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# THE NORTH AMERICAN INDIAN COLLECTION. A CATALOGUE

JUDY THOMPSON

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Outside of the Museum, I appreciate the several helpful suggestions provided by N. Feder, as well as the assistance of members of the Ethnology Division of the National Museum of Man in Ottawa, Canada, who kindly supplied me with copies of some publications which were unobtainable in Switzerland. Finally, I would like to thank my husband, Dr. P. H. Thompson, for his encouragement and assistance throughout the work. I

began research on the collection in September 1973, and the manuscript was submitted for publication in September 1974.

## *Introduction*

From the time of the earliest contact between the white man and the North American Indian, a considerable number of native artifacts have been brought or sent back to the European homes and institutions of their collectors. Only a fraction of the older material survives today. The History Museum in Bern, Switzerland, has a collection which is of excellent quality, considerable age and diversity, and in a good state of preservation. This relatively small collection (350 items) is not well-known to students of North American ethnography, or to the general public. The artifacts come from a variety of sources: although Switzerland was never one of the dominant trading and exploring nations in the New World, the Swiss, including artists such as Bodmer, Kurz, Wäber, and Rindisbacher, soldiers serving as mercenaries in North America, immigrants, and travellers, were often enthusiastic recorders of Indian life and collectors of native material culture.

By the time scientific investigations began in the second half of the 19th century, many North American Indian cultures had been destroyed, and almost all had been to a greater or lesser degree altered by the influences of the white man. Material culture collections, particularly comparatively early post-contact collections such as those described in this catalogue, play an important role in the reconstruction of pre-contact native cultures, as well as providing information about changes during the crucial post-contact period.

## *Materials and Technology*

Prior to the introduction of European trade goods, the native craftsman relied upon his environment for a wide variety of raw materials. Animals provided skin for clothing, shelter, thongs and containers, hair for decoration, horn and bone for tools, spoons, and arrowpoints, and sinews for thread, bowstrings and snares. Plants, berries, flowers, mosses, earth and charcoal produced a range of colours, while porcupine quills and moose- or caribou-hair were widely-used decorative materials. The extent to which a natural resource predominated in the material culture was in direct relation to its availa-



bility. Tribes living in the heavily-forested Northwest Coast area used wood and bark in many ways – for clothing and ceremonial paraphernalia, as well as for housing, canoes and tools. Among the Pueblo tribes of the dry Southwest, wood artifacts were rare, and pottery played a significant role; while among the tribes of the grassland Prairies the use of animal hides, particularly buffalo hides, dominated the material culture. However, raw materials and finished products were not limited in circulation to their immediate environment: long before the arrival of the Europeans there was an active and extensive trade network between Indian tribes, by which a considerable volume of products reached areas far removed from their points of origin. It was in this way that red pipestone (catlinite) from quarries in Minnesota circulated as far west as the Rocky Mountains, and dentalia shells collected on the west coast of Vancouver Island reached north to the western Arctic, south to central California, and east to tribes living on the Plains beyond the Rocky Mountains.

More rapidly than any other aspect of the native culture, the material culture changed in response to new ideas, materials, and markets presented by the white man. Often European trade goods were in circulation before the first appearance of a white explorer or trader in an area, having arrived through the native trade networks. Direct Indian-white trading activities began in the 16th century on the north-east coast of the U.S.A. and in eastern Canada, while on the west coast European trading ships began to make regular stops after 1778. The resulting effects on the traditional material culture were profound. The all-pervasive Venetian glass beads and, to a lesser extent, silk embroidery threads, gradually replaced porcupine and bird quills as decorative mediums; wool blankets and trade cloth took the place of skins for clothing, and steel needles, cotton thread, and scissors were used instead of awls and sinew thread for sewing. The availability of metals for tools and weapons affected all aspects of technology; woodworking in particular was facilitated, as evidenced by the dramatic post-contact increase in production on the Northwest Coast. In the Eastern Woodlands, the initial impetus provided by iron woodworking tools was later reversed, as iron trade vessels replaced the native wood containers. Even colours were affected: at first the Indians boiled their decorative materials with pieces of European trade cloth to produce the desired shades; later they traded for packaged aniline dyes whose hard bright colours were preferred over the former, more subtle, natural shades. A wide variety of novelty items was also circulated, some of which became standard items of Indian dress and accoutrement; for example, tomahawk-pipes (Cat. Nos. 41, 75, 150), mirrors (Cat. No. 198), and silver ornaments (Cat. No. 33).

Many of the new materials and products were assimilated into the native cultures with relatively minor modifications to traditional techniques and styles. In some cases, however, the impact of Indian materials and technologies with those of the white man resulted in new products which bore little resemblance to either traditional native crafts or to European goods. For example, the Bern collection includes several specimens made from a characteristic dark-brown tanned skin decorated with porcupine quill and moose-hair appliqué (Cat. Nos. 43, 69, 86–89), as well as several birchbark items decorated with moosehair (Cat. Nos. 68, 70, 90, 91). While such items are almost certainly Indian-made, and their forms (in the case of the tanned skin items) and materials present a distinctly «native» appearance, their production was initiated by Ursuline nuns in Quebec, Canada, and was a response to the demands of the souvenir trade (Turner (1955): the same source has been drawn upon for the information provided in the following paragraph).

The first convent in Quebec was set up in 1639 and soon had several Indian girls as pupils. The nuns were excellent needlewomen and taught their pupils European needlework techniques and motifs. To economize, the nuns began to use the traditional native decorative material, moosehair, instead of imported silk thread. Aware of the already-existing demand for «Indian» souvenirs, they organized the production in the convent of moccasins, gloves, bags, wall-pockets and other novelties in which the native materials of tanned skin or birchbark, porcupine quill and moosehair harmonized with European floral designs and needlework techniques. True embroidery, found on the birchbark items, involves threading the decorative material through a needle and then stitching it into the background; this technique was not used by the Indians in pre-contact times. The sale of such items became an important source of income to the convent and, later, to the Huron Indians whose geographical and economic situation in the 18th century particularly favoured their following the example of the nuns. A very active industry developed, centered around the Huron Indian village of Lorette, which by the early 19th century had taken the lead from the nuns in the production of «Indian» crafts. This small centre, about 8 miles from Quebec city, is probably the source of most of the items in the above style which are found in museums today.

Another interesting development, and one in which the new form departed even more radically from traditional native crafts, was the carving of argillite by the Haida Indians of the Queen Charlotte Islands. This activity, now one of the best-known aspects of North-west Coast Indian art, also developed in response to the need for curios for trade with the white man, and in this case had its origins in the «scrimshaw» carvings of white sailors.

Scrimshaw refers to the leisure-time carving of whales' teeth and walrus tusks into knick-knacks and curios by seamen on whaling ships. Initially, the Haida carvers emulated this craft with similar materials and motifs, but around 1820 the activity took a new and distinctive direction when they began to utilize argillite, a soft shale found in a single quarry on Graham Island near Skidegate village. As their mastery of this medium developed and trade in the carvings increased, the carvers in their search for new subject matter turned more and more to their own mythology and traditions. The result was the production of a large number of novelty items (small boxes, plates, miniature totem poles, tobacco pipes, and even flutes) in which a basically non-traditional form (none of the carvings were used by the Indians themselves) was the vehicle for a visual presentation of traditional myths, carved in a traditional style.

The pipes, of which there are several in the collection (Cat. Nos. 12–17) are an interesting example: the form is definitely non-traditional, having been derived from the Europeans (the natives on the northern Northwest Coast had no tradition of smoking), but the carving (often so elaborate that the pipe was hardly recognizable as such, and was certainly non-functional) represents mythological figures and stories reminiscent of Haida carving in wood.

Other examples of new directions in native crafts resulting from the influences of, and impetus provided by, non-Indian technologies and markets are found in the Southwest culture area. The Navaho Indians are widely known today for their weaving of wool blankets and rugs, and for their distinctive, massive, silver jewellery. Both of these crafts have been strongly influenced in their development by outside factors. The Navaho were weaving in the early 18th century, having learned the craft from their Pueblo neighbours; their wool came from sheep obtained from the Spanish. Originally, finely-woven blankets were produced for use by the natives themselves, but this production declined as commercial clothing became available, and probably would have died out had not white traders encouraged the women to make rugs which would appeal to the non-Indian market. Since then a variety of distinctive local styles have developed and the types of wool and colours used have gone full circle, from handspun wools and natural dyes to use of ravelled commercial cloths and commercially spun wools, to bright aniline dyes, then the recent trend back to vegetable dyes and hand-spun wool.

The art of silverworking was acquired by the Navaho in the mid-1880's, from travelling Mexican silversmiths. From the Navaho, the technique spread to other Southwest tribes, with the Zuni and Hopi in particular developing their own distinctive styles. In the early days,

Mexican coin silver was the source of supply, but later white traders purchased silver in slug and sheet form and sold it to the Indians. Initially, the silver jewellery was produced for Indian use, but the opening up of markets with white men in the 1890's resulted in a large production of items intended for the non-Indian trade.

### *Organization of the Catalogue*

The material in the collection has been divided into various culture areas for presentation. The culture area concept is frequently used to simplify the organization of North American ethnographical material; the term «culture area» can be defined as a geographical confine within which the inhabitants have a sufficient number of culture traits in common and at the same time enough traits which are dissimilar to those of other areas that they may be conveniently grouped together (Driver (1969: p. 17)). Although students of North American Indian cultures generally find it convenient to divide the continent into seven or more such regions, the size and scope of the Bern collection made five major divisions (Pacific Northwest, Woodlands, Plains, Plateau – Great Basin – California, and the Southwest) more practical (see Figure 1). The geographical location and predominant material culture traits of each area are outlined at the introduction to each section, along with any available information on the collectors of the artifacts. It should be remembered, however, that culture area divisions are artificial constructions and, particularly in boundary areas, tribes of one area often had many material culture traits in common with the adjacent area, thus making assignment of undocumented specimens quite arbitrary. This is particularly the case with a few of the Plains and Woodlands items.

Within each culture area, the material is presented in the order of its receipt by the museum. Since there was often a considerable lag between the time the material was collected and the date of its deposition in the museum, the sequence gives only a very approximate idea of the relative age of the specimens.

The problem of documentation, or rather, the lack of it, is a pervasive one in the research of ethnographic material, particularly in the case of many older collections. Items were collected as souvenirs or curiosity pieces, with little attention being paid to their histories; where collection information *was* remembered or recorded, it was often lost or forgotten by the time the material came to a museum, and museum curators were themselves frequently guilty of not obtaining and recording all available information at the time of accession. With regard to the Bernese material, it is noteworthy that some of the larger collections (for example,

the Wäber material from the Northwest Coast, and the Forrer Klamath collection) do possess reliable basic documentation, however skimpy, and that the excellent Schoch collection from the Plains and Eastern Woodlands does at least have accompanying data regarding collector, time and general area of collection, even though the collector's attributions are frequently questionable. In every case where information from the collector exists, this is reproduced in the catalogue, directly quoted wherever possible.

A further point in the presentation of the material which deserves explanation concerns tribal attributions. Wherever the tribal attribution of a specimen is the opinion of the cataloguer (or, where specifically mentioned, of another researcher), this attribution has been placed in square brackets. This is to emphasize that, although arrived at after examination of ethnological studies, documented comparative material, and all existing documentation, the attribution is still an «educated guess», as

opposed to those items for which sufficient reliable documentation exists that the tribal origin can be stated as fact.

### *Key to Catalogue Descriptions*

Cat. No.	Title	
Museum No.		Figure No.
Description		
Condition		
Dimensions:	H. – Height; W. – Width; D. – Depth;	
	L. – Length; Diam. – Diameter	
Tribe (when in square brackets, is the opinion of the cataloguer)		
(Collector; date of collection; place of collection; Collector's comments) (other documentation)		
Acc.: date of accession in the Museum		
Literature		

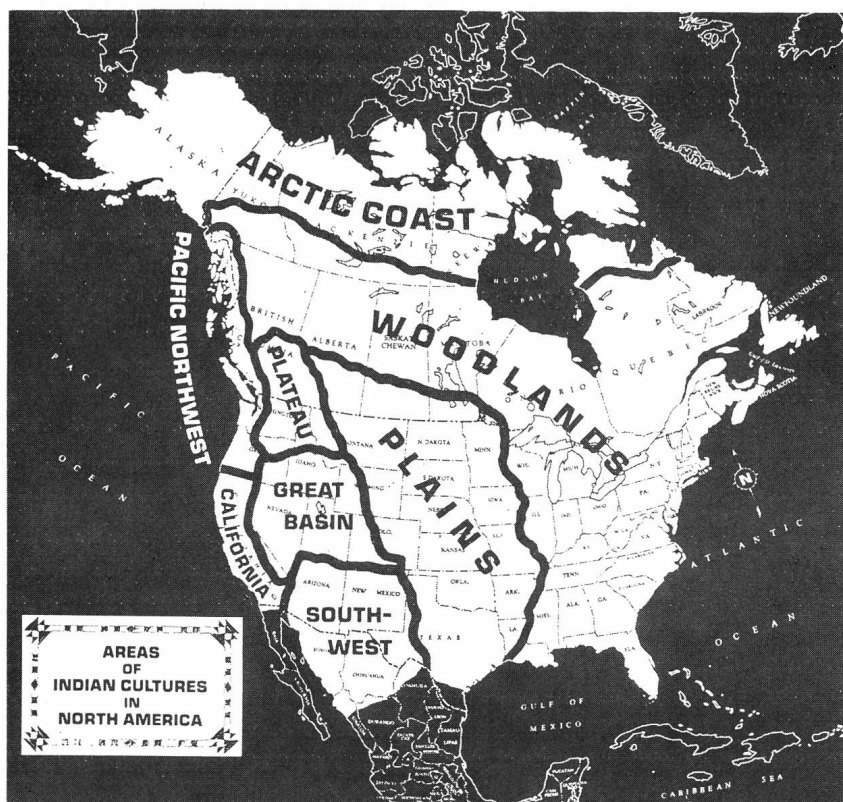


Fig. 1. Areas of Indian Cultures in North America (Reproduced from Feder (1973: p. 10))

## *Pacific Northwest*

The Pacific Northwest culture area, or Northwest Coast as it is more commonly known, includes a 1,000-mile long strip of sea-coast which extends from southeastern Alaska, through western Canada and northwestern U.S.A. as far as northern California. The region is characterized by a temperate climate (due to the warming Japanese current), lush vegetation with dense evergreen forests, and a wealth of sea (fish, shellfish, and sea mammals) and land animal life. The native cultures of this area exhibited many tribal variations, but certain traits were common throughout. Regarding the material culture, there was a general orientation towards the sea, particularly for food, and a corresponding sophistication of canoe manufacture and navigation, and sea-fishing and -hunting technologies. There was a highly-developed woodworking technology and extensive use of wood and bark for houses, canoes, mats, containers, clothing, and ceremonial paraphernalia. In its other aspects the culture was characterized by complex social units with elaborate status hierarchies and inheritance patterns and a rich ceremonial life.

For study purposes, the Northwest Coast groups are usually further subdivided into the northern group of Tlingit, Haida and Tsimshian, the central group of Kwakiutl and Bella Coola, and the southern group of Coast Salish, Nootka, and Chinook. One of the most important sub-collections in the museum's North American material comes from the Nootka, collected by Johann Wäber, draftsman on board the «Discovery» during Cook's third world voyage, from 1776–1780.

Wäber was the London-born son of a Bernese Swiss. The Northwest Coast Indian material was collected from the natives of Nootka Sound, on the south-west coast of Vancouver Island, where the expedition dropped anchor between March 30 and April 26, 1778. The collection is a very early one: the first contact between the natives and Europeans had taken place only four years earlier, in 1774, when the Spaniard Juan Perez anchored offshore. Cook's journey was a crucial one for the Northwest Coast, for it was as a result of his expedition that the great potential of the sea otter and other pelts was realized, with repercussions in every aspect of native society.

Wäber presented his material to Bern in 1791, two years before his death. Apparently almost all items originally had hand-written labels (presumably by Wäber, in English) attached, from which the 1791 Accession List of the Stadtbibliothek Bern was drawn up, with the information being translated to German in the process. As the majority of Wäber's labels are now missing, the documentation relies on the 1791 list as its source. Unfortunately, three items of Nootka clothing, including a sea otter cloak, no longer exist.

The other principle collector of Northwest Coast material in the collection was Oscar de Watteville. Watteville (1824–1901) was a Parisian of Bernese origin who assembled a large, world-wide, pipe collection which, after the death of his brother Louis Oliver in 1912, was bequeathed to the History Museum. Included in the 500-item collection are some fine examples of North American Plains, Eastern Woodlands, and Northwest Coast pipes; it is unfortunate, however, that documentation is almost non-existent.

### *1 Harpoon Head and Line*

Al. 3

Figure 2

Point is now missing; head is formed from two pieces of elk or deer horn, tips outward-curving to form barbs at base. Horn pieces are fitted together and bound with sinew and sealed with pitch. From this binding emerges rope or line of twisted sinew, wrapped for most of length with bark (cherry bark?). End of line is looped into an eye.

Except for loss of head, condition is good.

Head: 13.5 cm × 3.5 cm; L. (line) 300 cm

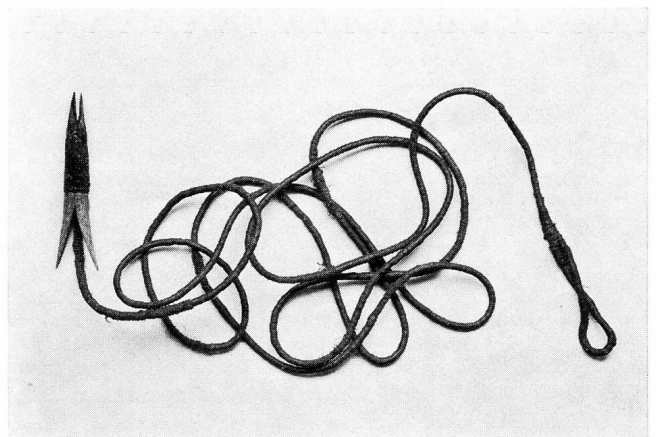
NOOTKA

(Wäber, J.; 1778; Nootka Sound, British Columbia) (1791 Accession list says: «Harpoon aus King Georges Sound.»)

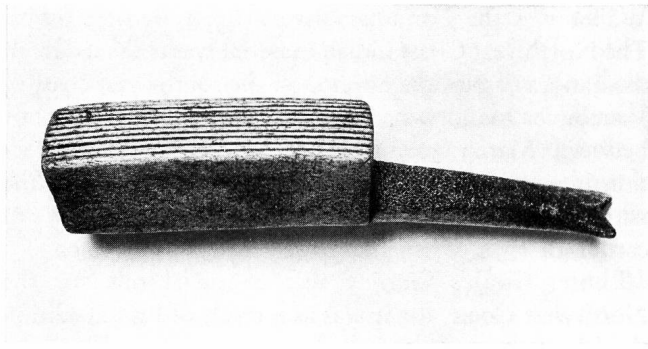
Acc.: 1791

Lit.: Henking (1957; S. 369, Nr. 62)

Fig. 2. Harpoon Head and Line, Nootka (Cat. No. 1)







## 2 Bark Beater

Al. 8

Figure 3

Heavy mallet from a single piece of whalebone. Working surface is carved in series of closely-spaced lengthwise parallel grooves. Most of surface is smooth and polished. Mallet is used to beat cedar bark until it is pliable enough to be stripped into shreds, which could then be woven into matting, basketry, clothing, etc.

Good condition

L. 28.5 cm; W. 5 cm; D. 5 cm

NOOTKA

(Wäber, J.; 1778; Nootka Sound, British Columbia)

(1791 Accession list says: «Tuchschläger aus Nootka Sound.»)

Acc.: 1791

Lit.: Henking (1957; S. 369, Nr. 61)



## 3 «Slave Killer»

Al. 9

Figure 4

Wooden handle, at end carved into stylized human face, with large stone celt inserted into vertical mouth opening. Around rim and top of club, holes are pierced and tufts of brown human hair are inserted. The wood is overall smoothly finished and polished.

Slavery was common throughout the N.W. Coast until forbidden by the British (c. 1850). During rival potlatching, material property was destroyed and occasionally even slaves were killed in the attempt to shame a rival.

There is a crack in the wood around the handle, extending from the base of the stone insertion. Some loss of hair.

H. 31 cm; W. 7.5 cm; D. 15.5 cm

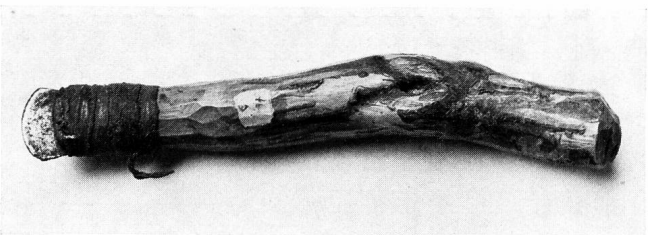
NOOTKA

(Wäber, J.; 1778; Nootka Sound, British Columbia)

(1791 Accession list says: «Ein kriegerisches Instrument aus Nootka Sound.»)

Acc.: 1791

Lit.: Henking (1957; S. 368, Nr. 59)



## 4 Chisel

Al. 10

Figure 5

Wooden handle is made from slightly curved piece of stem from which most of the bark has been roughly carved off. Small blade of iron with curved cutting edge has been inserted in tapered end of the shaft, and the end wrapped with skin thong.

Good condition.

L. 20.5 cm; W. 3.5 cm

NOOTKA

(Wäber, L.: 1778; Nootka Sound, British Columbia)

(1791 Accession list says: «eisernes Werkzeug aus Nootka Sound.»)

Acc.: 1791

Lit.: Henking (1957; S. 368, Nt. 60)

Fig. 3. Bark Beater, Nootka (Cat. No. 2)

Fig. 4. «Slave Killer», Nootka (Cat. No. 3)

Fig. 5. Chisel, Nootka (Cat. No. 4)

## 5 Female Figure

Al. 11

Figures 6 and 7

Carved from wood, in the round. Figure is sitting on buttocks, with legs drawn up against body; no arms are carved. Face is painted black, facial features are shallowly carved, with small holes for eyes. Around top of head, black hair is attached in upright fringe.

Body is clothed, but apparel is now in very fragmentary condition. A skin garment, now parchment-like, is secured around a long, freehanging rectangle of vertically laced quills in rows separated by horizontal strips of tanned skin. This in turn is overlaid by a similar, smaller, version of the same. At back, the original existence of the larger of these quilled rectangles is indicated only by long strands of sinew and a length of tanned skin. There are traces of red ochre on skin and hair.

Clothing is in poor condition, and there is some loss of hair; wood carving is in good condition.

H. 7 cm; W. 4.5 cm

NOOTKA

(Wäber, J.; 1778; Nootka Sound) (1791 Accession list says: «eine kleine Figur aus Nootka Sound.»)

Acc.: 1778

Lit.: Henking (1957; S. 367, Nr. 57)

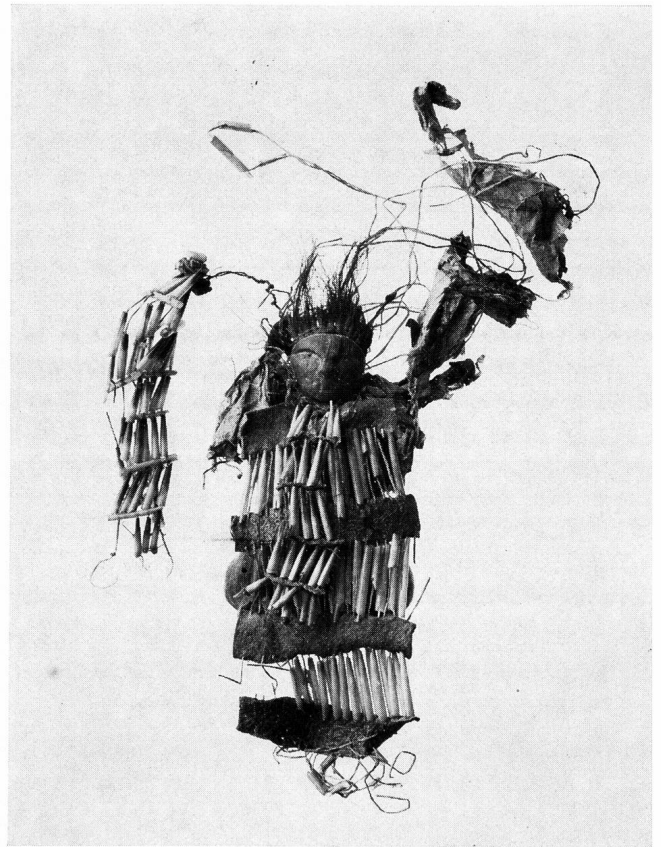
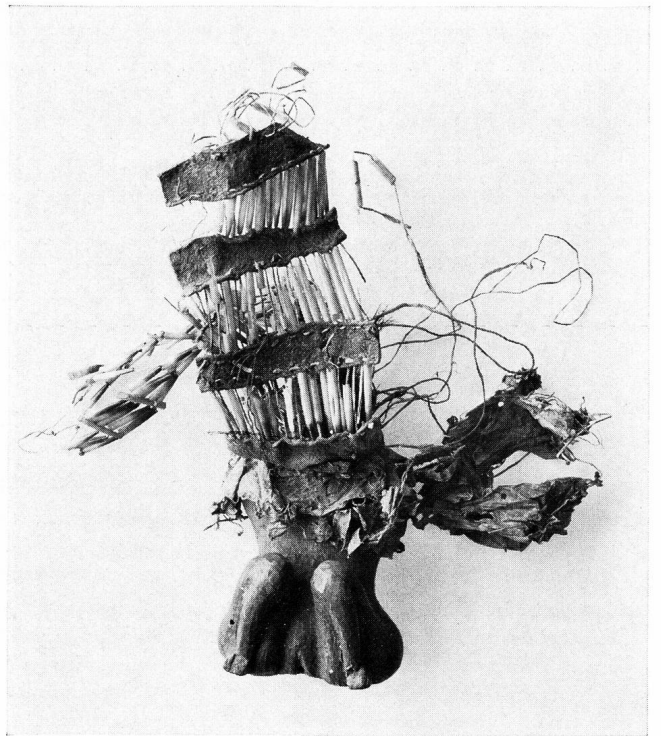


Fig. 6. Female Figure, Nootka (Cat. No. 5) (front view)

Fig. 7. Female Figure, Nootka (Cat. No. 5) (clothing lifted to reveal carving)



## 6 Male Figure

Al. 12

Figure 8

From ivory, carved crouching on buttocks, with legs drawn up against body, hands holding knees. Eyes are inlaid with abalone shell, mouth and navel also originally had similar inlay. One side of face and part of arm is missing; other side indicates ear-plugs worn in ear. Some kind of headdress is also carved, but only a fragment remains. Except where pieces have broken off, surface is smooth and highly polished.

A large piece is missing from back and side, and the abalone shell inlay is missing from one eye, mouth, and navel.

H. 10 cm; W. 4 cm

NOOTKA?

(Wäber, J.; 1778; Nootka Sound?)

Acc.: 1791?

Lit.: Henking (1957; S. 387, Nr. 88)

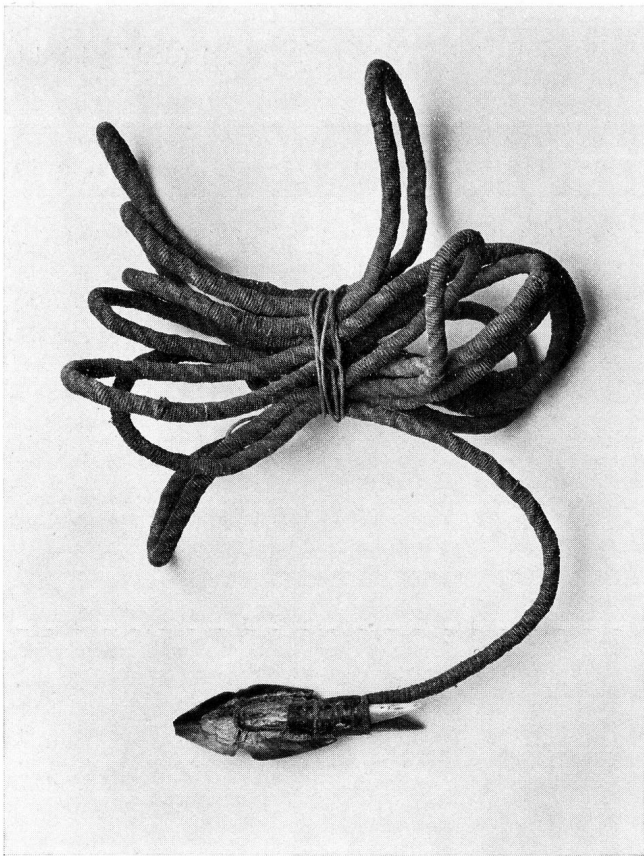


Fig. 8. Male Figure, Nootka? (Cat. No. 6)



Fig. 9. Face Mask, Nootka (Cat. No. 7)

Fig. 10. Harpoon Head and Line, Nootka (Cat. No. 8)



## 7 Face Mask

Al. 13

Figure 9  
Carved from cedar wood, with exaggerated human features. Hair was originally attached around upper sides and top of mask, and was also glued in place to form eyebrows, moustache and beard (Hair is missing, and only traces of glueing material now remain). Wood has been painted dull red, and there are traces of a white clay-like material overall. On the inside of the mask, a grommet of cedar bark is reeved through the wood on either side of the mouth, forming a bit which the wearer held between his teeth to help support the weight of the mask.

Condition is good except for loss of hair.

H. 25.5 cm; W. c. 22 cm

Nootka

(Wäber, J.; 1778; Nootka Sound, British Columbia)  
(1791 Accession list says: «Eine Maske aus Nootka Sound.»)

Acc.: 1791

Lit.: Cook (1785; p. 306)

Henking (1957; S. 367-368, Nr. 58)

## 8 Harpoon Head and Line

Al. 14

Figure 10  
Head is a thin, sharpened piece of abalone shell to which two barbs made from elk or deer horn are secured with lashing of braided sinew line, and the whole covered with a coating of spruce gum. Line is made from sinew (probably whale sinew) twisted into a rope and then bound with nettle fibre cord. End of line is formed into an eye. Type used in whaling, although this example seems smaller than usual.

Head has shattered and been glued, but small parts are now missing.

Head: 16 cm × 5.5 cm; Line: L. c. 600 cm; Circumference: 3.5 cm

Nootka

(Wäber, J.; 1778; Nootka Sound, British Columbia)  
(1791 Accession list says: «Harpoon aus Nootka Sound.»)

Acc.: 1791

Lit.: Mason (1900; pp. 227-228, Fig. 20)

Henking (1957; S. 369-370, Nr. 63)

## 9 Man's Shirt

Al. 20

Figure 11  
Presently on exhibit in the U.S.A.; therefore, not examined. Existing description states: «doubled layers of buckskin, the outer with black, red, and green pigment, the two joined by rawhide lashings and straps.»

Good condition.

H. 90 cm; W. 67 cm

Tlingit

(Bischoff, T. T.; Sitka, Alaska)

Acc.: 1859





Fig. 11. Man's Shirt, Tlingit (Cat. No. 9)



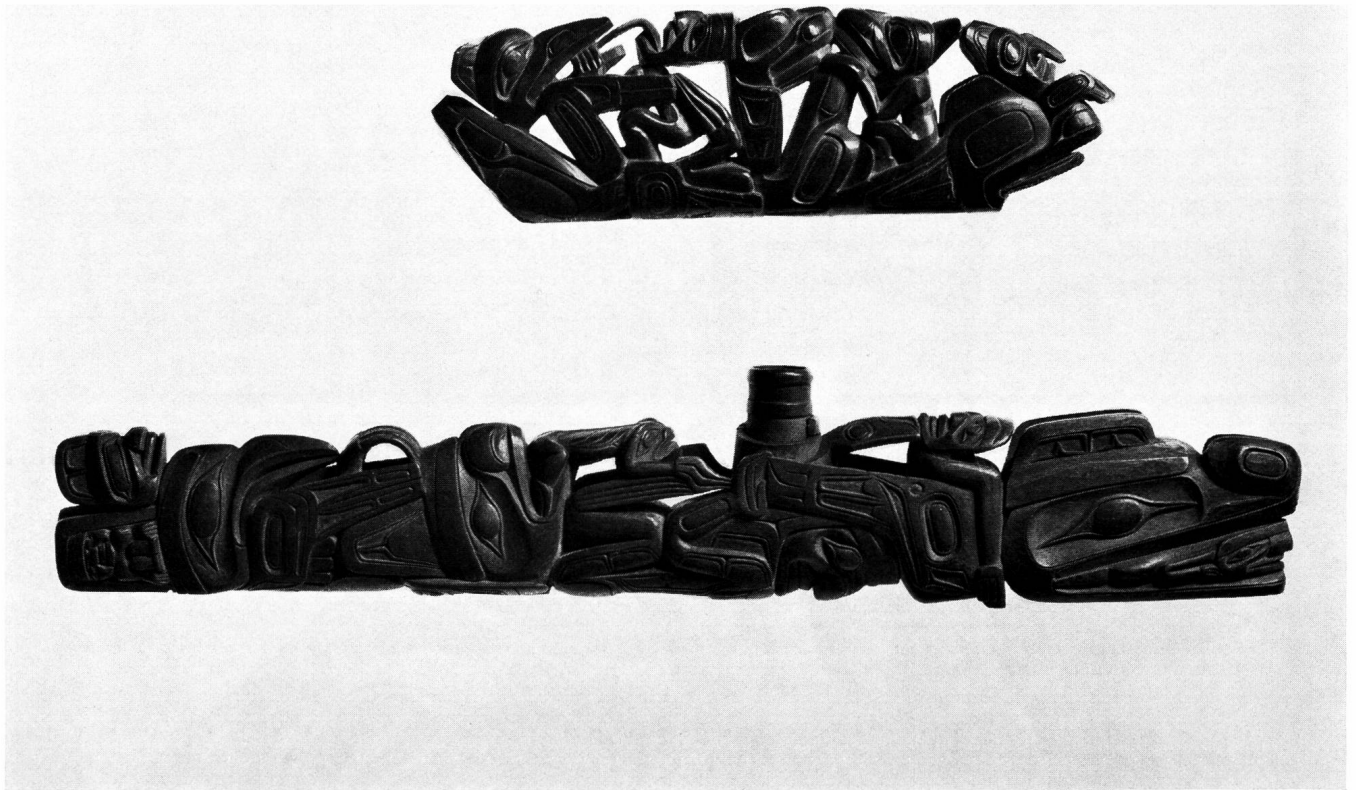


Fig. 12. Pipes, [Haida]: upper (Cat. No. 14); lower (Cat. No. 11)

10 Bow

Can. 38

Wood (red cedar?) with bowstring of twisted rawhide. Back of bows is crudely painted with black paint – eyeforms, curved and straight lines. «Anacortes» is written in pencil on back.

Good condition.

L. 110 cm; W. 5.5 cm

COAST SALISH

(Rothen, Ida; Anacortes, British Columbia)

Acc.: 1907

12 Pipe

de W 74.403.2

Carved from black argillite in openwork and low relief. Non-functional, having two very small holes, one at base of tapered end, other at top, midway along geometric designs.

Slight chips broken from argillite.

L. 43 cm; W. 1.5 cm; H. 11.1 cm

[HAIDA]

(de Watteville, O.)

Acc.: 1912

Figure 13 (lower)

11 Pipe

de W 74.403.1

Figure 12 (lower)

Very finely carved from single piece of wood, in traditional motifs, with cylindrical iron bowl inserted upright about  $\frac{1}{3}$  distance from end.

Good condition.

L. 38.5 cm; W. 2.6 cm; H. (at bowl) 7 cm

[HAIDA]

(de Watteville, O.)

Acc.: 1912

13 Pipe

de W 74.403.3

Figure 13 (upper)

Carved from black argillite in openwork and low relief. Small hole at tapered end, and bowl at top (behind fin), without connection.

Pieces are broken from top and near end.

L. 30 cm; W. 2.3 cm; H. 8.4 cm

[HAIDA]

(de Watteville, O.)

Acc.: 1912



Fig. 13. Pipes, [Haida]: upper (Cat. No. 13); lower (Cat. No. 12)

14 Pipe

de W 74.403.4

Figure 12 (upper)

Carved from black argillite in openwork and relief. There is a conical bowl carved in stone about midway along top edge. Very small opening for mouthpiece is near base of slanted end.

Piece broken from lower front end.

L. 21.7 cm; W. 1.9 cm; H. 6.3 cm

[HAIDA]

(de Watteville, O.)

Acc.: 1912

16 Pipe

de W 74.403.7

Figure 14 (upper)

Carved from black argillite in openwork and relief. Stem is long, cylindrical and slightly tapered; bowl is carved from same stone in almost upright position, flanked in front and behind with a carving in the round of an eagle.

Good condition.

L. 21.5 cm; W. 2 cm; H. 6 cm

[HAIDA]

(de Watteville, O.)

Acc.: 1912

15 Pipe

de W 74.403.6

Figure 14 (lower)

Carved from black argillite in openwork and relief. Stem is long, cylindrical and slightly tapered; bowl is carved in shape of white man's head (note details of hair and cap). Behind bowl, small figure, again representing a white man, is carved astride the stem, followed by a stylized 2-headed bird figure.

