SPLENDID HERITAGE

PERSPECTIVES ON AMERICAN INDIAN ART

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Foreword
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To the Native Americans who created the extraordinary objects represented in this exhibition, and to the early collectors who had the presence of mind and foresight to preserve this important aspect of the history of our land.

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FOREWORD

My personal interest in Native cultures began when I was five years old on a cross-country trip from Los Angeles to Austin, Texas, with my mother. I was completely fascinated by the people, their clothes, their dwellings, and the antiquity of their culture. Over the years, I have spent much time on and around the reservations of the Southwest Utes, Navajo, Hopi, and Apache.

Although the Native American culture is ancient and it predates our European-descended settlers, there is much to be learned from their ethos today. Their environment is lean, natural, and powerful. Their art is mystic and deep. They are our original ancestors, and they deserve sustainment. Sadly, our current civilization is often too anxious to develop over the enduring traits of Native history.

Two to three million people lived in the United States and Canada before European explorers arrived. There were hundreds of tribal groups, each with unique religions, traditions, customs, and cultures. The city of Cahokia in the Mississippi basin, for example, was home to more people than any city in Europe at the time. Explorers brought diseases that decimated, and in some cases, destroyed entire Native societies; conflicts with settlers and relocations further diminished Native populations, putting at risk what remained of their original cultures.

We know little about North American Native peoples—their religions, traditions, clothing, customs, and means of survival—and now rely on oral histories, archaeological evidence from their cities and dwellings, and artifacts obtained by frontier era explorers, hunters, and traders. We owe a debt to these early explorers and traders who recognized the extraordinary artistry of these people and sought to preserve it for future generations; without their endeavors, almost none of the objects would have survived. Their observations and accounts, along with the traditional practices of contemporary Native cultures, provide important details that enhance our understanding.

The remarkable artifacts in this exhibit represent a span of three centuries. The objects from the eighteenth century up until about 1850 give us an unusual glimpse of the richness of the cultures, customs, and practices of Native Americans from that era. The elaborately crafted pieces shown in the rest of the exhibition are from the beginning of the reservation period until the early twentieth century.

John and Marva Warnock acquired the bulk of their collection in 2004, and they continue to add objects to the present day. They are making this collection of beautiful and fascinating Native items accessible through a website (splendidheritage.com) and exhibitions open to the general public. Through these activities, the Warnocks hope to contribute to a deeper appreciation of our land's history and the role that Native cultures played in defining it.

This catalogue and the exhibit at the Utah Museum of Fine Arts display 143 items that represent the artistic pinnacle of the Plains and Woodlands tribes. Our children, their children, and generations to come will be enriched by the preservation of the cultural heritage represented by this spectacular collection.

Robert Redford

Detail, "Rocky Mountains" by Karl Bodmer in *Prinz Maximilian von Wied, Reise in das innere Nord-America in den Jahren 1832 bis 1834.* Atlas. Coblenz: J. Hoelscher, 1839–41.


Jaw
Jaw to the rescue
Jaw to the rescue

CULTURAL EXPRESSIONS OF PLAINS NATIVE ARTS

EMMA I. HANSEN

The foundations of North American anthropology and the development of natural history museums in the United States in the decades before and after 1900 were intertwined with field research among Native American peoples who, during this period, experienced catastrophic changes and disruptions in their traditional lives. Researchers of the time viewed ethnographic studies and field collecting on American Indian reservations as significant and essential documentation of what they considered—based upon grave existing circumstances and projected future prospects of Native American people—vanishing arts and cultures. They traveled to reservations in Montana, Wyoming, North and South Dakota, Nebraska, and Oklahoma within the Great Plains and other regions to record ceremonies, songs, and traditions and to acquire representative ethnographic objects—including clothing, implements, personal belongings, and sacred objects—central to tribal traditions. Natural history museums considered it their mission to preserve the collections and accompanying research for future generations, and they exhibited such materials as specimens of seemingly static and unchanging nineteenth-century buffalo cultures.[1]

In contrast, beginning with the American Indian Art of the United States exhibition, which opened in 1941 at New York's Museum of Modern Art, art museums have tended to exhibit Native arts as singular works of beauty apart from cultural contexts. Some Native scholars, such as the Cherokee artist and educator Lloyd New, have emphasized the significance of considering the cultural contexts in which the objects were created, providing connections to the philosophies, values, and beliefs underpinning historical and contemporary Native lives.

> Although Indians of the past probably never considered themselves to be practicing artists in pursuit of art for its own sake, art was nonetheless integral in the growth of Indian culture. For them, art and culture are inseparable—art is essential to the shaping of culture and is simultaneously shaped by it.[2]

One cannot view Marva and John Warnock's collection of Great Plains, Plateau, Eastern Woodlands, and Great Lakes arts without developing an appreciation for the superb artistry of singular works and the aesthetic milieus that produced them. In addition to their intrinsic artistry and creativity, however, such works are also powerful and often multilayered expressions by Native artists of cultural knowledge and understandings, biographical and historical experiences, and a spirituality that guided all aspects of life.

DOCUMENTING LIVES AND TRIBAL HISTORIES

Using natural pigments, men recorded their accomplishments in hunting and warfare through paintings on buffalo robes, tipi liners and covers, and their own shirts and leggings. Accompanied by the oral retelling of these accomplishments, such paintings provided biographies of individual men and tribal histories. As buffalo hides became scarce in the 1860s, they began recording their exploits on canvas, muslin, and paper using pencils, ink pens, watercolors, and crayons—all available through trading posts and government agencies. In such drawings, artists emphasized the action of the stories with figures engaged in battle, chasing and killing buffalo, and capturing horses. Individuals and tribes were identified by specific clothing, hairstyles, moccasins, shields, and accoutrements. Since the focus was on the narrative action, backgrounds and landscapes were omitted. Painted and decorated canvas and muslin were sometimes used as tipi liners, and, as tribes were settled on reservations in log houses, muslin paintings served as wall liners in much the same manner. Some artists created such drawings specifically for collectors, scholars, and others interested in Plains Indian life.

Jaw produced such biographical drawings on muslin for the ethnomusicologist Frances Densmore during the course of her research on the Standing Rock Sioux Reservation between 1911 and 1914. In 1913, Jaw, the son of a Hunkpapa mother and a Sans Arc father, was about sixty-three years old and had experienced the life of a warrior as an active participant in battles and horse raiding. A white brother-in-law called him Jaw, although he had received his true name of "His Battle" (*Okícize-táwa*, according to Densmore) at the age of seventeen after taking part in his first battle.[3] Jaw excelled in capturing horses and recorded his successes in some of his drawings, as well as in the words of one of his songs,

> friend
> be alert
> any way
> I wish
> to roam about
> horses
> I will seek[4]

In one night raid on the Crow, Jaw captured seventy horses and later related to Densmore that "I did not waken nor kill any of the Crows; I just took their horses. No Sioux ever took more horses than that in one night."[5]

Jaw's drawing in the Warnock Collection (see opposite and page 51) depicts three rescues of other warriors, with Crow fighters—shown with their distinctive hairstyle—in pursuit and firing their weapons. Densmore noted that before going to battle Jaw painted a red crescent over his mouth with the ends extending upward, and painted both his feet and hands red as well. He also painted a large red crescent on the horse's chest, a smaller one on the horse's

1. Lakota anthropologist Beatrice Medicine described this methodology as laundry list anthropology through which "parfleches designs, moccasin types, and medicine bundles assumed more dynamic qualities than the people themselves" and "many Indians were seen as living museum pieces." Beatrice Medicine, "The Anthropologist as the Indian's Image Maker," *Indian Historian* 4, 1971, pp. 25–26.
2. Lloyd New in Rick Hill, *Creativity is Our Tradition: Three Decades of Contemporary Indian Art at the Institute of American Indian Arts.* (Santa Fe: Institute of American Indian Art, 1992), p. 168.
3. Frances Densmore, *Teton Sioux Music. Smithsonian Institution Bureau of American Ethnology Bulletin 61* (Washington, D.C.: Government Printing Office, 1918), p. 387.
4. Ibid., p. 391.
5. Ibid., p. 392.

Detail, drawing on muslin by Jaw, ca. 1910.

left hip, and the entire end of the horse's nose in yellow. If the horse performed well in battle, he put a feather in its mane or tail, or a strip of red trade cloth around its neck. He also carried two medicine bags with herbs for himself and his horse, with the horse's bag tied to the bit of his bridle.[6]

In the drawing, Jaw depicted these painted crescents and the feathers and trade cloth on the horses' tails and manes. An object—possibly the medicine bag or a metal decoration—hangs from the bit of one of the horse's bridles. Four horses are drawn with blood pouring from their wounds, indicating the fierceness of the fight. Through such drawings, songs, and oral recitations of his experiences, Jaw documented significant biographical incidents that also reflected the lives and practices of nineteenth-century Sioux warriors.

For Plains Native peoples, winter counts—calendars of memorable events depicted in drawings representative of each year—were a means of recording and remembering family and band histories. The Lakota winter count in the Warnock Collection (see page 40), acquired by Dr. Leonidas M. Hardin, an agency physician at the Rosebud Reservation between 1895 and 1902, documents the years 1776 to 1879. Because the winter count keeper is unknown, this calendar has been designated as the Hardin winter count.

The Lakota designated a year as the period that elapsed from first snowfall to first snowfall. Each band or extended family group had a designated winter count keeper who consulted with a council of tribal elders to select an event for which the year would be named and who added a drawing representing that event to the winter count. Traditionally, winter counts were drawn with pigments on tanned buffalo hides, in much the same way as men recorded important events and significant deeds of their own individual histories. Over time, they were sometimes copied as more space was needed or when a new keeper began his work. In the late nineteenth century, keepers began using muslin and paper for copying counts.

The winter count begins in the upper left corner of the cloth with the year 1776–77, designated "Killed with a war club in his hand," and is read from left to right on the first row, from right to left on the second row, and so on. It

ends with the year 1878–79, "Brought the Cheyenne back and killed them in the house." The drawing shows two figures running from a house with bleeding wounds and a hat-wearing white man firing a gun at them. It represents the Cheyenne who escaped from Indian Territory in 1878 and attempted to reach their home in the north. They were eventually captured and confined at Fort Robinson, Nebraska, where Dull Knife and some of his followers tried to escape again on 9 January 1879, with many being killed.[7]

Researchers identify the years depicted in winter counts through comparisons with other counts that record well-known major events such as the Leonid

meteor storm of 12 November 1833, designated as "The Year the Stars Fell."[8] This winter count identifies the year 1833–34 as "Storm of Stars," depicted as a tipi with several crosses surrounding the top, representing the meteor shower.[9] The winter count also documents changes for the Lakota resulting from Euro-American colonization, such as the arrival of traders, relations with the United States military, and the effects of diseases such as smallpox. The visual imagery of such winter counts, along with oral traditions, has helped to preserve such historical incidents for future generations.

HONOR AND CEREMONY

Objects in the Warnock Collection also express the ceremonial life of Plains Indian people and the significant value placed on respect and honor for one's accomplishments. The renowned Hunkpapa Lakota artist Joseph No Two Horns (1852–1942) created the horse dance stick in commemoration of his horse's sacrifices in battle (see page 100). Plains Indian men carried such dance sticks in ceremonies and dances sponsored by military societies and lodges to prepare for battle and celebrate their victories. In the late nineteenth century through the early reservation period, such societies evolved into the Grass Dance, through which men continued to celebrate their past victories and achievements.

No Two Horns participated in the Battle of the Little Bighorn and later fled to Canada with Sitting Bull's band. The dance stick possibly memorializes an incident of the battle during which his horse suffered several wounds (indicated by the red marks on the stick). No Two Horns reportedly wore horse tails of several colors, often decorated with an eagle feather, as a part of his Grass Dance regalia in commemoration of his battle experience. No Two Horns made several similar dance sticks—now found in private and museum collections—some of which he sold directly to collectors.[10]

6. Ibid., p. 388.

7.The image on the winter count is of a Lakota man holding a rifle-stock war club being wounded by an arrow. For a detailed account of each year of the winter count, see David Finster, "The Hardin Winter Count," *Museum News*, Volume 29, Numbers 3–4, (Vermillion, South Dakota: The W.H. Over Dakota Museum, The University of South Dakota, March–April 1968), pp. 5, 55.

8. See Garrick Mallery, "Picture Writing of the American Indians," 10th Annual Report of the Bureau of Ethnology for 1888–89 (Washington, D.C.: Smithsonian Institution, 1893), pp. 3–822; (reprint edition, New York: Dover Publications, 1972) and Garrick Mallery, "A Calendar of the Dakota Nation," *Bulletin of the United States Geological and Geographical Survey of the Territories*, Vol. 3, No. 1. (Washington, D.C.: U.S. Government Printing Office, 1877), pp. 3–25. For an additional description of the Hardin winter count, see Christina E. Burke, "Winter Counts in the Smithsonian," in Candace S. Greene and Russell Thornton, eds., *The Year the Stars Fell: Lakota Winter Counts at the Smithsonian* (Washington, D.C.: Smithsonian Institution; Lincoln and London: University of Nebraska Press, 2007), pp. 50–52.

9. Op. cit., Finster, p. 32.

In 1889–90, the Ghost Dance spread across the Plains with the prophecies that the people would return to the old way of life, the earth would be regenerated, the buffalo and other game would return and once again be plentiful, relatives and friends who had passed on would return, white men would disappear, and the people would live free of disease, death, and misery.[11] Ghost Dance adherents created sacred clothing for the ceremony, which was rich with symbolism and often derived from visionary experiences. The Lakota made distinctive fringed shirts and dresses of cotton muslin that they believed were impenetrable to bullets.[12]

The dominant design element of the Ghost Dance dress in the Warnock Collection (see page 106) is the painting of the powerful thunderbird—the large bird believed to live in high elevations, whose flapping wings produce the sound of thunder and whose flashing eyes create lightning.[13] An Arapaho song expresses the power of the thunderbird.

> My children, my children,
> It is I who make the thunder as I circle about—
> The thunder as I circle about.
> My children, my children,
> It is I who make the loud thunder as I circle about—
> The loud thunder as I circle about.[14]

On each side of the thunderbird is a star painted in green, an image common in Ghost Dance clothing, along with other elements of the sky, including the sun and full and crescent moons. Red paint is used in the central design, edging, and fringes of the dress reminiscent of the sacred paint used by Lakota Ghost Dancers to paint their faces and clothing. The dress was made from a hundred-pound sack of flour issued through the Rosebud Agency in 1889, as indicated by the printing on the inside.[15]

Objects in the Warnock Collection also express the respective roles of honored men and women in Plains Indian societies. Men of honor wore shirts embellished with horse and human hair and decorated with strips of dyed porcupine quillwork or beadwork sewn on the shoulders and sleeves. The hair on the Teton Sioux shirt (see page 180) could symbolize the coups the wearer has counted or the number of people for whom he has responsibility as a leader. Women made such shirts for their male relatives and were honored for their exceptional skill in crafting the porcupine quillwork and beadwork that adorned them. Women's societies or guilds devoted to the decorative arts encouraged excellence in hide work, creating tipis and their furnishings, and in quillwork and beadwork; the guilds celebrated those women who had attained the highest level of achievement in their artistic production. Many of the works of the Warnock Collection, including clothing, moccasins, cradles, children's dolls, and decorated household items, were created by such women. The exhibition of these works of exquisite artistry provides an opportunity, once again, to celebrate their achievements and reflect on the cultures that fostered them.

10. Ian M. West, "Plains Indian Horse Sticks," *American Indian Art Magazine*, Volume 3, Number 2 (Spring 1978), p. 65.
11. James Mooney, *The Ghost-Dance Religion and the Sioux Outbreak of 1890, Fourteenth Annual Report of the Bureau of Ethnology*, 1892–93, Part 2 (Washington, D.C.: U.S. Government Printing Office, 1896, reprint, Lincoln and London: University of Nebraska Press, 1991), p. 777.
12. Ibid., pp. 790, 798.
13. Ibid., p. 968.
14. Ibid., p. 976.
15. Also see Harold Peterson, ed., *I Wear the Morning Star* (Minneapolis: The Minneapolis Institute of Arts, 1976), pp. 60–61.

MEMORIES OF DREAMS AND ANCIENT REALITIES

TED J. BRASSER

The Native people of North America lived in a social context that did not recognize art as something separate from the production of garments and utensils. There was no art for art's sake: aesthetic norms were inseparable from the creation of functional objects. Crafts were part of the daily work assigned to men and women, according to the conventional domains of each gender's economic activities. There were no professional artists, though elderly people tended to be more active, making up for their withdrawal from more strenuous work.

Certain artifacts, such as the flat pouch of black-dyed deerskin from the Warnock Collection (see page 68) are more informative than others, and relate to various material and immaterial aspects of Native society. Decorated with porcupine quillwork and red-dyed hair tassels, the pouch is attached to a finger-woven yarn strap interwoven with white beads. During the eighteenth century, many Indian men in the Great Lakes region used this type of pouch to carry a pipe and tobacco, and charms relating to hunting and warfare. Fragments of surviving documentation indicate that these pouches were most popular among the Ottawa, Eastern Ojibwa, and Potawatomi living in and around present-day Michigan.

The use of black-dyed deerskin for such apparel and garments was common in the region. The short strap on this pouch was worn around the owner's neck, situating the pouch on the chest. Several knife sheaths in the Warnock Collection have neck straps for the same purpose, also decorated with color-dyed porcupine quills. The Indians of the Great Lakes associated the porcupine with the north wind, indicating the northern origin of this art form.

The remarkably uniform size and shape of these chest pouches, as well as the images pictured on them, strongly suggest an association with some sort of religious organization. Practically all of these pouches show conventional images of major deities—thunderbirds representing the Sky realm, as on this pouch, or the horned and long-tailed lords of the Underworld, called "Underwater Panthers." These two deities were believed to be engaged in a perpetual cosmic battle competing for the allegiance of mankind, who lived on the large island called Earth located between these two sources of all spiritual power. This worldview was reflected in the social organization of tribes in the Great Lakes region and the Midwest. Each consisted of two major divisions, Sky-associated and Underworld clans. The images on these chest pouches may have identified the social allegiance of their owners. This particular pouch is unique in showing three thunderbirds, which suggests a devotion more personal than social.

Mankind excepted, all other living beings—whether mammal, bird, reptile, fish, or insect—originated either from Sky or Underworld, and they were able to convey the spiritual powers of the ancestral lords residing in these realms. Native creation myths imply that, unlike these creatures, humans were created without inherent spiritual power, depending instead on gifts of power transferred in dreams and mystical experiences. Images painted, carved, or embroidered on garments and utensils often (but not always) referenced such privileged relationships. There are no words for the concepts of art and religion in Native languages precisely because both were inseparable from the daily activities of the people.

Spirits in a vision or dream often appeared as a male and female couple, who adopted the person as their "sacred child." Most likely, the three thunderbirds on

this pouch relate to such an experience. The pouch's owner is pictured here in bird form between his spiritual parents, whose supernatural identity is indicated by the heart symbol on their chests.

This dualistic cosmology and its role in a personal devotion is documented in the Warnock Collection by a Blackfoot war shield from the northwestern Plains (see page 104). In action, the warrior would buckle the heavy rawhide shield from concave to convex, causing arrows to glance off. By the 1850s, the increasing use of firearms diminished the shield's physical protection, but the Indians were convinced that its real protection was of a magical nature, originating from spiritual blessings given in dreams. As a testimonial of privileged protection, a shield like this was the most treasured possession of a warrior, and war shields are recognized as the most individualistic creations in Plains Indian art. Mystical experiences are alluded to in the shield's decoration. Cultural conventions defined the imagination of the traditional artist, and reveal some general notions of the symbolism.

Only two of the three buckskin covers for this shield survive, and they are decorated with paintings and feathers. The large bird on the first cover represents the mythical thunderbird, formerly hidden behind a fringe of feathers, of which only the tie strings remain. The dark arch filled with white discs is a well-known Blackfoot design representing the stars at night. This night sky connects the statement on this first cover with the second one, which shows four snake heads extending from the border into the black central part; these reptiles are enemies and prey of the thunderbird pictured on the first cover. At night they emerge from the Underworld, and raise their heads in defiance of their foe. These are the symbols of a visionary experience that in Blackfoot society came with instructions concerning the ritual handling of the shield, face paint, magic war song, and taboos to be respected by its owner. The Warnock Collection includes several other examples of this religious worldview.

Bear paws are pictured in porcupine quillwork on a most impressive shirt that belonged to one of the four highest-ranking chiefs of the Teton Sioux in the 1860s (see page 180). Bears played an ambivalent role in Native creation myths, their spirits not the most desirable of guardians. Their ancestor was a relative of the long-tailed rulers of the Underworld, but in primeval warfare the bear lost his tail and was forced to join the animals on Earth, and to make his powers available to mankind. The bear spirit dispensed ferocious power in warfare and success in curing wounds resulting from violence. The yellow background of the bear paws on this shirt refers to the yellow face paint used by bear dreamers. Bear power brought fame to warriors and doctors, but it was believed to bring bad luck in the end.

Every public and private collection includes moccasins, and having survived in large numbers, they are the subject of many analytical studies, usually aimed at the identification of tribal characteristics. Elderly Native people in the Plains and Great Lakes regions maintain that the designs decorating moccasins, whether naturalistic or abstract, are intended to be viewed from the wearer's angle of view. This custom contrasts with our own clothing, where decorative patterns are placed upside-down from the wearer's viewpoint. A remarkable pair of moccasins in the Warnock Collection is a convincing example of this "self-directed" art (see page 178). Made by Teton Sioux people sometime before 1920, porcupine quillwork covers the front, bordered by conventional designs in lane-stitch beadwork. The quillwork portrays a dark buffalo head, facing the wearer, between two bear paws. Self-directed designs relate to the owner's dreams or mystical experiences and served to focus the owner's thoughts during prayerful meditations on his guardian spirit(s). The reference to more than one animal spirit on these moccasins is unusual, and could be explained only by the Native owner.

Starting in the nineteenth century, overt religious symbolism gradually disappeared from Great Lakes and Plains Indian art. Christianity introduced a different worldview, and souvenir production promoted a new floral art style, in which a romantic association was suggested between Indian "noble savages" and a pastoral ideal. But it is remarkable how tenaciously self-directed arrangements continued, even in contemporary moccasin decorations.

Moccasins in the Warnock Collection present us with an absolutely gorgeous example of Huron Indian art in the 1830s (see page 156). Black-dyed deerskin and color-dyed moose hair have a long history in the aboriginal art of the Northeast, but this floral style derived from the Indians' exposure to colonial folk art. Embroidery courses given by Catholic nuns in Quebec convents led local Huron women to adopt this work during the American Revolution. By around 1830, Huron embroidery with moose hair was unsurpassed by that of any other

Indians in the incredible skill and exuberant complexity of its floral designs. Located near Quebec City, the village Lorette became a center for the production of colorful moccasins, pincushions, birchbark boxes, canoe models, and other souvenirs, a cottage industry that continued for more than a century.

A watershed was reached between tribal and ethnic art with the development of Indian art for a non-Indian market. Throughout North America this change reflected the inevitable loss of cultural independence among the Indians. Ethnic art was merchandise that catered to the romantic or exotic expectations of white travelers and other frontier people. Native technologies and

materials were utilized in a creative mix of aboriginal and innovative stylistic expressions. Less restricted by traditional conventions, the decoration in ethnic art tended to be more elaborate, often impressing us as a climax in Native skill and creativity. A beautiful example in the Warnock Collection is the quillwork coat of moose and caribou skin, made by a Missouri River Métis woman in the 1830s (see page 162).

Métis means half-breed in French, and it is the accepted name for a large population, also called "the children of the fur trade," more precisely of the early French fur trade in the Great Lakes region. After the War of Independence, American settlers in the Midwest saw half-breeds as undesirables, and many Métis moved with the Canadian fur trade, large numbers settling on the Red River, where it enters Manitoba from North Dakota. It was there they emerged as a distinct ethnic group, known for their role in the fur trade, their joie-de-vivre, colorful dress, and the production of decorated horse gear, coats, moccasins, and a variety of other apparel.

By 1820 they had developed a distinct art style combining floral designs from mission schools and the geometric quillwork of Cree and Ojibwa relatives. Red River Métis found employment in the American fur trade and settled near the trading posts on the upper Missouri River. The decorated apparel made by these Métis rapidly became popular among the regional Indians, traders, and mountain men.

The coat in the Warnock Collection is an example of this Métis art in its heyday. Highly stylized floral elements combine with geometrics in fine sewn quillwork, and extensive quill-wrapping of the long fringes on a coat of sinew-sewn smoked moose hide tailored like an early French redingote. When the local fur trade ended after the 1850s, many Métis were absorbed into the Sioux Indian population, who still recognize them by their French family names as "the Flower Beadwork People."

Adjustments to a changing social environment did not always restrict the Indians to roles in an emerging tourist industry. Depending on place and time, some tribes managed to maintain a semblance of independence, which was reflected in costumes and other apparel used at festive occasions. The Warnock Collection is rich in such visual documentation, including a bandolier bag made by Delaware Indians in the 1860s (see page 166).

Removed to Kansas, the Delaware Indians found themselves in close contact wit thousands of Creek, Seminole, and Cherokee deported from Georgia and Florida in the 1830s. Exposure to the colorful bandolier bags of these Southeastern people is apparent in the work of the Delawares, while a Delaware identity is retained in several details. On this particular bag, two bird figures are a surprising and unusual survival of traditional iconography, their sky-blue heart symbols identifying them as thunderbirds. It is remarkable that this outpouring of artistic creativity coincided with a period of chaotic upheaval and cultural disintegration. Apparently, the Delaware Indians followed the example of all regional tribes in creating festive apparel in an almost defiant expression of their Native identity.

Outstanding examples of any art tradition will always find their collectors, but a truly great collection derives much of its importance from its ability to illustrate successive stages in the history of an art tradition. John and Marva Warnock not only acquired such a great collection, but in exhibition and Internet wizardry they invite us to share in a fascinating experience.

FROM ARTIFACT TO ART OBJECT
REDEFINING AMERICAN INDIAN WORKS

BERNADETTE BROWN

According to various definitions, works of fine art are meant to be appreciated for their own sake, rather than to serve a useful function. This definition of "pure" art really became commonly accepted in the late nineteenth century, although the concept can be traced back to the fifteenth century. For most of its history, art has served mainly religious and/or political purposes.

When European nations expanded beyond their own borders in the fifteenth century, explorers brought with them a decidedly superior point of view relative to other peoples and cultures: all cultures they encountered were inferior, and therefore nothing produced by them was comparable to the works from their own lands. Non-European objects were not only considered inferior but were used as visual evidence to assign subhuman status to Native peoples. African objects, for example, were brought back to Europe as proof that colonists were bringing civilization to the benighted savages.

It was not until the early twentieth century when anthropologists Ruth Bunzel, Lila O'Neale, and Gladys Reichard began to study, respectively, Pueblo potters, basket makers of the Klamath River area, and Navajo weavers, that an interest in the individual artist was brought to the forefront. Both Bunzel and O'Neale included Native aesthetic standards in their discussions of art objects, and it was through Bunzel's exploration of the personal element in design that the first account of aesthetic principles for Pueblo pottery was proposed. O'Neale was interested in the role of the artist as an individual creator and as a member of a group with communal aesthetic standards, while Reichard examined the interaction between artistic decisions and technical repetition in beadwork and embroidery. Though their studies are considered pivotal today, it wasn't until the 1970s that their work on individual artists and the interaction between culture and creativity was pursued by other anthropologists. By then, there was considerable interest in the role of the artist within his/her culture and how an object's appearance was influenced by both the artist's culture and aesthetic decisions.

COLLECTING, EXHIBITING, AND DEFINING NATIVE AMERICAN OBJECTS

When Native American objects were being collected, analyzed, and classified in the late 1800s and early 1900s, the anthropological models then in vogue posited a progression from simplicity to complexity, reflecting the scientific biases of the time rather than the actual development of art forms. Thus, artifacts were classified from simple to the complex, with the simple forms deemed the more primitive.

The great ethnographic collections created during the last half of the nineteenth century were as much a construct of the ethnographer/collector as a reflection of Native American cultures. Much of the collecting at this time was motivated by the desire to save artifacts from cultures on the verge of extinction. Collecting fever was further heightened by the various world's fairs, where the appetite for "curiosities" was insatiable.

George Gustave Heye and Steward Culin were two of the more zealous collectors of the period between 1860 and 1930, the era of greatest upheaval in Native American communities, particularly those of the Plains area. The end of the Civil War and the completion of the Transcontinental Railroad saw an upsurge in the number of settlers heading to the West, bringing increased conflicts between Indians and settlers. Military actions against the Plains Indians progressively stripped them of their traditional homelands and drove them onto reservations, where corruption resulted in starvation and the spread of disease. Amid this turmoil, collectors like Heye and Culin not only bought items, but also commissioned replicas from Native artists. The extent to which collectors influenced the final appearance of an object is still debated. Culin was known to have provided research notes, new "Native" materials, and to have supervised the production of items.

Heye began as a private collector, purchasing his first Native American object in 1897; he began collecting on a large scale in 1903. His collection of Native American materials formed the basis of the Museum of the American Indian, Heye Foundation, which he founded in 1916 in New York City. The Heye Foundation collections are now the foundation of the National Museum of the American Indian at the Smithsonian Institution.

Culin, though not formally trained in anthropology, played an important role in the field's development. He was appointed director of the University of Pennsylvania's Museum of Archaeology and Paleontology in 1892 and then curator of ethnology at the Museum of the Brooklyn Institute of Arts and Sciences (now the Brooklyn Museum) in 1903. To increase the museum's holdings, Culin went on many expeditions, including several to the Southwest, returning with cases full of objects that he installed in exhibitions that attempted a living picture of various cultures.

What we call now Native American art is a construct of prevailing perceptions about Native Americans and their cultures, and the choices of objects made by early collectors. The objects collected became archetypes rather than illustrations of what was being produced at a particular time under specific conditions. Thus, the standards by which Native American objects were judged were set by outsiders who collected what they deemed as choice or ideal examples, a subjective standard that affected future collecting.

The items collected were not merely objects but expressions of cultures, the objects representing pristine cultural artifacts. While a great deal of scholarly research took place, it focused primarily on the classification and description of objects, not their meanings. Just as time capsules reflect the choice of a few, so did the collections of that period reflect collectors' biases; this resulted in a recreation of a culture rather than a picture of a culture as it existed at that time.

TRANSITION FROM CULTURAL ARTIFACT TO ART OBJECT

Two parallel avenues of interest in Native American art emerged during the early years of the twentieth century: the scholarly anthropological approach, and that of collectors and contemporary artists. Many European artists, such as Pablo Picasso and Georges Braque, began collecting African art after seeing examples in the newly opened Museé de l'Homme and the Museé des Arts Decoratifs in Paris. In Germany, too, there was great interest in Native American cultures, particularly those of the Plains Indians.

In the 25-year period before 1941, art history survey books began including non-European art forms: the transformation and redefinition of Native American objects from remnants of dying cultures to worthy art forms had begun. The transition to fine arts was aided by public perception of museums as institutions determining what constitutes art. The defining event in this transition was the 1941 exhibition at New York's Museum of Modern Art, American Indian Art of the United States.

René d'Harnoncourt mounted the exhibition, which included objects collected by Frank Cushing, Franz Boas, and Stewart Culin. D'Harnoncourt was a museum professional who tried to integrate Native American art forms as both cultural property and art objects. He was working in a political climate that sought to reinforce American identity by emphasizing the Americanism of Native American art, just as in early U.S. history the arts of Native peoples were used to justify their conquest.

D'Harnoncourt's exhibition, unlike earlier exhibitions of Native American art, juxtaposed works from museum collections with art produced by contemporary Native American artists; this gave it a pivotal role in the transition of Native American objects from ethnographic curiosities to objects meriting display in one of the premier art institutions in the United States. D'Harnoncourt showcased Native American art as part of a living tradition and brought to prominence contemporary Native American artists such as Oscar Howe and Fred Kabotie. One of d'Harnoncourt's motivations was that "by promoting the value of Native crafts to contemporary life, he hoped to reverse what he felt was the last and worst injustice done to Indian peoples—their preservation 'only on the dusty shelves of museums of Anthropology and in the books of James Fennimore Cooper.'"[1]

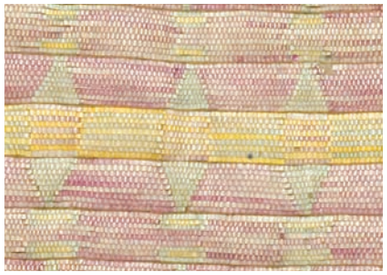
D'Harnoncourt based his many exhibitions on what he called "contextualization," in which historical objects of Native manufacture are placed in their traditional settings, and "recontextualization," where contemporary objects of Native manufacture are situated in modern settings. D'Harnoncourt "… explained that art-for-art's-sake was an unknown concept in Indian cultures and 'the close relationship between aesthetic and technical perfection gives the work of most Indian artists a basic unity rarely found in the products of an urban civilization.'"[2]

One of the most important factors in the immense popularity of the 1941 Museum of Modern Art exhibition was the link between form and function. By juxtaposing Native American arts with the work of European artists, d'Harnoncourt showed visitors ways to connect these uniquely American art forms to modern life. It was perhaps the positive reactions by refugee artists from Europe then working in New York that affirmed the validity of showing Native American art in the context of a fine arts museum.

