

- 1 KROEBER, A. L. *Handbook of the Indians of California*. California Book Co., Berkeley, 1925, 1970. This is the bible for students interested in California Indians, but only a few pages are devoted to the Sinkyone.
- 2 NOMLAND, G. A. "Sinkyone Notes." *University of California Publications in American Archeology and Ethnology (UCPAAE)*, vol. 36. The only work dealing exclusively with the Sinkyone, but based solely on three very elderly informants who had spent only their early childhoods in Indian society.
- 3 BAUMHOFF, M. A. "California Athabascan Groups." *Anthropological Records*, vol. 16. The information here is primarily geographic and linguistic, not ethnographic.

According to the anthropologists, the Sinkyone were the southernmost people to share the northwest California Indian culture. The most influential "tribes" on the Sinkyone in this culture area were those living along the Klamath and Trinity rivers: Yurok, Karok, and Hupa. The Sinkyone also had much in common with their neighbors to the south, the Yuki and Pomo, who belonged to the central California culture area. With the data available about their neighbors, I began to piece together what life must have been like for the Sinkyone. In addition to information gained from Harry Roberts and the extensive data on the Yurok in Kroeber's *Handbook*, I learned much about the lives of the Indians in this general area from the following ethnographies.

- 4 GODDARD, P. E. "Life and Culture of the Hupa." *UCPAAE*, vol. 1.
- 5 GIFFORD, E. W. "The Coast Yuki." Sacramento Anthropological Society. Paper no. 2, 1965.
- 6 NOMLAND, G. A. "Bear River Ethnography." *Anthropological Records*, vol. 2.
- 7 LOEB, E. M. "Pomo Folkways." *UCPAAE*, vol. 19.

Other sources with general information concerning nearby Indians include:

- 8 THOMPSON, LUCY. *To the American Indian*. Eureka, 1916. Unique among early books because it was written and published by an Indian woman on her own, with no help or inspiration from the anthropologists. A freeflowing account of the life and culture in which she was raised, complete with lively incidents from her personal experiences and several legends from her people.
  - 9 AGINSKY, B. W. and E. G. *Deep Valley*. New York, 1967. A novel based on intensive anthropological research. The style is a bit forced, but it gives a good picture of Pomo Indian life.
  - 10 GIFFORD, E. W. "Composition of California Shellmounds." *UCPAAE*, vol. 21.
  - 11 MERRIAM, C. HART. *Studies of California Indians*. U. C. Press, 1955. Of particular interest for its pictures of the houses of central California Indians.
  - 12 HEIZER, R. F., and WHIPPLE, M. A., eds. *The California Indians: A Sourcebook*. U. C. Press, 1960.
- Detailed studies of specific areas of Indian life include:
- 13 HARRINGTON, J. P. "Tobacco among the Karok Indians of California." *Smithsonian Institution Bureau of American Ethnology Bulletin (SIBAEB)*, no. 94, 1932. A book-length work with exhaustive information regarding the cultivation, curing, and smoking of tobacco (the Indians' only agricultural product), the manufacture of pipes and baskets intended for tobacco storage, and a wealth of tobacco-oriented folklore. Much of the monograph is accompanied by a phonetic rendition of the spoken Karok words of the informants.
  - 14 KROEBER, A. L., and BARRETT, S. A. "Fishing

among the Indians of Northwestern California." *Anthropological Records*, vol. 21. Another exhaustive study, complete with numerous pictures and diagrams.

- 15 O'NEALE, L. M. "Yurok-Karok Basket Weavers." *UCPAAE*, vol. 32. It is awe-inspiring just to look through the 100-plus pictures and diagrams, even if you can't understand how the baskets were actually made.
- 16 PURDY, CARL. *Pomo Indian Baskets and Their Makers*. Mendocino County Historical Society.
- 17 BARRETT, S. A. "Pomo Indian Basketry." *UCPAAE*, vol. 7. Another detailed study, reprinted in book form by Rio Grande Press.
- 18 ALLEN, ELSIE. *Pomo Basketmaking*. Healdsburg, Calif., 1972. One of the few books on basketry written by a real basketmaker. If you want to try it yourself, this is the book to start with.

