

to repatriate a cultural item in the possession of the Denver Museum of Nature & Science, Denver, CO, which meets the definitions of "sacred object" and "object of cultural patrimony" under 25 U.S.C. 3001.

This notice is published as part of the National Park Service's administrative responsibilities under NAGPRA, 25 U.S.C. 3003 (d)(3). The determinations in this notice are the sole responsibility of the museum, institution, or Federal agency that has control of the cultural items. The National Park Service is not responsible for the determinations in this notice.

The cultural item is a Beaver Chilkat Shirt, which is also called a tunic, as the terms are used interchangeably to describe the item (AC. 11604). The sleeveless, untailored garment consists of rectangular front and back sections with woven shoulders and a round neck opening, which is joined loosely at the sides below armholes. The fabric was created by means of twined weaving in handspun mountain goat wool and yellow cedar bark, which is a technique known as Chilkat twining from its specialty production by Chilkat Tlingit women. The entire design field of the front is filled with intricate stylized forms that have been interpreted as a beaver in natural wool dyed in colors of black, yellow, and green. The open white ground of the back tunic is centered at the top with a mask form and crossed lower with bands of geometric patterns, including a basal checkerboard. The bottom edges are fringed.

In 1974, the cultural item was sold by Marc Jacobs, Sr. to Michael R. Johnson of Seattle, WA, a collector and dealer. In October 1974, the cultural item was purchased by Adelaide de Menil and Dr. Edmund Carpenter. In August 1976, it was transferred to Howard B. Roloff through an exchange requested by Mary W. A. Crane. The museum accessioned the cultural item into the collection later that same year.

During consultation, representatives of the Central Council of the Tlingit & Haida Indian Tribes gave oral history of the tunic as a clan "treasured property," and its place in clan belief and ceremonial practice. The tunic's history began four generations ago with a daughter of Chief Shakes IV and can be traced to a line of caretakers up to 1974. The tunic is identified as an item of Chilkat regalia among the most valued of ceremonial clothing used in funerary rites and is high status apparel at traditional ceremonies and potlatches. The tunic is required for the ceremonial rites conducted to renew and ensure the spiritual harmony of the Tlingit people.

The tunic is not owned by a single individual, instead there are designated caretakers and it belongs to the clan as a whole, and therefore it could not have been alienated by a single individual.

According to museum records, the line of caretakers starts in 1890 with a Tlingit family in Angoon, AK, and also corroborates Tlingit accounts of the tunic's sale by Mark Jacobs, Sr. Tlingit of the Deisheetaan Clan of the Needlefish House are from Angoon, AK, and are represented in this claim by the Central Council of the Tlingit & Haida Indian Tribes.

Officials of the Denver Museum of Nature & Science have determined that, pursuant to 25 U.S.C. 3001 (3)(C), the one cultural item is a specific ceremonial object needed by traditional Native American religious leaders for the practice of traditional Native American religions by their present-day adherents. Officials of the Denver Museum of Nature & Science have also determined that, pursuant to 25 U.S.C. 3001 (3)(D), the one cultural item has ongoing historical, traditional, or cultural importance central to the Native American group or culture itself, rather than property owned by an individual. Lastly, officials of the Denver Museum of Nature & Science have determined that, pursuant to 25 U.S.C. 3001 (2), there is a relationship of shared group identity which can be reasonably traced between the sacred object/object of cultural patrimony and the Central Council of the Tlingit & Haida Indian Tribes.

Representatives of any other Indian tribe that believes itself to be culturally affiliated with the sacred object/object of cultural patrimony should contact Dr. Stephen Nash, Chair, Department of Anthropology, Denver Museum of Nature & Science, 2001 Colorado Boulevard, Denver, CO 80205, telephone (303) 370-6056, before September 24, 2007. Repatriation of the cultural item to the Central Council of the Tlingit & Haida Indian Tribes on behalf of the Deisheetaan Clan of the Needlefish House, Angoon, AK, may proceed after that date if no additional claimants come forward.

The Denver Museum of Nature & Science is responsible for notifying the Central Council of the Tlingit & Haida Indian Tribes that this notice has been published.

Dated: August 8, 2007.