Good condition.

L. 23.7 cm; W. 2.3 cm; H. 4.2 cm

[HAIDA]

(de Watteville, O.)

Acc.: 1912

17 Pipe

de W 74.403.8

Figure 15

Carved from black argillite with simple tubular stem curving into upright oval bowl at end. There is low relief carving of a human face low on front of bowl, and of a bird on either side above face.

Piece broken from stem end.

L. 14.5 cm; W. 2 cm; H. 4 cm

[HAIDA]

(de Watteville, O.)

Acc.: 1912

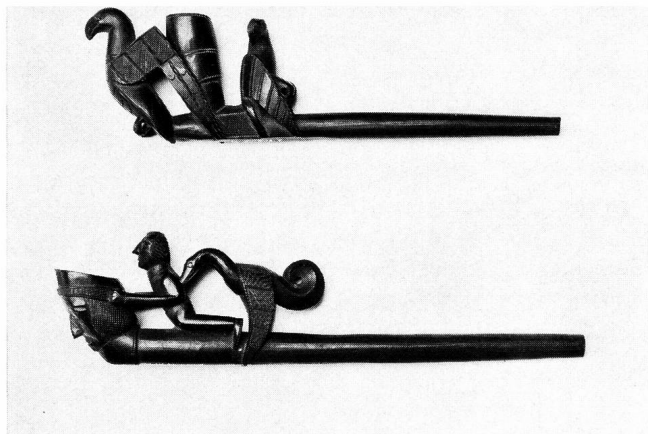


Fig. 14. Pipes, [Haida]: upper (Cat. No. 16); lower (Cat. No. 15)

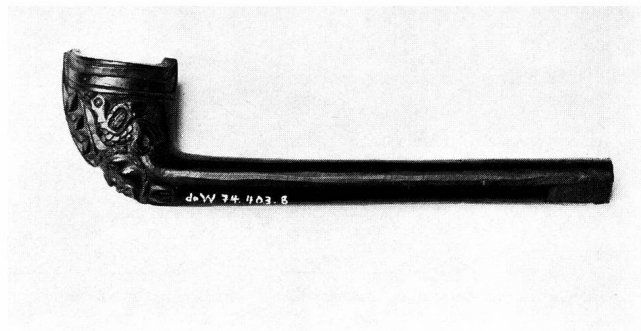


Fig. 15. Pipe, [Haida] (Cat. No. 17)

#### 18 Pipe

de W 74.403.10

Figure 16 (lower)  
Carved from wood, with abalone shell and ivory inlay and additions. Pipe bowl and mouth end are rimmed with brass. This is probably an early native-made pipe, carved in direct imitation of white sailors' scrimshaw work, and not yet showing the later adaption of native designs and motifs to the new art form.

Some loss of abalone inlay.

L. 29 cm; W. 4 cm; H. 8.5 cm

[HAIDA]

(de Watteville, O.)

Acc.: 1912

#### 19 Pipe

de W 74.403.11

Figure 16 (upper)  
Carved from wood, probably representing insect. Wood is highly polished, with rectangular, semi-circular, and circular pieces of abalone inlay. There is a hole in underside to permit fitting of stem; bowl is a small metal cylinder inserted in top edge.

Some loss of inlay.

L. 17.5 cm; W. 3.2 cm; H. 5 cm

[TLINGIT]

(de Watteville, O.)

Acc.: 1912

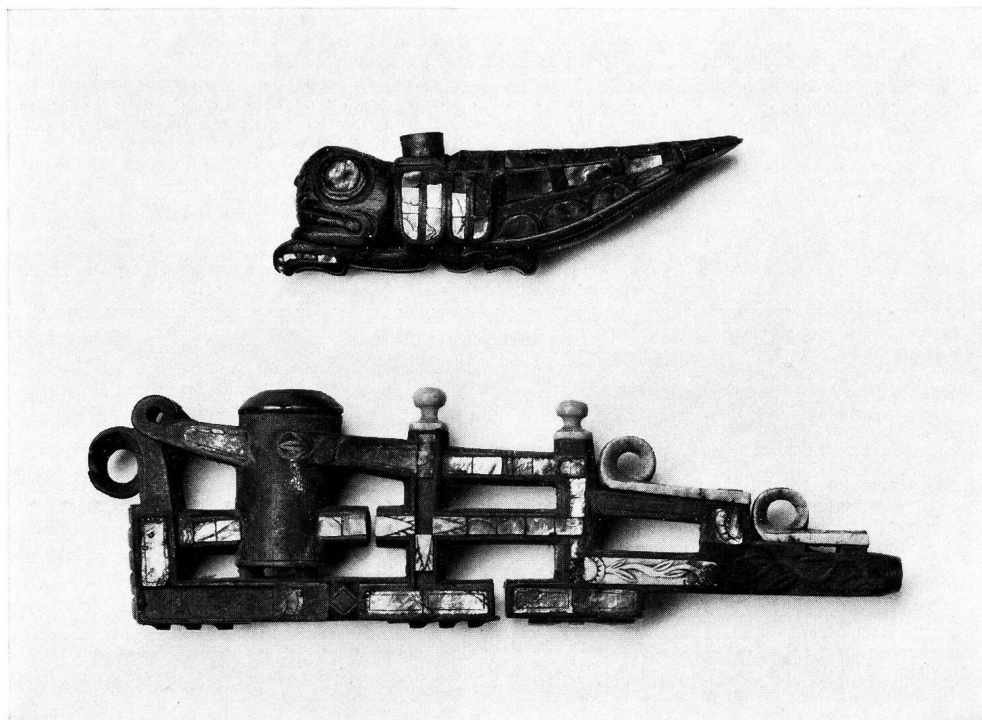


Fig. 16. Pipes:  
upper [Tlingit] (Cat. No. 19);  
lower [Haida] (Cat. No. 18)

20 *Basket with Lid*

X 74.404.31 (a, b)

Figure 17 (right)

Circular shape, with lid fitting over rim of basket. On sides and lid, technique is wrapped twined weaving: on the inside of the basket, one strand of the twine passes along horizontally across the cedar bark warps, and the binding element of shiny, straw-coloured grass is wrapped around the junction. Design consists of straight lines and bird motifs worked in warp strands dyed red-brown, deep purple and dark green. Base is formed from even strips of cedar bark interwoven in checkerboard fashion at centre, and around edges twined together with natural white grass strands.

Good condition.

H. 6.5 cm; Diam. 11 cm

[MAKAH]

(Collector unknown; item found un-numbered in storage)

Acc.: ?

Comparison items: Mason (1902: p. 235; Fig. 21, 22)

21 *Basket with Lid*

N.A. 67 (a, b)

Figure 17 (left)

Shallow, circular shape, with lid fitting over rim of basket. Materials and technique of manufacture are the same as Cat. No. 20. Design is in purple, red and orange.

Good condition.

H. 5 cm; Diam. 9 cm

[MAKAH]

(Weiss, P.; 1921)

Acc.: 1921

22 *Spoon*

Can. 56 a

Figure 18 (lower)

Made from mountain goat horn. Handle is rivetted with copper wire. Handle is carved in high relief; main figure is stylized human with bent arms and legs.

Such spoons were used during potlatch ceremonies to pass food among the guests.

Join on handle is loose.

L. 22 cm; W. 6.4 cm

Tribe unknown – [northern NORTHWEST COAST]

(purchased from Kalebdjian, a dealer in Paris)

Acc.: 1949

23 *Spoon*

Can. 56 b

Figure 18 (upper)

Made from mountain goat horn, in 2 pieces, joined with copper nails at base of handle. Low-relief carving on handle; main figure is that of a bird with human features, surmounted by a small human head and arms.

Good condition.

L. 20 cm; W. 5.5 cm

Tribe unknown – [northern NORTHWEST COAST]

(purchased from Kalebdjian, a dealer in Paris)

Fig. 17. Baskets, [Makah]: left (Cat. No. 21); right (Cat. No. 20)

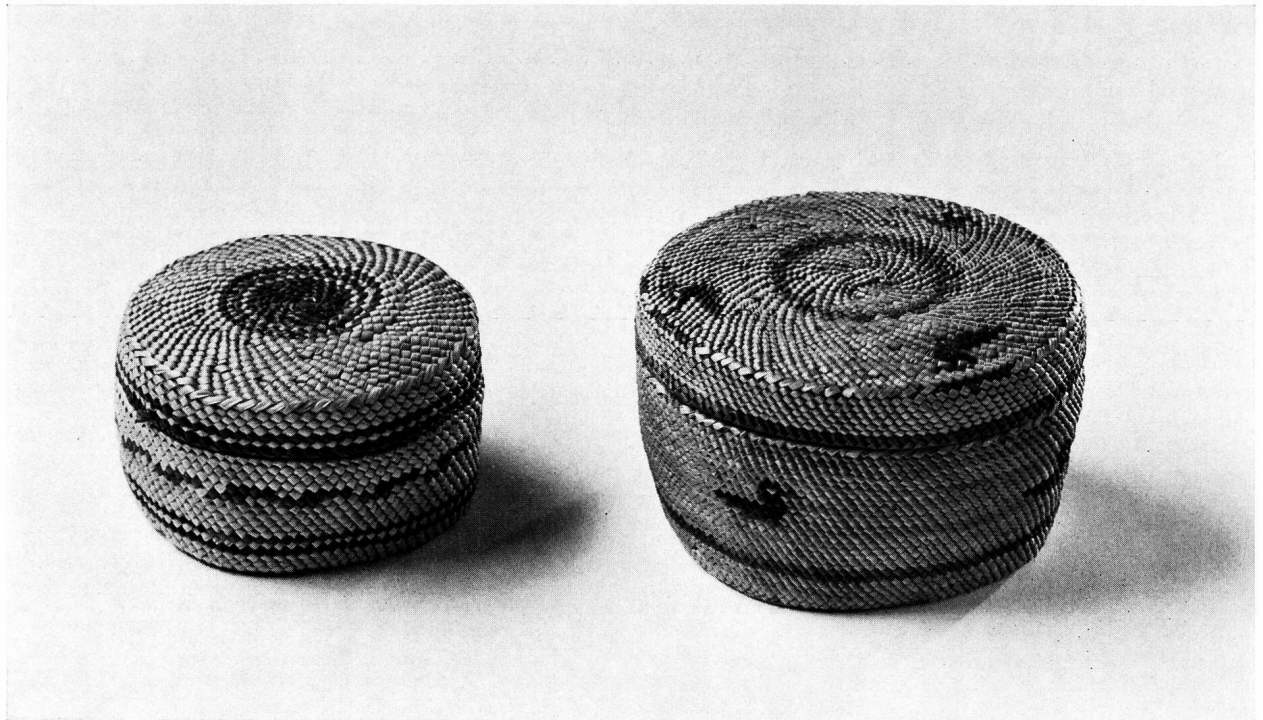






Fig. 18. Spoons, tribe unknown: upper (Cat. No. 23); lower (Cat. No. 22)

#### 24 *Model Totem Pole*

Can. 57

Figure 19

Carved from cedar wood, back hollowed out, front carved in low relief with five main figures, topped by in-the-round carving of an eagle. Projecting beak of middle figure is a separate addition. Large areas are unpainted, details are painted red, black, and white.

There is a long split in the wood up the left side; this has been glued.

H. c. 400 cm; W. 19 cm; D. (at beak of middle figure) 25 cm

TSIMSHIAN

(Zingg, E.) (Museum Yearbook for 1950 says pole comes from Hazelton on upper Skeena River, British Columbia.)

Acc.: 1950

Lit.: Jahrbuch des Bernischen Historischen Museums: (1950; pp. 131-132)

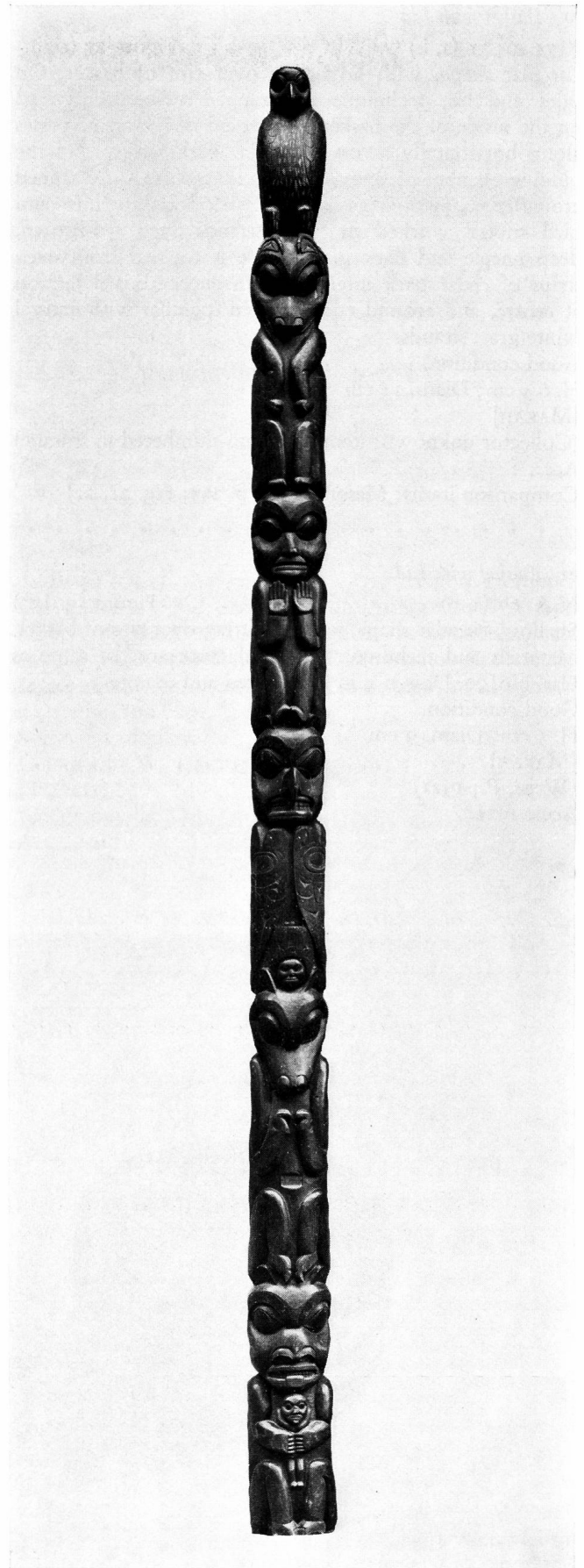


Fig. 19. Model Totem Pole, Tsimshian (Cat. No. 24)

## Woodlands

The very large Woodlands culture area delineated on Figure 1 is really an amalgamation of a least three sub-areas – the Sub-Arctic, the Eastern Woodlands, and the Southeast.

The Sub-Arctic is a broad interior belt running east-west across the continent south of the Arctic barren lands. The sparsely-populated landscape is one of vast coniferous forests, interspersed with areas of treeless tundra. West of Hudson's Bay the Indian spoke Athapaskan languages; to the east, Algonkian. All were hunters and gatherers, with moose and caribou providing the main food supply. Bark was extensively used, particularly for containers. The birchbark canoe provided the main method of transportation in summer and in winter snowshoes were worn, which were netted with rawhide thong or «babiche», another characteristic material culture trait of the area.

The Eastern Woodlands includes the area of the Great Lakes east through New York and New England. This was the home of the Iroquoian tribes (Huron, Wyandot, Erie, Susquehanna and the Five Nations), of the central Algonkian (including the Ottawa, Menomini, Sauk and Fox, and Potawatomi) and the Eastern Algonkian (the Abenaki and Micmac, the New England tribes and the Delawares). The economy of these people was based on hunting, fishing and gathering of wild crops. Agriculture was also practised, most intensively by the Iroquoian tribes, with corn, squashes and beans being the main crops. The traditional material culture was based on extensive use of wood, bark, and plant fibres. The division of labour was the same as in other parts of the larger Woodlands area: women did the weaving, the dressing and sewing of skins, and quill- and (later) bead-work; men carved wooden artifacts (principally bowls and ladles) and made the birchbark canoes.

From the third Woodlands sub-area, the Southeast, there are no specimens in the collection (with the possible exception of Cat. No. 60, attributed by Schoch to the Cherokee). Indeed, extant museum material from this area is generally rare. The culture of the region (which includes the southern United States from Texas to the Atlantic Ocean) was rapidly and almost completely devastated by the wars, diseases and tribal dislocations which followed European discovery and settlement. Features of the prehistoric civilizations included intensive agriculture, permanent, well-constructed villages, and good basketry and pottery.

The majority of specimens in the Woodlands area collection come from the Eastern Woodlands. Of particular interest is the Malcolm collection (Cat. Nos. 25–41). This very fine small collection probably dates from the second half of the 18th century, but documen-

tation is almost completely lacking. Even the circumstances surrounding the acquisition of the material in the museum are somewhat mysterious: «Captain Malcolm» was probably a British officer serving in Canada, but why he should be giving Indian material to the city of Bern, Switzerland, in the early 1800's is an intriguing question. It is possible that while in Canada he became acquainted with Swiss soldiers serving in regiments there, and after returning to Europe visited Bern, leaving some examples of Indian workmanship with friends or giving them directly to the city. The date of receipt in the Museum is not certain, but can be deduced as being between 1803 and 1826: an 1803 accession list makes no mention of the Malcolm items, but they appear in a catalogue begun in 1827 which lists material assembled up to that date.

Some clues as to the origins of the material are revealed in the 1827 list. The clothing items Cat. Nos. 25–31 (which illustrate early adaptations by the Indians of European trade cloth, decorative materials and clothing styles to their traditional dress) are specifically referred to as being from Canada, «Provinz Ottawa». Supporting an Ottawa provenance for at least some of the items is an interesting reference to an item which is no longer in the collection, having been exchanged in 1828 for a woven sash (Cat. No. 56) and a «Halsband aus Muschelschalen» (now missing). The exchanged item is described as: «Degengehänge aus braunen schmalkantigen Steinchen verfertigt und darauf 'en mosaïque' mit lateinischen Buchstaben und weissen Steinchen das Wort Ottawa. Ist den 5. Jul. 1828 mit Einwilligung des Präsidenten der Biblioth. Kam. an die hier anwesenden Osagen ... vertauscht worden.»

About the other early collector of Eastern Woodlands material, Adolf Gerber, nothing is known except that the same catalogue states that Gerber brought the items back with him from Canada, and gave them to the museum. The background of the Pourtalès collection of Eastern Woodlands material (Cat. Nos. 86–100) was determined very late in the preparation of the catalogue, with the locating of the published journal and letters of a Count Albert-Alexandre de Pourtalès (1812–1861) who in 1832 made a trip to North America. The Pourtalès family were the previous owners of Schloss Oberhofen, a castle in Canton Bern which since 1953 has been an annex of the Bern History Museum, and where, as recently as 1973, a large number of artifacts was located for the first time by the Museum.

Shortly after his arrival in North America, Pourtalès visited Niagara Falls, an already well-established tourist spot, and an active centre for the sale of Indian «curios» and souvenirs. Undoubtedly, this is where Pourtalès acquired the majority of the moccasins, mittens, and decorative plaques described in this section.

It now seems probable that another pair of moccasins (Cat. No. 94) were manufactured by Pourtalès himself: in a letter to his mother, dated November 30, he men-

tions his skill at making moccasins, and tells her he has sent her a pair «made by your son». (Pourtalès (1968; p. 75, 80)).

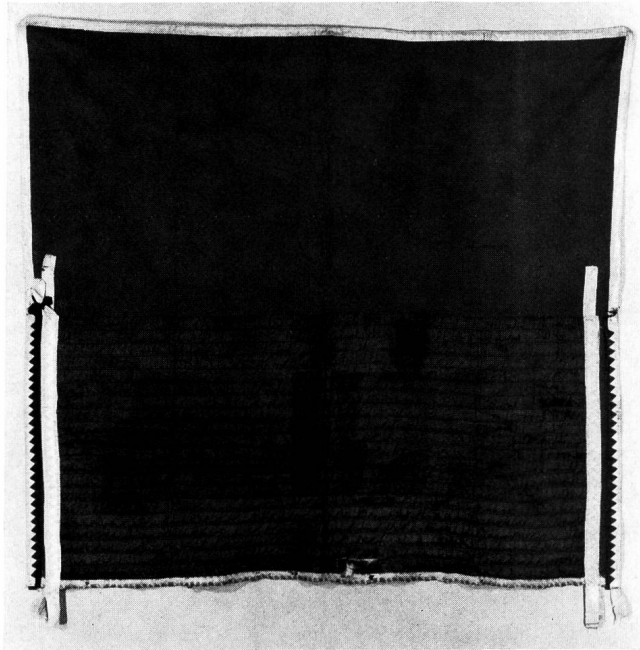


Fig. 20. Blanket, [Ottawa] (Cat. No. 25)

## 25 Blanket

Can. 1 a

Figure 20

Large rectangle of red wool stroud with edges (except for bottom) bound with yellow silk ribbon. Lower 72 cm are decorated with green, yellow, pale blue and gold silk ribbon appliqué. Ends of ribbons hang freely from blanket edge. Sewing is by hand, using cotton thread.

To be worn draped over back and shoulders.

Some fraying of ribbon work, and a few holes in cloth. Large hole through cloth and appliqué at centre bottom.

D. 151 cm; W. 161 cm

[OTTAWA]

(Malcolm; Canada) (earliest museum catalogue entry (1827) refers to Can. 1 a – h as: «Kleidung eines Kriegers aus Canada, Provinz Ottawa, von H. Capt. Malcolm, hieher geschenkt. ... der Stoff zu diesen verschiedenen Kleidungsstücken ist auropisches Fabrikat, die Arbeit und Verzierung ist von den Eingeborenen.»).

Acc.: probably between 1803 and 1826

## 26 Man's Leggings

Can. 1 b (a, b)

Figure 21

Red wool stroud decorated with silk ribbon appliqué. Each is made by folding a rectangular piece of cloth lengthwise down centre and stitching the long open edges together, with seam allowances to the outside and of increasing width towards bottom. Bottom edges and side edges to within 13 cm of top are decorated with silk ribbon



Fig. 21. Man's Leggings, [Ottawa] (Cat. No. 26)

appliqué in same colours as blanket (Can. 1 a). On each legging, a pair of coarse black wool tape ties are attached near outer top edge. Sewing is by hand, using cotton thread. Slight moth damage, and some fraying and fading of ribbon work.

L. 69 cm; W. (top) 26 cm

[OTTAWA]

(Malcolm; Canada)

Acc.: probably between 1803 and 1826

## 27 Breechclout

Can. 1 c

Figure 22

Made from long rectangular strip of red wool stroud. At either end, edged with gold silk ribbon, and decorated with closely-spaced horizontal strips of appliquéd silk ribbon. Latter ribbon is of dark blue silk with an alternating floral and chequerboard pattern in metallic thread. Sewing is by hand, using white cotton thread.

Cloth would be passed between the legs, and drawn up and over a thong or belt at the waist, leaving the decorated flap hanging free at front and back.

Moth damage to the stroud, and on one decorated flap the ribbon is faded and frayed.

L. 153 cm; W. 33.5 cm

[OTTAWA]

(Malcolm; Canada)

Acc.: probably between 1803 and 1826



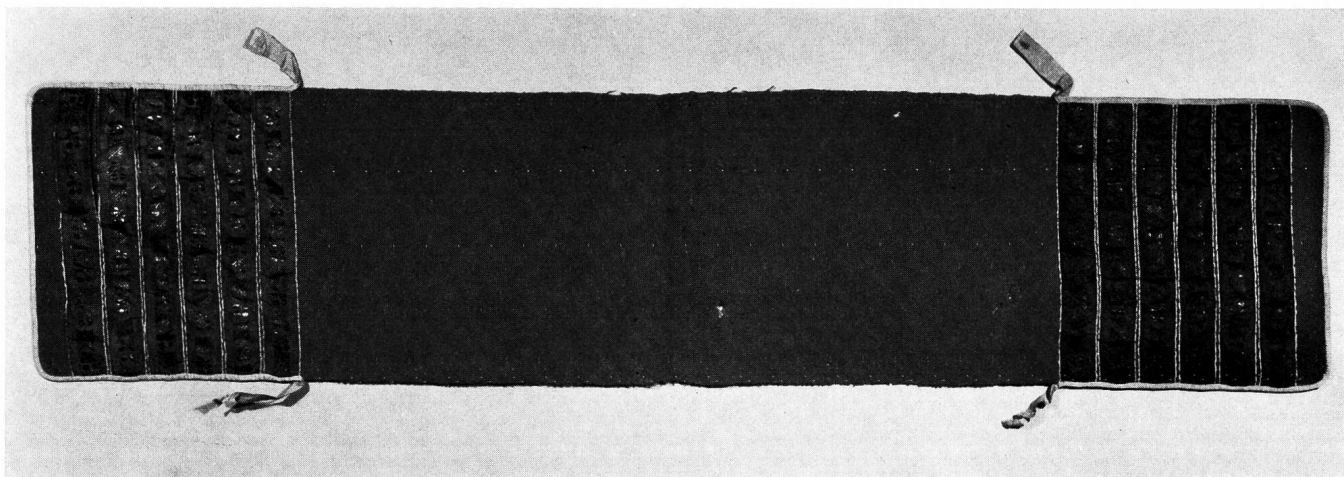


Fig. 22. Breechclout, [Ottawa] (Cat. No. 27)

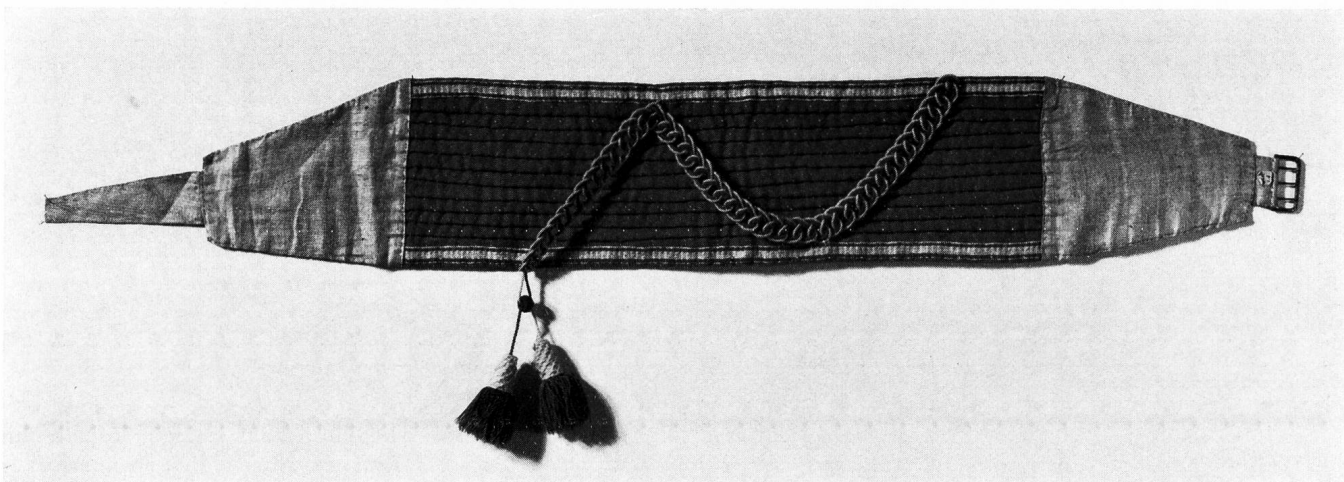


Fig. 23. Belt, [Ottawa] (Cat. No. 28)

## 28 Belt

Can. 1d

Figure 23  
Cummerband-style, copied from European military or dress fashion. Made from red stroud pleated horizontally, backed with natural cotton cloth. Tapered ends of cummerband are also made from same cotton. Stroud is decorated along top and bottom with a woven tape (commercial) of beige wool flanked with olive green stripes. A decorative braid of beige and olive green wool cords worked into an interlocking circle pattern is attached in a zigzag pattern across front of stroud. At lower end, braid has two tassels formed from same material. Fastening is a single rectangular metal buckle with three prongs. Sewing is by hand, using commercial thread.

Good condition.

L. 97 cm; D. 13.5 cm

[OTTAWA]

(Malcolm; Canada)

Acc.: probably between 1803 and 1826

## 29 Yarn Sash

Can. 1f

Figure 24  
Finger-braided, from wool, in one piece, but with a slight length-wise central groove indicating where the strands of both halves were interlocked, and a slight bulge across the width at middle – a result of the technique of working the sash from the middle toward each end. Pattern consists of a central «core» of yellow arrows running in one direction, followed on both sides by slanting lozenges: red, blue, white, and olive green. Weaving is very tight with a hard texture. Colours are muted, possibly a result of «old» dyes (vegetable and wood dyes, and indigo).

Several holes, fraying of edges, and damage to fringe.

L. (excl. fringe) 144 cm; W. 8.5 cm

[OTTAWA]

(Malcolm; Canada)

Acc.: probably between 1803 and 1826



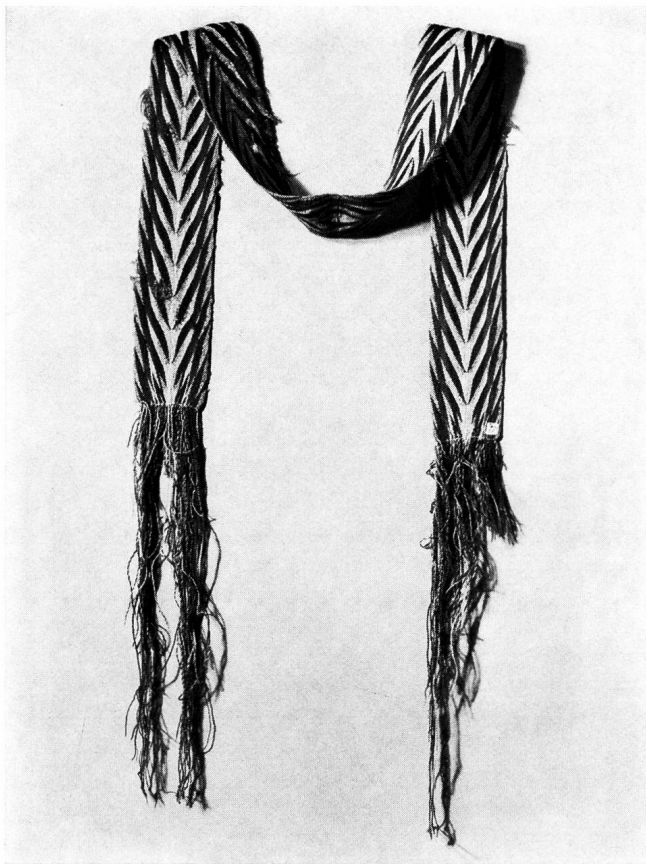


Fig. 24. Yarn Sash, [Ottawa] (Cat. No. 29)

30 Sash

Can. 1 g

Made from red wool stroud with edges bound with gold silk ribbon. Ends of ribbon binding hang free and are knotted together. Sewing is by hand, using commercial thread.

Possibly worn diagonally across chest.  
Good condition, slight moth damage.

L. 143 cm; W. 9 cm

[OTTAWA]

(Malcolm; Canada)

Acc.: probably between 1802 and 1826

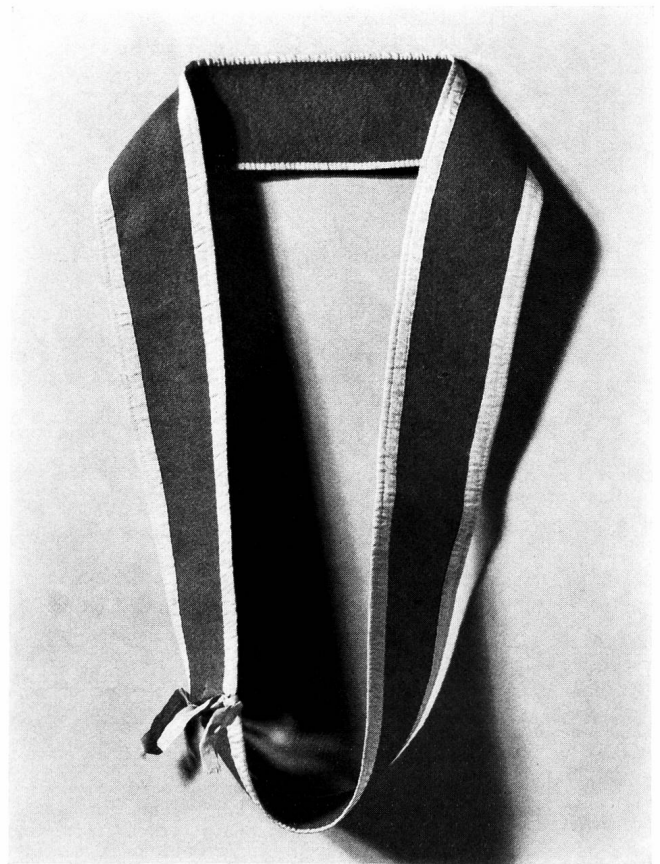


Fig. 25. Sash, [Ottawa] (Cat. No. 30)

13 Decorative Bands (2)

Can. 1 h (a, b)

Made of red stroud with silk ribbon appliqué in pale blue and yellow. Down middle of each band is an interlocked diamond pattern in black embroidery with small rosette patterns interspersed in gold, blue and green silk embroidery thread. Sewing is by hand, using cotton thread.

Possible use as decorative garters on leggings.

Slight damage to black embroidery, and fraying of silk.

L. 62.5 cm; W. 7.5 cm

[OTTAWA]

(Malcolm; Canada)

Acc.: probably between 1802 and 1826

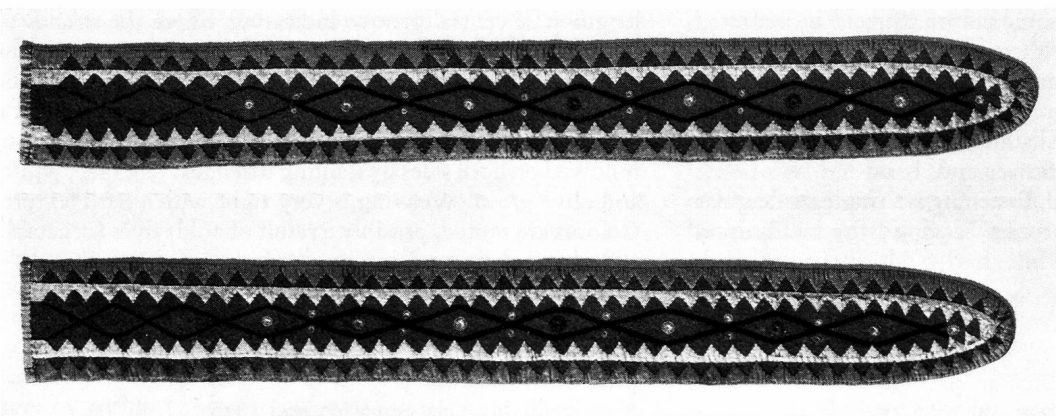


Fig. 26. Decorative Bands, [Ottawa] (Cat. No. 31)

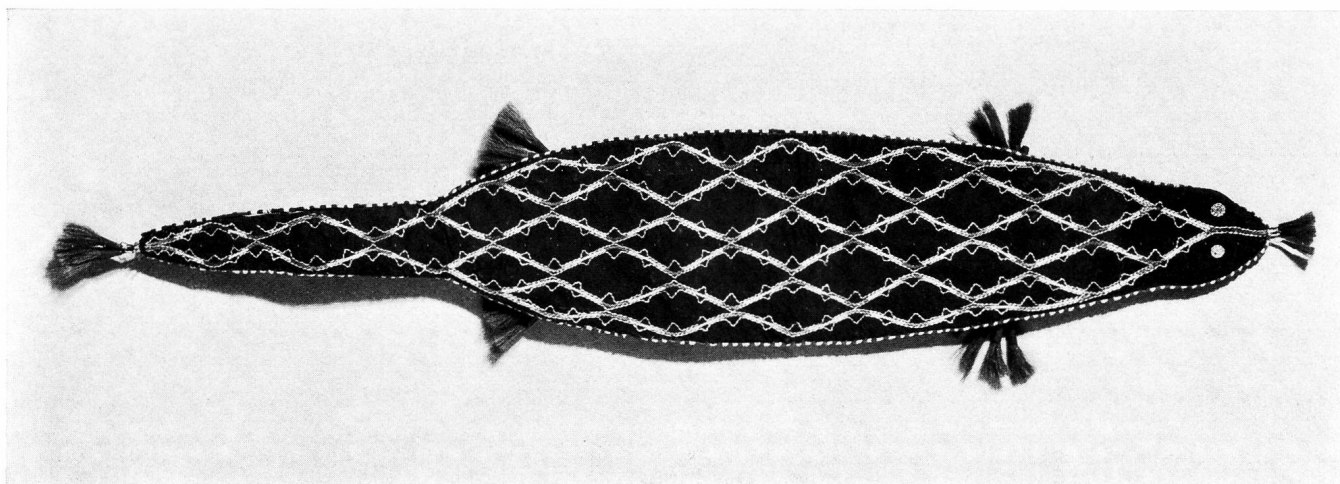


Fig. 27. Bag, [Ottawa] (Cat. No. 32)

### 32 Bag

Can. 2

Figure 27

Made from soft, tanned, black-dyed skin which has been pieced and sewn into otter shape. On underside is a vertical slit opening, edges bound with porcupine quill appliqué, with quilled cross extending below opening. At points where four limbs would be attached, at navel, and at tail and nose ends, are tassels of skin thong, bound at top with quill, lower part with metal cone and bunch of orange-dyed moosehair. Upper surface of bag is decorated with an interlocking diamond pattern in red and blue quills, flanked on either side by a thinner irregular line of beige quills. Eyes are quilled in red and beige. A skin thong is laid around edges of bag, then wrapped with blue and natural quills. Sewing and quillwork are with sinew.