Since the MoMA exhibition, museums have gradually moved from culture-bound judgments based on European standards to a wider inclusion of and appreciation for the arts of other cultures. Today, Native American art no longer needs to be presented as relevant to modern life; it is now an art form that, like those from other areas of the world, represents the creativity of people from specific periods and cultures.

Like that of other cultures, Native American art consists of one-of-a-kind creations that exhibit color, textural surface, and balance of design. In this exhibition of exceptional objects from the Warnock Collection, the comparative artistry of Woodlands and Plains tribes provide vivid contrasts in technique and design elements. This exhibition provides a unique opportunity to explore the junction between an object as a cultural artifact and as an example of art. An evaluation of several objects from the Warnock Collection illustrates not only how the canons of geographical style but also the individual's choices of technique, pattern, and color can shape the final appearance of an object.

From the same southern Teton group of the Sioux, but separated by about 25 years, two pipe bags demonstrate this dynamic. The Sioux pipe bag (ca. 1860) (see page 29) uses a rare quill technique; split quills are fastened with sinew threads to create a woven effect that produces an almost seamless design. In general, the use of quills to execute a design results in a smooth, flat surface, as opposed to the slight three-dimensionality of beading. The result is an almost painterly quality in the finished work.



In addition to the unique quill technique, the design is unusual in that each of the four registers has its own pattern that relates to the color and design of the others. The lower two registers completely cover the leather background and have the colors pink, yellow, and white in common. In the bottom register, the pattern with its vertical negative and positive triangular design creates an energy countered in the third register by a more static horizontal linear pattern. Small yellow triangles connect this register to the one below it by echoing the bottom register's triangles. In the upper two registers, animal hide provides a negative space where the intense blue of the beads seems almost to fluoresce. Both designs in these registers emphasize the length of the bag. The tin cones added an auditory effect, drawing the attention of onlookers as the wearer walked.

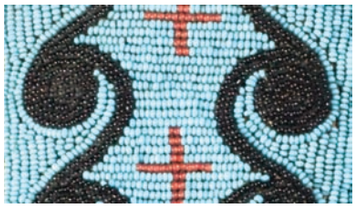
In contrast, the pipe bag (ca. 1885) (see page 42) is a superb example of pictographic beadwork as contrasted to the geometric style seen in the pipe bag above. Similarly divided into four unique registers, this bag has unusual aspects that make it stand out. Particularly effective here is the turn of the horse's head in the second register from the top, as is the curve of the horse's right

1. W. Jackson Rushing, "Marketing the Affinity of the Primitive and the Modern" in The Early Years of Native American Art History, Janet Catherine Berlo, ed. (Seattle: University of Washington Press, 1992), pp. 198–236.
2. Ibid.

front foreleg that contrasts with the vertical lines of the remaining legs of the horse and those of the man. Further, the piece is energized by the use of different colors on the front and back, even though the designs are consistent on both sides.

For the knife sheath (ca. 1840) from the Santee group of the Sioux (see page 72), the artist chose to divide the body into distinct vertical panels with geometric patterns topped by a horizontal panel with pictorial images. This could have been a static design but is enlivened by the use of narrow wavy lines. The artist also chose to weight the design by using a dominant diamond motif on the right: it's unusual to see asymmetrical design in a Sioux work.

The floral motif of this Plains Cree sheath and knife (ca. 1865) (see page 43) reflects a more organic approach, as does the curvilinear scroll pattern descend-



ing the lower length of the sheath. Such organic floral styles might well have been partly influenced by the materials since the small beads were more easily manipulated into curvilinear shapes than stiff quills. The engraved circles decorating the top and bottom of the knife's handle complement the curving lines of the sheath's design, while the crosshatching adds texture to the smooth bone handle but also makes it more secure to grasp.

A wonderful contrast of textures in beading techniques is evidenced here. These bandolier bags show how direct application of beads onto the material versus looming the beads can result in very different textures. The loomed beadwork on the Sauk bag (ca. 1870) (see page 160) produces a flat, smooth

plane with the beads flush with the surface, while the spot-stitch application of beads in long strands on the Delaware bag (ca. 1860) (see page 166) creates varying flow in vertical and diagonal directions. Another distinction is the artist's choice of pattern: small-scale designs as opposed to large and the use of vibrant colors versus a pastel palette. Notice the striking contrast in the use of the geometric angular forms in the Sauk bag an the more organic forms in the Delaware bag.

The use of small seed beads to decorate the Cree octopus bag (ca. 1840) (see page 172) contributed to the ability of the beader to create smooth curvilinear forms. This was an important consideration since the floral motifs were heavily influenced by the tradition of European embroidery; using very small seed beads allowed the beader to mimic the curved lines of thread embroidery.

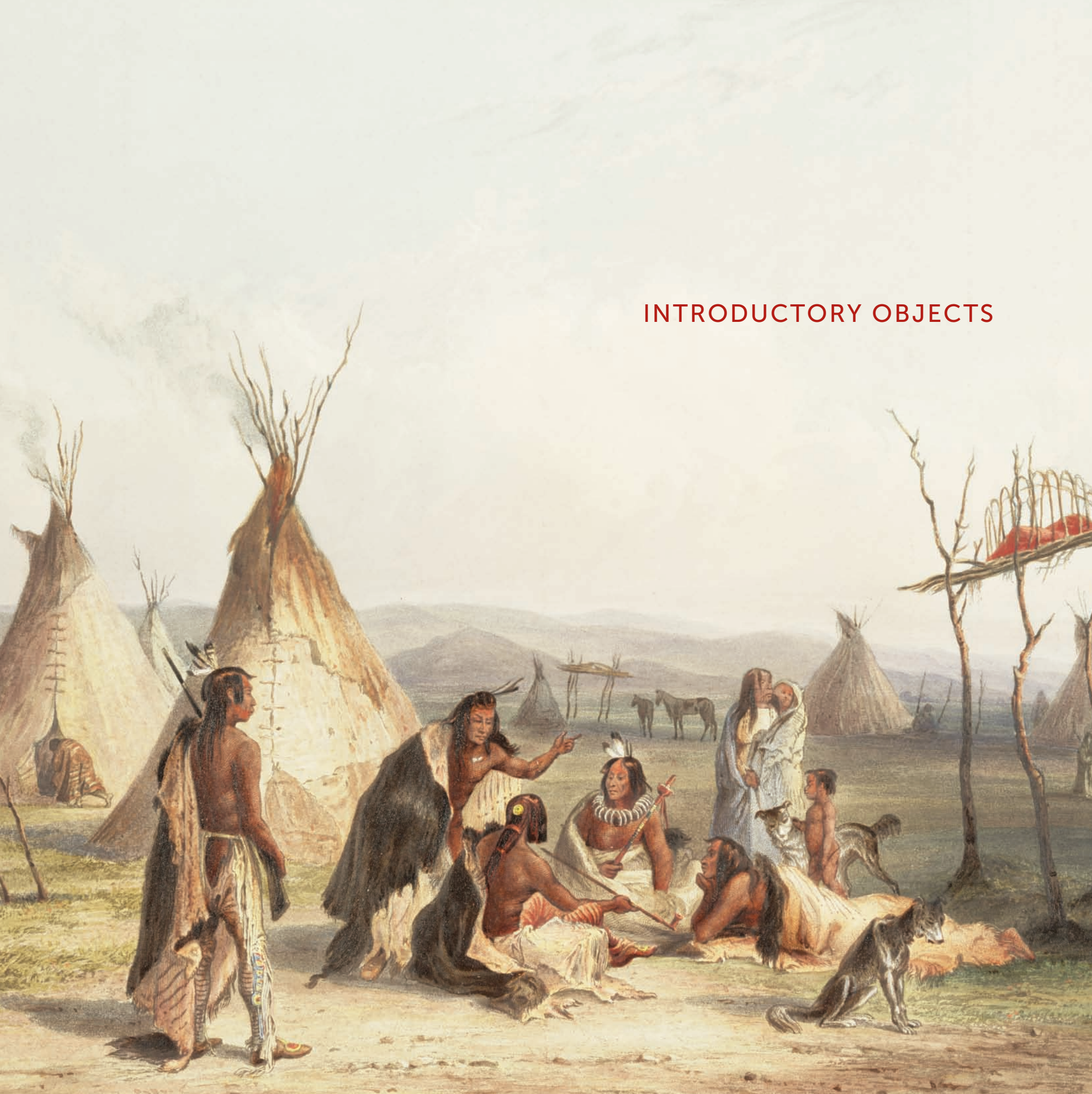
In the early 1800s as beavers were hunted out, the fur trade spread down into Oregon from Canada. Many of the trappers were Cree from Manitoba who brought octopus bags with them. Famous for their twined baskets, these Plateau groups applied their twining technique to their unique interpretation of the octopus bag. Neither applied nor loomed, the beads on this bag are woven into the fabric by using a basketry technique.

The Wasco/Wishxam octopus bag (ca. 1865) (see page 168) differs most notably from the Cree octopus bag in its decorations based on basketry designs, adhering to the geometric forms that arose from the restrictions of the basketry technique. The figures closely replicate the depiction of human forms used in traditional baskets. The elongated triangles, however, echo the Plains Indians designs that were used for both beaded and painted objects.

In mounting this exhibition of the Warnock Collection, the Utah Museum of Fine Arts follows a long tradition of interpreting Native American art and cultures. By viewing the objects both as part of a cultural matrix and as works of fine art, it is hoped the visitor will come away with a more nuanced framework for looking at the art of the other cultures.

Detail, "Funeral Scaffold of a Sioux Chief Near Fort Pierre" by Karl Bodmer in *Prinz Maximilian von Wied, Reise in das innere Nord-America in den Jahren 1832 bis 1834*. Atlas. Coblenz: J. Hoelscher, 1839–41.

INTRODUCTORY OBJECTS



CHEYENNE DRESS

CA. 1840

An early deerskin dress decorated with red, white, and black pony beads, red wool trade cloth and tin cones. The yoke is colored with yellow and red ochre; the bottom only red. These colors held symbolic importance for the tribe.

Length 48.5 inches

WC8308016

SIOUX LEGGINGS

CA. 1845

These deerskin leggings are decorated with strips of black and white seed beads.

Length 35 inches

WC8308014

CHEYENNE MOCCASINS

CA. 1875

These Cheyenne moccasins are made from Native tanned deerskin and are decorated with multicolored glass seed beads. The vamps, or upper part of the moccasin, have a keyhole design. This ancient symbol is thought to represent a buffalo pound, a corral used to entrap buffalo.

Length 9.5 inches

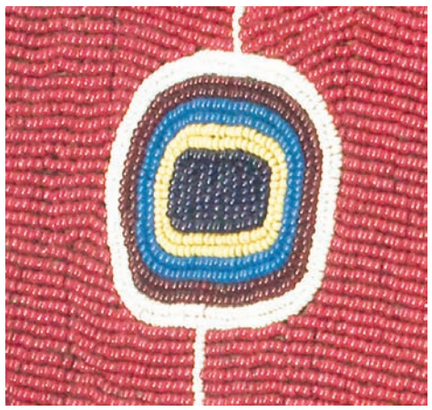
WC8708100

KIOWA CRADLE, CA. 1860

Rawhide, tanned deerskin, cotton cloth, multicolored glass pony beads,
wood backboards
Height 41.5 inches
WC8401019

In the days before car seats and playpens, Indian babies were carried in cradles strapped onto their mothers' backs. A carrying strap was fastened to the frame and placed across the mother's chest. The strap could also be draped over a saddle horn for safe transportation of the baby by horseback, or the mother could hang it over a tree limb to keep the baby out of harm's way while she worked nearby. Or the cradle could simply be propped up in the tipi. Such cradles protected the baby from danger while allowing the mother freedom to work and travel. Indian toys were often simply miniatures of adult tools, so it was common for young girls to play with tiny cradleboards as they practiced the art of motherhood with their dolls.

A cradle was a utility item that was not only a safe haven for baby, but a work of art as well. The designs of cradleboards ran the gamut from beautifully elaborate and fully beaded to very simply constructed and decorated. Some of the most beautiful examples of Indian art are found on decorated cradles, whose elaborate beadwork told stories of parents' dreams for their children. The designs on this cradle demonstrate the perfect symmetry that is integral to the Plains Indian aesthetic, but the distinguishing features of this cradle are the use of starkly contrasting colors of deep red and blue for the background and the subtle changes in the size of the diamond and oval motifs. The top of the support boards continue the symmetry with a painted arrow motif outlined with pierced holes, giving texture and color to the otherwise plain wood.



Cradles were usually made by a grandmother or aunt, or passed down from a family member. The creation of a cradle was a ceremonial act, and decorations such as quillwork, beadwork, and other treasures conferred esteem on the family. The frame was usually made from willow with buckskin as the most common covering, but flour sacks, heavy canvas, and other types of cloth were used later. Among some groups, cradles were made specifically for each new baby and remained his/her property. In other tribes, cradles were passed from child to child within the family.

Cradles varied in construction and form, depending on the tribe and individual maker, as can be seen from the variety in the Warnock Collection. Most cradleboards carried an umbilical cord amulet for the infant to carry through life as a connection between past and future. Traditionally, the top of the cradle represented the baby's brain; a red-beaded line, which is often found encircling the top, symbolized the baby's life path.

Materials used for frame construction varied among tribes and locations. Rawhide or thick leather was generally used for the bed part of cradles, with soft fur covering the bed. Trade cloth was often used for lining the inside of the cradle and for edge trim. Leather was used for the outer covering, and a leather thong laced the baby securely into the cradle. Cradles were decorated with strings of beads, beaded pouches, etc., to keep the baby entertained. It was said that a good cradleboard was equal in value to a good horse, a highly valued possessions in traditional Indian cultures.

Bernadette Brown

SOUTHERN PLAINS MOCCASINS

CA. 1850

These early moccasins have rawhide soles and soft tanned uppers with integral tongues. The vamp (upper portion) is partially decorated with alternating bands of pink and black beads running vertically. A one-lane border of multicolored seed and white pony beads extends from the heel, along the outside, to the beginning of the instep.

Length 10.5 inches

WC8708397

SIOUX
PIPE BAG

CA. 1860

An elaborate and rare pipe bag, notable for the unusual quilling technique used to create a woven appearance. This method is sometimes called "Spotted Tail," named after similar quillwork on a war shirt owned by the Brule chief, Spotted Tail.

Length 38 inches
Width 6.5 inches

WC8708941

UPPER MISSOURI RIVER KNIFE SHEATH

CA. 1850

A rare matching ensemble consisting of a sheath and a belt pouch with an elongated triangular front flap, both fitted on the original hide belt.

Length **(belt)** 76 inches
(pouch) 13.25 inches
(sheath) 10 inches

WC9508009

UTE LEGGINGS

CA. 1860

Men's leggings decorated with beaded strips in pink and black against a white background. One legging is painted with horizontal black stripes. The other is painted with diagonal stripes in red and black paint.

Length 36 inches

WC9302001

TETON SIOUX MAN'S SHIRT, CA. 1840

Tanned deerskin; dyed porcupine quills; blue, white, black, and yellow glass seed beads; horsehair; human hair; yellow and blue pigment; sinew sewn
Length 48 inches
WC8808028

A man's shirt made of Native-tanned deerskin, the upper half and sleeves painted blue faded to gray, the lower half and neck flaps yellow.

A large quillworked roundel trimmed with yellow and black pony beads decorates the chest and back; quillworked strips bordered with blue pony beads run across the shoulders and down the sleeves; quill-wrapped hair locks are attached along one edge of all of these strips. The roundels are executed in a single-quill parallel folding technique called "simple band sewing"; the strips consist of three lanes of three-quill diamond-plaited quillwork. The dark brown parts in this quillwork are vegetable fiber, probably maidenhair fern.

Intermediate between a poncho and a shirt, this garment is a classic example of the northern and central Plains fashion in the 1830s and 1840s. In 1994, Dr. John Ewers suggested that it might be of Assiniboin origin, presumably because earlier research associated the large quillworked roundels with this tribe, and Ewers believed that "three-row" quillwork as on this shirt was characteristic of the Assiniboin (Ewers 1956, 408).

However, large roundels on shirts and three-row quillwork were popular throughout the upper-Missouri region. Among the regional Sioux tribes, the large shirt roundels referred to the ceremonial hoop game played in Buffalo Calling rituals (Wissler 1907, 41). The narrow triangular neck flaps of this shirt are not a feature of early Assiniboin shirts; in combination with large quillwork roundels, this type of neck flap appears on several Sioux shirts of the 1830s–1850s. Also, diamond-plaited quillwork was much more common on Sioux shirts than on Assiniboin examples.

Most distinctly Sioux is the coloring of this shirt. Painting the upper half of the shirt blue or black was done by several tribes of the northwestern Plains, but in combination with a yellow-painted lower half, a Western Sioux origin is almost certain. Symbolizing the Sky and Rock, this blue/yellow painting identifies the shirt as that of a *Wicasa Yatapika*, a chief of high standing in traditional Lakota society. The hair tassels on such a shirt were donated by members of his band; the horsehair tassels may denote horses captured and given away.

Ted J. Brasser

References Ewers 1956, Wissler 1907

BLACKFOOT SHIRT, CA. 1830

Tanned bighorn sheepskin, multicolored glass pony beads, tanned buffalo hide (bibs and shoulder and sleeve strips), dyed and natural porcupine quills, maidenhair fern, red wool trade cloth, sinew sewn
Length 62 inches
Item WC8808027

A man's ceremonial shirt made of two Native-tanned hides, presumably of bighorn sheep. The shape and length identify this shirt as the classic type of the northwestern Plains Indians, predating the 1850s when shorter shirts became fashionable there.

With minimal tailoring, the pattern of these shirts was largely determined by the natural shape of the hides. It was believed by the Indians that the retention of the hides' original shape promoted the survival of the animal's spiritual power in the garment. The two hides were both cut across just below the forelegs. They were sewn together along this cut to form the shoulder line, with a slit for the neck opening. The upper parts of the two hides were sewn on sideways to form the two sleeves. All seams were sinew-sewn, but the upper parts of the sleeves and the sides of the body were left open. As a conventional expression of respect for the animal's spirit, the leg skins were left as pendants on the sleeves and bottom of the shirt. The back of the shirt is indicated by the short tail skin at center bottom, and by the position of the long fringes along the sleeves. Such long fringes were believed to bring good luck in hunting, and they drained rainwater from the garment in bad weather.

The lighter skin color around the neck opening indicates the former presence of flaps or bibs on both sides of the shirt; narrow rectangular neck flaps made of red trade cloth were standard on these shirts between 1830 and 1840. This ceremonial shirt owes much of its visual appeal to the large quillworked panels decorating the front and back. This quillwork, as well as the beadwork, is applied on separate sheets and strips of buffalo leather, allowing their transfer from a worn-out shirt to a new one. The porcupine quillwork was executed in a technique called "simple band sewing," prevalent in most Blackfoot quillwork. The dark brown elements in the quillwork patterns consist of fibers of the maidenhair fern (*Adiantum pedatum*); porcupine quills were difficult to dye dark colors before commercial dyes were introduced in the late nineteenth century.

In contrast to the many early shirts with quillworked discs on front and back, only thirteen shirts decorated with quillworked rectangular panels have been located; one separated panel, and a few contemporary pictures have also been located. Eight of these shirts have reliable documentation of their Blackfoot origin, and also the relevant pictures made by George Catlin, Paul Kane, and Father Nicolas Point show Blackfoot people in this attire. This Blackfoot documentation ranges from 1832 to 1846, and there is no reason to doubt the same origin for the five undocumented examples. The beadwork on two of the undocumented shirts suggests that the last panel shirts were made in the 1850s. In the 1940s John Ewers understood his Blackfoot informants to say that such panel shirts were still used in the 1880s, but no such evidence has been found in the great many early Blackfoot photographs (Taylor 1986, 269). Most probably Ewers' informants referred to shirts decorated with discs.

Bands of pony beadwork run over the shoulders and down the sleeves of this shirt. Pony beads were introduced on the northwestern Plains around 1830, and the Blackfoot were reported to prefer blue and white beads. The beadwork on this shirt is indeed predominantly blue and white, with some black and yellow beads. The beads are applied in a lazy stitch technique, widely used on the northwestern Plains before the introduction of seed beads in the 1870s. Red cloth appliqué is combined with the beadwork on the sleeves, creating designs similar to those on the quillworked panels. Similar beadwork decorates five of the aforementioned shirts. On two other examples (Brooklyn, Copenhagen, both acquired before 1870) the designs are somewhat more complex, though also executed in pony beads. The simple beadwork patterns are regionally representative for the period before the emergence of distinct tribal beadwork styles. The slightly more complex designs on two of these shirts suggest that this development began in the late 1850s.

The dark brown parallel stripes on this shirt refer to the number of enemy encounters, and the pictographs painted on the back of the shirt proclaim its owner's war exploits. Painted battle stripes and war records decorate seven of the aforementioned panel shirts; only distinguished war veterans were privileged to have their costumes decorated in this manner.

However, battle stripes and war records were not restricted to panel shirts. The rather rare occurrence of panel shirts places them in a separate ceremonial class, particularly in light of the apparently symbolic quality of the designs on the panels. The shirt owners had undoubtedly earned their status as war veterans, but the symbols on the panels referred to additional achievement. Notice that the panel design of this shirt is repeated on the sleeves. This is also the case on two of the other panel shirts (Winnipeg, H4.4-2, H4.4-4).

Unfortunately, no pertinent information has been recorded in ethnographic literature, other than the statement that the ritual transfer of certain important medicine bundles to new owners included the associated ceremonial garments. The distinctive decoration of such costumes identified the person as the owner of a specific medicine bundle, its sacred songs, face paint, etc., and the rights to perform its ritual. Colin Taylor was convinced that these panels were the prerogative of medicine pipe keepers or Beaver Bundle owners (Taylor 1964, 33, 61). However, the rituals of these particular medicine bundles have survived long enough to leave extensive and detailed records, in which there is no mention of panel shirts. It has been suggested that these shirts represent an early fashion, on its way out in the 1840s. It seems to me that the disappearance of ceremonial garments relates to something more than fashion change, especially as the symbolic panel designs disappeared from the repertoire of Blackfoot art. Apparently, the disappearance of these ceremonial panel shirts related to a ceremonial or social function that was abandoned.

Blackfoot society underwent tremendous change in the 1840s, when this shirt was apparently acquired. Only a few years earlier, in 1837, a smallpox epidemic swept the region, and an estimated two-thirds of the Blackfoot nation perished. We can only guess the effect on the religious worldview of the survivors.

The introduction of the horse had an impact on all aspects of the Native culture (Ewers 1955). Before the coming of the horse, trained and ritually initiated *autavatau* ("buffalo leaders") regulated the drive of buffalo herds into corrals, where they were slaughtered. The buffalo leader was also in charge of the Buffalo Calling ritual that began as the herd was carefully lured toward the corral, continuing until the successful slaughter. The role of the buffalo leader disappeared when horses changed the drive hunt, and when the Buffalo Calling ritual was co-opted and changed by Beaver Bundle owners.

Native traditions mention White Calf Bull as the last buffalo leader; he was elderly in 1855 and most probably no longer active as a hunter (Schaeffer 1969, 12). Ewers (1955, 165) mentions that the last buffalo drive among the southern Blackfeet was in the early 1850s, among the northern Blackfeet in 1872; by the 1850s drive hunts were already uncommon and were dramatically changed by the use of horses. The last record of an old-style buffalo drive among the Blackfeet was in 1843 (Ewers 1968, 162).

Much of what we would like to know about the early buffalo leaders and their rituals has long since faded from Blackfoot traditions, but among the horse-poor Plains Cree the old practices continued for several decades longer. While charming the buffaloes to follow him, the Cree "buffalo caller" carried a banner decorated with a rectangular panel of symbolic designs. The designs on some of these panels represent drive lanes and buffalo pounds, while buffalo are pictured on other examples. These banners served as prestigious decorations in the tipis of their owners (Brasser 1984).

We do not know whether the Blackfoot buffalo leader made use of a banner, but I suspect that the panels on the Cree banners are symbolically equivalent to the panels on Blackfoot shirts. The red design on most Blackfoot shirt panels may represent the buffalo corral, called *piskun* ("blood kettle") by the Blackfoot. The bloody slaughter is represented by a wide red band on tipi designs of the Blackfoot.

Despite some moth damage in the quillwork and the loss of its neck flaps, this shirt is an impressive and important document of the ancient Blackfoot way of life.

Ted J. Brasser

LOCATIONS OF OTHER BLACKFOOT PANEL SHIRTS

1. Statens Ethnografik Museum, Stockholm, Sweden, Cat. 1864.2.2
2. University Museum of Anthropology, Cambridge, England, Cat. 51.37.4
3. Pitt Rivers Museum, Oxford, England, Cat. 1983.67.1
4. Department of Archives & History, Montgomery, Alabama, n.n
5. National Museum, Copenhagen, Denmark, Cat. Hd.75
6. The Brooklyn Museum, Brooklyn, N.Y., Cat. 50.67.5
7. Museum of Mankind, London, England, Cat. 072 AM 14
8. Smithsonian Institution, Washington D.C., Cat. 200630
9. Smithsonian Institution, Washington D.C. (panel only)
10. Field Museum of Natural History, Chicago, Ill., Cat. 14621
11. Manitoba Museum of Man & Nature, Winnipeg, Cat. H.4.4-2
12. Manitoba Museum of Man & Nature, Winnipeg, Cat. H.4.4-4
13. Manitoba Museum of Man & Nature, Winnipeg, Cat. H.4.4-6

References Brasser 1984, Ewers 1955, Ewers 1968, Schaeffer 1962, Schaeffer 1969, Taylor 1964, Taylor 1986

SIOUX MOCCASINS

CA. 1885

These beaded moccasins are decorated with horse tracks in navy blue against a contrasting background of half light blue and half yellow. The cuffs are decorated with red wool cloth. The horse tracks may reflect the wearer's ability to steal horses from neighboring tribes and others who ventured too close to this individual.

Length 9.5 inches

WC9311006

CREE SADDLE

ca. 1875

This pad saddle is made of buffalo hide with multicolored beaded elements at all four corners.

Length 17.75 inches
Width 12.5 inches

WC8308066

HURON MOCCASINS

CA. 1835

These moccasins are dyed black with Native pigments and are embroidered with dyed moose hair. The design elements incorporate European influences that were passed on to the Huron women by Ursuline nuns in colonial Quebec (Lorette).

Length 9 inches

WC9605008

SIOUX WINTER COUNT

CA. 1900

A Sioux winter count covering the years between 1776 and 1879. Each image represents the most important event in a given year.

Height 69.25 inches
Width 35.25 inches

WC8708499

CROW
TOY CRADLE

CA. 1885

A young girl's toy, this cradle is fashioned from parts of a martingale (horse decoration). The cradle includes a female doll wearing a cloth dress decorated with beads. The upper portion of the cradle is fully beaded with geometric designs in various colors.

Height 37.75 inches

WC8606008

SIOUX
PIPE BAG

CA. 1885

A superb example of pictographic beadwork, this pipe bag shows the amazing capabilities of a very talented craftswoman. Both sides have decorated panels depicting warriors on horseback, warriors standing with horses, bighorn sheep, and elk.

Length 35.5 inches
Width 5.5 inches

WC8802005

CREE SHEATH AND KNIFE

CA. 1865

The front of this sheath is designed with four flower motifs in red and green above black scroll designs against a light blue background. The double-edged dagger-style knife is fitted to a bone handle.

Length **(sheath)** 9.5 inches **(knife)** 11.87 inches

WC8903046

EASTERN SIOUX BALL-HEADED CLUB, CA. 1800

Maple wood, iron spike, red pigment
Length 22 inches; Width 5.5 inches
WC8612011

Ball-headed war clubs of this general type were fairly common throughout the eastern parts of the country and as far west as the Missouri River. Many of these clubs have the effigy of a long-tailed animal carved over the ball, facing the enemy. Some clubs have a human face carved on the front of the ball. The carving of a full human form on the ball is unique, there being no other known examples. Unfortunately, the head of this human figure was broken off and lost by an unknown former owner.

Effigies carved on war clubs most probably represented the guardian spirits of the club owners, comparable to the effigies on ceremonial pipes. The carving of this human figure is reminiscent of low-relief carvings of humans and horses on pipe bowls of the Eastern Sioux in the nineteenth century. Also the slanting butt of this club suggests an origin from southwest of the Great Lakes. Most likely, an Eastern Sioux carver made this remarkable club in the nineteenth century. By that time, metal tomahawks and firearms were in wide use, and such clubs had become status symbols to be carried in dances.

Ted J. Brasser

HURON POUCH

CA. 1810

This early deerskin pouch from the Eastern Woodlands was first dyed black using walnut husks or other vegetal matter. The front panel was then sewn with dyed moose-hair interspersed with bands of multicolored porcupine quills.

Height 7.5 inches
Width 9 inches

WC9506005

IROQUOIS PUZZLE POUCH

CA. 1875

This pouch is in the shape of a boot moccasin. It is partially bead-decorated with abstract designs, zigzag patterns, and open diamond patterns in a variety of colors. It is called a puzzle pouch because the opening is disguised with segmented hide strips that have been pulled through a hide flap.

Length 9.75 inches

WC8708362

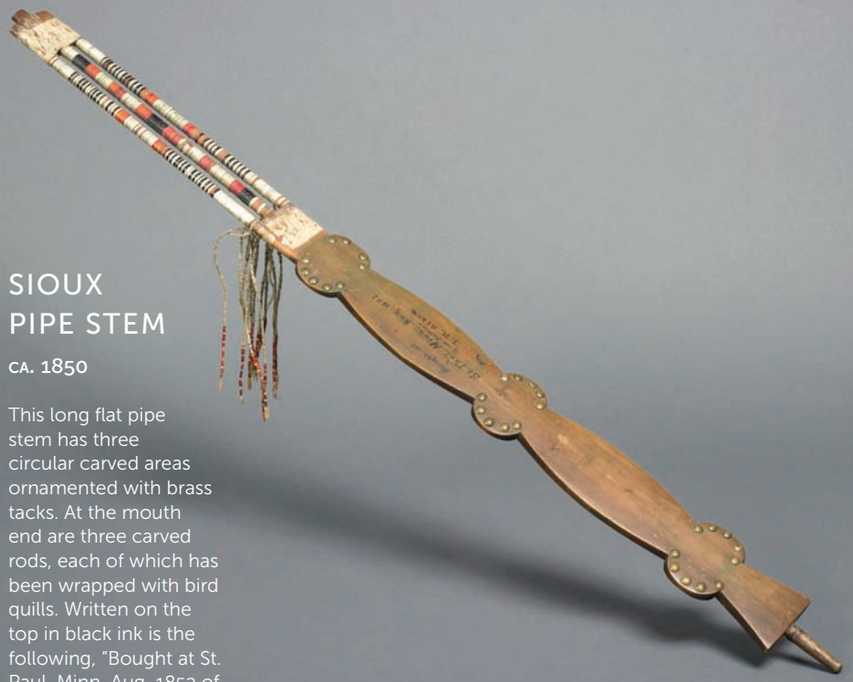
SIOUX PIPE STEM

CA. 1850

This long flat pipe stem has three circular carved areas ornamented with brass tacks. At the mouth end are three carved rods, each of which has been wrapped with bird quills. Written on the top in black ink is the following, "Bought at St. Paul, Minn. Aug. 1852 of an Indian by J.B. Aiken."

Length 36.5 inches
Width 2.75 inches

WC8810013



SIOUX PIPE BOWL

CA. 1865

This intricately carved pipe bowl may represent a wealthy individual sharing his wealth, in this case a barrel of brandy, to one of his followers. Beneath the figures, and on the bowl, are abstract inlaid designs representing buffalo hoofs. This pipe bowl, carved from catlinite with lead inlay, was made for presentation.

Length 7.25 inches
Height 3.25 inches

WC8810034

SIOUX CASE

CA. 1885

This folded, untanned hide case, known as the suitcase of the Plains Indians, has designs in geometric forms: triangles, squares and combinations thereof painted in various colors.

Height 25.375 inches
Width 13.25 inches

WC8708920

SIOUX
PIPE BAG

CA. 1880

This Plains pipe bag combines the decorative elements of multicolored glass seed beads, dyed porcupine quills, and copper cones. Both the upper deerskin panel and the lower twisted fringe have been colored with yellow ochre.

Length 37 inches
Width 6.5 inches

WC8708460

"Mato-Tope" (Adorned with the insignia of his warlike deeds) by Karl Bodmer *in Prinz Maximilian von Wied, Reise in das innere Nord-America in den Jahren 1832 bis 1834*. Coblenz: J. Hoelscher, 1839–41.

WARRIORS AND HUNTERS

SIOUX DRAWING

CA. 1910

This is a pictographic record of the war exploits of a Hunkpapa/Sans Arc Sioux Indian named Jaw. In the drawing, Jaw can be seen rescuing fellow warriors while shooting his attackers.

Length 89.25 inches
Width 35.5 inches

WC8708556

OTOE CLUB

CA. 1875

This club is a ceremonial or display object, not a fighting club. At the top is a carved representation of a beaver or otter, and the horses at the other end are shown with their forelegs up against their chins.

Length 23.75 inches
Width 3.75 inches

WC8903029

OTOE CLUB

CA. 1840

Brass tacks embellish this early club. The crest of the handle is carved with the representation of an otter, a very powerful protective spirit within tribal mythology.