**Sherry Hutt,**

*Manager, National NAGPRA Program.*

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## DEPARTMENT OF THE INTERIOR

### National Park Service

#### Notice of Intent to Repatriate Cultural Items: Field Museum of Natural History, Chicago, IL

**AGENCY:** National Park Service, Interior.

**ACTION:** Notice.

Notice is here given in accordance with the Native American Graves Protection and Repatriation Act (NAGPRA), 25 U.S.C. 3005, of the intent to repatriate cultural items in the possession of the Field Museum of Natural History (Field Museum), Chicago, IL that meet the definition of "cultural items" under 25 U.S.C. 3001.

This notice is published as part of the National Park Service's administrative responsibilities under NAGPRA, 25 U.S.C. 3003 (d)(3). The determinations in this notice are the sole responsibility of the museum, institution, or Federal agency that has control of the cultural items. The National Park Service is not responsible for the determinations in this notice.

The 56 cultural items are 19 Gaan masks, 18 wands (5 are associated with masks), 16 hoops, 1 bullroarer, and 1 medicine string attached to a buckskin bag.

The first Gaan mask consists of a cloth hood and attached rack, and is associated with two wands (catalog number 68807). The cloth hood is black and brownish in color and has three small openings for the eyes and mouth. The rack, made from wood, yucca, or sotol slats, is painted with geometric designs and dots in red, white, and black. The two wands both come to a point on one end and appear to be blackened. The second Gaan mask consists of a cloth hood and attached rack, and is associated with two wands (catalog number 68808). The hood is primarily black. The rack consists of three vertical sections and is painted red, green, black, and white. Three red dangles hang from each end of the bottom horizontal piece of the rack. The two wands are painted with geometric and curvilinear designs. One wand has a diagonally pointed end. The other wand has a crosspiece near the top.

The third Gaan mask consists of a cloth hood and attached rack (catalog number 68809). The cloth hood is black and has three small holes for the eyes and mouth. The rack consists of five laths making up one vertical section and has a horizontal section of four pointed laths attached across the middle and are attached at a diagonal at the base and near the top of the rack. The rack is

painted with geometric designs in green, red, black, blue, and white. The fourth Gaan mask consists of a cloth hood and attached rack, and is associated with one wand (catalog number 68810). The cloth hood appears black and has two small holes for the eyes. The rack consists of a horizontal section across the bottom with a "sunburst" at the top. The rack is painted in geometric designs in red, yellow, and black. The wand has a crosspiece and is painted in red and black. The design consists of black zigzag lines filled in with red.

The fifth Gaan mask consists of a cloth hood and attached rack (catalog number 68817). The hood is in very poor condition and the U-shaped support piece that holds the rack in place can be seen. The trident shaped rack is painted in red, white, and black. The sixth Gaan mask consists of a cloth hood and attached rack (catalog number 68818). The hood is in poor condition. The trident shaped rack has attached crosspieces, and painted with geometric designs and dots in red and black. The seventh Gaan mask consists of a cloth hood and attached rack (catalog number 84673). The cloth hood is black with three small perforations for the eyes and mouth. The rack consists of a central piece made up of six vertical laths each coming to a point at the top. It has triangular pieces jutting out, and two horizontal pieces with what appear to be sunbursts on each end. The rack is painted in geometric designs and dots in red, white, and blue and/or black.

The eighth Gaan mask consists of a cloth hood and attached rack (catalog number 84674). The hood is black with perforations for the eyes with a brass button attached over each eye perforation. The trident shaped rack is painted with geometric designs in red, blue, black, yellow, and white. A set of red dangles hang down on each end of the rack's horizontal support piece. The ninth Gaan mask consists of a cloth hood and attached rack (catalog number 84675). The cloth hood is black with two small perforations for the eyes with a brass button over each eye-hole. The hood is made from a grain or flour sack, and has writing in red and black. The rack is painted with geometric designs and dots in yellow, white, red, black, and blue. The rack consists of four vertical laths that come to a point at the top and three sets of horizontal laths. A set of red dangles hang down from each side of the middle set of horizontal slats.