Probably used as a medicine bag.

Slight fading of quillwork.

L. 103 cm; W. 19 cm

[OTTAWA]

(Malcolm; Canada)

Acc.: probably between 1802 and 1826

### 33 Scarf with silver Brooches

Can. 3

Figure 28

Large, three-cornered black silk scarf, folded to form broad rectangular band. Covered in middle portion with 72 small circular brooches arranged in vertical rows of four. Along lower edge of band are attached 16 earrings, each consisting of a thin wire with ball and pendant cone. On either side of middle bottom of band is attached a narrow freehanging strip of faded orange ribbon; each strip with 30 brooches, smaller examples of type on scarf, attached. On either side of these pendant strips is attached, with same ribbon, two circular discs, in openwork floral design within circular rim. On each disc, both surfaces are incised with fine zigzag line engraving and the roman letters «IS» are in an oblong of an oval cartouche in the centre.\*

\* «IS» was apparently the stamp of a Quebec silversmith, Jonas Schindler, and, after his death, of his wife, «Widow»

Schindler, who made ornaments for the Indian trade from at least 1779 to 1802.

Good condition

L. 128 cm; D. 11 cm; pendant: 54.5 cm

[OTTAWA]

(Malcolm; Canada)

Acc.: probably between 1803 and 1826

Comparison item: Benndorf and Speyer (1968: Abb. 53)

Lit.: Barbeau (1942: p. 12)

Quimby (1966: fig. 21, p. 199)

### 34 Moccasins

Can. 6A (a, b)

Figure 29

Adult size, made from soft, tanned, lightly-smoked skin decorated with porcupine quillwork. Soft-soled, one-piece construction (ankle flap on (b) is pieced) with vertical seam at centre back and a puckered seam down midfront. Each moccasin has a skin thong laced through two holes on either side of front opening.

Quillwork is in orange, natural white, and faded blue-green; on upper front and either ankle flap a strip of woven quillwork on vegetable fibre warp is attached, edged with rows of appliquéd, flattened quills stitched in interlocking sawtooth pattern. Ankle flap designs differ on either side of same moccasin, but match those on equivalent side of other moccasin. Heel seam is covered with applied quills. Along lower edge of each ankle flap is a fringe formed from bunches of moosehair (natural white alternated with dyed orange), each bunch with a tin cone around base. Basic construction is with sinew.

Slight damage to quillwork, extensive damage to moosehair tassels.

L. 25 cm; W. 11 cm; D. (centre back) 8.5 cm

[old HURON style]

(Malcolm; Canada)

Acc.: probably between 1803 and 1826



Fig. 28. Scarf with silver Brooches, [Ottawa] (Cat. No. 33)

### 35 Moccasins

Can. 6B (a, b)

Figure 30

Adult size, made from tanned and smoked skin. Soft-soled, one-piece construction, with addition of downturned ankle flaps. Vertical seam at heel, and almost smooth seam down centre front.

Elongated, u-shaped area of upper front is covered with lanes of flattened porcupine quills (orange, pale blue, natural white, and small amount of deep purple) outlined with lines of natural white moosehair. A pair of tassels of orange moosehair bound with tin cones at base are attached on either side of quilled area.

Front and back edges of ankle flaps are bound with taffeta ribbon (pale blue and pale green, respectively) and edged with small white glass beads. Ankle flaps are decorated with five lanes of quillwork and moosehair outlining, similar in technique and colours to that on fronts, and strip of red taffeta ribbon appliqué with remains of zigzag line in natural white moosehair across it. Along lower edge of each ankle flap is a compact fringe of orange moosehair and tin cones.

Basic construction is with fine skin thong. Commercial thread has been used for the quillwork. Slight evidence of wear on soles.

Some damage to quillwork and moosehair, fading and fraying of ribbons.

L. 26 cm; W. 11.5 cm; D. (at heel) 10 cm

[OTTAWA]

(Malcolm; Canada)

Acc.: probably between 1803 and 1826

### 36 Moccasin

Can. 6C

Figure 31

Unfinished, made from single piece of heavy, tanned, lightly smoked skin attached in puckered fashion to long large oval vamp of dark blue stroud. Vamp is edged with taffeta tape (originally purple, now faded to grey) and decorated with zigzag strip of beige silk ribbon appliqué and central strip of red silk ribbon. Free edge of vamp is decorated with opaque white glass bead edging.

Attaching of vamp and beading is with sinew; appliqués are with commercial thread, back of moccasin is unstitched. Poor condition; vamp fabric extremely fragile, appliqué and beading damaged.

L. 28.5 cm; W. 15.5 cm

Tribe unknown

(Malcolm; Canada)

Acc.: probably between 1803 and 1826

### 37 Moccasins

Can. 6D (a, b)

Figure 32

Made from soft, tanned, smoked skin, decorated with porcupine quill appliqué. Soft-soled, one-piece construction with piecing of ankle flaps. Vertical seam at heel, and flat seam down centre front. Quillwork is in natural white, and orange and blue. Construction and quillwork are with sinew. No evidence of wear.

Good condition; fading of quill colours.

L. 22.5 cm; W. 11.5 cm; D. 8.5 cm

[IROQUOIS style]

(Malcolm; Canada)

Acc.: probably between 1803 and 1826

Comparison items: Benndorf and Speyer (1968: Abb. 33)

Feder (1965: Illus. 37f)





Fig. 29. Moccasins, [Huron] (Cat. No. 34)

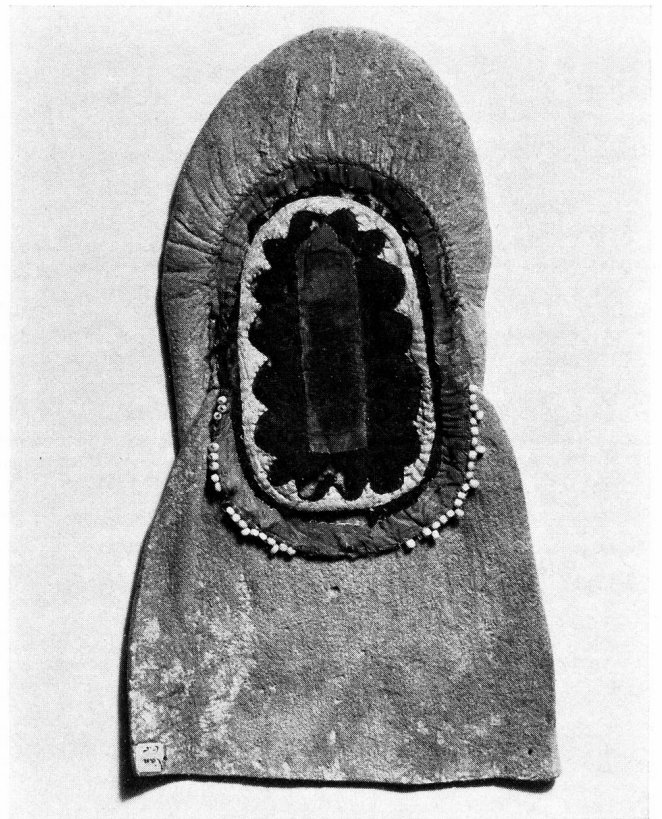


Fig. 31. Moccasin, tribe unknown (Cat. No. 36)



Fig. 30. Moccasins, [Ottawa] (Cat. No. 35)



Fig. 32. Moccasins, [Iroquois] (Cat. No. 37)

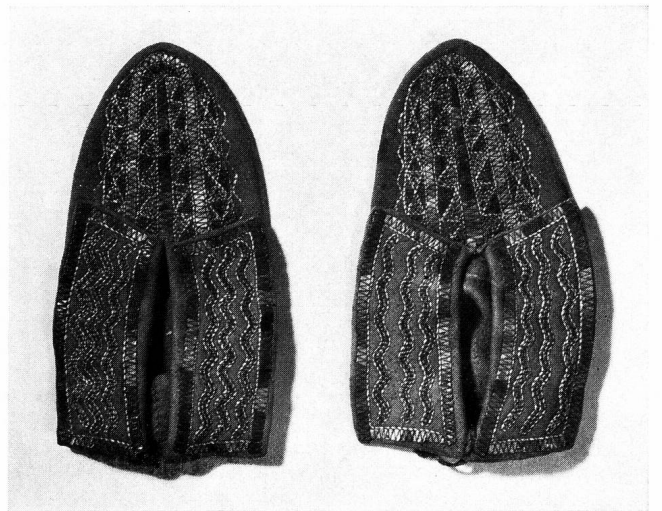




Fig. 33. Rattle, [Ottawa] (Cat. No. 38)

### 38 Rattle

Can. 7

Figure 33

Ochre-brown gourd with noisemakers inserted into hollow interior. Wooden handle pierces both ends of gourd; at top, projecting end is covered with orange-dyed moosehair and wrapped with indigenous vegetable fibre twine. Handle is tightly skin-wrapped and decorated at either end with a row of plaited porcupine quills and tassels of orange moosehair and small metal cones strung on vegetable fibre cord. Six similar tassels, strung on fine, quillwrapped skin thongs, are attached at handle end.

Some damage to quillwork.

L. (excl. moosehair) 25.5 cm; W. 7.5 cm

[OTTAWA]

(Malcolm; Canada)

Acc.: probably between 1803 and 1826

### 39 Shirt

Can. 8

Figure 34

Printed cotton trade cloth, in natural beige, with floral design in several shades of brown. Loose-fitting style, with rectangular-cut body and full-length sleeves which are gathered at armhole and cuff. Short stand-up collar and vertical centre front opening to partway down chest, latter trimmed with gathered length of same material. Sewn by hand, using cotton thread.

Shirt is carefully made, using sewing techniques of European origin, probably taught by nuns to Indian girls in convents. Good condition

L. 82.5 cm; W. 60 cm

[OTTAWA]

(Malcolm; Canada)

Acc.: probably between 1803 and 1826



Fig. 34. Shirt, [Ottawa] (Cat. No. 39)

#### 40 Pipe

Can. 9

Figure 35

Double bowl, of red pipestone, elaborately carved, and incised with dots, cross-hatching and lines. Bowls are barrel-shaped.

Good condition

L. 15 cm; W. 3 cm; D. 9.5 cm

[OTTAWA?]

(Malcolm; Canada)

Acc.: probably between 1803 and 1826



Fig. 35. Pipe, [Ottawa?] (Cat. No. 40)

#### 41 Tomahawk-pipe

Can. 10

Figure 36

Long, heavy shaft of hard, dark wood, over end of which is fitted combined blade and pipe-bowl of steel. English-style hatchet-type blade inlaid on one side with a realistic figure of a bear above a «V» and two leaf sprays (all in brass), and on the other side with a stylized plant motif and the word «Ottawa». The join between pipe bowl and blade is inlaid on both sides with a six-pointed star or flower motif, and the bowl is inlaid with four amorphous leaf motifs.

The handle is bound with brass wire in bands of decreasing widths; near handle base are two encircling, serrated bands of lead inlay, and the handle end is formed from an octagonal, tapered piece of lead.

Good condition

L. 73.5 cm; W. 21 cm; D. 3.5 cm

OTTAWA

(Malcolm; Canada)

Acc.: probably between 1803 and 1826



Fig. 36. Tomahawk-pipe, Ottawa (Cat. No. 41)

#### 42 Pouch

Can. 11

Figure 37

Tanned deerskin with moosehair appliqué. Skin of back is smoked to light-brown shade, of front and envelope-type flap closure to black. Front (including flap) is decorated with moosehair appliqué in orange, faded blue and natural white. Hairs are attached by oversewn line technique with diagonal stitches and twisting of hairs between stitches. Decorated portion is edged with a compact fringe of orange moosehair tassels – each tassel consists of a thick bundle of hairs tied in the middle and the ends brought together, and base encircled with metal cylinder. For closure, there is a slit buttonhole at mid-edge of flap, corresponding to a small cloth-wrapped pebble button on face of bag. Sewing of seams is with sinew.

Original shoulder strap, also of black skin with moosehair appliqué, is no longer present, except for fragment at corner.

Used as a carrying bag, an adaptation of early colonial pouches.

Main body of pouch is in good condition; flap closure is faded, shoulder strap is missing.

D. 18.5 cm; W. (incl. fringe) 21.5 cm

[HURON]

(Gerber, Adolf; Canada)

Acc.: 1826

Comparison items: Benndorf and Speyer (1968: Abb. 26)

Dockstader (1961: Pl. 247)

#### 43 Moccasins

Can. 12 (a, b)

Adult size, soft-soled construction. From tanned, black-dyed skin decorated with moosehair appliqué. Four-piece construction: one piece forming sole and sides; two additional pieces forming ankle extensions; fourth piece forming u-shaped vamp around which skin is slightly puckered. Moosehair colours are orange, pale blue and





Fig. 37. Pouch, [Huron] (Cat. No. 42)

natural white, with hairs attached by oversewn line technique. Stitching is with sinew thread.

Good condition, fading of colours.

L. 25 cm; W. 8.5 cm; H. 11 cm

[HURON]

(Gerber, Adolf; Canada)

Acc.: 1826

Comparison items: Benndorf and Speyer (1968: Abb. 26)  
Dockstader (1961: Pl. 247)

#### 44 Moccasins

Can. 13 (a, b)

Adult size, soft-soled construction. Of soft tanned, lightly smoked skin with porcupine quill and moosehair appliqué. One-piece construction, with addition of rectangular, down-turned ankle flaps. Seamed vertically at heel, and down centre front. Quillwork colours are natural white and pale blue, orange and black; lanes of quillwork are alternated with lines of natural white moosehair. Along lower edge of ankle decoration is a compact fringe formed from bunches of orange moosehair, each bunch with a metal cylinder around base. Front and back edges of ankle flaps are bound with faded orange taffeta tape. Heel seam is covered with two lanes of quills.

Each moccasin has a rawhide thong tie drawn through skin at front of ankle flap. Main seams are sewn with skin thong; ankle flap seams and appliqué are with commercial thread. Evidence of wear.

Basic structure is in good condition; quillwork is damaged.

L. 26 cm; W. 11 cm; H. 9 cm

[HURON]

(Gerber, Adolf; Canada)

Acc.: 1828

Comparison items: Benndorf and Speyer (1968: Abb. 23,  
42)  
Feder (1965: Illus. 38e)

#### 45 Model Snowshoe

Can. 14 a

Frame made from single piece of wood, ends stitched at heel with rawhide thong. Two wooden crossbars, mortised into the frame. Weave is hexagonal; webbing in middle portion is of skin thong; at either end, of fine commercial twine.

In middle, thongs are wrapped around frame, which was first covered with red stroud. At either end, design has been created in webbing by use of blue twine. Wool tassels were originally attached under stitches at either outer side, front and back, and a green wool tassel is attached at outer front of frame.

Stroud has been badly damaged by moths.

L. 23.5 cm; W. 9.5 cm

Tribe unknown

(Gerber, Adolf; Canada)

Acc.: 1828

#### 46 Snowshoes

Can. 14 (b, c)

Figure 38

Double-pointed style, with front end upturned. Frame is made from two pieces of wood, lashed with skin thong at the end, joined with round wooden peg at rear (originally two pegs). Two wooden crossbars are mortised into the frame. Webbing of rawhide thong, slightly heavier in middle, hexagonal weave throughout. At either end, red wool tassels are attached at points where selvedge thong joins frame. Edges of webbing in middle are painted red. Extensive woodworm damage to frames. On both snowshoes, frame is broken on two sides. Webbing is in good condition.

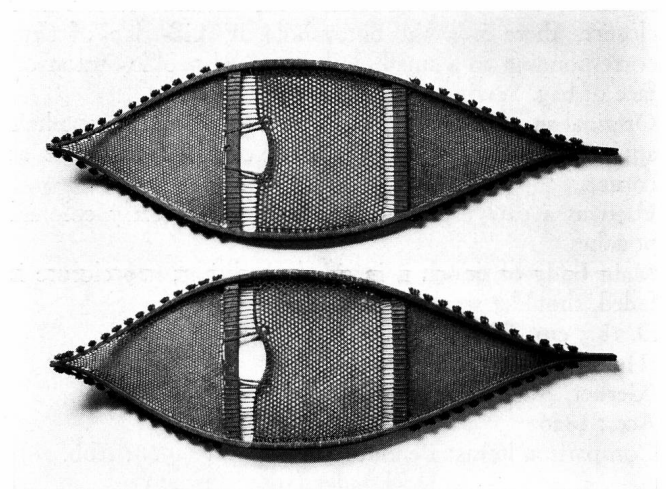
L. 115 cm; W. 36 cm

Tribe unknown

(Gerber, Adolf; Canada)

Acc.: 1828

Fig. 38. Snowshoes, Tribe unknown (Cat. No. 46)



47 *Yarn Sash*

Can. 15

Figure 39 (right)

Of wool, loosely finger-woven, with strands intercrossing diagonally (basket weave), with opaque white glass beads interwoven to produce a design. There is a broad central stripe in red, bordered on either side with a narrow band of green. At either end, groups of approximately 12 strands are braided together for about 10 cm then hang free, forming 1 meter-long fringe. Several braids of two wool strands and a strand of opaque white beads strung on fine cord extend the length of the fringe.

Main body of sash is in good condition except for some damage to beading; fringes are in fragile condition.

L. (excl. fringe) 75 cm; W. 12.5 cm

[IROQUOIS? HURON?]

(Gerber, Adolf; Canada)

Acc.: 1828

48 *Basket*

Can. 16

Figure 40

Of birchbark, decorated with porcupine quillwork. Lid attached with three silk ribbon ties. Semi-circular handle (of wood splints wrapped with split spruce roots, with natural white quills interwoven at right angles to roots for decoration) is attached midway down each side. Side and bottom edges of basket are covered with spruce roots and bound with same at intervals. Top edge of basket and edge of lid are covered with white quills and bound with indigenous vegetable fibre twine. Bottom of basket is covered with split spruce roots and decorated with small amount of white quills interwoven at right angles. Remainder of basket is solidly covered with brown, pale blue and natural white quills in geometric designs. Lid has been lined with additional bark.

Type of article made for sale.

Good condition

H. 25 cm; W. 14.5 cm; D. 7 cm

[MICMAC]

(Gerber, Adolf; Canada)

Acc.: 1828

49 *Basket*

Can. 17

Of birchbark decorated with porcupine quills. Lid attached with commercial thread. Main body of basket is made from single piece of bark, cut and folded, and stitched with vegetable fibre thread. Wood splint is bent around rim and bound with commercial thread. Repeated geometric pattern is worked in unflattened quills (orange, blue, and natural white) on lid and sides. Interior is lined with faded and worn velvet cloth (originally brown?).

Lid warped; quillwork and lining damaged.

L. 9.3 cm; W. 3.5 cm; D. 4.5 cm

Tribe unknown

(Gerber, Adolf; Canada)

Acc.: 1828

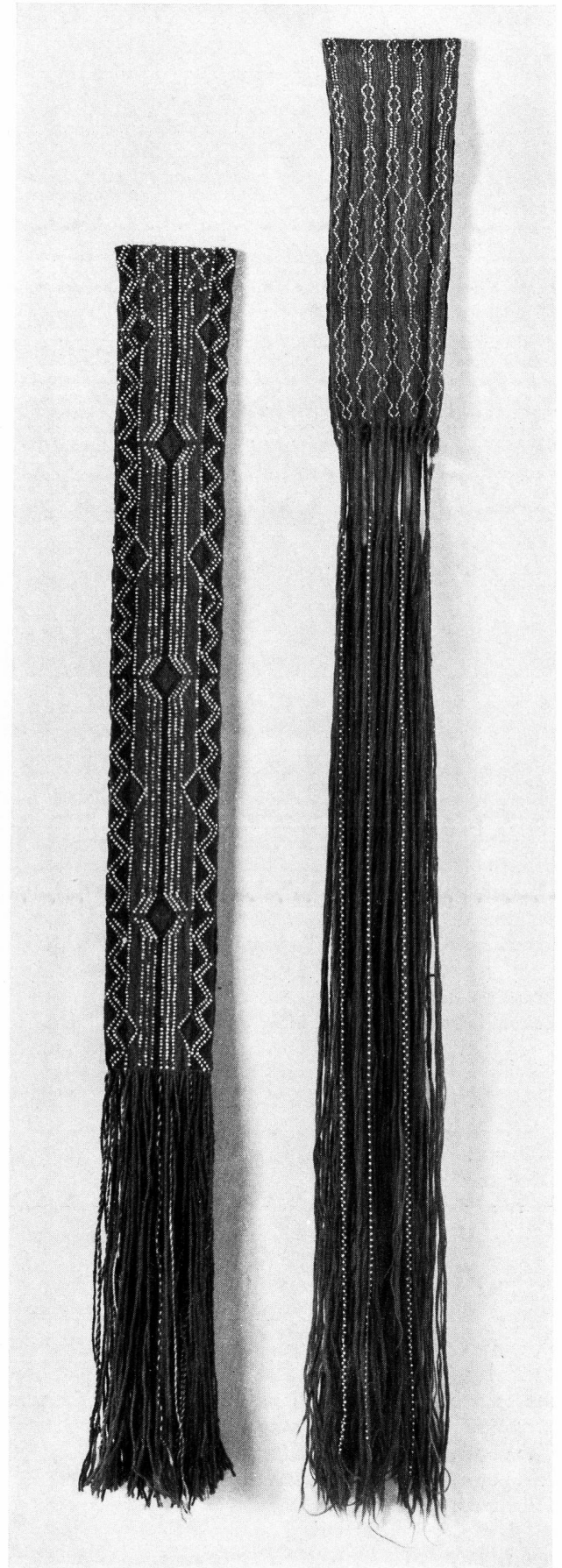


Fig. 39. Yarn Sashes: left, Osage (Cat. No. 56); right, [Iroquois? Huron?] (Cat. No. 47)





Fig. 40. Basket, Micmac (Cat. No. 48)

#### 50 Model Canoe

Can. 18

Made from single piece of birchbark which has been steamed and bent into shape. Gunwales and curved ends are covered with thin wood splints and stitched with split roots. Interior is covered with lengthwise-placed, thin wood slats; seven ribs cross these at right angles and are secured between bark and inner gunwale. There is a central crossbar of wood secured with root stitching, and a smaller crossbar at either end, formed from split roots. Single wood paddle has a broad, flat, thin, blade, and thin tapered handle. Good condition

L. 60 cm; W. 12.5 cm; D. 5.5 cm

Tribe unknown  
(Gerber, Adolf; Canada)

Acc.: 1828

#### 51 Pipe Bowl

Can. 19

Figure 41 (right)

«Micmac» type, made from red pipestone (catlinite) with lead inlay. There are three incised lines near base of bowl, and lead inlay on upper bowl (also forming rim), and transverse bars of lead inlay on keel-like base.

One corner of base chipped.

L. 5.5 cm; W. 4.5 cm; H. 10 cm

Tribe unknown  
(Gerber, Adolf; Canada)

Acc.: 1828

#### 52 Pipe Bowl

Can. 20

Figure 41 (left)

«Micmac» type, from brownish-black stone.

One end of base chipped.

L. 3 cm; W. 2.5 cm; H. 5 cm

Tribe unknown  
(Gerber, Adolf; Canada)

Acc.: 1828

#### 53 Pouch

Can. 21

Back made from black wool stroud, front from loon neck skin. Lined with checkered cloth. Downturned flap of black stroud, edged with pale blue silk ribbon and appliquéd with blue, gold, and red silk ribbon, is attached at top front edge. On flap, three pairs of leaf designs in red silk with paper stiffening beneath are outlined with small opaque white beads; lower edge of flap has double row edging in clear glass beads. At lower edge of bag is sewn a three-tabbed piece of black stroud, edged with red silk and clear glass beads, appliquéd with faded blue and gold silk. A pendant of large faceted black glass beads and tie of gold silk ribbon is attached at base of each tab. Also attached to bottom of pouch are pendant strands of translucent bluish-white glass beads and bits of knotted silk ribbon.

Edges of bag are bound with faded pink and blue silk ribbon. Closure was originally by two red silk ties attached at mid-rim: these are now damaged. All visible sewing is with cotton thread.

Structure sound, but ribbon appliquéd and some beading damaged.

D. 25 cm; W. 16 cm

Tribe unknown  
(Morlot, H.; Canada?)

Acc.: 1845

#### 54 Basket

Can. 22

Birchbark, with raised, flaring base and hinged lid which fits over rim of box. Bottom edge, and rims of lid and container

Fig. 41. Pipes, tribe unknown: left (Cat. No. 52); centre (Cat. No. 57); right (Cat. No. 51)



are covered with wood splints and tightly wrapped with split roots. Side seams are covered at right angles with porcupine quills. Except base, all other surfaces are heavily decorated with porcupine quills – predominately red, blue, green, yellow, and natural white. Very small handle, made from bent wood splint bound with split roots and having natural white quills interwoven to create checkerboard effect, is attached at middle of lid. Interior of basket, lid, and base are lined with natural white cotton which has been glued in place.

Ornamental variety of basket, made for sale.

General condition is good; handle is broken, and there is some damage to quillwork.

H. 19.5 cm; W. 15.5 cm; D. 16.5 cm

[MICMAC]

(Morlot, H.; Canada?)

Acc.: 1845

### 55 Basket

Can. 23

Birchbark with porcupine quillwork. Small container made from single piece of bark which has been bent and folded into shape. Ends are cut, folded and stitched with split root in inverted Y-shaped seam. Rim is reinforced with wood splint and closely bound with split spruce root. Sides are decorated with pale blue, pink, yellow, black, red and natural white quills. Quill ends project through to inside of container.

Fair condition; bark breaking at ends.

H. 12 cm; W. 9 cm; D. 4 cm

Tribe unknown

(Morlot, A.D.; Canada?)

Acc.: 1851

### 56 Yarn Sash

Can. 24

Figure 39 (left)

Wool, tightly finger-woven, with strands intercrossing diagonally (basket weave), with opaque white glass beads interwoven forming diamond, zigzag, and straight line patterns. Commercial knitting wool has been used, in green and red. There is a narrow central stripe in green which opens at intervals to form diamond pattern, flanked by broad strips of red, then a green stripe down either side. Long fringe, consisting of two and three strands which are twisted and knotted together at ends.

Good condition

L. w/o fringe: 156 cm; W. 10 cm; Fringe: 40 cm

OSAGE

(Pillichody?; 1828; Bern, Switzerland) (Sash finished in July, 1828 by Grethomi, a young Osage woman, one of a group of three visiting Osage Indians. Received along with Can. 25 (now missing – a wampum bead neckband received July 5 from Marcharthithathoongah, another member of the Osage group) in exchange for a sword-belt from the Malcolm collection.)

Acc.: 1851?

### 57 Pipe Bowl

Can. 26

Figure 41 (centre)

Made of black stone, ornately carved. Incisions are filled with red pigment. Bowl is short tube carved at backward-inclining angle behind spiral curve.

Good condition

H. 8.2 cm; W. 2 cm; D. (front to back) 8.8 cm

Tribe unknown

(Manuel)

Acc.: 1846

### 58 Feather Headdress

Can. 29

Figure 42

Base is a circular cap of black wool stroud, lined with pink cotton. To crown are attached a large mass of split hawk feathers, some natural colour, others dyed yellow, red, and blue. Around rim, broad strip is reinforced between layers with heavy paper, and black cloth is decorated with encircling moosehair appliqué (continuous, waved, floral spray in variety of colours) flanked above and below with strip of red stroud, edges serrated. Lower red stroud strip has small cut-out leaf-shaped pieces of tin attached.

Centre back of cap is slit, and edges joined with faded pink silk ribbon. There is a large bow of pink silk ribbon attached at back.

Sewn by hand.

Style worn by a Huron chief.

Good condition

Diam. 21 cm; H. c. 24 cm

[HURON]

(the Swiss General-Commissioner of the Paris World Fair)

Acc.: 1889

Comparison item: Speck (1911: p. 120)

Fig. 42. Feather Headdress, [Huron] (Cat. No. 58)



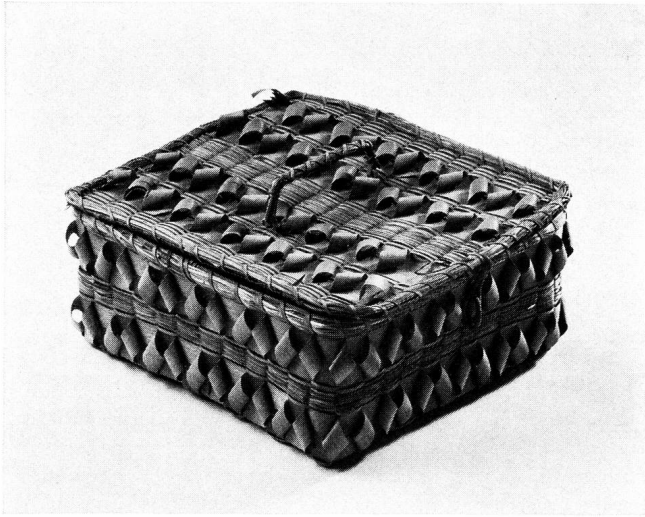


Fig. 43. Basket, [Iroquois] (Cat. No. 59)

#### 59 Basket

Can. 35

Made of wood (ash?) splints interwoven at right angles in checkerboard fashion: on sides and bottom, warp and weft are of uniform width; on lid, very narrow splints are interwoven as decorative technique. On both lid and around side is a broad band of sweet grass. Rim of box and lid are covered with sweet grass bound diagonally with a thin flexible splint. Small handle of bound sweet grass is attached to top of lid. «Curlicue» decorative effect is produced on lid and sides by twisting a wood splint in and out of two splints. Splints forming base are dyed red; on sides and lid splints are partly natural, partly dyed red.

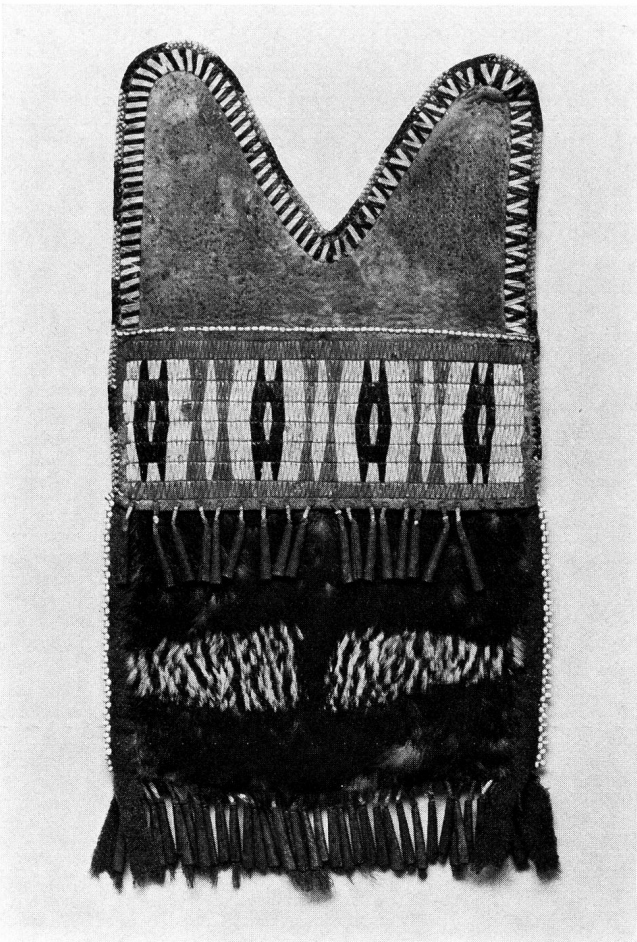
Good condition

L. 19.5 cm; W. 18.5 cm; D. 8.5 cm

[IROQUOIS]

(the Swiss General-Commissioner of the Paris World's Fair)  
Acc.: 1889

Fig. 44. Pouch, (Cherokee?) (Cat. No. 60)



#### 60 Pouch

N.A. 19

Figure 44

Back is made from tanned, smoked skin; front from loon skin backed with cotton cloth. Porcupine quillwork on tanned skin base is attached across upper edge of pocket front: top of appliqué is edged with opaque white beads, and bottom with fringe of quillwrapped thongs and metal cones. Similar fringe, including bunches of orange-dyed moosehair, is attached at lower edge of bag. Lower side edges are bound with red wool stroud and trimmed with white beads. Upper side and top edges are bound with flattened porcupine quills.

Quillwork colours are orange, brown and natural white. Quillwork, beading, and sewing are with sinew.

Slight damage to quillwork; loss of moosehair bristles.

[CHEROKEE?]

(Schoch, L.A.; July, 1837; U.S.A.: «Sac à chasse des Cherokees à plume d'oiseaux.»)

Acc.: 1890

#### 61 Moccasins

N.A. 20 (a, b)

Adult size, made from soft, tanned, smoked skin with downturned ankle flaps decorated with silk ribbon appliqué. One-piece construction, seamed down centre top with a puckered seam to toe, and with a vertical seam at heel. Front edges of ankle flaps are bound with beige ribbon, bottom and back edges with red. Upper part of flap is covered with dark blue silk ribbon, with narrow zigzag line of beige ribbon between red and blue.

Construction is with sinew thread; appliqués are hand-sewn using commercial thread.

Slight fraying of silk.

L. 22.5 cm; W.c. 9.5 cm; D. 9 cm

[SHAWNEE]

(Schoch, L.A.; July, 1837; U.S.A.: «4 paires de Mackazines des Shawnee») (reference is to N.A. 20a-d, N.A. 21a-d)

Acc.: 1890

62 *Moccasins*

N.A. 20 (c, d)

Figure 45

Adult size, similar in construction and decoration to N.A. 20a, b. Bottom and front edges of ankle flaps are bound with green silk ribbon, back edge is bound with beige ribbon. Upper part of flap is covered with red ribbon; there is a row of pale blue diamond shapes between red and green.

Fraying of silk.

L. 26 cm; W.c. 10 cm; D. 10 cm

[SHAWNEE]

(Schoch, L.A.; July, 1837; U.S.A.)

Acc.: 1890

63 *Moccasins*

N.A. 21 (a, b)

Child size, similar in construction and decoration to N.A. 20a, b and c, d. Ankle flap edges are bound front and bottom with red silk ribbon, on back with beige ribbon. Upper part of ankle flaps is covered with green ribbon; between green and red is a narrow zigzag line in blue silk. Good condition

L. 11 cm; W. 5 cm; D. 5.5 cm

[SHAWNEE]

(Schoch, L.A.; July, 1837; U.S.A.)

Acc.: 1890

64 *Moccasins*

N.A. 21 (c, d)

Child size, similar in construction and decoration to N.A. 20a, b and c, d, and N.A. 21 a, b. Front and back edges of ankle flaps are bound with beige silk ribbon, bottom edge with green ribbon. Upper part of flap is covered with red silk ribbon; between red and green is a narrow stripe of pale blue.

Good condition

L. 10.5 cm; W.c. 4.5 cm; D. 5.5 cm

[SHAWNEE]

(Schoch, L.A.; July, 1837; U.S.A.)

Acc.: 1890

65 *Moccasins*

N.A. 23 (a, b)

Figure 46

Adult size, with soles made from commercially-tanned leather in European shaping. Upper is of one piece of tanned, smoked skin, seamed vertically at heel, and down centre on front. Ankle flaps are covered with opaque white glass beads. Along lower edge of cuff is a diamond-shaped appliqué in faded blue silk, overlaid with red silk. Front and back of cuff are edged with red and grey silk, respectively, and whole edged with white beads. Front and heel seams are overlaid with faded red silk ribbon and edged with white beadwork.

Sewing of skin is with sinew; beadwork and appliqué are attached with cotton thread. Overlay stitch is used for beadwork.

Good condition

L. 27.5 cm; W. 8.5 cm; H. 10 cm

[DELAWARE?]

(Schoch, L.A.; July, 1837, U.S.A.: «Paire de Mackazines ressemblée des Delaware.»)

