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Tlingit Indian canoe ornament, used only by the chief on special occasions. Photographed in 1900 by H. C. Barley in Skagway, Alaska.

**SOUTHWEST MUSEUM**

## AN ADDITIONAL HARRINGTON NOTE ON THE "LONE WOMAN" OF SAN NICOLAS

Edited with Commentary

By TRAVIS HUDSON

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IN A PREVIOUS ISSUE OF THE MASTERKEY (Vol. 52, No. 1; January-March, 1978), I reported the exciting discovery of some ethnographic notes among John P. Harrington's papers which pertained to the "Lone Woman" of San Nicolas Island. These materials were found in Boxes 4 and 745 of his Chumash material culture and ritual notes, now housed in the Smithsonian Institution. Recently I came across some additional material on this interesting segment of California history in Box 747, which also pertains to Chumash ethnography. The edited notes are provided below. As with the first series of notes on this woman, the informant is Fernando Librado:

Captain Nidever and an Indian named Malquiaries<sup>1</sup> found a woman on San Nicolas Island rolling silver<sup>2</sup> in her hands to make abalorio.<sup>3</sup> Malquiaries spoke to her at Captain Nidever's request. Malquiaries told Fernando that when they encountered the woman, she sang the following song:<sup>4</sup>

*tokitoki*  
*yamymna*  
*tokitoki*  
*weleleshkima*  
*yaamymina*

*weleleshkima*  
*yaamymina*  
*tokitoki*

The woman sang these words. After hearing them Malquiaries could sing them, and they later became deeply impressed on Fernando's memory. Once, when Fernando met Aravio,<sup>5</sup> a very aged Indian from Santa Ines, Fernando recited these words to him, and at once Aravio translated the song for Fernando. The words meant: "I leave contented, because I see the day when I want to get out of this island."

When discovered the woman's only clothing consisted of a skirt made of feathers and an apron. Jacob Nidever and his people were otter hunters. They made the woman a dress out of their trousers. It was a month that they stayed on the island before they found the woman. After they found her, she would not eat their food, but she did stay around their camp. Mr. L. A. M. Ortega<sup>6</sup> says that he has heard that after the woman was removed to Santa Barbara, she was a great hand at eating tallow. The woman was taken to the house of Jacob Nidever's folks in Santa Barbara, an adobe situated close to where the Southern Pacific Freight Station now stands.<sup>7</sup> When the men first put on the dress they had prepared for her out of their trousers, she began to sing and dance. She sang this song:<sup>8</sup>

*hi(i)hihiyo'oo* (twice)  
*kachnaualanalna'al*  
(swinging in the dance when this line was sung)  
*hihihiyo'oo*

The Indians made blankets, sometimes by using strips of grass woven together. They called this grass grama in Spanish; it has long roots. As late as — [they still made them?]; Fernando still — — of this stuff and the sandal from the San Nicolas woman.<sup>9</sup> She made her skirt of trousers and put a man's shirt on herself. After that [she, they?] threw away her Indian clothes. The woman would go to get water at low tide, and this was her drinking water.

#### End Notes

1. Malquiaries, a Ventureño Chumash, told Fernando that he and Hilario Valenzuela visited the San Nicolas Island woman at the Nidever home in Santa Barbara (Hudson 1978: 24). We are now told that he had also taken part in her

discovery.

2. Unclear what is being described. The silver may refer to the Mexican silver dollar or peso (Hudson *et al.* 1978: 162, note 352).

3. Abalorio is shell bead money.

4. The song is somewhat similar, yet distinct, from one given to Harrington by Fernando before (Hudson 1978: 25 and 28, note 14), whereby the person from whom Fernando had learned it was unknown. We are now told that this song, and perhaps the other version of it, can be attributed to Malquiaries.

5. Aravio is conceivably Arabio *Talawiyashwit* ("Imitator"), a Santa Cruz Island Chumash man who was a member of the 'antap religious cult, resident of Santa Ines, and once performed the part of the coyote in a Chumash Devil Dance held at Mission Santa Barbara (Hudson *et al.* 1977: 28, 89-90). It is possible that Aravio knew something about the woman's language, given the known interaction of the 'antap cult with the Fernandño and Gabrielino (Hudson & Blackburn n.d.).

6. L. A. M. Ortega, one of Harrington's informants between 1912 and 1915, was probably Luis Antonio Maria Ortega. Harrington's notes state that L. A. M. Ortega's father was Antonio Maria Ortega, whereas in another note he stated the father's name was Jose Manuel Ortega. Harrington went on to add that the Ortega family employed many Indians, and that they learned Chumash from contact with these people. Andres Ortega's mother, Harrington wrote, talked the Refugio dialect of Barbareño Chumash very well.

7. Early maps of Santa Barbara indicate that the depot was located approximately where it is now: the corner of Chapala and Yanonali, not far from Burton Mound and the site of the adobe home of Captain George Nidever (Rogers 1929: 100).

8. The song appears to be another version of the one reported elsewhere (Hudson 1978: 24); again we are not told who reported it to Fernando but, based upon the context in which the first song was learned, it would appear that it was Malquiaries.

9. The blanks are Harrington's. What is meant by Fernando in reference to the woman's sandals is unclear; the meaning may have been that the woman's sandals were made also from strips of grass woven together. A sandal, collected by Lorenzo Yates and said to have been found in a cave on Anacapa Island,

is in the collections of the Santa Barbara Museum of Natural History.

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