The tenth Gaan mask consists of a cloth hood and attached rack (catalog number 84676). The cloth hood is black with two small perforations for the eyes. A brass button is attached over one eye-hole. It appears that originally there

were two buttons on the mask to represent eyes. The rack is painted with geometric and zigzag designs in green, red, and black. The rack consists of two short, individual, vertical laths with a black zigzag design and two sets of three laths with cross pieces and red dangles that jut out diagonally on either side. The eleventh Gaan mask consists of a cloth hood and attached rack (catalog number 84677). The cloth hood is black with two perforations for the eyes. A piece of carved shell and a feather is attached in the center above the eyes. The rack is trident shaped with one horizontal lath, three vertical pieces that come to a point at the end, and two stepped laths that are placed on the diagonal between the outer and central laths. The rack is painted in red, white, green, and black. There is a small hoop attached at the top of both of the outer vertical pieces.

The twelfth Gaan mask consists of a cloth hood and attached rack (catalog number 84680). The cloth hood is black with three small perforations for the eyes and mouth. The rack is painted white with a black design in the center of the middle vertical section. Cross pieces are used on the three vertical sections and on the horizontal lath. A set of reddish dangles hang down from each side of the horizontal lath. The thirteenth Gaan mask consists of a cloth hood and attached rack (catalog number 84682). The cloth hood is black with three small perforations for the eyes and mouth. The hood was made from a grain or flour sack. Printed writing in brown or red is visible on the hood. The rack consists of one horizontal piece at the base and three vertical sections. The central section is shaped like a cross. The outer sections have three cross pieces. A set of dangles hang down from each side of the horizontal piece. The rack is painted black with a few areas at the top of the vertical laths and cross pieces left natural.

The fourteenth Gaan mask consists of a cloth hood and attached rack (catalog number 84684). The cloth hood is brownish in color. The hood was made from a printed grain or flour sack. There is a leaf-type pattern design and writing. The rack consists of two connected vertical laths with cross pieces and is painted white and black. The fifteenth Gaan mask consists of a cloth hood and attached rack (catalog number 84687). The cloth hood is black with three small perforations for the eyes and mouth. The rack consists of a large central sunburst and two sections that are attached toward each side of the hood. The sunburst is constructed from a hoop, approximately 8 inches in diameter, with numerous small pieces

inset through the hoop that resemble rays. A narrow lath bisects the center of the hoop. The rack is painted with geometric designs in red and blue. A set of red dangles hang down from each side of the rack.

The sixteenth Gaan mask consists of a cloth hood and attached rack (catalog number 84688). The hood is made from a cloth bag and is primarily black. The rack consists of a horizontal piece with three vertical sections, and is attached with fabric ties to a U-shaped support beneath the mask. The central section consists of two pointed slats with cross pieces and two sunbursts. The outer sections consist of a pointed lath with two sections of shorter laths attached near the top and bottom. A set of red dangles hang down from each end of the horizontal piece. The rack is painted in geometric designs in red, blue, and black. The seventeenth Gaan mask consists of a cloth hood and attached rack (catalog number 84689). The cloth hood is black with small perforations for the eyes. A brass button is attached over each perforation. The rack consists of three sections. The central section consists of four laths that come to a point at the top with laths attached at an angle on each side. The outer sections consist of five laths set diagonally on the hood that come to a diagonal point at the top. A set of red dangles hang down from each outer section. The rack is painted with geometric designs in blue, red, and black.

The eighteenth Gaan mask consists of a cloth hood and attached rack (catalog number 84690). The hood is black with three small perforations for the eyes and mouth. A brass button is attached above each perforation. The rack consists of a vertical section with a half sunburst at top and a horizontal section attached near the hood. The rack is painted with geometric designs in red, black, and blue. A set of red dangles hang from each side of the horizontal section. The nineteenth Gaan mask consists of a cloth hood and attached rack (catalog number 84691). The hood appears to be black and gray with blue paint or printing beneath the mouth. The rack is in the shape of a cross with a circular disc within a hoop at the top. The rack is painted white with geometric designs and dots in red and black. A set of reddish dangles hang from each side of the horizontal section of the cross.

One singular wand is the shape of a cross (catalog number 84598). The wand measures 57 inches x 23 1/4 inches and has a crosspiece near the top. It comes to a point at the bottom end and has been painted blue, black, yellow, and possibly white and red. There is a

mortise cut horizontally in the vertical section of wood. The crosspiece is set into the mortise and tied with a leather thong. A set of four wands is painted in what appears to be yellow, black, and possibly blue (catalog number 84599). Each wand comes to a point at one end. The tops of the poles are slightly tapered and have a notch cut around the wand's circumference.