The myths and legends of the nearby Indians are available from the following sources:

- 19 CLARK, C., and WILLIAMS, T. B. *Pomo Indian Myths*. New York, 1954.
- 20 GIFFORD, E. W., and BLOCK, G. H. *Californian Indian Nights Entertainment*. Glendale, 1930.
- 21 WARBURTON, A. D., and ENDERT, J. F. *Indian Lore of the Northern California Coast*. Pacific Pueblo Press, 1966.
- 22 MASSON, M. *A Bag of Bones*. Naturegraph, 1966.
- 23 KROEBER, T. *The Inland Whale*. U. C. Press, 1954.
- 24 SPOTT, R., and KROEBER, A. L. "Yurok Narratives." *UCPAAE*, vol. 35.
- 25 "Yuki Myths." *Journal of American Folklore*, vol. 50.
- 26 HARRINGTON, J. P. "Karok Indian Myths." *SIBAEB*, no. 107.
- 27 GODDARD, P. B. "Hupa Texts." *UCPAAE*, vol. 1.

- 28 GODDARD, P. E. "Kato Texts." *UCPAAE*, vol. 5.
- 29 GODDARD, P. E. "Chilula Texts." *UCPAAE*, vol. 10.
- 30 REICHARD, G. A. "Wiyot Grammar and Texts." *UCPAAE*, vol. 22.

A number of excellent films are available from the University of California Extension Media Center in Berkeley:

- 31 *Basketry of the Pomo*. A three-film series: *Introductory Film, Forms and Ornamentation, and Techniques*. The films give a basic understanding of how it's done, but to make the baskets yourself you would require extensive personal instruction.
- 32 *Acorns: Stable Food of California Indians and Beautiful Tree — Chishkale*. Two films dealing with the elaborate process of leeching and preparing the acorns.
- 33 *Pine Nuts and Buckeyes: Food of California Indians*. These foods were used only slightly in this region, but the films are interesting.
- 34 *Obsidian Point-Making*. A simple, not too helpful demonstration of a difficult craft.
- 35 *Hupa Indian White Deerskin Dance*. There are several articles in the anthropological journals dealing with this and other religious ceremonies. I have not included these articles in the bibliography because I feel their academic attitude is not in keeping with the mood of their subject matter. The films are less informative, but at least they are more alive.
- 36 *Dream Dances of the Kashia P orno and Kashia Men's Dances*. Some of the original form is preserved by these films, but the spirit seems gone.
- 37 *Sucking Doctor*. The spirit is very much alive in this cinema-verite documentary of a Pomo curing ceremony. Essie Parrish, the doctor, is not trying to retrieve a lost culture but is practicing the medicine she still believes in.

38 *Sinew-Backed Bow and Its Arrows*. Homer Cooper gives an impressive demonstration of his craft. The day before I first viewed this film, I had seen a movie on old folks in America which showed people spending the last of their days as childlike vegetables in old-age homes. Seeing an old man so energetically engaged in a difficult and almost forgotten craft was a refreshing change. The film had been made several years before and in it Homer appeared already well advanced in years, but I asked around and found out that he was still living in the hills above the Klamath River.

## THE EVERYDAY LIFE OF AN INDIAN CRAFTSMAN

### *HOMER COOPER*

"Nobody home but the old bachelor" was the greeting Homer gave us when a friend and I appeared at the door. We let it be known that it was he whom we wished to see, and without further ado Homer took us into the house and started talking. No more introduction was needed. He appeared pleased to have company, and, no doubt due to all the attention anthropologists had given him, he seemed accustomed to strangers coming to ask him questions.

Because of his age, Homer had recently moved in with his daughter. The house was fairly modern, with easy chairs, thin wall paneling, and a large woven picture of a deer on the wall directly facing the door. Also hanging on the walls were expertly made bows and arrows and beautifully woven Indian baskets. It was slightly confusing as to which culture we were in, or what period of time.

Homer started by talking about his bows and arrows. "I learned this from an old Indian when I

was a little boy. The others would shoot at wild pumpkins, and I wanted one too. I wanted to be a big boy too." He asked his mother if he could have a bow, so she worked it out for him to hang around the old man and "be handy." In this way he learned how he could make his own bows and arrows.