Length 22.25 inches
Width 6.63 inches

WC8904036

SIOUX CLUB

CA. 1820

Partially surrounding the ball head of this club is the mouth of an abstract animal. On the club is written, "US War Dept.", the precursor to the Smithsonian Institution. The iron spike protruding from the center of the ball was a later addition.

Length 24 inches

WC9311003

SIOUX
CLUB

CA. 1885

This classic dance club is from the Standing Rock Reservation. Above the ball and spike is the carved head of a Crow Indian, historic enemies of the Teton (Lakota) Sioux.

Length 27.25 inches

WC9311010

NORTHERN PLAINS TOMAHAWK

CA. 1830

This hand-forged tomahawk has a "French" or spontoon-style blade. This style is suggested by its resemblance to the pole arms used by the seventeenth-century French colonists. The handle is wrapped in tanned buffalo hide and decorated with blue and white pony beads.

Length 44 inches
Width 9.5 inches

WC8308052

EASTERN PLAINS TOMAHAWK

ca. 1760

Among the earlier objects in this collection, the hand-forged blade is engraved with the date 1759. The blade has been further engraved with floral designs, in a European style. The handle of this tomahawk is wrapped with porcupine quillwork.

Length 18.75 inches
Width 7.25 inches

WC8612027

EASTERN SIOUX WAR CLUB, CA. 1810

Maple wood, iron spear point
Length 24.7 inches
WC8401021

War clubs of this "gunstock" type were widely used south and west of the Upper Great Lakes; metal blades were often attached after their introduction by the fur trade in the eighteenth century. The chip-carved decorations on this club are common in wooden utensils from the Minnesota region in the early nineteenth century. Opinions are divided on an Eastern Sioux or Chippewa identity of this art form. In the discussion of a wooden fan in this collection (see pages 82–84), most of the examples are listed, indicating the exclusive popularity of chip-carving among the Eastern Sioux. Moreover, early war clubs from other tribes usually have a central ridge on both sides of the handle, where Eastern Sioux examples are flat as in this case.

The symbolic character of the carved decoration includes (on both sides) a row of three thunderbirds above the long-tailed Underwater Panther, referring to the spiritual powers of Sky and Earth. On one side is a war record with seven human figures, of which six are without heads, i.e. killed. Three of these figures represent women, indicated by their breasts; the other four are men with their genitals showing. This conventional indication of sex is essentially the same as pictured on the aforementioned wooden fan.

For a long time this club was assumed to have been in the collection of Duke Friedrich Paul Wilhelm von Württemberg, who gathered a large collection of Indian artifacts during his travels in North America during the period 1822–1856. The earliest reference to this club was a detailed and fairly accurate line drawing said to have come from one of the duke's sketchbooks. It was assumed that this club was in his collection, which was dispersed shortly after his death in 1860 (Krickeberg 1954, 167). However, the club was neither mentioned in the early lists of the Duke's collection, nor in any of the museums that acquired parts of this collection. Moreover, the sketch of the club was not in the duke's sketchbook, but was one of several separate sketches, which may have been part of the duke's collection (Klann 1999, 30). Thus it may be that Duke von Württemberg saw the club somewhere, made the sketch because he liked it, but never owned the object.

Klann made this reasonable suggestion because in 1823, the duke visited the private museum of Governor William Clark in St. Louis, and he was impressed by what he saw there. Clark presented the duke with a pipe and pipe bag (Krickeberg 1954, 8); part of Clark's collection survives in the Peabody Museum in Cambridge, Massachusetts, but the greater part of this collection disappeared after Clark's death in 1838 (McLaughlin 2003, 70).

Ted J. Brasser

References Batkin 1995, Klann 1999, Krickeberg 1954, McLaughlin 2003, Sotheby's (New York) October 1983

SIOUX CLUB

CA. 1865

The three blades on this club were made by J. Russell and Co., Green River Works, Massachusetts, sometime between 1840 and 1860. Knives from the Green River Works were shipped West either unhafted or with simple wooden handles. This long club was designed for use by a warrior on horseback.

Length 34.75 inches
Width 8 inches

WC8709044

HIDATSA BOW

CA. 1850

This bow was used for close- to medium-range hunting and warfare. It is sinew backed to give it additional strength and durability. The three buffalo-hide wrappings are covered with porcupine quillwork.

Length 41 inches

WC8401045

NEZ PERCE GUN CASE

CA. 1870

This gun case has been identified as either Nez Perce, or possibly Crow. The intermarriage of these Plateau and Plains tribes led to the interchange of patterns and designs.

Length 39 inches
Width 6.5 inches

WC8503001

ASSINIBOINE GUN CASE

CA. 1895

Collected on the Fort Belknap Indian Reservation, Montana. A Gros Ventre Indian, The Forked Stick, has been photographed with this case. The four fringe dangles with glass seed beads are a decorative element in this gun case.

Length 40 inches
Width 6.5 inches

WC8708560

COMANCHE HUNTING BAG

CA. 1825

This hunting bag reflects a very individual approach to design. The man for whom this was made had dreams about his personal relationship with the spirits that guided his everyday life. His descriptions of his dreams were translated into the abstract designs on this bag.

Height 13.25 inches
Width 11.375 inches

WC9311008

OTTAWA BAG

CA. 1780

An early black-dyed pouch with extensive porcupine quillwork. The design elements may represent the powerful presence of spirit beings of the Underworld.

Height 19.75 inches
Width 9.25 inches

WC8903030

UPPER MISSOURI RIVER BOW, CA. 1835

Elk antler, sinew, red wool trade cloth, porcupine quills
Length 26.25 inches
WC8808037

A bow, made of elk antler, backed with a layer of sinew and wrapped with sinew at both ends and at the center; the bowstring of twisted sinew. Halfway up both limbs are wrappings of red trade cloth wrapped with porcupine quillwork.

Among the upper Missouri tribes bows, made of elk antler and mountain-sheep horn were considered more for ceremonial than practical use, but among the Plateau tribes, the Shoshone and their Comanche relatives, such bows were popular for hunting large game. Whether all these tribes made these bows themselves is not positively documented; bows made of antler and horn were highly prized in the intertribal trade. The difficult and time-consuming process of their manufacture is described in greatest detail for the Hidatsa, who were located at the hub of the trade network. In 1912 they still remembered that they used to make many elk antler bows in the past. Apparently this was before about 1850, when the artist Rudolph F. Kurz found that such bows had become very rare. The few antler bows surviving in museums all date back to the early years of the nineteenth century.

Well known is the excellent 1834 picture of an elk antler bow in Karl Bodmer's portrait of the Hidatsa chief Two Ravens. The decoration of his bow is similar to that of this bow in the Warnock Collection. Because the central part is wrapped, it is not known whether this bow is made in one piece, or of two limbs spliced together. Most antler bows were of the compound type, though occasionally small bows were made in a single piece. Antler bows were usually about three feet long, and the much shorter length of this bow suggests that it is indeed made from one antler.

Before the introduction of horses, the Native people used long bows; shorter bows were adopted by equestrian hunters. The making of bows from antler and horn required the use of steel knives and hatchets, implying that few, if any, short antler bows were produced before about 1770. This particular example was most probably made among one of the upper Missouri River tribes between 1830 and 1840.

Ted J. Brasser

References McLaughlin 2003, Taylor 2001, Weizner 1979

OTTAWA HUNTER'S BAG, CA. 1780

Tanned and black-dyed deerskin, dyed and natural porcupine quills,
tin cones, red-dyed deer hair, wool yarn, white glass pony beads
Overall height 30 inches; Bag height 9.25 inches
Width 11.25 inches
WC8812008

A flat pouch made of black-dyed deerskin attached to a short fingerwoven yarn strap. The pouch is decorated with porcupine quillwork and red-dyed hair tassels on tin-plated iron cones; the strap is decorated with white beads in an open diamond pattern.

This is a most beautiful example of the type of bag worn by Indian men in the Great Lakes region in the eighteenth century. All were made of black-dyed buckskin and of an almost uniform size and shape; their fine quillwork decoration pictured major. Fragments of surviving documentation indicate that these bags were most popular among the Ottawa, Eastern Ojibwa, and Potawatomi; a slightly different type was used by the Menominee. The earliest surviving examples were collected in the 1760s and were recorded as late as the 1840s among the Potawatomi. Originally these bags were hung on the chest by a short neckstrap, such as that attached to this example. By 1800 American influence had made longer shoulder straps more popular. Straps as attached to this bag are usually referred to as fingerwoven, though they are actually tightly braided in a technique called "oblique interface." The open diamond pattern created by white beads was frequently used in the Great Lakes region.

Charms relating to hunting and warfare were carried in these bags, as well as pipes and tobacco. Charms and tobacco played a role in the cultivation of a beneficial relationship with the spirits, and while the owner was occupied with such ritual preparations for the hunt, the bag was placed in front of him like an icon.

Most likely the thunderbirds pictured on this bag relate to the owner's guardian spirits. Spirits appearing in a vision quest often appeared as a couple, male and female, who adopted the young person as their "sacred child." The owner is pictured here in bird form between his spiritual parents. Black-dyed buckskin served to accentuate the colorful quillwork, but in this case it may have been a reminder that thunderbirds travel in dark clouds.

The complex quillwork of these images is unique. Also, the use of hair tassels as an integral part of these images is extremely rare. The outstanding artist who made this bag around 1780 was most probably a Michigan Ottawa.

Ted J. Brasser

Reference Brasser 1976

NORTHERN PLAINS KNIFE

CA. 1840

Called "dags," "stabbers," or "beaver tails," these double-edged fighting knives were in frequent use on the Plains in the first half of the nineteenth century. The blade was made by Baldwin Hill and Co. in New York. A figure of an Indian shooting a rifle has been stamped into the wooden handle.

Length 14.25 inches

WC8308033

NORTHERN PLAINS KNIFE SHEATH

CA. 1840

This early pony-beaded sheath is symbolically decorated with abstract designs, both on the front and back.

Length 8.25 inches

WC8708296

GREAT LAKES KNIFE SHEATH

CA. 1825

The front of this very early sheath is decorated with interconnecting squares fashioned from dyed porcupine quills. A single line of quill embrodiery spirals inward on each square.

Length 10.25 inches

WC8604017

ASSINIBOINE KNIFE SHEATH

CA. 1885

This multicolored sheath consists of an X motif at the top and a stepped diamond pattern at the bottom.

Length 9.5 inches

WC8708195

CREE KNIFE SHEATH

CA. 1870

The front panel of this fully beaded sheath is decorated at the top with the image of an animal in black with a white heart line. Below the animal is an image that may represent a Sun Dance altar of the Plains Cree and Blackfoot.

Length 11.88 inches

WC8903025

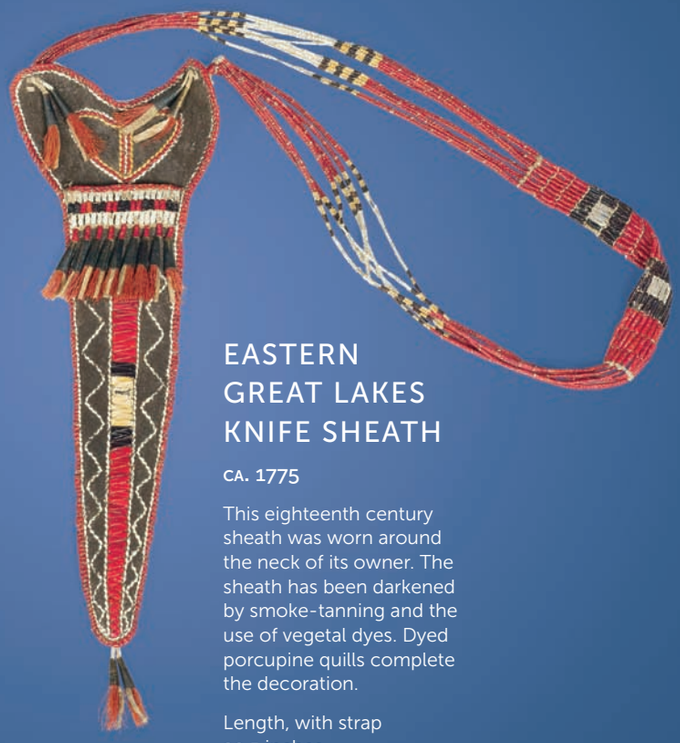
MENOMINEE KNIFE SHEATH

CA. 1820

One of the very few examples designed to hold two knives, this sheath is made of tanned and black-dyed deerskin. The other design elements include porcupine quills, white glass seed beads, and red silk ribbon.

Length 11.25 inches

WC8710011



EASTERN GREAT LAKES KNIFE SHEATH

CA. 1775

This eighteenth century sheath was worn around the neck of its owner. The sheath has been darkened by smoke-tanning and the use of vegetal dyes. Dyed porcupine quills complete the decoration.

Length, with strap
20.5 inches
Sheath length 10.4 inches

WC8308027

OJIBWA SHEATH AND KNIFE

CA. 1840

The decoration on this knife sheath exhibits multiple forms of Native quillwork, including wrapped and loom-woven techniques. The knife has an animal-bone handle and a dagger-style blade.

Sheath length
10.25 inches
Knife length 9.375 inches

WC8308030

EASTERN SIOUX SHEATH AND KNIFE, CA. 1840

Sheath: tanned hide, dyed and natural porcupine quills,
white glass seed beads
Knife: steel, wood
Sheath length 10.5 inches
Knife length 11.25 inches
WC8308029

The sheath is made of dark brown–dyed buckskin, sinew-sewn, decorated with porcupine quillwork, and edged with white seed beads. It holds a steel knife, stamped "P.C.J. & Co. Cast Steel," with a plain wooden handle.

The mark stamped on the knife blade is that of Pierre Choteau Jr. and Company, active in the fur trade from 1838 until the 1860s. This type of knife was popular in Dakota Territory in the 1850s, but the sheath may well be a decade older. The shape of this sheath is intended for a double-edged dagger. Knives with one cutting edge were carried in a sheath that conformed to the knife's shape: curved on one side, straight on the other. Such sheaths were usually carried on the belt.

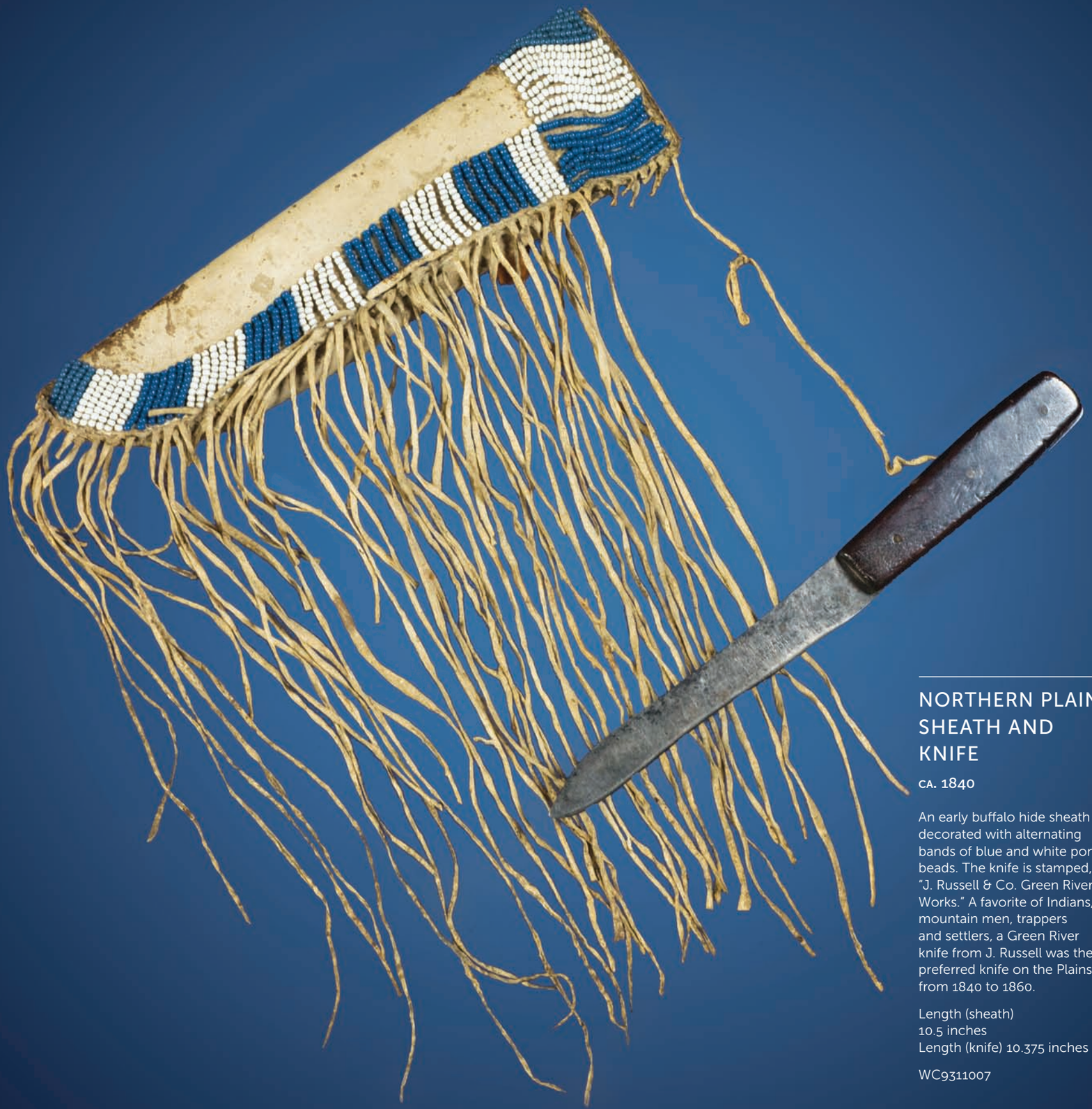
A decorated sheath like this one was worn on the chest by the means of a neck string attached to the extensions at the top of the sheath. It was a prestigious badge of office restricted to use by chiefs in the western Great Lakes region. The wide cuff with images of deer in quillwork indicates its Eastern Sioux origin; deer were frequently pictured on quillworked covers of Eastern Sioux baby cradles in the early decades of the nineteenth century, and they most probably symbolized fertility. The asymmetric composition of the vertical designs on the lower part of the sheath is unusual in Sioux art, but similar asymmetric designs were frequently used on knife sheaths of the neighboring Menominee Indians.

The wearing of chest knives was abandoned by the Eastern Sioux in the 1850s; this example dates to circa 1840.

Ted J. Brasser

References Batkin 1995, Carver 1956, Feest and Kasprycki 2001


P.G. J&Co
CAST STEEL



NORTHERN PLAINS SHEATH AND KNIFE

CA. 1840

An early buffalo hide sheath decorated with alternating bands of blue and white pony beads. The knife is stamped, "J. Russell & Co. Green River Works." A favorite of Indians, mountain men, trappers and settlers, a Green River knife from J. Russell was the preferred knife on the Plains from 1840 to 1860.

Length (sheath)
10.5 inches
Length (knife) 10.375 inches

WC9311007

IROQUOIS SHEATH AND KNIFE

CA. 1820

Worn around the neck, this quilled knife and sheath exhibit the best of the Mohawk (Iroquois) quilling craft. These objects incorporate both bird and porcupine quills that were colored with Native vegetal dyes.

Length, with strap
24.5 inches
Sheath length 10.25 inches
Knife length 8.25 inches

WC8308028

MÉTIS SHEATH AND KNIFE, CA. 1845

Sheath: dyed and natural porcupine quills, glass seed beads,
tanned buffalo hide
Knife: steel, water buffalo horn, brass rivets
Length 11.75 inches
WC8401024

Métis is the Canadian-derived name given to the children of, usually, white fathers and Native mothers. In Indian societies, kinship defined a relationship to one's group, and fur traders often married Native women in order to establish a family relationship with the people with whom they wished to trade.

This sheath demonstrates the extraordinary quillwork skills of the woman who made it. She combined various techniques of applying quills to a skin: wrapping of the fringes, insertion on the body of the sheath, and plaiting on the flaps, demonstrating complete mastery of her art. The design is a careful balance between overall patterning that completely covers the underlying material, combined with a sparse arrangement that uses the background color of the leather as part of the design. The motifs are a creative blend of geometric and organic forms. The curving lines reaching across the width of the lower portion of the sheath echo the pronounced curves of the top of the sheath. The motifs range from the strict linearity of the flap to the more organic curvilinear pattern of the body, topped by double curves at the top of the sheath. The abundant long quill-wrapped fringes add elegance, color, and movement to the sheath.

The knife is a superb example, and is both a useful tool and an elegant status symbol. The knife has an elaborate handle that at first glance seems simplistic, but the blade and handle combine in an elegant minimalist form that unifies the texture of metal and horn. The darker horn used to make the handle is offset by light-colored inlays that provide a vivid contrast. Knives like this one were primarily carried on war expeditions and used for hand-to-hand combat.

The great care taken in the creation of this sheath and its decoration is evidence of the importance of the man who wore it. It was unquestionably made to impress any viewer with the status of its owner and the talents of his wife. This sheath is an example of the artistic impulse that led to the ornamentation of what would otherwise be a simple utilitarian object. The sheath and knife demonstrate the merging of women's and men's spheres of work, the woman responsible for the sheath and the man for the construction and decoration of the knife.

Bernadette Brown

OJIBWA
KNIFE SHEATH

CA. 1870

On the top front of this fully beaded sheath are the figures of two women separated by an object that appears to be a spear or arrow. Beneath them and on the obverse are historical abstract designs.

Length 12.75 inches

WC8905017

"Pehriska-Ruhpa" (Moennitarri warrior in the costume of the Dog Dance) by Karl Bodmer *in Prinz Maximilian von Wied, Reise in das innere Nord-America in den Jahren 1832 bis 1834*. Atlas. Coblenz: J. Hoelscher, 1839–41.

CELEBRATING LIFE

SIOUX
PIPE BOWL
AND STEM

CA. 1880

The pipe bowl, in the image of a horse, is made from catlinite, a red clay found in Minnesota that is easy to quarry yet strong enough to withstand high temperatures. The quillwork covers one-third of the stem, a typical design style of this tribe and era.

Length 32.37 inches

WC8401033

EASTERN SIOUX COURTING FAN, CA. 1840

Pine wood, red, black, green, and blue paint
Length 16.5 inches
Width 11 inches
WC8401020

A flat board of white pine wood shaped like a hand mirror, with a piece broken off along of the rim of the disc. Both sides of the disc are decorated with engraved designs. One side shows a circle of 35 human figures (with 31 women), surrounding a rosette reminiscent of the sun design painted on Plains Indian robes. On the other side are the figures of one bull elk followed by 23 does surrounding a geometric pattern in which thunderbirds are pictured in the four corners. The figures are painted red, blue, green, and black.

The Minnesota Sioux origin of this style of wood engraving is numerous war clubs, boxes, mirror boards, and a cradleboard that are decorated with identical or similar carvings. The majority of these are documented as Eastern Sioux of the period 1820–1850 (none of those assumed to be of Chippewa origin are documented as such).

The images carved on this object suggest a connection to the Elk Dreamers, a Sioux cult. Membership was open to young men who had dreamed of the bull elk, thereby sharing in the bull elk's seductive powers over females. The images on one side of this object show a bull elk followed by a large harem. They are pictured around a design that is most probably a cosmogram, a symbolic picture of the universe. The thunderbirds residing at the four corners represent the lords of the Four Winds. They surround a four-pointed design representing the spider web. In Sioux mythology, the spider and its web are intimately associated with both Thunder and the mythical elk (Wissler 1908, 48; compare spider web design on p. 52).

In their annual dance performances, the Elk Dreamers carried mirrors, the flashing of which was supposed to send beams of hypnotic power to the female audience. This seems to be pictured on the other side of this object, (see page 84), where beams extend from the central circle toward the female spectators. In addition to the circle of women, the engraving shows a group of five headless individuals representing *berdaches*, men who behave and dress like women (though they are not necessarily homosexual). Some Sioux people who recently saw pictures of this object confirmed my interpretation.

However, this is not a glass mirror, even though it has the shape of one. Thus it may be that this is a fan carried by the owner at festive occasions to proudly proclaim his membership in the Elk Dreamers Society. Several early photographs show Eastern Sioux holding circular fans (Albers 2001, 771).

The evidence presented here supports the identification of this wonderful and rare object as a ceremonial fan of Eastern Sioux origin, presumably dating to circa 1840.

Alexander Gallery, New York, acquired this fan at auction in November 1983. In the late nineteenth century the use of "magic" mirrors was adopted in the popular Grass Dance of the Plains Indians. A similar wooden fan that came on the market in 1991 (illustrated in *American Indian Art Magazine*, Autumn 1991, p. 111) belongs in this context.

Ted J. Brasser

OTHER EXAMPLES OF EASTERN SIOUX ENGRAVING

Box lid, pre-1875, no provenance. U.S. National Museum, Cat. 17535.
Box lid, 1833. Historisch Museum, Berne, Cat. Po.74.410.50, Ft. Snelling, Minn.
Box lid, North Dakota, 1874. Christie's Auction, NYC, 17 May 2000, Lot 158.
Box lid, Eastern Sioux, 1856. Naprstkovo Museum, Prague, n.n.
Box lid, Eastern Sioux, pre-1863. Detroit Institute of the Arts, Cat. DIA 81.447.
Cradleboard, Eastern Sioux, 1830s. Smithsonian, Cat. 73.311.
Mirror board, Sioux. American Museum of Natural History, NYC, Cat. 50.2/6304.
Mirror board, Eastern Sioux, 1830s. Brooklyn Museum, Cat. 50.67.96.
Mirror board, Eastern Sioux, 1833. Historisch Museum, Berne, Cat. Po.74.410.28.
War club, 1820s. Sotheby's, October 22–24, 1983, Lot 211.
War club, no provenance. Wellington Collection

References Albers 2001, Brasser 1987, Brown 1970, Christies 2000, Feder 1964, Feest 1992, Powers 1980, Thompson 1977, Wissler 1905, Wissler 1908

Opposite side, Eastern Sioux Courting Fan.

SIOUX
PIPE BAG

CA. 1885

The figurative elements of two hands touching is unique to this bag. The obverse side employs traditional abstract designs and motifs.

Length 30 inches

WC9311009

OJIBWA PIPE BOWL AND STEM

ca. 1865

This pipe bowl is made from black stone found in Kenora, Canada. It is inlaid with lead and catlinite while the carved stem is inlaid with lead.

Length 6.75 inches
Height 3.5 inches

WC8708382

SIOUX
PIPE BOWL
AND STEM

CA. 1865

This pipe stem is carved in a puzzle pattern to confuse or entertain others as to the pathway of the smoke. The lower third is wrapped in braided porcupine quills. On the shank of the bowl is an effigy of a buffalo. The prow and the bowl have the remnants of a figure broken off long ago.

Length 8 inches
Height 3.5 inches

WC8903079

IOWA CEREMONIAL PIPE, CA. 1820

Ash wood, porcupine quills, horsehair, sinew
Length 47.75 inches
WC8810007

This pipe stem is made of ash wood, fitting into a red stone pipe bowl. The stem is of the flat type, though slightly convex in cross-section and tapering slightly toward the mouthpiece. A quill-plaited band of porcupine quills is wrapped around half of the stem's length. A bundle of horsehair is tied with sinew at the center of the underside, and horsehair once covered the mouthpiece, but is now worn off. The pipe bowl is of the elbow type, made of a siliceous argillite called catlinite. The bowl flares up to a banded rim around the slightly rounded top, with a narrow smoke hole. A small ornamental crest rises from the shank.

The formal features of this pipe bowl and its stem indicate their origin from the region between the western Great Lakes and the Missouri River, presumably during the period 1800–1830. An even earlier date might be argued in view of some very similar pipes collected before 1789 and now in the Museé de l'Homme, Paris. However, most of the other examples were collected in the early decades of the nineteenth century.

The deep red color and its ease of carving made catlinite the favorite pipestone. Contrary to a popular notion, catlinite does not harden on exposure to air. Most of the material was quarried at a well-known site near Pipestone, Minnesota, now preserved as Pipestone National Monument. Until around 1700, this quarry was exploited primarily by the local Iowa and Otoe Indians, though tradition has it that the quarry was considered sacred and open to all people in need of pipestone. After 1700, the Iowa and the Otoe were ousted by the Yankton Sioux, who took exclusive control of the quarry and used the raw materials, blanks, and finished products as major items in regional trade. Pipemaking was a specialized craft practiced by only a few people in each tribe; in the 1840s, a well-carved pipe bowl was worth one horse in the regional Native trade. The bowl of this particular pipe is similar to many other examples from the aforementioned region and period; it could have been made by any of the regional carvers.

In ancient times, the long pipe stem was split lengthwise, the smoke channel excavated, and the two halves glued together again. Most of the surviving pipe stems were made after the introduction of metal tools by white traders. The smoke channel was made with a red-hot wire, pushed through the pith core of the wood. Ash was the favorite wood because of its straight grain. The slightly convex surface of this pipe stem is characteristic of the early 1800s.

The quillwork pattern on the upper side of the pipe stem is completely different from that on the underside. On the upper side, four sections are divided by five bands with zigzag designs, most probably representing the beaks of woodpeckers (McLaughlin 2003, 234). Real woodpecker beaks were attached in similar positions to the stems of more ornate sacred pipes or "calumets." Generally, they symbolized sunlight and life, though among the Omaha, such bird beaks stood for the seven tribal chiefs.

The decoration on the underside of this pipe stem consists of a long white stripe on a red background, reminiscent of the "path of life" carved on the stems

of calumets. There is usually a symbolic relationship between the two differently decorated sides of many Indian art objects, often relating to a dualistic interpretation of Sky and Underworld.

The quillwork designs on this pipe stem are very similar to those on several pipe stems of the closely related Iowa, Otoe, and Missouri Indians (Skinner 1926). In contrast to the regional style of the pipe bowl, it is this quillwork that allows us to be more tribally specific. Unfortunately, these three tribes adopted a completely different art style during the 1840s, after which the knowledge of their former art symbolism rapidly faded away.

Pipes were used in the communication with the spirits; the smoke was believed to carry prayers upward. Pipes were also used to mediate relationships among people. Indian pipes have popularly been called "peace pipes," but they were smoked to solemnize and ratify all sorts of agreements. This particular type of pipe was carried by a chief at formal occasions as a symbol of his authority, and it is pictured in many portraits made by George Catlin in the 1830s, as well as in many early photographs.

In formal meetings with Native or white visitors, the pipe was passed around clockwise, and each smoker went through the motions of offering the pipe to the four major directions, to the powers above and the powers below. After smoking together, the visitor usually received the pipe stem, this being the sacred portion of the pipe. The pipe bowl was kept by the host, particularly if decorated with an effigy representing his own guardian spirit. This custom may explain the presence of many pipe stems without a bowl in museum collections.

The symbolism of the pipe bowl as female and the stem as male is a recent innovation propagated by some Native people. Of the same origin is the novel idea that pipe stem and bowl should be kept separate in exhibitions, despite the many pictures of Indians holding their pipes with the two parts combined.

Ted J. Brasser

References Ewers 1981, McLaughlin 2003, Skinner 1926

CHEYENNE PIPE BAG

CA. 1840

The four beaded tabs at the top of the bag are very typical of the Cheyenne. The elaborate fringe has been partially wrapped with quills, creating an interwoven and netted appearance.

Length 26 inches
Width 5.25 inches

WC8308062

SIOUX
PIPE BOWL

CA. 1850

Both the funnel-shapped bowl and the long shank of this bowl are enhanced with lead inlays to create abstract patterns.

Length 7.5 inches
Height 4 inches

WC8903107

SIOUX
PIPE BOWL

CA. 1870

Carved from catlinite, the maker of this pipe bowl carved out the intricately inlaid design elements and then added melted lead. When cooled, the piece was hand polished to a beautiful finish.

Length 7.75 inches
Height 4.25 inches

WC8708526

GREAT LAKES
PIPE BOWL

CA. 1860

A green stone pipe bowl with lead and catlinite abstract designs.

Length 5.25 inches
Height 3 inches

WC8708975

ARAPAHO PIPE BAG

CA. 1860

This rare and early pipe bag has a woven bead panel at the bottom.

Length 28 inches
Width 6 inches

WC8708897

SIOUX MOCCASINS

CA. 1890

Fully beaded moccasins were not practical for everyday wear and were not often made. When worn, they displayed the wealth of their owner.

Length 10.5 inches

WC8708281

SIOUX PIPE BOWL, CA. 1860

Catlinite
Length 7.25 inches
Height 3.75 inches
WC8308046

This pipe bowl is unusual in the circular shape of its bowl; T-shaped bowls were more commonly found among Plains Indians. A bird image is carved on both sides, one image in profile and the other a frontal view. Their abstract representation makes it is difficult to ascertain exactly which bird is depicted, but two choices present themselves—the eagle or the thunderbird. The eagle was considered sacred because of its connection with the sun and because it represented the Creator. The thunderbird was a mythical creature thought responsible for the thunder, lightning, and rain. Depiction of either bird would have been appropriate on a pipe bowl. The making of a pipe bowl is a religious act since the bowl is considered to represent Mother Earth while the stem was the connecting link with the spiritual realm.

A pipe has two components: the stem, made from ash or sumac, and the bowl, which was most commonly made from pipestone, or catlinite. Catlinite was the stone favored by Native Americans in the creation of pipe bowls, and it is is named after George Catlin, who was the first to describe it following his visit to a quarry in the 1830s.