Acc.: 1890

66 *Shoulder Bag*

N.A. 25

Figure 47

Made from black, tanned skin, in rectangular shape with back slightly longer than front. Fringes consisting of orange-dyed deerhair wrapped with metal cones are attached along bottom of bag and beneath rim of bag front. Porcupine

Fig. 45. Moccasins, [Shawnee] (Cat. No. 62)

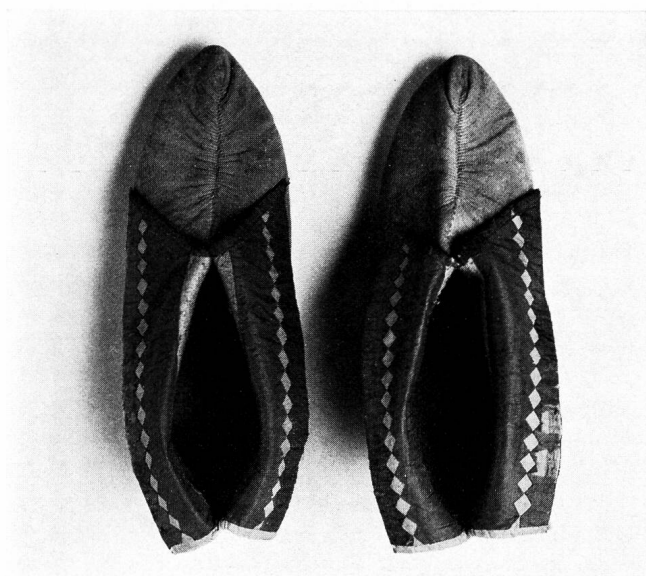


Fig. 46. Moccasins, [Delaware?] (Cat. No. 65)

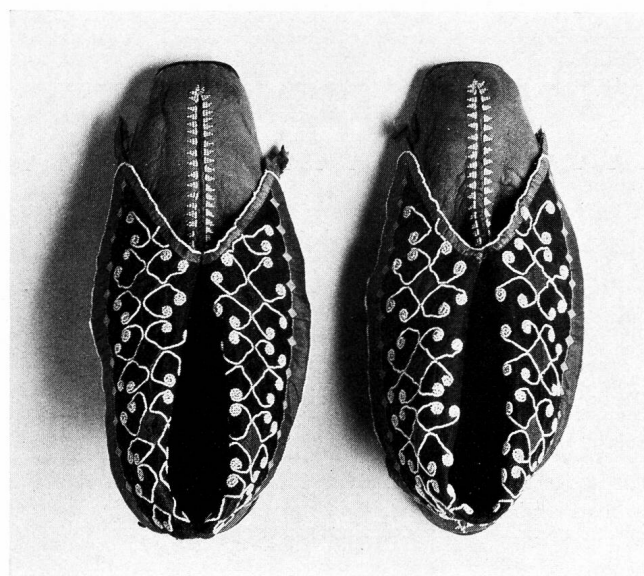






Fig. 47. Shoulder Bag, [Delaware] (Cat. No. 66)

quill appliqué in orange, blue and natural white. All edges of bag are bound with natural white quills.

Shoulder strap is formed from a length of red wool stroud, backed with printed cotton cloth, and edged with green silk ribbon. There is a single line of notched ivory silk appliqué down either side of wool.

On shoulder strap, sewing is with cotton thread; on bag, sinew is used throughout.

Good condition; fading of colours, wearing of ribbon.

H. (excl. fringe): 25 cm; W. 25.5 cm; L. strap: 60 cm

[DELAWARE?]

(Schoch, L.A.; July, 1837, U.S.A.: «Sac à chasse des Delaware.»)

#### 67 Pouch

N.A. 30a

Figure 48

Black, tanned skin in ovate shape, with 22 cm long piece of skin beyond front top edge cut into tapered «V» shape and cut out for most of length to create fringe-like appearance. On backside, short rounded downturned flap is attached at top edge. Orange, blue and natural white moosehair appliqué on front; opaque white glass bead edging on pouch and flap. Sewing and quillwork are with sinew; beads are threaded on commercial thread.

Fair condition; on back, some tearing of skin, and damage to bead edging.

H. (excl. top extension) 10.5 cm; W. 7.5 cm

Pouch 10.5 cm × 7.5 cm

[DELAWARE?]

(Schoch, L.A.; July, 1837, U.S.A.: «Bourse des Delaware»)

Acc.: 1890

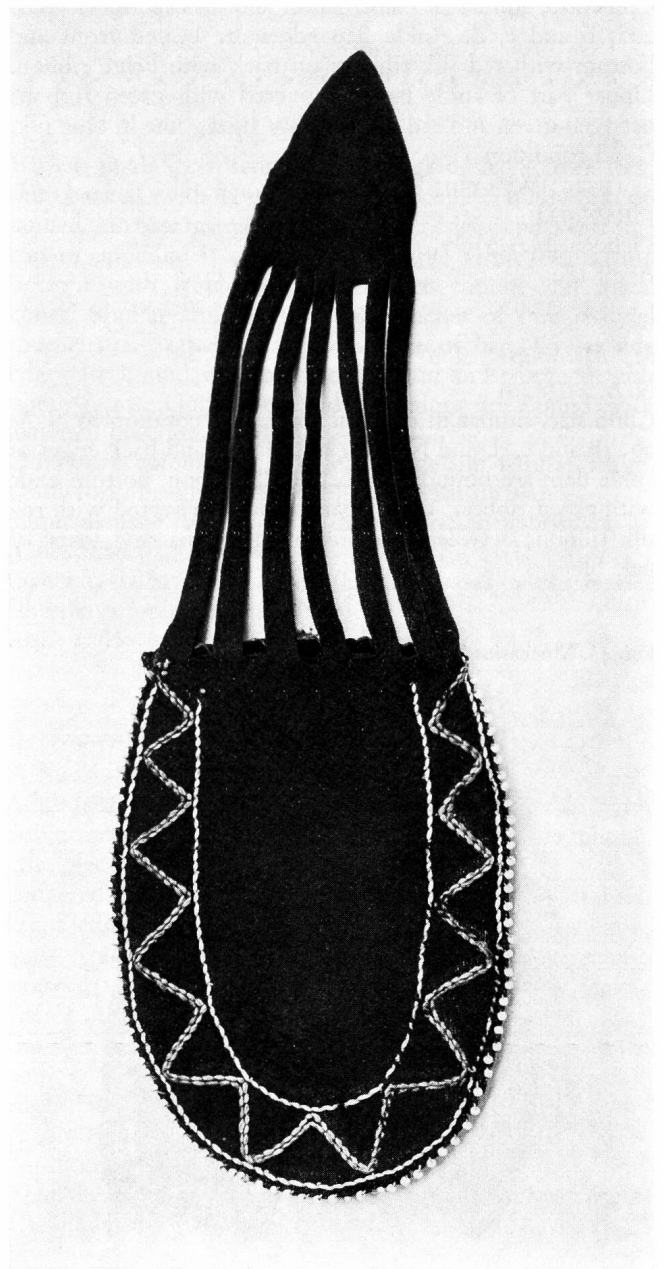
#### 68 Cigar case

N.A. 31

Figure 49

Birchbark decorated with moosehair embroidery. Interior (divided into four longitudinal compartments) slides out from top of case via pull-tab of beige taffeta at mid-top. Two layers of bark are used throughout. Front of box is decorated with realistic floral and leaf pattern in shades of orange, blue, green, and natural white moosehair; a raised

Fig. 48. Pouch, [Delaware?] (Cat. No. 67)



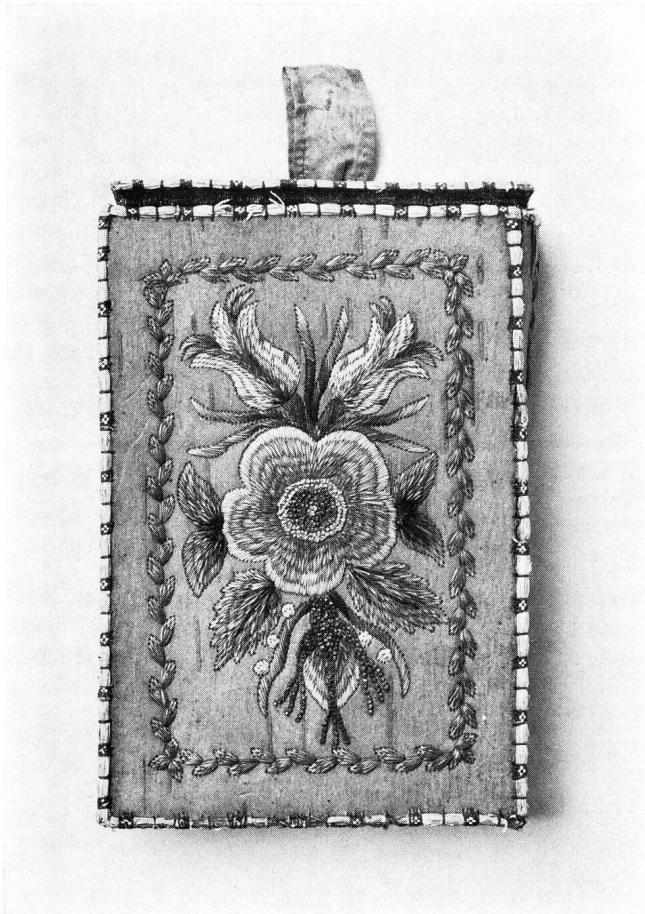


Fig. 49. Cigar Case, [Huron] (Cat. No. 68)

effect, incorporating gradations of colour, is achieved by overlapping hairs. Centre of main flower and part of a bird are formed by knotting each hair above the surface, both ends of hair being passed through the bark. The floral design is bordered by a leaf spray; same spray is repeated around four sides of container. All edges are covered with natural white moosehair bound with commercial brown thread; a checkered effect has been produced by passing thread alternately over and under the moosehair.

Good condition; damage to stitching at top.

H. 13 cm; W. 8.5 cm; D. 2.5 cm

[HURON]

(Schoch, L.A.; July, 1837, U.S.A.: «étui à cigarette des Indiens du Haut Canada.»)

Acc.: 1890

Comparison items: Rautenstrauch-Joest-Museum (1969: Pl. 88, Cat. Nr. 1158)  
Turner (1955: Pl. IX, A, 2, 3)

#### 69 Mooseleg Wall-pocket

N.A. 46

Moosehair-decorated lower moose leg which has been dressed with the fur on, and hoof and dew claws intact. Cloth backing to form pouch is now missing. Two pieces of tanned, black deerskin are stitched to front: these were

originally bound on three sides with red silk ribbon (now fragmented) and are decorated with moosehair appliqué and compact fringes formed from bunches of moosehair (blue and orange) and metal cones. Appliqué consists of pale orange, blue, and natural white hairs attached by oversewn line technique.

Tassels are strung on indigenous vegetable fibre twine; appliqué is secured with commercial thread. Top edge is decorated with notched strip of green stroud, and red silk tape. A short handle formed from braided grey (horse?) hair is attached at either side, top. A piece of soiled brown cotton cloth lines inside of leg, and down edges are fragments of notched red stroud.

A novelty item produced for the tourist trade.

Good condition

L. 42 cm; W. 20 cm

[HURON style]

(Schuppli)

Acc.: 1896

Comparison items: Benndorf and Speyer (1968: Abb. 27)

Krickeberg, W. (1954: Tafel 31 A)

Turner, G. (1955: Plate XIB)

#### 70 Plate

N.A. 48

Figure 51  
Birchbark, with moosehair embroidery. Octagonal base with raised flaring sides formed from eight uniform

Fig. 50. Wall-pocket, [Huron] (Cat. No. 69)



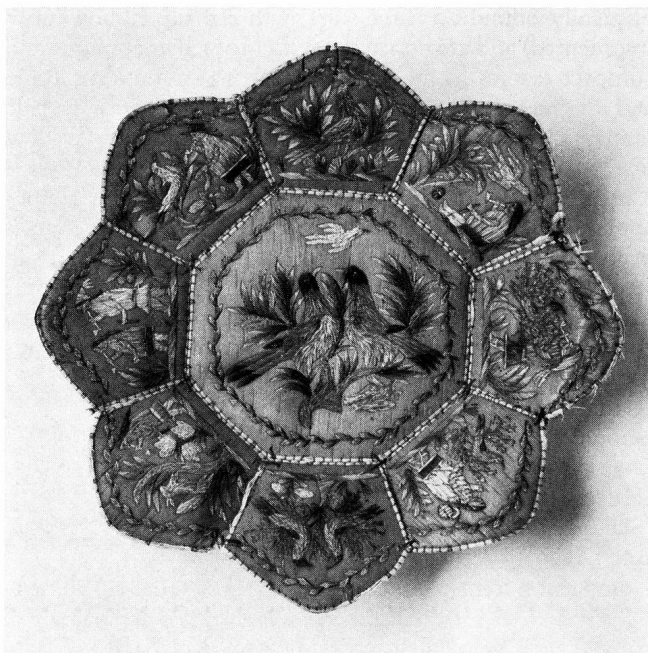


Fig. 51. Plate, [Huron] (Cat. No. 70)

pieces. Constructed from two layers of birchbark throughout, with outer bark to the inside. All edges are covered with natural white moosehair and bound at right angles with brown, commercial thread. Moosehair embroidery in shades of orange, green, yellow, blue and natural white and brown, on interior base and sides. Segments of sides are joined at top and bottom with maroon silk braid.

A novelty produced for the tourist trade.

Fair condition; some damage to edging and embroidery, and birchbark splitting in places.

Diam. 25.5 cm

[HURON, or possibly OJIBWA]

(Schuhmacher)

Acc.: 1900

Comparison items: Rautenstrauch-Joest-Museum

(1969: Pl. 88, Cat. Nr. 1158)

Turner, G. (1955: Pl. IX, A, 1)

#### 71 *Pincushion*

N.A. 49

Birchbark, with porcupine quill appliqué. Flat-sided, heart-shaped, with narrow space between front and back filled with soft material, then covered with striped silk ribbon. Suspension loop of green cord is attached at centre top. Edges are hand-stitched with black cotton thread. Front and back are decorated with red, purple, blue, and natural white quills in angular floral patterns.

A novelty made for the tourist trade.

Good condition

H. 10.5 cm; W. 11 cm; D. 1.7 cm

Tribe unknown

(Schuhmacher)

Acc.: 1900

#### 72 *Wallpocket*

N.A. 50

Birchbark with porcupine quillwork. Back is oval with heart-curved top edge; front stands out from back due to sides of beige cotton, which also forms lining of front. Edges of birchbark are bound with black taffeta tape; a suspension loop of green taffeta is attached at centre top. A piece of split root covers top edge of pocket and is bound at intervals with natural white quills. Quill decoration on upper back and front is in red and natural brown-black and white.

Fair condition; parts of quillwork missing, and bark on pocket from splitting.

H. 15 cm; W. 8.7 cm; D. 3 cm

Tribe unknown

(Schuhmacher)

Acc.: 1900

#### 73 *Pipe*

N.A. 51

Made from black stone, with plug of lead at base of bowl. Slanted, cylindrical bowl, with thin walls and series of grooves around rim.

Good condition

L. 4.5 cm; W. 5 cm; H. 3.5 cm

Tribe unknown

(Manuel)

Acc.: between 1900 and 1911?

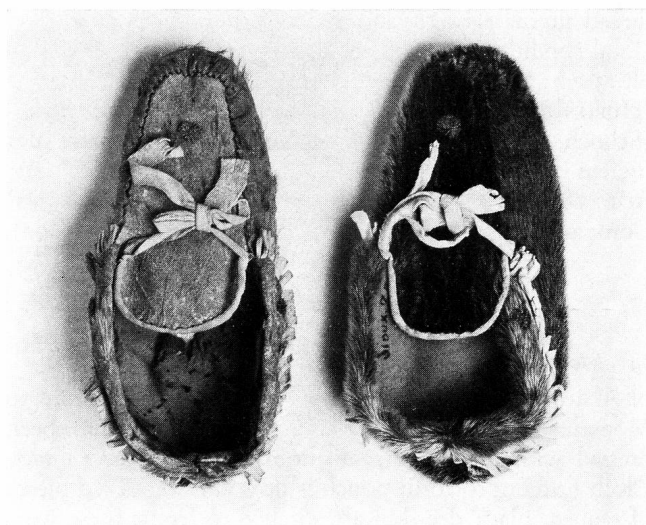
#### 74 *Moccasins*

Si. 37 (a, b)

Figure 52

Made from sealskin dressed with the fur on, lined with pink/red flannelette. Slipper style, with short, downturned ankle-flaps, and large, u-shaped vamp, around which the skin is puckered. T-shaped seam at heel. A short fringe of tanned skin is sewn around ankle flap, vamp edge is bound with strip of tanned skin, and each moccasin has a pair of skin ties, one attached on either side of vamp. In middle front

Fig. 52. Moccasins, [Huron?] (Cat. No. 74)





of each vamp, and at front of each ankle flap, is a bristle tuft of dyed-red moosehair. Sewing is with cotton thread.

(a) is in good condition; (b) is in poor condition, with major loss of hair from skin and fragmentary condition of cloth lining.

L. 24 cm; W. 11 cm; D. 7 cm

[HURON:]

(Morell)

Acc.: 1906

#### 75 Tomahawk-pipe

de W 74.404.22

Figure 53

French style, with cylindrical handle of polished, hard wood, and combination axe-blade and pipe bowl of iron, ornately engraved, with silver and brass inlays. The date 1762 is engraved around the pipe bowl (the «2» is reversed). Middle and ends of handle are banded with silver.

Good condition

L. 47 cm; Blade and bowl 16 cm × 6.5 cm

Tribe unknown

(de Watteville, Oscar: «Louis XV termine la guerre de sept ans par le néfaste traité de Paris. Pour reconnaître les services rendus par cent chefs des tribus indiennes qui avaient combattu pour la France contre les Anglais, le roi fit faire à la manufacture de Versailles cent pipes-tomahawks portant la fleur de lis royale sur le fer, et la date de 1763 sur le fourneau.»)

(From «La Nature», 23 Octobre, 1897)

Acc.: 1912

#### 76 Cigar Case with Lid

de W 74.403.13 (a, b)

Figure 54 (left)

Made from birchbark, decorated with moosehair embroidery. Motifs are pipe-smoking figures, trees, birds and animals. Colours are pale (faded) shades of orange, green and yellow, and black and white. Edges are covered with white hairs, and bound at right angles with brown thread. Good condition, except for slight loss of moosehair.

H. 14.3 cm; W. 7.7 cm

(HURON)

(de Watteville, Oscar)

Acc.: 1912

Comparison items: Rautenstrauch-Joest-Museum

(1969: Tafel 88)

Turner (1955: Plate IX, A, 2, 3)

#### 77 Cigar Case with Lid

de W 74.403.14 (a, b)

Figure 54 (right)

Similar in construction and decoration to Cat. No. 76.

Good condition, except for slight loss of moosehair.

H. 15 cm; W. 7.6 cm

(HURON)

(de Watteville, Oscar)

Acc.: 1912

#### 78 Bow

Mü 74.404.30

Long, unstrung bow from single piece of wood, one edge shallowly scalloped, notched at either end. Flat surface of

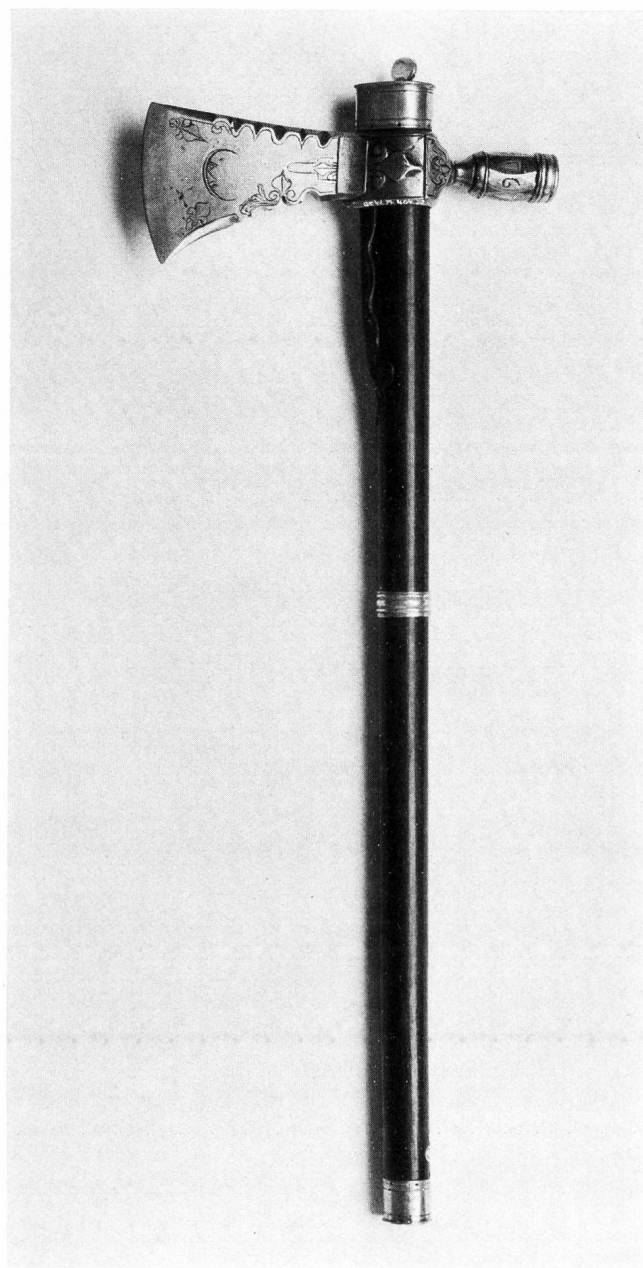


Fig. 53. Tomahawk-pipe, tribe unknown (Cat. No. 75)

scalloped edge is painted pinkish-red and pale green; cross, crescent and straight-line motifs are painted on underside in same colours. The following names are printed in lead pencil on upper surface:

Chippeway Crow Foot Sunshine Little Cheyenne Red Jacket Black Bird

The following text is handwritten in black ink on upper and under surface of the bow:

«Diesen Bogen hatte Hartman v. Mülinen von einigen Chippeway-Indianern (samt 2 stumpfen Pfeilen) erhalten, die ihre Namen zur Erinnerung an die Bekanntschaft darauf schrieben. Die auf den Bogen gebundene ausgezeichnete Toledaner Klinge hatte Onkel Fritz v. Mutach (?) aus Neapel, wo er als Hauptmann in einem Schweizerregiment stand,





80 Plate

X 74.403.16

Birchbark, with moosehair embroidery. Similar in construction and decoration to Cat. No. 70 (N.A. 48). Shades of moosehair: orange, yellow, blue, green, and natural white, and brown.

Good condition; slight damage to edging.

Diam. 23.5 cm

[HURON style]

(collector unknown)

Acc.: ?

81 Model Canoe

Can. 44

Birchbark, with wood splints and split root stitching. On upper sides, floral spray pattern is worked in multi-coloured porcupine quills. Bark seam along lower sides is also covered with porcupine quills, attached at diagonal slant.

Single paddle, of wood with elongate leaf-shape blade, cylindrical handle and right-angle handgrip at end.

Damage to stitching and quillwork.

L. 37 cm; W. 9 cm; D. 5 cm

Tribe unknown

(Panchaud de Battens; Canada?)

Acc.: 1932

82 Moccasins

N.A. 162 (a, b)

Adult size, made from commercially tanned brown leather, with ankle flaps and overlay vamp made from dark brown velvet. There is a T-shaped seam at heel, and at front skin is crimped around a large, u-shaped vamp. Ankle flaps are stitched into down-turned position, edged with red cotton and backed with paper. Around lower edge of flap are short lines of clear, and opaque dull red, glass beads. Vamp is edged with opaque white beads; within edge is appliquéd tape (commercial manufacture) (now missing on one moccasin). Middle of vamp is covered with stylized floral design in raised or embossed technique (achieved by using slightly longer bead-filled thread then actually required to fill area, causing beadwork to bulge slightly). Bead colours are clear, opaque white, transparent green and gold and opaque orange, blue and dull red. Cotton thread is used throughout for both sewing and beading.

This embossed style of work is typical of Iroquois work of the latter half of the 19th century and is predominantly found on articles made for sale to whites.

Fair condition; vamp stitching is coming apart, and there is damage to velvet.

L. 24 cm; W. 11 cm; H. 8 cm

[IROQUOIS]

(collector unknown)

Acc.: 1933

Lit.: Johnson (1967)

83 Moccasins

Can. 45 (a, b)

Made from soft, tanned deerskin dyed deep-brown. Each moccasin is made from a single piece, with seam at

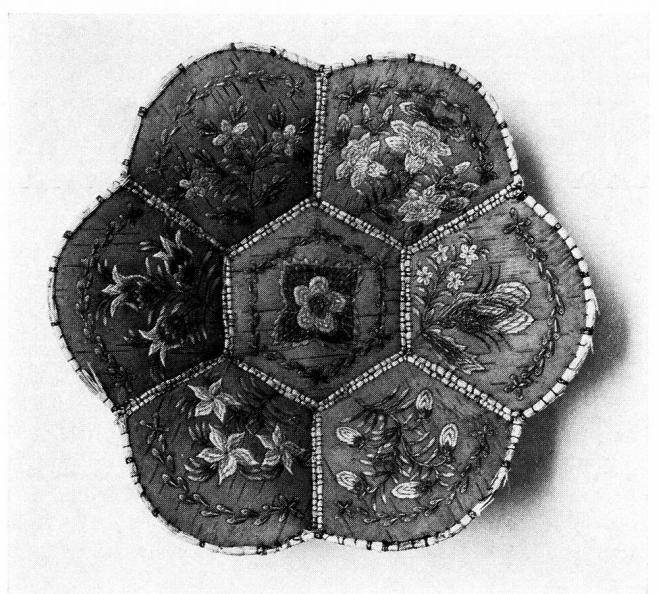
Figure 56



Fig. 55. Moccasins, [Huron] (Cat. No. 79)

heel and puckered seam down middle upper front. Low ankle extensions lined with faded pink silk brocade. Fronts decorated with dull blue and pink, white, turquoise and green glass beadwork (beads are attached by overlay stitch). Beading and sewing are with cotton thread. Condition is fair

Fig. 56. Plate, [Huron] (Cat. No. 80)



L. 23.5 cm; H. 13.5 cm  
Tribe unknown  
(F. Gerster)  
Acc.: 1937

84 *Man's Jacket*

Can. 47

Figure 57

Made from heavy, tanned, lightly smoked skin (probably caribou hide). European styling: full-length set-in sleeves with cuffs, centre front opening, short, stand-up collar, u-shaped patch pockets on either side of lower front, and straight bottom edge. Narrow set-in yoke extending across shoulders and upper back. Neck, yoke, sleeve, and side seams have cut-skin fringe inserted, and pockets are bordered with finer fringe. Either side of front opening to approximately pocket level has an additional layer of skin overlaid, heavily beaded, and edged with black velvet. Yoke and cuffs are also heavily beaded (overlay stitch is used throughout): designs are dense floral sprays, bead colours are predominantly pink and shades of red, blue and green. Majority of beads are opaque glass; there are a few faceted brass and silver-metallic beads.

Both sinew and commercial thread have been used in beading. Most of construction is by hand, using commercial thread, but pockets appear originally to have been sewn on by machine. Small tears in skin have been mended with sinew. Thread (black cotton) marks on inner side of opening edges indicate probable former hook and eye closures.

Good condition

L. 75 cm; Sleeve 60 cm; W. (shoulder) 44 cm  
[ATHAPASKAN (possibly Métis work)]  
(Demme, Alp.; Peace River area; northern Alberta)  
Acc.: 1937

85 *Man's Jacket*

Can. 48

Figure 58

Made from tanned and smoked moosehide, with pockets and collar of tanned, smoked caribou hide. European styling: full-length set-in sleeves, centre front button and button-hole closures, rounded, down-turned collar, and u-shaped patch pockets attached at either side at breast and lower front. Fronts have basically one-piece construction and seam is at side back rather than underarm. Back is formed from two pieces which taper towards bottom. Sleeves are pieced, with two lengthwise seams in which a cut-skin fringe has been inserted. Similar fringes are inserted in back and shoulder seams. Bottom, front opening, collar and pocket edges are serrated. Pockets, opening edges, bottom edge and upper back are decorated in floral silk thread embroidery in a variety of colours and shades. Originally five (now four) round metallic buttons are sewn down left front opening. Buttons have raised design of crown and letter «R» surrounded by a leaf spray; they are engraved on underside with «JENNENS & CO, LONDON».

Sewing is by hand; main construction uses sinew. Pockets, collar and buttons are sewn with commercial thread. Sleeve ends are bound with a different skin.

Fig. 57. Man's Jacket, [Athapaskan] (Cat. No. 84)







Fig. 58. Man's Jacket, [Athapaskan] (Cat. No. 85)

Good condition

L. 78 cm; Sleeve 65 cm; W. (shoulder) 46.5 cm

[ATHAPASKAN (possibly Métis work)]

(Demme, Alp.; Peace River area; northern Alberta)

Acc.: 1937

#### 86 Moccasins

Po 74.403.17 (a, b)

Figure 59

Made from tanned, black, skin decorated with moosehair appliqué and small amount of porcupine quillwork. Lower foot portion is single piece of skin, seamed with a T-shaped seam at heel, and at front crimped around an elongated, u-shaped vamp. Vamp and upper foot portions are pieced from several pieces of skin; downturned ankle flaps are each a separate piece of skin.

Moosehair is attached by oversewn line technique; colours are orange, pale blue, yellow, and natural white. Quillwork consists of border rows of flattened quills in «interlocking sawtooth» pattern in bright orange. Flaps are edged with red silk ribbon.

Condition very good; colours fresh, no evidence of wear.

L. 24 cm; W. 7.5 cm; D. 8 cm

[HURON style]

(von Pourtalès, A. A.; 1832; Niagara Falls, Can.?)

Acc.: 1973

Comparison items: Benndorf and Speyer (1968: Abb. 26)

Turner (1955: frontispiece)

#### 87 Moccasins

Po 74.403.18 (a, b)

Figure 60

Made from soft, tanned, black, skin decorated with moosehair appliqué and porcupine quillwork. Three-piece construction: main foot piece with T-shaped seam at heel; large u-shaped vamp around which skin is finely crimped; and stand-up ankle flap.

Moosehair is attached by oversewn line technique, and is in pale blue, orange, and natural white colours. Edges of ankle flaps are piped in same manner. Vamp and ankle flaps are decorated with broad borders of porcupine quillwork: flattened quills are stitched to surface in «interlocking sawtooth» technique, with blocks of orange alternated with pale blue, brown and natural white. Compact fringe of orange moosehair and tin cones is attached along top and bottom edges of ankle extension. Tassels are strung together on indigenous vegetable fibre twine.

Some insect damage to skin, and slight damage to quillwork.

L. 28 cm; W.c. 11 cm; H. 15 cm

[HURON style]

(von Pourtalès, A. A.; 1832; Niagara Falls, Can.?)

Acc.: 1973





Fig. 59. Moccasins, [Huron] (Cat. No. 86)

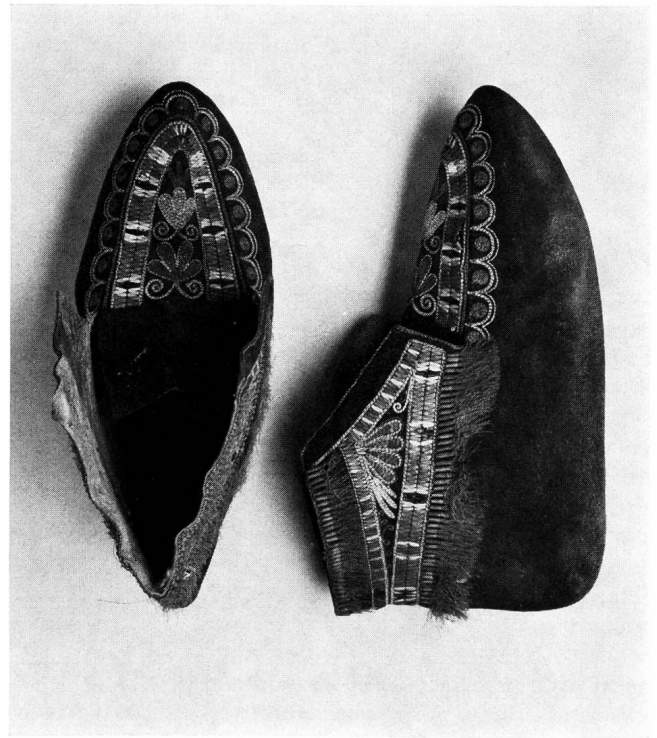


Fig. 60. Moccasins, [Huron] (Cat. No. 87)

Fig. 61. Pouch, [Huron] (Cat. No. 88)



#### 88 Pouch

Po 74.403.19

Figure 61  
Made from black (on front, flap and strap) and smoked-brown (on back) tanned skin, decorated with moosehair and porcupine quill appliqué. Strap is backed and edged with faded pink cotton cloth. Moosehair is attached by oversewn line technique; flattened porcupine quills are attached in «interlocking sawtooth» manner. Colours of appliqué are orange, blue, olive green, and natural white. Compact fringe of orange-dyed moosehair and tin cones is attached (via indigenous vegetable fibre cord) around sides and bottom. Some damage to fabric on strap, and to moosehair bristle fringe.

H. (excl. fringe) 16 cm; W. (excl. fringe) 16.5 cm; L. strap: 70 cm

[HURON style]

(von Pourtalès, A. A.; 1832; Niagara Falls, Can.?)

Acc.: 1973

Comparison items: Benndorf and Speyer (1968: Abb. 26)  
Dockstader (1961: Pl. 245)

#### 89 Mittens

Po 74.403.20 (a, b)

Figure 62  
Made from black, tanned skin lined with natural white wool cloth and decorated with moosehair appliqué. Four-piece construction: back, front, and thumb two pieces. Moosehair appliqué on backs and outer side of thumb: hairs are attached by oversewn line technique; colours are orange, green, blue, and natural white. Near open end, mitten is

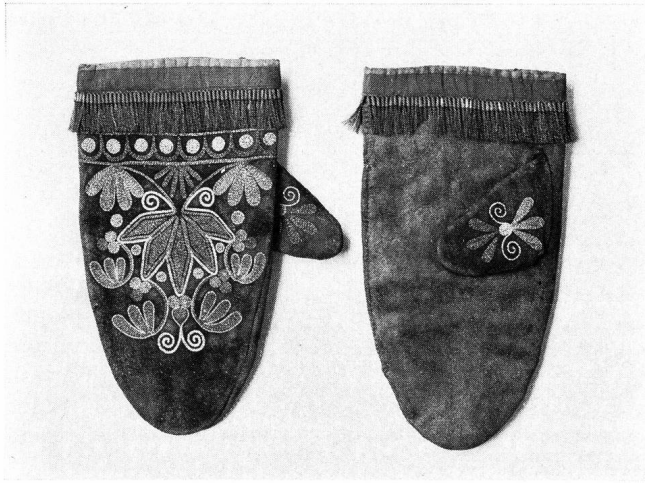


Fig. 62. Mittens, [Huron] (Cat. No. 89)

encircled by compact fringe of orange moosehair and tin cones. Opening is edged with blue and red silk ribbon. Good condition

L. 22 cm; W. 12 cm

[HURON style]

(von Pourtalès, A. A.; 1832; Niagara Falls, Can.?)

Acc.: 1973

Comparison item: Turner (1955: Pl. XII A)

#### 90 Decorative plaque

Po 74.403.21

Birchbark with moosehair embroidery. Smaller, irregularly-shaped piece of bark is stitched in pocket fashion to one side. Two layers of bark are used throughout; edges are covered with natural white moosehair and bound with commercial brown thread. For floral and leaf embroidery on face, two techniques are used: hairs are attached more-or-less flatly over the surface with both ends piercing the surface at some distance apart, and with frequent overlapping of hairs to give built-up effect; and, usually for flowers, a raised effect is created by knotting individual hairs above the surface, with both ends of the knotted hair passed through the bark. Colours are shades of red, blue, green and yellow, and natural white.

Pocket is apparently misplaced over the back, as the right corner of the pocket covers part of the floral spray on the back. Designs were first marked on the bark with lead pencil. Extensive damage to moosehair work; one corner of pocket is broken from the main piece.

H. 16.5 cm; W. 20.5 cm

[HURON style]

(von Pourtalès, A. A.; 1832; Niagara Falls, Can.?)

Acc.: 1973

Comparison item: Turner, G. (1955: plate IX)

#### 91 Decorative plaques (4)

Po 74.403.22, 23, 24, 25

Figure 63 (Po 74.403.25)

Birchbark with moosehair embroidery. Very similar in construction and decoration to Cat. No. 90 (Po 74.403.21).

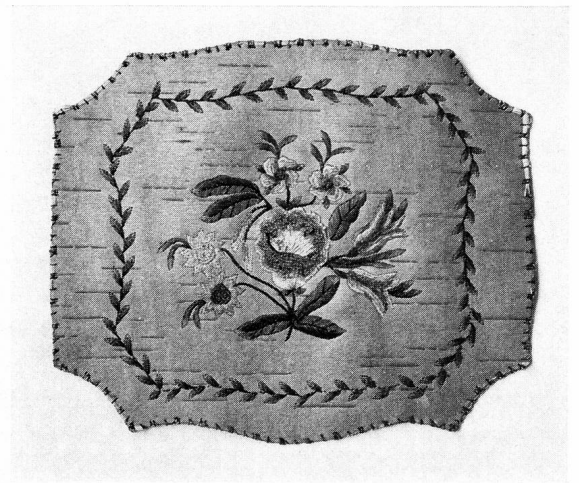


Fig. 63. Decorative Plaque, [Huron] (Cat. No. 91)

Floral and leaf motif is worked in shades of blue, green, orange, and natural white moosehair.