When he got older, Homer was sent away to live on a ranch. In his eyes, this was broadening his education: "and I learned those things, too." He learned how to feed and care for the animals, how to swing a rope, how to shoe horses, etc. Soon he "graduated" and went to work on a ranch herding stock. He married a woman "who could swing a rope," and together they made a sort of homestead-ranch in the back hills, where "it snowed so much your toenails fell off — I won't forget it." They ranched for a number of years, but when his wife died, Homer was left alone and had to start life anew. He went to work on the roads and as a blacksmith. "I learned those things, too. I was still getting educated." All of life, for Homer, is a continual education.

Homer met his second wife as she was roping a calf — he was always impressed with a woman "who could swing a rope." She was interested in the old Indian ways and turned him on to pursuing the crafts he had learned as a young boy. Since then he's devoted much of his time and energy to making the various wooden artifacts used by the Indians, although he sometimes employs modern rather than Indian tools. At this point in his story (his life history had been simply but elegantly introduced: "Let me tell you my story.. ."), Homer went into his room and returned with the fruits of his labor: all sorts of bows and arrows in various stages of completion, pipes, gambling sticks, stools, drums, an elk-horn purse, and a toy boat. There used to be lots more, he said, but many had been lost to fire and theft, and many had been sold. He explained in some detail how he made the bows and arrows and showed us some of the raw materials, such as deer sinew, he had on hand. As a sort of climax to his story, he played the drum

and sang a gambling song he learned as a child. It was the only "authentic" song he knew, but he also sang a song he made up when his second wife died.

When the anthropologists discovered someone with a thorough knowledge of Indian woodcraft, they were understandably excited. They wanted Homer to come down to Berkeley, where he could make a valuable contribution to the education of anthropology students. The thought of giving up his home and his way of life to move to the city to be studied did not particularly appeal to him. "I have work to do up here," he told them.

## SPANISH AND RUSSIAN EXPLORATIONS

Written history starts with the arrival of the Europeans. The following sources include and/ or are based on primary texts of the first whites to take an interest in this area.

- 39 WAGNER, H. R. *Spanish Voyages to the Northwest Coast of America*. California Historical Society, 1929. Included are the translated texts of the ships' journals.
- 40 HEIZER, R. F., and MILLS, J. E. *The Four Ages of Tsurai*. U. C. Press, 1952. Excerpts from Spanish, Russian, and American documents describing a Yurok Indian village on Trinidad Bay. An excellent source for early white-Indian relations.
- 41 OGDEN, ADELE. *The California Sea-Otter Trade, 1784-1848*. U. C. Press, 1941.
- 42 *The Russians in California*. California Historical Society, 1933. Articles concerning the establishment and abandonment of Fort Ross, and an article by Adele Ogden titled "Russian Sea-Otter and Seal Hunting on the California Coast, 1803-1841."

## LOCAL HISTORY SINCE THE ARRIVAL OF THE AMERICANS

For the period before 1900, oral history is largely unavailable. The settlers in the nineteenth-century, however, had a sense of their own historical importance and compiled much material concerning the first settlements. The libraries are a gold mine of fascinating information dealing with life before the turn of the century.

- 43 *Humboldt Times*. First published in 1854, the *Times*, along with other papers that have come and gone, serves as the basic primary source for the area surrounding Humboldt Bay. Occasionally news is reported from the back hills of southern Humboldt County.
- 44 *History of Humboldt County, California*. Wallace W. Elliot & Co., 1881. The first local history, written only thirty years after settlement
- 45 BLEDSOE, A. J. *Indian Wars of the Northwest: A California Sketch*. First published in 1885 and reprinted by Biobooks, Oakland, in 1956. A detailed history of white-Indian conflicts written by one of the pioneers who lived through it all.
- 46 EDDY, J. M., and the Humboldt Chamber of Commerce. *In the Redwood's Realm*. San Francisco, 1893. A promotional book extolling the rapid advance of civilization in the area, and encouraging more of it.
- 47 IRVINE, LEIGH H. *History of Humboldt County, California*. Los Angeles, 1915. Several hundred pages of too-flattering biographies of prominent individuals and families of the region. To finance the book, Irvine sold space to those who wanted to write their own portraits.
- 48 THORNBURY, D. L. *California's Redwood Wonderland: Humboldt County*. San Francisco, 1923. A sort of historical travelog with a personal touch.

