

Cropping Animals' Ears

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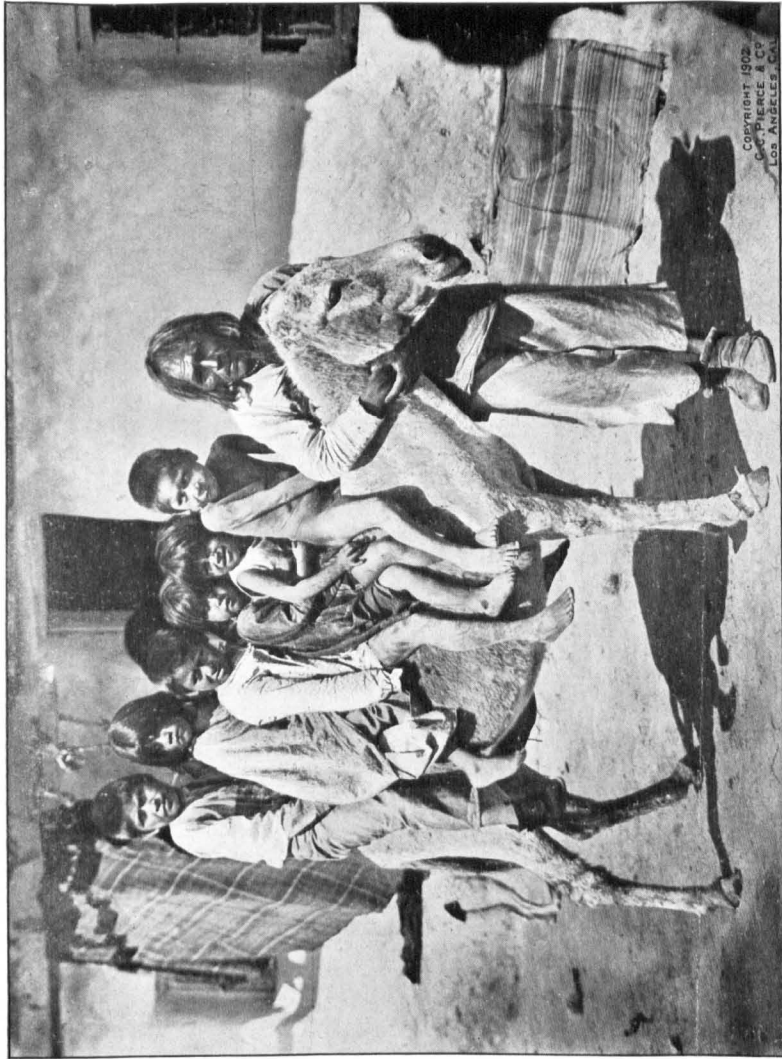
CROPPING ANIMALS' EARS.

(*Ante*, p. 1, and Vols. xi. pp. 380, 456, xii. pp. 97, 208.)

PLATE I. represents a group of Moqui (otherwise Hopi) Indians of Arizona, U.S.A. This tribe inhabits some five or more *pueblos* (villages), built at some few miles' distance from one another, upon *mesas* (table-lands) elevated above the flat and arid deserts. They are descended from the ancient cliff-dwellers of the same and surrounding region, and their practice of selecting sites always on elevated ground, as also of building in stone (unlike the other tribes contiguous to them), may be supposed to reflect the habits of those ancestors as the famous ruins of the cliff-dwellings there reveal them.

The particular point of the photograph lies in the donkey, or *burro*, whose ears, it will be seen, have been cut off. In regions where nature rears her savage children in spite (as one may almost say) of themselves and of her, the domestic animals are often taken into the human family circle, whose lot, indeed, can hardly be said to be greatly different from theirs as regards bed and board. The dog of the Esquimau, the horse or camel of the wandering Arab, come at once to mind. So with the Moqui Indian, the *burro* is very much one of the family, and is credited with moral intelligence, in addition to the well-known traits we recognise in the donkey. When, therefore, the Moqui *burro*, fulfilling his destiny, commits a depredation upon a tempting corn-patch, or otherwise becomes lawless and heinous, he is brought before the heads of the *pueblo*, formally tried, convicted I suppose, and condemned. The penalty takes the form of cropping a piece of his ear, serving the double purpose of

PLATE I



DONKEY WITH CROPPED EARS (MOQUI INDIANS).

To face p. 72.

punishment and of a brand whereby the community may be aware of his evil propensity. The *burro* in the picture must be an incorrigible, for his ears are entirely gone.

The photograph from which the plate is reproduced was exhibited by me at the meeting of the Society on November 15th, 1905. It was made in 1901 by my friend and neighbour, Mr. C. C. Pierce, of Los Angeles, California, at the village of Oraibi, which is one of the *pueblos* inhabited by the Moqui.

J. SMEATON CHASE.

CAT'S CRADLE.

No apology seems to be needed for an attempt to describe at some length the English game of Cat's Cradle, though the manner of its execution may leave much to desire. Within the past few years the researches of anthropologists have given the subject of string tricks and string figures a status they never before possessed; while on the other hand those that are still unrecorded lead a precarious existence in the memories of people who are either unaware of their interest or without the leisure and inclination to perpetuate them. In the following notes I have given all that I have been able to collect from my own experience or that of others known to me. More might have been added, because the game has possibilities not generally known; but it seemed better to confine my notes to figures and movements which I have actually seen or know to have been played: and I have departed from this rule in one or two instances only.

When I began to investigate and analyse the game I soon found that the complexity of the strings was much more apparent than real, and that blind faith in the efficacy of certain movements might be usefully supplemented by a general knowledge of the construction of the several figures and of the