. Reid's book for discussion pre-glacial.)

Information from the following sources has been procured, so DO NOT forward your inquiry to these. Preferably send to YOUR LOCAL Archaeologist, School Teacher, State University, or to Indian Collectors.

DO NOT SEND

Smithsonian Institution, Washington, D. C. Field Museum, Chicago, Ill. Museum of American Indian, Heye Foundation, New York. Museum of Natural History, New York. Peabody Museum, Harvard College, Cambridge, Mass. Phillips Academy, Andover, Mass. Yale University, New Haven, Conn. University of Ohio, Columbus, Ohio. Municipal Museum, Rochester, N. Y. State Museum, Albany, New York. Museum, Utica, New York. Buffalo Society of Natural Sciences, Buffalo, New York. Logan Museum, Beloit College, Wisconsin. University of Wisconsin, Madison, Wisconsin. University of Illinois, Springfield, Illinois. Latter Day Saints Museum, Salt Lake, Utah. Museum, Hastings, Nebraska. Santa Fe Museum, Santa Fe, New Mexico.	to	Archaeological Society, Abilene, Texas. State College Museum, Tucson, Arizona. Heard Museum, Phoenix, Arizona. City Museum, Phoenix, Arizona. All National Parks and Monuments. State Museums at Sacramento or Berkeley, Calif. California Academy of Sciences, San Francisco, Calif. Exposition Park Museum, Los Angeles, Calif. Southwest Museum, Los Angeles, Calif. Santa Barbara Museum, Santa Barbara, Calif. Ventura Museum, Ventura, Calif. San Diego Museum, San Diego, Calif. Pomona College, Claremont, Calif. Glidden Museum, Catalina Island, Calif. Esenada Museum, Esenada, Lower Calif. National University Museum, De La Plata. Smith College, Northampton, Mass. Florida Natural History Museum Society, 53 W. 92nd St., New York.
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NOR, to any of the men connected with above Museums, as they have all been communicated with. Suggestions have been made to the number of 35, from Ceremonial to Industrial, but no one so far is positive.

What is your suggestion as to the ancient use of this stone and its relatives, as shown on enclosed separate sheet? Do you think they were all for the same use, and was that possible or impossible?

Why are these different varieties found together in this limited area only?

Where the typical "cogged" stone is found, there is usually also found the other several "relations," including also the perfectly round disks, at times flat, some concave or doubly so, and at times double convex; also the "doughnut" stones.

Generally these stones are not buried very deep.

Where found in evident "caches," as at Beverly Hills, there were no metates or manos stones nor any other Indian signs.

Except at Pasadena and Beverly, these Artifacts have usually been turned up by the plow, or found on the surface. Most have been found over 30 to 35 years and are in the possession of old families of reliability. Eighteen are with Mr. Geo. G. Heye of N. Y.; one and a part of one at Peabody Museum, Cambridge; four at Beloit College; four or more at Exposition Park, Los Angeles; about half dozen at Southwest Museum; several at Pomona College; two at University of California; several at Academy of Sciences, San Francisco; one type at Santa Barbara Museum; San Diego Museum, one type, and the writer has samples of each type and colored casts of most of those located.

The texture varies greatly from sandstone, lava, andesite, granite. Cogs run from 5 to 22 in odd and even numbers. Size averages about palm of your hand and one and one half inches thick. A few are larger, a few smaller.

Have you seen one—where and when?

I seek the co-operation of those who receive this statement, and will greatly appreciate your reply in the enclosed self-addressed stamped envelope.

To those interested I will furnish all details based on questions you may ask. This work is being done carefully and there will be no guess work. If positive conclusions cannot be scientifically reached, there will be no attempt to state the impossible.

Accuracy and a wide range of opinion is desired.

References on request as to reliability of this particular Indian work. For general reference, any bank in Riverside.

Yours truly,
S. C. EVANS
3675 Eighth Street, Evans Building, Riverside
Riverside County, California

Figure 4. Handbill designed and printed in 1930 and widely disseminated to advance Samuel Evans' cogged stone research. Evans Collection.

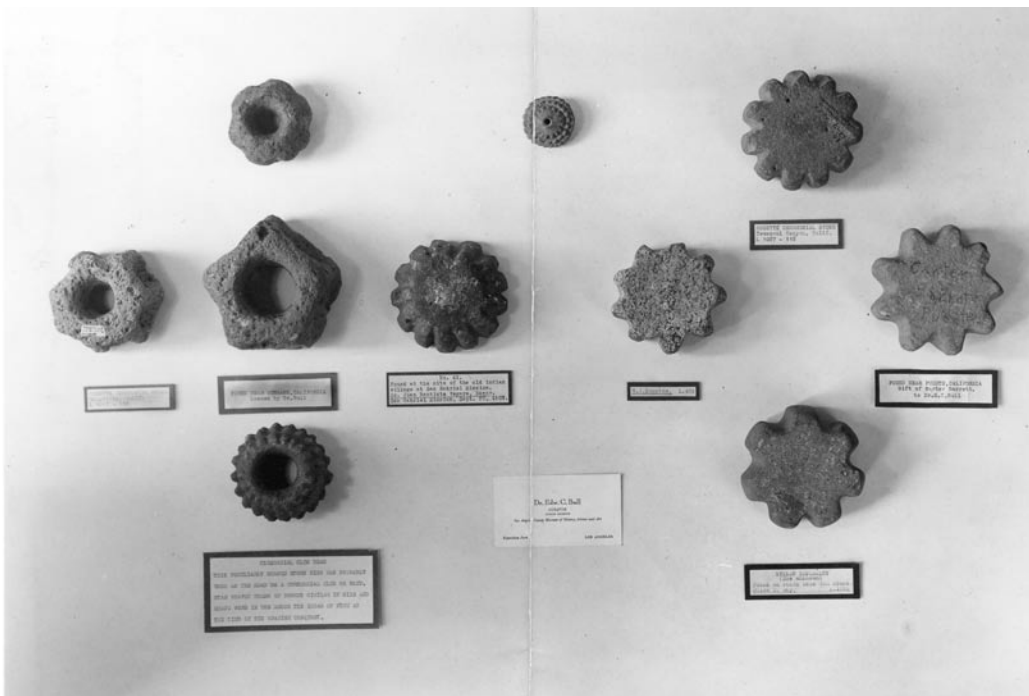


Figure 5. Photograph of an artifact display (ca. 1920s) at the Los Angeles County Museum of History, Science, and Art. Edward C. Bull produced the display. Evans Collection.

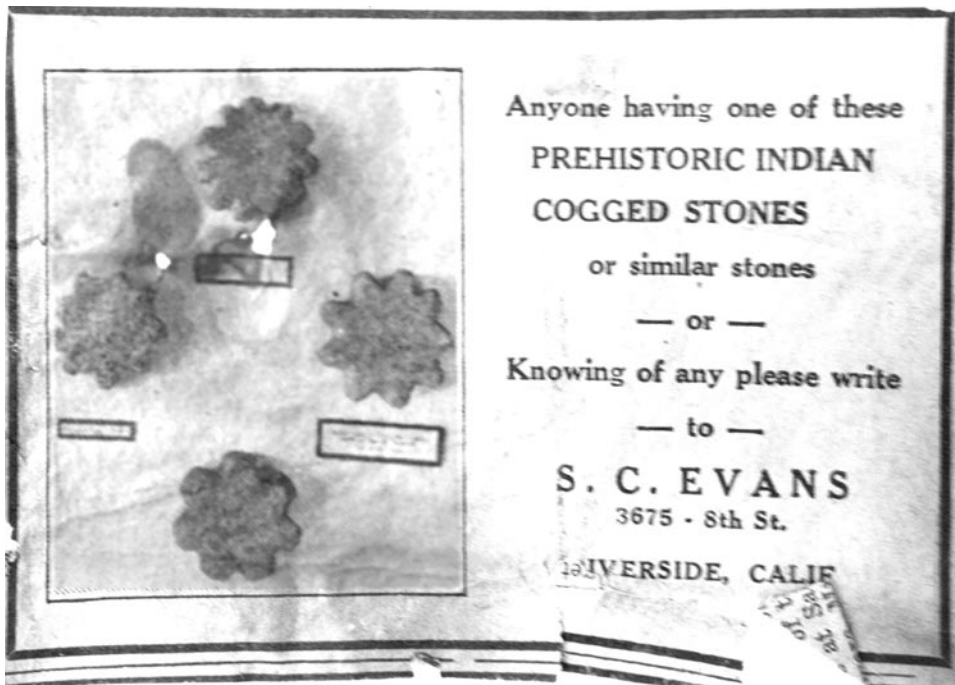


Figure 6. Advertisement placed by Evans in *The Elsinore Leader-Press* newspaper in 1930. Note that the cut with cogged stones was from photograph shown in Figure 5.



Figure 7. Fig Tree John. Ca. 1910s photograph taken at Steele's, San Bernardino. Evans Collection.



Figure 8. Photograph of artifacts from the Laguna Beach area provided to Evans by J. B. Murphy, who also provided 50 copies of the photograph that Evans would use for circulars. It is not known whether the copies were photographs or half-tone prints. Courtesy Riverside Metropolitan Museum, Samuel Wayne Evans Collection, Gift A1524.

The provenance of the photograph of Koerper and McDearmon's (2010) Figure 2a remains unknown; it was not found among Evans' (ca. 1930-1932) rough draft book materials. All other coggled stone images seen within the Evans Collection can be found among the Evans records at the Riverside Metropolitan Museum (Samuel Wayne Evans Collection), and they had been intended for inclusion in the ex-mayor's book.

The five coggled stones, one donut stone, and single discoidal shown in Koerper and McDearmon's (2010) Figure 2b, which possibly had served as a circular, had been attributed by the authors to Ida Segerstrom on the strength of a handwritten notation, "Ida M. Segerstrom," appearing on the reverse of the photo. Those seven artifacts were instead owned by the Newland family and had been unearthed in the 1890s on the W. T. Newland Ranch, Huntington Beach.

Five of the coggled stones and all six of the discoidals seen in Figure 9 were discovered during plowing on land the Segerstrom family had leased from Mr. Hancock Banning, Jr. Ida and Harold Segerstrom allowed Evans to take the Figure 9 photograph. All came from an area one foot square and two feet deep (obviously a cache) (I. M. Segerstrom and H. T. Segerstrom to S. C. Evans, letter, 9 February 1932, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). The "eight-pointed star" with the attached note, which reads "Aliso Ranch May 8 1929" (refer to Figure 9) was inserted into the grouping to replace a sixth coggled stone that had gone missing. Clearly, the find of 12 artifacts occurred at CA-ORA-58, as Evans (ca. 1930-1932: Chapter 2) described the site as along a bluff overlooking the Santa Ana River and a place where for years "people have dug into this ground and much has been taken away, including some skeletons." Undoubtedly Evans had learned much about the site from Herman Strandt (see Anonymous 1935, 1937a, 1937b, 1938; Strandt 1965c; Koerper et al. 1996).