Long before the arrival of Europeans, Native Americans traveled hundreds of miles to obtain catlinite for their pipes. Some groups possessed a myth that views the red stone as the symbolic flesh and blood of their ancestors, which gave catlinite an aura of sacredness commanding deep reverence. Catlinite quarries in present-day Minnesota are considered sacred ground.

It is an ancient practice of Native Americans to use tobacco and pipes as a way to connect with the spiritual realm. Beginning around 1000 BC, the people of the Adena culture built great mounds in the Ohio Valley and produced carved stone pipes. From about 300 BC to AD 500, artists of the Hopewell tradition sculpted naturalistic figures in clay and on stone pipes. Excavations at the great Mound Builder complex at Spiro, Oklahoma, which flourished between AD 1000 and 1500, yielded many examples of stone effigy pipes.

It was not uncommon to find elaborate pipes that were four to five feet long, adorned with hawk feathers, fur, horsehair, quills, inlays, and carvings that represent animal figures from the spirit world. Such pipes were rarely meant to be smoked, but they still carried strong spiritual powers. Sacred pipes were said to possess the power to enforce peace and were therefore recognized as symbols of truce and used as passports for safe conduct. Among the Sioux a sacred pipe cemented bonds of kinship between non-relatives. Very few ceremonial occasions were held without being solemnized by the smoking of a pipe. Even the simplest ritual was surrounded by acts of respect; one of the most common was when a smoker lit his pipe and said six prayers while offering his pipe to the sky, earth, and the six directions as signs of respect to his world.

The sacred pipe is often referred to as the "peace pipe" since, to the Europeans, it came to symbolize the finalization of any treaty or concord. The parties would all smoke the pipe that, in Native American tradition, bound the parties in a sacred union to honor the decisions made. In addition to its role in peacemaking, a sacred pipe was used when greeting new arrivals, in agreeing on an upcoming battle, warding off evil spirits, healing the sick, and for a successful hunt or harvest.

The tobacco, too, was believed to have mystical powers, coming as it did from Mother Earth. The rising smoke was a physical sign of the connection between the human and spirit worlds.

Bernadette Brown

SIOUX PIPE BAG, CA. 1840

Red wool trade cloth; cotton binding; black, white, and turquoise-blue pony beads; buffalo rawhide; tin cones; dyed bird quills; sinew sewn
Length 22.5 inches; Width 5.25 inches
WC8308060

A bag made of red wool trade cloth, with seams running from top to bottom along both sides of the bag. The open top is curved, creating two pointed extensions on both the front and back, and is reinforced with yellowish cotton binding. The lower part of the bag, about one-tenth of its total length, is decorated with a panel of pony beads in a loose lazy stitch. This beadwork panel is nearly identical on both sides of the bag; two blue deer images on one side, two black deer on the other, both on a white background. A lane of pony beads also covers the two side seams. Attached to the bottom of the bag is a panel of rawhide slats, wrapped with greenish-blue and red bird quills. Metal cones form a fringe along the lower edge of this panel.

Bags that held pipes and tobacco were carried at formal social functions by certain members of the Sioux elite called Wakincusas, or "pipe bearers." Because of this prestigious function, Plains Indian pipe bags were invariably made of Native-tanned buckskin. Practically the only exception were those of the Yankton and Yanktonai Sioux, who made many of their pipe bags of either red or dark blue trade cloth. The fashion appears to have begun in the 1830s and continued into the 1870s.

Other distinctive features of this early Sioux pipe bag are the use of bird-quill wrappings in greenish-blue and dull red colors, and the fringe of tin cones instead of the usual long fringes. The rather narrow beadwork panel of pony beads, and the identical decoration on both sides, is typical for regional pipe bags made before the 1850s, that is, before the introduction of seed beads stimulated the creation of more complex designs in larger panels of beadwork.

The frequent intermarriage of Eastern Sioux neighbors among the Yankton and Yanktonai may explain the deer images in the beadwork, and the pointed ears at the top suggest Eastern Sioux influence. This beautiful pipe bag may date back to the 1840s.

Ted J. Brasser

Reference Feder 1987

SIOUX
PIPE BAG

CA. 1850

A fine and early example of pony beadwork, the bold design elements were typical of the Plains tribes before the reservation period.

Length 26 inches
Width 7.75 inches

WC8308061

CROW
LANCE CASE

CA. 1890

Lance cases were unique to the Crow and were carried exclusively by women on horseback. Placed behind the women and facing upward, they were status symbols to be shown while on parade.

Length 50.5 inches

WC8708555

SIOUX
PIPE STEM

CA. 1900

The bowl end of this circular pipe stem has been branded with a hot file, painted in various colors, and tacked near the tip. The mouth end is decorated with wrapped quillwork.

Length 29.13 inches

WC8810011

SIOUX
PIPE STEM

CA. 1840

This early and finely woven porcupine quill-wrapped pipe stem has zoomorphic and abstract design elements.

Length 28.63 inches
Width 2 inches

WC8903064

SIOUX
PIPE STEM

CA. 1875

Puzzle stems, such as this example, were intricately carved to trick an observer about the true path of the smoke.

Length 28.5 inches
Width 2.25 inches

WC8903068

OJIBWA
PIPE STEM

CA. 1875

This elaborate puzzle stem is meant to disguise the pathway of the smoke.

Length 39.88 inches
Width 2.375 inches

WC9100004

SIOUX
DANCE STICK

CA. 1885

This dance stick by Joseph No Two Horns memorializes a horse he once owned that was wounded in battle. This particular horse effigy shows five wound marks on either side. Joseph No Two Horns was known to have fought in the Battle of the Little Bighorn in 1876.

Length 31.37 inches

WC8805005

OJIBWA
PIPE BOWL

CA. 1840

The raised crest on this small and delicately carved pipe bowl would have had specific relevance known only to the tribe.

Length 2.38 inches
Height 2.38 inches

WC8903086

SIOUX
PIPE BOWL

CA. 1850

This is an effigy pipe bowl with human heads facing each other. Bands of lead encircle the shank and the European-style hats.

Length 7 inches
Height 3.25 inches

WC9009005

PAWNEE
PIPE BOWL

CA. 1830

Pawnee pipe bowls often display a human effigy facing the smoker. The hairstyle is an indicator of tribal affiliation.

Length 4.625 inches
Height 2.875 inches

WC8903121

TETON SIOUX COURTING WHISTLE, CA. 1885

Ash wood, porcupine quills, sinew
Length 26.75 inches
WC9311002

A whistle made of ash wood, with the head of a long-billed bird at the distal end. The larger part of the whistle is wrapped in porcupine quills.

Courting flutes and whistles were used by young Sioux men to make girls aware of their presence and amorous desires; in the evening, their serenades were often heard around the camps. In contrast to the whistle, the five or more finger holes on a flute produced a range of tones. Their melodies, as well as the sharp single note made by the whistle, were believed to have magical influence over women. The whistles were also carried in the Grass Dance, popular among female spectators.

The elk heads carved on these flutes, and the bird heads carved on the whistles were emblematic of certain behavior of these creatures, behavior interpreted in amorous or erotic terms.

The long-billed bird on the whistles represents the sandhill crane, called "brown crane" by the Sioux. It derived its erotic symbolism from the perceived resemblance between the crane's retractable long neck and the similar capacity of the human penis.

Bird heads with long bills are most frequently noticed on whistles dating back to the early nineteenth century. Those carved for the Grass Dances since the 1860s were carved with shorter, less fragile bills. The example discussed here documents the sporadic survival of the older style up to the 1880s. Courting flutes are still being made by some Indian specialists, but carvings with erotic connotations are no longer fashionable.

Ted J. Brasser

References Ewers 1986, Powers 1980

SIOUX
PIPE BOWL

CA. 1870

With the carved head of an eagle above the head of a non-Native person, this bowl may reflect a spiritual journey.

Length 7.5 inches
Height 4 inches

WC8308048

BLACKFOOT SHIELD WITH TWO COVERS, CA. 1840

Buffalo rawhide, tanned deerskin, black, red, and yellow paint
Diameter 19.75 inches
WC8308024

A circular and concave buffalo rawhide shield, with a short-fringed hide carrying strap attached at the back; the front is covered with two buckskin covers, each held in place by a drawstring along its border that is pulled across the edge of the shield. On one of these covers, a large spread-winged bird of prey is below eleven white discs in a black arch. Attached along the upper edge are short hide strips wrapped in yellow-dyed sinew, presumably once holding a fringe of feathers. The other cover is painted black within a yellow and red border. From this border four snake heads extend crosswise into the black center section. Short strings are attached at each of the snake heads (suggesting their tongues) and at the black center.

The actual shield was made of a fresh hide from the "hump" of a buffalo bull, and shrunk to almost half its original size over a pit filled with red-hot stones. To give the shield its dish shape, the skin was weighted down, dried, and spread over a small heap of earth. When going into action, the warrior uncovered the shield and buckled it from concave to convex, causing missiles to glance off.

The Plains Indian shield was carried on the warrior's back by a sling about his neck. During action this sling allowed the shield to be swung instantly forward over the left arm. This fairly long sling is missing on this shield; the short strap at the back served as a handgrip.

By the 1840s it was already known that Plains Indian shields and their decoration had their origin in visionary dreams. This very personal source of inspiration for the Plains Indian war shield was one of the most individual expressions of regional art, and it was the warrior's most treasured possession.

Symbolic decorations were most often attached and/or painted on a shield cover, requiring another plain cover for protection when the shield was not in use. In this case, the complexity of the visionary origin may have led to the creation of two decorated covers. Multiple painted covers are extremely rare and restricted to the oldest surviving shields.

The large bird undoubtedly represents the mythical thunderbird, as indicated by the blue part of its body, its claws, and the yellow background. The dark arch filled with white discs—here representing the starry night sky—is a detail seen on several other old Blackfoot shields (Wissler 1912, fig. 16; Donnelly 1967, fig. 113; Harper 1971, fig. 91). The stars pictured in the night sky may refer to the old belief that spirits of fallen warriors became stars. This powerful picture originally was hidden behind a fringe of feathers attached along the upper edge of this cover. Eagle feathers were most frequently used for this purpose.

In contrast to this reference to a major sky power, the other cover depicts the enemies in the dualistic cosmology of the Blackfeet. Reptiles inhabited the Underworld, at night emerging from the earth and raising their heads in defiance of their enemy. The storm referred to in the recorded fragments of the dream was traditionally caused by hostile encounters of these two antagonistic powers. If pictured, it is the dark central part of this cover.

Revealed in visionary dreams, shields were essentially a war medicine, each with its own instructions for the ritual handling, face paint, magic song, and taboos to be respected by its owner. To the Indian, much of the shield's protective value originated from this religious aspect.

This shield was acquired from a Blackfoot chief by Captain Thomas A. Clairborne of the U.S. Mounted Rifles, while on his way to or from Oregon circa 1846. Clairborne gave the shield to Adolphus Heiman of Nashville, Tennessee, who presented it to the Tennessee Historical Society in 1857. At that time, Heiman wrote that the shield itself was made of buffalo hide "hard enough to turn a bullet," and that it came with *three* different covers made of buckskin, "two of which are decorated with paintings, feathers, etc." According to Heiman, in the dream origin of this shield the Indian saw "holes in the ground, with snakes in them, of a curious bird, and of a storm, all of which is painted on the shield." This letter from Heiman was published in a Boston periodical, the *Historical Magazine*, Vol. 1, 1857. In 1974 only two covers remained with the shield.

It was put up for auction at Sotheby's (New York), 23 October 1982, as lot 153. In the auction catalogue, Dr. John C. Ewers suggests that the lost third cover was decorated with a picture of the storm mentioned in the dream origin. However, in his 1857 letter Heiman stated that only two of the three covers were decorated. During its many years in museum storage, the undecorated third cover may have become separated, not being recognized for what it was.

Ted J. Brasser

References Donnelly 1967, Harper 1971, Sotheby's (New York) October 1982, Wissler 1912

TETON SIOUX GHOST DANCE DRESS, CA. 1890

Cotton cloth (flour sacking), paint, down feathers
Length 44.25 inches
WC8708960

A woman's dress cut in traditional Sioux style, made from cotton flour sacking and decorated with typical Ghost Dance paintings of thunderbird, stars, and crescent moon. A white downy feather attached at the back. The text printed on the inside of the dress indicates that the material came from a flour sack sent to the Rosebud Indian Agency in 1889.

By the 1880s, the U.S. Army had crushed all resistance of the Native population throughout the American West. The buffalo herds were exterminated; the Indians were forced to settle on reservations and live on meager government rations. Poverty, malnutrition, and disease demoralized the Indians. Government agents replaced the Indian chiefs and suppressed all Native ceremonials.

In the late 1880s, hopeful messages came in visions to Wovoka, a Nevada Paiute Indian. Through divine interference, the white people would disappear, deceased friends and relatives would come back to life, and the old way of life would be restored. According to Wovoka, this development could be accelerated by a peaceful life and the frequent performance of his Ghost Dance.

Visitors came from far and wide to learn the doctrine firsthand from the prophet, and within a few months Native people across the Plains were continuously practicing the new ceremonial. Wovoka's instructions allowed each tribe to adjust the ceremonial to its own traditional practices. It was generally believed that the European settlers would be eliminated by supernatural forces, but the Sioux anticipated the involvement of warfare. A Sioux woman had a vision in which her deceased friends wore elaborately decorated garments, and she called the women together to make large numbers of such "Ghost shirts" and "Ghost dresses" for the dancers. Kicking Bird, a respected warrior, conceived the idea that these garments would render the Ghost Dancers invulnerable to soldiers' bullets.

With buckskin no longer available, cotton cloth, muslin, and even old flour sacks were used to make garments. Some 20,000 Sioux men, women, and children actively participated in the Ghost Dances, many of them wearing these garments. Most of the sacred symbols painted on them came from the old repertoire of stars, moon crescents, birds, and dragon-flies, in addition to some new designs seen in individual visions. The dress presented here is representative of this regalia.

The large thunderbird between two stars is a common theme on many of these garments, but the bird's head extending over the top onto the back is unique. Actually, it would be the head of the woman wearing this dress that became the bird's head; i.e., she identified herself with the thunderbird. Presumably, this feature related to her vision, and the circular design painted on the back

may refer to her own dreams; in combination with the crescent moon, it may represent the sun. The red painted areas on these dresses were said to stand for the morning sky.

Throughout the Plains, the large numbers of Indians dancing in a communal frenzy frightened the white population and alarmed government officials. The government agent among the Sioux called in the U.S. Army, leading to the death of chief Sitting Bull and the massacre at Wounded Knee. With the failure of the "bullet-proof" garments, the dream came to a tragic end in 1890.

Ted J. Brasser

References Mooney 1965, Peterson 1976, Wissler 1907

SIOUX BEAR CLAW NECKLACE

CA. 1860

This bear claw necklace would have been worn on important occasions. Only individuals who distinguished themselves through acts of bravery would be allowed to wear such a necklace. Using bear claws in this manner was not only highly decorative but it allowed for the visible transfer of power from the grizzly bear to the wearer of the necklace.

Length 15 inches

WC8708308

FLATHEAD SHIRT

CA. 1830

This very early man's war shirt is characterized by the many hand-cut holes in the hide signifying the wearer's adoption into a Bear clan. Clan shirts were believed to have protective powers.

Length 24.5 inches

WC8308012

OTTAWA CHRIST FIGURE, 1827 OR 1839

Pine wood, birchbark
Height 18.88 inches
Width 18.25 inches
WC8903012

Carved of pine wood, the figure of a naked man with outstretched arms; the loins wrapped with a strip of birch bark. The arms are socketed to the body. Wooden nails pierce the hands and feet; blood is suggested by red paint at the nails and at the side of the figure's body. These details identify this carving as that of a crucified Jesus Christ. Small hand-forged metal nails in the top of the head may have held a hairdo and/or a thorned crown, now lost. The man's ribs are indicated by horizontal grooves along both sides of the body. Presumably, the figure was once attached to a cross; the front of the carving has darkened by age (or by exposure to candle smoke?), whereas the back retains a lighter shade of the wood.

The carving itself provides the two major components for its identification: the regional style represented by this piece, and its obvious association with Christianity. All of the regional tribes of Great Lakes Indians shared a well-developed woodcarving style. Most of the carvings had a utilitarian function as bowls, spoons, war clubs, etc. Carvings of human figures ranged from small puppets to life-sized statues, the latter usually representing supernatural beings. Traditionally these figures were simplified to their essential shape, eliminating all superficial details. In the 1830s Indians left sacrifices at such a large *manitokan* (an object with sacred powers), standing along a river near Cross Village, an Ottawa Indian settlement in Emmet County, Michigan (Wright 1917, 157). This may have been the sculpture that is now in the Detroit Institute of Arts (Penney 1992, fig. 175). Human figures might have arms, but they were seldom separated from the body. Without information about their precise origin, it is practically impossible to differentiate Great Lakes Indian sculptures into tribal types.

However, sometimes we recognize the work of an individual artist. With regard to this crucifix, there is a noticeable resemblance with several carved figures from the old church in Cross Village. Preserved in the public museum of nearby Grand Rapids, these carvings show a similar shape and treatment of the head, the same plain surface of the body and, most striking, arms that are extended from the body. No other carvings from eastern North America resemble the crucifix so closely. Fingered hands, as on some of these figures and on the crucifix, are rare in Great Lakes Indian carvings. Identically carved figures were noticed on a number of puppets sitting in a canoe model made by the Ottawa chief Blackbird about 1814 (Taylor 1986). It is assumed that the carvings in the Grand Rapids museum date from the second half of the nineteenth century, but an earlier date is suggested by the history of the Roman Catholic mission among the Ottawa Indians.

Living near the main thoroughfare from Montreal to the West, the Ottawa Indians were involved in the fur trade since the mid-seventeenth century. Jesuit

missionaries from Michilmackinac frequently visited the Ottawa in Emmet County until 1742, when a mission was founded at Cross Village. Promoted by the mission, farming and log house construction established the subsequent reputation of the local Indians as the most successful in the adaptation of European industry. Missionaries were scarce though; the Jesuits tended to plant the religious seed and trust in its unattended growth. A large part of the Native population remained loyal to their ancestral religion; many Natives undoubtedly paid their respect to both religions, but at least one local Ottawa Indian was trained for the priesthood in Quebec. Political interference in the Jesuit mission in the region led to its close in 1762, and the Ottawa Christians were largely on their own until the reestablishment of the Roman Catholic mission in 1827. During this long interval the Christian minority gradually reverted again to Native religious practices.

In 1800, a smallpox epidemic ravaged the Native population, and with the death of Tecumseh in the War of 1812 the Indians lost their dream of regaining

control of their destiny. In an 1823 letter written to the U.S. president by Chief Blackbird, the wood carver mentioned above, the local Ottawa Indians requested a Roman Catholic missionary. When a missionary visited them in 1825, the Indians had already set up a large cross in front of a wigwam large enough for religious service, and on a nearby hill stood a chapel made of logs (Shurtleff 1963, 13). In 1827, a permanent mission was established at the present Harbor Springs, and a church was built. It was either on this occasion or when a new church was built in 1839 that the local priest invited his flock to offer their talents to the decoration of the interior (Wright 1917, 76). Presumably, he was aware of their proficiency in woodcarving and quillwork or barkware, art forms that were becoming a source of income in the emerging tourist market. In 1846, the Indians made a new set of quillworked altar decorations for the church in Cross Village (Phillips 1998, 181).

I am not aware of any other mission church in the Great Lakes region that was decorated with Native sculptures. This suggests that a significant part of the local Native community was determined to make the Christian religion their own. Their church decorated in Native fashion may have been reminiscent of the old mission churches in the Spanish Southwest.

Unfortunately, political and social developments in the American Great Lakes region were neither conducive to the survival of a Native mission community, nor for the development of Christian folk art. A government treaty forced upon the Ottawa in 1855 dissolved their tribal organization, which threw the region open to American settlement. The Ottawa people remained devoted Roman Catholics, but in 1895 a new church replaced the old mission and its furnishings were sold at auction (Shurtleff 1963, 19). The sale most probably included this crucifix and other sculptures.

In many Indian communities, the crucified Christ is still regarded as an image of profound mystery and as a sacred symbol of both man's mortality and immortality. All available evidence supports Richard Pohrt's suggestion that this crucifix was carved by an Ottawa artist for his church in Cross Village, Michigan, in either 1827 or 1839.

Ted J. Brasser

References Penney 1992, Phillips 1998, Shurtleff 1963, Taylor 1986, Wright [1917]

WINNEBAGO CHARM BAG

CA. 1860

The design on this small bag pays tribute to the owner's belief in the protection of thunderbirds, lords of the Upper World. This bag would have contained special personal medicine objects.

Height 4.75 inches
Width 7.25 inches

WC8708257

MICMAC PIPE BOWL

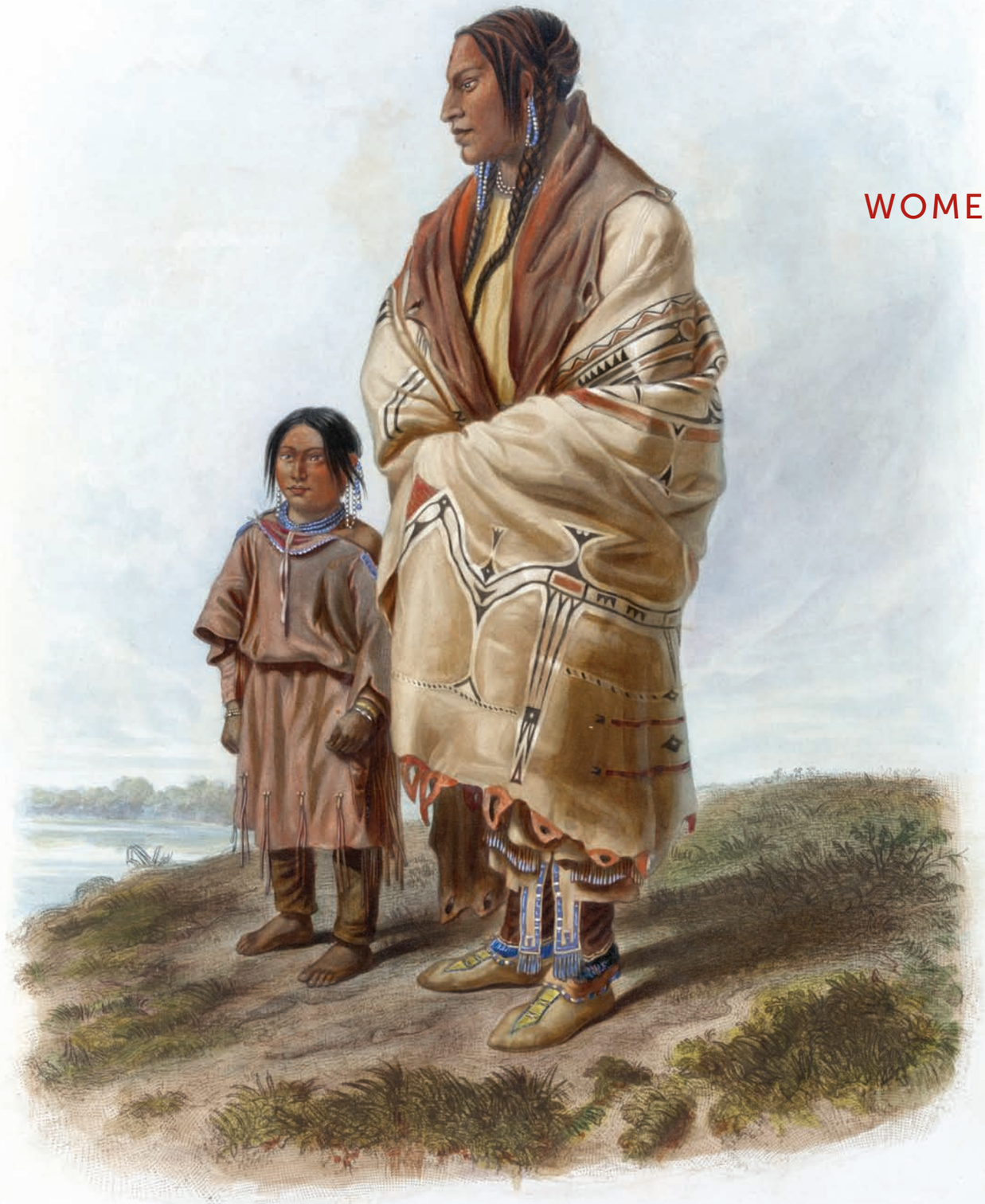
ca. 1840

Made of black stone, this pipe bowl is surrounded by carved animals, including an otter and several beaver. The Micmac made these decorative bowls for the early tourist trade.

Height 3.25 inches
Width 2.25 inches

WC8708104

"Dakota Woman and Assiniboin Girl" by Karl Bodmer in *Prinz Maximilian von Wied, Reise in das innere Nord-America in den Jahren 1832 bis 1834*. Atlas. Coblenz: J. Hoelscher, 1839–41.



WOMEN'S DOMAIN

BLACKFOOT CASE

CA. 1875

This case is made of buffalo rawhide and decorated with pigments and trade beads. Flat cases were carried by women to hold personal and domestic objects.

Height 10.25 inches
Width 15.25 inches

WC8708315

BLACKFOOT CASE

CA. 1875

Cylindrical containers, embellished with powerful abstract designs, were used to store sacred objects such as medicine bundles, feathers, and feathered headresses.

Length 23 inches

WC9311004

SIOUX
TIPI BAG

CA. 1885

This bag was made from tanned cowhide supplied by the U.S. military, who were responsible for providing food to the Indians on the reservations. By the late 1800s, the buffalo herds and many of the larger animals had been decimated by hunters, trappers, and sportsmen. During this difficult period, Native women created objects of interest and beauty for use within the tribe and increasingly for trade to non-Natives.

Height 10 inches
Width 17.25 inches

WC8805011

CROW RAWHIDE CASES, CA. 1850

Buffalo rawhide, glass beads, cotton trade cloth, pony beads
Length (cases) 14.5 inches
Length (overall) 43 inches
WC9502002

Women of the Crow and other Plains tribes created a variety of rawhide bags, painted in vibrant geometric designs, to accommodate the shapes and sizes of the objects they held. The parfleche (see page 47)—a large flat envelope-shaped container—was the most common form. Made of durable buffalo rawhide—often in sets of two with matching designs—parfleches filled with food, clothing, and other belongings were hung by hide loops in tipis and transported on horses and dogs when families traveled.

Painted rawhide containers in different forms were made for specialized purposes, such as cylinders that held and protected feather bonnets and ceremonial items and flat cases which stored medicinal herbs, dried plants, and sacred materials. This set, consisting of two fringed cases—a smaller boat-shaped case attached by hide strips directly over a larger square case—would have been used to store such sacred and ceremonial materials. Its distinctive Crow design features complementary painted triangles and diamond forms in red, yellow, blue, and green pigments. According to Lowie, these four colors were the common colors used in Crow rawhide painting (Lowie 1922, 288–289; Lowie 1983, 79). The large square case has long hide fringes and red wool cloth trim on the flap decorated with white and green pony beads and edged with stroud cloth, white beads, and hide fringe. The boat-shaped case has shorter fringes and a red cloth trim along the top edge.

Using reed brushes and porous pieces of buffalo bone, sharpened for drawing fine lines or rounded for applying paint to larger areas, women painted the characteristic geometric designs of such rawhide containers when the hides were staked out to dry and before they were cut into various forms. Traditionally, they produced paints from natural pigments from the minerals and plants of the region, including ochre, hematite for red, charcoal for black, lake algae for green, buffalo gallstones for yellow, and blue clays. Ground into fine powders, the pigments were mixed with water and thin glue made from boiled hide scrapings, which helped the paint to hold its colors. Commercial pigments became available through Euro-American traders during the eighteenth century and after 1890, predominated in the painting of rawhide containers (Torrence 1994, 37).

Although the hides of other animals such as elk or moose could be used in making parfleches and other rawhide containers, buffalo hide—characterized by its toughness and resilience—was the preferred material. In the late nineteenth century, with the decimation of the buffalo herds and settlement of tribes on reservations, women began to make rawhide containers from the hides of domestic cattle, and by 1890 the new material predominated. By this time, manufactured containers were available for daily life, but women continued making rawhide containers for specialized purposes and for ceremonial gift-giving.

The Crow also made similar square and boat-shaped rawhide cases as separate pieces for sacred uses. Such boat-shaped cases are primarily associated with the Crow, although a limited number of similar examples have been collected from the Arapaho, Blackfeet, and Nez Perce (Torrence 1994, 198; Lowie 1922, 288–289). When fastened together, such cases could be suspended from a woman's saddle during travel or hung in tipis. When not in use, owners also hung such bags directly over their beds where they provided spiritual protection for themselves and their families.

Emma I. Hansen

References Lowie 1922, Lowie 1983, Torrence 1994

ARAPAHO CASE

CA. 1850

Flat cases with abstract painted designs and fringe on the sides were used for ceremonial purposes to hold sacred items of personal or tribal power.

Height 10 inches
Width 9.75 inches

WC8708895

SIOUX CRADLE

CA. 1895

Beautiful in design and technique, this cradle is unique in its continuous use of a beaded diamond pattern in the white field, creating a subtle quilted effect.

Height 25 inches
Width 9.75 inches

WC8708916

CHEYENNE CRADLE, CA. 1880

Wood boards; rawhide; red, yellow, light blue, blue, green,
and white seed beads; tacks; red and green silk ribbon
Height 44.25 inches
WC0706002

Traditionally, the most important society among Cheyenne women was devoted to the ceremonial decoration of objects made of animal hides with porcupine quills. With very ancient antecedents, the society's complex rituals ensured that only women who had mastered the requisite procedures were allowed to create objects made of hide, guaranteeing that hide objects were properly processed and decorated. The society "had strict rules in their design and they kept secret the meaning and arrangement of the colors, as well as the relation of the designs to each other. The designs were always symbolic and talismanic, representing concrete organic objects, whereas the colors were more emblematic of the abstract in creatures, e.g., white for active life; very light blue for quietness, peace, serenity (from the cloudless sky); green for growing life; red for warmth, food, blood, home; amber yellow for ripeness, perfection, beauty (from the sunsets); black for cessation of enmity or hostilities (symbolized a lack of heat). The meaning of the colors ramifies as they are combined, or, according as they are lighter or darker" (Grinnell 1923, 168–169). While designs were symbolic and esoteric, they represented concrete organic objects. For example, the cross-like symbol on the boards of this cradle has been variedly identified as the morning star and crossroads, depending on the tribal affiliation. In contrast, the colors were more emblematic of the abstract in creatures and creation itself.

With the transition from quillwork to beadwork, this adherence to the old designs was followed, but there was more experimentation since the traditions of the Cheyenne women's societies fell somewhat into abeyance.

This Cheyenne cradle is a wonderful example of how color and placement of design motifs can completely change the appearance of an object. The diamond lozenges, also seen in the Kiowa cradle (see page 26), are elongated toward a horizontal axis, and the basic lozenge shape running down the center is embellished with rectangles, with additional shapes emerging from the top and bottom. In the Kiowa cradle, the uniform values of the colors imparts a uniformity in which background and motifs form a seamless whole. In contrast, the motifs in the Cheyenne cradle seem to float on the white background.

Although the different motifs have been given names, this does not tell us the symbolic meaning of the designs. The juxtaposition of motifs held a personal significance for its creator, and that information is now lost to us. However, if we consult the analysis done by George Bird Grinnell (Grinnell 1923, 168–169), we can see that the symbolic values he assigned to the colors are consistent with the cradle's purpose. The colors of the cradle can be viewed as a message for an active life (white), for warmth and food (red), for perfection and beauty (yellow), for growing life (green), and for peace and serenity (blue). While this is only an extrapolation, the meanings assigned to the colors seem appropriate desires for new life.

Bernadette Brown

Reference Grinnell 1923

MOHAWK-IROQUOIS CRADLEBOARD, CA. 1860

Wood backboard, hand wrought and stamped ornamental
brooches simulating Canadian trade silver, hide bindings,
red, black orange, dark green, and metallic gold paint
Height 27.38 inches
WC9411008

In the northeastern parts of North America, Indian women carried their babies in cradleboards on their back, secured by a strap over their foreheads. The Iroquois cradleboard was of the general regional type: a flat wooden board with a protective bow attached near the top and a footrest at the lower end. The bow was braced to stand upright, and was held in place by means of a crosspiece passing under the board, into which the ends of the bow were inserted. Draped over the bow, a cloth served as a sunshade or as a protection against rain and mosquitoes; colorful trinkets might hang from the hoop to amuse the child. Much of the infant's first year was spent on the cradleboard.

According to Iroquois traditions, baby carriers were originally made of elm bark, but the use of wooden boards was mentioned already in early colonial times, and a cradleboard acquired from the Onondaga Iroquois bears the date 1750 (Lyford [1945], 58). Decoration on such early examples was usually restricted to carvings on the bow and along the upper edge of the board.

During the nineteenth century, Iroquois communities became ethnic enclaves, surrounded by a rural white population. Located south and west of Montreal were (and are) St. Regis, Caughnawaga, and Oka, three Mohawk-Iroquois communities established as Roman Catholic missions in colonial times. Folk art of a carved and painted floral type was still very much alive among their French-Canadian neighbors. By the mid-nineteenth century, this artistic style made its appearance on Mohawk cradleboards. There is some evidence that white craftsmen were involved, most obvious in the more elaborate carvings, of which this particular cradleboard is a fine example. The involvement of white artisans and the Christian religion of these Indians may explain why there is no record of ritual customs in the creation of these Iroquois cradles, in contrast to such records from many other Indian groups.

