

Un premier chapitre, où en distinguant tendance et fait, il démonte la mécanisme de l'emprunt, qui fût solution de facilité de tant d'ethnologues et archéologues... „structure technique des sociétés humaines“.

Dans la deuxième, avant de considérer toutes techniques „de second degré“ il passe en revue des „moyens élémentaires d'action sur le matière“. Ceci lui a permis d'ailleurs de distinguer selon leur complexité, les degrés «instrument — outil — machine».

Le troisième chapitre concerne le domaine bien delimité des transports. Important dès que l'on considère qu'il désenclave la société de son milieu naturel. La dernier passe en revue les techniques de fabrication, *classees en partant de la matière travaillé*, selon sa consistance (liquide, plastique, fibreuse etc.).

Dans une conclusion il présente les premiers éléments d'évolution technique revenant à cette idée-clef développée plus haut et aux „regles“ du phénomène de l'emprunt.

L'ouvrage dans son ensemble a d'ailleurs pour titre „Évolution et technique“ et comporte un second volume, „Milieu et technique“, qui parallèlement à l'école de Lucien Febvre dans „La terre et l'évolution humaine“<sup>2</sup> donne les bases d'un „déterminisme“ écologique aux sociétés, par l'intermédiaire de leurs techniques... ce point pour discutable qu'il soit, n'enlève rien au caractère fondamental des 4 ouvrages du préhistorien.

ALAIN BOURAS

**MEIGHAN, CLEMENT W. and RIDDELL, FRANCIS A., THE MARU CULT OF THE POMO INDIANS; A CALIFORNIA GHOST DANCE SURVIVAL**

**Southwest Museum Papers, number 23, Pub: Southwest Museum, Highland Park, Los Angeles, California, 1972.**

This, the twenty-third of a series of papers published by Southwest Museum in Los Angeles, is a detailed report on the ceremonial activities of the Maru Cult of the Pomo Indians residing in the Clear Lake region of California. The data for the report was collected by the authore, Francis Riddell, who is presenthy state Archeologist for the California Division of Parks and Recreation, and Dr. Meighan of the University of California in Los Angeles, one of Americas leading anthropologists.

<sup>2</sup> Paris, 1970, Ed. Albin-Michel; Édition précédentes 1922, 1924.

Since the 16<sup>th</sup> century, there have been many examples of revivalistic cults similar to the Maru. These religious movements have been found all over the world. The purpose of this study is to increase the understanding of revivalistic cults in general through an in-depth analysis of one particular cult, the Maru.

The material for this report was collected more than twenty years ago, and includes observations of ten separate Maru ceremonies covering a period of eleven years. Eight of these ceremonies were attended by the authors themselves at the Dance House of Big Valley Rancheria south of Clear Lake, from november, 148 to 1953. All information presented in the paper was obtained either through direct observation of the Maru ceremonies or interviews with various people who participated in the Cult in some way.

Meighan and Riddell's paper includes an analysis of the historical background of the Maru Cult, a biographical study of one particular Maru, and descriptions of the Bighead Dance which is the major ceremony of the Maru. The authors have gone into great detail in their descriptions of Dance setting, the roles of the various performers, their costumes and regalia, Dance patterns and rituals, music and behavior of the spectators. The description is based primarily on the november, 1948 ceremony. The following is a summary of Meighan and Riddell's report.

The Maru Cult had its birth in the 1870 Ghost Dance of the Paviotso Indians of Western Nevada. The underlying concept of the Ghost Dance was that the dead would return to the Earth and the white man would be destroyed. This Ghost Dance was spread by the Painte Prophets in 1870, and again in 1890, to Indians all around the United' State, resulting in each tribe selecting and reviving certain aspects of its own culture.

Following contact with the white man, there had been a rapid breakdown of the aboriginal culture of the Pomo Indians until 1872, when the Ghost Dance Prophets reached Pomo territory. At that time there began a movement to give up the ways of the white man and to return to the old ways of life. Their religion was re-organized, the more spectacular ceremonies revived, and the ritual secularized. The Maru Cult was born, socalled because of the emphasis placed on a Maru, or dreamer, who dreams the rules of ceremonial behavior.

During the past twenty years in the Clear Lake region, all Maru dreamers have been women, however, all other performers are male. After the Maru has dreamed the rules of the Dance, she constructs the necessary costumes and regalia, she instructs the Dance Captain as to how the Dance is to be carried-out. The Maru herself does not take part in the Dance, other to supervise it and see that it is done correctly, according to the rules.

Those who participate in the Bighead Dance named after the large headdresses worn by the performers are: 1. Dance Captain, who in-

structs the other 2. Bighead Dancers, one of which may be a Blackhead 3. Leader 4. Flathead Dancer 5. Singers 6. Drummer 7. Clowns 8. Firetender 9. „Police“ 10. Flagbearer, each having specific roles to fulfill. On all, 25 to 30 people take part, since after each Dance is completed new dancers usually replace those of the previous Dance. The Dances are performed by young men from about 14 to 20 years of age, but boys and men from 6 to 40 can take part in other roles. The spectators may participate in some of the singing and dancing.

The Dances are usually called by the Maru in the spring to bless people who are leaving the settlement to seek summer employment as farm workers, and to ask for their safe return, or in the fall as a thanksgiving for the safe return of those who left. The ceremonies are always held in a Dance House which has been constructed specifically for that purpose. The only light permitted during a ceremony is that of the central fire, which plays a major role.

A Bighead Dance ceremony can last from one to four nights. Each night of the ceremony the Dancing begins at about 12 midnight, and continues until 4 AM with variation, except for the final night, when dancing begins at 6,30 PM and lasts until 4,30 AM. The religious climax comes on the final night in the flag-waving ceremony which ends the Dance. Other dances of non-religious significance may be carried-out after the final Dance of the Maru ceremony.

The numbers 4 and 8 have a special significance in the Maru Cult and play a prominent role in the Dance. Each Dance is composed of four or eight cycles of ritualistic movements, performed with respect to the four cardinal directions. Intermissions of thirty to forty-five minutes are held between Dances, at which times the clowns perform.

For the last fifty years anthropologists have been anticipating the disappearance of the Maru Cult, but it has remained active. During the twenty years which have elapsed since this study was conducted, however, many of the permanent residents of the Pomo community have left, and those who remain do not constitute a number large enough to carry-out a Bighead Dance. On recent years, members of the Cult living outside of the community have returned to take part when a Dance has been called, but it remains to be seen whether or not they will continue to do so.

It is indeed fortunate that the Bighead Dance and its background was researched and recorded twenty years ago. Those Cult members who helped to supply data for Meighan and Riddell's report are now dead. Some changes have taken place in recent years because California Game Laws and Wildlife Protection Laws have made it difficult for the Maru to procure some of the traditional components for costumes and regalia.

Meighan and Riddell's paper is valuable not only as an example of a revivalistic Cult, but also as a detailed account of a religious phenomenon whose entire context is of local, Central California origin.

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