Slight loss of moosehair.

H. (average): 16 cm; W. (average): 20 cm

[HURON style]

(von Pourtalès, A. A.; 1832; Niagara Falls, Can.?)

Acc.: 1973

#### 92 Gloves

Po 74.403.26 (a, b)

Figure 64

Made from soft, tanned, unsmoked (white) deerskin, decorated on backs and thumb with moosehair appliqué. Seams are stitched on the outside, and there are three rows of topstitching on each glove, slanting from base of each two

Fig. 64. Gloves, [Huron] (Cat. No. 92)





Fig. 65. Moccasins, [Iroquois?] (Cat. No. 93)

fingers. Open edge is bound with dark blue silk; above this is an appliquéd band of maroon silk. Red, pale blue, pale green, and natural white moosehair is used for designs, with hairs attached by oversewn line technique.

Fig. 66. Moccasins, tribe unknown (Cat. No. 94)



Commercial thread has been used for appliqué and construction.

Good condition

L. 24.5 cm; W. 10 cm

[HURON, or possibly IROQUOIS]

(von Pourtalès, A. A.; 1832; Niagara Falls, Can.?)

Acc.: 1973

#### 93 Moccasins

Po 74.410.20 (a, b)

Figure 65

Tanned, smoked skin with porcupine quill appliqué. Single piece construction, seamed vertically at heel and down upper front. Downturned ankle flaps are edged with navy blue taffetta ribbon and a single row of small opaque white gloss beads. Quillwork colours are blue, orange, and natural white.

Good condition; some loss of beaded edging.

L. 24 cm; W. 10.5 cm; H. 9 cm

[IROQUOIS style]

(von Pourtalès, A. A.; 1832; Niagara Falls, Can.?)

Acc.: 1973

Comparison items: Benndorf and Speyer (1968: Abb. 33)  
Orchard, W.C. (1916: P. IX)

#### 94 Moccasins

Po 74.410.21 (a, b)

Figure 66

Made from tanned, smoked skin, in one-piece, soft-soled style. Seamed vertically at heel, with two small triangular trailers at base. Puckered seam down front, with seam allowances to outside and cut into short compact fringe. Ankle extensions have been cut into short fringe along top edge; a skin thong is laced around sides and back of each moccasin. Front and back seams are stitched with skin thong. Soles show evidence of wear.

Good condition

L. 27 cm; W. 9.5 cm; H. 17 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

#### 95 Pouch

Po 74.410.22

Figure 67

Made from tanned, smoked skin, decorated with porcupine quillwork; pocket front is of printed blue cotton cloth, originally covered with bird-skin (featherless fragment of this remains in upper corners). Fringes along pocket top and base of pouch are formed from bunches of orange moosehair and metal cones. Three sides of pouch, and scalloped edge on skin trim of pocket, are bound with natural white porcupine quills; upper edge of pocket is trimmed with opaque white beads. Quillwork is in white, deep purple, pale blue and orange quills. Commercial thread has been used throughout, for sewing and appliqué.

General structure is sound, but there is a slight loss of quillwork and almost complete loss of birdskin and moosehair.

H. 27.5 cm; W. 15.3 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973





Fig. 67. Pouch, tribe unknown (Cat. No. 95)



Fig. 68. Tobacco bag, tribe unknown (Cat. No. 96)

#### 96 *Kinikinik Bag*

Po 74.410.51

Figure 68  
Skin pouch containing small pieces of reddish, dried, bark, presumably prepared for mixing with tobacco for smoking. Pouch is made from complete skin (except head) of a young or fetal animal. Leg ends and body openings are sewn closed with sinew and commercial thread; anal opening is covered with a rectangle of red wool stroud and a piece of same cloth is sewn around leg end. Piece of tanned smoked skin is sewn around neck of pouch and neck is tied shut with string and green wool cord.

Condition is fair; skin is wearing thin in places.

L. 40 cm; W. 13 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

#### 97 *Wampum Belt*

Po 74.410.64

Figure 69  
Made from predominately purple shell (*Venus mercenaria*) beads, with six diagonally-slanted stepped lines of white beads and at either end, top and bottom, a short row of white beads. Beads are strung on a double strand of twisted indigenous vegetable fibre cord in seven rows between length-wise strands of twisted dull red wool. Beads are irregular in sizing (both in length and diameter) and the great majority are not perfect cylinders. A piece of faded silk ribbon is tied around one long edge.

Wampum, in forms ranging from simple strings of beads through to broad woven belts, served a variety of purposes: as jewellery it reached, through trade, tribes of the Missouri and Mississippi Rivers, and among tribes of North-eastern United States and South-eastern Canada it was used as money and, particularly when in belt form, to commemorate important events, record treaties or convey information. The wampum beads themselves were produced by both Indians and, after about 1740, the Dutch and English in New Jersey and New York. The irregular finishing and variety of sizes among the beads on the above belt suggest that they are hand-, and hence Indian-, made; the machine-made beads of the white man are regularly worked and uniform in size. It is tempting to suggest that the six diagonal lines on the above belt refer to the six nations of the Iroquois confederacy (Seneca, Onondaga, Cayuga, Mohawk, Tuscarora and Oneida) but, lacking documentation, any theory as to meaning is highly speculative.

Several beads are missing down length, there is damage to the cord along the top and bottom edges, and at one end the cord is deteriorating and about 5 lines of beads appear to be missing.

L. 104.5 cm; W. 4.5 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1974

Lit.: Krickeberg (1954)

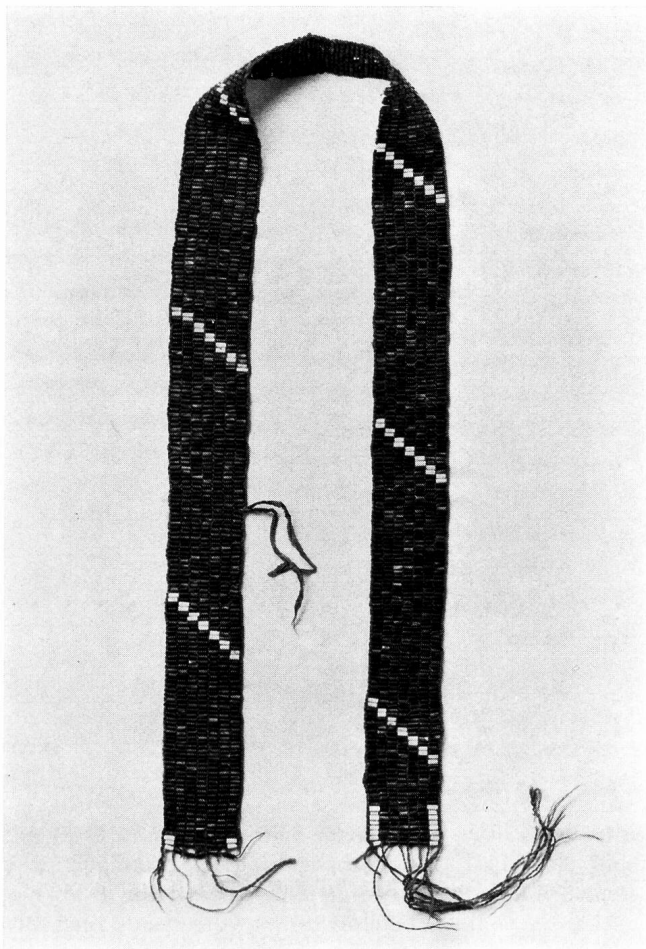


Fig. 69. Wampum belt, [Iroquois?] (Cat. No. 97)

98 Pouch

Po 74.410.65

Made from two pieces of tanned skin (bear skin?) sewn together lengthwise, then folded to form a small rectangular pouch with semi-ovate flap closure covering front side. A narrow, wrap-around tie of sealskin is attached at mid-point of flap edge. A solid line of tubular, white glass beads is attached 0.5 cm within edge. Around edge of skin is a narrow strip of red wool stroud, trimmed first with a row of clear glass beads, then a row of transparent green glass beads. All sewing and beading are with sinew. Small holes in skin, damage to beading and stroud.

H. 7 cm; W. 14 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1974

99 Model Canoe with two Figures

Po 74.410.67 (a, b, c, d)

Figure 70

Canoe is of birchbark, with wood sheathing, ribs, crossbar and gun-wales. Stitching is with split root and decoration with yellow, blue, red-brown and natural white and brown porcupine quills. There is a single wooden paddle.

Figures are carved from wood, with arms and legs hinged with fine skin thong. Clothing utilizes a variety of trade-cloth materials (floral-printed cotton, red and black wool stroud, green, blue, and red silk) and ornaments are of tin. Facial painting is in orange-red.

Canoe is structurally damaged in several places, as well as having damage to quillwork; the figures have had moth damage to their clothing, and on (b) a head decoration and earring are missing.

Canoe: L. 48 cm; W. 10 cm; H. 11 cm

Figures: H.c. 20 cm; W. 7 cm

Tribe unknown

(von Pourtalès, A. A.; 1832; Niagara Falls, Can.?)

Acc.: 1973

100 Model canoe with two figures

Po 74.410.68 (a, b, c, d)

Figure 71

Canoe and figures are similar in construction and decoration to Po 74.410.67.

Canoe is in good condition, with only slight damage to quillwork. Figure (a) is missing a leg.

Canoe: L. 45 cm; W. 11 cm; H. 8.5 cm

Figures: H.c. 15.5 cm; W. 5 cm

Tribe unknown

(von Pourtalès, A. A.; 1832; Niagara Falls, Can.?)

Acc.: 1973



Fig. 70. Model Canoe with two Figures, tribe unknown (Cat. No. 99)

Fig. 71. Model Canoe with two Figures, tribe unknown (Cat. No. 100)



## Plains

The Plains culture area includes the broad, flat grassland interior of North America, from the Mississippi River west to the Rocky Mountains, north into Canada and south to the state of Texas. The «High» Plains, running north-south along the eastern border of the Rockies, are characterized by an arid climate and short grass vegetation. The native tribes inhabiting this area in historic times included the Assiniboine, Arapaho, Blackfoot, Crow, Cheyenne, Comanche, Gros Ventre, Kiowa, Kiowa-Apache, Sarsi, and Teton-Dakota, all nomadic big-game hunters who depended on the buffalo for food and for skins for clothing, containers, and shelter. These tribes were war-like, and had a complex ceremonial life, one of the most important annual events being the Sun Dance. It is from these Indians that the popular and romantic concept of the North American Indian developed – the colourful warrior on horseback who lived in a skin tepee and wore skin clothing and a feather bonnet. These «typical» Plains traits depended, however, on the acquisition of the horse by the Indians, a development as recent as the 17th century, when Spanish horses reached the area through diffusion from the south. Prior to this, people lived along the fringes of the Plains in semi-sedentary villages, growing corn, beans and squash and making occasional excursions on foot into the Plains to hunt buffalo. The dog and travois were used for transport. The introduction and rapid acceptance of the horse vitally affected hunting and other transport methods as well as other aspects of life, enabling the natives to become the mounted hunters and warriors of historic times.

To the east of the High Plains, rainfall was greater and the land was partially forested. In historic times, this Prairie region was inhabited by the Arikara, Hidatsa, Iowa, Kansa, Mandan, Missouri, Omaha, Osage, Oto, Pawnee, Ponca, Santee-Dakota, Yankton Dakota, and Wichita – tribes possessing the classic Plains traits, but with some additions: they spent part of the year in fixed dwellings (earth lodges), had limited pottery and basketry, practised agriculture, and travelled by river as well as by land.

Throughout the whole Plains culture area, there was a sharp division of labour by sex. The men were occupied with hunting and warfare and produced equipment for these activities, as well as ceremonial equipment. Painting such as that on the buffalo robes (Cat. Nos. 109, 113) and shirt (Cat. No. 120) was done by men, as was the carving of spoons (Cat. Nos. 155–158), bowls and pipes. Women dressed the skins, sewed them into clothing or containers, and decorated them with quill- or bead-work.

Although European trade goods had reached the Plains

area by the early 1700's, Plains Indians had little direct contact with white men until the mid-19th century. Collections as early as the Schoch material (1837) are therefore rare. Lorenz Alphons Schoch (1810–1866) was a Swiss from Burgdorf, Canton Berne. He went to the United States in 1833, where he lived in St. Louis for several years and apparently came into contact with various Indian tribes in his role of merchant or trader. Schoch returned to Switzerland in 1842 and his collection was purchased from his widow in 1890. The documentation for the material comes from a hand-written list by Schoch in which the specimens are itemized, and followed with the comment: «Tous ces articles ont été troqués, et achetés par moi pendant mon séjour chez les 5 nations Shawnees, Delawares, Konzas, Kikapooos et Patawatomees du 7 juillet au 26 1837 accompagné de E. A. Johnson, Sutter et Findley interprète (de la maison Parks et Findley a Westport)», then dated «St. Louis le 28 août 1838» and signed by Schoch.

The Kurz collection (Cat. Nos. 130–136), assembled between 1848 and 1852, is also of considerable age and rarity. Rudolf Friedrich Kurz (1818–1871) was a Bernese artist who sailed for North America in 1846, originally intending to go to Mexico. Because of the war in that country he went to St. Louis and the trading posts of Fort Berthold and Fort Union, on the Missouri River. He worked as a clerk and drew and painted the people and scenery of his surroundings. His sketchbook and diary from this period are invaluable ethnographic documents; the scientific value of the specimens is unfortunately limited because of the lack of specific information regarding tribal origins. Kurz returned to Bern in 1852 and was a drawing teacher until his death. Three items received from Dr. Alfred Müller in 1890 (Cat. Nos. 105–107) are of interest mainly because of the background details of collection. Müller was a Swiss medical doctor who, in 1852, sailed to New York. He practiced medicine there for 4 years, then travelled west to Minnesota where he was a doctor in the town of Stillwater when the American Civil War broke out in 1861. He volunteered as a military doctor and served for a time as the sole doctor in Fort Ridgely, Minnesota. It was during this period that he obtained some artifacts from wounded Indians who had been admitted to the hospital. The documentation on the bow and arrows comes from a hand-written letter by Müller, dated Dec. 9, 1890, in Biel, Switzerland.

Fortunately, the relatively large Schenk collection is well-documented. In a 1906 letter to the Museum, Fritz Schenk says his collection is from the «Uncapapas», «Hauptstamm Sioux», and provides the following background details: Schenk was a student of Kurz in the days when the artist taught drawing in Bern; several years later Schenk himself went to America and after



spending some time in the south went north and found a job «in das Land des Dakotahs . . . in Fort Randall am Missouri, in der Sioux Reservation.» Appended to the letter is an itemized listing of the collection, from which the quoted documentation is drawn.

E. W. Lenders was a wealthy private collector in Philadelphia. With the aid of contributions from Swiss living in the United States the Museum was able to purchase several specimens from him in 1910 (Cat. Nos. 167–173). Frederick Weygold acted as an intermediary in these transactions.

The general background to the Pourtalès material has been discussed in the introduction to the Woodlands section. The majority of the Plains items (Cat. Nos. 195–218) was probably collected by Pourtalès between

September and November of 1832 when, with Charles Latrobe and Washington Irving, he accompanied the Indian Commissioner Henry Ellsworth on a trip which took them from St. Louis, across the present-day state of Missouri and the south-east corner of Kansas, and in a loop within the state of Oklahoma, ending at Fort Gibson. Judging from his published journal and letters, Pourtalès' most extensive contacts with native groups were with the Osage, and it is possible that several of the items described in the following section were collected from this tribe: unfortunately, however, this publication of Pourtalès' travels (Pourtalès (1968)) was obtained only after the catalogue manuscript had been submitted for final printing, and it was impossible to reexamine individual items in light of the new information.

#### 101 Pipe Stem

Can. 28

Figure 72 (upper)

Wood, flat-sided, slightly tapered toward mouth end. For 30 cm at mouth end, stem is wrapped with porcupine quills in colour blocks alternated white, orange, white. Wrapping technique consists of a narrow band of flattened quills braided over two sinew strings. At either end of quilled portion, stem is wrapped with satin ribbon which secures long hanks of dyed-orange horsehair, bird skin and beak (at front end), and bird feathers and bristle of orange-dyed hair (other end). Remainder of stem is painted green. Stem has been previously broken and mended. Horsehair coming loose.

L. 93 cm; W. 5 cm

[Sioux style]

(Studer, W.) (old catalogue card reads «aus einem Indianer-territorium am Mississippi.» Gift from Prof. Th. Studer from the estate of W. Studer from Vinelz).

Acc.: 1872

#### 102 Arrow

N.A. 1

Of wood, feathered with three split and trimmed feathers which are glued down length and bound at either end with sinew. Head is now missing, but sinew binding remains.

Poor condition; head missing, extensive damage to feathers.

L. 58 cm

Tribe unknown

(Uhlmann)

Acc.: probably before 1890

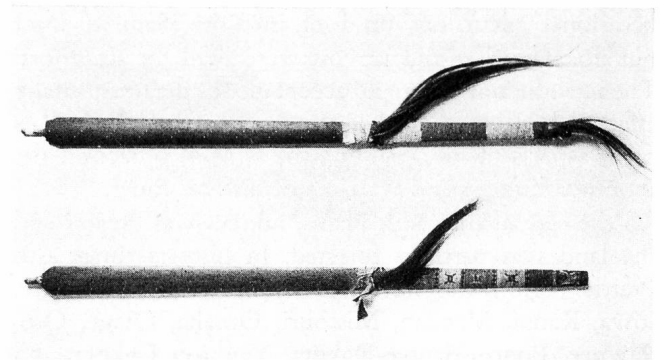


Fig. 72. Pipe Stems, tribe unknown: upper (Cat. No. 101); lower (Cat. No. 179)

#### 103 Arrow

N.A. 2

Of wood, with thin, triangular iron point secured with sinew lashings. Feathering consists of three split feathers which are glued in place down length, and bound with sinew at either end. Butt end of shaft is painted green.

Damage to feathering.

L. 65.5 cm

Tribe unknown

(Uhlmann)

Acc.: probably before 1890

104 *Moccasins*

Si. 2 (a, b)

Soles are of rawhide, uppers of tanned, smoked skin in two pieces (one piece forming foot and tongue, second piece forming ankle flaps). There are two short rectangular trailers and a vertical seam at heel. Dark blue wool stroud is inserted in ankle seam and appliquéed to upper front, creating false vamp effect. Interior is lined with cotton cloth. Long skin thong tie is laced around sides. Front is decorated with green tape appliqué and yellow, blue (three shades), orange, and transparent gold glass beads. Beads are attached by overlay stitch, strung on, and couched with, cotton thread.

Stroudcloth and tape appliqué are in poor condition.

Tribe unknown

(Hopf, E. (living in New Jersey))

Acc.: 1884

105 *Bow*

Dak. 2

Back is of hardwood, in two pieces mortised together at middle. Back tapers from middle and is notched at either end. Bowstring is of two-strand twisted sinew. In profile, back is slightly arched at middle. There are four punch-marks on side of back, near middle. On underside of back «Sioux-Indianer, Dakotah, N.A.» is written in black ink. Fair condition.

L. 108.5 cm; W. 2.7 cm

SIHOX

(Müller, A.; 1862; Fort Ridgely, Minnesota: «Ein Indianer-Bogen aus Hikory Holz gemacht, und mit starker Darmsaite versehen. Des Transportes halber mußte derselbe durchgesägt werden, ist aber leicht wieder zusammenzufügen, nur nicht mehr zu praktischem Gebrauch zu verwenden.»)

Acc.: 1890

106 *Arrows (2)*

Dak. 3 (a, b)

Both have wooden shafts; (a) has a long, triangular thin iron point, on (b) the head is missing. Shaft ends were originally feathered with three split and trimmed feathers (on (a) one remains, on (b) two), glued in place and lashed with sinew at ends. (a) is painted at the butt end with a broad band in red, and one in dark blue. Both arrow shafts have three waved grooves extending from sinew binding to head end.

Extensive damage to feathering; head missing on (b)

SIHOX

(Müller, A.; 1862; Fort Ridgely, Minnesota: «Zwei Pfeile mit eisernen Spitzen sind aus Reif-Eisen zurecht gemacht, werden mittelst Feilen scharf gehalten und sind mit Darmsaite an dem Schaft leicht befestigt, damit, bei stattgehabtem Eindringen der Spitze ins Fleisch, durch das ausfließende Blut, die Spitze sich vom Schaft ablöst und auch der Binde-faden selber nicht herausgezogen werden kann.»)

Acc.: 1890

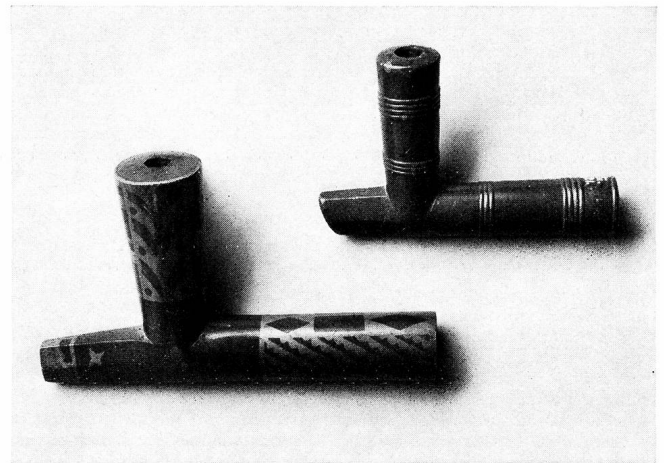


Fig. 73. Pipes: upper, [Sioux?] (Cat. No. 148); lower, Sioux (Cat. No. 107)

107 *Pipe and Stem*

N.A. 45

Figure 73 (lower) (pipe only illustrated) Made from red pipestone with lead inlay. There is extensive inlay on upper two-thirds of bowl, and at either end of basal extensions. On underside of base «Dr. A. Muller» is inlaid in lead.

Stem is of wood, egg-shaped in cross-section. Decorated on one side with blue, red and yellow lines and dots.

Good condition, except for slight damage to inlay on base.

Pipe: L. 20 cm; W. 4 cm; H. 11.5 cm; Stem: 70 cm

SISSETON SIOUX

(Müller, Dr. Alfr.; 1863; Fort Ridgely, Minnesota) (Original registrar entry states: «Von einem Sioux Indianer, Häuptling des Stammes der Sisseton im Jahr 1863 angefertigt, den der Schenker im Jahr 1863 im Militärspital auf Fort Ridgely, St. Minnesota, an einem Beinbruch behandelte. Das Rohr ist nur Imitation.»)

Acc.: 1895

108 *Pipe with stem*

Si. 7

Pipe is of polished red stone with cylindrical, slightly flared bowl at right angles to basal extensions. Extension is cylindrical (except for flattened base) behind bowl, and octagonal and tapered in front of bowl.

Stem is of hollowed wood, cylindrical, with short cylindrical projection at mouth end, over which mouthpiece of carved bone is fixed.

Pipe is broken at rear of bowl, stem is split.

L. 111.5 cm; W. (bowl) 3.2 cm; H. (bowl) 9.5 cm

[SIHOX:]

(Rothpletz («Bundesbeamter»))

Acc.: probably between 1884 and 1895

109 *Buffalo skin robe*

N.A. 4

Figure 74 Made from a large, complete buffalo skin with hair retained and flesh side decorated. Down centre (from head to tail)

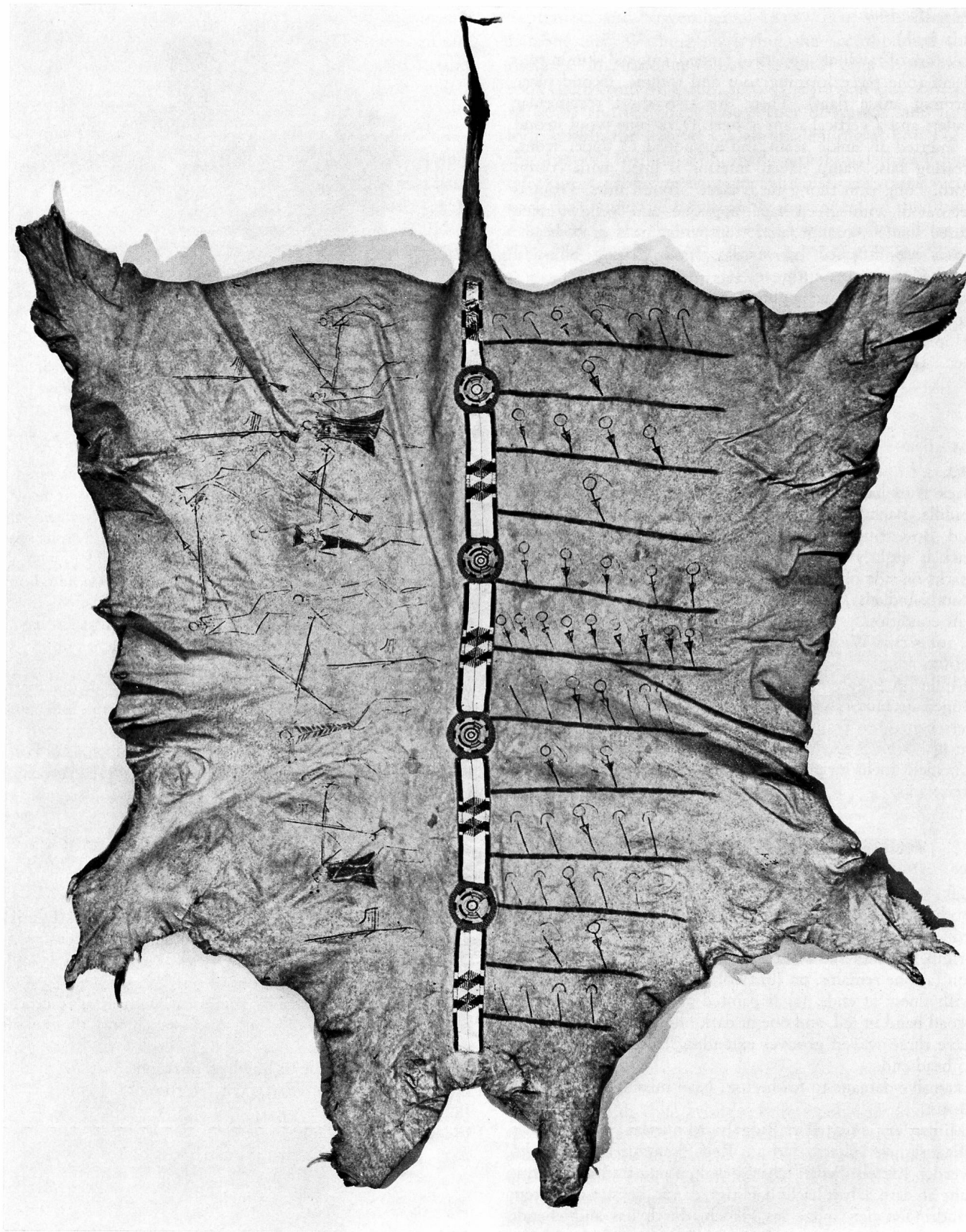


Fig. 74. Buffalo Skin Robe, [Crow?] (Cat. No. 109)



is stitched a broad band of porcupine quill- and bead-work (interrupted by four large rosettes) on tanned skin base. Applied band is predominately decorated with diagonally interwoven, flattened quills- background natural white, with paired hexagonal motifs in natural white quills and brown maidenhair fern stems in middle. Quillwork is bordered by turquoise-blue pony, and opaque white seed, beads. At tail end, quilled strip is narrower, designs are triangular, red wool has been introduced into the pattern, and black and a few red beads included in edging. The rosettes have filled centres of lines of twisted natural white porcupine quills and brown maidenhair fern. Mid-section of each rosette is formed from natural white, dyed blue, and orange-brown quills and brown maidenhair fern, wrapped around filler of horsehair. This is bordered by lane of lazy stitch, yellow pony beads. Sinew is used for beading and quillwork and to attach appliqué.

Above decorated strip, pairs of fighting men are drawn in five scenes (in black and red). Below, 12 parallel lines are painted at right angles to the dividing band, with a series of symbols (two types) drawn on each line.

Damage to decorated strip, at tail end. Fading and wearing of colours, although most still visible.

L. 180 cm; W. 150 cm

[CROW?]

(Schoch, L.A.; July, 1837; U.S.A.: «peau de vache (de Céré).»)

Acc.: 1890

Lit.: Krickeberg (1954)

Vatter (1927)

#### 110 Knife Case

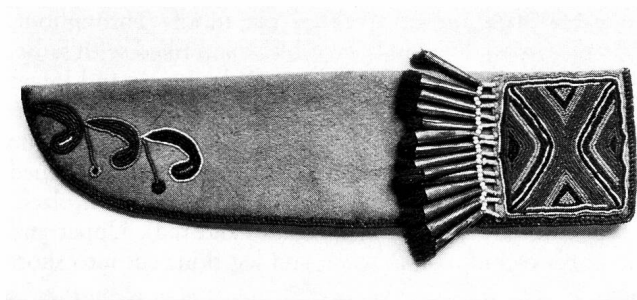
N.A. 5

Made from soft, tanned, smoked skin, back lined with rawhide. A beaded rectangle of heavy skin is stitched to upper front. Beads are multicoloured, attached by overlay stitch. At base of beadwork is fringe formed from skin thongs, each thong quill-wrapped at top and with tin cone and red wool tuft at base. Small amount of multi-coloured beading at bottom of case. Upper edge of case and curved side seam are bound with red wool. Both commercial thread and sinew have been used in construction.

Good condition

H. 27 cm; W. 7 cm

Fig. 75. Knife Case, [Crow?] (Cat. No. 110)



[CROW?]

(Schoch, L.A.; July, 1837; U.S.A.: «Fourneau de couteau (de Céré) scalping knife.»)

Acc.: 1890

#### 111 Man's Leggings

N.A. 6 (a, b)

Figure 76

Each legging is made from a single piece of soft, tanned skin (probably deer or antelope) with gusset inserted at bottom edge. Upper area is stained with red ochre, leg portion dark black-brown with five horizontal stripes in brown extending around leg. Down seam (outer leg) is 1.5 cm lane of lazy stitch beading in sinew-strung pony beads – predominately turquoise-blue, with series of white stripes. Down outer edge of beadwork are attached «scalp locks» – hanks of dark brown human hair tied with pericardium (?) to skin thongs and bound at top with natural white porcupine quill.

Bottom edge of legging is cut into two short, rounded tabs; gusset is also irregularly cut. At top of each legging are two long extensions for looping legging around belt. Sewing is with sinew.

Good condition, except for loss of several scalp locks.

L. 115 cm; W. (upper) 42 cm; W. (leg) 21 cm

BLACKFOOT

(Schoch, L.A.; July, 1837; U.S.A.: «Paire de mitasse des pieds noirs garnie de cheveleure de leurs ennemis.»)

Acc.: 1890

Fig. 76. Leggings, Blackfoot (Cat. No. 111)

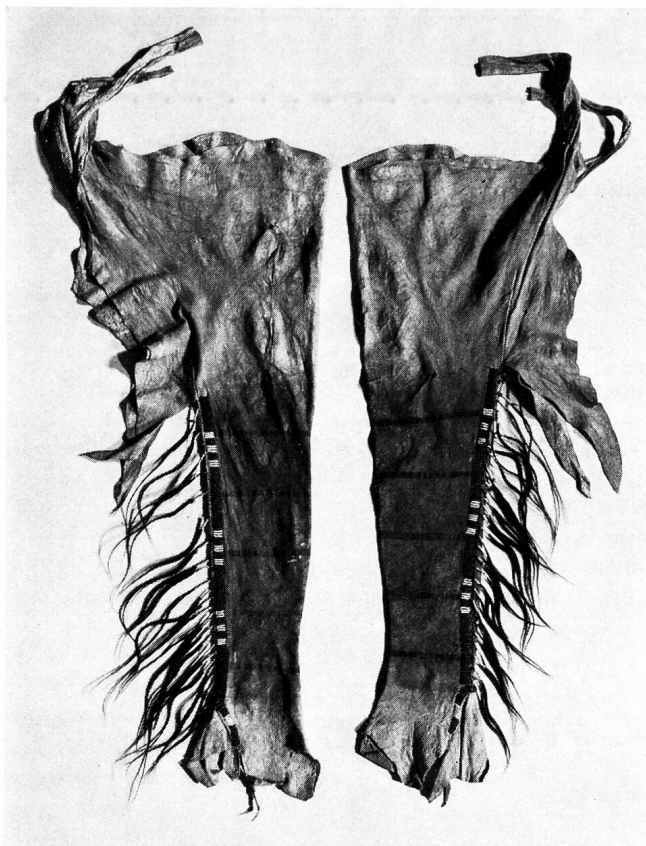




Fig. 77. Man's Shirt, Blackfoot (Cat. No. 112)

112 *Man's Shirt*

N.A. 7

Figure 77

Matching leggings N.A. 6. Body is made from two soft, tanned, skins (probably antelope), joined by a seam at the top, except for transverse neck opening. Skin from hind legs of animal forms side trailers, and, on one side, tail with hair forms centre border ornament. Back matches front, and sides are open. Sleeves are made from additional pieces of skin and are partially seamed closed with skin thong. On one side, two large, oval, white glass beads are knotted into sleeve fringe, and a grizzly bear claw is attached at shoulder. Sleeve and body edges are cut into short broad fringes; tip of trailers on lower edges and sleeve flaps have hair remaining and are cut and twisted into fringe.

Beaded bands, worked on tanned skin, are sewn from each side of neck down upper sleeve, and similar, shorter, bands are sewn at right angles to these so as to fall over shoulder. Sinew-strung turquoise and white glass beads, in stripe pattern, are used. Neck edge is bordered on both sides with red wool stroud and laced with skin thong.

Stroud is decorated with long hanks of human (brown) hair; similar tassels, including some blue and grey horsehair, are attached down one side of each beaded band. The upper part of the body and the sleeves are painted dark brown, bordered with red ochre. Sewn to centre breast, both sides, is a large disc of porcupine quillwork (predominately natural white with design worked in orange, blue, and dark

brown) on tanned skin. Inside and unpainted portions of shirt are stained lightly with red ochre. Sewing and quillwork are with sinew.

Good condition, except for slight damage to beading and quillwork.

L. (centre) 100 cm; W. (across shirt) 70 cm; L. (sleeve, from shoulder) 56 cm

BLACKFOOT

(Schoch, L.A.; July, 1837; U.S.A.: «Chemise des pieds noirs garnie de chevelure de leurs ennemis.»)

Acc.: 1890

113 *Buffalo skin robe*

N.A. 8

Figure 78

Large, complete skin, with hair retained, and flesh side painted in eight episodes depicting war deeds, presumably those of the Mandan chief Mato-tope. Scenes are painted around a large, central, stylized sun motif. Throughout, drawings are outlined in brown/black and filled with same, or green, red, or yellow. At either mid-left side and lower right corner is attached a strip of red wool stroud; this is stitched to skin with sinew and bordered by natural white porcupine quills. Along lower edge of wool are attached scalp locks of human- and horse-hair (natural brown/black, and dyed blue (now faded to white) and red). Upper and side edges of hide are notched and leg skins cut into short fringe at end.