There are many more prints of groupings of artifacts that could be shown herein that would help point up Evans' Herculean efforts to gather data. For this article we are necessarily selective, generally choosing to illustrate those additional prints (Figures 10-12, 14-16) having associations with persons and/or institutions deemed more likely to be familiar to *Quarterly* readers. Of those prints that derive from the Evans Collection (refer to Figures 10, 11, and 14), all are photographs printed on inexpensive photographic paper, and thus we are cautiously certain that at least some had served as circulars.

Horatio Rust found many specimens in Pasadena (refer to Figure 10). In 2009 the Pacific Coast Archaeological Society devoted an entire *Quarterly* volume to a profile of this archaeologist (Militello 2009) and described the prevailing nineteenth century classificatory/descriptive intellectual climate in which he pursued his anthropological investigations. Plates 43 and 44 in Holmes (1902) show many of Rust's finds from the Pasadena Village site (see also Militello 2009: Figures 7 and 8). Evans had obtained copies of these plates for publication in his Chapter 1 (Introduction).

George Heye, founder of the Museum of the American Indian (Heye Foundation) and Samuel Evans corresponded. Heye personally sent the images of Figures 11a and 11b to the ex-mayor (S. C. Evans to G. G. Heye, letter, 8 September 1928, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). These pictures accompany Evans' Chapter 3 rough draft. The eighteen artifacts are now held by the National Museum of the American Indian (Heye's museum has long been folded into the larger Federal government institution.)

As part of his research, Evans borrowed and photographed selected artifacts (Figure 12) from Herman Strandt (S. C. Evans to H. F. Strandt, letter, 5 December 1929, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). Herman Strandt (Figure 13)

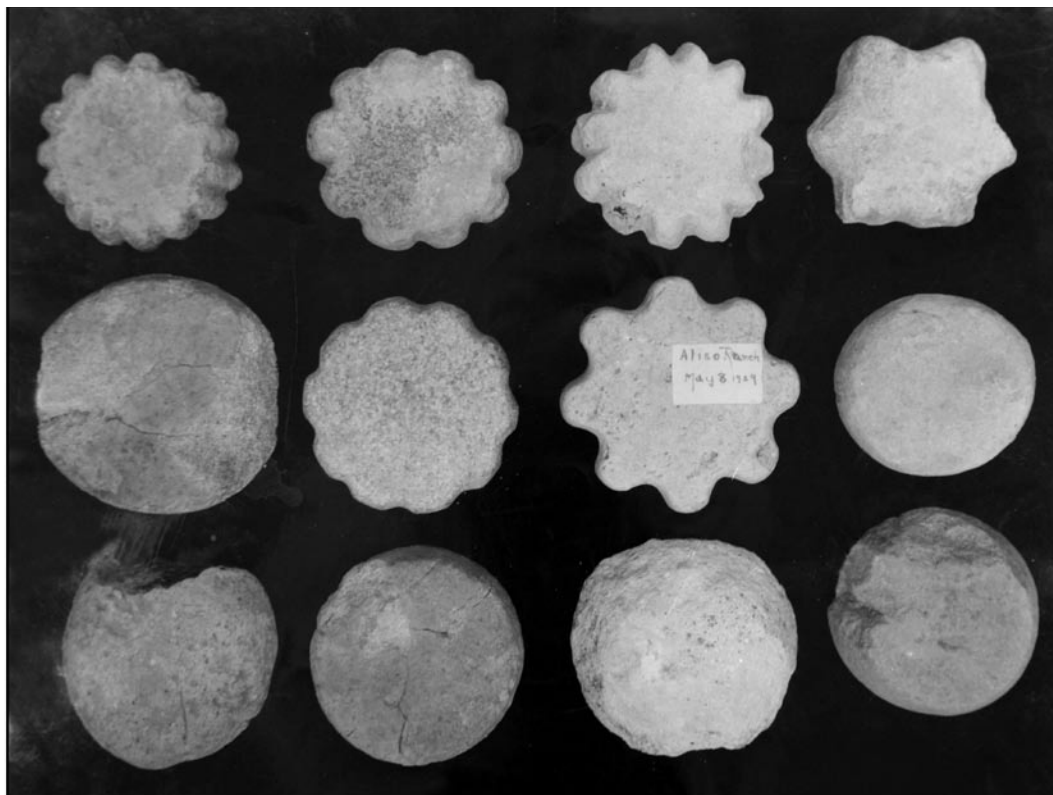
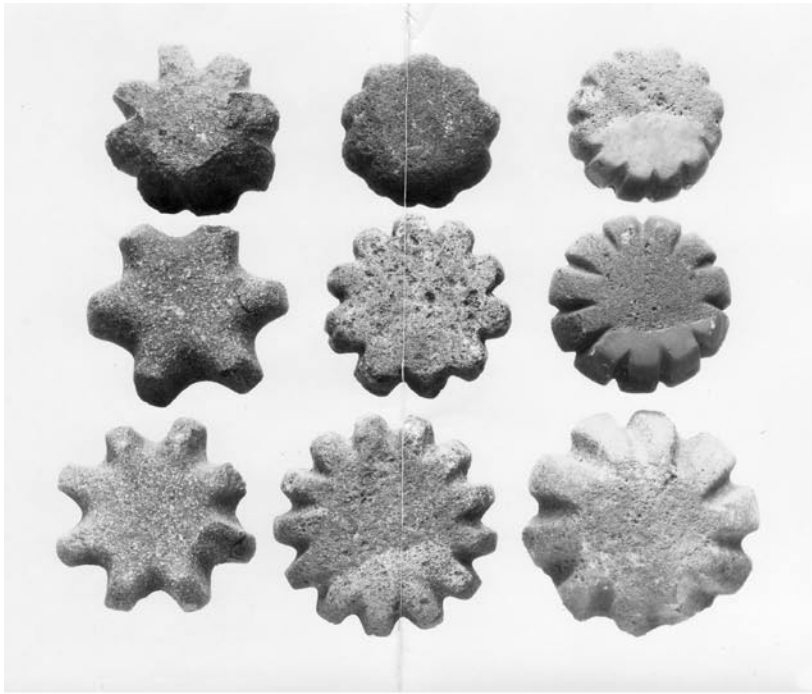


Figure 9. Evans photographed six cogged stones and six discoidals collected by the Segerstrom family. All but one artifact (the one with note attached) came from a cache at CA-ORA-58, Costa Mesa. Courtesy Riverside Metropolitan Museum, Samuel Wayne Evans Collection, Gift A1524.

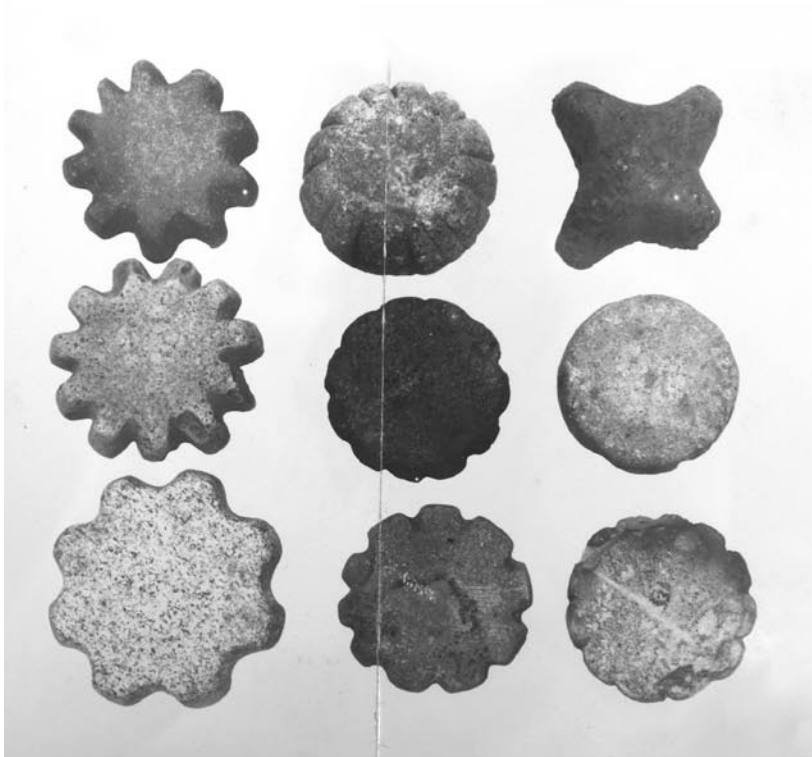


Figure 10. Photograph of obverse and reverse of three cogged stones found by Horatio Rust in Pasadena. Artifacts curated by the Logan Museum, Beloit College, Wisconsin. Evans Collection.



a

Figure 11. Two photographs of artifacts then held by the Museum of the American Indian (Heye Foundation, New York). Note especially the specimen of rare shape in 11b, upper row, far right. It is probably more the "clover" variety than the "sea star" variety (see Underbrink and Koerper 2006). Evans Collection.



b



Figure 12. Evans' photograph of nine cogged stones, five discoidals, and one donut stone belonging to Herman Strandt. Courtesy Riverside Metropolitan Museum, Samuel Wayne Evans Collection, Gift A1524.

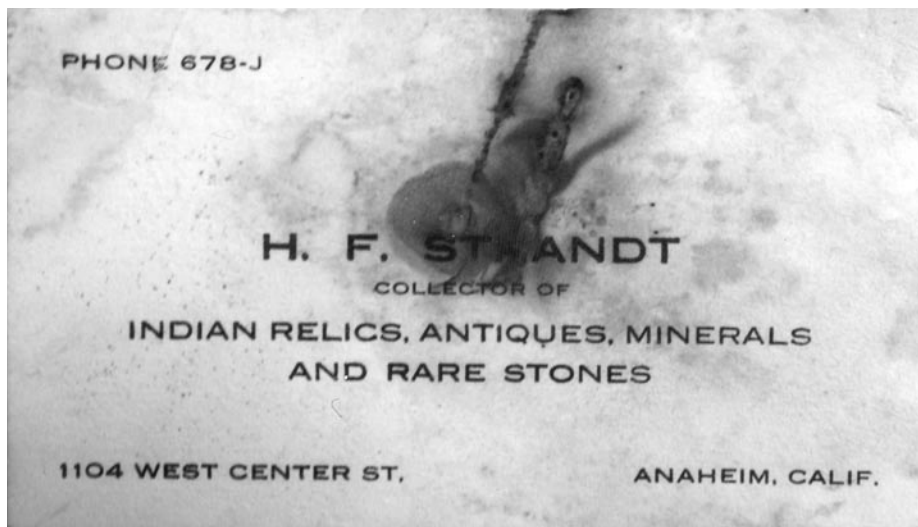


Figure 13. Advertising card given to S. C. Evans by Herman Strandt. Courtesy Riverside Metropolitan Museum, Samuel Wayne Evans Collection, Gift A1524.

was the best known avocational “Indian expert” in the annals of Orange County Native American studies (Koerper and Chace 1995; Koerper et al. 1996; see also Strandt 1965a, 1965b, 1965c).