While the birds in the foliage are a French-Canadian motif in these carvings, the bears, beavers, and deer pictured at the foot were probably Native additions. Occasionally, such animals are also pictured underneath the footrest.

Some of these images may refer to the clan of the child's mother. On this example, the bear may be the symbol of the Mohawk bear clan. Below the footrest, a bird (eagle?) with arrows in its talons is reminiscent of an American national emblem. St. Regis (*Akwesasne*) straddles the American/Canadian border, and many of these cradleboards originated from this Mohawk community. Carvings of this quality were made in the 1860s.

Swaddled in diapers, the baby would be strapped to this board with the green trade cloth wrappings. Such straps were often decorated with beadwork as well as with silver brooches. These brooches were produced for the Indian trade by Canadian and American silversmiths from about 1750 until about 1830. Several Iroquois men took up the craft, mainly copying the early trade silver. The examples on this cradleboard include two "intertwined hearts," which were popular among the Indians as an emblem or badge of their Iroquois nationality. Up to about 1865, this Iroquois silverwork was fairly common. In recent years, a few Iroquois artisans have revived the craft.

Ted J. Brasser

References Fredrickson 1980, Lyford [1945]

KIOWA CRADLE

CA. 1880

Fully beaded Kiowa cradles came into existence in the last third of the nineteenth century. The abstract design elements seen on the sides of this cradle were influenced by the Southeastern tribes who were being relocated to Indian territory at this time.

Height 44.38 inches
Width 11.75 inches

WC8708718

CROW CRADLE

CA. 1880

The distinctive shape of this cradle places it among the tribes of the northern Plains, Great Basin, and Plateau regions. The beaded horizontal straps used to secure the infant are unique to the Crow.

Height 40 inches
Width 10.67 inches

WC8612002

OJIBWA CRADLE

CA. 1900

The curved faceguard is made of ash wood and was bent by steaming or boiling. The designs on the cloth cover reflect the transitions from more abstract Native designs to more realistic Western designs.

Height 29.88 inches
Width 15.63 inches

WC8708754

SIOUX DOLL

CA. 1865

The long, beaded ear ornaments and the concha belt with a long tail make this doll unique. The top of the dress, both in front and back, has a repeated bead design.

Height 7.75 inches

WC8712131

MALISEET DOLL

CA. 1860

Dressed in a traditional outfit consisting of a red wool hood with bead decoration, a shirt, a cloak, and red wool leggings, this doll was made by the Maliseet living along the St. John River, New Brunswick, Canada.

Height 9.5 inches

WC8803004

SENECA DOLL

CA. 1860

With the body and face made of a cornhusk, this doll is fully dressed, including a beaded necklace and beaded purse.

Height 10.38 inches

WC8712066

MALISEET DOLL

CA. 1860

The foundation for this doll is wood, commonly available in the Northeast, whereas most Plains dolls have an animal-hide base. This female doll was made for sale or trade.

Height 8.25 inches

WC8803005

SIOUX DOLL

CA. 1885

This male doll depicts a warrior wearing a shirt, leggings, and moccasins made of tanned deerskin. Multicolored glass beads, cowrie shells, buffalo hair, and fur complete the ensemble.

Height 12.25 inches

WC8712123

UMATILLA TOY CRADLE

CA. 1890

This toy doll has a cloth head with beaded facial features and is fitted into a fully beaded and fringed baby carrier with a wood backboard and a bead-decorated faceguard.

Height 19.375 inches

WC8509005

SIOUX DOLL

CA. 1895

This female doll is wearing a hide dress that is fully beaded with vertical stripes in red, yellow, and white against a blue background. The doll has bead-decorated leggings and moccasins. The face has traces of red paint.

Height 15.5 inches

WC8712136

KIOWA TOY CRADLE

CA. 1870

It was not uncommon to see European-manufactured porcelain dolls paired up with Native-made cradles. This one was made as a girl's toy or as an object to trade or sell.

Height 18.5 inches

WC8708346

SWAMPY CREE FEMALE DOLL AND TOY CRADLE, CA. 1800

Wool cloth, cotton cloth, multicolored glass seed beads,
dyed and natural porcupine quills, tanned hide, wool yarn,
wood, tin cones, human hair, sinew and thread sewn
Doll Height 12.25 inches
Cradleboard Height 8.5 inches
WC8905031, WC8905032

A wooden doll with articulated limbs, painted gesso face, the wig of human hair in two plaits bound with beaded cloth and skin strips. Clothed in a dark blue stroud-cloth dress tied at the waist with a quill-woven belt (see page 138); a red stroud-cloth cape with fold-down wide collar, a green stroud-cloth hood, red cloth leggings, and moccasins with red cloth vamps. The dress and cape are appliquéd with strips of wool braid, applied in geometric patterns. The hood is decorated with geometric patterns in beadwork. Red yarn tassels on beaded strings fringe the lower edges of the belt, dress, and cape. A pair of cuffed skin mittens hang on a quilled neckstrap; beaded necklaces and a beaded roundel.

Representing an Indian woman, this doll and cradled baby doll belong to a small number of remarkably similar antique dolls, dressed in meticulous reproductions of the type of clothing worn by Swampy Cree Indians around 1800. Made of lathe-turned wood with painted gesso faces, these dolls have been identified as "Queen Anne" dolls, made in England between 1790 and 1820. Dolls of this type were often used in England to display particular fashions, and were not intended to be used as play toys. These examples, dressed and decorated by Cree women, were apparently intended to illustrate the clothing and apparel of the Native people in the James Bay region.

We do not know who initiated this project, whether in England or in Canada, but dolls shipped to James Bay were mentioned in the records of the Hudson's Bay Company from 1801 to 1809 (Oberholtzer 1999, 238). They were sent to trading posts at Albany, York Factory, and Churchill, all located in the region inhabited by the West Main or Swampy Cree Indians. At the request of fur trade employees, some Native women, known for their superior craftwork, created the incredibly detailed costumes and accessories. Matching the descriptions written by early fur traders, these costumes illustrate many details otherwise unknown to us.

Only six other examples survive from the same region and period. Three dolls representing two women and a man are in the Horniman Museum in London, England. Three dolls representing a man, his wife, and baby-on-cradleboard are in the Rosalie Whyle Museum in Bellevue, Washington (Feder 1984; Oberholtzer 1999). Differences in their costumes do not go beyond the range within one single tradition, but they do suggest that the dolls were not all made near the same trading post. There is no evidence to support the identification of the X-shaped cutout on the cradleboard as an abstract symbol of the thunderbird (Oberholtzer 1999, 226)

Shortly before the Cree made these dolls, the Huron near Quebec City made the first dolls for the souvenir market. Their production of dolls and other miniatures became a profitable cottage industry, but that example was never followed by the Cree.

Ted J. Brasser

References Christie's (London) 1989, Feder 1984, Oberholtzer 1999

Swampy Cree Female Doll in dress.

WINNEBAGO DOLL

CA. 1865

This male doll is wearing a breechcloth with ribbon appliqué, German silver armbands and a toy pistol tied to his hip.

Height 8.5 inches

WC8712069

WINNEBAGO DOLL

CA. 1865

This female doll is wearing a cloth dress with extensive ribbon appliqué. The cloth blouse is decorated with German silver brooches. A wampum shell necklace finishes the ensemble.

Height 8 inches

WC8712068

WINNEBAGO DOLL

CA. 1890

This female doll is wearing a blouse and skirt made of dyed wool cloth and highlighted by silk ribbon appliqué. Attached to the blouse are German silver brooches.

Height 9.5 inches

WC8712046

CHEYENNE DOLL

CA. 1870

This female doll is wearing a cloth dress with white bead decorations suggestive of cowrie shells. The doll has beaded leggings, moccasins, hair ties, and a beaded pouch. An addition are the dentalium shell ear ornaments.

Height 13.25 inches

WC8712137

CREE SADDLE

CA. 1850

Although men generally rode their horses bareback, pad saddles were used by both men and women. This very early saddle incorporates historic and abstract design elements.

Length 18.5 inches
Width 11 inches

WC8308065

CREE HEADSTALL

CA. 1840

This headstall consists of four strips of loom-woven quillwork with quilled rosettes at each corner. Two plaited quill fingers hang down from the top. Tin cones and horsehair ornaments are attached to the rosettes and finger extensions. Horse decorations of various types were common throughout the tribes of the Plains and neighboring regions.

Height 12.25 inches
Width 13 inches

WC8411003

LAKOTA SIOUX SADDLE BLANKET, CA. 1850

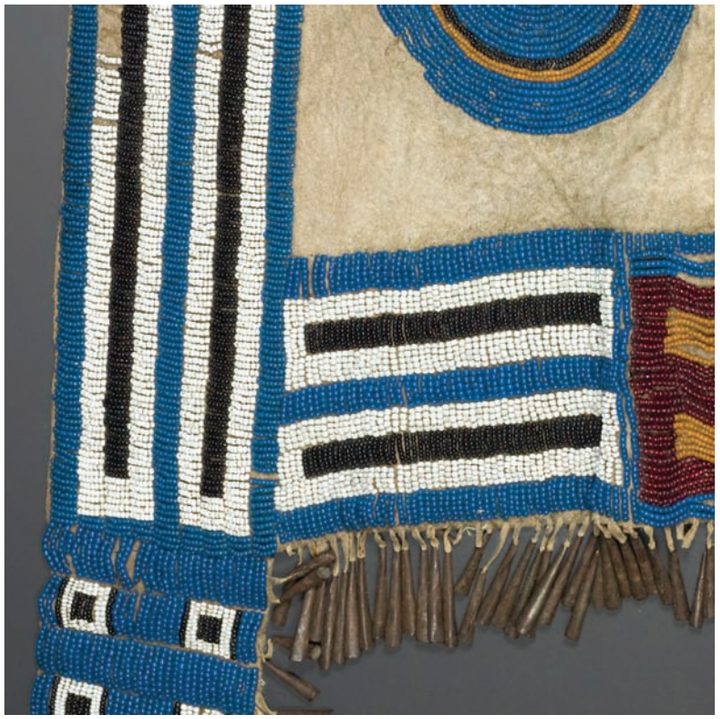
Tanned buffalo hide, pony beads, tin cones, sinew
Length 72 inches
Width 28 inches
WC8401016

As Native people of the Plains acquired horses during the seventeenth and eighteenth centuries, they quickly integrated them into nearly every aspect of their economic, social, and ceremonial lives. For Native groups already living on the Plains, horses allowed the bands to move more frequently and efficiently to hunt, trade, or wage war and to carry greater food supplies, larger buffalo hide tipis, more buffalo robes, and other belongings. Hunters on horseback could pursue buffalo much faster and over greater distances than on foot, and kill buffalo more efficiently. For Lakota, Cheyenne, Arapaho, and other people with homelands outside of the Plains, horses radically transformed their cultures as they moved into the region and adopted buffalo-hunting as way of life (Holder 1970, 90–107). As horses became crucial to Plains life, they became important sources of wealth and prestige, and men with the ability to capture horses from other tribes were greatly admired.

Plains Indians developed specialized equipment for riding and handling horses. Although men often rode bareback, women made pad saddles of tanned buffalo, deer, or elk hide for their male relatives. They also made saddle blankets of tanned hide, some of which were undecorated with the hair remaining, while others were embellished in porcupine quillwork and beadwork. Saddles made of elk antler or wood covered in rawhide had high pommels and cantles and stirrups made of bent wood covered in rawhide. Other specialized horse gear included decorated head ornaments and masks, bridles and headstalls, martingales, cruppers, and saddlebags.

This saddle blanket is decorated with costly pony beads, demonstrating the prestige associated with horse ownership. These early glass trade beads are larger than the later seed beads and came in a limited range of colors which included black, white, and blue as seen on this blanket. The early beaded designs on leggings, men's shirts, moccasins, women's dresses, pipe bags, and saddle blankets such as this one tended to be relatively simple, consisting primarily of broad bands and blocks of single colors and basic squares, triangles, and rectangles. Additional circular beadwork, tin cones, and fringe complete the overall design of the saddle blanket.

In pre-reservation days, Lakota men demonstrated their respect for their best horses—those used in battle and pursuing buffalo—by adorning them with feathers, paint, masks that were painted or covered in porcupine quillwork, beaded bridles, and other equipment, and parading them before leaving for battle or as celebrations of successful warfare. A beautifully made saddle blanket such as this one could have been made for a giveaway on such an occasion. This parade tradition continued on reservations into the late nineteenth and early twentieth centuries during celebrations commemorating holidays such as the Fourth of July or the Battle of the Little Bighorn on 25 July.



Such celebrations included feasts and giveaways during which leaders dressed themselves and their horses in finely made clothing and horse equipment (Amiotte 2008, 250–251). Other parades featuring horses with such decorated equipment took place at reservation rodeos and powwows (Baillargeon and Tepper 1998, 130). Reminiscent of earlier times when bands traveled seasonally to hunt and trade, celebrations and displays of tribal arts reinforced tribal cultural traditions and history during the difficult reservation period.

Emma I. Hansen

References Amiotte 2008, Baillargeon and Tepper 1998, Holder 1970

OJIBWA SADDLE

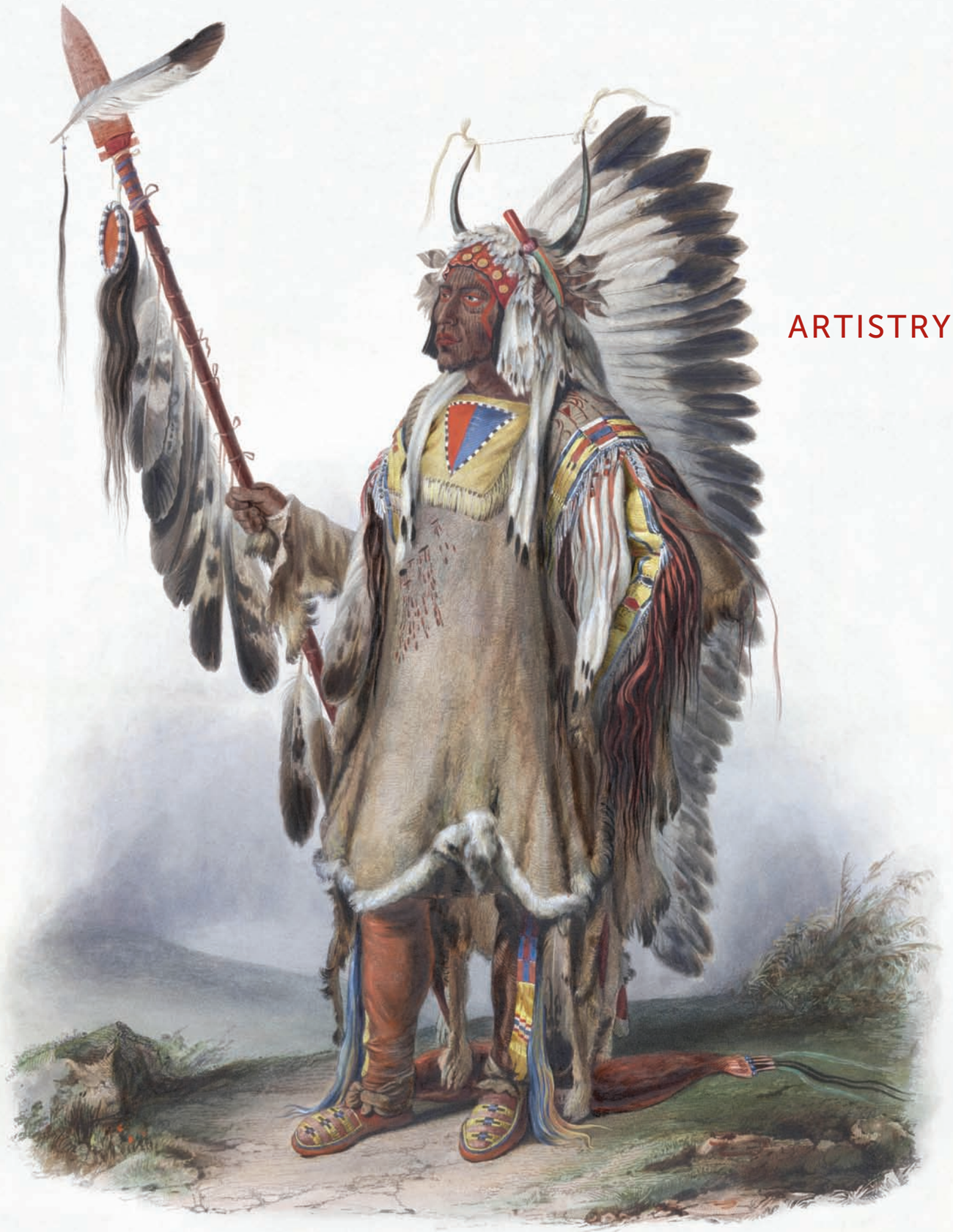
CA. 1890

The four corners of this pad saddle are decorated with beaded patches and drops. The design consist of floral motifs in various colors against a white background. Pad saddles were often made for trade to various tribes on the Plains.

Length 18 inches

WC8308067

"Mato-Tope" (Mandan chief) by Karl Bodmer in *Prinz Maximilian von Wied, Reise in das innere Nord-America in den Jahren 1832 bis 1834*. Atlas. Coblenz: J. Hoelscher, 1839–41.



ARTISTRY AND IDENTITY

NEZ PERCE SHIRT

CA. 1870

This elaborate shirt, collected on the Umatilla Reservation in Oregon, is embellished with plaited quillwork, seed beads, long fringe, and red trade cloth. This beautiful garment was a powerful visual image of the wearer's prestige among his tribe and neighbors.

Length 36.5 inches

WC8308010

OTOE MAN'S COAT, CA. 1890

Navy blue wool trade cloth, multicolored glass seed beads, cotton cloth, silk ribbon, glass buttons
Length 39 inches
WC8906009

As part of the upheaval caused by relocation to reservations, usually as far away from their sacred places as feasible, a number of religious movements were begun just before and during the reservation period. What many of these movements had in common was a belief that adherence to the specific rituals prescribed by the movement would result in the return to traditional ways of life and the disappearance of domineering white influence. The movement initiated by William Faw Faw is unique in that, while he opposed the individual reassignment of tribal lands imposed by the federal government in 1887, and encouraged his followers to return to Native traditions, he did not preach that adherence to his religious system would lead to a return of pre-contact life.

William Faw Faw (*Waw-no-she*) was a member of the Otoe-Missouria tribe. He began his movement in the late 1800s upon recovery from an illness in which he experienced a vision of two young men who told him he would get well and gave him a spiritual message. As the young men spoke to Faw Faw a cedar tree grew beside them and singing birds flew about. He initiated his new religious practices with a ceremony based on his vision that included the planting of cedar trees, tobacco offerings, gift exchanges, presents for the poor, and specific combinations of design elements on clothing. His movement was believed to have been influenced by the Drum Religion (also Dream Dance) introduced to the Otoe by the Potawatomi. Exact details on his religious movement are hard to locate but it would seem to have lasted from about 1891 to 1895. The short duration of Faw Faw's movement makes this coat all the more unusual.

All of the designs on the coat connect to Faw Faw's vision as visible affirmation of the religion he established. The cedar trees on the front of the coat are a direct reference to his vision and the ceremony he established. On the back of the coat, two birds spread their tails in imitation of flight. Filling what would have otherwise been a vacant space are four feathers. While feathers were not specifically associated with the ceremony, Faw Faw did instruct his followers to wear the beaded coats with eagle feathers. The design around the cuffs seems to resemble a row of trees growing in a valley, another allusion to the cedar tree that was a core symbol in his religion's ceremony. As part of this ceremony two women on horseback accompanied the man who was selected to bring back a cedar tree that was central to the ceremony. This is referenced by the figures of women and horses at the hem of the coat. While the meaning of the stars is unclear, with no direct relationship to Faw Faw's religious movement, stars were an important element in the traditional religion of the Otoe-Missouria. Overall, the placement of the motifs reflects a desire for symmetry and balance that is a hallmark of American Indian art.

The beadwork is done in the spot-stitch technique with the use of abstracted forms, both typical of Otoe-Missouria beadwork at the time. The outlining of forms with white beads was also characteristic of Otoe-Missouria style along with the use of a dark background that functioned as negative space, providing a canvas against which the colors of the beads were the focus of interest.

Bernadette Brown

NEZ PERCE LEGGINGS

CA. 1840

The black hash marks on these leggings are a count indicating the number of battles or raids in which the owner participated.

Length 42 inches

WC8702015

EASTERN GREAT LAKES MOCCASINS

CA. 1780

Single seam, pucker-toed and black-dyed deerskin, these very early moccasins exemplify the Native styles of the Eastern Great Lakes area.

Length 10 inches

WC8308072

SIOUX MOCCASINS

CA. 1885

With identical designs in opposing colors, these moccasins may have belonged to a member of the Contrary society.

Length 10.25 inches

WC8708524

BLACKFOOT MOCCASINS

CA. 1890

This is a pair of side-seam moccasins with ankle cuffs. The vamps are fully beaded with stepped geometric patterns in blue, black, yellow, and red against a white background. Red wool trade cloth is placed as a decorative element below the cuffs.

Length 10 inches

WC8708255

KIOWA MOCCASINS

CA. 1870

These highly symbolic adult male moccasins contain celestial and abstract designs that represent powerful protective devices.

Length 9 inches

WC8709016

ARAPAHO MOCCASINS

CA. 1880

These moccasins are made with rawhide soles, soft tanned uppers, side flaps, heel, and vamp fringe. They are embellished with green and red pigments.

Length 10.5 inches

WC8709015

HURON MOCCASINS, CA. 1835

Tanned and black-dyed deerskin, dyed moose hair, red silk ribbon
Length 9 inches
WC8411004

One of the most remarkable developments in the Native arts of North America was the introduction and spread of floral art styles, in which a small group of Huron women played an important role. Some outstanding examples of their creativity are preserved in the Warnock Collection.

The Huron Indians of Georgian Bay, Ontario, converted to Christianity shortly before they were attacked and scattered by the Iroquois in the 1640s. Some of the residents fled to the French colony on the St. Lawrence; in 1697 they established Lorette or Wendake, their present village near Quebec City.

At the time, the decorative art style of the regional Indians consisted predominantly of geometric patterns of straight lines, squares, and triangles. However, double curves, circles, and half-circles were becoming popular, originating from embroidery courses given by French Catholic nuns to the local Indian women. The lack of silk thread led the nuns to adopt the Native use of dyed moose hair in their embroidery. By the 1740s this curvilinear art was adopted by the regional Indians in their quillwork and in paintings on skin garments. The French origin of this work is indicated by its restriction to the Indians within and close to French Canada.

Some of this curvilinear art suggests plant forms, but the adoption of a truly floral art style by the Indians coincided with the development of folk art in the expanding European settlement after the American Revolution. By the 1770s floral designs in American folk art and floral paintings on the calico cotton of the fur traders had inspired Great Lakes Indian women.

Floral designs were also adopted by the Huron women in their moose hair embroidery on black-dyed skin. Initially the designs were highly stylized and included earlier patterns seen in borders of geometric designs in quillwork and curvilinear patterns in hair embroidery. A fine example of this is the shoulder bag in this collection (see page 45) probably dating to around 1800–1820. Bags, moccasins, and mittens of this early type are edged with moose hair tassels in small metal cones; the tassels were often dyed in alternating groups of red, white, and blue, colors that also predominate in the quillwork and hair embroidery of the period.

By about 1830, moose hair tassels were no longer fashionable, and the floral moose hair embroidery of the Huron was entering its golden age. Their creativity was unsurpassed by any other Indians in the incredible skill and exuberant complexity of the increasingly naturalistic designs. All the design elements were built up of parallel lines comparable to contour beadwork. Aesthetic effects were achieved by the subtle graduation of colors. Undoubtedly, this art was a source of pride for the Huron women, as well as serving as a respected expression of their cultural identity. Excellent examples are these moccasins and a second pair (see page 39), both dating back to the 1830s.

Floral moose hair embroidery decorated moccasins, mittens, caps, and other items were made in large quantities by Huron women. Some of their products were used by their own people, but from the very beginning their work was stimulated by demand from European travelers and army officers stationed in the region. After the War of 1812, and the decreasing fur trade, this souvenir production was of major economic importance in the Huron villages. The additional market outlet at Niagara Falls taught the Huron women to become more economical in their artwork; after about 1840, their embroidery gradually became less elaborate, though their great skill endured to the end of the nineteenth century.

Ted J. Brasser

References Phillips 1998, Turner 1955

IROQUOIS MOCCASINS

CA. 1850

These finely beaded and quilled child's moccasins, with red and blue silk details, include design elements of protective plants.

Length 6.5 inches

WC9506003

IROQUOIS MOCCASINS

CA. 1860

These adult moccasins have elaborate quillwork on tanned hide along with traditional beaded designs on red trade cloth.

Length 9.5 inches

WC8902002

SAUK BANDOLIER BAG, CA. 1870

Multicolored glass seed beads, navy blue wool cloth,
wool yarn, red cotton braid, cotton print cloth
Length 34 inches
WC8708857

The most spectacular examples of Great Lakes beadwork are the bandolier bags, which emerged suddenly about 1850. The development of this colorful apparel started among the Minnesota Ojibwa or Chippewa, i.e., in the Northwestern margins of the Great Lakes region. This location may explain the Red River Métis influence apparent in the early types of this bandolier bag.

A very similar shoulder bag, made of deerskin and decorated with quillwork, had become popular among the Métis in the Dakotas by about 1830. Some beadwork cloth variants of this Métis type are known to be from Minnesota in the same period, presumably resulting from the intimate relationship of the Ojibwa and the Métis. The art of loom-woven beadwork, invented by the northern Cree in the 1740s, may have also reached the Ojibwa through Métis contacts.

Subsequent developments show how the Ojibwa enriched the Métis prototype with elements derived from their own traditional bags and pouches. These earlier bags were worn on the chest on short, narrow neck straps. The longer and much wider shoulder straps of the bandolier bag may have been adopted from colonial European military bandoliers. Another foreign introduction was floral design, which gradually appeared on bandolier bags. This floral style originated from mission schools, primarily attended by Métis girls. The Ojibwa bandolier bag rapidly became popular between the Menominee, Potawatomi, and other neighboring tribes, who created their own typical variants.

The Great Lakes bandolier bag has the wide shoulder strap attached to a rectangular flat pouch, both made of cloth. The presence of black cloth related to the former use of black-dyed deerskin; the lack of a flap and the extension of the back of the pouch above the opening are also survivals of earlier Native types. Some of the Ojibwa bandolier bags had a Cree-Métis type of shoulder strap, made in two separate parts, which had to be tied together at the shoulder.

Panels of beadwork, either loom woven or in a loose-warp technique covered the strap and the front of the pouch below the opening. The extension of the pouch above the opening might be left plain or decorated with a small floral design in spot-stitch beadwork.

In contrast to the decoration of bandolier bags in other regions, those of the Great Lakes reveal the continuation of earlier regional designs in the new bead weaving. Traditional designs of explicit religious symbolism were becoming rare, however. Many of the design elements in the woven beadwork were related to the geometric patterns used in woven quillwork by the Cree and Métis, others were derived from the linear patterns of white beads on the older finger-woven bags. The diagonal designs on these woven bags were ancestral to the diamond pattern and patterns based on an X motif in the woven beadwork as seen in this bandolier bag.

The variety and beauty of bandolier bags stands in sharp contrast to the poor economic conditions in which the Native people found themselves in the nineteenth century. The fur traders had moved to more profitable regions, the forests were being cut down, and the Indians were powerless against the "civilizing" schemes of government and missionaries. Apparently, it was precisely this repressive situation that stimulated the Native women to create colorful apparel for festive occasions. Once they became popular, large numbers of these bandolier bags were produced to serve as gifts in intertribal give-away ceremonials, and for the horse trade with Indians on the Missouri River. As prestigious badges of ethnic identity, several bags were often worn by a man, the bandoliers crossing at the chest.

Toward the end of the nineteenth century, bandolier bags became larger, and their utilitarian function was abandoned when the pouch changed into decorative panels, often no longer furnished with even a small pocket. The geometric designs in woven beadwork were given up by the Ojibwa, and replaced by spot-stitch beadwork of realistic floral patterns, often combining roses, oak leaves, and bluebells all on the same stem. By the 1930s the flowers had withered, but in recent years, some new bandoliers were reported.

Ted J. Brasser

References Anderson 1986, Lanford 1984, Pohrt 1990, Whiteford 1986

MÉTIS MAN'S COAT, CA. 1840

Tanned and smoked hide, dyed and natural porcupine quills,
white glass seed beads
Length 48 inches
WC8808030

A tailored man's coat, in a style reminiscent of the eighteenth-century European redingote, made of smoked elk or moose hide, sewn with sinew, and decorated with abstract and semi-floral designs in porcupine quillwork, and quill-wrapped fringes. White pony beads separate the fringes below the constricted waistline at the back, where the skirt has a slight flair.

Colorfully quill-worked coats of this type were popular on the Missouri River during the first half of the nineteenth century, particularly among the mountain men and other people engaged in the regional fur trade. Fragments of information indicate that they were produced by the Métis, French-Canadian half-breeds, primarily at Fort Pierre and Fort Union, both in Dakota Territory. Changes in the Canadian fur trade caused large numbers of these people to emigrate from the lower Red River in the 1820s. It is no coincidence that we find the first reports of such decorated skin coats on the Missouri in those years.

Earlier examples reveal the northern art tradition of their producers in their painted decoration and loom-woven quillwork. After the 1820s the tailored style of this particular coat became fashionable, and painting and woven quillwork were replaced by plaited quillwork. In St. Louis, General William Clark presented one example to the Marquis de Lafayette in 1825, John J. Audubon and his friend Edward Harris acquired such coats at Fort Pierre in 1843, and the artist Rudolph F. Kurz had one made by a Métis at Fort Union in 1851. There are many other examples showing the flamboyant style of quillwork that was also used to decorate bandolier bags, horse gear, and other fancy dress items. The coat discussed here was most probably made about 1840.

After the 1850s the fur trade began to move away from the Missouri River, and many of the Métis were assimilated into the regional Indian population. The Métis art style made a particular impact on quill- and beadwork among the Sioux tribes.

Ted J. Brasser

Reference Brasser 1985

MÉTIS BANDOLIER BAG

CA. 1870

This bandolier strap is partially beaded with abstract floral designs in various colors against a red wool background. The oval-shaped pouch is decorated with a floral motif against a navy blue background.

Length 35 inches

WC8708472

MANDAN BLANKET STRIP

CA. 1840

While neighboring tribes incorporated trade beads into their decorative items, the Mandan continued to work in traditional porcupine quillwork. This blanket strip was part of a buffalo robe.

Length 68.5 inches; Diameter of rosettes 4.5 inches

WC8308018

SIOUX BLANKET STRIP

CA. 1840

This prestigious pony-beaded strip was originally sewn onto a buffalo hide robe. When worn, the strip would be wrapped horizontally around the wearer and each rosette would have faced a different direction.

Length 68 inches
Diameter of rosettes 9.675 inches

WC8708939

DELAWARE BANDOLIER BAG, CA. 1860

Multicolored glass seed beads, cotton cloth, silk ribbon, green wool yarn, thread sewn
Length 33 inches
WC 8708888

A flat, square pouch made of cotton cloth, attached to a wide shoulder strap of the same material. Pouch and strap are completely covered with multicolored abstract designs and two bird images in spot-stitch beadwork, and lined with printed cotton. Silk ribbon pendants at the ends of pouch flap and strap-tabs.

By the 1830s, Delaware Indians were living in Missouri, Arkansas, and Texas, but the main body of the tribe had settled in Kansas. Two centuries of border warfare and forced removals obliterated many of their traditional customs, undermined their social unity, and caused widespread demoralization. Hunting was their preferred occupation, and many Delawares became famous as trappers in the far West and as scouts for the U.S. Army.

The quillwork-decorated black-skin shot pouches of these people revealed their former home near Ottawa and other Great Lakes Indians (see page 68). A gradual change of these Delaware shot pouches into colorful bandolier bags started around 1830, when the Delawares witnessed the arrival of thousands of Indians forcibly removed from the Southeast. The exposure to the bandolier bags of these Creek, Seminole, and Cherokee Indians is clearly visible in the subsequent Delaware developments, but it did not lead to a complete replication of the Southeastern style. A Delaware identity was retained.

By 1800, the Indians in the eastern part of the country had been engaged in trade with Europeans for more than two hundred years. Wool and cotton had to a large extent replaced deerskin for garments. Beads, silk ribbons, and the acquaintance with colonial folk art stimulated new ideas and techniques of ornamentation and had a profound effect on the arts of Native people.

In their adjustment to the fur trade, and while the French, British, and Americans were occupied with their territorial wars, the Indian tribes maintained a measure of social and political independence. This came to an end with the War of 1812. The subsequent subjection of Native peoples and the white man's refusal to recognize the basic rights of the Indians motivated Native women to maintain and revitalize their Indian identity through their artistic creativity.

Beginning in the 1820s, elaborately beaded shoulder bags became popular Indian apparel in the Southeastern parts of the country, followed in the 1830s by the Delaware in Kansas, and by the Ojibwa and other tribes of the upper Great Lakes region around 1850. In each of these regions, these so-called "bandolier bags" were more elaborate versions of earlier hunter bags, presumably influenced in their shape by the shoulder bags of the colonial military.