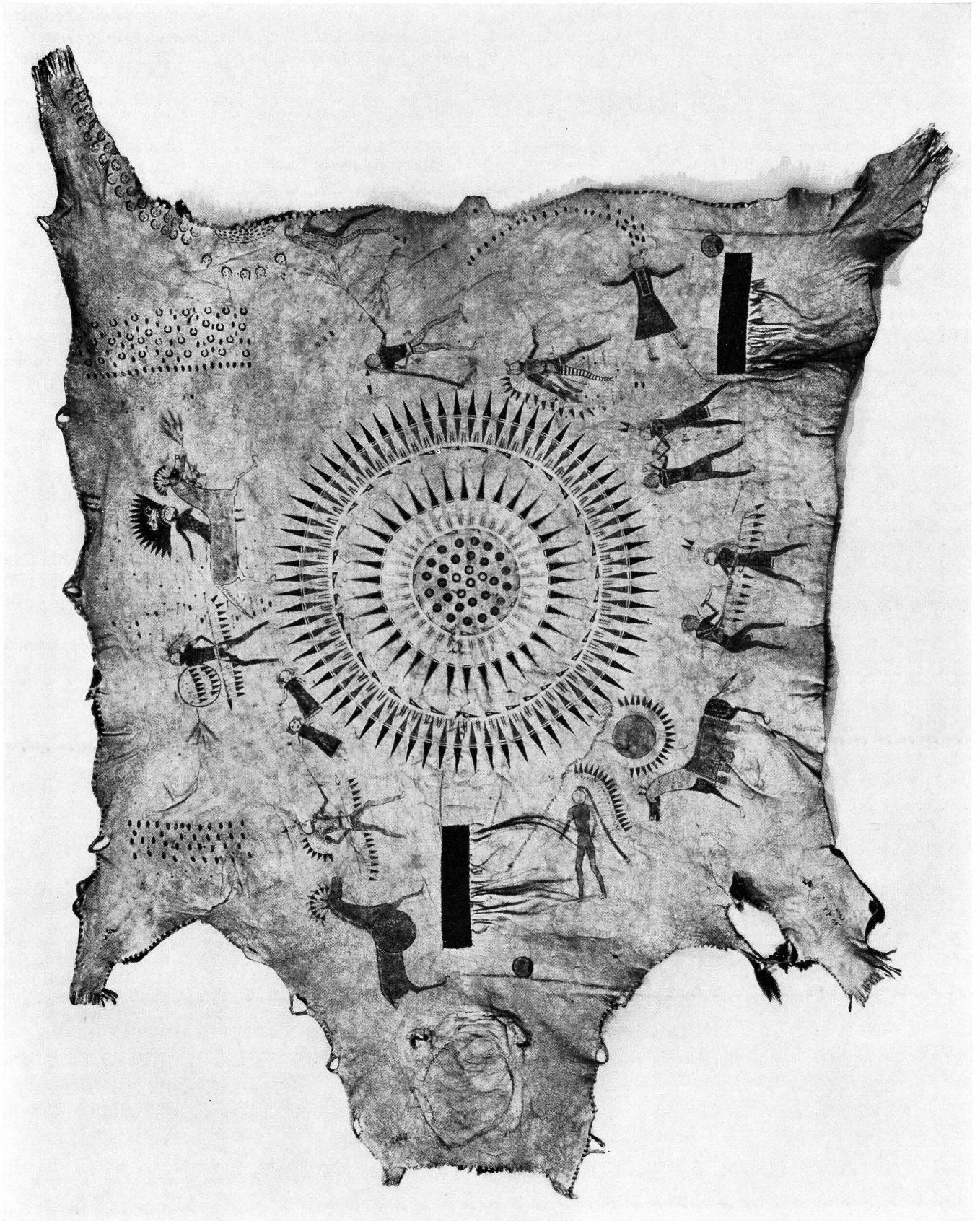


Fig. 78. Buffalo Skin Robe, [Mandan] (Cat. No. 113)



In content, style, and technique of execution, this robe compares closely with two others which are documented as being collected from Mato-tope; the first, collected by Prince Maximilian zu Wied, and now in the Stuttgarter Lindenmuseum (illustrated in Vatter, Abb. 3), the second collected by Catlin and now existing only through his painting (Catlin, Pl. 65) and a detailed, apparently firsthand, interpretation (Catlin, pp. 167-174).

Condition is good, despite some fading and wearing of colours.

L. 210 cm; D. 160 cm

[MANDAN]

(Schoch, L.A., July, 1837; U.S.A.: «Peau de vache des Corbeaux.»)

Acc.: 1890

Lit.: Catlin (1926)

Hotz (1935)

Krickeberg (1954)

Vatter (1927)

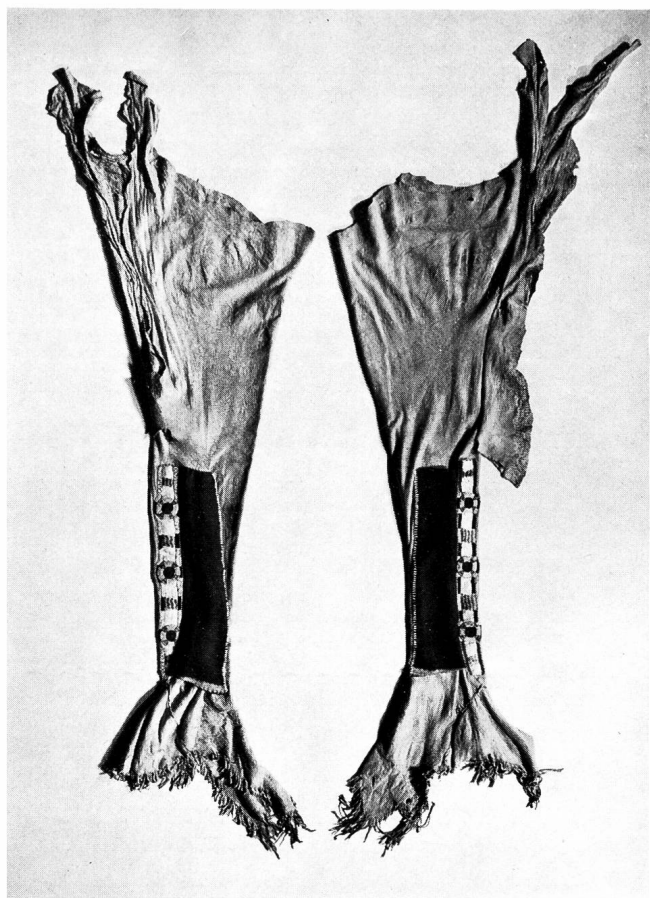
#### 114 Man's Leggings

N.A. 9 (a, b)

Figure 79

Each leggings is made from a single piece of soft, tanned skin (deer or antelope) with gusset inserted at bottom edge. Bottom edge has three-tabbed cut, and is fringed. Down seam (outer leg) is 4 cm wide strip of porcupine quill- and bead-work, on tanned skin. Strips consist of diagonal weave

Fig. 79. Man's Leggings, [Crow?] (Cat. No. 114)



natural white quills with rectangles in diagonal checkerboard pattern in brown and blue quills. On each strip, quillwork is interrupted at three intervals by a quilled rosette with red stroud centre. Rosette is formed by four concentric rows of quills (blue, brown and natural white) and maidenhair fern stems wrapped around filler of horsehair. Quillwork strips are bordered by a single row of lazy stitch beading in alternated colour blocks (turquoise-blue and white on one legging, black and white on other). On each legging, a broad strip of red stroud cloth is sewn along one side of quilled band. Outer edge of stroud is trimmed with double row of white pony beads. Sewing, beading and quillwork are with sinew.

Slight damage to quillwork.

L. 130 cm; W. (leg) 15 cm; W. (upper) 50 cm

[CROW?]

(Schoch, L.A.; July, 1837; U.S.A.: «Habillement complet d'un chef des Corbeaux.») (reference is to N.A. 8-13)

Acc.: 1890

#### 115 Moccasins

N.A. 10 (a, b)

Figure 80

Unfinished. One-piece, side seam style, made from heavy, soft, tanned skin. Skin has been folded in half, lengthwise, and the edges sewn together, forming curved outer side seam. Porcupine quillwork on upper fronts is predominately pale yellow; lesser amounts of pale blue, brown, faded red, and black also occur. The centre of each rosette is a piece of red stroud cloth edged by a line of twisted quills.

Sewing and quillwork are with sinew; skin has been stained with red ochre, of which only traces remain.

Good condition

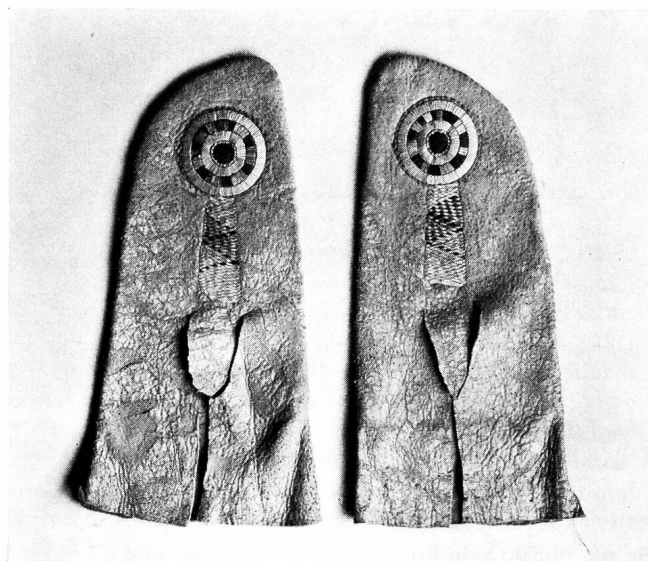
L. 31.5 cm; W. 16.5 cm

[CROW?]

(Schoch, L.A.; July, 1837; U.S.A.: «Habillement complet d'un chef des Corbeaux.») (reference is to N.A. 8-13)

Acc.: 1890

Fig. 80. Moccasins, [Crow?] (Cat. No. 115)



116 *Moccasins*

N.A. 11 (a, b)

Figure 81  
Unfinished. Basically one-piece construction ((b) has been pieced), side seam style, from heavy, soft, tanned, lightly-smoked skin. Skin has been folded in half, lengthwise, and the long edges stitched together, forming curved outer seam. Short, V-shaped tongue has been cut. Porcupine quillwork and bead embroidery on upper fronts. Design is circle or «head» motif, consisting of openwork circle resting on rectangular stem or base. Design is formed from split and flattened quills wrapped around base of bristle-like animal fibre (buffalo-hair?). Quills are wrapped around two hanks of fibre and stitches are made over the quills, between the rows and into surface of the skin. Background colour is pale yellow (on (b) this is faded to white), designs are worked in brown and pale blue. Quillwork is outlined with short parallel rows of beadwork – blue, green, opaque white, and black. On (a) open centre of circle is filled with black stroud; on (b) with red. Sewing, quillwork and beadwork are all with sinew. Side seam has been overcast with pale yellow quills.

Good condition

L. 32.5 cm; W. 15 cm

[CROW?]

(Schoch, L.A.; July, 1837; U.S.A.: «Habillement complet d'un chef des Corbeaux.») (reference is to N.A. 8–13)

Acc.: 1890

117 *Moccasins*

N.A. 12 (a, b)

Figure 82  
Made from soft, tanned, smoked skin. Basically three-piece construction: a main foot piece with T-shaped heel seam and two short rectangular trailers at base of seam, a U-shaped vamp, and ankle flap. Short piece of notched red stroud is inserted in ankle seam. Vamp is decorated with porcupine quillwork (red, blue and white) and vamp seam is outlined with a line of twisted blue and white quills.

Fig. 81. Moccasins, [Crow?] (Cat. No. 116)

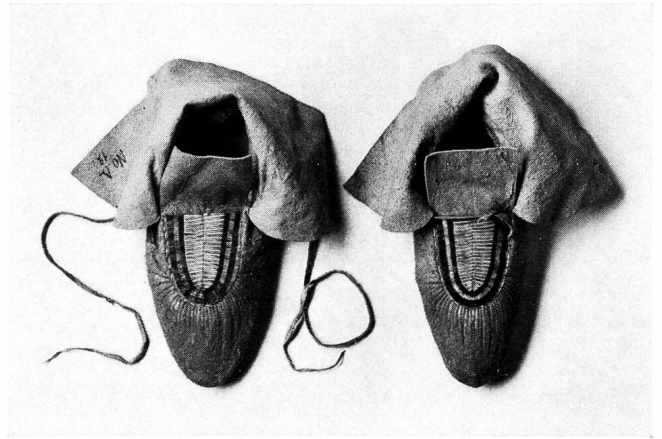
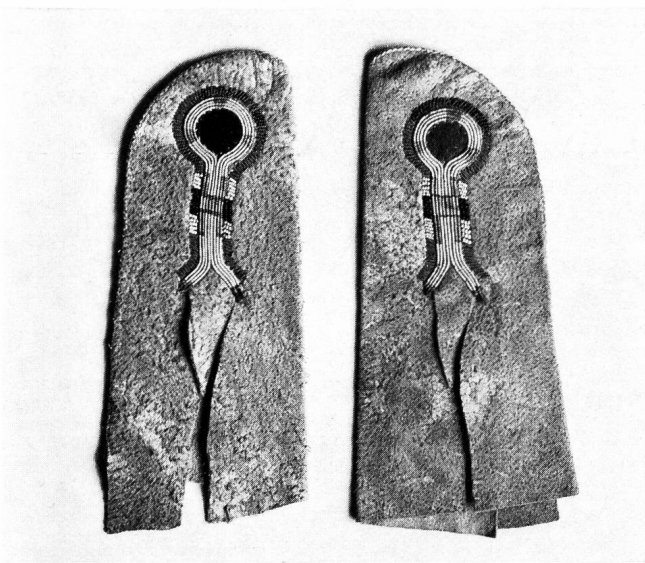


Fig. 82. Moccasins, tribe unknown (Cat. No. 117)

Quilled portion of vamp is reinforced underneath with additional layer of skin.

A long thong of tanned skin is laced around ankle of each moccasin. Sewing and quillwork are with sinew.

Slight damage to quillwork.

L. 25.5 cm; W. 11.5 cm; H. 19 cm

Tribe unknown

(Schoch, L.A.; July, 1837; U.S.A.: «Habillement complet d'un chef des Corbeaux.») (reference is to N.A. 8–13)

Acc.: 1890

118 *Man's Shirt*

N.A. 13

Figure 83  
Body is made from two soft, tanned skins joined by a seam at the top, except for transverse neck opening. Bottom edge has waved cut, with short trailers at the sides, formed from skin of hind legs. Back matches front, and sides are open. Sleeves are made from additional pieces of skin, with flaps of varying length extending from armpit, and are open except for short seam at sleeve end. Sleeve and body edges are cut into short fringe and a longer fringe extends from sleeve seam. At the neck on either side is a triangular flap of tanned skin, edge cut into short fringe and surface stained with red ochre.

Quilled bands, worked on tanned skin, are sewn from each side of neck, from shoulder almost to sleeve end, and matching bands are sewn at right angles to these so as to fall over shoulder to armpit. Quillwork consists of natural white quills in strip broken by rosettes worked in three concentric rows, alternating natural white quills and brown maidenhair fern stem, with small open centre. Quilled bands are bordered by two-bead-thick edging of deep turquoise-blue beads worked directly on skin of shirt. Same beads cover seam extending from neck to shoulder.

Quillwork, beading and sewing are with sinew.

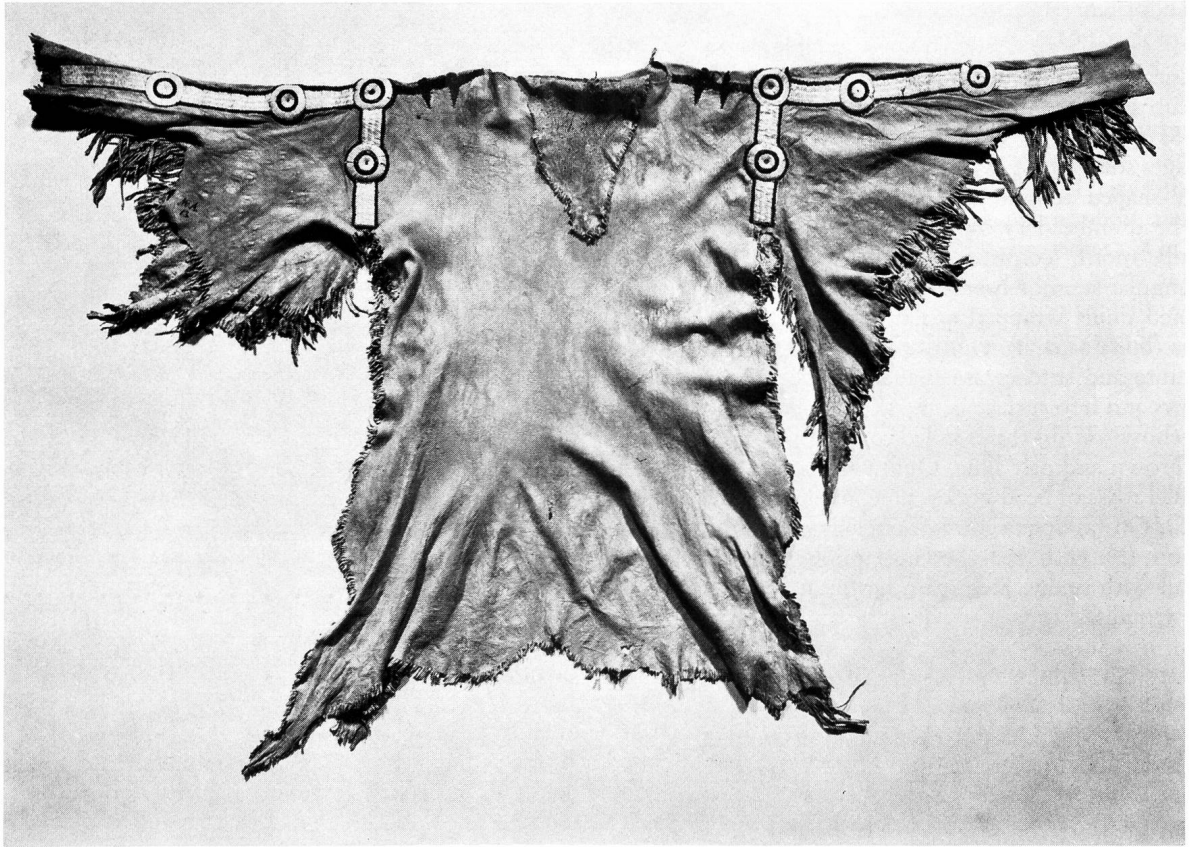
Slight damage to quillwork and beading.

L. (centre) 85 cm; W. (waist) 60 cm; Sleeve (from shoulder) 55 cm

[CROW?]

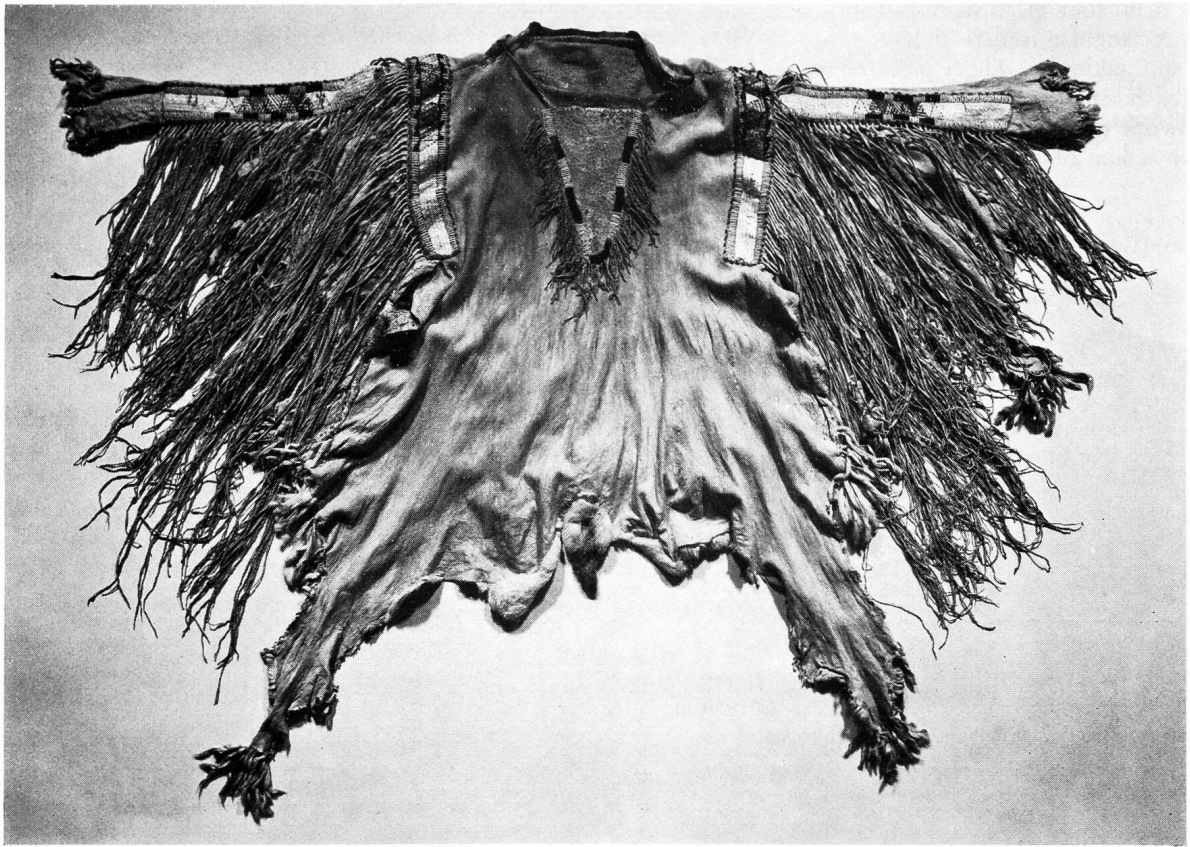
(Schoch, L.A.; July, 1837; U.S.A.: «Habillement complet d'un chef des Corbeaux.») (reference is to N.A. 8–13)

Acc.: 1890



▲ Fig. 83. Man's Shirt, [Crow?] (Cat. No. 118)

▼ Fig. 84. Man's Shirt, [Crow?] (Cat. No. 119)

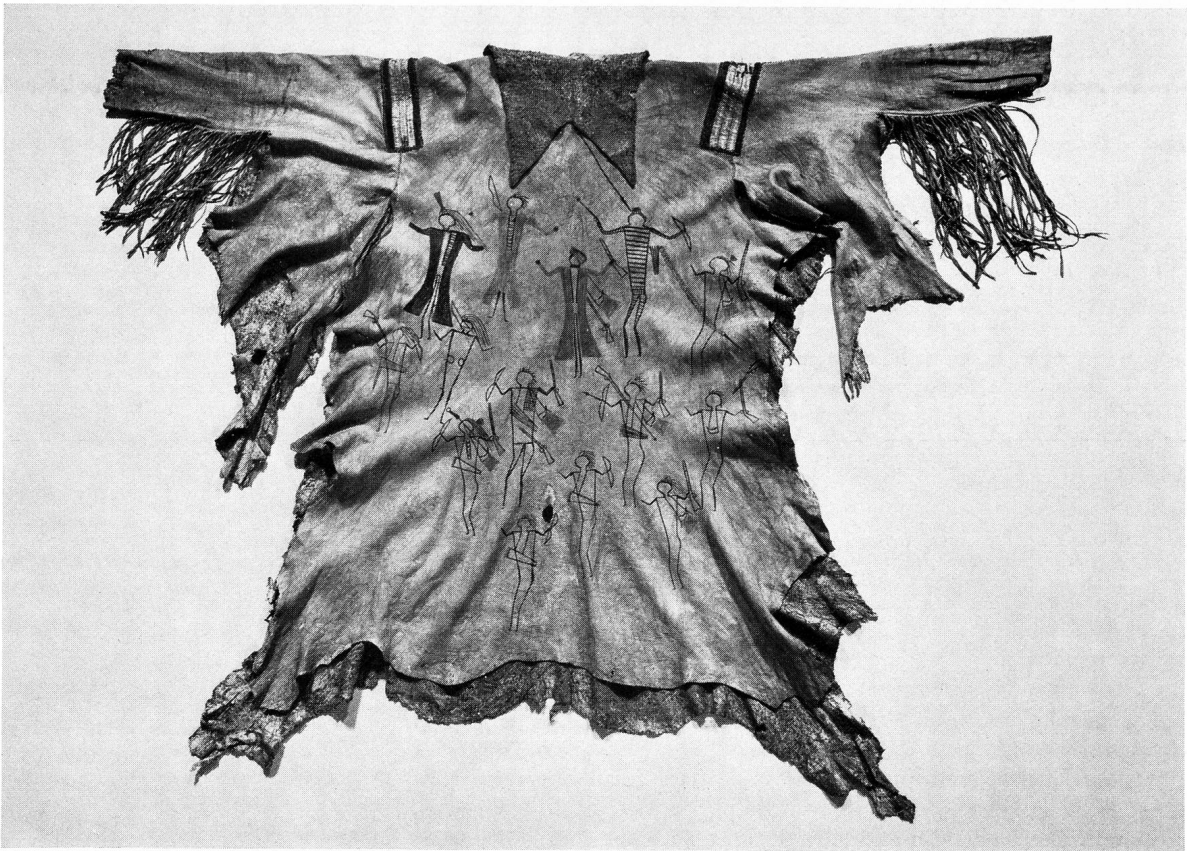






▲ Fig. 85. Man's Shirt, [Sioux?] (Cat. No. 120)  
(front side)

▼ Fig. 86. Man's Shirt, [Sioux?] (Cat. No. 120)  
(back side)



119 *Man's Shirt*

N.A. 14

Figure 84

Body is made from two soft, tanned skins joined by a seam at the top, except for transverse neck opening. Bottom edge has hair left on along rim; edge has waved cut, with tail at centre, and skin of hind legs forming trailers at sides. At bottom of trailers, skin is cut into fringe, and twisted. Sides are open and fringed. Sleeves are made from additional pieces of skin and are partially seamed closed. Seam allowance is to the outside, and these and other skin edges are cut into short fringe. At either side of neck, a triangular flap of tanned skin bordered with opaque white and black pony beads and edged with fine, cut skin fringe is attached.

A quilled and beaded band worked on tanned skin is sewn over each shoulder, extending about 30 cm onto front and about 20 cm onto back. Decoration consists of diagonally interwoven quills (yellow partially faded to white, orange, and faded blue) with thread of green wool introduced, flanked on either side by lane of lazy stitch beading (predominately white pony beads, with design in translucent red beads). Sinew thread joining band to shirt is strung at each stitch with two turquoise-blue beads. A similar decorative band is sewn on each upper sleeve. Very long, fine skin fringes, with every three strands wrapped together with yellow porcupine quill, are attached along front edge of sleeve decorative band and down outer edge of shirt bands. Body of shirt is stained with red ochre, particularly heavily on upper front.

All sewing and beading are with sinew.

Basic structure is in good condition, but there is extensive damage to quillwork on decorative bands.

L. (centre) 65 cm; W. (shoulder) 60 cm; L. (sleeve) 50 cm [CROW?]

(Schoch, L.A.; July, 1837; U.S.A.: «Chemise des Sacs.»)

Acc.: 1890

120 *Man's Shirt*

N.A. 15

Figures 85 and 86

Body is made from two soft, tanned, skins joined by a seam at the top, except for transverse neck opening. Bottom edge has waved cut with short trailers at the sides, formed from hind leg skin. Both sides of shirt are matching in construction; the only difference being in the painted designs. Sides are open, held together by pairs of thong laces near underarm. Sleeves are made from additional pieces of skin and are seamed shut at end. A finely-cut skin fringe is inserted in sleeve seam; other sleeve edges are cut into short fringe. At either side of neck, skin is folded to outside and cut into a double-pointed, fringed flap.

Down each upper sleeve, and at right angles to this over shoulder, is sewn a quilled and beaded band worked on heavy, tanned, smoked skin. Colours are yellow (background) and natural white, purple, and orange quills and brown maidenhair fern (design) flanked on either side by a lane of lazy stitch beading in turquoise blue pony beads. Sinew attaching decorative bands to shirt is threaded at every stitch with one or two turquoise-blue bead(s).

Both sides of shirt are painted with line-drawn human figures executed in black paint with some filling-in with black, red, and green paint. On one side, 14 figures are depicted,

without recognizable relation to each other, all with symmetrically raised arms, and some wearing coat-style shirts. Bows and arrows, three types of arrow quiver, rifles, powderhorns and ammunition bags are carried. On most of the figures, another weapon is drawn, presumably indicating the manner in which he was killed. Hair styles and clothing indicate several different tribes, whose warriors were killed by the owner of the shirt. On the other side of the shirt are four rows of figures – three rows with five, and one row with six, persons. Arms are less symmetrically positioned, and tomahawk, shield and knife are introduced as weapons. The warrior in the middle of the second row carries a pipe.

Sewing and decoration are with sinew. Inside and outside of shirt are stained with red ochre.

Some damage to quillwork.

L. (centre) 90 cm; W. (shoulder) 50 cm; L. (sleeve) 43 cm [Santee Sioux? (attribution by Feder)]

(Schoch, L.A.; July, 1837; U.S.A.: «Chemise des Sacs, (avec) l'histoire de campagne d'un chef»)

Acc.: 1890

Lit.: Feder (1971: Plate 99)

Vatter (1927)

Wissler (1915b)

121 *Bow Case and Arrow Quiver*

N.A. 17

Figure 87

Made from otter skin tanned with the hair on. Quiver is cylindrical container, cut into fringe at lower end, and with long triangular extension at top end, made from same skin, faced with red stroud decorated with lazy-stitched white and black beads. Bowcase is long, narrow container similarly treated, with matching extension at open end. Quiver and bowcase are joined by short skin thong ties. Also attached at junction is a rectangle of pieced, tanned and dehaired skin – this originally covered width of quiver and was attached with skin thong ties down opposite side of quiver. Carrying strap is also of otter skin, ends bound with red stroud. Underside of carrying strap has staining with red ochre.

Loss of hair in places, wearing of stroud, slight loss of beadwork.

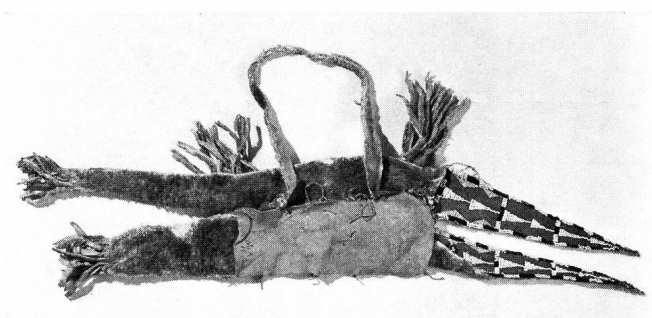
L. 125 cm; W. 25 cm

[SIOUX?]

(Schoch, L.A.; July, 1837; U.S.A.: «Sac de medecin en peau de Loutre avec la tête des Sioux.»)

Acc.: 1890

Fig. 87. Bow Case and Arrow Quiver, [Sioux?] (Cat. No. 121)



122 *Headdress*

N.A. 18

Figure 88  
Basis is circular band of ermine skin, brown fur to the outside, with strip of red wool stroud sewn around top. Edge of stroud is bound with 2cm-deep strip of green silk and the rim decorated with double row of white glass beads. The seam of this circular band falls at centre front of headdress, and at this seam are attached (sewn partially around band in opposite directions) an ermine headskin with 2 round brass tacks for eyes, streamers of faded rose, green and blue ribbons at nose, and fringe of intermittently quill-wrapped skin thongs at underside, and a long triangular appendage formed from folded ermine skin at base, with two layers of red wool stroud above. Stroud is bound with green silk and edged with white beads; small brass bells are attached along lower edge of ermine. Partially overlaying this, also attached at centre front, is solidly-quilled piece of tanned skin, in shape resembling a moccasin upper front. Edges are bound with faded rose ribbon, with streamers of green and blue ribbon at corners. At centre front of headdress is a large quilled rosette worked on tanned skin, surrounded by small dyed pink and blue feathers and with centre of blue and green ribbons. Quillwork colours are yellow for background, and orange and blue for designs; brown maidenhair fern stem is also used. Both commercial threads and sinew have been used in construction and decoration.

Extensive loss of hair; fading and fraying of ribbons, slight loss of beadwork.

Diam. c. 20 cm; H. 13.5 cm; L. (left extension) 37 cm

PAWNEE

(Schoch, L.A.; July, 1837; U.S.A.: «Le turban de Osceola, chef des Sioux.») (Despite Schoch's notation, this headdress is almost certainly the same as one worn by the Pawnee chief La-wee-re-coo-re-shaw-we (the War Chief) in the painting by George Catlin which is now in the U.S. National Gallery (Norman Feder, personal communication, 1974).)

Acc.: 1890

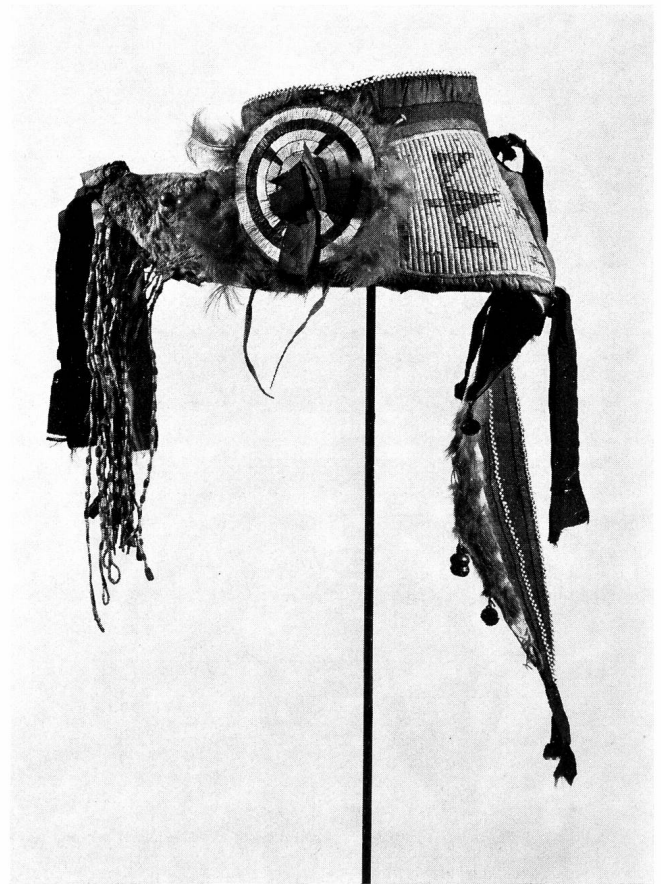


Fig. 88. Headdress, Pawnee (Cat. No. 122)

L. 25 cm; W. 10 cm; H. 15 cm

[SIOUX?]

(Schoch, L.A.; July, 1837; U.S.A.: «Paire de Mackazines des Sioux (du Major Smith).»)

Acc.: 1890

123 *Moccasins*

N.A. 22 (a, b)

Figure 89  
Made from heavy, tanned skin in one-piece pattern. The skin has been folded in half lengthwise and seamed from toe, along outer foot, slanting upwards slightly to point midway up heel at centre back. The tongue is triangular-shaped, continuous with the main piece. There is a T-shaped seam at centre back, and a narrow rectangular trailer of excess skin. A skin thong is laced around sides and back of each moccasin. The skin is stained ochre-red inside and out.

Fronts are decorated with porcupine quill-and bead-work. Quillwork consists of pale yellow quills plus a few transverse lines of pale orange quills and brown bark strips interwoven in basket weave technique, separated by three lanes of pale orange quills applied by «interlocking sawtooth» technique. Quillwork is bordered by three-bead-deep edging of black pony beads.

Sinew thread is used throughout.

Slight damage to quillwork.

Fig. 89. Moccasins, [Sioux?] (Cat. No. 123)





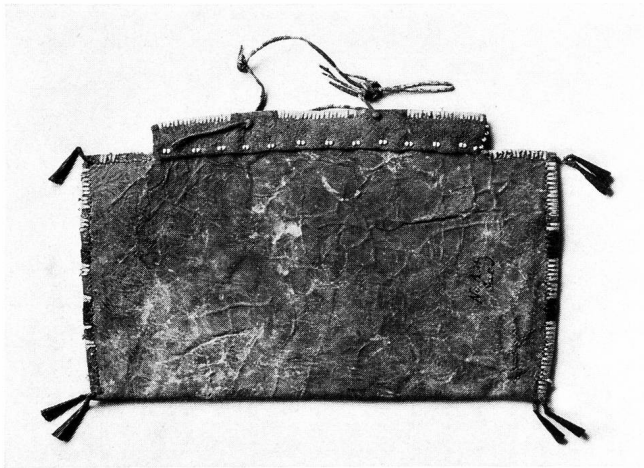
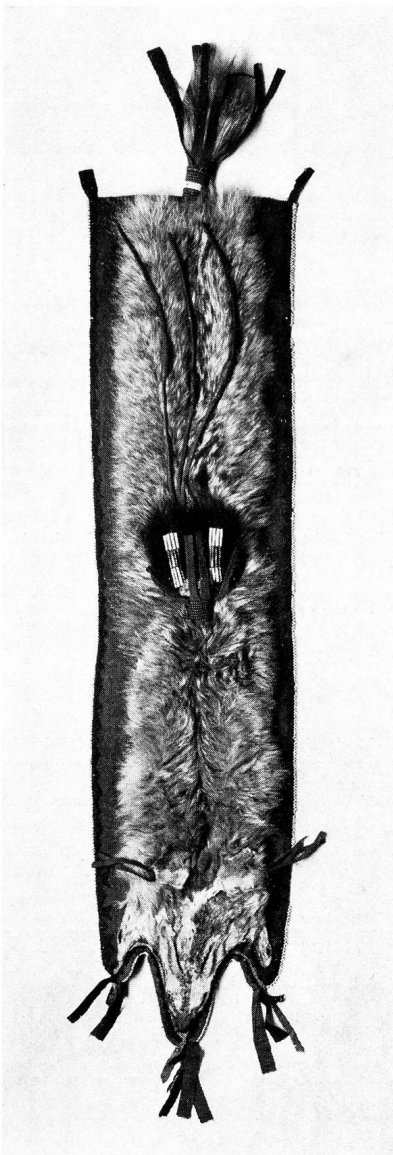


Fig. 90. Woman's Work Bag, [Sauk?] (Cat. No. 124)

Fig. 91. Decorative Accessory, [Sioux?] (Cat. No. 125)



#### 124 Woman's Work Bag

N. A. 24

Figure 90  
Made from skin tanned with the hair on, and hair side turned to the outside (hair is now almost completely worn off). Made from a single piece of skin folded widthwise; back edge is longer than front for most of width and this projecting piece is folded back on itself, to outside, and secured with intermittent row of white beads across lower edge and sides. Top of back edge is intermittently bound with natural white porcupine quills, front top edge with same quills, and sides with alternated white and brown quills. At four corners, a short skin thong is drawn through layers and a metal cone attached at each end. Suspension loop of skin thong, intermittently quill-wrapped, is attached at mid-top, back.