Beginning in the early 1920s, the German immigrant and Anaheim resident carried on the kind of nineteenth century tradition of amateur investigation, or the “grand museum tradition” (see Koerper and Chace 1995:283), that one associates with people such as Horatio Rust, but increasingly these sorts of activities were being decried as “pot-hunting.” Strandt also gained some amount of stature as the man who often directed daily excavation activities carried out in Orange County first by the State Emergency Relief Administration (SERA) and soon thereafter by the Federal Works Progress Administration (WPA) as part of governmental efforts to employ people during the Great Depression (see Koerper et al. 1996:11-20). (There had been suspicions and allegations that Strandt was involved in artifact forgeries [see Lee 1993], but such speculations were unfounded [Koerper and Chace 1995].)

Evans would not have taken issue with Strandt being a nonprofessional excavator, that is, untrained by the academy, as Evans himself seems to have operated within the “grand museum tradition,” if only furtively. For instance, he attested to his removal of a cemetery connected with Spring Rancheria, Riverside, discovering that it contained modern articles (Evans ca. 1930-1932:7). In correspondence to Strandt (S. C. Evans to H. G. Strandt, letter, 11 January 1930, Samuel Wayne Evans Collection, Riverside Metropolitan Museum; see also S. C. Evans to H. F. Strandt, letter, 11 January 1930, Samuel Wayne Evans Collection, Riverside Metropolitan Museum) Evans recounted that he had dug at the Banning property in Costa Mesa, hoping to discover cogged stones, but that little was found in the site since it had been well picked over (also Evans ca. 1930-1932:Chapter 6). Evans did turn over some human bone from his work and from a discovery by

another person to Mark Harrington of the Southwest Museum (M. R. Harrington to S. C. Evans, 14 April 1932, letter; S. C. Evans to M. R. Harrington, 4 May 1932, letter; S. C. Evans to M. R. Harrington, 28 July 1930, letter – all with the Samuel Wayne Evans Collection, Riverside Metropolitan Museum).

Evans intended to use the images of the borrowed Orange County artifacts (refer to Figure 12) in his Chapter 7, with a caption lauding Mr. Strandt as “an energetic worker and very successful in finding material.” Parenthetically, in 1929 Evans had procured an exclusive lease from the Banning interests (land title legally in the name of the Townsend Land Company) to dig for artifacts on all their Orange County property (S. C. Evans to B. Sackett, 5 December 1929, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). Evans indicated to Bud Sackett that he was chary of any publicity about the arrangement as he wanted to work “quietly and scientifically.”

The Southwest Museum, Highland Park, Los Angeles, supplied Evans with a photograph showing 11 cogged stones, six with carved holes through the center (refer to Figure 14). Figure 14 shows a photographic print found with the Evans Collection, and we believe it was likely intended as a circular.

In the draft “Preface” of his proposed book (Evans ca. 1930-1932), one reads that in 1912 the Street Superintendent of Riverside, Mr. W. V. Darling, gave an unusual Christmas gift to Mayor Evans. It was a “seven pointed” cogged stone, Evans’ first experience with the type. It immediately aroused his curiosity, spurring visits to museums and stepping up the mayor’s readings on Native American cultures. That particular specimen appears at the lower left of Figure 15, a photograph that Evans had placed within his Chapter 8 rough draft.

The four artifacts of Figure 15 were, according to Evans’ figure caption, a cache find of Darling and



Figure 14. Photograph of cogged stones, six perforate and five imperforate, held by the Southwest Museum, Highland Park, Los Angeles. Evans Collection.



Figure 15. Evans' photograph of cogged stones found cached together in Riverside. The specimen at bottom left was gifted to the mayor on the occasion of Christmas 1912, thus initiating his interest in the artifact type. Courtesy Riverside Metropolitan Museum, Samuel Wayne Evans Collection, Gift A1524.

a Mr. F. A. Tetley at a spot one quarter mile away from Riverside's Colton Bridge on the south side of the Santa Ana River. (The upper Riverside canal had tapped the Santa Ana River at Colton Bridge, which is now Mt. Vernon Street [Lisa Woodward, personal communication 2010].) Evans noted that prior to a disastrous 1862 flood a "considerable" Indian camp was settled in that area. This camp information may partly explain why Evans was convinced cogged stones were late in time. Believing them late, Evans was confident that some older Indians harbored knowledge of the use and meaning of the type.

The other three specimens seen in Figure 15 came into the possession of Mr. Jonathan Tibbet. He donated them to Pomona College along with many other Native artifacts (Evans ca. 1930-1932:Chapter 8).

The four cogged stones of Figure 16 were recovered near Temple Ranch (Pueente, Los Angeles County), "found in blasting holes for trees." They were reported to Evans by S. A. Roberts. Curiously, Evans (ca. 1930-1932:Chapter 10) saw the artifact at the far right as being the only true cogged stone among the grouping because "the cuttings or indentures [encircling the lateral panels] do not go through the two faces" on the other three specimens. Also, of these three, two have small depressions, one at the center of each face, and the specimen third from the left has only one such depression. Evans considered whether these three "were used to bear down on a drill" and whether the "indentations or projections were to give a firm hand grasp." These three artifacts all belong to the fish vertebra sub-type of the cogged stone type (see Underbrink and Koerper 2006).

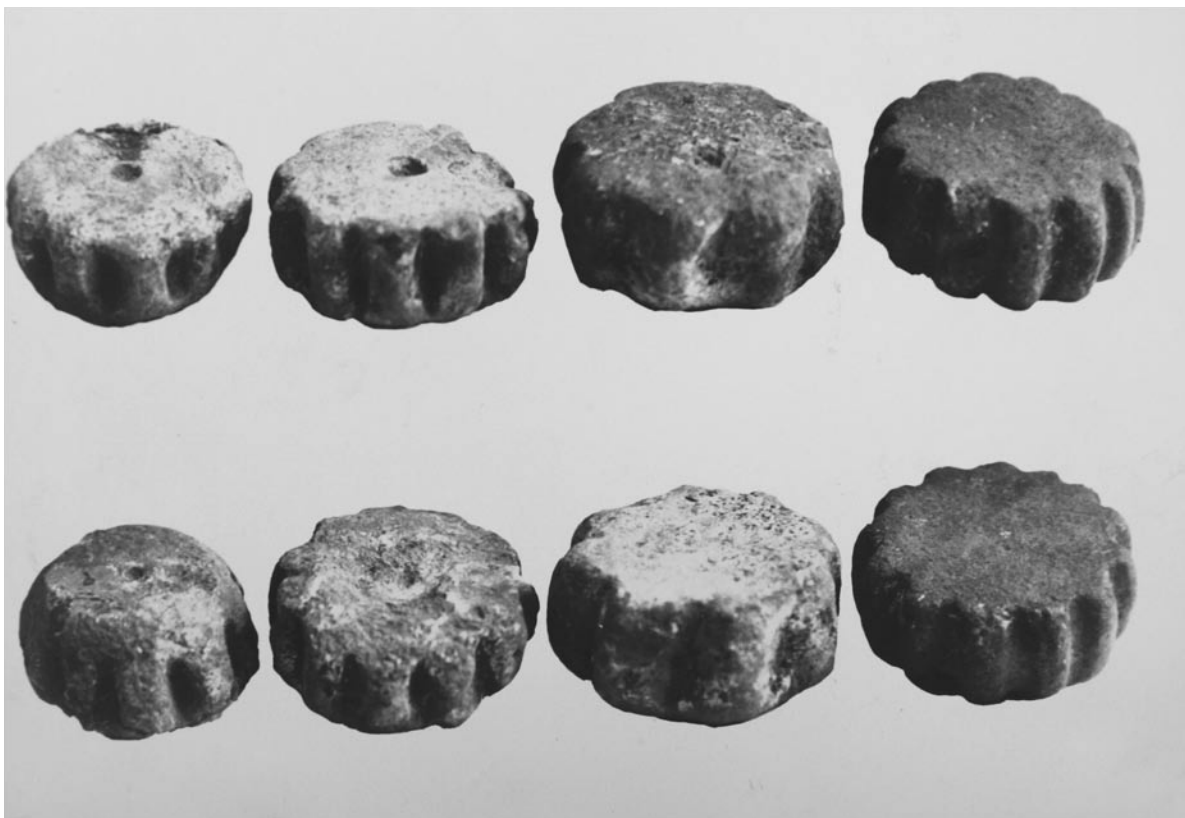


Figure 16. Evans' photograph of obverse and reverse of four cogged stones found on Temple Ranch in Pueente, Los Angeles County. Courtesy Riverside Metropolitan Museum, Samuel Wayne Evans Collection, Gift A1524.

Additional Penny Postcards

Ephemera found within the Evans Collection included penny postcards. A half-tone postcard with an image of Ishi and another with a colorized half-tone picture of Captain John were previously illustrated in Koerper and McDearmon (2010:Figures 7 and 8 [respectively]) in order to point up Evans' broader embrace of California's indigenous peoples. The portrait of Ishi showed the Yahi (Yana linguistic tribe), the so-called "last Wild Indian in North America" (see T. Kroeber 1961) looking traditional.³ Another Evans Collection half-tone postcard shows Ishi somber-faced and dressed in a modern suit (Figure 17).

The other colorized half-tone penny postcard shown in Koerper and McDearmon (2010:Figure 8), pictured Captain John (ca. 1890s; A. W. Ericson, photographer) in Hupa dress. Two additional colorized postcards found in the Evans Collection, their images also photographed by A. W. Ericson, show 1890s scenes. The first (Figure 18a) has an elderly Klamath River Yurok woman wearing basketry headgear and milling flour with a pestle. That of Figure 18b is of Hupa participants in either the Redheaded Woodpecker Dance or the Jumping Dance (see Wallace 1978:Figure 12). This scene played out in 1893 at a Yurok town.



Figure 17. Ishi. Souvenir half-tone penny postcard produced for the University of California Museum of Anthropology, San Francisco, ca. late 1910s–early 1920s. Photograph taken ca. 1914-1915. Evans Collection.

Field Trip to the Last Home of Fig Tree John

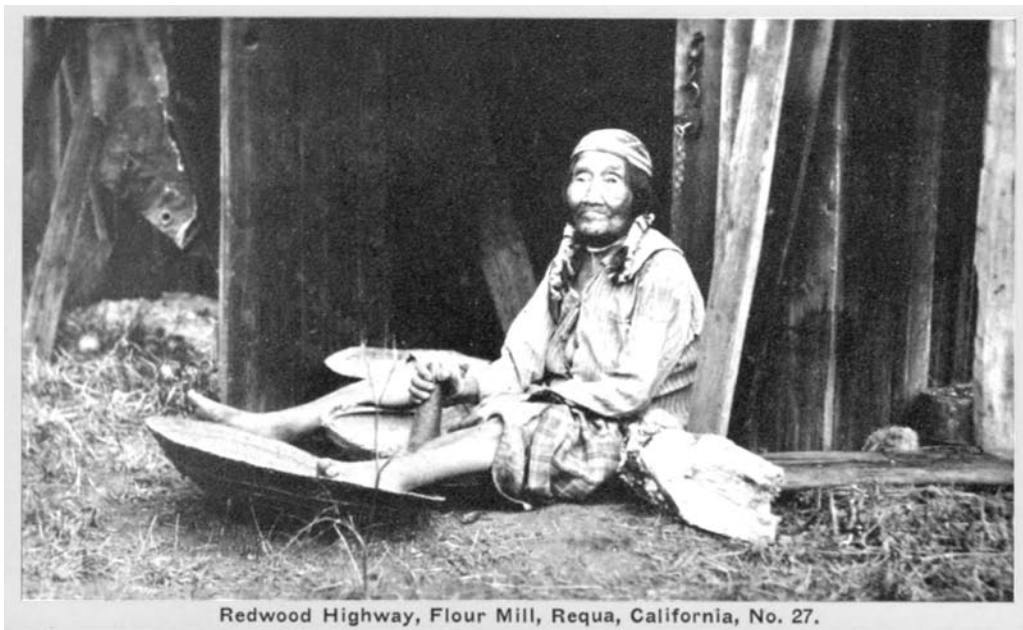
Within the Evans Collection are Kodak snapshots (Figure 19) documenting a field trip involving Evans and some friends who visited the area of the last residence of Fig Tree John, not long deceased. This colorful Cahuilla (refer to Figure 7) had resided near the northwest corner of the Salton Sea (Figure 20) at a spring known as Agua Dulce Tuba, about half way between Fish Springs and Oasis.