The partial change in the beadwork patterns on the shoulder straps was widespread; the frequently dissimilar decoration of pouch and strap—treating them as totally separate objects—is remarkable. Much of the beadwork on the bandolier bags was apparently inspired by designs observed in American folk art, on printed cotton, and on commercial ceramics. But, as stated by several of the women artists, dreams inspired the designs. Dreams did not necessarily endow the designs with symbolic meaning, but the creation of these new designs challenged the artist's imagination, giving them an emotional value that went beyond the merely decorative.

In contrast to their Native prototypes, spectacular bandolier bags served no practical purpose. Worn primarily by men on festive occasions, this apparel earned prestige for the women artists. Large numbers of these bags survive, indicating their once-great popularity. Unfortunately, only very few of these bags have any recorded history, making it difficult to identify tribal styles.

Ted J. Brasser

WASCO/WISHXAM OCTOPUS BAG, CA. 1865

Tanned hide, multicolored glass seed beads, cotton cloth, brass buttons
Length 38.5 inches
Width 7.25 inches
WC8708014

This distinctive bead-woven Wasco/Wishxam (Upper Chinookan) octopus bag is one of a small number of such works known today. Little recognized outside of the region of the lower Columbia River until recently, these bags carry messages from earliest times.

Glass seed beads in many colors were available at the Hudson's Bay Company's Fort Vancouver by the 1850s. However, their use in fully beaded firebags was unusual. Also unusual for the time was the manufacturing technique. For generations, Upper Chinookan basketmakers utilized loose-warp twining with Native-spun dogbane to weave complex designs into their soft root digging bags. The weaver of this firebag used the same ancient technique to create the octopus form she had most likely seen carried by fur traders on the Columbia River. Beadworkers from other tribes did not adopt this distinctive loose-warp twining method until much later (Lessard 1986, 54–61, 68–69).

Designs on this bag reflect the traditions of the maker's people. The large blue figure with yellow accents that dominates one side is reminiscent of the giant condor motif seen on many Wasco and Wishxam root bags. These great birds, noted frequently in the Lewis and Clark journals, had largely disappeared from the Columbia Gorge by the 1850s. The concentric diamond designs and stacked triangles also were popular motifs in other Columbia River arts.

Although elaborate "x-ray" figures were common on early Wasco/Wishxam twined baskets and carvings, the connected skeletal figures that dominate the other side of this bag offer a starker image, one that possibly reflects tragic deaths by disease in the maker's recent past. In the 1830s, a devastating epidemic, probably malaria, swept up the Columbia River from the Pacific Ocean, leaving only one person in four alive. Of those few who survived, some moved eastward to join remaining relatives at the Cascades (Williams [ca. 1980]).

A fine example of a bead-woven octopus bag from this period is in the collection at Maryhill Museum of Art. That bag was given to the museum by the granddaughter of an Upper Chinookan leader known as Welawa or Chief Chenoweth. The Maryhill bag has been attributed to his wife, Mumshumsie, a known beadworker by the 1850s. Welawa's family and their relatives lived along the Columbia between the Cascades and Hood River, Oregon.

Ellen Underwood, one of Chenoweth's daughters, has been recognized in recent years for the fine beadwork she produced into the late 1800s. Her beaded bags are smaller but made with the same loose-warp twining technique as that on the Warnock bag and the work of her mother. A close friend of Ellen's,

Martha Aleck of Hood River, also was known to have used this technique. Although other family members continued to make beaded handbags into the twentieth century, none appears to have used this bead-weaving technique of their elders.

The distinctive loose-warp weaving construction of this Warnock bag and the regional features of the design offer the intriguing possibility that the maker was related to or lived among this known nineteenth-century Columbia River family of beadworkers.

Mary D. Schlick

References Lessard 1986, Williams [ca. 1980]

NEZ PERCE BLANKET STRIP

CA. 1870

This blanket strip is made of tanned buffalo hide and decorated with glass pony beads, red wool trade cloth, and brass bells.

Length 68.5 inches
Diameter of rosettes
6 inches

WC8803020

Nez Perce women holding a Navajo blanket decorated with the above beaded blanket strip, n.d.

BLACKFOOT DRESS

CA. 1850

A classic two-skin dress, the blue beads on the yoke symbolically represent the wearer's identity with the land. At the bottom of the dress are portions of red cloth, a valuable trade item.

Length 55 inches

WC8308017

CREE OCTOPUS BAG, CA. 1840

Navy blue trade cloth, silk cloth, multicolored glass seed beads,
red wool yarn, porcupine quills (on red yarn tassels), thread sewn
Length 23.5 inches, width 11 inches
WC8609007

The story of this beaded octopus bag begins in 1833 when a newly certified medical doctor from the Orkney Isles (Scotland) signed on as the ship's surgeon for the Hudson's Bay Company's (HBC) supply ship *Prince of Wales* and sailed to James Bay in the Canadian north. An early freeze-up that year forced the ship and its crew to winter-over close to Moose Factory. By the time the ship was ready to return to Britain in 1834, Dr. John Rae had accepted an invitation to remain at Moose Factory as the medical officer for the HBC. Rae remained there as surgeon and trader until 1844.

This decade-long sojourn gave Rae the opportunity to pursue many interests and to develop a friendship with the Crees. He was as eager to learn about the men's technology and survival techniques as he was to learn about women's skills. This willingness, his natural aptitude in mastering new pursuits, and his attempts to learn the Cree language engendered respect and admiration from both Natives and non-Natives. At some point, Rae's interests motivated him to rig up a work bench to make—among other items—"patterns for bead and silk work for the women" (Rae, 188). Although the term "patterns" can be interpreted as either designs or templates, the iconography of Cree items associated with Rae suggests that these patterns were indeed designs.

Rae's rapport with the women coupled with his interest in their artistry proved to be instrumental in establishing—or at least promoting—a cottage industry among a coterie of needleworkers proficient in creating decorative Cree items. Leggings, bags, hoods, mittens and birch bark baskets enhanced with silk embroidery, beads, porcupine quills and/or silk ribbonwork (cf. Rae, 69) were produced for Rae, his friends and other HBC officers, including the crews of the Company's ships. That this Warnock bag actually belonged to Dr. John Rae rests with a black and white image of Rae photographed about 1860 by William Armstrong, a partner of the Toronto firm of Armstrong, Beere & Hime Civil Engineers, Draughtsmen and Photographers. The photograph, which served as the model for a watercolor portrait, clearly records Rae wearing an octopus bag replete with details so similar to those beaded onto the Warnock bag that they must indeed be one and the same bag. Armstrong's subsequent painting of Rae, dated 1862, depicts the octopus bag as being blue, confirming the color choice; however, the painted details of the beadwork are abstracted until only a barely recognizable design is present. This portrait, held in the collections of the Glenbow Museum (Calgary, Alberta), is illustrated in the frontispiece of *No Ordinary Journey: John Rae, Arctic Explorer 1813–1839* (Bunyan et al. 1993)

Octopus bags—so named by non-Natives for the eight appendages hanging below the pouch of the bag—may have developed from earlier hide bag forms bearing first four, and later six, appendages (Duncan 1991). Researchers often suggest that these tabbed forms represented actual animals and certainly the later eight appendages may, in fact, represent the legs of the caribou, the double-tabbed ends depicting the caribou's split hooves (Oberholtzer 2004, 348). However, while the precise origins for the development of the octopus bag form remains obscure, that the bag was in Rae's possession clearly acknowledges the presence of this form in the Moose Factory area in the late 1830s. A second octopus bag once belonging to Rae is currently housed in the National Museums of Scotland (L304.128). This second bag is fashioned from brain-tanned but unsmoked caribou hide, and is embroidered skillfully with silk floss.

The beaded cloth octopus bag exhibited here reflects a number of decorative elements common to material items originating in this particular area and characteristic throughout the southeastern James Bay region. The glass beads are strung on a fine sinew thread and then attached with a commercial thread stitch placed between every second or third bead to form the design. The two variations of the eight-lobed rosettes centered on both faces of the bag, the tiny paired rose leaves attached to undulating stems, the fan-like motif, the fiddlehead-like curliques, and bead drops or fringes all occur frequently on other Cree items. The free-flowing lines of the leg tab designs are also typical for this area. However, the use of three and four colors on individual floral motifs on the legs and bottom third of the bag suggest a non-Cree influence. The fringes (drops) made of seed beads are strung to produce a striped appearance and are finished with tassels of red yarn secured with porcupine quills. Both appendages and fringes would have blown in the wind, an aesthetic feature much sought after by the Crees.

The stylized thistle motif, incorporated as the vase from which the design emanates, only begins to appear during Rae's presence in Moose Factory, possibly introduced by Rae himself (Oberholtzer 2006, 102; 2002, 220). Comparison of this bag to the silk embroidered hide bag reveals sufficiently strong correspondences in motifs and design composition to suggest that one woman made both bags, or alternatively, that one design template—possibly made by Rae—was used by two different women to produce similar bags in different mediums. The firm provenance and confirmed dates of these bags establish them as highly significant markers by which we can compare and identify other unprovenanced and undated material. With sufficient examples it is hoped to identify the needleworkers involved in Rae's cottage industry in the Moose Factory area.

Cath Oberholtzer

References Bunyan et al. 1993, Duncan 1991, Oberholtzer 2002, Oberholtzer 2004, Oberholtzer 2006, Rae n.d.

Dr. John Rae, ca. 1860. Photograph courtesy of the Royal Ontario Museum (Canadiana Department, Armstrong album).

NEZ PERCE DRESS

CA. 1885

A dress with this much detail would have only been worn on special occasions, such as tribal gatherings, celebrations, and other opportunities to display prestige and dress-making skills. Everyday wear was much less decorated.

Length 55.5 inches

WC8401030

CREE SHIRT

CA. 1830

Although there is a European influence on the design and cut of this early Cree shirt, the quilled rosettes and other embellishments are of Native design and influence.

Length 36 inches

WC8308011

HIDATSA – FORT BERTHOLD SHIRT

CA. 1880

The Native women on the Fort Berthold Reservation in North Dakota were famous for their multicolor quilled strips. These strips were not only used to decorate the shirts of their own men, but were frequently traded and sold to women of other tribes.

Height 29 inches
Width 23 inches

WC8708006

CHEYENNE DRESS

CA. 1890

This girl's dress contains several hundred cowrie shells carved to replicate elk's teeth. The neck area is surrounded with a pattern of green, blue, and red beads on a foundation of white beads. The dress is heavily fringed on sides, front, and bottom.

Length 35.5 inches; Width 25.25 inches

WC9305001

TETON SIOUX MOCCASINS, CA. 1890

Tanned cowhide, dyed porcupine quills, multicolored glass
seed beads, sinew sewn
Length 11.5 inches
WC9708006

A pair of moccasins of common Central Plains type, late nineteenth century. Made of Native tanned cowhide, sinew sewn; decorated with dyed porcupine quills on the instep, bordered along the sole with two lanes of seed beads in lazy stitch technique.

The interesting component of these moccasins is their decoration. It is a convincing illustration of Native statements that designs decorating moccasins are intended to be seen from the wearer's angle of view. According to craft workers of the Central and Northern Plains, and of the Great Lakes region, this "self-directed" feature applies also to abstract designs, a custom that contrasts with Euro-American decoration, which is primarily to please the onlooker. This difference relates to the fact that many of the designs painted or embroidered on Indian garments are not mere "decorations."

As explained by elderly Native people, these moccasin decorations relate to the owner's dreams or mystic experiences. The symbolic designs served as an effective device during meditations on these experiences, in which spirits conveyed blessings and spiritual powers.

Native creation myths mention that, unlike other animals, man was a latecomer without inherent spiritual power and thus dependent on blessings transferred to him in dreams by animal spirits. We are told that, in the past, the people survived by the power of their dreams. Through dreams or visions, people hoped to be adopted by guardian spirits. In contrast to Christian guardian angels, the blessing of a guardian spirit was not taken for granted.

The sacred nature of the buffalo and bear symbols on these moccasins is emphasized by their execution in traditional quillwork; beadwork had become more fashionable by the end of the nineteenth century. The reference to more than one animal spirit is most unusual; bear claws or buffalo hands were often pictured on Central Plains moccasins, but this is the only example known to this author combining the two symbols. Explanation of such "self-directed" art would reveal one's personal religious life, and was seldom volunteered.

Ted J. Brasser

References Brasser 1977, Brasser 1987

TETON SIOUX MAN'S SHIRT, CA. 1860

Tanned deerskin, natural and dyed porcupine quills, multicolored glass seed beads, human hair, mineral pigments, sinew sewn
Length 37 inches
WC8803013

This shirt was made of two deer hides, cut across just below the front legs, and sinew-sewn together along this cut to form the shoulder line, leaving a slit for the neck. The front is somewhat shorter than the back. The skin from the hind legs was left as pendants at the bottom corners of this poncho-like garment. The remaining front parts of the two hides were sewn on sideways to form the sleeves. There are sinew-sewn seams along the lower parts of the sleeves, but the upper arms and the sides of the body were left open. A triangular flap or bib is sewn onto the front and back of the neck opening. Body, flaps, and sleeves are self-fringed, and those on the sleeves are extremely long.

Excepting the neck flaps, the upper three-quarters of the shirt is painted a dark blue color, probably with imported laundry bluing. The remainder of the shirt was painted a pale yellow ochre color.

Bands of porcupine quillwork cross the shoulders and run down the sleeves. Their application on separate strips of hide allowed their transfer from a worn-out shirt to a new one. The quillwork consists of seven lanes executed in two-thread single-quill sewing. The bands are bordered with a narrow lane of lazy-stitched blue seed beads. Lazy-stitched beadwork decorates the two neck flaps. On the back of the shirt, long tassels of human hair form a fringe along the quillworked strips. Each tassel is wrapped in white quills at the head.

During the nineteenth century, this was the classic type of Indian shirt worn on the central Plains. With minimal tailoring, the pattern was largely determined by the natural shape of the hides. The decorative details of this shirt identify it as originating from the Teton Sioux. Long and wide strips of quillwork, placed in slanted positions on front and back, became fashionable in the 1860s, and the use of seed beads also indicates that period. Long pendants at the bottom of the shirt, once a conventional expression of respect for the game spirits, disappeared in the 1870s.

Before the 1850s, shirts of this type were the exclusive regalia of the *Wicasa Yatapika*, the four highest-ranking Teton chiefs. These men were expected to exemplify the virtues of compassion, generosity, courage, and wisdom. Tassels of human hair referred to brave deeds in battle, but as a whole, the hair fringe also represented all the people for whom the shirt owner was responsible. Although referred to as "scalp locks," these tassels were from friends and relatives. The blue and yellow painting was said to symbolize Sky and Rock, two of the major supernatural powers in the Sioux cosmos. However, this coloring had a dual meaning: with dark blue and black used interchangeably, the dark upper half of the shirt duplicated the black body paint of warriors returning from a successful raid.

After the 1850s, these shirts lost much of their political significance. "War shirts," their decoration still having prestigious connotations, identified their owners as war veterans and respected people.

The quillwork decoration on this shirt tells us something more of its owner. The bear paws pictured on the yellow background almost certainly indicate that this man was blessed in his dreams by a bear spirit. Reckless courage in warfare and the power to cure the wounds of warfare were the usual blessings of this spirit. The yellow quillwork refers to the yellow face paint used by bear dreamers. In battle, their weapons were "bear knives" and "bear spears"; as doctors, they were herbal specialists. However, there was Faustian quality to "bear power"; it was believed to bring bad luck in the end.

Ted J. Brasser

References Ewers 1968, Lessard 1990

NEZ PERCE SHIRT, CA. 1850

Tanned deer hide, natural and dyed porcupine quills, glass beads,
human hair, horsehair
Length 31.5 inches
WC8803012

During the nineteenth century, honored Native men in the Plateau and Plains regions wore shirts made of deer, elk, or mountain sheep hide embellished with human and horse hair and decorated with strips of dyed porcupine quillwork or beadwork sewn on the shoulders and sleeves. Men earned the right to wear such shirts through their accomplishments as warriors, and as successful hunters capable of providing food for their families and for others in need. They belonged to military societies and lodges that fostered their progress as warriors, preparing them for battle and celebrating victories through special dances, songs, and ceremonies.

As they accumulated more honors, these men might be given the authority of leading hunting and war expeditions, making them responsible not only for the success of the undertaking but for the safety of all the participants. Such leadership tended to be fluid and was neither permanent nor absolute, and men were continually required to demonstrate their abilities as warriors and hunters. With age and experience, men could rise to the level of band headmen or chiefs, which brought additional responsibilities for ensuring the safety of their followers. A shirt such as this one would signify the owner's membership in such a Nez Perce military society and represent his bravery and leadership.

The shirt is made of tanned deer hide and decorated with strips of porcupine quillwork and beadwork on the shoulders and sleeves. The shoulder designs are formed of quill-wrapped horsehair, while the sleeves are decorated in plaited quillwork, with beadwork and fringe edging all of the strips. The shirt is also ornamented with bunches of human and horse hair, which could symbolize the coups the wearer has counted or the number of people for whom he had responsibility as a leader. Women made such shirts for their male relatives—often providing their own hair for the decoration—and also earned prestige for their fine quillwork and beadwork. The overall design and instructions for making the shirt may have originated from a dream or vision of the owner.

Nez Perce shirts—as well as those of other Plateau tribes and the Blackfoot and Gros Ventre of the Plains—sometimes feature many perforations, as seen on this example. Such shirts—with the perforations, triangular neck flap, hair fringe, and quillwork—are documented in early journals and ethnographies concerning the Nez Perce (Black 2000, 22; Spinden 1908, 217).

During the early reservation period when men were no longer actively involved in warfare and had few opportunities to hunt, women continued to make hide shirts decorated with beadwork, human hair, and horsehair for their male relatives to wear at ceremonies, parades, and other social events. Leaders

of tribal delegations sometimes wore the shirts when they conferred with government representatives in Washington, D.C., and other locations, as symbols of cultural identity and to indicate their status as leaders in their communities.

Emma I. Hansen

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Mary Dodds Schlick has studied the arts of the Native people of the Columbia Plateau for over 50 years. She is author of *Columbia River Basketry: Gift of the Ancestors, Gift of the Earth* (Seattle: University of Washington Press, 1994). Her most recent book, *Coming to Stay: A Columbia River Journey* (Portland: Oregon Historical Society Press with University of Washington Press, 2006), is a memoir of living on the Colville, Warm Springs, and Yakama reservations in the inland Pacific Northwest.

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John and Marva Warnock

"Indian Utensils and Arms" by Karl Bodmer in *Prinz Maximilian von Wied, Reise in das innere Nord-America in den Jahren 1832 bis 1834*. Atlas. Coblenz: J. Hoelscher, 1839–41.

INDEX TO THE OBJECTS

ITEM WC0706002

PAGE 124

CATEGORY Cradle

REGION Plains

TRIBE Cheyenne

DATE ca. 1880

MATERIALS Wood boards; rawhide; red, yellow, light blue, blue, green, and white seed beads; tacks; red and green silk ribbon.

DESCRIPTION Every tribe in North America had a unique method of making cradles for infants. The tribes of the southern Plains were the only ones to use wooden slats at the back of the cradle. These slats served as a forked prop to support the cradle in an upright position. This Cheyenne cradle epitomizes the skill and workmanship required to create such a beautiful object. Cradles were made by aunts or grandmothers who spent decades learning their skills.

DIMENSIONS Height 44.25 inches

PROVENANCE

Paul Dyck Foundation, deaccessed
Voth Collection
Brandt Collection

REFERENCE

Bonhams & Butterfields (San Francisco), June 2007, lot 4462

ITEM WC8308010

PAGE 147

CATEGORY Shirt

REGION Plateau

TRIBE Nez Perce

DATE ca. 1870

MATERIALS Tanned deerskin; tanned buffalo hide (sleeve, shoulder strips and bib); dyed and natural porcupine quills; multicolored glass seed beads; red wool cloth; red and blue wool yarn.

DESCRIPTION This elaborate shirt, collected on the Umatilla Reservation in Oregon, is embellished with plaited quillwork, seed beads, long fringe, and red trade cloth. This beautiful garment was a powerful visual image of the wearer's prestige among his tribe and neighbors.

DIMENSIONS Length 36.5 inches

PROVENANCE

Tom Johnson, Cayuse, Umatilla Reservation
Jim family, by inheritance
Roger Ernestie, Yakima, Washington
David Sellen, Seattle
Note: prior provenance provided via email from Duane Alderman, Pendleton, Oregon
Paul Gray, Denver, Colorado
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS

Akicita, Southwest Museum (1983)
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8308011

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CATEGORY Shirt

REGION Plains

TRIBE Cree

DATE ca. 1830

MATERIALS Tanned hide; dyed and natural porcupine quills; dyed and natural horsehair; white glass seed beads; red, green, and black paint; cotton cloth; thread sewn.

DESCRIPTION Although there is a European influence on the design and cut of this early Cree shirt, the quilled rosettes and other embellishments are of Native design and influence.

DIMENSIONS Length 36 inches

PROVENANCE

Charles Messiter Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION

Akicita, Southwest Museum (1983)

REFERENCE

Sotheby's (New York), April 1982, lot 285

ITEM WC8308012

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CATEGORY Shirt

REGION Plateau

TRIBE Flathead

DATE ca. 1830

MATERIALS Tanned deerskin; white and black glass pony beads; red ochre.

DESCRIPTION This very early man's war shirt is characterized by the many hand-cut holes in the hide signifying the wearer's adoption into a Bear clan. Clan shirts were believed to have protective powers.

DIMENSIONS Length 24.5 inches

PROVENANCE

Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION

Akicita, Southwest Museum (1983)

ITEM WC8308014

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CATEGORY Leggings

REGION Plains

TRIBE Sioux

DATE ca. 1845

MATERIALS Tanned deerskin; tanned buffalo hide (strips); black and white glass seed beads; sinew sewn.

DESCRIPTION These deerskin leggings are decorated with strips of black and white seed beads.

DIMENSIONS Length 35 inches

PROVENANCE

Collected at Ft. Kearny, Nebraska, 1849
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION

Akicita, Southwest Museum (1983)

ITEM WC8308016

PAGE 23

CATEGORY Dress

REGION Plains

TRIBE Cheyenne

DATE ca. 1840

MATERIALS Tanned deerskin; white, black, and red glass pony beads; tin cones; yellow and red ochre; red wool trade cloth; sinew sewn.

DESCRIPTION An early deerskin dress decorated with red, white, and black pony beads, red wool trade cloth and tin cones. The yoke is colored with yellow and red ochre; the bottom only red. These colors held symbolic importance for the tribe.

DIMENSIONS Length 48.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

ITEM WC8308017

PAGE 171

CATEGORY Dress

REGION Plains

TRIBE Blackfoot

DATE ca. 1850

MATERIALS Tanned deerskin; red, white, and blue glass pony beads; red wool trade cloth; sinew sewn.

DESCRIPTION A classic two-skin dress, the blue beads on the yoke symbolically represent the wearer's identity with the land. At the bottom of the dress are portions of red cloth, a valuable trade item.

DIMENSIONS Length 55 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Akicita, Southwest Museum (1983)
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8308018

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CATEGORY Blanket Strip

REGION Plains

TRIBE Mandan

DATE ca. 1840

MATERIALS Tanned buffalo hide; dyed bird quills, animal claws; sinew sewn.

DESCRIPTION While neighboring tribes incorporated trade beads into their decorative items, the Mandan continued to work in traditional porcupine quillwork. This blanket strip was part of a buffalo robe.

DIMENSIONS Length 68.5 inches; Diameter of rosettes 4.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

REFERENCE
Feder 1980, 40 (fig. 1)

ITEM WC8308024

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CATEGORY Shield with Two Covers

REGION Plains

TRIBE Blackfoot

DATE ca. 1840

MATERIALS Buffalo rawhide; tanned deerskin; black, red, and yellow paint.

DESCRIPTION These two shield covers represent the personal visions of a Blackfoot warrior. The defensive shield (inside one of the covers) is undecorated buffalo rawhide.

DIMENSIONS Diameter 19.75 inches

PROVENANCE
Collected by Thomas A. Clairbourne, Oregon 1846
Adolphus Heiman, Nashville
Tennessee Historical Society, 1857
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Akicita, Southwest Museum (1983)
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCES
Sotheby's (New York), October 1982, lot 153
Harrison 1987, 86 (fig. P67)

ITEM WC8308027

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CATEGORY Knife Sheath

REGION Northeast

TRIBE Eastern Great Lakes

DATE ca. 1775

MATERIALS Tanned and black-dyed deerskin; dyed and natural porcupine quills; brass cones and red-dyed deerhair.

DESCRIPTION This eighteenth-century sheath was worn around the neck of its owner. The sheath, darkened by smoke-tanning and colored with vegetal dyes, is decorated with natural and dyed porcupine quills.

DIMENSIONS Length (with strap) 20.5 inches; Length (sheath only) 10.4 inches

PROVENANCE
Charles Messiter Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Akicita, Southwest Museum (1983)
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCE
Sotheby's (New York), April 1982, lot 287

ITEM WC8308028

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CATEGORY Sheath and Knife

REGION Northeast

TRIBE Iroquois

DATE ca. 1820

MATERIALS Sheath: tanned hide; dyed and natural bird quills; dyed porcupine quills; tin cones; red-dyed deer hair; birchbark. Knife: steel blade; wood handle; tanned hide; bird quills; tin cones.

DESCRIPTION Worn around the neck, this quilled knife and sheath exhibit Mohawk (Iroquois) quillwork at its finest. These objects incorporate both bird and porcupine quills that were colored with Native vegetal dyes.

DIMENSIONS Length (with strap) 24.5 inches; Length (sheath only) 10.25 inches; Length (knife) 8.25 inches

PROVENANCE
Charles Messiter Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

REFERENCE
Sotheby's (New York), April 1982, lot 286

ITEM WC8308029

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CATEGORY Sheath and Knife

REGION Plains

TRIBE Eastern Sioux

DATE ca. 1840

MATERIALS Sheath: tanned hide; dyed and natural porcupine quills; white glass seed beads. Knife: steel, wood.

DESCRIPTION This sheath was probably made at least 25 years earlier than the knife. The front of the sheath is fully quilled with powerful asymmetrical designs, while the top horizontal panel has two animals as design elements. The knife was made by Pierre Choteau Jr. and Company ca. 1840.

DIMENSIONS Length (sheath) 10.5 inches; Length (knife) 11.25 inches

PROVENANCE
Kurt Schindler, West Germany
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

REFERENCE
Sotheby's (New York), October 1981, lot 278

ITEM WC8308030

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CATEGORY Sheath and Knife

REGION Northern Plains

TRIBE Ojibwa

DATE ca. 1840

MATERIALS Sheath: tanned hide; dyed and natural porcupine quills; red glass seed beads; tin cones; red-dyed horsehair. Knife: steel; bone; copper.

DESCRIPTION The decoration on this sheath exhibits multiple forms of Native quillwork, including wrapped and loom-woven techniques. The knife has an animal-bone handle and a dagger-style blade.

DIMENSIONS Length (sheath without strap) 10.25 inches; Length (knife) 9.375 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

ITEM WC8308033

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CATEGORY Knife

REGION Plains

TRIBE Northern Plains

DATE ca. 1840

MATERIALS Steel; wood; brass rivets.

DESCRIPTION Called "dags," "stabbers," or "beaver tails," these double-edged fighting knives were in frequent use on the Plains in the first half of the nineteenth century. The blade was made by Baldwin Hill and Co. in New York. A figure of an Indian shooting a rifle is stamped into the wooden handle.

DIMENSIONS Length 14.25 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

ITEM WC8308046

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CATEGORY Pipe Bowl

REGION Plains

TRIBE Sioux

DATE ca. 1860

MATERIALS Catlinite

DESCRIPTION This massive circular pipe bowl was made from catlinite mined from a quarry in Minnesota. George Catlin was the first known European to visit the quarries (1835). The images on the sides of the bowl resemble Federal period American eagles. This adaptation suggests an evolution from the more abstract earlier depiction of the Upper World thunderbirds.

DIMENSIONS Length 7.25 inches; Height 3.75 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

ITEM WC8308048

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CATEGORY Pipe Bowl

REGION Plains

TRIBE Sioux

DATE ca. 1870

MATERIALS Catlinite

DESCRIPTION With the carved head of an eagle above the head of a non-Native person, this bowl may reflect a spiritual journey.

DIMENSIONS Length 7.5 inches; Height 4 inches.

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

ITEM WC8308052

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CATEGORY Tomahawk

REGION Plains

TRIBE Northern Plains

DATE ca. 1830

MATERIALS Iron; brass; brass tacks; tanned buffalo hide; black, yellow, blue, and white glass pony beads; sinew sewn.

DESCRIPTION This hand-forged tomahawk has a "French" or spontoon-style blade. This style is suggested by its resemblance to the pole arms used by the seventeenth-century French colonists. The handle is wrapped in tanned buffalo hide and decorated with blue and white pony beads.

DIMENSIONS Length 44 inches; Width 9.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

ITEM WC8308060

PAGE 96

CATEGORY Pipe Bag

REGION Plains

TRIBE Sioux

DATE ca. 1840

MATERIALS Red wool trade cloth; cotton binding; black, white, and turquoise-blue pony beads; buffalo rawhide; tin cones; dyed bird quills; sinew sewn.

DESCRIPTION This early Sioux pipe bag employs dyed bird quills on the rawhide slats and pony beads for the figural elements. Inside the pouch, written on an old tag is the following, "Kinnikkinnik pouch of a Sioux Indian Chief, Fort Dodge, Iowa 1851." Kinnic-kinnic is the Native smoking mixture consisting of wild tobacco, dried bark, and other Native plants.

DIMENSIONS Length 22.5 inches; Width 5.25 inches

PROVENANCE
Sioux chief, Fort Dodge, Iowa 1851
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

ITEM WC8308061

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CATEGORY Pipe Bag

REGION Plains

TRIBE Sioux

DATE ca. 1850

MATERIALS Tanned deerskin; black, white, and, blue pony beads; sinew sewn.

DESCRIPTION A fine and early example of pony beadwork, the bold design elements were typical of the Plains tribes before the reservation period.

DIMENSIONS Length 26 inches; Width 7.75 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

REFERENCE
Sotheby's (New York), April 1980, lot 74

ITEM WC8308062

PAGE 90

CATEGORY Pipe Bag

REGION Plains

TRIBE Cheyenne

DATE ca. 1840

MATERIALS Tanned buffalo hide; black, blue, and white glass pony beads; dyed porcupine quills; sinew sewn.

DESCRIPTION The four beaded tabs at the top of the bag are very typical of the Cheyenne. The elaborate fringe has been partially wrapped with quills, creating an interwoven and netted appearance.

DIMENSIONS Length 26 inches; Width 5.25 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

REFERENCE
Sotheby's (New York), April 1981, lot 267

ITEM WC8308065

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CATEGORY Saddle

REGION Plains

TRIBE Cree

DATE ca. 1850

MATERIALS Tanned hide; dyed and natural porcupine quills; red-dyed horsehair; white glass seed beads, rawhide; wood; cotton cloth; sinew.

DESCRIPTION Although men generally rode their horses bareback, pad saddles were used by both men and women. This very early saddle incorporates historic and abstract design elements.

DIMENSIONS Length 18.5 inches; Width 11 inches

PROVENANCE
Charles Messiter Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

REFERENCE
Sotheby's (New York), April 1982, lot 282

ITEM WC8308066

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CATEGORY Saddle

REGION Plains

TRIBE Cree

DATE ca. 1875

MATERIALS Tanned buffalo hide; buffalo rawhide (cinch strap); multicolored glass seed beads; dyed porcupine quills; cotton cloth; red wool cloth; two iron belt rings; thread sewn beadwork.

DESCRIPTION This pad saddle is made of buffalo hide with multicolored beaded elements at all four corners.

DIMENSIONS Length 17.75 inches; Width 12.5 inches

PROVENANCE
Charles Messiter Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

REFERENCE
Sotheby's (New York), April 1982, lot 283

ITEM WC8308067

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CATEGORY Saddle

REGION Northern Plains

TRIBE Ojibwa

DATE ca. 1890

MATERIALS Tanned buffalo hide; multicolored glass seed beads; brass beads; cotton braid; black velveteen; wool yarn; thread sewn.

DESCRIPTION The four corners of this pad saddle are decorated with beaded patches and drops. The design consist of floral motifs in various colors against a white background. Pad saddles were often made for trade to various tribes on the Plains.

DIMENSIONS Length 18 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
Akicita, Southwest Museum (1983)

ITEM WC8308072

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CATEGORY Moccasins

REGION Northeast

TRIBE Eastern Great Lakes

DATE ca. 1780

MATERIALS Tanned and black-dyed hide; dyed and natural bird quills; tin cones and red-dyed deer hair.

DESCRIPTION Single seam, puckertoed and black-dyed deerskin, these very early moccasins exemplify the Native styles of the Eastern Great Lakes area.

DIMENSIONS Length 10 inches

PROVENANCE
Charles Messiter Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Akicita, Southwest Museum (1983)
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCE
Sotheby's (New York), April 1982, lot 296

ITEM WC8401016

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CATEGORY Saddle Blanket

REGION Plains

TRIBE Sioux

DATE ca. 1850

MATERIALS Tanned buffalo hide; multicolored glass pony beads; tin cones; sinew sewn.

DESCRIPTION This fine and rare saddle blanket is decorated around its entire border with nine lanes of pony beads in alternating bands of blue, white, and black. It was intended for use and display on special ceremonial occasions.