Sinew is used throughout.

Hair is worn off and there is damage to quillwork and suspension loop.

H. 20 cm; W. 34 cm

[SAUK?]

(Schoch, L. A.; July, 1837; U.S.A.: «Sac à tabac des Sacs»)

Acc.: 1890

Lit.: Kroeber (1902)

#### 125 Decorative Accessory

N. A. 26

Figure 91  
An entire fox skin, including head and tail, tanned with fur on, is laid flat and backed with piece of red wool stroud which is larger than skin but cut to same general shape. Stroud is bordered with blue ribbon appliqué and edged with double row of opaque white beads. Additional green and yellow ribbon appliqué at head end, and trailers of these ribbons at three points. Tail is wrapped with red stroud (fringed) and bound with large turquoise-blue and white beads strung on sinew. Trailers of cut red stroud are attached to ears.

Behind head, a long slit is cut lengthwise through fur and stroud, to enable accessory to be worn around neck. Large disc of black fur with pendants (purple and white wampum beads strung on sinew, sewn to oblong backing of skin wrapped around cloth) is attached beneath opening. There are blue and pink ribbon decorations on fur disc. Sewing and beading are with sinew. Traces of red ochre overall.

Some loss of bead edging and slight fraying of ribbon trim.

L. 133 cm; W. 28 cm

[SIOUX?]

(Schoch, L. A.; July, 1837; U.S.A.: «Parure de cou en peau de renard acheté par moi d'un grand chef des Sioux.»)

Acc.: 1890

#### 126 Grizzly-claw Necklace

N. A. 28

Figure 92  
Seventeen claws are used, each with a double perforation; the second perforation being about one-half the way down the claw. Claws are strung on skin thong through the upper hole. Between each two claws is a spacer of rectangular, folded, red stroud cloth. One claw has a skin thong strung with two oblong, white porcelain beads drawn through second hole. There are traces of red ochre on claws and thongs.

Condition is fair  
 Diam. c. 30 cm; L. (single claw) 9 cm  
 Tribe unknown  
 (Schoch, L.A.; July, 1837; «Collier Indien en griffes d'ours.»)  
 Acc.: 1890  
 Lit.: Feder and Chandler (1961)

127 *Pad Saddle*

N.A. 30  
 Made from soft, tanned, smoked skin which is stuffed (probably with buffalo or deer hair, or grass) and seamed to form two long pads. At mid-sides are a pair of rectangular extensions of the main skin pieces. These are partially covered by a rawhide strip which is secured transversely across the pads. This is covered by a broader rectangle of soft, tanned skin, and then a large transverse piece of quillwork-decorated skin. Quillwork also occurs at corners of saddle, and quilled skin pieces (edged with opaque, white beads, and separated by partially quill-wrapped skin fringe) hang pendant from side edges. Quill colours are red, blue, brown, black and natural white. Sinew and skin thong have been used in stitching; sinew and commercial thread in bead- and quillwork.  
 Some damage to, and fading of, quillwork.  
 L. 49 cm; W. 31 cm  
 [Sioux?]  
 (Schoch, L.A.; July, 1837; U.S.A.: «Selle de Scioux.»)  
 Acc.: 1890

128 *Pipe and Tobacco Bag*

N.A. 32  
 Made from soft, tanned skin, with quill-wrapped rawhide slat fringe attached at base, followed by long, free-hanging fringe of tanned skin thongs. Quillwork colours are maroon, green and yellow, against natural white background.  
 Top edge of bag is bound with narrow lanes of rose, yellow, and green beads alternated with broad areas of blue. Single lane of lazy stitch beading in same pattern is worked down either side seam. Above base on either side of bag is a solidly beaded rectangle worked in overlay stitch: on one side, figure of a woman (white, dark blue, and rose beads) is depicted riding a horse (yellow), with one arm outstretched, upon which a large bird (pink) is perched, against blue background; on other side, design is a central bird in multicoloured beads, outlined with dark blue against a background of white beads.  
 Sewing and beading are with sinew. Near top of bag, a skin thong is drawn through skin. Skin of bag and fringe show traces of yellow staining.  
 Slight damage to quillwork and beading.  
 Bag: 40 cm × 14.5 cm; L. quilled fringe: 16.5 cm; skin fringe: 34 cm  
 Tribe unknown  
 (Schoch, L.A.; July, 1837; U.S.A.) (does not appear on Schoch's personal list.)  
 Acc.: 1890? 1894?

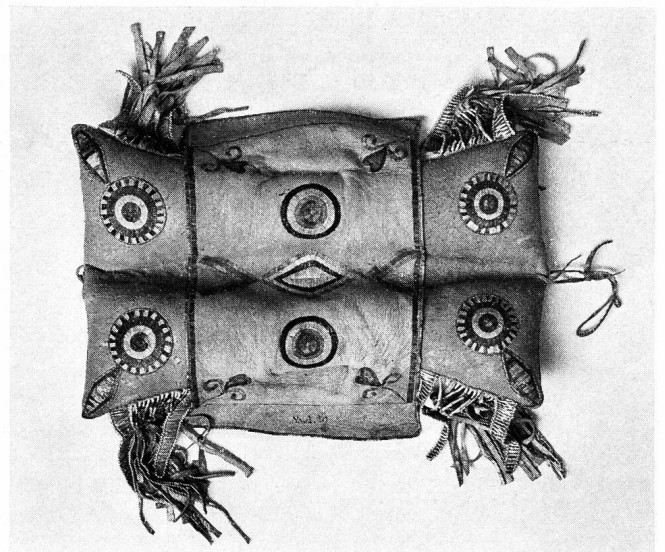


Fig. 92. Grizzly-claw Necklace, tribe unknown (Cat. No. 126)

129 *Woman's Workbag*

N.A. 33  
 Consists of a beaded pendant in the shape of a knife case, but lacking back, with small rectangular, inverted container at top, formed from heavy, tanned skin. Latter has two thong laces for closure. (Old catalogue entry states that a scalp was previously attached to end of thong, but now only two or three black hairs are still attached.) Lower thong is attached to pendant via a large round brass button on right

Fig. 93. Pad Saddle, [Sioux?] (Cat. No. 127)



side. Pouch side seams are covered with a single row of lazy stitch beading each. The pendant is edged with short, cut skin fringe and solidly beaded on face in lazy stitch. Bead colours are white, transparent red, turquoise, and blue. Beading and sewing are with sinew.

Fair condition

L. 21 cm; W. 8.5 cm; Fringe 4 cm

[BLACKFOOT]

(Schoch, L.A.; July, 1837; U.S.A.) (not on Schoch's original list)

Acc.: 1890

### 130 Pipe and Stem

N.A. 35

Figure 96

Pipe bowl is of red stone, with inlaid bands of lead on upper bowl and end of base. Stem is wood, with one surface divided by transverse painted lines into ten compartments within which are painted realistic scenes: (from top) fox, deer, Indian man, Indian woman, horse, deer, bear, buffalo, and tepee. At mouth end of stem is painted a stylized bird. Painting apparently by Kurz.

Fig. 94. Pipe and Tobacco Bags: left, [Sioux] (Cat. No. 128); right, Sioux (Cat. No. 166)

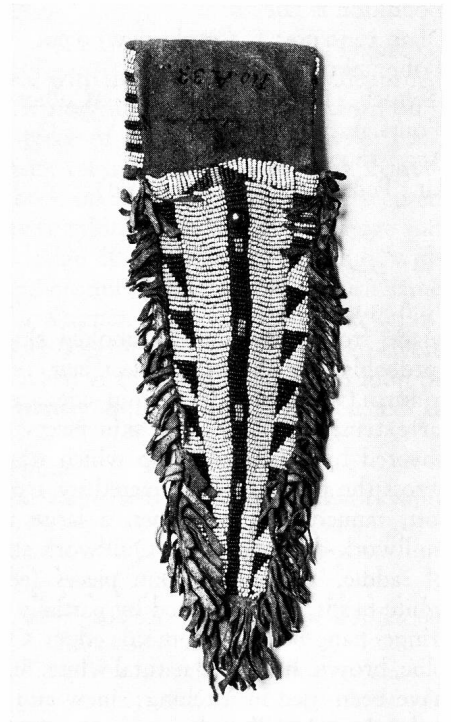
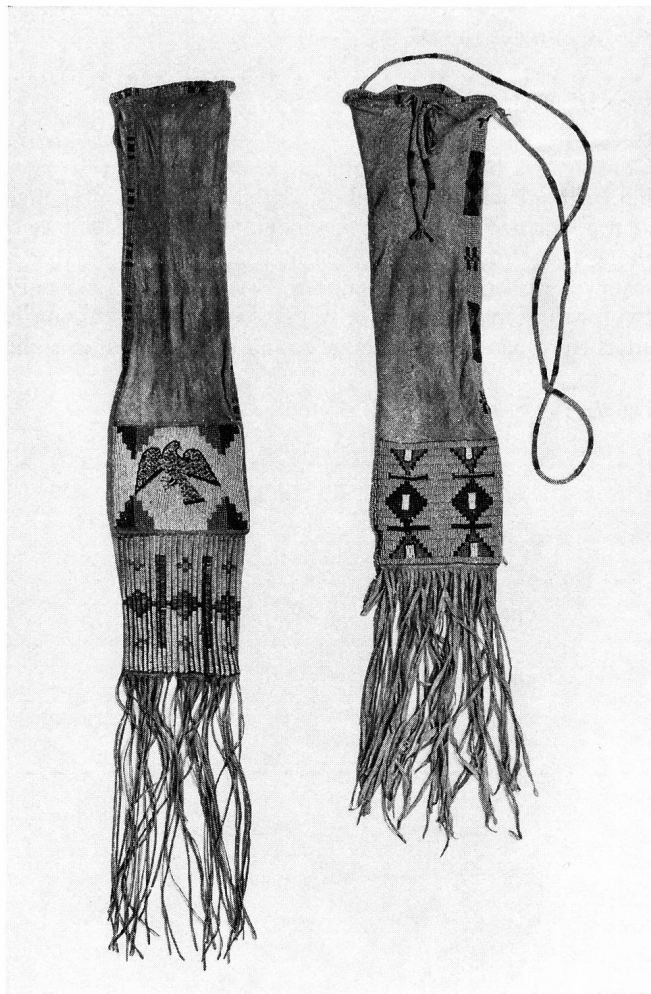


Fig. 95. Woman's Workbag, [Blackfoot] (Cat. No. 129)

Bowl broken and glued at base. Some chipping of paint from illustrations.

L. (bowl and stem) 91.5 cm; W. (stem) 6 cm; H. (bowl) 8.5 cm

[SIOUX]

(Kurz, R.F.; 1848-52; U.S.A.)

Acc.: 1894

### 131 War Club

N.A. 36

Figure 97

Wooden shaft in gun-shaped style, with a triangular steel point inserted at the angle. Flat-sided, with three brass tacks in middle of each side level with insertion of point. Handle end is pierced, and a wrist guard of rolled red stroud cloth with fringe of same is attached. Curved end of shaft is bordered on both sides with incised zigzag and scalloped lines in blue and red, and a large rosette of black feathers is attached at corner, with cylinder of rawhide and brass disc at centre, and two pendant strips of twisted ermine fur. A rectangle of tanned skin appliquéd with orange, blue, dark brown and natural white porcupine quills and edged with fringe composed of skin thongs (quill-wrapped), metal cones and bunches of orange moosehair is nailed to one side of shaft end. Opposite side of shaft has small engraving of sun, coloured red.

Some damage to feathered rosette, and loss of moosehair in fringe.

L. 59 cm; W. (incl. blade) 21 cm; D. 1.5 cm

[EASTERN SIOUX]

(Kurz, R.F.; 1848-1852; U.S.A.)

Acc.: 1894



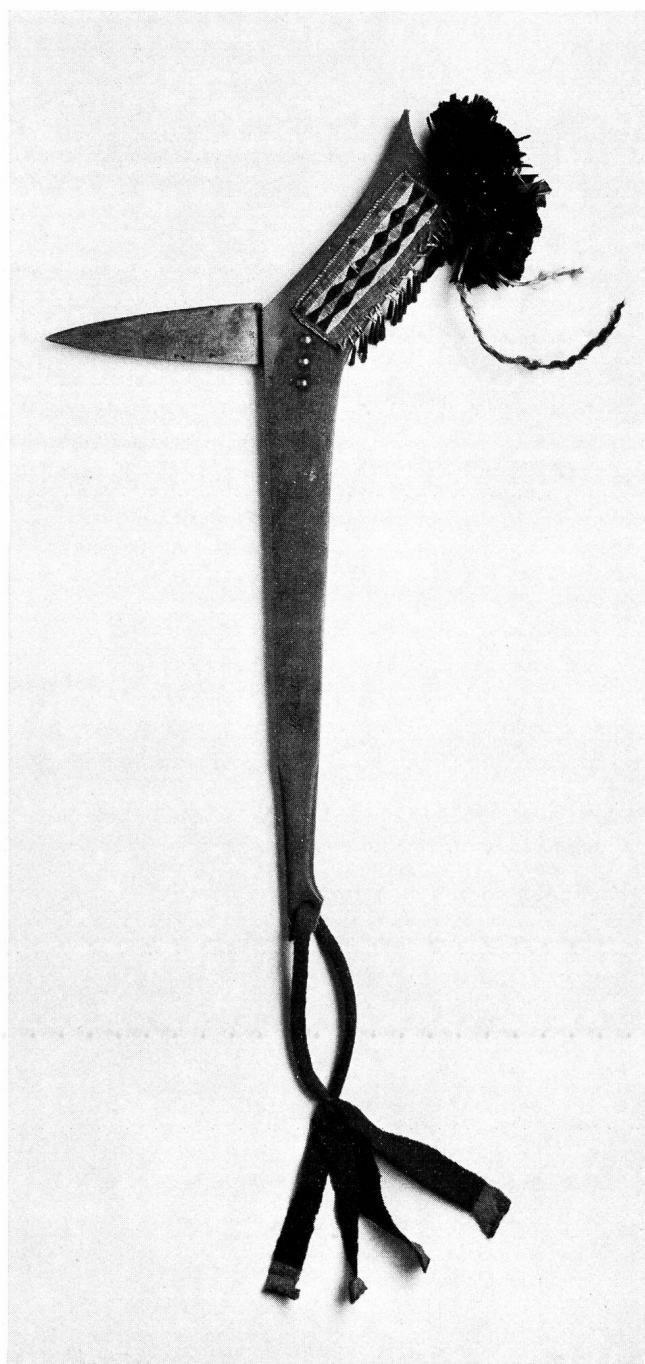
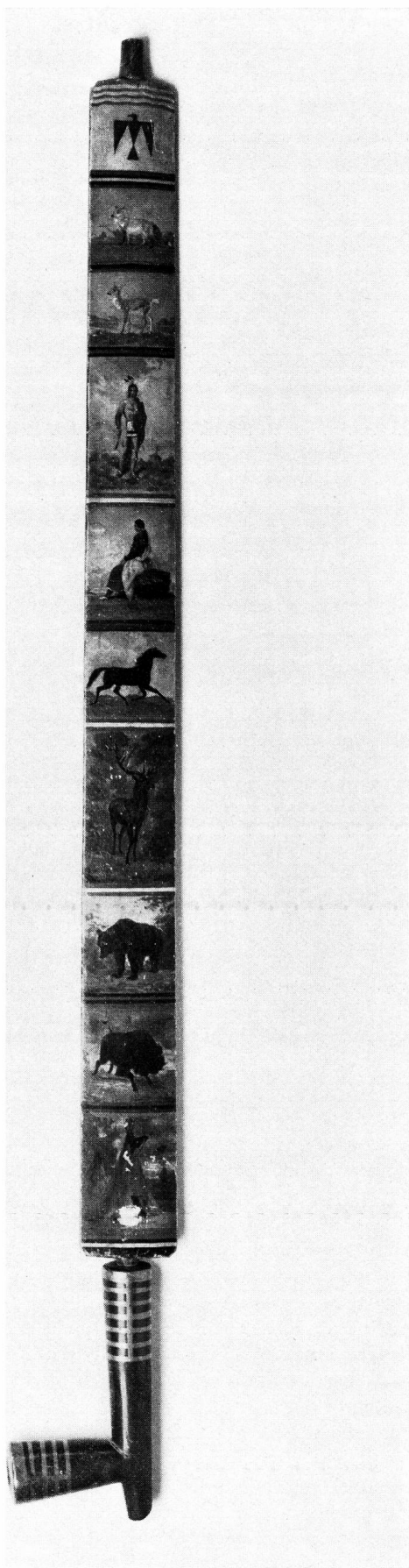


Fig. 97. War Club, [Eastern Sioux] (Cat. No. 131)

Fig. 96. Pipe and Stem, [Sioux] (Cat. No. 130)

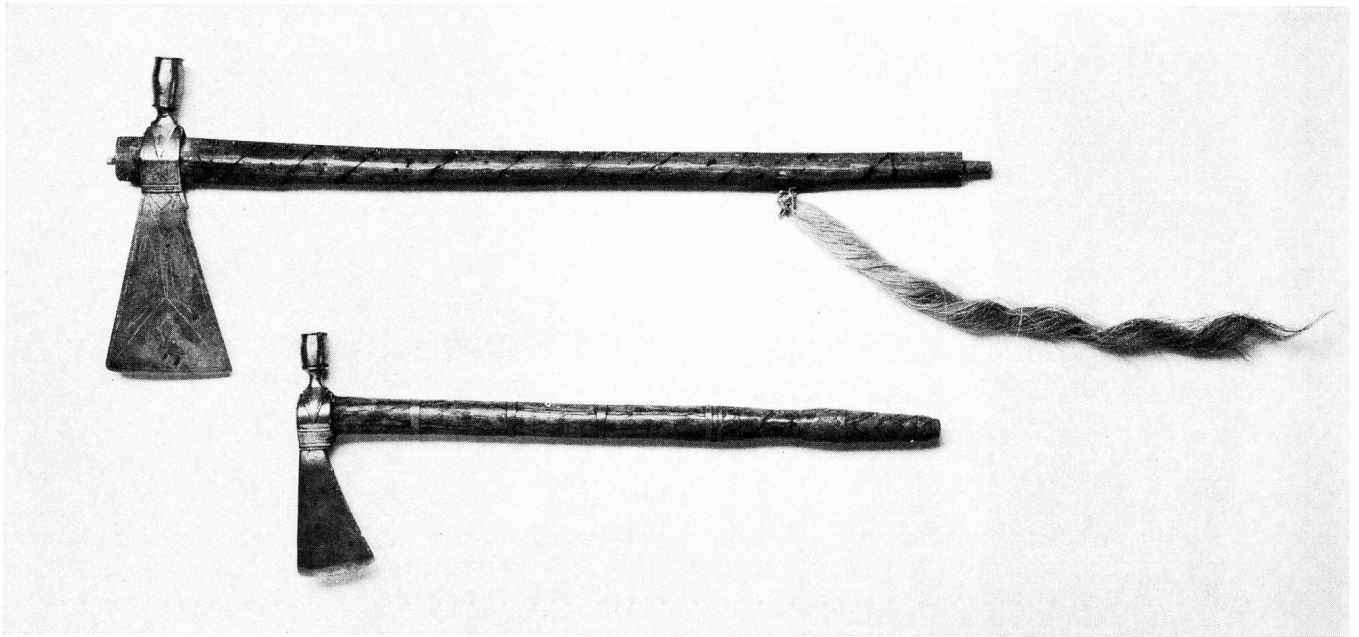
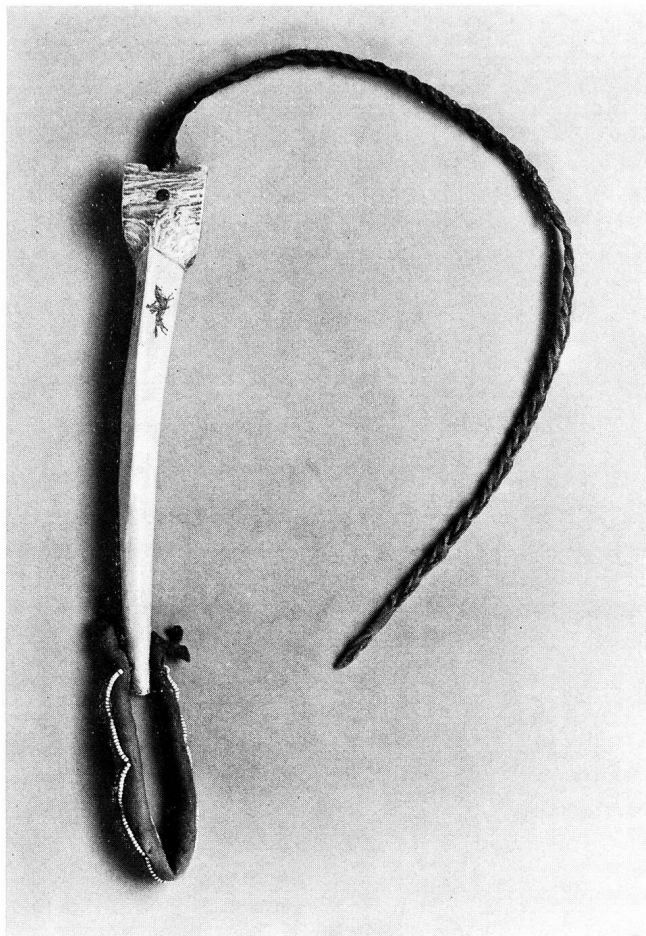


Fig. 98. Tomahawk-pipes: lower, tribe unknown (Cat. No. 132); upper, Sioux (Cat. No. 150)

Fig. 99. Riding Whip, tribe unknown (Cat. No. 133)



#### 132 Tomahawk-pipe

N.A. 37

Figure 98 (lower)  
Wood shaft, oval in cross-section, but with indented hand-grip. Iron head in English style. Shaft has burned-in designs creating cross-hatched effect and encircling inlaid bands of lead. On underside of shaft are a series of notches (one series with seven; other series with 18).

Good condition

L. 45 cm; W. (blade plus bowl) 17 cm

Tribe unknown

(Kurz, R.F.; 1848-1852; U.S.A.)

Acc.: 1894

#### 133 Riding Whip or Quirt

N.A. 39

Figure 99  
Handle of polished elk (?:) horn, with lash inserted in the butt where it loops over a wooden pin. Lash is tapered, consisting of two interwoven lengths of rawhide. The smaller end of the handle is pierced, and provided with a wrist guard. This is made from tanned and smoked skin, rolled, and stitched with sinew, and decorated with a zigzag line in opaque white beads. A small black engraving of a horse and rider is worked on one side of the handle – old catalogue entry says this was probably done by Kurz. Rawhide is torn at point of join with handle.

L. (lash) 59 cm; handle 30.5 cm × 4.5 cm

Tribe unknown

(Kurz, R.F.; 1848-1852; U.S.A.)

Acc.: 1894

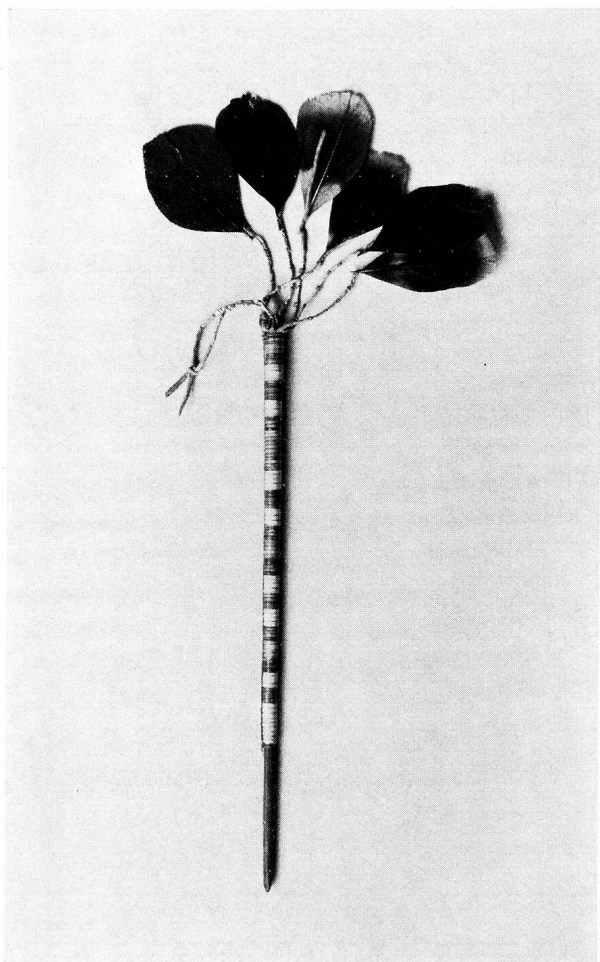


Fig. 100. Sun Dance Stick, [Sioux] (Cat. No. 134)

134 *Sun Dance Stick*

N.A. 40

Figure 100  
A tapered wood stick, decorated for most of length with flattened porcupine quill wrapping in natural white, and red, blue and yellow. One end of stick is tapered to a point; at opposite end, fine skin thongs are attached, each intermittently quill-wrapped in red and white down length, with single oval-shaped feather tied at end.

Such sticks were fastened in the hair by participants in the Sun Dance, and as touching the body was forbidden during the ceremony were used for that purpose.

Good condition

L. 31 cm; W. 0.5 cm

[Sioux style]

(Kurz, R.F.; 1848-1852; U.S.A.)

Acc.: 1894

Lit.: Densmore (1929: pp. 125, 126)

135 *Awl Case*

N.A. 41

Figure 101  
Rawhide cylinder, solidly wrapped with sinew-strung beads. A cover of the same fits over top and is secured with skin thongs. Ends of thong ties are strung with large

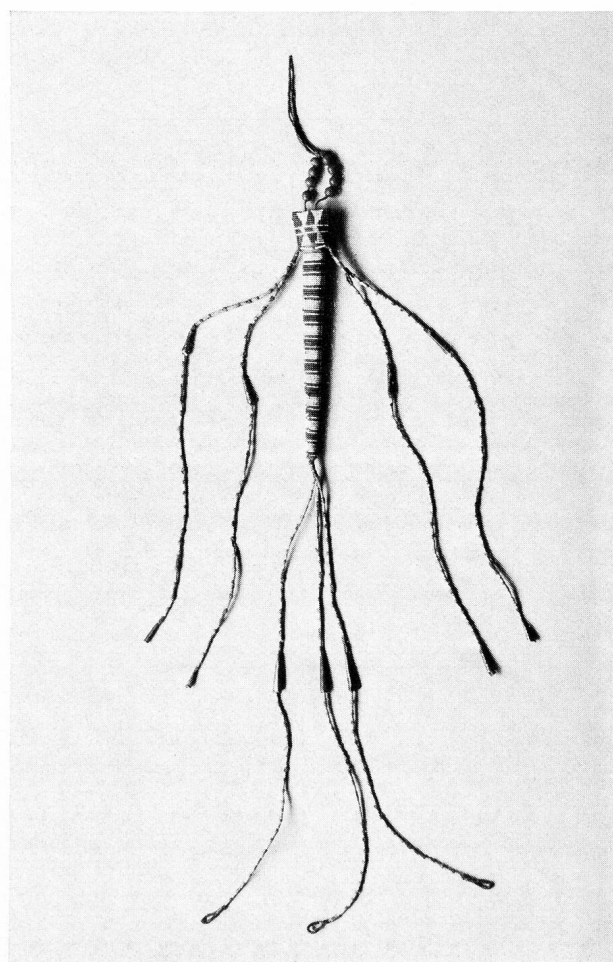


Fig. 101. Awl Case, tribe unknown (Cat. No. 135)

turquoise-blue beads, and knotted. Pendant from cover and from base of case are long skin thongs, alternately quill-wrapped with natural white porcupine quills and stained red, with metal cones partway down length and at end. Ends of three strands are formed into loops and bound with quills dyed red. Bead wrapping is in white and turquoise-blue beads.

Case contains pointed wooden stick.

Good condition

L. 18.5 cm; W. 2.5 cm

Tribe unknown

(Kurz, R.F.; 1848-1852; U.S.A.)

Acc.: 1894

136 *Buffalo Hoof Rattle*

N.A. 43

Made from two large and two small buffalo hooves. Small holes are pierced through upper rims; through these a skin thong was probably originally tied, but pieces are now joined with nylon thread.

Fair condition

Tribe unknown

(Kurz, R.F.; 1848-1852; U.S.A.)

Acc.: 1894



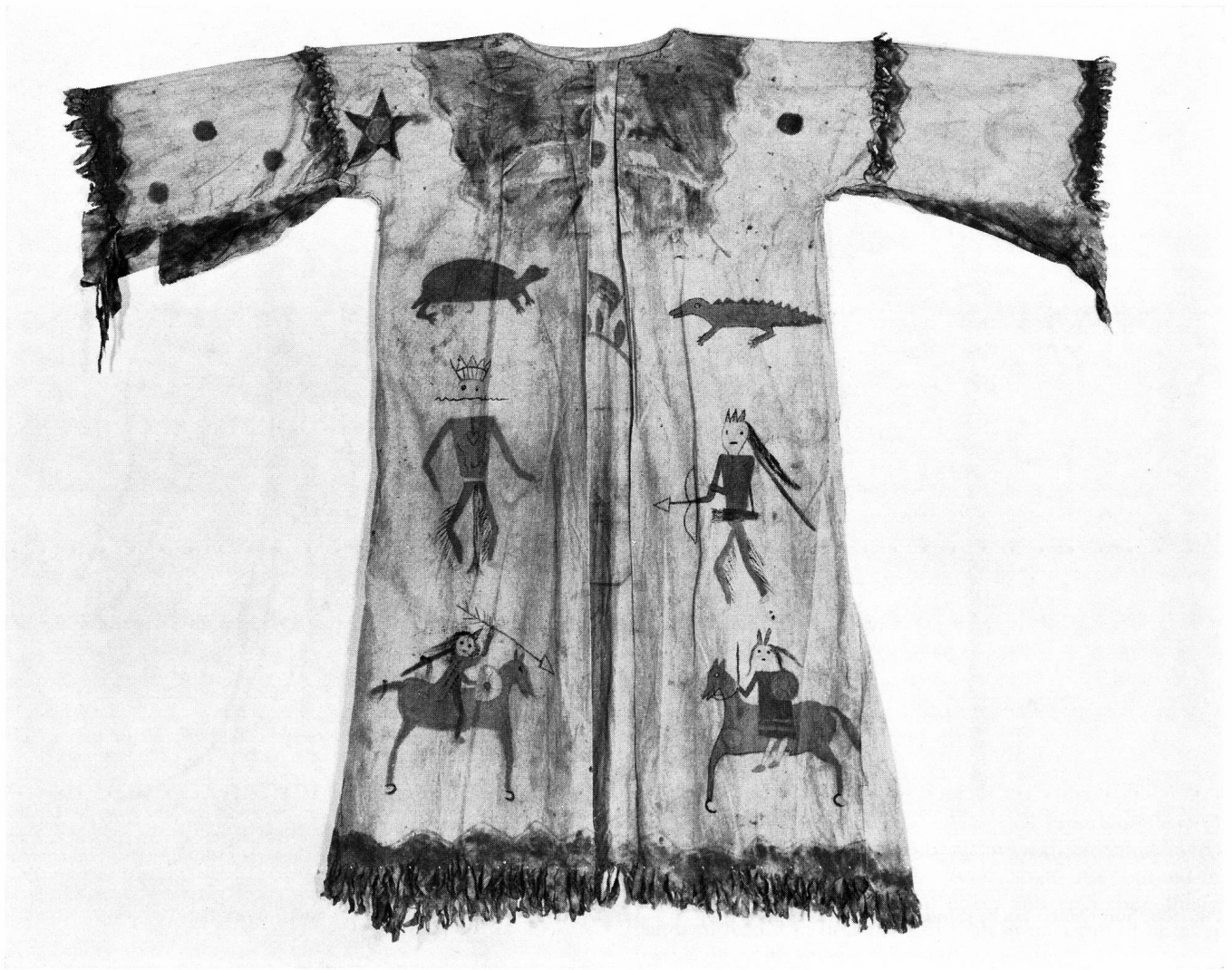


Fig. 102. Man's Shirt, [Sioux?] (Cat. No. 137)

### 137 Man's Shirt

Si. 9

Figure 102  
Coat-style, of natural white cotton cloth. Simple, elliptical neck opening, centre front opening to lower edge, lower edge straight and cut into fringe. Short, broad sleeves are joined below shoulder: fringe is included in this seam, and sleeve edge is also cut into short fringe. Triangular insets are sewn into lower side seams, giving slightly flared line to shirt. Front and back are painted with multicoloured pictures of hunters and warriors, and natural and mythological animals. Upper front and back, and areas adjacent to fringes on arms and lower edge are stained ochre-red. All sewing is by hand, using cotton thread.

Good condition

L. 128 cm; W. (bottom) 98 cm

[SIoux:]

(Dodane, L.)

Acc.: 1895

### 138 Shield with Cover

Si. 10

Figure 103  
Shield is a circular disc of rawhide, with cover of tanned skin which is laced taut with a skin thong. Cover is decorated with painted designs which are probably protective. Colours are black, white, yellow, red, green, and bright blue.

Two holes in cover, shield badly warped.

Diam. 49 cm

[SIoux:]

(Dodane, L.)

Acc.: 1895

### 139 Arrow Quiver and Bowcase

Si. 12a

Figure 104  
Made from heavy, tanned skin, largely stained ochre-brown on outside. Quiver is tapered tube stitched with sinew, with long cut skin fringe sewn around base. Around top,

a strip of skin is sewn around outside, painted green with a red line around top edge. Blue, white, and orange, sinew-strung bead edging around top.

Open end of bowcase is cut into alternated wide- and narrow-strand fringe; bottom end has a long fringe of heavy skin inserted in seam. Transverse bands of red and green are painted on case. Case and quiver are attached by skin thong stitching in two places, carrying strap of tanned skin is also joined here. There are green paint markings on strap at point of attachment to case.

Good condition

Quiver: L. 67 cm; W. 15.5 cm; Bowcase: 105 cm; W. 9 cm

[SIOUX?]

(Dodane, L.)

Acc.: 1895

#### 140 *Parfleche*

Si. 13a

Figure 105

Made from a single roughly rectangular piece of rawhide which is first folded down either long edge, overlapping slightly at middle, then folded towards middle from either end. There are two holes at middle and one at either corner for securing ends with skin thong. Lace holes are also cut near the interior edges of the first fold and at the middle of each first fold is a lace hole with skin thong drawn through. Symmetrical, geometric designs in rose, bright blue, yellow, and green are painted on the upper flaps. Some areas are left unpainted, bright blue is used for borders, and all painting is outlined with a narrow black line.

Used as container for storing and carrying dried meat, etc.

Good condition

L. 65 cm; W. 33 cm

[SIOUX?]

(Dodane, L.)

Acc.: 1895

Fig. 104. Arrow Quiver and Bowcase, [Sioux?]  
(Cat. No. 139)

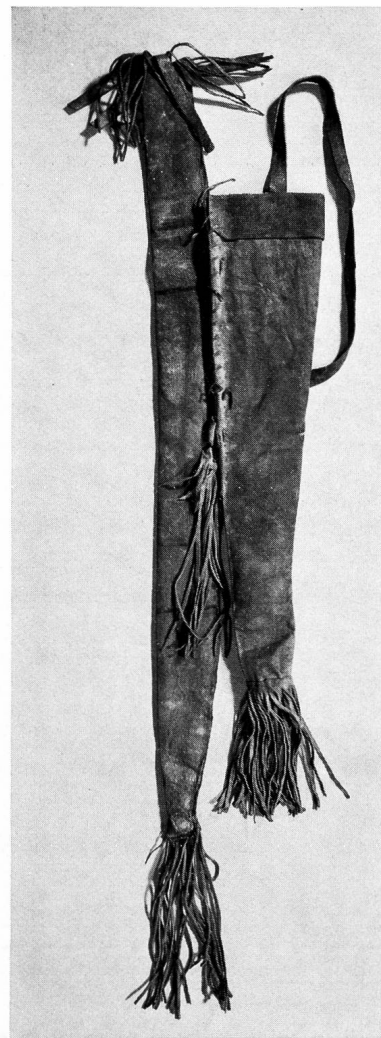


Fig. 103. Shield with Cover, [Sioux?] (Cat. No. 138)



Fig. 105. Parfleche, [Sioux?] (Cat. No. 140)

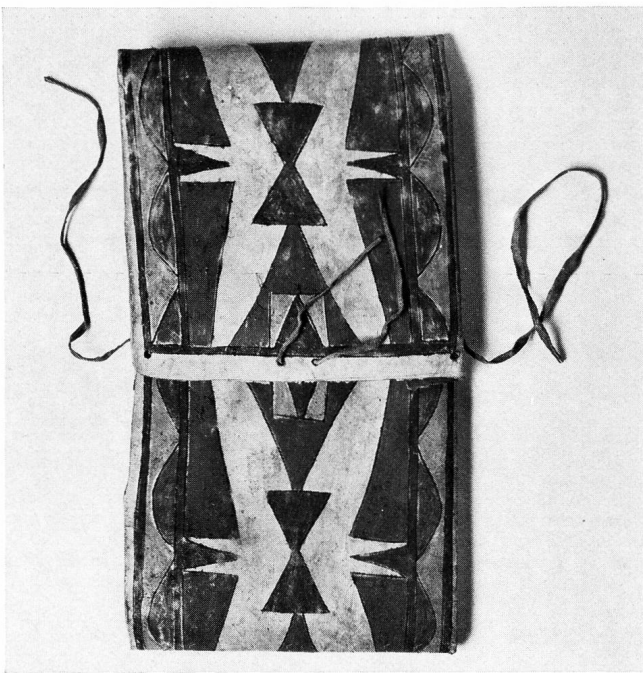




Fig. 106. Roach, [Sioux?] (Cat. No. 142)

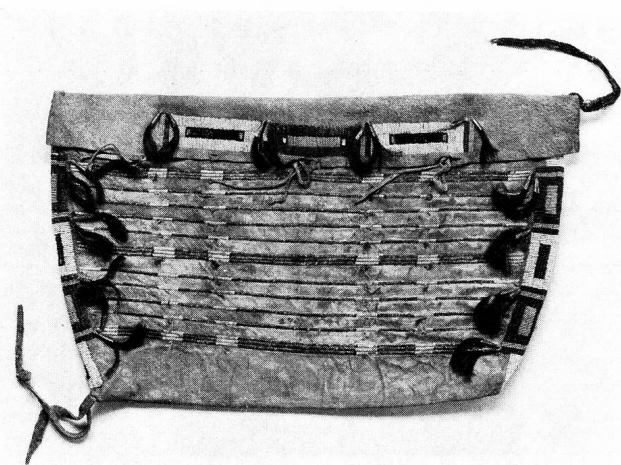
141 *Parfleche*

Si. 13b

Construction and decoration are similar to Cat. No. 140 (Si. 13a), except that rose is used as a border colour, and large areas are left unpainted.