- 49 COY, OWEN. *The Humboldt Bay Region, 1850-1875*. California State Historical Association, 1929. A very scholarly secondary source based largely on the material listed in this section.
- 50 GENZOLI, ANDREW M., and MARTIN, WALLACE E. (a) *Redwood Frontier*, (b) *Redwood West*, (c) *Redwood Bonanza*, and (d) *Redwood Cavalcade*. Eureka, 1961, 1965, 1967, 1968, respectively. A series of booklets with interesting anecdotes from the past. Genzoli is a local historian-in-residence who writes a daily column for the Eureka Times-Standard.
- 51 HAYDEN, MIKE. *A Guidebook to the Northern California Coast, vol. 2*. Los Angeles, 1970. A travelog with interesting historical notes.
- 52 *Humboldt County Historical Society Newsletter*. Like a yearbook for old-timers, with columns like "Down Memory Lane." A personal, human approach to history.
- 53 CARRANCO, LYNWOOD. "Chinese Expulsion from Humboldt County." *Pacific Historical Review*, Nov. 1961. Another detailed account of this episode appears in Genzoli's *Redwood Bonanza*.
- 54 CARRANCO, LYNWOOD. "Three Legends of Northwest California." *Western Folklore*, July 1963. The legends about the Bigfoot and the Spanish galleon treasure near Kings Peak are described and examined.
- 55 HOOPES, CHAD L. *Lure of the Humboldt Bay Region*. Dubuque, Iowa, 1966. Included are the journals of L. K. Wood's exploration and Indian agent Redick McKee's mission, as well as an interesting section on the uninteresting lives of the soldiers at Fort Humboldt.
- 56 HYMAN, FRANK J. *Historic Writings*. Ukiah, Calif., 1966. The history of the Mendocino coast as seen by an old-timer from the Fort Bragg area.

There are hundreds of sources on the gold rush and thousands of books and articles on general California history, many of which contain small

gifts of information concerning this area. I'll mention only those cited in this book.

- 57 CAUGHEY, JOHN and LAREE, eds. *California Heritage*. Los Angeles, 1962.
- 58 LEWIS O., and DENEVI, D., eds. *Sketches of Early California*. San Francisco, 1971.
- 59 ATHERTON, G. *California: An Intimate History*. New York, 1914.
- 60 "Reminiscences of Mendocino." *Hutching's California Magazine*, Oct. 1858. (Author unknown.)

The history of logging is a subject in itself. Good sources include:

- 61 ANDREWS, R. W. *This Was Logging!* Photos by Darius Kinsey. Seattle, 1954. Kinsey made a living by charging loggers to have their pictures taken on, or sometimes in, their fallen trees; his photographs are recognized as classics. The book is humanly fascinating but ecologically frightening.
- 62 MOUNGOVAN, T. O. and J. L., and ESCOLA, NANNIE. "Logging with Ox-Teams: An Epoch in Ingenuity" and "Where There's a Will There's a Way: Unusual Logging and Lumbering Methods on the Mendocino Coast." Mendocino County Historical Society, 1968. Included is a complete vocabulary of old logging terms.
- 63 FINNE, RON. *Natural Timber Country*. A fantastically alive and informative documentary movie about old-time logging and old-time loggers in Oregon. Original still and moving pictures that fortunately have been saved are shown on the screen while the loggers tell in their own words how it all was done. The loggers give an impressive demonstration of skill and courage, but they also display a profound ecological consciousness as they mourn the loss of the majestic forests in which they once lived and worked. Distributed by Ron Finne, Rte. 1, Box 43, Springfield, Oregon 97477.