DIMENSIONS Length 72 inches; Width 28 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8401019

PAGE 26

CATEGORY Cradle

REGION Plains

TRIBE Kiowa

DATE ca. 1860

MATERIALS Rawhide; tanned deerskin; cotton cloth; multicolored glass pony beads; wood (backboards).

DESCRIPTION This fully beaded cradle is unique in that it demonstrates a late use of pony beads, the larger-sized beads prevalent on the Plains before the reservation period. By the late 1860s, most cradles of this type were being decorated with the more readily available and smaller seed beads.

DIMENSIONS Length 41.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8401020

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CATEGORY Courting Fan

REGION Plains

TRIBE Sioux

DATE ca. 1840

MATERIALS Pine wood; red, black, green, and blue paint.

DESCRIPTION A highly symbolic courting fan from the Elk Dreamers society.

DIMENSIONS Height 16.5 inches; Width 11 inches

PROVENANCE
Lester Strawn Collection, Ottawa, Illinois
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCE
Harrison 1987, 126–127 (fig. 115)

ITEM WC8401021

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CATEGORY Club

REGION Plains

TRIBE Sioux

DATE ca. 1810

MATERIALS Maple wood; iron spear point.

DESCRIPTION The carvings on this club reflect the consideration given by the owner to the spiritual powers of the Upper World (thunderbirds) and the Underworld (Underwater Panther). There are seven tally marks carved into one side of the club, reflecting war exploits of the owner.

DIMENSIONS Length 24.7 inches

PROVENANCE
Sketched by Friedrich Paul Wilhelm, Duke of Württemberg during his American travels
Cincinnati relic show, 1978
Paul Gray, Denver, Colorado
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCES
Harrison 1987, 111 (fig. 115)
Feest and Kasprycki 2001, 210–211 (fig. 50)

ITEM WC8401024

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CATEGORY Sheath and Knife

REGION Plains

TRIBE Métis

DATE ca. 1845

MATERIALS Sheath: dyed and natural porcupine quills; glass seed beads; tanned buffalo hide. Knife: steel; water buffalo horn; brass rivets.

DESCRIPTION This beautiful knife and sheath ensemble is eclectic in its origins. The knife handle of water buffalo horn was harvested in India by the British East India Company and joined with its blade in England. The piece was shipped again, perhaps to the Hudson's Bay Company in Canada, and eventually sold or traded to either a Native or perhaps someone working in the fur trade. The sheath was matched with the blade and given as a set to an important Native customer of the Hudson's Bay Company.

DIMENSIONS Length 11.75 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8401030

PAGE 174

CATEGORY Dress

REGION Plateau

TRIBE Nez Perce

DATE ca. 1885

MATERIALS Tanned deerskin; multicolored glass trade beads; red wool cloth; blue glass beads; sinew sewn.

DESCRIPTION A dress with this much detail would have only been worn on special occasions, such as tribal gatherings, celebrations, and other opportunities to display prestige and dress-making skills. Everyday wear was much less decorated.

DIMENSIONS Length 55.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8401033

PAGE 81

CATEGORY Pipe Bowl and Stem

REGION Plains

TRIBE Sioux

DATE ca. 1880

MATERIALS Ash wood; porcupine quills; red-dyed horsehair; mallard duck scalp; sinew; cotton thread; catlinite.

DESCRIPTION The pipe bowl, in the image of a horse, is made from catlinite, a red clay found in Minnesota that is easy to quarry yet strong enough to withstand high temperatures. The quillwork covers one-third of the stem, a typical design style of this tribe and era.

DIMENSIONS Length 32.37 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8401045

PAGE 61

CATEGORY Bow

REGION Plains

TRIBE Hidatsa

DATE ca. 1850

MATERIALS Ash wood; sinew; tanned buffalo hide; dyed and natural porcupine quills; red paint.

DESCRIPTION This bow was used for close- to medium-range hunting and warfare. It is sinew backed to give it additional strength and durability. The three buffalo-hide wrappings are covered with porcupine quillwork.

DIMENSIONS Length 41 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8411003

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CATEGORY Headstall

REGION Plains

TRIBE Cree

DATE ca. 1840

MATERIALS Tanned deerskin; porcupine quills; white glass seed beads; tin cones; dyed horsehair; cotton thread.

DESCRIPTION This headstall consists of four strips of loom-woven quillwork with quilled rosettes at each corner. Two plaited quill fingers hang down from the top. Tin cones and horsehair ornaments are attached to the rosettes and finger extensions. Horse decorations of various types were common throughout the tribes of the Plains and neighboring regions.

DIMENSIONS Height 12.25 inches; Width 13 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8411004

PAGE 156

CATEGORY Moccasins

REGION Northeast

TRIBE Huron

DATE ca. 1835

MATERIALS Tanned and black-dyed deerskin; dyed moose hair; red silk ribbon.

DESCRIPTION The design elements on these Native-made moccasins reflect the Victorian tastes of the Ursuline nuns who collaborated with the Native women to expand their traditional embroidery techniques.

DIMENSIONS Length 9 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8503001

PAGE 62

CATEGORY Gun Case

REGION Plateau

TRIBE Nez Perce

DATE ca. 1870

MATERIALS Tanned buffalo hide; tanned deerskin fringe; multicolored glass seed beads; red wool trade cloth.

DESCRIPTION This gun case has been identified as either Nez Perce, or possibly Crow. The intermarriage of these Plateau and Plains tribes led to the interchange of patterns and designs.

DIMENSIONS Length 39 inches; Width 6.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8509005

PAGE 135

CATEGORY Toy Cradle

REGION Plateau

TRIBE Umatilla

DATE ca. 1890

MATERIALS Wood; cotton cloth; tanned hide; multicolored glass seed beads; red, white, and blue glass pony beads; dentalium shells; seashells.

DESCRIPTION This toy doll has a cloth head with beaded facial features and is fitted into a fully beaded and fringed baby carrier with a wood backboard and a bead-decorated faceguard.

DIMENSIONS Height 19.375 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8604017

PAGE 70

CATEGORY Knife Sheath

REGION Northeast

TRIBE Great Lakes

DATE ca. 1825

MATERIALS Tanned and black-dyed deerskin; dyed and natural porcupine quills.

DESCRIPTION The front of this very early sheath is decorated with interconnecting squares fashioned from dyed porcupine quills. A single line of quill embrodiery spirals inward on each square.

DIMENSIONS Length 10.25 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8606008

PAGE 41

CATEGORY Toy Cradle

REGION Plains

TRIBE Crow

DATE ca. 1885

MATERIALS Tanned buffalo hide; multicolored glass seed beads; red and navy wool cloth; cotton cloth; wool yarn; sinew and thread sewn.

DESCRIPTION A young girl's toy, this cradle is fashioned from parts of a martingale (horse decoration). The cradle includes a female doll wearing a cloth dress decorated with beads. The upper portion of the cradle is fully beaded with geometric designs in various colors.

DIMENSIONS Height 37.75 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Sotheby's (New York), May 1986, lot 126

ITEM WC8609007

PAGE 172

CATEGORY Octopus Bag

REGION Plains

TRIBE Cree

DATE ca. 1840

MATERIALS Navy blue trade cloth; silk cloth; multicolored glass seed beads; red wool yarn; porcupine quills (on red yarn tassels); thread sewn.

DESCRIPTION This is an early octopus bag from the Moose Factory area in the James Bay region of the Canadian north.

DIMENSIONS Length 23.5 inches; Width 11 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8612002

PAGE 129

CATEGORY Cradle

REGION Plains

TRIBE Crow

DATE ca. 1880

MATERIALS Tanned deerskin; multicolored glass seed beads; metallic beads; red wool cloth; brass hawk bells; cotton cloth; cotton sacking; tanned buffalo hide; wood; sinew sewn.

DESCRIPTION The distinctive shape of this cradle places it among the tribes of the northern Plains, Great Basin, and Plateau regions. The beaded horizontal straps used to secure the infant are unique to the Crow.

DIMENSIONS Height 40 inches; Width 10.67 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Sotheby's (New York), December 1986, lot 96

ITEM WC8612011

PAGE 44

CATEGORY Club

REGION Plains

TRIBE Sioux

DATE ca. 1800

MATERIALS Maple wood; iron spike; red pigment.

DESCRIPTION This very early ball-headed club was fitted with an iron spike into the face of the ball. A now-headless human figure clings to the neck of the club and grasps the ball.

DIMENSIONS Length 22 inches; Width 5.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8612027

PAGE 57

CATEGORY Tomahawk

REGION Plains

TRIBE Eastern Plains

DATE ca. 1760

MATERIALS Iron blade; ash wood; tanned hide; porcupine quills.

DESCRIPTION Among the earlier objects in this collection, the hand-forged blade is engraved with the date 1759. The blade has been further engraved with floral designs in a European style. The handle of this tomahawk is wrapped with porcupine quillwork.

DIMENSIONS Length 18.75 inches; Width 7.25 inches

PROVENANCE
William Guthman Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8702015

PAGE 150

CATEGORY Leggings

REGION Plateau

TRIBE Nez Perce

DATE ca. 1840

MATERIALS Tanned deerskin; multicolored glass pony beads; fringe includes ermine skin; hair; porcupine quills; red wool cloth; black pigment.

DESCRIPTION The black hash marks on these leggings are a count indicating the number of battles or raids in which the owner participated.

DIMENSIONS Length 42 inches

PROVENANCE
Thompson Collection, Deerfield Museum
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708006

PAGE 176

CATEGORY Shirt

REGION Plains

TRIBE Hidatsa - Fort Berthold

DATE ca. 1880

MATERIALS Tanned deerskin; porcupine quills; red wool trade cloth; cotton thread; sinew sewn.

DESCRIPTION The Native women on the Fort Berthold Reservation in North Dakota were famous for their multicolor quilled strips. These strips were not only used to decorate the shirts of their own men, but were frequently traded and sold to women of other tribes.

DIMENSIONS Height 29 inches; Width 23 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708014

PAGE 168

CATEGORY Bag

REGION Plateau

TRIBE Wasco - Wishxam

DATE ca. 1865

MATERIALS Tanned hide; multi-colored glass seed beads; cotton cloth; brass buttons.

DESCRIPTION This bag exemplifies the design and structural characteristics of pouches from the northern Plains tribes. These characteristics migrated westward along with the fur trade.

DIMENSIONS Length 38.5 inches; Width 7.25 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708100

PAGE 25

CATEGORY Moccasins

REGION Plains

TRIBE Cheyenne

DATE ca. 1875

MATERIALS Tanned deerskin; multicolored glass seed beads; sinew sewn.

DESCRIPTION These Cheyenne moccasins are made from Native tanned deerskin and are decorated with multicolored glass seed beads.The vamps, or upper part of the moccasin, have a keyhole design. This ancient symbol is thought to represent a buffalo pound, a corral used to entrap buffalo.

DIMENSIONS Length 9.5 inches

PROVENANCE
Lessard Collection, SD 77
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708104

PAGE 114

CATEGORY Pipe Bowl

REGION Northeast

TRIBE Micmac

DATE ca. 1840

MATERIALS Black stone

DESCRIPTION Made of black stone, this pipe bowl is surrounded by carved animals, including an otter and several beaver. The Micmac made these decorative bowls for the early tourist trade.

DIMENSIONS Height 3.25 inches; Width 2.25 inches

PROVENANCE
Frank Davis, St. Petersburg, Florida
Lessard Collection, SD 81
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708195

PAGE 70

CATEGORY Knife Sheath

REGION Plains

TRIBE Assiniboine

DATE ca. 1885

MATERIALS Buffalo rawhide; multicolored glass seed beads; tin cones; sinew sewn.

DESCRIPTION This multicolored sheath consists of an X motif at the top and a stepped diamond pattern at the bottom.

DIMENSIONS Length 9.5 inches

PROVENANCE
Dick Blakeslee
Lessard Collection, SD 179
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708255

PAGE 153

CATEGORY Moccasins

REGION Plains

TRIBE Blackfoot

DATE ca. 1890

MATERIALS Tanned and smoked moose hide; tanned and smoked deerskin (cuffs); multicolored glass seed beads; red wool cloth; sinew sewn.

DESCRIPTION This is a pair of side-seam moccasins with ankle cuffs. The vamps are fully beaded with stepped geometric patterns in blue, black, yellow, and red against a white background. Red wool trade cloth is placed as a decorative element below the cuffs.

DIMENSIONS Length 10 inches

PROVENANCE
Robert Bauver, Massachusetts
Lessard Collection, SD 242
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708257

PAGE 113

CATEGORY Charm Bag

REGION Northeast

TRIBE Winnebago

DATE ca. 1860

MATERIALS Multicolored glass seed beads; red yarn thread; cotton thread; satin cloth.

DESCRIPTION The design on this small bag pays tribute to the owner's belief in the protection of thunderbirds, lords of the Upper World. This bag would have contained special personal medicine objects.

DIMENSIONS Height 4.75 inches; Width 7.25 inches

PROVENANCE
Ed Haka, Hudson, Wisconsin
Lessard Collection, SD 244
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708281

PAGE 93

CATEGORY Moccasins

REGION Plains

TRIBE Sioux

DATE ca. 1890

MATERIALS Tanned buffalo hide; multicolored glass seed beads; tin cones; dyed horsehair; sinew sewn.

DESCRIPTION Fully beaded moccasins were not practical for everyday wear and were not often made. When worn, they displayed the wealth of their owner.

DIMENSIONS Length 10.5 inches

PROVENANCE
Joe Nichols, Cincinnati, Ohio
Lessard Collection, SD 269
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708296

PAGE 70

CATEGORY Knife Sheath

REGION Plains

TRIBE Northern Plains

DATE ca. 1840

MATERIALS Tanned hide; rawhide; multicolored glass pony beads; large round opaque glass beads; metal ring; sinew sewn.

DESCRIPTION This early pony-beaded sheath is symbolically decorated with abstract designs, both on the front and back.

DIMENSIONS Length 8.25 inches

PROVENANCE
University of Notre Dame,
South Bend, Indiana
Lessard Collection, SD 284
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708308

PAGE 108

CATEGORY Bear Claw Necklace

REGION Plains

TRIBE Sioux

DATE ca. 1860

MATERIALS Grizzly bear claws (20); red wool trade cloth; white glass beads; tanned rawhide.

DESCRIPTION This bear claw necklace would have been worn on important occasions. Only individuals who distinguished themselves through acts of bravery would be allowed to wear such a necklace. Using bear claws in this manner was not only highly decorative but it allowed for the visible transfer of power from the grizzly bear to the wearer of the necklace.

DIMENSIONS Length 15 inches

PROVENANCE
University of Notre Dame,
South Bend, Indiana
Lessard Collection, SD 298
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708315

PAGE 117

CATEGORY Case

REGION Plains

TRIBE Blackfoot

DATE ca. 1875

MATERIALS Buffalo rawhide; red, yellow, blue, and green paint; glass trade beads; seashells; tanned hide lacing.

DESCRIPTION This case is made of buffalo rawhide and decorated with pigments and trade beads. Flat cases were carried by women to hold personal and domestic objects.

DIMENSIONS Height 10.25 inches; Width 15.25 inches

PROVENANCE
Dave Sellen, Seattle, Washington
Lessard Collection, SD 305
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Torrence 1994, 181 (fig. 75)

ITEM WC8708346

PAGE 135

CATEGORY Toy Cradle

REGION Plains

TRIBE Kiowa

DATE ca. 1870

MATERIALS Multicolored glass seed beads; canvas; cotton cloth; red wool cloth; brass tacks; wood; porcelain; sinew sewn.

DESCRIPTION It was not uncommon to see European-manufactured porcelain dolls paired up with Native-made cradles. This one was made as a girl's toy or as an object to trade or sell.

DIMENSIONS Height 18.5 inches

PROVENANCE
Dallas Indian Show, April 1974
Lessard Collection, SD 340
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708362

PAGE 46

CATEGORY Puzzle Pouch

REGION Northeast

TRIBE Iroquois

DATE ca. 1875

MATERIALS Tanned and smoked deerskin; multicolored glass seed beads; black and red silk ribbon; thread sewn.

DESCRIPTION This pouch is in the shape of a boot moccasin. It is partially bead-decorated with abstract designs, zigzag patterns, and open diamond patterns in a variety of colors. It is called a puzzle pouch because the opening is disguised with segmented hide strips that have been pulled through a hide flap.

DIMENSIONS Length 9.75 inches

PROVENANCE

House of Olde, Buffalo, New York, August 1975
Lessard Collection, SD 357
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708382

PAGE 86

CATEGORY Pipe Bowl and Stem

REGION Northern Plains

TRIBE Ojibwa

DATE ca. 1865

MATERIALS Black stone; lead; catlinite; wood.

DESCRIPTION This pipe bowl is made from black stone found in Kenora, Canada. It is inlaid with lead and catlinite while the carved stem is inlaid with lead.

DIMENSIONS Length 6.75 inches; Height 3.5 inches

PROVENANCE

Terry Foreman, Friendship, Indiana
Lessard Collection, SD 379
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708397

PAGE 28

CATEGORY Moccasins

REGION Plains

TRIBE Southern Plains

DATE ca. 1850

MATERIALS Tanned hide; rawhide (soles); multicolored glass seed beads; white glass pony beads; sinew sewn.

DESCRIPTION These early moccasins have rawhide soles and soft tanned uppers with integral tongues. The vamp (upper portion) is partially decorated with alternating bands of pink and black beads running vertically. A one-lane border of multicolored seed and white pony beads extends from the heel, along the outside, to the beginning of the instep.

DIMENSIONS Length 10.5 inches

PROVENANCE

Terry Foreman, Friendship, Indiana
Lessard Collection, SD 394
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708460

PAGE 48s

CATEGORY Pipe Bag

REGION Plains

TRIBE Sioux

DATE ca. 1880

MATERIALS Tanned deerskin; rawhide (slats); multicolored glass seed beads; dyed porcupine quills; copper cones; yellow ochre paint; sinew sewn.

DESCRIPTION This pipe bag combines the decorative elements of multicolored glass seed beads, dyed porcupine quills, and copper cones. Both the upper deerskin panel and the lower twisted fringe have been colored with yellow ochre.

DIMENSIONS Length 37 inches; Width 6.5 inches

PROVENANCE

Blanchard Collection
Lessard Collection, SD 467
Epic Fine Arts Co. (Masco Corp.)

REFERENCE

Willis Henry (Marshfield, MA), September 1984, lot 183

ITEM WC8708472

PAGE 164

CATEGORY Bandolier Bag

REGION Plains

TRIBE Métis

DATE ca. 1870

MATERIALS Multicolored glass seed beads; red, navy, blue, and black wool cloth; cotton cloth; silk ribbon; sinew and thread sewn.

DESCRIPTION This bandolier strap is partially beaded with abstract floral designs in various colors against a red wool background. The oval-shaped pouch is decorated with a floral motif against a navy blue background.

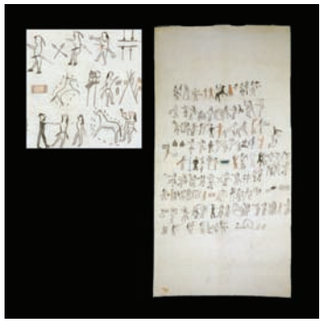
DIMENSIONS Length 35 inches

PROVENANCE

Lessard Collection, SD 480
Epic Fine Arts Co. (Masco Corp.)

REFERENCE

Skinner (Bolton, MA), September 1981



ITEM WC8708499

PAGE 40

CATEGORY Winter Count

REGION Plains

TRIBE Sioux

DATE ca. 1900

MATERIALS Muslin (unbleached cotton); wax crayon (orange, blue, green).

DESCRIPTION A Sioux winter count covering the years between 1776 and 1879. Each image represents the most important event in a given year.

DIMENSIONS Height 69.25 inches; Width 35.25 inches

PROVENANCE
Collected by Dr. Leonidas Hardin between 1895 and 1902 on the Rosebud Reservation, South Dakota
Lessard Collection, SD 508
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Finster 1968

ITEM WC8708524

PAGE 152

CATEGORY Moccasins

REGION Plains

TRIBE Sioux

DATE ca. 1885

MATERIALS Tanned cowhide (domesticated cattle); rawhide; multicolored glass seed beads; sinew sewn.

DESCRIPTION With identical designs in opposing colors, these moccasins may have belonged to a member of the Contrary society.

DIMENSIONS Length 10.25 inches

PROVENANCE
George Barker J. Holstein
Lessard Collection, SD 534
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Sotheby's (New York), April 1983, lot 408

ITEM WC8708526

PAGE 91

CATEGORY Pipe Bowl

REGION Plains

TRIBE Sioux

DATE ca. 1870

MATERIALS Catlinite; lead.

DESCRIPTION Carved from catlinite, the maker of this pipe bowl carved out the intricately inlaid design elements and then added melted lead. When cooled, the piece was hand polished to a beautiful finish.

DIMENSIONS Length 7.75 inches; Height 4.25 inches

PROVENANCE
Jay Mahoney Collection
Lessard Collection, SD 536
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Sotheby's (New York), April 1981, lot 257

ITEM WC8708555

PAGE 98

CATEGORY Lance Case

REGION Plains

TRIBE Crow

DATE ca. 1890

MATERIALS Tanned hide; rawhide; multicolored glass seed beads; red and black wool cloth; red, green, blue, and yellow paint; canvas; brass bell; thread sewn and sinew sewn.

DESCRIPTION Lance cases were unique to the Crow and were carried exclusively by women on horseback. Placed behind the women and facing upward, they were status symbols to be shown while on parade.

DIMENSIONS Length 50.5 inches

PROVENANCE
Lessard Collection, SD 568
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
The Horse, American Museum of Natural History (2008–2009)
Of Pride and Spirit, Honolulu Academy of Arts (1981)
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8708556

PAGE 51

CATEGORY Drawing

REGION Plains

TRIBE Sioux

DATE ca. 1910

MATERIALS Muslin; red, black, yellow, blue, and purple paint.

DESCRIPTION This is a pictographic record of the war exploits of a Hunkpapa/Sans Arc Sioux Indian named Jaw. In the drawing, Jaw can be seen rescuing fellow warriors while shooting his attackers.

DIMENSIONS Length 89.25 inches; Width 35.5 inches

PROVENANCE
Collected by Francis Densmore, 1912
Jim Aplan, Midland, South Dakota
Lessard Collection, SD 569
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCE
Szabo 1996, fig. 7

ITEM WC8708560

PAGE 63

CATEGORY Gun Case

REGION Plains

TRIBE Assiniboine

DATE ca. 1895

MATERIALS Tanned deerskin; multicolored glass seed beads; red wool trade cloth; thread sewn.

DESCRIPTION Collected on the Fort Belknap Indian Reservation, Montana. A Gros Ventre Indian, The Forked Stick, has been photographed with this case. The four fringe dangles with glass seed beads are a decorative element in this gun case.

DIMENSIONS Length 40 inches; Width 6.5 inches

PROVENANCE

The Forked Stick, a Gros Ventre Indian who has been photographed with this gun case
Fort Belknap Indian Reservation
John T. Kelly Collection
Jim Aplan, Midland, South Dakota
Lessard Collection, SD 574
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708718

PAGE 128

CATEGORY Cradle

REGION Plains

TRIBE Kiowa

DATE ca. 1880

MATERIALS Tanned deerskin; multicolored glass seed beads; cotton cloth; brass tacks; wood; thread sewn.

DESCRIPTION Fully beaded Kiowa cradles came into existence in the last third of the nineteenth century. The abstract design elements seen on the sides of this cradle were influenced by the Southeastern tribes who were being relocated to Indian territory at this time.

DIMENSIONS Height 44.38 inches; Width 11.75 inches

PROVENANCE

Jim O'Donnell, Detroit, Michigan
Lessard Collection, SD 742
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708754

PAGE 130

CATEGORY Cradle

REGION Northern Plains

TRIBE Ojibwa

DATE ca. 1900

MATERIALS Pine wood; ash wood; multicolored glass seed beads; commercial leather strap; tanned deerskin laces; cotton string; cotton cloth; wool cloth; thread sewn.

DESCRIPTION The curved faceguard is made of ash wood and was bent by steaming or boiling. The designs on the cloth cover reflect the transitions from more abstract Native designs to more realistic Western designs.

DIMENSIONS Height 29.88 inches; Width 15.63 inches

PROVENANCE

Lessard Collection, SD 791
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708857

PAGE 160

CATEGORY Bandolier Bag

REGION Northeast

TRIBE Sauk

DATE ca. 1870

MATERIALS Multicolored glass seed beads; navy blue wool cloth; wool yarn; red cotton braid; cotton print cloth.

DESCRIPTION This loom-woven, beadwork bag has repetitive geometric designs in various colors along with two small thunderbirds in black and yellow on the panel. Similar geometric designs repeat along the strap.

DIMENSIONS Length 34 inches

PROVENANCE

Kenny Funmaker, Chicago, Illinois
Lessard Collection, SD 902
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708888

PAGE 166

CATEGORY Bandolier Bag

REGION Plains

TRIBE Delaware

DATE ca. 1860

MATERIALS Multicolored glass seed beads; cotton cloth; silk ribbon; green wool yarn; thread sewn.

DESCRIPTION This Delaware bag has been stylistically associated with the Southeastern tribes who were moved onto reservations in Indian territory.

DIMENSIONS Length 33 inches

PROVENANCE

Museum of the American Indian, Heye Foundation, 13/5856
George Shaw, Snowmass, Colorado
Lessard Collection, SD 933
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONSS

Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8708895

PAGE 122

CATEGORY Case

REGION Plains

TRIBE Arapaho

DATE ca. 1850

MATERIALS Buffalo rawhide; tanned buffalo hide; blue and red glass pony beads; red, green, and black paint; porcupine quills; tin cones; traces of red wool cloth; sinew sewn.

DESCRIPTION Flat cases with abstract painted designs and fringe on the sides were used for ceremonial purposes to hold sacred items of personal or tribal power.

DIMENSIONS Height 10 inches; Width 9.75 inches

PROVENANCE

Turtle Museum, Niagara Falls, New York
Lessard Collection, SD WC940
Epic Fine Arts Co. (Masco Corp.)

REFERENCE

Torrence 1994, 127 (fig. 38)

ITEM WC8708897

PAGE 92

CATEGORY Pipe Bag

REGION Plains

TRIBE Arapaho

DATE ca. 1860

MATERIALS Tanned buffalo hide; red, white, blue, and black glass pony beads; porcupine quills; tin cones; horsehair; animal bone; sinew sewn.

DESCRIPTION This rare and early pipe bag has a woven bead panel at the bottom.

DIMENSIONS Length 28 inches; Width 6 inches

PROVENANCE

Lessard Collection, SD 942
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708916

PAGE 123

CATEGORY Cradle

REGION Plains

TRIBE Sioux

DATE ca. 1895

MATERIALS Tanned deerskin; multicolored glass seed beads; muslin cloth; sinew sewn.

DESCRIPTION Beautiful in design and technique, this cradle is unique in its continuous use of a beaded diamond pattern in the white field, creating a subtle quilted effect.

DIMENSIONS Height 25 inches; Width 9.75 inches

PROVENANCE

Ray Dunoff, Spearfish, South Dakota
Lessard Collection, SD 965
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8708920

PAGE 47

CATEGORY Case

REGION Plains

TRIBE Sioux

DATE ca. 1885

MATERIALS Cow rawhide (domesticated cattle); red, green, yellow, and blue paint.

DESCRIPTION This folded, untanned hide case, known as the suitcase of the Plains Indians, has designs in geometric forms: triangles, squares and combinations thereof painted in various colors.

DIMENSIONS Height 25.375 inches; Width 13.25 inches

PROVENANCE

Lessard Collection, SD 969
Epic Fine Arts Co. (Masco Corp.)

REFERENCE

Torrence 1994, 98 (fig. 15)

ITEM WC8708939

PAGE 165

CATEGORY Blanket Strip

REGION Plains

TRIBE Sioux

DATE ca. 1840

MATERIALS Tanned buffalo hide; blue and white glass pony beads; red cotton cloth; sinew sewn.

DESCRIPTION This prestigious pony-beaded strip was originally sewn onto a buffalo hide robe. When worn, the strip would be wrapped horizontally around the wearer and each rosette would have faced a different direction.

DIMENSIONS Length 68 inches; Diameter of rosettes 9.675 inches

PROVENANCE

Lessard Collection, SD 988
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS

Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8708941

PAGE 29

CATEGORY Pipe Bag

REGION Plains

TRIBE Sioux

DATE ca. 1860

MATERIALS Tanned deerskin; buffalo rawhide (slats); multicolored seed beads; dyed porcupine quills; tin cones; dyed horsehair; sinew sewn.

DESCRIPTION An elaborate and rare pipe bag, notable for the unusual quilling technique used to create a woven appearance. This method is sometimes called "Spotted Tail," named after similar quillwork on a war shirt owned by the Brule chief, Spotted Tail.

DIMENSIONS Length 38 inches; Width 6.5 inches

PROVENANCE
Lessard Collection, SD 990
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8708960

PAGE 106

CATEGORY Dress

REGION Plains

TRIBE Sioux

DATE ca. 1890

MATERIALS Cotton cloth (flour sacking); paint; down feathers.

DESCRIPTION With thunderbird imagery on the front and back, this extraordinary Ghost Dance dress was made from a flour sack that was distributed at the Rosebud Agency in 1889.

DIMENSIONS Length 44.25 inches

PROVENANCE
Lessard Collection
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Peterson 1976, 60–61

ITEM WC8708975

PAGE 91

CATEGORY Pipe Bowl

REGION Northeast

TRIBE Great Lakes

DATE ca. 1860

MATERIALS Light gray/green sedimentary stone; lead; catlinite.

DESCRIPTION A green stone pipe bowl with lead and catlinite abstract designs.

DIMENSIONS Length 5.25 inches; Height 3 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8709015

PAGE 155

CATEGORY Moccasins

REGION Plains

TRIBE Arapaho

DATE ca. 1880

MATERIALS Tanned hide; buffalo rawhide (soles); multicolored glass seed beads; green and red dry paint; sinew sewn.

DESCRIPTION These moccasins are made with rawhide soles, soft tanned uppers, side flaps, heel, and vamp fringe. They are embellished with green and red pigments.

DIMENSIONS Length 10.5 inches

PROVENANCE
Benson Lanford Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8709016

PAGE 154

CATEGORY Moccasins

REGION Plains

TRIBE Kiowa

DATE ca. 1870

MATERIALS Tanned deerskin; rawhide (soles); multicolored glass seed beads; yellow and red dry paint; sinew sewn.

DESCRIPTION These highly symbolic adult male moccasins contain celestial and abstract designs that represent powerful protective devices.

DIMENSIONS Length 9 inches

PROVENANCE
Benson Lanford Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8709044

PAGE 60

CATEGORY Club

REGION Plains

TRIBE Sioux

DATE ca. 1865

MATERIALS Ash wood; brass tacks; three steel knife blades; dyed horsehair; glass trade beads; tanned buffalo hide; sinew sewn (hand grip).

DESCRIPTION The three blades on this club were made by J. Russell and Co., Green River Works, Massachusetts, sometime between 1840 and 1860. Knives from the Green River Works were shipped West either unhafted or with simple wooden handles. This long club was designed for use by a warrior on horseback.

DIMENSIONS Length 34.75 inches; Width 8 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8710011

PAGE 71

CATEGORY Knife Sheath

REGION Northeast

TRIBE Menominee

DATE ca. 1820

MATERIALS Tanned and black-dyed deerskin; dyed and natural porcupine quills; white glass seed beads; red silk ribbon.

DESCRIPTION One of the very few examples designed to hold two knives, this sheath is made of tanned and black-dyed deerskin. The other design elements include porcupine quills, white glass seed beads, and red silk ribbon.

DIMENSIONS Length 11.25 inches

PROVENANCE
Ruth Hutchins, Ohio
Richrd Pohrt Collection, Flint, Michigan
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Penney 1992, 71 (fig. 5)

ITEM WC8712046

PAGE 139

CATEGORY Doll

REGION Northeast

TRIBE Winnebago

DATE ca. 1890

MATERIALS Wool cloth; satin; silk ribbon; multicolored glass seed beads; wool yarn; tanned deerskin; German silver; cotton cloth.

DESCRIPTION This female doll is wearing a blouse and skirt made of dyed wool cloth and highlighted by silk ribbon appliqué. Attached to the blouse are German silver brooches.

DIMENSIONS Height 9.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8712066

PAGE 133

CATEGORY Doll

REGION Northeast

TRIBE Seneca

DATE ca. 1860

MATERIALS Multicolored glass seed beads; sequins; cotton cloth; wool cloth; silk; cornhusk; tanned deerskin.

DESCRIPTION With the body and face made of a cornhusk, this doll is fully dressed, including a beaded necklace and beaded purse.

DIMENSIONS Height 10.38 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8712068

PAGE 139

CATEGORY Doll

REGION Northeast

TRIBE Winnebago

DATE ca. 1865

MATERIALS Cotton cloth; silk ribbon; wool yarn; white glass seed beads; shell (wampum) necklace; human hair; German silver; tanned deerskin.

DESCRIPTION This female doll is wearing a cloth dress with extensive ribbon appliqué. The cloth blouse is decorated with German silver brooches. A wampum shell necklace finishes the ensemble.

DIMENSIONS Height 8 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8712069

PAGE 139

CATEGORY Doll

REGION Northeast

TRIBE Winnebago

DATE ca. 1865

MATERIALS Tanned deerskin; silk ribbon; cotton cloth; multicolored glass seed beads; shell wampum; wool yarn; German silver; human hair.