The purpose of sharing these photographs is just to emphasize Evans' abiding interest in this Desert Cahuilla, who probably lived to be a centenarian and then some. It is also to pique the curiosity of the reader who might then consider Peter Beidler's book (1977) on the life of Fig Tree John.

The Evans Collection contains no written documentation of this trip, but such information may yet be found within the ex-mayor's untapped diaries. Those diaries are presently unavailable to scholars.

Cogged Stone Fact-Finding Field Trips

Evans wrote California Academy of Sciences Director B. W. Evermann that his mayoral term of office



a



b

Figure 18. Northern California Indian scenes on half-tone penny postcards. (a) Klamath River Yurok woman milling flour. Photograph taken in the 1890s by A. W. Ericson; (b) Hupa dancers at Yurok town, 1893. A. W. Ericson, photographer. Evans Collection.



a



b

Figure 19. Kodak snapshots of a field trip (ca. late 1920s-1932) involving Evans and friends visiting the last haunts of Fig Tree John. Evans and good friend Daniel D. Gage seen at right in b. D. D. Gage is at right in a. Evans Collection.

would end in early January 1926, and “soon thereafter I expect to go to an Indian Camp near the Mexican line where an Indian young man and his father have agreed to show me the ceremony in which these stones were used” (S. C. Evans to B. W. Evermann, letter, 27 November 1925, Evans Collection [copies], PCAS Archives). The intended destination was probably Campo (refer to Figure 20). By March 1926, Evans had not yet departed, but he informed David Prescott Barrows about this father and son who had offered to show the now ex-mayor how cogged stones were used in a ceremony (S. C. Evans to D. P. Barrows, letter, 12 March 1926, Evans Collection [copies], PCAS Archives). A problem here is that Evans referred to these two Indians as Cahuillas, but Campo or any other possible location on or near the international border would have been Tipai (Southern Diegueño). Perhaps Evans was either misinformed or he miswrote regarding the southern boundary of the Cahuilla. It is uncertain whether Evans ever carried out his plans to visit the father and son informants, at least in 1926.

Later, Evans was informed by a young man from Campo that cogged stones were ceremonial objects

about which present Indians lacked knowledge (S. C. Evans to A. L. Kroeber, letter, 16 May 1928, Evans Collection [copies], PCAS Archives). Since Evans identified this person as a “young Indian,” one suspects the former Riverside mayor had not then actually journeyed to Campo; presumably, if he had, there should have been some record of what Campo elders had told Evans.

A June 21-23, 1928 Trip

S. C. Evans’ June 21-23, 1928, travel into Luiseño territory and beyond was formally documented (Evans 1928). Departing Riverside by automobile with photographer Charles Rasmussen in tow, the two men arrived at the Pala Reservation, San Diego County (refer to Figure 20), at the home of Salvadora Santos Valenzuela (Figure 21). The two men were put up in a separate building with four bedrooms and a sitting room kept by Mrs. Valenzuela for travelers. When the proprietress was shown images of cogged stones from the Exposition Park Museum, Los Angeles (refer to Figure 5), she was noncommittal as to whether she had ever seen such artifacts or whether she knew of their function.

Joined on the morning of June 22 by George Robertson, Indian Agent at Pala, Evans set off to interview people who might have knowledge of the mysterious artifact. Robertson had already laid some ground-work for Evans, having queried numerous Luiseño who had not “the faintest idea of their employment” (G. J. Robertson to S. C. Evans, letter, 30 May 1928, Evans Collection [copies], PCAS Archives). When asked whether the Luiseño had “any traditions as to machinery for grinding purposes,” Robertson’s respondents “laughed and said no such thing had ever existed among their people.” The Pala Indian Agent

singled out one Rincon family in particular, for he believed that two of its female members (Maria Omish and Pasquala Omish) were more likely than others to provide useful information on cogged stones (G. J. Robertson to S. C. Evans, letter, 30 May 1928, Evans Collection [copies], PCAS Archives).

On June 22 the three men started for the Rincon Reservation. Along the way they encountered the ex-husband of Salvadora Valenzuela at Pauma Reservation. Santos Valenzuela was the son of a Mesa Grande mother and a Caucasian father who had been living

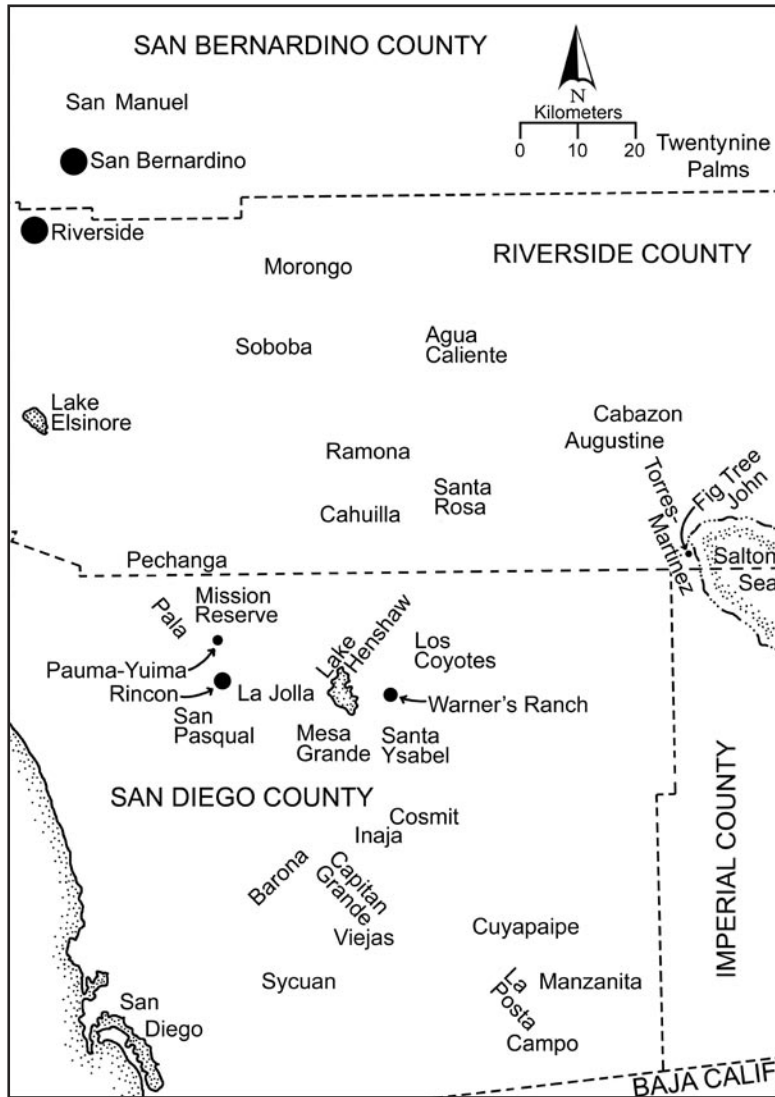


Figure 20. Map showing a selection of reservations and other locations.

at San Pasqual (refer to Figure 20) when Santos was born (ca. 1870). Mr. Valenzuela stated that he remembered seeing cogged stones at Warner's Ranch (refer to Figure 20) that were used to straighten arrow shafts. Warner's Ranch sat in Cupeño territory (see Bean and Smith 1978). Similar to several other informants of Evans, Santos Valenzuela had conflated the grooves of cogged stones with those of arrow shaft straighteners, his mistake seemingly an honest one. He would have witnessed employment of a straightener at Warner's Ranch no later than 1903, for that was the year that Cupeños were forced to relocate to the Pala Reservation (refer to Figure 20) (Bean and Smith 1978:589-590; see also Castillo 1978:Figure 5), where they were moved into single room, wooden houses. Rasmussen

took a photograph of one such dwelling at Pala (Figure 22). Bean and Smith (1978:Figure 2) published the identical image, using a print on which "photographed June 1928" is handwritten at bottom left, but they attributed it "possibly to J. O. Means." Clearly, this image resulted from Evans' trip, and thus J. O. Means had not been the photographer.

Soon the three travelers met an Indian man, nearly 80 years old, who professed no familiarity with the cogged stone type. Unduly influenced, it seems, by Valenzuela's "recollection," Evans offered the observation that in all cultures it is not uncommon for people to fail to observe certain things that occur in their cultural environments; this, in Evans' mind, accounted for



Figure 21. Left to right—Salvadora Valenzuela, Jose Juan Owlinguish, and S. C. Evans. Photograph taken at Pala by Charles Rasmussen on June 22, 1928. Evans Collection.

the old Indian missing the cogged stone phenomenon, which Evans at the time believed had surely been present. It appears that an amalgam of wishful thinking and confirmation bias clouded Evans' judgment. He desperately wanted the artifact's manufacture and use to have survived well into the nineteenth century; anything less would have made it most difficult for Evans to learn what cogged stones were all about.

Continuing on toward the Rincon Reservation, Evans, Rasmussen, and Robertson eventually came upon a 15 year old girl, Edith Guassac, and 73 year old Maria Jesusa Omish and set up an appointment to meet with the 96 year old mother of Maria, Pasquala Sobenish Omish, at a certain adobe house. The three men then returned to Pala, but in the afternoon they went back to Rincon and found the old Omish family adobe (Figure 23), where they were introduced to Pasquala (Figure 24).⁴ With Edith Guassac as interpreter, the two older women were asked what they knew of the cogged stone. Both quickly associated cogged stones with arrow shaft straightening which they claimed to have witnessed at Warner's Ranch.

Other persons questioned about the cogged stone included Jose Juan Owlanguish (refer to Figures 21 and 25), an 81 year old Cupeño who was born near Warner's Ranch. He informed Evans that he knew nothing of the type; again, Evans (1928) incautiously laid this profession of ignorance to a "lack of observation."

One person Evans was especially anxious to interview was Lucardio Chavez, quite understandable since this deaf man, long blinded by trachoma bacterium, had been born in 1831. A near centenarian, he was under the care of Juaquina Calac. Unable at the time to meet Mr. Chavez, Evans planned to contact him during a subsequent visit to Rincon. The old Luiseño passed away prior to Evans' return in March 1929.