## ORAL HISTORY

Practically all the information concerning the twentieth century was obtained directly by word of mouth from the old-timers. The oral histories speak for themselves. The interviews were recorded on tape and edited slightly for purposes of continuity and clarity. In many cases what might appear as an editing job really isn't. The interchange between Roy and Mabel Cathey, in which they feed each other so well, took place just as it appears in the book, and the life stories of Fred Wolf, Glen, and Blackie appear without the presence of an interviewer because no questions had to be asked — they just took off on their own. Some of the old-timers, however, preferred to answer questions rather than tell the stories themselves. In such cases (Ernest McKee and Katherine Etter) I have sometimes summarized their remarks rather than repeat them verbatim, since to record the interview word for word would have necessitated devoting too much space to the interviewer's questions. The names I have used for the people interviewed are those by which they are most commonly known — in some instances a full name, sometimes a first name, and occasionally a nickname.

As I was asking around for people who knew something about the local history, everyone kept sending me to Mrs. Margarite Cook of Cook's Valley, who is more or less the local historian-in-residence of the Garberville area.

Mrs. Cook started talking to the old-timers when she first moved here in the 1920s, so much of her information goes well back into the nineteenth century. Mrs. Cook says of her work, "The geodesic survey comes down here to ask me how to spell names on their maps. Like that sign outside of town saying 'Sprowel Creek' — it should of course be 'Sproul Creek' since it was named after the Sproul brothers. The Chamber of Commerce gets a hundred and one letters from people named

Garber wondering if they're related to the founder of Garberville — and they give all the letters to me. Then people keep writing me about their families, and every time I find out something new, I have to change it all. Some people just came up from San Diego to tell me about their family from around here. And then I chase all over the country doing research — down to Santa Rosa and up here to Eureka to the Recorder's office. Why, I could take my sleeping bag and stay a month in the Recorder's office, there's so much to do. It's damn near an education itself to learn how to go through all those books and follow the procedure up."

## NATURAL HISTORY

Some of the information concerning plants and animals was learned from personal observation, some from Harry and the old-timers, and some from books. Once I had decided to do an "everyday life" section on a particular species, I'd go to the library in search of anything and everything I could find: encyclopedias, textbooks, popular books, scientific articles, etc. The research I did in this field was admittedly not too professional, but it was certainly fun. The most interesting pieces I came across were from books based on extensive personal observations:

64 DOBIE, J. FRANK. *The Voice of the Coyote*. Boston, 1949.

65 HOOVER, HELEN. *The Gift of the Deer*. New York, 1966.

## OLD-TIME AMERICANA

The more I learned about what life was like in the old days around here, the more I became interested in the past in general. I became

fascinated with all the old things which filled the local junkyards and which in New England would be called antiques: washboilers, broken furniture, logging tools, farm implements. I visited New England briefly while writing this book and found that the people there took a much keener interest in the past than did people out west. Antique stores lined the roads. Every town had its own historical society, and many had their own museums. In almost every house I visited I found some of the excellently illustrated books by Eric Sloane (of particular interest are *A Museum of Early American Tools*, *ABC Book of Early Americana*, *A Reverence for Wood*, *The Little Red Schoolhouse*, *American Barns and Covered Bridges*, *Our Vanishing Landscape*, *American Yesterday*, *An Age of Barns*, and *Diary of an Early American Boy*) and/or Edwin Tunis (especially interesting to students of Americana would be *Colonial Living*, *Colonial Craftsmen*, *The Young United States*, and *Frontier Living*).

Perhaps the most fascinating books dealing with life in the old days are those written by Laura Ingalls Wilder: *Little House in the Big Woods*, *Little House on*

*the Prairie*, *Farmer Boy*, *On the Banks of Plum Creek*, *By the Shores of Silver Lake*, *The Long Winter*, *Little Town on the Prairie*, *These Happy Golden Years*, *The First Four Years*. They are written for children, but most Wilder fans these days are adults. The detailed accounts of her own childhood in the pioneer days of the midwest are unparalleled.

Today there is a renewed interest in Americana, with the most significant recent work being *The Foxfire Book*, an attempt to capture and preserve in print the practical folk wisdom of Appalachia. My own book can be seen as part of this resurgence, and I suspect there will be others.

The information is there: in these and other books tucked away in local libraries; in old letters, pictures, and newspapers; and in the memories of the old-timers themselves. Wherever you live, an everyday history, no doubt as fascinating as this one was to me, is waiting to reveal itself.