A set of two wands includes a small medicine hoop (catalog number 84656). Both wands taper to a point at one end. One wand is approximately 51 inches long and has small wooden hoop, approximately 7 1/2 inches in diameter, attached by being set into a notch. This wand is painted red and yellow, and has blue dots. The hoop is painted blue on the interior and has blue dots painted on the exterior. The second wand has a notch, but no hoop attached. It is approximately 51 3/4 inches in length. The central section of wand is 36 inches and painted blue. Blue dots are painted on the non-pointed end of the wand. A set of two wands is painted with geometric designs and dots in black, green, and red (catalog number 84678). A sunburst is attached to the center of one of the wands. Both wands come to a point at one end.

A set of two wands is pointed at one end and painted black on both sides (catalog number 84681). One is approximately 27 1/4 inches in length and the other is approximately 27 1/2 inches long. Both wands have a zigzag line on one side and white dots painted on the other side. A set of two wands is blackened on both sides and comes to a point at one end (catalog number 84683).

The first set of medicine hoops includes four hoops (catalog number 84600). One hoop is approximately 16 inches in diameter and painted black. The second hoop is approximately 19 1/4 inches in diameter and appears to have been painted white. The third hoop is approximately 21 1/2 inches in diameter and painted blue. The fourth hoop is approximately 22 3/4 inches in diameter and appears to be painted yellow. The second set of medicine hoops includes two hoops (catalog number 84601). One hoop is approximately 18 3/4 inches in diameter and appears yellowish. The second hoop is approximately 21 1/2 inches in diameter and appears blackened.

The third set of medicine hoops includes two hoops with worked stones attached (catalog number 84604). One hoop is approximately 16 inches in diameter and has five pieces of worked stone attached with sinew at intervals around the hoop. The hoop appears yellow with blue dots. The second hoop

is approximately 16 1/4 inches in diameter and has four worked stones attached with sinew. The fourth set of medicine hoops includes two hoops (catalog number 84605). One of the hoops is broken. The broken hoop was approximately 21 inches in diameter and painted either dark blue or black with red-brown dots. The second hoop is approximately 19 1/2 inches in diameter and painted black or brown.

The fifth set of medicine hoops includes two hoops with cross pieces (catalog number 84657). One hoop is broken, but was originally approximately 20 1/2 inches in diameter. This hoop originally had small, carved pieces of wood or yucca in sets of four attached at four different points of the hoop. Several pieces, however, are broken or missing. Most of the carved pieces are painted blue, but one appears red. The hoop may have been painted, but the color is unclear. The second medicine hoop is approximately 15 3/4 inches in diameter and appears to have been painted blue. This hoop has pieces of carved wood in sets of four attached at four different points of the hoop. The pieces appear to be painted blue and are approximately 3 3/4 inches in length. A few of the carved wooden pieces are broken or missing. The sixth set of medicine hoops includes four small hoops with feathers attached (catalog number 84667). One hoop is painted white, the second appears to be partially painted blue, the third appears to be painted yellow, and the fourth appears to be painted red.

The bullroarer is painted with zigzag lines in black and red (catalog number 84679). A string is attached at the narrow end of the bullroarer and is wrapped loosely around it.

The medicine string is attached to a painted buckskin bag with a worn cloth covering and a cross within it (catalog number 84722). Two brass buttons are attached to a flap with corresponding holes in the flap to close the bag. The buckskin bag contained a cross and worn piece of cloth. The medicine string has blue glass and white stone or glass beads attached at intervals. The bag is rectangular and consists of buckskin folded over like an envelope or wallet. There are zigzag and geometric designs painted on the outside of the bag in blue, yellow, and red. At the center of the flap there is a rectangular piece of (abalone) shell with a feather attached. The worn, printed, cotton cloth appears stained and has several holes. The cross consists of two pieces of wood and is approximately 5 3/4 inches x 3 1/2 inches. It is painted in geometric designs in yellow, blue, and red. At the

top of the cross there appears to be a depiction of a person's face with a crown and a depiction of the figure's arms on the horizontal of the cross. A white feather and shell are attached at the center of the cross.