Bidding Robertson goodbye, Evans departed with Rasmussen, heading toward Warner's Ranch (refer

to Figure 20) and traditional Cupeño territory, where the two men spent the night at a hotel. Before departing Warner's Ranch on the twenty-third in the early morning sunlight, Rasmussen photographed a traditional round house that had been constructed in 1925 under the direction of J. P. Harrington (Figure 26). The builder was Angel Quilpe (Lisa Woodward, personal communication 2011; see Luomala 1978:Figure4).

San Ysidro on the Los Coyotes Indian Reservation (refer to Figure 20) was the next destination. At least one family in the vicinity was questioned about the cogged stone type (see Figure 27). The men had gone mainly to find Conrado Chaparosa (see Figure 28) but were told that he had left with a number of other persons to Santa Ysabel Reservation (refer to Figure 20) to attend a festival, and so they continued on south. It is easy to understand why Conrado Chaparosa had been sought; this Indian policeman was a dancer and a medicine man (Evans ca. 1930-1932:Part 3). Also, from a post-trip communication (G. J. Robertson to S. C. Evans, letter, 29 June 1928, Evans Collection [copies], PCAS Archives) one learns that a certain late Cecelio Chaparosa, who supposedly lived to be 108, had been a bow and arrow maker. This man was known to have trued arrows using a shaft straightener. Conrado Chaparosa was probably the son or at least a close relative. Evans and Rasmussen stayed only a few hours at the Santa Ysabel festival. There, photographs were taken (Figures 29 and 30). Of this meeting with Conrado Chaparosa, Evans (1928:7) had nothing substantive to reveal.

By evening the two travelers were back at Riverside. Evans' record (1928) of the whirlwind tour clearly bespeaks a single-minded purpose—solve the mystery of the cogged stone. No other ethnographic concerns seem to have been directly addressed.

Interestingly, towards the end of June, as George Robertson did elicit from Salvadora Valenzuela a "recollection" that as a child she had witnessed the use of cogged stones to straighten arrows (G. J. Robertson to



Figure 22. When Cupeños were removed against their will from Warner's Ranch in 1903 and relocated at Pala Reservation in Luiseño territory, they were moved into the kind of nontraditional house pictured here. Photograph by Charles Rasmussen, June 22, 1928. Evans Collection.

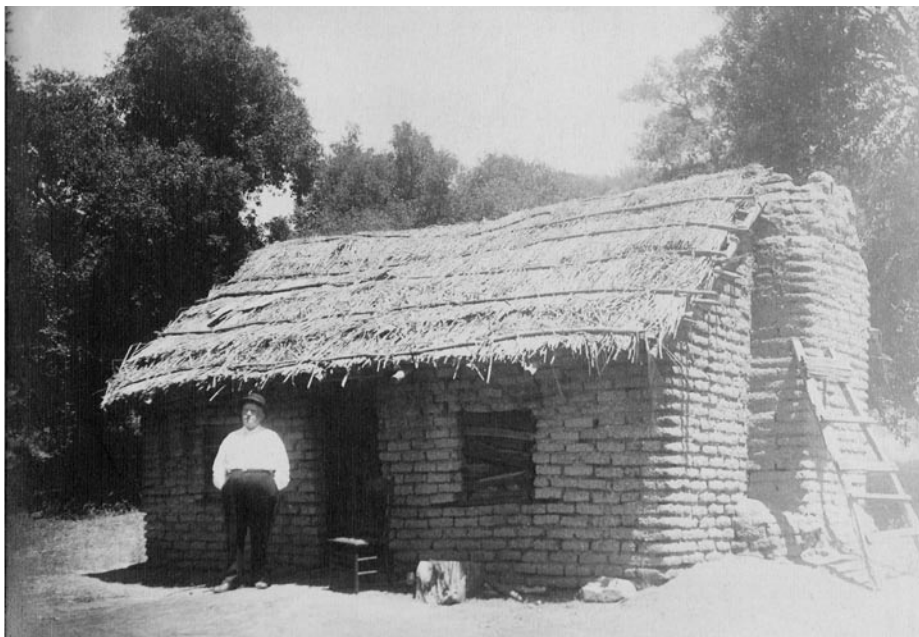


Figure 23. The mother, Maria Jesusa Omish, and grandmother, Pasquala Sobenish Omish, of Gregorio Omish, both resided in this adobe at Rincon. Evans at doorway. Photograph taken June 22, 1928 by Charles Rasmussen. Evans revisited this adobe to interview Pasquala on March 28, 1929. Evans Collection.



Figure 24. Samuel Evans on a June 1928 fact-finding trip, standing with 15 year old Edith Guassac (on his right) and Lorraine Omish, older daughter of Gregorio Omish. Maria Jesusa Omish, Gregorio's mother, is seated with her ≈4 year old granddaughter, Dorothy Omish, who is holding a tabby cat. Pasquala Sobenish Omish, Gregorio's grandmother, is seated at far right. Prior to Evans' arrival, the two elderly women had been thrashing the wheat straw with a stick and gathering the grain on a piece of old canvas. Charles Rasmussen, photographer. Evans Collection.

S. C. Evans, letter, 29 June 1928, Evans papers [copies], PCAS Archives). Robertson had been engaged in yet other post-expedition backup work, explaining to Evans that other Indians, presumably most or all at Pala, had seen in their younger years grooved oblong stones (shaft straighteners) in action and that they equated them with the cogged stones shown to them (G. J. Robertson to S. C. Evans, letter, 29 June 1928, Evans papers [copies] PCAS Archives). Through all of this, the June trip and said backup work, a question emerges, to wit, had Evans and Robertson been naively “leading the witnesses”? Clearly, at this time the ex-mayor was most enamored of the hypothesis of cogged stone as shaft straightener.

March 1929 Trip

Evans' automobile trip in March of 1929 lasted perhaps three days. His notes from that trip (Evans 1929) dealt nearly exclusively with Luiseño informants living adjacent to Ipai territory. Younger people on the Rincon Reservation professed ignorance of the artifact type, however, the “Eagle Dance man,” Juan Sotelo Calac, supplied some information, stating that a Captain and certain persons in a “ceremony of appeal” would take a cogged stone in each hand, hold them out and upward and subsequently to the points of the compass. After that, the ritualist would perform outward and upward motions, each time “audibly expelling the



Figure 25. Jose Juan Owlinguish. Photograph taken by Charles Rasmussen at Pala, June 22, 1928. Evans Collection.



Figure 26. Evans standing at the doorway of a traditional style round house built at Warner's Ranch under the direction of J. P. Harrington. A mesquite bean granary stands at right. Photograph taken by George Rasmussen, June 23, 1928. Evans Collection.

breath and sounding Ah Ah Ah.” He would then repeat the Indian equivalent of “Amen” or “We hope you receive it” (Evans 1929).

Evans was not satisfied with this description, for his bias at the time favored a more mundane employment rather than some ritual use. Evans (1929) offered that Calac projected “old religious customs in all objects, and he does not so much recall the practical use of objects.”

Later in the day, Evans drove to the adobe home (refer to Figure 23) of the mother and grandmother of Gregorio Omish, Maria Jesusa Omish and Pasquala Sobenish Omish, respectively (refer to Figure 24).

Gregorio guessed that cogged stones had possibly served to straighten arrow shafts. With motions but without words, the grandmother conveyed her opinion that the two cogged stones she was shown had functioned as shaft straighteners, and her daughter Maria concurred.⁵ Following that, Gregorio Omish apparently elicited information in the Luiseño language from his Pala born grandmother. Thus, he could relate the following to Evans:

In the early days...we divided the mountain peaks and ranges and one clan hunted here and another there. These stones were made by the men, with other sharp stones...The men kept these stones and the women were



Figure 27. Evans standing at the doorway of an old adobe house near Warner's Ranch and possibly on the Los Coyotes Reservation. Here he interviewed members of an Indian family about cogged stones. It is uncertain whether the occupants of this home were related to Conrado or Francisca Chaparosa. Photograph by Charles Rasmussen. June 22 or 23, 1928. Evans Collection.



Figure 28. Evans at the dwelling of Conrado and Francisca Chaparosa. San Ysidro, Los Coyotes Reservation, June 23, 1928. Photograph by Charles Rasmussen. Evans Collection.

not allowed to come near, or to look upon them during the pow-wow, and not to touch them...when game was scarce and when the hunters went out on the order of the Captain to get deer and other game, certain men took these stones and had a spirit or prayer ceremony so that the arrows would go straight like the stone had made them and they were

called Yo-lash, which my grandmother says is "to make straight." So the arrow was "blessed" and the spirit invoked to make it shoot straight...[Evans 1929:1-2].

None of this would have been true of cogged stones, however this information is perhaps a useful ethnographic account regarding Luiseño shaft straighten-



Figure 29. Festival grounds at Santa Ysabel, Ipai territory. In foreground are S. C. Evans, Conrado Chaparosa, and an unidentified man. Photograph taken June 23, 1928. Evans Collection.



Figure 30. Conrado Chaparosa on the Santa Ysabel festival grounds with his wife, Francisca Gabriel Chaparosa. Photograph taken by Charles Rasmussen on June 23, 1928. Evans Collection.

ers. If so, then here is more testimony that this kind of tool had been sacralized (see Koerper et al. 2008; Koerper et al. 2010). Other ethnographic information is contained in Evans' 1929 manuscript:

The "bamboo" or reed made the best arrow. Willow was used. Sometimes willow on the bow end with some harder wood toward the tip, spliced with sinew, now made thus with black sticky tape.

The bow was of willow or better of the ash. Good ash bows are made by Manuel Chapa-rosa of the Los Coyotes Reservation, adjoining Warner's Ranch [Evans 1929:2].

One Last Venture: A 1932 Field Trip with J. P. Harrington

The fact that Samuel Evans had met J. P. Harrington face-to-face at least by some time in 1925 is reason enough to suppose the ethnologist and the ex-mayor had discussed the cogged stone type. The senior author only recently received a heads-up from Dr. Lisa Woodward (Archivist, Cultural Resources Department, Pechanga Indian Reservation, Temecula Band of Luiseño Mission Indians) regarding correspondence (S. C. Evans to J. P. Harrington, 6 November 1925, letter, J. P. Harrington Collection, Santa Barbara Museum of Natural History)⁶ that makes clear the two had met in person and that Evans was hoping they might soon see each other at Warner's Ranch. That get-together did not occur owing to Evans' busy schedule. (In 1928 Evans had been to Harrington's residence in Santa Ana [see Marr 2006; Spain 2006]. Alfred Kidder was in attendance at the time [A. V. Kidder to S. C. Evans, 7 December 1928, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum].)

In a November 27, 1925 letter to the scholar, the mayor expressed regret that he had not yet found time to meet with Harrington (see Woodward 2006:82).

Woodward (2006:82) noted three letters posted between February and May of 1929 as well as a post-May Western Union telegram that reflect a concerted effort to engage Harrington in cogged stone research. In the telegram Evans suggested the two men should meet at some specific time and location in San Juan Capistrano and then embark toward Campo (refer to Figure 20) (Woodward 2006:82).