*Gently misled* Reader! Ray has kindly lent me these pages in closing his book — the making, meeting-of-partners, and picturing of which have been altogether as unlikely, and so as Everyday, as possible. And *oh* my, the temptation is mortally great to just go on about how I'm no artist at all, but, say, some fleshed-out ghostwriter; how these aren't authentic, original, or bona-fide drawings, but only a hand-cranked homogenization of good old ingredients; how, to compound deceptions, the whitecaps of the Chesapeake might as well be the Pacific surf, for all I (being of Virginian stock, Yankee veneer, and a very staid grain) ever saw — well, you see, don't you now, how it could run on, till I'd bored the ink clean off the page. But I shan't.

I will say this much. If you' ve taken a fancy to what Ray and I have patched together here out of

odd, but quotidian, motives — uncoerced, I mean, by any professional, or careerist, or academic, or some-such need — then Amen: may it give, as it was got with, all the more pleasure. If, contrariwise, you' ve come this far and aren't the least bit caught up in it all, what then? Say, if these drawings, in endless repetition, seemed altogether too picayune, too spidery, and, to be plain, dull as all get-out. Far be it from me to take exception to your saying so: unlike Artists' drawings, these didn't come busting out, like Athena from Zeus' brow, in greased flashes of inspiration, and I didn't much expect they' d go down smooth as sipping whiskey either.

But I will say this. There is something in this hairline sort of drawing that peculiarly befits Ray's original notion in making his *History*. Just, you

see, as he musters his ranks (and his heroes) from among all the most ordinary places, creatures, contingencies and events, so these drawings spin, out of mere ranked-and-filed India-ink filigrees, the grander forms and lightings of the world at large. Surely *there* is some cause for delight.

Our claims withal are modest. Like everyone else between these covers, Ray and myself (if I may speak for him) are devoted amateurs following the ground rules of Life. Accordingly, neither these lives nor their depictions may be, in the first degree and strictest sense, Imaginative. If I were to face a firing squad of Critics and Creators on that score I might just, for last words, recite those lines by which Wallace Stevens dignifies the humdrum and minutiae of "An Ordinary Evening in New Haven," which he calls

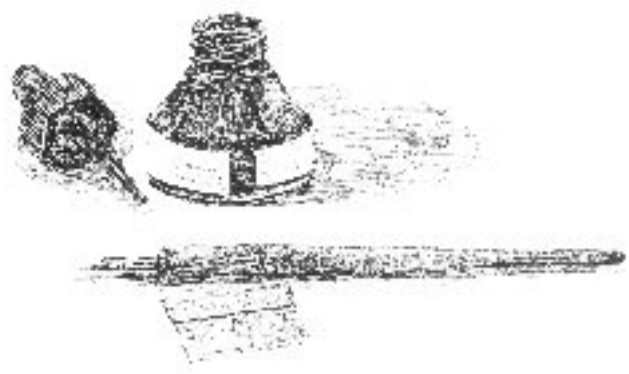
Flickings from finikin to fine finikin  
And the general fidget from busts of  
Constantine  
To photographs of the late president, Mr. Blank,  
These are the edgings and inchings of final  
form,...  
Like an evening evoking the spectrum of violet,  
A philosopher practicing scales on his piano,  
A woman writing a note and tearing it up.  
It is not in the premise that reality  
Is a solid. It may be a shade that traverses  
A dust, a force that traverses a shade.

On that premise, I expect, Ray and I both might rest our case: predicated in whimsy; conspired in fellowship; prosecuted in happenstance; and judged, we humbly pray, by the same imponderable logic — we trust it is a logic — that everywhere holds sway.

Thanks abounding, for my part, are owing to the kind people at Williams College, and to their pleasantest Somewhere, on whose many graces I've drawn so heavily; to Ray, of course, who said yes and never, in good faith, thought twice about it; and to our Friends who thought of us both team-wise in the first place; and to you, gentle Reader, thanks and farewell!

**MARK LIVINGSTON**

*Williamstown, Massachusetts  
March, 1974*



## A NOTE ABOUT THE TYPE

The text of this book was set on the Linotype in Aster, a typeface designed by Francesco Simoncini (born 1912 in Bologna, Italy) for Ludwig and Mayer, the German type foundry. Starting out with the basic old-face letterforms ' that can be traced back to Francesco Griffo in 1495,

Simoncini emphasized the diagonal stress by the simple device of extending diagonals to the full height of the letterforms and squaring off. By modifying the weights of the individual letters to combat this stress, he has produced a type of rare balance and vigor.