These cultural items were purchased for the Field Museum by Charles L. Owen during two Field Columbian Museum expeditions to the White Mountain Apache Reservation in 1901 and in 1903. The museum accessioned the items into its collection in the same year they were collected.

The cultural affiliation of the cultural items is White Mountain Apache as indicated by museum records and consultation evidence presented by the White Mountain Apache Tribe of the Fort Apache Reservation, Arizona. Most of the cultural items are identified as coming from the White Mountain Apache Reservation. In other cases, the cultural items are identified as coming from the White River Agency, the North Fork of the White River, or the East Fork of the White River, which are located on the Fort Apache Indian Reservation White Mountain Apache Trust Lands.

Officials of the Field Museum of Natural History have determined that, pursuant to 25 U.S.C. 3001, the 56 cultural items meet the definition of cultural items and are subject to repatriation under NAGPRA. Officials of the Field Museum of Natural History also have determined that, pursuant to 25 U.S.C. 3001 (2), there is a relationship of shared group identity that can be reasonably traced between the cultural items and the White Mountain Apache Tribe of the Fort Apache Reservation, Arizona.

Representatives of any other Indian tribe that believes itself to be culturally affiliated with the cultural items should contact Jonathan Haas, MacArthur Curator of North American Anthropology, Field Museum of Natural History, 1400 South Lake Shore Drive, Chicago, IL 60605, telephone (312) 665-7829, before September 24, 2007. Repatriation of the cultural items to the White Mountain Apache Tribe of the Fort Apache Reservation, Arizona may proceed after that date if no additional claimants come forward.

The Field Museum of Natural History is responsible for notifying the Apache Tribe of Oklahoma; Fort McDowell Yavapai Nation, Arizona; Fort Sill Apache Tribe of Oklahoma; Jicarilla Apache Nation, New Mexico; Mescalero Apache Tribe of the Mescalero Reservation, New Mexico; San Carlos Apache Tribe of the San Carlos Reservation, Arizona; Tonto Apache Tribe of Arizona; White Mountain Apache Tribe of the Fort Apache

Reservation, Arizona; and Yavapai–Apache Nation of the Camp Verde Indian Reservation, Arizona that this notice has been published.

Dated: August 8, 2007.

**Sherry Hutt,**

*Manager, National NAGPRA Program.*

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## DEPARTMENT OF THE INTERIOR

### National Park Service

#### **Notice of Intent to Repatriate Cultural Items: Field Museum of Natural History, Chicago, IL**

**AGENCY:** National Park Service, Interior.

**ACTION:** Notice.

Notice is here given in accordance with the Native American Graves Protection and Repatriation Act (NAGPRA), 25 U.S.C. 3005, of the intent to repatriate items in the possession of the Field Museum of Natural History (Field Museum), Chicago, IL that meet the definition of “cultural items” under 25 U.S.C. 3001.

This notice is published as part of the National Park Service’s administrative responsibilities under NAGPRA, 25 U.S.C. 3003 (d) (3). The determinations in this notice are the sole responsibility of the museum, institution, or Federal agency that has control of the cultural items. The National Park Service is not responsible for the determinations in this notice.

The 159 cultural items are 134 items in the Montzheimer Collection (FM accession 206, catalog 17277–17407) and 25 items in the Hubbell Collection (FM accession 1106, catalog 53215–53239). Both collections consist of ritual paraphernalia related to the activities of a Navajo Hataalii – chanter, singer, medicine man/woman. Collectively the cultural items are referred to as jish and are used in the Nightway ceremony.

The Montzheimer Collection was a gift to the museum from Edward E. Ayer in 1895. Mr. Ayer purchased the collection from A. Montzheimer, a collector living in “Navajo Country.” The Montzheimer collection consists of 19 bundles of feathers; 12 plume sticks; 1 bundle of eagle quills; 1 gourd rattle; 3 rawhide rattles; 4 small bows; 1 bundle containing fire sticks; 1 horn cup; 2 small shells; 1 polished stone; 2 quartz fragments; 2 jasper arrow points; 1 flint arrow point; 8 implements of flint, wood, buckskin, stone and bone; 1 bone fragment; 1 tin box containing blue pigment; 1 small clay vessel; 1 wooden stick wrapped with yarn; 2 badger feet;

1 necklace of hawk talons; 2 amulets of hawk and eagle talons; 4 painted buckskin masks; 1 buckskin bag; 1 piece of buckskin; 1 small goatskin bag; 59 bags containing medicine; and 1 bag containing horn.