It is uncertain whether a 1929 get-together ever occurred (see Woodward 2006:82). Evans' diaries should address this and other questions regarding any field activities undertaken together, but again, those documents are not presently available to scholars.

What is definitely known is that the two men traveled together on at least one occasion in 1932. In July Evans wrote the ethnologist, telling him, "I want to make the rounds with you to Banning, Coachella Valley and Palm Springs, Warner's and Los Coyotes and Volcan and Campo, for say three days and will take my car and we can camp out" (S. C. Evans to J. P. Harrington, 29 July 1932, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). Very shortly after, the ex-mayor made reference to that trip but also to a planned journey together to Santa Barbara Island that the two men had previously discussed (S. C. Evans to J. P. Harrington, 1 August 1932, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum).

Another letter (S. C. Evans to J. P. Harrington, letter, 24 August 1932, Evans Collection [copies], PCAS Archives), expressed Evans' wish to proceed at some unnamed time after September 20, 1932.⁷ That journey was most probably the one said to be to Imperial County, and it included Samuel Wayne Evans (Langenwalter and Brock 1984:80). We wonder whether the reference to Imperial County is correct. Did the journey end at Campo, a location S. Wayne Evans mistakenly believed to be in Imperial County? The answer may be contained in S. C. Evans' diary, assuming he had carried it with him on this last venture.

Evans did not feel well upon arrival at the “Imperial County” destination (Langenwalter and Brock 1984:80). Shortly after, the mayor-elect headed for La Jolla on the coast and checked into the Scripps Metabolic Clinic (*Pacific Review* 1933:13) where he passed away on December 31. Only about three days had elapsed between Evans having taken ill and his demise, this according to S. Wayne Evans (Langenwalter and Brock 1984:80) (this was but three days short of when S. C. Evans was to have been sworn in as a fifth term mayor of Riverside). Cause of death was given as heart disease (*Los Angeles Times*, 2 January 1933:6).

Interestingly, the above noted news story giving notice of Evans’ passing, recounting his civic mindedness, and listing some of his accomplishments, occurred side by side with, but quite independently of, an article (White 1933:6) announcing a soon to be released Fine Arts Press (Santa Ana) book, Father Boscana’s *Chinigchinich*,⁸ which included a wealth of annotations provided by John P. Harrington (Boscana 1933). White’s L. A. Times article carried a news photo of Harrington and his “firm friend,” Luiseño (Rincon) Chief Juan Sotelo Calac. It was indeed an odd coincidence that the two news articles should appear together on the front page of the “News of Southern Counties” section.

Parenthetically, with regard to *Chinigchinich* there were sequestered among the Samuel Wayne Evans Collection (Gift A1524) four color plates that were to appear in the book (see Figures 31 and 32). It is reasonable to suggest that these had been a gift from Harrington to S. C. Evans.

Evans’ Cogged Stone Book Manuscript

With barely over a half year to live, an acquaintance of the ex-mayor was informed of Evans’ plans to publish the results of years of research (S. C. Evans to K. H. Wright, 7 June 1932, letter, Samuel Wayne

Evans Collection, Riverside Metropolitan Museum). In an August 1932 letter to a friend, Evans related that the final draft of his cogged stone study was being typed and would soon be at the printers (Moser 1997:1).⁹ A previous reference (see above) to an August 24, 1932 letter from Evans to J. P. Harrington regarding a fact-finding trip that the two men would take after September 20 would seem to belie the idea that the manuscript was about to go to press. At one point, Moser (1997:1) seemed a bit skeptical, reporting that “no copy has surfaced to date and no draft copy has yet been found.” However, Moser would later be privy to the rough draft book manuscript (Evans ca. 1930-1932) that has proved so helpful for our present article. Any reasonable assessment regarding Evans’ draft manuscript should recognize that much more effort would have been required to satisfy the standards of communication one associates with a marketable book.

From the Evans Collection there are merely two draft dedicatory pages of his cogged stone manuscript plus four largely typewritten pages listing “suggested uses” of the artifacts (Evans ca. 1930). The first two dedications are generic. One is to the American Indian. The other is to those local peoples who had resided at Indian encampments/villages in Riverside, among whom were laborers hired by Evans’ father to clear “several thousand acres of cactus and sage brush” and to build the Riverside canals.

Dedications to specific individuals begin with four of Evans’ relatives, each said to have dealt extensively and fairly with “THE FIRST AMERICANS.” The only one of the four not in Evans’ direct line should be recognizable to nearly all persons with a serious interest in American Indian studies—George Catlin, celebrated painter of Indian peoples. One dedicatee is Evans’ father; he introduced the young Samuel Cary Evans to historic period Indian life on trips to camps at Rubidoux Mountain, near “the westerly high terminus of Tenth Street, Riverside, . . . and on



Figure 31. Color plate; Fine Arts Press (Santa Ana) edition of *Chinigchinich*. Frontispiece; The Ascension of Chinigchinich to the Heaven of Stars. Artist, Jean Goodwin (Santa Ana Junior College). Found within the Samuel Wayne Evans Collection (Gift A1524), Riverside Metropolitan Museum.

Fairmount Hill above the northerly terminus of Pine Street.” Individual dedications also identify three Cahuilla men—Louis Tortes, captain of the Rubidoux Mountain encampment; Miguel Tortes, captain of the Fairmount Hill encampment; and Fig Tree John (refer to Figure 7). The first two men were associated with the Santa Rosa Mountain Cahuilla, while Fig Tree John was a Desert Cahuilla. An identical “Dedication” resides with Evans’ book draft curated at the Riverside

Metropolitan Museum. The museum also holds a “Preface” draft that was to come after the “Dedication.” No preface was found within what we have called the Evans Collection.

The “Preface” is revealing. As already noted, in 1912, during his second term as mayor, Evans received the unusual Christmas gift of a cogged stone from the Street Superintendent of Riverside. His curiosity was immediately piqued. The mayor started visiting museums, and he stepped up his reading on Native American cultures. Then at some point in the early 1920s, there began correspondence to “notable authorities.” His “Preface” speaks of over 1,000 letters sent out.¹⁰ The “Preface” does not indicate whether all persons, institutions, etc. contacted by mail also received either the 1930 handbill (refer to Figure 4) or the 1928 handbill (Koerper and McDearmon 2010:Figure 4) or exactly how widely disseminated was the half-tone circular of Figure 3. Other images of cogged stones were sometimes sent or hand-delivered to individuals.

Institutions contacted included chambers of commerce, colleges, and museums. The “Preface” recalls that prior to trips to several museums in the eastern United States, Evans’ research had taken him on a 3,000 mile criss-crossing of the American southwest (Figure 33), a long journey to northern California, Oregon and Washington, and as far north as Victoria, British Columbia. There were trips along the Mexican border and also into Baja California, to Ensenada and Tecate. Besides visitations to Indian reservations, museums, and colleges, other destinations included missions, trading posts, curio stores, homes of private collectors/dealers (refer to Figure 13), ranches, canyon resorts, hot springs, mountain camps, and old Indian habitation areas. Evans sought knowledge from among a broad assortment of people outside of the academy including old settlers, descendants of early historic Spanish families, and even one showman who referred to himself as “America’s foremost portrayer of Western life” (Figure 34).¹¹



Figure 32. Color plate; Fine Arts Press (Santa Ana) edition of *Chinigchinich*. The Brother Came Unto the Sister. Artist, Jean Goodwin (Santa Ana Junior College). From the Samuel Wayne Evans Collection (Gift A1524), Riverside Metropolitan Museum.

The only chapter draft in the Evans Collection (Evans ca. 1930) is Chapter 9, which is little more than a listing of suggested uses “as made to the author by white men and by Indians.” Its content had perhaps been intended as the major contribution of his book. If so, Chapter 9 seems out of place against the 20 planned chapters in Part 1; organizational problems generally plague this work in progress. At the end of the list, there is no assessment as to which hypothesis or hypotheses are favored by Evans. Each suggested use is generally accompanied by a brief comment, such as “no proof,” “too general,” “but how[?],” “comment superfluous,” and “possible but improbable.” Ignoring most such commentary notations, here is the numbered run of “suggested uses” (verbatim): (1) prehistoric gears; (1a) idols or objects of veneration; (2) ceremonial; (3) prayer for rain service; (4) earth, sky, sun, moon, stars radiating; (5) representation sun’s rays; (6) mythical ceremonies; (7) used for making bow strings and twine; (8) used for making hair rope; (9) used to rub in preparing skins; (10) used to keep time of seasons; (11) used to keep track of great events; (12) used to keep account of clan relations; (13) used in games; (14) used as base on which to build pottery; (15) covered with grass and placed on head to carry ollas; (16) fetish and puberty ceremonies, fetish objects; (17) used to heat water in baskets; (18) used by Medicine man to warm water for internal use, spirit significance

as explained to me by Medicine man; (19) household spirit protectors, (travel at night); (20) to look into, like crystal gazing and foretell events; (21) clan designation, like Totem Pole; (22) used in palm to weigh down on drill; (23) used to more finely grind the seeds used in ceremony; (24) used in Jimson weed ceremony; (25) used as weights in exchange of goods; (26) used as ornaments about the house—an expression of art; (27) to throw from a sling, more would be broken, too well made; (28) stomach and breast heating stones at girls’ puberty ceremony and at childbirth; (29) net weights or something to do with fishing, as they are most numerous near the coast; (30) used in the hand to kill small animals caught in traps or snares, might be but why so elaborate work for such a purpose; (31) to throw at small animals; (32) used in hand to strike an enemy in close fighting; (33) used to hand throw at an enemy; (34) molds or dies; (35) shrines, alter decoration, with plumes or flowers placed upright and around (36) arrow shaft straighteners, with the “hole” variety—a die for sizing bows, spears, etc.; (37) no use, just a lazy man’s work, with plenty of time; (38) used in further mashing moist food, such as acorn mash; (39) prehistoric money left by ancient visitors; (40) grinding of pigments; (41) badges or emblems of authority; (42) used in gambling game; (43) used to separate or abrade sinew; (44) exclusively astronomical; and (45) Chinignic [sic] Religion.