Introduced in 1958, Aster has steadily grown in popularity wherever type is used.

This book was composed by Cherry Hill Composition,  
Pennsauken, New Jersey;

The book was designed by Earl Tidwell..

## OTHER BOOKS BY RAY RAPHAEL

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*Edges: Human Ecology of the Backcountry*, Alfred A. Knopf, 1976; University of Nebraska Press, 1986.

"Raphael's work has meaning for us all, though our lives may be far from the 'edges.'" —*Christian Science Monitor*

*Tree Talk: The People and Politics of Timber*, Island Press, 1981. "Well balanced and fair minded ... a marvelous, unpretentious book." —*Los Angeles Times*

*Cash Crop: An American Dream?* Ridge-Times Press, 1985. "*Cash Crop* is the definitive word on how the local marijuana industry grew." —*USA Today*

*The Teacher's Voice: A Sense of Who We Are*, Heinne Educational Books, 1985. "Ray Raphael has pulled together a book that reaches out and grabs you. Read it. Pass it on to teachers. Give it to parents and other board members." —*American School Board Journal*

*The Men from the Boys: Rites-of-Passage in Male America*, University of Nebraska Press, 1988. "Mr. Raphael's book is provocative and well researched, and we cannot dispute his recommendation that we have to redefine manhood as a state of maturity, rather than a display of power." —*New York Times*

*Comic Cops*, co-authored with Neil Raphael, Real Books, 1992. "The unusual atmosphere and realistic plot, enhanced by strong tension, set this effort apart from any other in the YA mode." —*Children's Bookwatch*

*Little White Father: Redick McKee on the California Frontier*, Humboldt County Historical Society, 1993. "A finely crafted, well researched, fascinating story." —*Humboldt Historian*

*More Tree Talk: The People, Politics, and Economics of Timber*, Island Press, 1994. "The book achieves the exceptionally difficult task of transforming strident conflict into intelligible and useful debate. Raphael finds both the common ground and the honest dilemma." —*American Forests*

*A People's History of the American Revolution*, The New Press, 2001; HarperCollins, 2002. "Raphael has probably altered the way in which future historians will see events. His narrative is a tour de force." —*Sunday Times (London)*

*The First American Revolution: Before Lexington and Concord*, The New Press, 2002. "Readers will learn more useful information about the American Revolution and its values from this book than from anything on the Founding Fathers that they are likely to encounter on their next trip to Barnes and Noble." —*St. Louis Post-Dispatch*

*Founding Myths: Stories that Hide our Patriotic Past*, The New Press, 2004. "All students of American history will find Raphael's correction of the historical record instructive and enjoyable." —*Publishers Weekly*

*Two Peoples, One Place*, co-authored with Freeman House, Humboldt County Historical Society, 2007. "A community history that ranks with some of the best published during the last 40 years." —*San Francisco Chronicle*

*Founders: The People Who Brought You a Nation*, The New Press, 2009. "Splendid storytelling that effectively captures and humanizes the tumult of the Revolutionary Era." —*Kirkus Reviews*

*Revolutionary Founders: Rebels, Radicals, and Reformers in the Making of the Nation*, co-edited with Alfred F. Young and Gary B. Nash, Alfred A. Knopf, 2011. "Challenging, surprising perspectives on the turbulent crosscurrents that shaped our nation's birth." —*American History*

*The Complete Idiot's Guide to the Founding Fathers and the Birth of Our Nation*, Alpha Books (Penguin), 2011. "*Idiot's Guide*, schmidiot's guide. Despite the silly title, Ray Raphael's book is a thorough and sophisticated synthesis of all the cutting-edge scholarship on the American Revolution." —Woody Holton, National Book Award finalist.

*Mr. President: How and Why the Founders Created a Chief Executive*, Alfred A. Knopf, 2012. "Raphael's exceptional history of the beginning years of the United States should be required reading, especially in an election year." —*Kirkus Reviews*

Ray Raphael's website

rayraphael.com

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