DESCRIPTION This male doll is wearing a breechcloth with ribbon appliqué, German silver armbands and a toy pistol tied to his hip.

DIMENSIONS Height 8.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8712123

PAGE 135

CATEGORY Doll

REGION Plains

TRIBE Sioux

DATE ca. 1885

MATERIALS Tanned deerskin; multicolored glass seed beads; glass trade beads; cowrie shells; buffalo hair; fur.

DESCRIPTION This male doll depicts a warrior wearing a shirt, leggings, and moccasins made of tanned deerskin. Multicolored glass beads, cowrie shells, buffalo hair, and fur complete the ensemble.

DIMENSIONS Height 12.25 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8712131

PAGE 131

CATEGORY Doll

REGION Plains

TRIBE Sioux

DATE ca. 1865

MATERIALS Navy blue wool cloth; multicolored glass seed beads; cotton cloth; tanned hide; tin; thread sewn.

DESCRIPTION The long, beaded ear ornaments and the concha belt with a long tail make this doll unique. The top of the dress, both in front and back, has a repeated bead design.

DIMENSIONS Height 7.75 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8712136

PAGE 135

CATEGORY Doll

REGION Plains

TRIBE Sioux

DATE ca. 1895

MATERIALS Tanned cowhide (domesticated cattle); rawhide; multicolored glass seed beads; blue glass trade beads; brass wire; human hair; cotton cloth; shells; sinew sewn.

DESCRIPTION This female doll is wearing a hide dress that is fully beaded with vertical stripes in red, yellow, and white against a blue background. The doll has bead-decorated leggings and moccasins. The face has traces of red paint.

DIMENSIONS Height 15.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8712137

PAGE 139

CATEGORY Doll

REGION Plains

TRIBE Cheyenne

DATE ca. 1870

MATERIALS Cotton cloth; silk; multicolored glass seed beads; tanned deerskin; commercial tanned leather; tin conchae; horsehair; dentalium shells; mother of pearl; brass beads; sinew and thread sewn.

DESCRIPTION This female doll is wearing a cloth dress with white bead decorations suggestive of cowrie shells. The doll has beaded leggings, moccasins, hair ties and a beaded pouch. An addition are the dentalium shell ear ornaments.

DIMENSIONS Height 13.25 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8802005

PAGE 42

CATEGORY Pipe Bag

REGION Plains

TRIBE Sioux

DATE ca. 1885

MATERIALS Tanned deerskin; rawhide (slats); multicolored glass seed beads; yellow ochre paint; dyed porcupine quills; tin cones and red wool yarn; sinew sewn.

DESCRIPTION A superb example of pictographic beadwork, this pipe bag shows the amazing capabilities of a very talented craftswoman. Both sides have decorated panels depicting warriors on horseback, warriors standing with horses, bighorn sheep, and elk.

DIMENSIONS Length 35.5 inches; Width 5.5 inches

PROVENANCE
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8803004

PAGE 132

CATEGORY Doll

REGION Northeast

TRIBE Maliseet

DATE ca. 1860

MATERIALS Wood; red wool cloth; cotton cloth; white glass seed beads; silk; human hair.

DESCRIPTION Dressed in a traditional outfit consisting of a red wool hood with bead decoration, a shirt, a cloak, and red wool leggings, this doll was made by the Maliseet living along the St. John River, New Brunswick, Canada.

DIMENSIONS Height 9.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Of Pride and Spirit, Honolulu Academy of Arts (1981)

REFERENCES
Of Pride and Spirit 1981, 28 and 79 (fig. 97)
Sotheby's (New York), December 1987, lot 119

ITEM WC8803005

PAGE 134

CATEGORY Doll

REGION Northeast

TRIBE Maliseet

DATE ca. 1860

MATERIALS Wood; red wool cloth; cotton cloth; silk; human hair; white and purple glass seed beads.

DESCRIPTION The foundation for this doll is wood, commonly available in the Northeast, whereas most Plains dolls have an animal-hide base. This female doll was made for sale or trade.

DIMENSIONS Height 8.25 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Of Pride and Spirit, Honolulu Academy of Arts (1981)

REFERENCES
Of Pride and Spirit 1981, 28 and 79 (fig. 97)
Sotheby's (New York), December 1987, lot 119

ITEM WC8803012

PAGE 182

CATEGORY Shirt

REGION Plateau

TRIBE Nez Perce

DATE ca. 1850

MATERIALS Tanned deerskin; natural and dyed porcupine quills; multicolored glass seed beads; horsehair; human hair.

DESCRIPTION This is a powerful and unique shirt. It employs two different methods of quillwork, plaited on the sleeves and wrapped horsehair on the front and back. This shirt, with its perforations, triangular neck flap, hair fringe, and quillwork indicate that the wearer was a member of a military society and was entitled to utilize its protective power.

DIMENSIONS Length 31.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8803013

PAGE 180

CATEGORY Shirt

REGION Plains

TRIBE Sioux

DATE ca. 1860

MATERIALS Tanned deerskin; natural and dyed porcupine quills; multicolored glass seed beads; human hair; mineral pigments (blue); sinew sewn.

DESCRIPTION This shirt reflects the wearer's status within his community. The hair tassels were gifts from members of his tribe in recognition of his importance.

DIMENSIONS Length 37 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCE
Berlo and Phillips 1998, 113 (fig. 74)

ITEM WC8803020

PAGE 170

CATEGORY Blanket Strip

REGION Plateau

TRIBE Nez Perce

DATE ca. 1870

MATERIALS Tanned buffalo hide; multicolored glass pony beads; red wool trade cloth; brass hawk bells; sinew sewn.

DESCRIPTION This blanket strip is made of tanned buffalo hide and decorated with glass pony beads, red wool trade cloth, and brass bells.

DIMENSIONS Length 68.5 inches; Diameter of rosettes 6 inches

PROVENANCE

Slickpoo family, Lapwai, Idaho
Duane Alderman, Pendleton, Oregon
Jerry VanderHowen, Yakima, Washington

NOTE: Duane Alderman states in an email: "The pony beaded strip I collected from the Slickpoo family at Lapwai, Idaho in the early 1980ns. It was sewn on a 3rd phase Navajo blanket but no one wanted the two together as the price was too dear. I separated the blanket from the strip and sold the blanket to Murray Arrowsmith and the beaded strip to Jerry VanderHowen of Yakima."

Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8805005

PAGE 100

CATEGORY Dance Stick

REGION Plains

TRIBE Sioux

DATE ca. 1885

MATERIALS Wood; commercial tanned leather; iron; pewter; red and blue paint.

DESCRIPTION This dance stick created by Joseph No Two Horns memorializes a horse he once owned that was wounded in battle. This particular horse effigy shows five wound marks on either side. Joseph No Two Horns was known to have fought in the Battle of the Little Bighorn in 1876.

DIMENSIONS Length 31.37 inches

PROVENANCE

Joseph No Two Horns, Hunkpapa Lakota (1852–1942)
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS

Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCES

West 1978
Wooley and Horse Capture 1993

ITEM WC8805011

PAGE 119

CATEGORY Tipi Bag

REGION Plains

TRIBE Sioux

DATE ca. 1885

MATERIALS Tanned cowhide (domesticated cattle); multicolored glass seed beads; dyed porcupine quills; dyed horsehair; tin cones; dyed feathers; sinew sewn.

DESCRIPTION This bag was made from tanned cowhide supplied by the U.S. military, who were responsible for providing food to the Indians on the reservations. By the late 1800s, the buffalo herds and many of the larger animals had been decimated by hunters, trappers, and sportsmen. During this difficult period, Native women created objects of interest and beauty for use within the tribe and increasingly for trade to non-Natives.

DIMENSIONS Height 10 inches; Width 17.25 inches

PROVENANCE

Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION

Of Pride and Spirit, Honolulu Academy of Arts (1981)

REFERENCE

Sotheby's (New York), December 1987, lot 177

ITEM WC8808027

PAGE 34

CATEGORY Shirt

REGION Plains

TRIBE Blackfoot

DATE ca. 1830

MATERIALS Tanned bighorn sheepskin; multicolored glass pony beads; tanned buffalo hide (bibs and shoulder and sleeve strips); dyed and natural porcupine quills; maidenhair fern; red wool trade cloth; sinew sewn.

DESCRIPTION A very early Blackfoot man's shirt embellished with pony beaded strips, quilled panels, and pictographic images that relate to military events essential to the wearer's identity.

DIMENSIONS Length 62 inches

PROVENANCE

From a private museum in Switzerland founded in the 1830s or 1840s
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS

Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCE

Harrison 1987, 72 (fig. P8)

ITEM WC8808028

PAGE 32

CATEGORY Shirt

REGION Plains

TRIBE Sioux

DATE ca. 1840

MATERIALS Tanned deerskin; dyed porcupine quills; blue, white, black, and yellow glass seed beads; horsehair; human hair; yellow and blue (faded to gray) pigment; sinew sewn.

DESCRIPTION This shirt is an example of the fashions of the northern and central Plains in the 1830s. Utilizing beads, dyed porcupine quills, horsehair, and human hair, this garment is designed with classically symmetrical lines. The coloring of this shirt, blue on top and yellow on the bottom signifies the wearer as a high-standing member of the Lakota society.

DIMENSIONS Length 48 inches

PROVENANCE

From a private museum in Switzerland founded in the 1830s or 1840s
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS

Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8808030

PAGE 162

CATEGORY Coat

REGION Plains

TRIBE Métis

DATE ca. 1840

MATERIALS Tanned and smoked hide; dyed and natural porcupine quills; white glass seed beads.

DESCRIPTION Made of tanned moose or elk hide, this European-styled coat is elaborately decorated with porcupine quill embroidery and glass trade beads.

DIMENSIONS Length 48 inches

PROVENANCE

From a private museum in Switzerland founded in the 1830s or 1840s
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS

Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8808037

PAGE 66

CATEGORY Bow

REGION Plains

TRIBE Upper Missouri River

DATE ca. 1835

MATERIALS Elk antler; sinew; red wool trade cloth; porcupine quills.

DESCRIPTION A sinew-backed bow made from a single piece of elk antler. This extraordinary adaptation of Native materials was rare by the 1850s.

DIMENSIONS Length 26.25 inches

PROVENANCE

From a private museum in Switzerland founded in the 1830s or 1840s
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8810007

PAGE 88

CATEGORY Pipe Bowl and Stem

REGION Plains

TRIBE Iowa

DATE ca. 1820

MATERIALS Ash wood; porcupine quills; horsehair; sinew.

DESCRIPTION This long and beautifully quilled pipe stem and bowl were used on ceremonial occasions. Most Natives enjoyed smoking and participated in the use of tobacco for religious purposes. A pipe of this importance would have significant spiritual powers.

DIMENSIONS Length 47.75 inches

PROVENANCE

Andre Nasser Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8810011

PAGE 99

CATEGORY Pipe Stem

REGION Plains

TRIBE Sioux

DATE ca. 1900

MATERIALS Ash wood; brass tacks; dyed and natural porcupine quills; red, yellow, and blue paint; thread.

DESCRIPTION The bowl end of this circular pipe stem has been branded with a hot file, painted in various colors, and tacked near the tip. The mouth end is decorated with wrapped quillwork.

DIMENSIONS Length 29.13 inches

PROVENANCE

Andre Nasser Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8810013

PAGE 46

CATEGORY Pipe Stem

REGION Plains

TRIBE Sioux

DATE ca. 1850

MATERIALS Ash wood; brass tacks; dyed and natural bird quills; dyed and natural porcupine quills (on fringe); tanned deerskin; bird scalp.

DESCRIPTION This long flat pipe stem has three circular carved areas ornamented with brass tacks. At the mouth end are three carved rods, each of which has been wrapped with bird quills. Written on the top in black ink is the following, "Bought at St. Paul, Minn. Aug. 1852 of an Indian by J.B. Aiken."

DIMENSIONS Length 36.5 inches; Width 2.75 inches

PROVENANCE

J.B. Aiken
Andre Nasser Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8810034

PAGE 46

CATEGORY Pipe Bowl

REGION Plains

TRIBE Sioux

DATE ca. 1865

MATERIALS Catlinite; lead.

DESCRIPTION This intricately carved pipe bowl may represent a wealthy individual sharing his wealth, in this case a barrel of brandy, to one of his followers. Beneath the figures, and on the bowl, are abstract inlaid designs representing buffalo hoofs. This pipe bowl, carved from catlinite with lead inlay, was made for presentation.

DIMENSIONS Length 7.25 inches; Height 3.25 inches

PROVENANCE
Andre Nasser Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Penney 1996, 36–37

ITEM WC8812008

PAGE 68

CATEGORY Hunter's Bag

REGION Northeast

TRIBE Ottawa

DATE ca. 1780

MATERIALS Tanned and black-dyed deerskin; dyed and natural porcupine quills; tin cones; red-dyed deer hair; wool yarn; white glass pony beads.

DESCRIPTION An early black-dyed deerskin pouch extensively decorated with porcupine quillwork. The two outer images of thunderbirds reflect the owner's spiritual identity with the powers of the Upper World. Worn around the neck, these pouches carried personal charms relating to hunting and warfare.

DIMENSIONS Height (overall) 30 inches; bag height 9.25 inches, width 11.25 inches

PROVENANCE
Mr. & Mrs. Fred Boschan, Pennsylvania
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCES
Penney and Longfish 1994, 54
Sotheby's (New York), November 1988, lot 72

ITEM WC8902002

PAGE 159

CATEGORY Moccasins

REGION Northeast

TRIBE Iroquois

DATE ca. 1860

MATERIALS Tanned deerskin; dyed and natural porcupine quills; multicolored glass seed beads; red wool cloth; green silk ribbon; white cotton cloth; thread sewn.

DESCRIPTION These adult moccasins have elaborate quillwork on tanned hide along with traditional beaded designs on red trade cloth.

DIMENSIONS Length 9.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8903012

PAGE 110

CATEGORY Christ Figure

REGION Northeast

TRIBE Ottawa

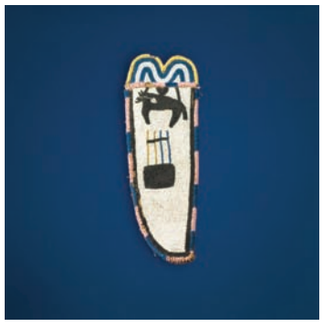
DATE 1827 or 1839

MATERIALS Pine wood; birchbark.

DESCRIPTION This extraordinary carving of the Crucifixion of Jesus was one of the Native-made items central to the Ottawa church at Cross Village, Michigan.

DIMENSIONS Height 18.88 inches; Width 18.25 inches

PROVENANCE
Ottawa church at Cross Village, Michigan
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)



ITEM WC8903025

PAGE 71

CATEGORY Knife Sheath

REGION Plains

TRIBE Cree

DATE ca. 1870

MATERIALS Commercial leather; multicolored glass seed beads; cotton cloth; thread sewn.

DESCRIPTION The front panel of this fully beaded sheath is decorated at the top with the image of an animal in black with a white heart line. Below the animal is an image that may represent a Sun Dance altar of the Plains Cree and Blackfoot.

DIMENSIONS Length 11.88 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8903029

PAGE 52

CATEGORY Club

REGION Plains

TRIBE Otoe

DATE ca. 1875

MATERIALS Maple wood; glass mirrors; brass tacks; iron tacks.

DESCRIPTION This club is a ceremonial or display object, not a fighting club. At the top is a carved representation of a beaver or otter, and the horses at the other end are shown with their forelegs up against their chins.

DIMENSIONS Length 23.75 inches; Width 3.75 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCE
Sotheby's (New York), November 1988, lot 160

ITEM WC8903030

PAGE 65

CATEGORY Bag

REGION Northeast

TRIBE Ottawa

DATE ca. 1780

MATERIALS Tanned and black-dyed deerskin; dyed porcupine quills; wool yarn; white glass seed beads.

DESCRIPTION An early black-dyed pouch with extensive porcupine quillwork. The design elements may represent the powerful presence of spirit beings of the Underworld.

DIMENSIONS Height 19.75 inches; Width 9.25 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

ITEM WC8903046

PAGE 43

CATEGORY Sheath and Knife

REGION Plains

TRIBE Cree

DATE ca. 1865

MATERIALS Sheath: tanned hide; multicolored glass seed beads; tin cones; thread sewn. Knife: steel, bone, brass rivets.

DESCRIPTION The front of this sheath is designed with four flower motifs in red and green above black scroll designs against a light blue background. The double-edged dagger-style knife is fitted to a bone handle.

DIMENSIONS Length (sheath) 9.5 inches; (knife) 11.87 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8903064

PAGE 99

CATEGORY Pipe Stem

REGION Plains

TRIBE Sioux

DATE ca. 1840

MATERIALS Ash wood; dyed and natural porcupine quills; silk ribbon; thread; sinew.

DESCRIPTION This early and finely woven porcupine quill-wrapped pipe stem has zoomorphic and abstract design elements.

DIMENSIONS Length 28.63 inches; Width 2 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8903068

PAGE 99

CATEGORY Pipe Stem

REGION Plains

TRIBE Sioux

DATE ca. 1875

MATERIALS Ash wood; dyed and natural bird quills, dyed horsehair; sinew.

DESCRIPTION Puzzle stems, such as this example, were intricately carved to trick an observer about the true path of the smoke.

DIMENSIONS Length 28.5 inches; Width 2.25 inches

PROVENANCE
Collected by Milford Chandler
Chandler-Pohrt Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8903079

PAGE 87

CATEGORY Pipe Bowl and Stem

REGION Plains

TRIBE Sioux

DATE ca. 1865

MATERIALS Catlinite

DESCRIPTION This pipe stem is carved in a puzzle pattern to confuse or entertain others as to the pathway of the smoke. The lower third is wrapped in braided porcupine quills. On the shank of the bowl is an effigy of a buffalo. The prow and the bowl have the remnants of a figure broken off long ago.

DIMENSIONS Length 8 inches; Height 3.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8903086

PAGE 101

CATEGORY Pipe Bowl

REGION Northern Plains

TRIBE Ojibwa

DATE ca. 1840

MATERIALS Catlinite

DESCRIPTION The raised crest on this small and delicately carved pipe bowl would have had specific relevance known only to the tribe.

DIMENSIONS Length 2.38 inches; Height 2.38 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8903107

PAGE 91

CATEGORY Pipe Bowl

REGION Plains

TRIBE Sioux

DATE ca. 1850

MATERIALS Catlinite; lead.

DESCRIPTION Both the funnel-shaped bowl and the long shank of this bowl are enhanced with lead inlays to create abstract patterns.

DIMENSIONS Length 7.5 inches; Height 4 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8903121

PAGE 101

CATEGORY Pipe Bowl

REGION Plains

TRIBE Pawnee

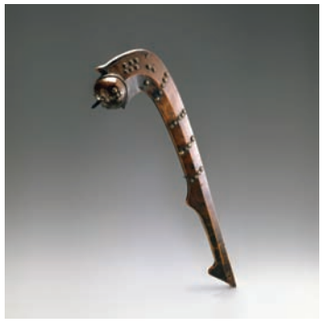
DATE ca. 1830

MATERIALS Catlinite; lead.

DESCRIPTION Pawnee pipe bowls often display a human effigy facing the smoker. The hairstyle is an indicator of tribal affiliation.

DIMENSIONS Length 4.625 inches; Height 2.875 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)



ITEM WC8904036

PAGE 53

CATEGORY Club

REGION Plains

TRIBE Otoe

DATE ca. 1840

MATERIALS Maple wood; brass tacks; iron spike.

DESCRIPTION Brass tacks embellish this early club. The crest of the handle is carved with the representation of an otter, a very powerful protective spirit within tribal mythology.

DIMENSIONS Length 22.25 inches; Width 6.63 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC8905017

PAGE 78

CATEGORY Knife Sheath

REGION Northern Plains

TRIBE Ojibwa

DATE ca. 1870

MATERIALS Tanned hide; multicolored glass seed beads; tin cones; red wool yarn; wood; red wool cloth (reverse); silk ribbon.

DESCRIPTION On the top front of this fully beaded sheath are the figures of two women separated by an object that appears to be a spear or arrow. Beneath them and on the obverse are historical abstract designs.

DIMENSIONS Length 12.75 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Penney and Longfish 1994, 104–105

ITEM WC8905031

PAGE 136

CATEGORY Doll

REGION Subarctic

TRIBE Swampy Cree

DATE ca. 1800

MATERIALS Wool cloth; cotton cloth; multicolored glass seed beads; dyed and natural porcupine quills; tanned hide; wool yarn; wood; human hair; sinew and thread sewn.

DESCRIPTION Dressed and outfitted by Cree women, this is one of the few surviving dolls to provide a valuable record of Native clothing from the James Bay region of the Hudson Bay.

DIMENSIONS Height 12.25 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

REFERENCES
Christie's (London), April 1989, lot 280
Similar examples of female doll:
Harrison 1987, 77 (fig. 67)
Peers and Pettitpas 1996, 69 (fig. 10)

ITEM WC8905032

PAGE 136

CATEGORY Toy Cradle

REGION Subarctic

TRIBE Swampy Cree

DATE ca. 1800

MATERIALS Dyed and natural porcupine quills; multicolored glass seed beads; wool cloth; cotton cloth; wood; tin cones; wool yarn; tanned hide; sinew sewn.

DESCRIPTION This doll was imported from England in the late eighteenth century and then paired to this cradle by a Cree artisan.

DIMENSIONS Height 8.5 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Christie's (London), April 1989, lot 280

ITEM WC8906009

PAGE 148

CATEGORY Coat

REGION Plains

TRIBE Otoe

DATE ca. 1890

MATERIALS Navy blue wool trade cloth; multicolored glass seed beads; cotton cloth; silk ribbon; glass buttons.

DESCRIPTION This coat employs symbolic imagery that relates to the religious movement started by William Faw Faw (Waw-no-she) who lived near Ponca City, Oklahoma. Reminiscent of Ghost Dance imagery, the Faw Faw designs represent a desire to return to an earlier lifestyle, one not affected by European influence.

DIMENSIONS Length 39 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Ewing 1982, 186–187 (fig. 170)

ITEM WC9009005

PAGE 101

CATEGORY Pipe Bowl

REGION Plains

TRIBE Sioux

DATE ca. 1850

MATERIALS Catlinite; white glass seed beads; lead.

DESCRIPTION This is an effigy pipe bowl with human heads facing each other. Bands of lead encircle the shank and the European-style hats.

DIMENSIONS Length 7 inches; Height 3.25 inches

PROVENANCE
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Sotheby's (New York), September 1990, lot 237

ITEM WC9100004

PAGE 99

CATEGORY Pipe Stem

REGION Northern Plains

TRIBE Ojibwa

DATE ca. 1875

MATERIALS Pine wood; brass tacks; silk ribbon; red, black, and yellow paint.

DESCRIPTION This elaborate puzzle stem is meant to disguise the pathway of the smoke.

DIMENSIONS Length 39.88 inches; Width 2.375 inches

PROVENANCE
Epic Fine Arts Co. (Masco Corp.)

ITEM WC9302001

PAGE 31

CATEGORY Leggings

REGION Great Basin

TRIBE Ute

DATE ca. 1860

MATERIALS Tanned deer hide; tanned buffalo hide; white, pink, black, and yellow glass seed beads; porcupine quills; dyed horsehair; red wool yarn; red and black paint; sinew sewn.

DESCRIPTION Men's leggings decorated with beaded strips in pink and black against a white background. One legging is painted with horizontal black stripes. The other is painted with diagonal stripes in red and black paint.

DIMENSIONS Length 36 inches

PROVENANCE
Ernest Modlin Collection
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC9305001

PAGE 177

CATEGORY Dress

REGION Plains

TRIBE Cheyenne

DATE ca. 1890

MATERIALS Tanned deerskin; cowrie shells; white, blue, red, and green seed beads; brown, white, and blue glass tube beads; red trade cloth; red and yellow ochre; cotton thread; sinew sewn.

DESCRIPTION This girl's dress contains several hundred cowrie shells carved to replicate elk's teeth. The neck area is surrounded with a pattern of green, blue, and red beads on a foundation of white beads. The dress is heavily fringed on sides, front, and bottom.

DIMENSIONS Length 35.5 inches; Width 25.25 inches

PROVENANCE
Alexander Gallery
Epic Fine Arts Co. (Masco Corp.)

ITEM WC9311002

PAGE 102

CATEGORY Whistle

REGION Plains

TRIBE Sioux

DATE ca. 1885

MATERIALS Ash wood; porcupine quills; sinew.

DESCRIPTION This courting whistle, in the form of a sandhill crane, was believed to have magical influence over women.

DIMENSIONS Length 26.75 inches

PROVENANCE
Marvin Lince, Tualatin, Oregon
Epic Fine Arts Co. (Masco Corp.)

ITEM WC9311003

PAGE 54

CATEGORY Club

REGION Plains

TRIBE Sioux

DATE ca. 1820

MATERIALS Maple wood; iron spike.

DESCRIPTION Partially surrounding the ball head of this club is the mouth of an abstract animal. On the club is written, "US War Dept," the precursor to the Smithsonian Institution. The iron spike protruding from the center of the ball was a later addition.

DIMENSIONS Length 24 inches

PROVENANCE
The club was sketched by the artist, Seth Eastman in the mid-nineteenth century
U.S. War Department
Marvin Lince, Tualatin, Oregon.
Epic Fine Arts Co. (Masco Corp.)

EXHIBITIONS
Splendid Heritage, Wheelwright Museum (1995) and Eiteljorg Museum (1998–99)

REFERENCE
Peterson 1965, pl. IV

ITEM WC9311004

PAGE 118

CATEGORY Case

REGION Plains

TRIBE Blackfoot

DATE ca. 1875

MATERIALS Buffalo rawhide; tanned buffalo hide fringe; paint.

DESCRIPTION Cylindrical containers, embellished with powerful abstract designs, were used to store sacred objects such as medicine bundles, feathers, and feathered headresses.

DIMENSIONS Length 23 inches

PROVENANCE
James Hooper Collection, No. 1586
Marvin Lince, Tualatin, Oregon
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Phelps 1976, pl. 197

ITEM WC9311006

PAGE 37

CATEGORY Moccasins

REGION Plains

TRIBE Sioux

DATE ca. 1885

MATERIALS Tanned buffalo hide; glass seed beads; red wool cloth; cotton cloth; sinew sewn.

DESCRIPTION These beaded moccasins are decorated with horse tracks in navy blue against a contrasting background of half light blue and half yellow. The cuffs are decorated with red wool cloth. The horse tracks may reflect the wearer's ability to steal horses from neighboring tribes and others who ventured too close to this individual.

DIMENSIONS Length 9.5 inches

PROVENANCE
Marvin Lince, Tualatin, Oregon
Epic Fine Arts Co. (Masco Corp.)

ITEM WC9311007

PAGE 74

CATEGORY Sheath and Knife

REGION Plains

TRIBE Northern Plains

DATE ca. 1840

MATERIALS Sheath: buffalo rawhide; tanned buffalo hide fringe; blue and white glass pony beads; sinew sewn. Knife: steel and wood.

DESCRIPTION An early buffalo hide sheath decorated with alternating bands of blue and white pony beads. The knife is stamped, "J. Russell & Co. Green River Works." A favorite of Indians, mountain men, trappers and settlers, a Green River knife from J. Russell was the preferred knife on the Plains from 1840 to 1860.

DIMENSIONS Length (sheath) 10.5 inches; Length (knife) 10.375 inches

PROVENANCE
Marvin Lince, Tualatin, Oregon
Epic Fine Arts Co. (Masco Corp.)

ITEM WC9311008

PAGE 64

CATEGORY Hunting Bag

REGION Plains

TRIBE Comanche

DATE ca. 1825

MATERIALS Tanned deerskin; glass pony beads; sinew sewn.

DESCRIPTION This hunting bag reflects a very individual approach to design. The man for whom this was made had dreams about his personal relationship with the spirits that guided his everyday life. His descriptions of his dreams were translated into the abstract designs on this bag.

DIMENSIONS Height 13.25 inches; Width 11.375 inches

PROVENANCE
Marvin Lince, Tualatin, Oregon
Epic Fine Arts Co. (Masco Corp.)

ITEM WC9311009

PAGE 85

CATEGORY Pipe Bag

REGION Plains

TRIBE Sioux

DATE ca. 1885

MATERIALS Tanned deerskin; glass seed beads; dyed porcupine quills; tin cones; coarse blue beads; sinew sewn.

DESCRIPTION The figurative elements of two hands touching is unique to this bag. The obverse side employs traditional abstract designs and motifs.

DIMENSIONS Length 30 inches

PROVENANCE
Marvin Lince, Tualatin, Oregon
Epic Fine Arts Co. (Masco Corp.)

ITEM WC9311010

PAGE 55

CATEGORY Club

REGION Plains

TRIBE Sioux

DATE ca. 1885

MATERIALS Wood; iron; brass tacks; porcupine quills; paint; catlinite.

DESCRIPTION This classic dance club is from the Standing Rock Reservation. Above the ball and spike is the carved head of a Crow Indian, historic enemies of the Teton (Lakota) Sioux.

DIMENSIONS Length 27.25 inches

PROVENANCE
George File, Canada
Ted Trotta and Anna Bono
Marvin Lince, Tualatin, Oregon
Epic Fine Arts Co. (Masco Corp.)

REFERENCES
Ewing 1982, 146 (fig. 116)
Sotheby's (New York), April 1981, lot 233

ITEM WC9411008

PAGE 126

CATEGORY Cradleboard

REGION Northeast

TRIBE Mohawk

DATE ca. 1860

MATERIALS Wood backboard; hand wrought and stamped ornamental brooches simulating Canadian trade silver; hide bindings; red, black, orange, dark green, and metallic gold paint.

DESCRIPTION Exhibiting both European and Native influences, Mohawk (Iroquois) cradles are among the most highly decorated.

DIMENSIONS Height 27.38 inches

PROVENANCE
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Sotheby's (New York), October 1994, lot 124

ITEM WC9502002

PAGE 120

CATEGORY Case

REGION Plains

TRIBE Crow

DATE ca. 1850

MATERIALS Deerskin; buffalo rawhide; glass beads; cotton trade cloth; pony beads.

DESCRIPTION This double case, with abstract designs and elaborate fringe, was made for holding ceremonial objects.

DIMENSIONS Length (cases) 14.5 inches; Length (overall) 43 inches

PROVENANCE
Epic Fine Arts Co. (Masco Corp.)

REFERENCES
Skinner (Bolton, MA), January 1995
Torrence 1994, 205 (fig. 94)

ITEM WC9506003

PAGE 158

CATEGORY Moccasins

REGION Northeast

TRIBE Iroquois

DATE ca. 1850

MATERIALS Tanned hide; silk; beads; porcupine quills.

DESCRIPTION These finely beaded and quilled child's moccasins, with red and blue silk details, include design elements of protective plants.

DIMENSIONS Length 6.5 inches

PROVENANCE Mrs. Bruce Bossom
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Christie's (London), June 1995, lot 193

ITEM WC9506005

PAGE 45

CATEGORY Pouch

REGION Northeast

TRIBE Huron

DATE ca. 1810

MATERIALS Black-dyed hide; moose hair; porcupine quills; tin cones.

DESCRIPTION This early deerskin pouch from the Eastern Woodlands was first dyed black using walnut husks or other vegetal matter. The front panel was then sewn with dyed moose hair interspersed with bands of multicolored porcupine quills.

DIMENSIONS Height 7.5 inches; Width 9 inches

PROVENANCE Mrs. Bruce Bossom
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Christie's (London), June 1995, lot 201

ITEM WC9508009

PAGE 30

CATEGORY Knife Sheath

REGION Plains

TRIBE Upper Missouri River

DATE ca. 1850

MATERIALS Tanned buffalo hide; buffalo rawhide; glass seed and pony beads; tin cones; sinew sewn.

DESCRIPTION A rare matching ensemble consisting of a sheath and a belt pouch with an elongated triangular front flap, both fitted on the original hide belt.

DIMENSIONS Length (belt) 76 inches, (pouch) 13.25 inches, (sheath) 10 inches

PROVENANCE
Mike Walsh, Chicago, Illinois
Epic Fine Arts Co. (Masco Corp.)

ITEM WC9605008

PAGE 39

CATEGORY Moccasins

REGION Northeast

TRIBE Huron

DATE ca. 1835

MATERIALS Black-dyed hide; dyed moosehair; silk ribbon.

DESCRIPTION These moccasins are dyed black with Native pigments and are embroidered with dyed moosehair. The design elements incorporate European influences that were passed on to the Huron women by Ursuline nuns in colonial Quebec (Lorette).

DIMENSIONS Length 9 inches

PROVENANCE
Epic Fine Arts Co. (Masco Corp.)

REFERENCE
Sotheby's (New York), May 1996, lot 134

ITEM WC9708006

PAGE 178

CATEGORY Moccasins

REGION Plains

TRIBE Teton Sioux

DATE ca. 1890

MATERIALS Tanned cowhide; dyed porcupine quills; glass seed beads; sinew sewn.

DESCRIPTION These quilled and beaded moccasins display the powerful images of both the buffalo and bear.

DIMENSIONS Length 11.5 inches

PROVENANCE
Pine Ridge Indian Reservation, South Dakota
Collected by Milford Chandler
Chandler-Pohrt Collection
Epic Fine Arts Co. (Masco Corp.)

EXHIBITION
The Native American Heritage, Art Institute of Chicago (1977)

REFERENCES
Bancroft-Hunt and Forman 1989, 40
Maurer 1977, 161 (fig. 195)

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