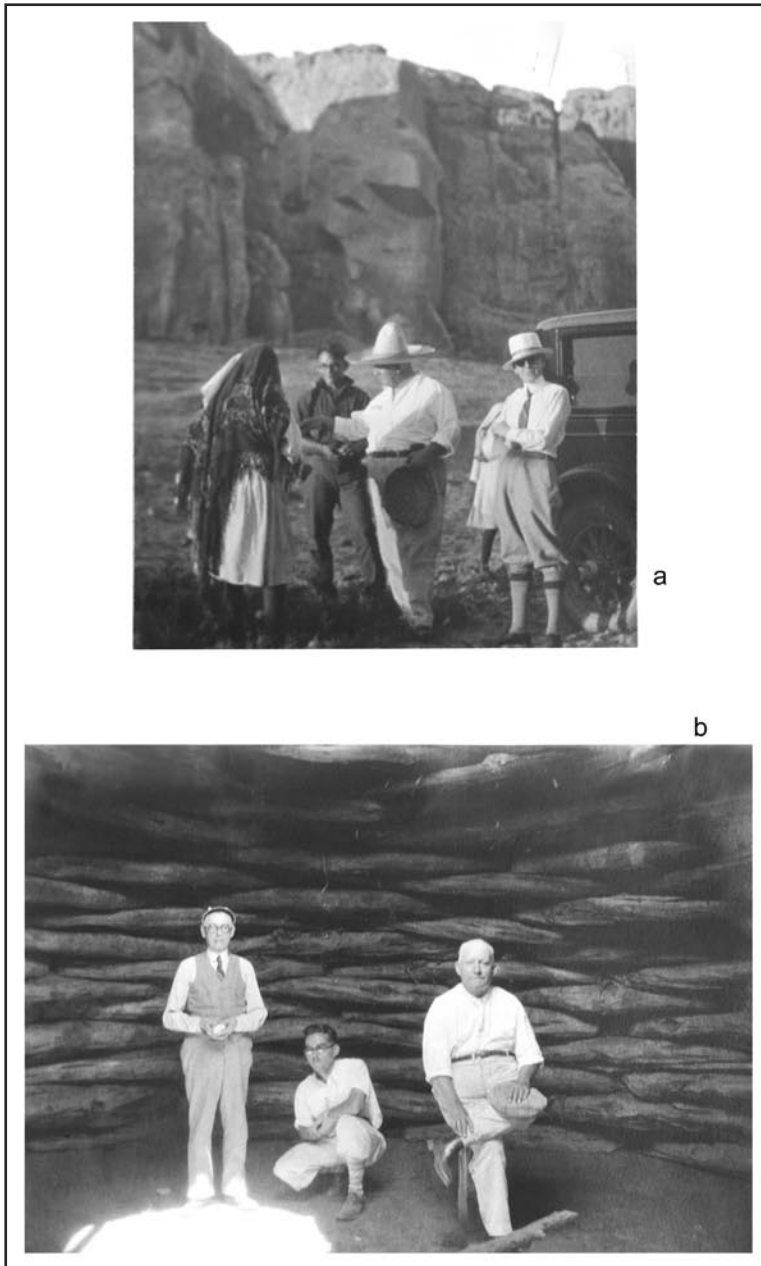


Figure 33. Snapshots taken during Evans' 1927 3,000 mile trip into the American southwest. (a) At Moenkopi (Third Mesa), Evans is purchasing a basket from a young Hopi woman. Samuel Wayne Evans is in the background and good friend Daniel Gage is to the right; (b) The three travelers, l. to r., D. Gage, S. Wayne Evans, and his father in a kiva. Light from the smoke hole bathes Gage's feet.

We attach some interesting notes to a selection of these suggested functions. Indians laughed at the idea that coggled stones might have been part of Native machinery (no. 1) (G. J. Robertson to S. C. Evans, 30 May 1928, letter [in Evans 1928]). The popular name of the artifact elicited no laughter from one archaeologist, but rather a rebuke; Warren K. Moorehead,

wrote, "...I protest against the term 'cog stone'" because "it savors too much of modern machinery." One man who had discovered "corrugated stones" near the Bolsa Chica Gun Club during his plowing and pot-hunting took coggled stones to an unnamed museum in Los Angeles, where an unidentified curator cautiously suggested they might be sun effigies

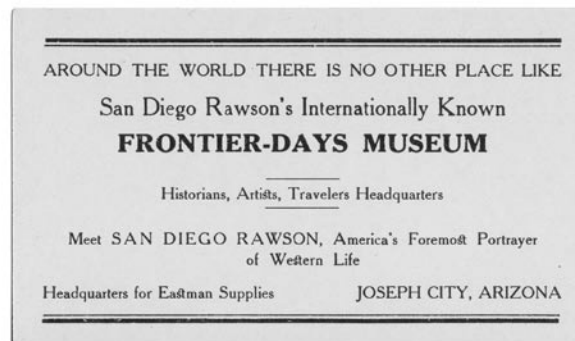


Figure 34. San Diego Rawson advertising card; three photographs with Rawson, “America’s Foremost Portrayer of Western Life.” Rawson offered that the cogged stone artifact may have been a “game stone” (S. C. Evans to F. San Diego Rawson, 4 September 1929, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). Card and photographs, Evans Collection.

(cf., nos. 4, 5) (S. W. Houghton to S. C. Evans, April 1929, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). Evans noted that cogged stones had been called, among many other things, “sunbursts.” It was Ralph Glidden who had suggested cogged stones were used to prepare animal skins (no. 9) (R. Glidden to S. C. Evans, 26 June 1928, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum).

Evans even sought assistance from a member of the House of Representatives, presumably asking him to consult somebody connected with the Smithsonian.

Congressman Phil D. Swing contacted J. P. Harrington about the “stone with points” and was supposedly told that perhaps they had lain on or about altars built for the gods, as decorations (no. 35) (P. D. Swing to S. C. Evans, 12 July 1930, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). Swing, inspired by a National Geographic Magazine article on the geography of money, ventured that cogged stones were “coins brought...by people from some far distant island [South Sea Islands] who exchanged them as money for food or skins...” (no. 39). The lawmaker added that John Harrington did not think much of that particular hypothesis.

There was another suggestion invoking diffusion. Orange County historian Terry Stephenson offered that European visitors to southern California shores, such as Cabrillo or those plying the Manila galleon trade, somehow introduced regional Native peoples to true cog-wheels, which once acquired served as charms and/or ornaments. Eventually, the shapes would have been imitated in stone by regional artisans (T. E. Stephenson to S. C. Evans, 16 August 1930, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum).

Even A. L. Kroeber weighed in on the issue, telling Evans that a sinew preparation idea (no. 43) seemed weak as “any ordinary stone with two or three grooves in the edge would answer a practical purpose as well” (A. L. Kroeber to S. C. Evans, 11 May 1928, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). The Berkeley professor offered the following:

They might be ornamental grinders, but again it is not a form which would be dictated by any utilitarian consideration in this connection; and if so I should imagine that they would turn out to be pieces used for grinding in some religious connection [no. 23]. The perfectly circular outline does not to me suggest a grinder, which is usually elliptical or oblong.... I can imagine that the stones might have been used in a ritual in connection with [a ground or sand] painting [cf., no. 6], though we have no record that would point to anything of the sort.

Grinding/milling also came up in a letter from Edward C. Bull, Curator of the Junior Museum of the Los Angeles Museum of History, Science, and Art. He reported that a Mrs. Mercedes Matthews said cogged stones were strung together and tethered to a stick which allowed them to be twisted in a mortar (c.f., no. 38). He further reported that some recent Indian

visitors to the museum stated that the largest holed artifact (with five points) seen in Figure 5 and the holed specimen to its left were used to hold prayer sticks in upright position (E. C. Bull to S. C. Evans, 8 November 1928, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum).

Symptomatic of the organizational issues attendant with the book draft is Evans' placement of a summation of the results of his efforts. It is in the “Preface” that he confessed, “I am not able to draw a conclusion.”

While he was unable to “draw a conclusion,” Evans' manuscript, here and there, does reveal what was enduring in his perspective on cogged stone chronology and his evolving thoughts on the purposes/meanings of the artifact, at least in broad compass. For instance, with regard to the time dimension, his Chapter 10 draft continues the notion that the demise of the cogged stone had not occurred in the prehistoric period. A counterpoint to this would have denied the rationale for seeking out especially elderly Indians with, hopefully, recollections regarding the artifact. Such quests entailed much that played to Evans' *joie de vivre*, in particular his delight with associating with living Native culture and its people.

Witness the ex-mayor on time placement:

I know of no excavation or other scientific work in Los Angeles, Orange, Riverside, Imperial, San Bernardino or San Diego Counties which...justify me saying that any of these old camps in our territory are prehistoric—seemingly some of them are, but with the information available we will not enter the field of scientific antiquity as such [Evans ca. 1930-1932:Chapter 10].

In Chapter 14 the antiquity issue was revisited. Evans reported with an air of misguided authority an absence

of evidence of notable time depth for the cogged artifact.

Up to this point the reader is well aware of Evans' embrace of the shaft-straightener hypothesis, but this did change. In Chapter 15 he was dismissive of any view to utilitarian function, referring to such as merely a "tale." For one thing, he invoked use wear analysis, having observed on cogged stones neither polish nor other kinetic impact of the kinds evident or expected for those sorts of documented stone tools employed in truing arrows. In Part 2 of the book draft, he reiterated that mechanical use was not indicated, citing lack of abrasion and polish. It should be noted that Evans owned at least one straightener from Warner's Ranch, and he was conversant with a range of similarly used tools. He observed that some had but a single groove, yet others might have two and three but rarely more grooves. He had recorded a range of sizes and took stock of both surficial decorations or the absence of such. A handwritten comment inserted into the largely typed draft of Chapter 16 expressed Evans' belief that Santos Valenzuela had confused the cogged stone with the straightener. Two additional handwritten notations convey near certainty that other informants had conflated cogged stones with shaft straighteners.

Surely Evans' reevaluation of the idea of nonutilitarian function drew inspiration partly from the opinions and "testimonies" of several persons who came across as wise and/or sincere. He wrote that the "strictly ceremonial use as related by Mrs. Pasquala Omish may be correct, or not, but certainly not a mechanical use" (Evans ca. 1930-1932:Chapter 15). This statement gives pause if one recalls that it was during the June 1928 fact-finding trip that Pasquala Sobenish Omish and her daughter Maria Jesusa Omish ascribed a shaft-straightening function to the cogged stone. During Evans' March 1929 trip the grandmother of Gregorio Omish reiterated the utilitarian ascription, but remember that Pasquala had also assigned it a magico-religious function related to the purported straightening

function. She stated that certain men (shamans?) took the cogged artifacts "and had a spirit or prayer ceremony so that the arrows would go straight like the stone had made them..."

Several informants had referred to the "spirit" property of the cogged stone and that when heated in order to warm water held in baskets or ollas and subsequently drunk, there would result a "spirit cure" or "healing virtue." The spirit essence of a cogged stone bore an ability to travel at night in order to seek out suppliants and learn whether or not they were deserving of supernatural assistance.

Evans (ca. 1930-1932:Chapter 16) added that Conrado Chaparosa, Los Coyotes Reservation medicine man, dancer, and policeman, in a very similar vein, identified the artifact type as a spirit stone capable of traveling at night, when it might meet other spirits to share information about whether certain persons were good or bad. Thus a medicine man could learn whether or not a certain sick person will recover after the administration of water that had been warmed using heated cogged stones. Evans (ca. 1930-1932:Chapter 16) further recounted Juan Sotelo Calac's testimony to ritual applications but added detail not previously offered. In the proper attitude of supplication, the ritualist would utter these words, "We appeal to you, Great Spirit, and hope and trust you will give this which we ask," be it rain, or crops, or success in the hunt.

It was not only Native informants' views that pressed upon Evans. As early as 1926, Kroeber shared his "vague conjecture" that cogged stones were ornamental or ceremonial. He saw "no practical purpose to them" (A. L. Kroeber to S. C. Evans, 18 March 1926, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). Charles Lummis' comment was terse, to wit, "That they are ceremonials goes without saying" (C. F. Lummis to S. C. Evans, 22 June 1928, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). Malcolm Rogers

was yet another scholar who suggested the artifact was ceremonial in nature (M. J. Rogers to S. C. Evans, 8 April 1930, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum).