The Hubbell Collection was acquired by the museum from E.A. Burbank in 1910. Mr. Burbank had acquired the items from J.L. Hubbell, a trader living in Ganado, AZ. Mr. Hubbell acquired the cultural items directly from unnamed Navajo sources. The Hubbell Collection consists of 20 painted buckskin masks (including loose eagle feathers originally associated with the masks, but now unattached); 1 hump back (for dancer); 1 twig bow; 1 bundle of willow sticks with eagle feathers; and 2 rattles.

The cultural affiliation of the cultural items is to the Navajo Nation, Arizona, New Mexico & Utah as indicated by museum records and by consultation evidence presented by the Navajo Nation, Arizona, New Mexico & Utah. Museum records indicate that the cultural items are “Navajo.”

Officials of the Field Museum of Natural History have determined that, pursuant to 25 U.S.C. 3001, the items meet the definition of cultural items and are subject to repatriation under NAGPRA. Officials of the Field Museum of Natural History also have determined that, pursuant to 25 U.S.C. 3001 (2), there is a relationship of shared group identity that can be reasonably traced between the cultural items and the Navajo Nation, Arizona, New Mexico & Utah.

Representatives of any other Indian tribe that believes itself to be culturally affiliated with the cultural items should contact Jonathan Haas, MacArthur Curator of North American Anthropology, Field Museum of Natural History, 1400 South Lake Shore Drive, Chicago IL 60605, telephone (312) 665–7829, before September 24, 2007. Repatriation of the cultural items to the Navajo Nation, Arizona, New Mexico & Utah may proceed after that date if no additional claimants come forward.

The Field Museum of Natural History is responsible for notifying the Navajo Nation, Arizona, New Mexico & Utah that this notice has been published.

Dated: August 8, 2007.

**Sherry Hutt,**

*Manager, National NAGPRA Program.*

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## DEPARTMENT OF THE INTERIOR

### National Park Service

#### **Notice of Intent to Repatriate Cultural Items: Fort Worth Museum of Science and History, Fort Worth, TX**

**AGENCY:** National Park Service, Interior.

**ACTION:** Notice.

Notice is here given in accordance with the Native American Graves Protection and Repatriation Act (NAGPRA), 25 U.S.C. 3005, of the intent to repatriate cultural items in the possession of the Fort Worth Museum of Science and History, Fort Worth, TX that meets the definition of “unassociated funerary objects” under 25 U.S.C. 3001.

This notice is published as part of the National Park Service’s administrative responsibilities under NAGPRA, 25 U.S.C. 3003 (d)(3). The determinations in this notice are the sole responsibility of the museum, institution, or Federal agency that has control of the cultural items. The National Park Service is not responsible for the determinations in this notice.

In the early 1950s, cultural items were excavated from extended burials on private property at site CA–SJO–105 under the control of the Phoebe A. Hearst Museum of Anthropology, University of California at Berkeley, Berkeley, CA. In 1986, the Fort Worth Museum of Science and History obtained funerary objects that were originally removed from this site. The cultural items are recorded as excavated from numbered burials; however, the human remains are not in the possession of the Fort Worth Museum of Science and History. The 16 unassociated funerary objects are 2 Haliotis shell pendants, 4 obsidian knife or spear points, 1 serrated–edge obsidian point, 2 clam shell pendants or spoons, 1 red/black obsidian scraper, 3 chert scrapers, 2 obsidian arrow points, and 1 string of olivella shell beads. Four obsidian points also were listed on the original inventory, but are missing from collections and have not been included in this count.

Site CA–SJO–105 is located between Stockton and Lodi, CA and within the historical territory of the Northern Valley Yokut. Descendants of the Northern and Southern Valley Yokut are members of the Santa Rosa Indian Community of the Santa Rosa Rancheria, California. The cultural items are consistent with those used by the Northern and Southern Valley Yokut. The Santa Rosa Indian Community of the Santa Rosa