Summary and Concluding Remarks

Our previous telling (Koerper and McDearmon 2010) of Samuel Cary Evans' quest to discover the material and/or ideational purposes of cogged stones drew heavily upon letters, fliers, postcards, photographs, newspaper clippings, etc. that had lain decades among many other effects of the deceased mayor. As a convenience, we proposed the designation, "Evans Collection," to cover those items among these effects owned by one of us (BM) that had either direct or indirect bearing on Evans' research; xerographic copies of all materials in this Evans Collection are available for perusal at the PCAS Archives facility, Old County Courthouse, Santa Ana.

The varied content of the Evans Collection had been stored and preserved by Samuel Wayne Evans, one of the Riverside mayor's two sons, at the home in which the family had resided since 1905 and where S. W. Evans passed away in 2002. The junior author successfully negotiated acquisition of these and other items from Evans' heirs.

Scheduling considerations and page count restraints placed limits on the earlier overview of Evans' cogged stone related activities, but a planned additament drawing from the Evans Collection was mentioned (Koerper and McDearmon 2010:65)—the present show and tell. However, this article draws heavily on the Samuel Wayne Evans Collection (Gift A1524) housed at the Riverside Metropolitan Museum.

Both this article and the earlier overview convey Evans' unbounded enthusiasm regarding the subject, his outlook resting no doubt on the premise that employment of cogged stones had survived into the historic

period. Thus, he believed that useful information might yet be retrieved especially by interviewing tribal elders. One strongly suspects that Evans, consciously or otherwise, embraced this hopeful premise partly as it offered a rationale for continued direct contacts with peoples for whom he had long-held great affection. On this thought, and with reference especially to the June 21-23, 1928 fact-finding trip (see above), we call attention to the several photographs in which Evans appears in the company of Native individuals and/or in proximity to Indian structures (refer to Figures 19, 21-30, 33, 35).

As it turns out, the cogged stone is not a recent relict. Rather, the type had been crafted many millennia ago, and there is no evidence suggesting cogged stones had been recycled beyond the Middle Holocene (see, e.g., Eberhart 1961; Dixon 1968; Herring 1968; Koerper and Mason 1998; Koerper et al. 2006; Underbrink and Koerper 2006). Evans had tilted at a virtually insoluble issue, yet this should make no less interesting Evans' Chapter 9 draft on suggested uses. Perhaps more suggested employments/meanings lie with Evans' diaries which are not yet available for study. The ex-mayor's turn away from the shaft-straightener or any mechanical/utilitarian-based hypothesis and his growing openness to some magico-religious interpretation is more in line with the general view held by today's California archaeologists (e.g., see Moratto 1984:150).

Acknowledgments

We are especially appreciative of the cooperation and assistance of Kevin Hallaran, Archivist, Riverside Metropolitan Museum, and to that institution for allowing us to copy letters, photographs, and other material crucial to our research. We thank Dr. Lisa Woodward for alerting us to the existence of a November 6, 1925 letter from S. C. Evans to J. P. Harrington that she found in the J. P. Harrington Collection, Santa Barbara Museum of Natural History; we thank Dr.



Figure 35. Evans' caption (ca. 1930-1932) reads, "One of many conferences held with Indian friends in an attempt to ascertain the ancient use of the cogged stone, and also to discuss old legends and occurrences. This conference was at the home of Jonathan Tibbet...Riverside, California, where at least twice a year many Indians have gathered for years back, to discuss their tribal problems. There are present Dieguanos [sic], Lusantias [sic], Cahuillas, Yumas and probably one Piute [now, normally Paiute]." Evans had intended this photograph to be in the preface to his book. Courtesy Riverside Metropolitan Museum, Samuel Wayne Evans Collection, Gift A1524.

John Johnson for permission to cite that correspondence. We thank several people for their comments on our manuscript; they are Rene Brace, Dr. Lisa Woodward, and Kevin Hallaran. Joe Cramer and Doug Westfall prepared the photographs for publication, and Karen Koerper typed the several drafts.

Endnotes

1. Evans' initial curiosity about cogged stones was sparked in 1912. Evans' strong commitment to cogged stone research seems to have begun around 1923. In an August 8, 1930 letter to the University of California Anthropology Museum, he explained that he had been studying the "Indian Cogged stones, so named

by myself" for six or seven years (S. C. Evans to Gentlemen, letter, 8 August 1930, Evans Collection [copies], PCAS Archives). It is interesting to note that in the early days of Evans' study he had given thought, albeit brief, to possible historical links between certain cogged artifacts in Chile, Peru and Ecuador and those from southern California (S. C. Evans to E. R. Burmaster, letter, 9 August 1930, Evans Collection [copies], PCAS Archives).

2. Evans intended to have 20 chapters in Part 1 of his book. Part 2 was to consist of his more interesting correspondence relating to his quest ("for those who wish more detail"). Part 3 would recount in detail some of his trips in search of cogged stone enlightenment.

3. Koerper and McDearmon (2010:60-61) wrote, "It is uncertain whether the ca. 1912-1913 photograph of Ishi (Figure 7) was taken near Deer Creek..." The senior author recently had the good fortune to attend Richard Burrill's talk, "Retrospection about Ishi's Return Home: The Anthropological Trip of 1914," presented at the 25th Annual California Indian Conference on October 16, 2010, at UC Irvine. When shown the postcard, Mr. Burrill identified the year as probably 1911 and the place as San Francisco. Ishi did not make his one time return to Deer Creek, Big Dry Creek, Mill Creek area in Tehama County until May 13-June 3 1914 (T. Kroeber 1961:Chapter 10).

4. Pasquala Sobenish Omish was born in 1832 at Old Pala and died November 30, 1929, at Rincon. Her daughter, Maria Jesusa Omish, mother of Gregorio Omish, was born at Vista in 1856. Gregorio's wife, Angelina Calac Omish was born February 25, 1891, at Rincon. Gregorio Omish (not shown in Figure 24) was born February 14, 1879, probably at Rincon. Gregorio's younger daughter, Dorothy, was born at Rincon; his older daughter, Lorraine, was probably born at Rincon. Edith Guassac, who was enrolled at Mesa Grande, was the daughter of Annic Ward of Potrero who died in 1917 at Mesa Grande. Edith graduated from Sherman Indian School in 1931; she was not a close Omish relative, but she lived "more or less" with Pasquala Sobenish Omish and Maria Jesusa Omish. Much of the above information came to Evans via Indian Agent C. L. Ellis (S. C. Evans to C. L. Ellis, 12 February, 1932, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum; C. L. Ellis to S. C. Evans, 4 March 1932, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). Ellis was with the Mission Indian Agency, Riverside. Evans (ca. 1930-1932:Chapter 19) noted that Edward M. Gifford (University of California Museum of Anthropology, San Francisco) spoke highly of Gregorio as an interpreter.

5. The name Maria Omish occurs again in connection with the cogged stone enigma. In 1933, J. P.

Harrington was told by Severiano Rodriguez at the Rincon Reservation (refer to Figure 20) that a cogged stone served as a wedding gift to a bride, but Maria Omish told Harrington she had never heard of any such practice (Woodward 2006:82, 84). Mrs. Omish was one of Harrington's primary Luiseño informants.

We speculate that there might have been a conflation of the cogged stone and the shaft straightener, and thus Mr. Rodriguez's statement might have been true of shaft straighteners. This is thought provoking, for shaft straighteners have been implicated in fertility/fecundity symbolism (see Koerper et al. 2008; also Koerper et al. 2010).

6. The November 6, 1925 letter is rich with historical content. This includes a note that Native people from near La Jolla Reservation (refer to Figure 20) traveled a little ways off the main road to Palomar Mountain during the acorn season to collect that resource. Evans informed Harrington that he had recently attended a gathering of the Mission Indian Federation at the Riverside home of Jonathan Tibbett, and while there, Evans talked with a 65 year old son of "the Indian who first established an Indian Camp on Rubidoux Mountain." The man's father, seeking work, moved there from near El Casco in San Timoteo Canyon, between Redlands and Colton, after he had heard "that some white people were going to found a town and build a canal..." The "whole Tribe" has supposedly moved to the Riverside area, and this man reported that he had arrived to the camp in 1874, which, he added, was about four or five years after the camp had been established. (This is Spring Rancheria, north of Little Rubidoux Mountain, situated on an elevation above a spring from whence camp residents carried water in clay ollas to the settlement.) Also, there was another camp to the north called Hulva (see Koerper and McDearmon 2010:62-63). This informant probably arrived to the camp about three years after its establishment, that is, if his 1874 date is correct.

7. Woodward (2006:82) observed that, with reference to “The Papers of John P. Harrington at the Smithsonian Institution, 1909-1961,” Harrington’s correspondence for the years 1923 to 1932 revealed no outgoing letters to Samuel Evans. She suggested that such letters might one day turn up among Evans’ personal papers. The August 24, 1932 letter to Harrington indicates that Harrington did write to Evans, but the letter is not with the Evans Collection. That letter to Evans has now been found with the Samuel Wayne Evans Collection (J. P. Harrington to S. C. Evans, 7 August 1932, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum); he wrote, “I am watching eagerly for a chance to wedge in the trips with you...”

8. *Chinigchinich* is the short title (Boscana 1933). The long title is *Chinigchinich: A Revised and Annotated Version of Alfred Robinson’s Translation of Father Gerónimo Boscana’s Historic Account of the Belief, Usages, Customs and Extravagancies of the Indians of the Mission of San Juan Capistrano Called the Acagchemem Tribe*.

9. In the fall of 1930, the ex-mayor summed up his writing progress; he had but only “a rough draft of my story” (S. C. Evans to E. C. Bull, 26 September 1930, letter, Evans Collection [copies], PCAS Archives). Just a month later, Evans believed his writing was coming to an end, and he would soon be submitting the book draft to the State University Anthropology Department (UC Berkeley) for suggestions. To a Mr. Rochester he stated that he had completed his study and a manuscript was being typed (S. C. Evans to W. B. Rochester, 22 December 1931, letter, Samuel Wayne Evans Collection, Riverside Metropolitan Museum). Very shortly thereafter, Evans informed Edward Gifford that his typewritten manuscript on cogged stones was nearly completed, save for some last minute checking of references at the Los Angeles County Library (S. C. Evans to E. W. Gifford, 30 December 1931, letter, Evans Collection [copies], PCAS Archives). Woodward (2006:81) overstated

what was in this communication when she referred to a “completed” manuscript, “the first comparative work compiled on cogged stones.”

10. Within the collection of correspondence at the Riverside Metropolitan Museum, there are copies of letters sent to India and to Europe.

11. Among the more recognizable names of people sought out for cultural information (not counting the several high profile anthropologists) were Fig Tree John, who professed ignorance of the cogged stone, and John (Jack) Tortes Meyers (Evans ca. 1930-1932: Chapter 10), whose mother’s people were the Santa Rosa Mountain Cahuilla. Meyers, at the time, was far more famous than Kroeber or Harrington, since he had been the best catcher in big-league baseball from about 1911-1915 (see Koerper 1997, 2004). Meyer’s mother was a very accomplished basket maker.

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