Good condition

Fig. 107. Saddle Bag, [Sioux] (Cat. No. 143)



L. 63 cm; W. 34 cm

[SIoux?]

(Dodane, L.)

Acc.: 1895

142 *Roach*\* *Headdress*

Si. 14

Figure 106

Base is formed from several strands of heavy brown cotton thread twisted together to form a cord. Deerhair dyed orange, long porcupine hairs, and deerhair dyed blue-green are wrapped and stitched around cord. The fringe is then coiled and sewn together into oblong shape, with the front end rounded with a hole in the middle. The resulting roach has short blue-green and red deerhair on the inside, followed by long, natural brown and gold porcupine hairs, with red deerhair on the outside.

In use, a lock of hair would be drawn through the hole in the roach then secured to a small stick at the top of the roach. A short rawhide loop is joined at the back of the roach – this would be attached to further thongs securing the ornament either to the neck or headband of the wearer.

\* The American English term «roach» for this style of headdress apparently resulted from its resemblance to the roaching or clipping of a horse's mane which was fashionable in the 19th century. The origin of the style is presumably in the older Indian custom of cutting all the hair on the head except for a narrow strip from the crown to the back of the neck.

Good condition

L. 20.5 cm; H. 18 cm

[SIoux?]

(Dodane, L.)

Acc.: 1895

Lit.: Howard (1960)

143 *Saddle bags* (2)

Si. 15 (a, b)

Figure 107 (Si. 15b)

Matching pair, made from tanned skin with porcupine quill decoration. Each is a rectangular bag, made from a single piece of skin seamed up either side, with back longer than front and forming a narrow flap closure at top. Flap is secured by three sets of skin ties. Across upper back are sewn four (two now remaining) brass rings.

Transverse stripes of porcupine quillwork (predominately red, with small blocks of yellow, faded blue and brown) are sewn across the front of the bag. Bunches of small, red-dyed feathers were originally attached in four vertical rows down this quilled area; only fragments of feathers remain. Down either side, and across flap, are beaded rectangles worked in lazy stitch (colours are white, blue, gold, and translucent rose-with-white-centres). Paired tassels consisting of skin thong, red horsehair, and tin cones are attached along edges of beading. Beading and quillwork are attached with sinew.

Slight damage to quillwork, extensive loss of feathers.

H. 37.5 cm; W. 60 cm

[SIoux?]

(Dodane, L.)

Acc.: 1895

Comparison item: Wissler (1904: pp. 242, 243)



144 *Cradle Bag*

Si. 16

Figure 108

Hood is of tanned skin lined with floral-printed red cotton cloth. Hood edge is bound with sinew-strung beads (predominately yellow, with narrow blocks of dark blue, opaque white and transparent rose-with-white-centre). Around outside edge is sewn a flat strip of rawhide cut into even slats, each slat bound with porcupine quill (predominately orange-red, with turquoise design). A sinew-strung tassel of red-dyed feathers and a small tin cone is attached at the end of each slat. Top of cradle is solidly quilled in a broad band from back to front (colours are orange, orange-red, and turquoise), bordered by lines of small red feathers. Rawhide slats, quillwrapped in same colours as above, are attached at top back, and have free-hanging fringe of tanned skin stitched to upper ends. Sides of the hood are decorated with vertical stripes in orange-red quills.

The lower part of the cradle is made of red wool stroud lined with natural white cotton cloth. Bottom edge is open; at bottom corners is a metal hook and thread eye type closure.

Good condition, despite slight damage to feathering.

[SIOUX]

(Dodane, L.)

Acc.: 1895

145 *War Club*

Si. 17

Figure 109 (third from top)

Hammer-type, consisting of an egg-shaped stone head, pointed at both ends, and a long cylindrical wood handle which is tightly covered with rawhide. Extensions of rawhide wrap around middle of head, binding it tightly to top of shaft. At handle end, rawhide forms a loop, to which is attached a loop of tanned thong tied around two hanks of horsehair dyed blue.

Good condition

L. 87 cm; W. (head) 14 cm

[SIOUX]

(Dodane, L.)

Acc.: 1895

146 *Moccasins*

Si. 19 (a, b)

Separate soles of rawhide, uppers of tanned skin which has been stained yellow on exterior. On (a), remains of painted designs on inside of sole indicate that the rawhide had prior usage on another object. Skin of upper is in one piece, including rectangular tongue, with vertical seam at heel and two short rectangular trailers at base of seam. A skin thong lace is threaded through skin around ankle on each moccasin.

Design on upper front is worked in red, white, and two shades of blue, glass beads, strung on sinew, and attached by lazy stitch. Sewing of moccasins is also with sinew.

Good condition

L. 22 cm; W. 8.5 cm; H. 7.5 cm

[SIOUX?]

(Dodane, L.)

Acc.: 1895

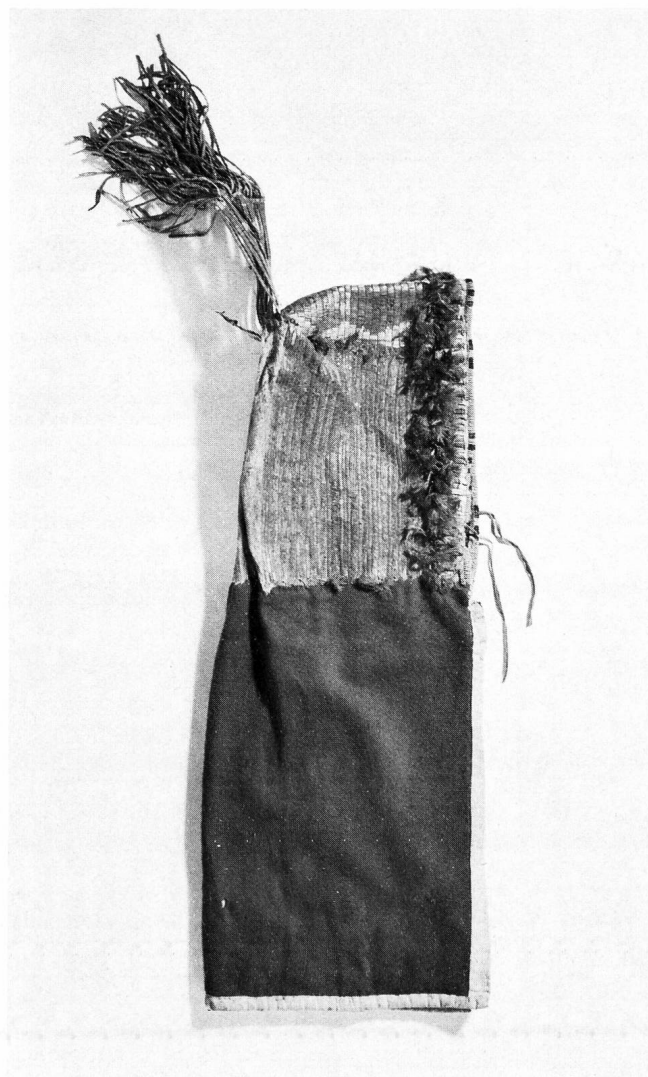


Fig. 108. Cradle Bag, [Sioux] (Cat. No. 144)

147 *Moccasins*

Si. 20 (a, b)

Child-size, with separate, rawhide soles, and uppers made from two pieces of tanned skin (one piece forms trapezoidal tongue, second piece forms rest of upper, seamed vertically at heel).

Design on upper front is worked in dull gold, red, green, and two shades of blue, glass beads, strung on sinew, and attached by lazy stitch. Sewing is also with sinew.

Good condition

L. 14 cm; W. 5.5 cm; H. 5 cm

[SIOUX?]

(Dodane, L.)

Acc.: 1895

148 *Pipe*

Si. 21

Figure 73 (upper)

Made from polished red pipestone. Decoration consists of series of raised bands, carved from same stone, encircling tube.



Fig. 109. War Clubs: upper, Sioux (Cat. No. 153); second, [Blackfoot or Sarcee?] (Cat. No. 189); third, [Sioux?] (Cat. No. 145); lower, [Blackfoot or Sarcee?] (Cat. No. 188)

Poor condition; breaks in two places at base of bowl.

L. 15 cm; W. 3 cm; H. 10 cm

[SIoux?]

(Dodane, L.)

Acc.: 1895

#### 149 Moccasin

N.A. 47

Sole is of rawhide, upper and tongue are of smoked, tanned skin. Upper is solidly beaded in lazy stitch, using small glass beads. Colour is predominately «sky» blue with design in darker blue, red, black, yellow and green beads. Tongue, designed to fold back over front of moccasin, is also solidly beaded and has a looped bead edging in yellow and red.

Sewing is with sinew. Beads are threaded on commercial thread.

Good condition

L. 25.5 cm; W. 10 cm; H. 6 cm

[SIoux?]

(Herzig, A.) (Attached label reads: «Geschenk des Häuptlings Sitting Bull an Herrn Schenk, Kommissar in Fort Snelling.»)

Acc.: 1898

#### 150 Tomahawk-pipe

Si. 22

Figure 98 (upper)  
Consists of wooden shaft, with small cylindrical mouth-piece at one end, and combined blade and pipe bowl fitted over opposite end. Blade and bowl are of steel, in style generally designated «English type» and are incised in a fine zigzag line in both geometric and realistic (head of Indian) motifs. Shaft has been painted blue-green and has incised, burned-in diagonal lines and smaller markings down sides. Near end, a hole is drilled through handle edge, and a hank of twisted grey-white horsehair attached.

Good condition

L. 63.5 cm; W. 22 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870'-1880's; Fort Randall, South Dakota: «Tomahawk, auch als Rauchpfeife benutzbar, in der Schmitte eines Tradingspostens aus einem Flintenlauf gemacht; die Ätzung soll Indianerarbeit sein.»)

Acc.: 1906

#### 151 Pipe

Si. 23 (a, b)

Of wood and red pipestone. Stone bowl is right-angled and tubular, except for angular extension to front of bowl. Stem is long, of smoothly finished, polished wood, flattened

in shape with slightly convex upper and under surfaces. At mouth end is narrow tubular mouthpiece; similar extension at opposite end provides for attachment of bowl. On underside of stem, «Sitting Bull» is written in black ink. Good condition

L. 77.5 cm; W. 2.5 cm; D. (bowl) 10 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota: «2 Indianerpfeifen, die Eine mit dem Namen des Häuptlings Sitting Bull, eigenhändig geschrieben an meinem Schreibtisch in Fort Randall.») (reference is to Si. 23 and 24.)

Acc.: 1906

#### 152 Pipe and Pipe-cleaner

Si. 24 (a, b)

Figure 111

Pipe (a) is of wood and red pipestone. Stone bowl is right-angled and tubular, except for angular extensions to front of bowl. Near bowl end, stem is of smoothly finished, polished wood, flattened in shape with slightly convex upper and under surfaces: at opposite end, stem is cylindrical and bead-wrapped. Cotton-strung beads are colour banded – predominately transparent rose, alternated with lesser amounts of dark blue and opaque yellow. At end, stem is wrapped with cords of natural white and dark blue cotton string which secure natural white and maroon horsehair.

Pipe-cleaner (b) is of wood, wrapped at handle end with cotton thread-strung glass beads (predominately yellow, with narrower bands of dark blue, opaque green, and translucent rose). Working end of stick is tapered, and slightly blackened from use. Cleaner is attached to pipe by a skin thong which is intermittently wrapped with maroon porcupine quills.

Slight loosening of beadwrapping.

(a) L. 68 cm; W. 2.3 cm; D. (bowl) 9 cm (b) L. 35 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota)

Acc.: 1906

#### 153 War Club

Si. 25

Figure 109 (upper)

Hammer type. Head is of lead, small, egg-shaped, with groove around middle. Wooden handle is tightly covered with rawhide, an extension of which wraps around groove on head. Traces of red paint on handle. Stitching of rawhide is with sinew. At handle end is attached a piece of horse tail (gray), hair now largely gone.

Good condition, except for loss of horsehair.

L. 67.5 cm; W. 6 cm; D. 2.5 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota: «Kriegskolben aus Blei, mit Rohhaut festgemacht.»)

Acc.: 1906

#### 154 Arrows (2)

Si. 26 (a, b)

Shafts are of wood, split at end to permit fitting of head. On (a) head is missing, on (b) thin iron head is secured with sinew lashing. At butt end, each arrow is feathered

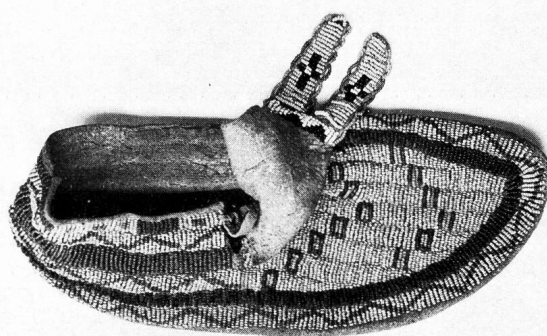


Fig. 110. Moccasin, Sioux (Cat. No. 149)

with three split and trimmed feathers. (a) has two length-wise grooves down shaft and a band each of dark blue and red painted around shaft; (b) has broad band of dark blue painted around shaft.

Condition is poor, with damage to feathering, and loss of head on (a).

L. (a) 59.5 cm; (b) 64.7 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota: «2 Pfeile, nicht vergiftet, wie überhaupt die nördlichen Indianer ihre Pfeile nie vergiften sollen. Sie werden meistens zum Jagen benutzt; bei den Büffeljagden ritt der Jäger bis an das Tier und trieb den Pfeil bis zu den Federn in den Leib des Wildes; – jeder Pfeil trägt ein Zeichen seines Besitzers; in diesem Falle die Farbzeichen zwischen den Federn.»)

Acc.: 1906

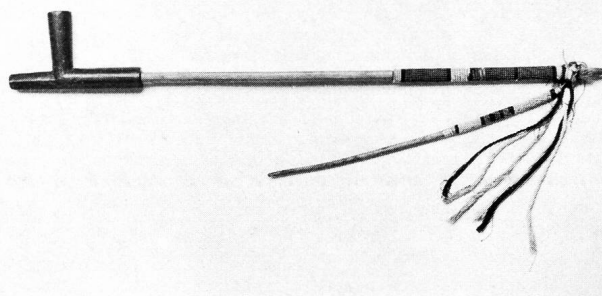
#### 155 Spoon

Si. 27a

Figure 112 (lower)

Made from cow (?) horn; colour translucent gold striped with black, with handle end predominately black. At handle end, horn curves back on itself and is carved into shape of long-billed bird's head. Eyes are hollowed and inlaid with blue beads.

Fig. 111. Pipe and Pipe-cleaner, Sioux (Cat. No. 152)





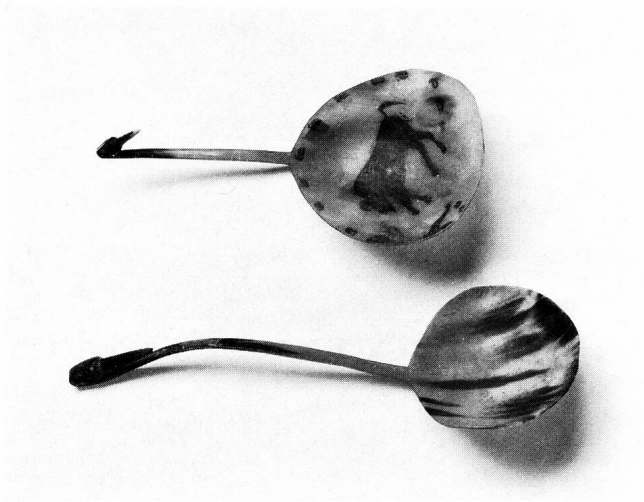


Fig. 112. Horn Spoons, Sioux: upper (Cat. No. 156); lower (Cat. No. 155)

Good condition

L. 41.5 cm; W. (bowl) 13.5 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota: «2 Löffel aus Stierenhörnern; diese Indianer essen gerne diesen Brei aus Maismehl; mit dem Löffel schöpften sie den Brei aus dem Kessel und mit den Fingern brachten sie ihn von da zum Munde.») (reference is to Si. 27 (a) und (b))

Acc.: 1906

156 Spoon

Si. 27b

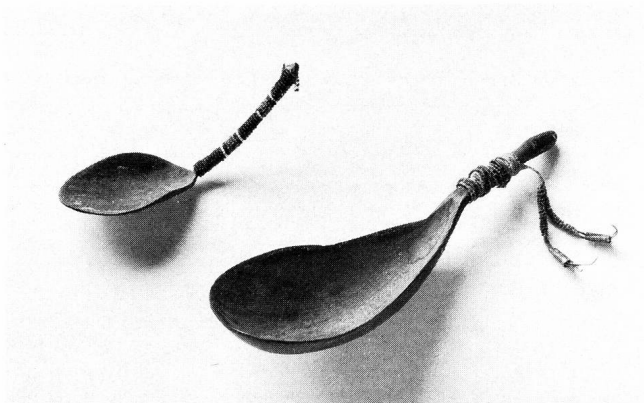
Figure 112 (upper)

Made from cow (?) horn, translucent gold shading towards black at handle end. Handle end is bent back towards bowl, and carved into bird's head. In middle of inside of bowl is a realistic drawing of a buffalo approached by a hunter with gun. A single line of buffalo tracks is drawn around top and two sides of bowl. Drawing is done with lead pencil.

L. 30.5 cm; W. (bowl) 14 cm

Good condition

Fig. 113. Horn Spoons, Sioux: left (Cat. No. 158); right (Cat. No. 157)



SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota)

Acc.: 1906

157 Spoon

Si. 28a

Figure 113 (right)

Made from dark buffalo horn, handle circularly wrapped with green, sky blue, red and gold beads strung on sinew. Secured by bead-wrapping is a strip of tanned skin with end divided into two-strand pendant, each strand wrapped with deep turquoise-blue beads, with two tin cones at end.

Spoon is in good condition; beadwork is loose.

L. 29.5 cm; W. 11 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota: «Löffel aus Buffalohorn.»)

Acc.: 1906

158 Spoon

Si. 28b

Figure 113 (left)

Made from dark buffalo horn. Handle is wrapped with red cloth and circularly beaded with dark blue, «sky» blue and a few white, beads. Several short strings of alternated dark blue and white beads are attached at handle end. Beads are strung on cotton thread.

Good condition

L. 19 cm; D. 5.5 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota)

Acc.: 1906

159 Moccasins (Woman's)

Si. 29 (a, b)

Slipper style, made from soft, tanned, unsmoked skin with rawhide soles which are cut for right and left foot. Interior is lined with floral-printed cotton cloth, and ankle edge is bound with blue taffeta ribbon.

Porcupine quill designs in blue, pink and yellow are worked on front and sides. Motifs are leaf-shaped figures, and double-curve lines. Quillwork is attached with sinew; sewing is done with commercial thread.

Good condition

L. 25.5 cm; W. 8.5 cm; H. 8 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota: «1 Paar Moccasins für Frauen, mit Verzierungen aus den Stacheln des porcupine (Stachelschwein?) genäht.»)

Acc.: 1906

160 Moccasins (child's)

Si. 30 (a, b)

Made from soft, tanned, smoked skin, with rawhide soles which are shaped for right and left feet. Triangle-shaped tongue is attached separately, and a small piece of orange cloth is inserted in seam. A tanned skin tie is laced around the sides of each moccasin. Sewing is with sinew.

Moccasins are decorated with sinew-strung lazy stitch beading in bright blue, white, red, and dull gold, glass beads.

Good condition

L. 16 cm; W. 6.5 cm; H. 5 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota:  
«1 Paar Kindermoccasins.»)

Acc.: 1906

161 *Moccasins*

Si. 31 (a, b)

Figure 114

Uppers are of solidly beaded tanned skin, soles (cut for right and left foot) are of commercially tanned skin with stitching holes which indicate leather had prior usage on another item. Sole/upper foot seam is with sinew; other sewing is with commercial thread.

Decoration consists of commercial thread-strung, lazy stitch beading, using red, white, green and dark blue, and small amounts of gold, glass beads. Tongue and ankle edges are edged with a looped trimming of small red beads, and a trailer consisting of a bead-wrapped thong with two small tin cones at end is attached at base of heel.

Good condition

L. 24.5 cm; W. 10 cm; H. 7 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota:  
«2 Paar Moccasins für Männer, das hellere Paar mit dem  
Sioux-Zeichen zu hinterst an der Ferse, wodurch die Spur  
als diejenige eines Sioux-Kriegers erkennbar wird.»)  
(reference is to Si. 31 and 32)

Acc.: 1906

162 *Moccasins*

Si. 32 (a, b)

Figure 115

Uppers are of tanned skin, solidly beaded except for upper sides and parts of tongue; soles are of rawhide, cut for right and left foot. A skin thong is laced around mid-sides, forming ties at ankle fronts. Ankle edge is bound with blue-green cotton cloth. Sewing is with sinew.

Decoration consists of sinew-strung, lazy stitch beading, using white, blue (three shades), rose-red, green, and gold glass beads.

Good condition

L. 25.5 cm; W. 9 cm; H. 9 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota)

Acc.: 1906

163 *Pouch*

Si. 33

Made from single piece of folded, tanned and smoked skin, in flat, rectangular shape, with rounded flap closure. Covered with sinew-strung beads attached via lazy stitch. Pendants attached at either bottom corner consist of circularly beaded, rolled strips of cotton cloth, each with three small tin cones attached at end.

Beadwork consists of designs in red and yellow against a blue background. Flap has a looped bead edging in blue and red.

A suspension loop of knotted yellow cotton cloth is drawn through middle upper back.

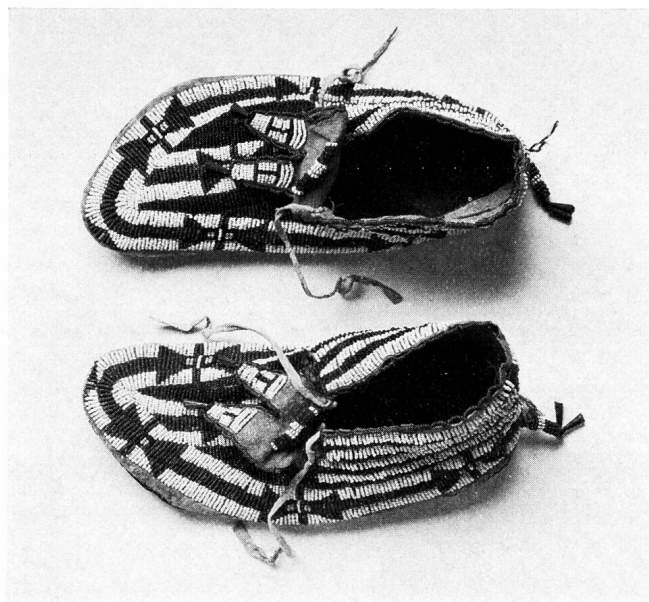


Fig. 114. Moccasins, Sioux (Cat. No. 161)

This type of pouch (Si. 33, 34) is usually referred to as a «strike-a-light» pouch because it was commonly used for such equipment; Schenk suggests a different usage.

Good condition

H. 9.5 cm; W. 7.5 cm; L. (pendant) 11 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota,  
«2 Täschchen der Mädchen für Farbe und Nähzeug;  
Die Krieger bemalten sich häufig; die Mädchen nur bei  
aussergewöhnlichen Gelegenheiten und dann nur das  
Gesicht.») (reference is to Si. 33 and 34)

Acc.: 1906

Fig. 115. Moccasins, Sioux (Cat. No. 162)



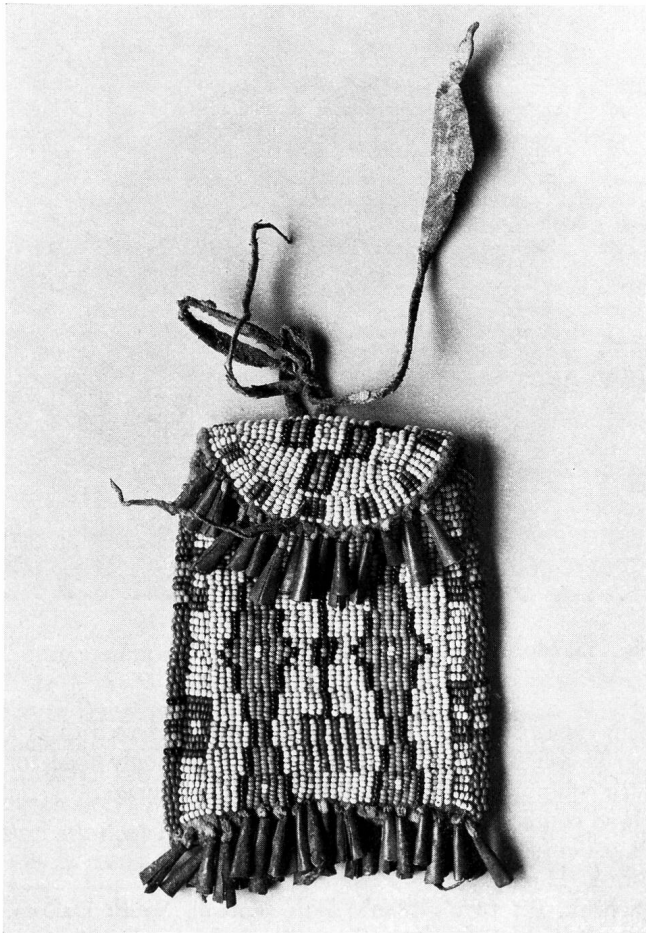


Fig. 116. Pouch, Sioux (Cat. No. 164)

#### 164 Pouch

Si. 34

Made from three pieces (front, back and flap) of heavy, tanned skin, in flat, rectangular shape, with rounded flap closure. Flap and pouch front are covered with glass beads attached by lazy stitch technique; colours are white (background), dull green, black, yellow, red, blue and black. Fringe of short skin thongs and metal cones is attached along bottom of pocket and flap edge.

Figure 116

Good condition, rusting of metal cones.

H. (incl. fringe) 12 cm; W. 8.5 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota)

Acc.: 1906

#### 165 Riflecase

Si. 35

Made from tanned, smoked skin, decorated with beadwork and fringes. Sinew-strung glass beads are attached by lazy stitch; colours are red, yellow, blue (three shades), pink, green, and white. Red wool stroud decorated with white beads is sewn in a narrow band above the fringe on both sides, and covers the extreme end of the case. Sewing is with sinew throughout.

Poor condition; serious damage to skin at mid-portion, damage to beadwork in both design areas, fragmentation of red stroud.

L. (excl. fringe) 115 cm; W. (open end) 18.5 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota: «Pferdeschmuck beim Reiten.»)

Acc.: 1906

Figure 117

#### 166 Pipe- and Tobacco Bag

Si. 36

Made from soft, tanned skin, with long, cut skin fringe sewn in base seam. Bottom portion of bag is of heavier, tanned and smoked skin, solidly covered with lazy stitch beading. Designs are in red, blue (two shades), white and gold beads, against a «sky» blue background. A band of beading in same colours is worked up either side of bag to rim, and top edge of bag is circularly bound with beads arranged in colour blocks. There is a long handle consisting of a length of circularly bead-wrapped rolled skin. Two bead-wrapped thong pendants, each with two brass cones at base, are attached at top. Exposed skin on bag, and fringe, are stained yellow.

Good condition except for tear in skin at lower side edge.

L. 54.5 cm; W. 17 cm; Fringe 33 cm

SIoux (Hunkpapa)

(Schenk, F.; 1870's-1880's; Fort Randall, South Dakota)

Acc.: 1906

Figure 94 (right)

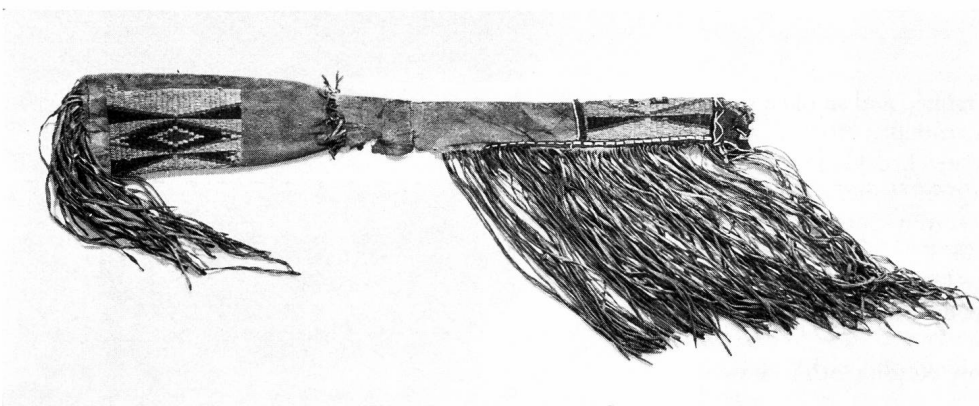


Fig. 117. Riflecase, Sioux (Cat. No. 165)



167 Feather Bonnet with train

Si. 38

Figure 118

Circular cap is formed from tanned unsmoked skin, around circumference of which are stitched closely-spaced long, erect, eagle feathers. Feathers are bound at base with brown velvet, and small eagle down feathers are secured in wrapping. Small red feathers are glued to tips of eagle feathers. Crown of cap is covered with small eagle feathers, and a long ostrich plume is attached. Above rim of cap front, two lanes of lazy stitch beading are worked directly onto skin; bead colours are white (background), green, transparent gold, blue and rose. At either side of cap are pendant eagle feathers, and a skin thong for securing cap under chin. Train consists of long rectangle of red stroud backed with cotton canvas and edged with green satin ribbon. On line down middle are attached closely-spaced eagle feathers, each tipped with a small red feather, and painted red at quill end. Feathers are secured to each other by a cotton string laced through quills about midway up length. Smaller eagle feathers are attached in pairs down side and end edges of trailer; these feathers have bases wrapped with sinew, then painted dark blue.

Good condition

Diam. (cap) 23.5 cm; H. (cap) 53 cm; L. (train) 162 cm

Sioux (Oglalla)

(Lenders, E.W.; Pine Ridge Reservation, South Dakota)

Acc.: 1908

168 Saddle (Woman's)

Si. 39

Figure 119

Rawhide-covered wooden frame, consisting of two parallel side bars which support forked uprights (pommel and cantle). There is a prong under the pommel, presumably used to secure rope and whip. Both pommel and cantle have a second covering of soft, tanned skin; seat of cotton sackcloth is stitched to this. Underside of each sideboard is enclosed by length of folded rawhide, and rawhide rigging straps are attached through the sideboards and looped around metal cinch rings.

Saddle is decorated with tanned skin fringes pendant from underside of pommel and cantle and with beaded cloth and skin trapezoids attached to outer edge of pommel and cantle. Red and olive green wool cloth, cotton cloth, and white, dull green, rose, blue (two shades) and dull pink glass beads. Beads are attached by spot stitch, using commercial thread. Sewing of saddle is with sinew.

Some damage to decorations

L. 46 cm; W.c. 25 cm; H. 34 cm

Crow

(Lenders, E.)

Acc.: 1909

169 Man's Shirt

Si. 40 I

Figure 120

Made from heavy, tanned and smoked skin. Construction is in four pieces: two large pieces forming front and back, seamed at shoulders; and two additional pieces stitched at shoulders, forming large cape-like 'sleeves'. Neither underarms or sides are seamed; these edges are cut into long



Fig. 118. Feather Bonnet, Sioux (Cat. No. 167)



▲ Fig. 119. Saddle, Crow (Cat. No. 168)

fringe. Neck opening is circular, bound with red cotton, with short slit at centre back to ease drawing over head. Broad bands of sinew-strung, lazy stitch beadwork on tanned skin are sewn in suspender-like fashion over shoulders and down front and back, and similar bands are sewn down front of each 'sleeve'. Design consists of human hand motif (in either green or blue beads) alternated with the American flag, against a background of white beads. Beads are glass, with the exception of a few faceted metallic beads used for fingertips of hand motif. Locks of brown human hair are attached down outer edge of front and back of beaded bands, and along lower edge of sleeve bands. At neck, centre front and back, are attached trapezoidal-shaped, fringed pieces of skin, solidly beaded in same colours as above, simple geometric designs. Upper half of shirt, including sleeves, has been stained blue-green; lower part deep yellow.

Good condition

L. 83 cm; W. (sleeve end to sleeve end) 170 cm

Sioux (Oglalla)

(Lenders, E.: «von einem Oglalla Sioux mit Namen: «Red Tomahawk»».)

Acc.: 1910

▼ Fig. 120. Man's Shirt, Sioux (Cat. No. 169)



170 *Man's Leggings*

Si. 40 II

Made from dark blue wool stroud, bottom edge bound with red stroud. Slightly tapered toward outer leg, with broad seam allowance to the outside. A wide band of tanned skin, solidly beaded in lazy stitch, is attached down seamline on each leggings. Designs are in bright blue edged with yellow and dark blue, against white background. Beads are threaded on sinew.

At top corner of each leggings is attached a long strip of navy blue stroud, for securing leggings under belt.

Beadwork in excellent condition; some moth damage to stroud.

L. 73 cm; W. 25 cm

Sioux (Oglalla)

(Lenders, E.)

Acc.: 1910

171 *Moccasins*

Si. 40 III

Uppers are of tanned, smoked skin, solidly beaded except for ankle uppers; soles are of rawhide, cut for left and right feet. Beads are sinew-strung, attached by lazy stitch. Colours are dark blue, white, and small amount of rose.

Fig. 121. Man's Leggings, Sioux (Cat. No. 170)



Figure 121



Fig. 122. Moccasins, Sioux (Cat. No. 171)

A few faceted silver metallic beads are used as centres for cross motifs. Construction is with sinew. Each moccasin has a skin thong tie laced around ankle.

Good condition; very slight damage to beading.

L. 27 cm; W. 10 cm; H. 10 cm

Sioux (Oglalla)

(Lenders, E.)

Acc.: 1910

172 *Pipe Stem*

Si. 40 IV

Of red pipestone, cylindrical in shape and smoothly finished. Small tubular wood extensions fitted at either end. Loss of bowl; on stem, stone has been broken into several pieces and glued together.

L. 28.8 cm; W. 2.4 cm

Sioux (Oglalla)

(Lenders, E.)

Acc.: 1910

Figure 123

173 *Pipe-and-tobacco Bag*

Si. 40 V

Made from tanned, soft white skin, decorated with beadwork. At base is solid fringe of rawhide slats wrapped with red-dyed porcupine quills; to base of this is stitched a free-hanging fringe of soft skin. Bottom portion of bag is covered with sinew-strung, lazy stitch beading, colours dark blue, green (two shades), yellow, rose, and faceted silver-metallic, against background of white beads. A lane of beading is worked up either side of bag, and rim is bound with red beads. Near top, bag is encircled with a short fringe, and a row of rose beads. Quill-wrapped thong loops with small pink feathers attached are secured at either side below rim.

Good condition; very slight damage to quillwork.

L. (incl. fringe) 73 cm; W. 15.5 cm

Sioux (Oglalla)

(Lenders, E.)

Acc.: 1910

Figure 124



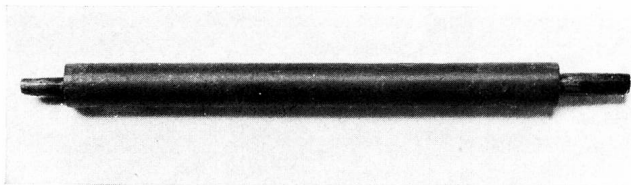


Fig. 123. Pipe Stem, Sioux (Cat. No. 172)

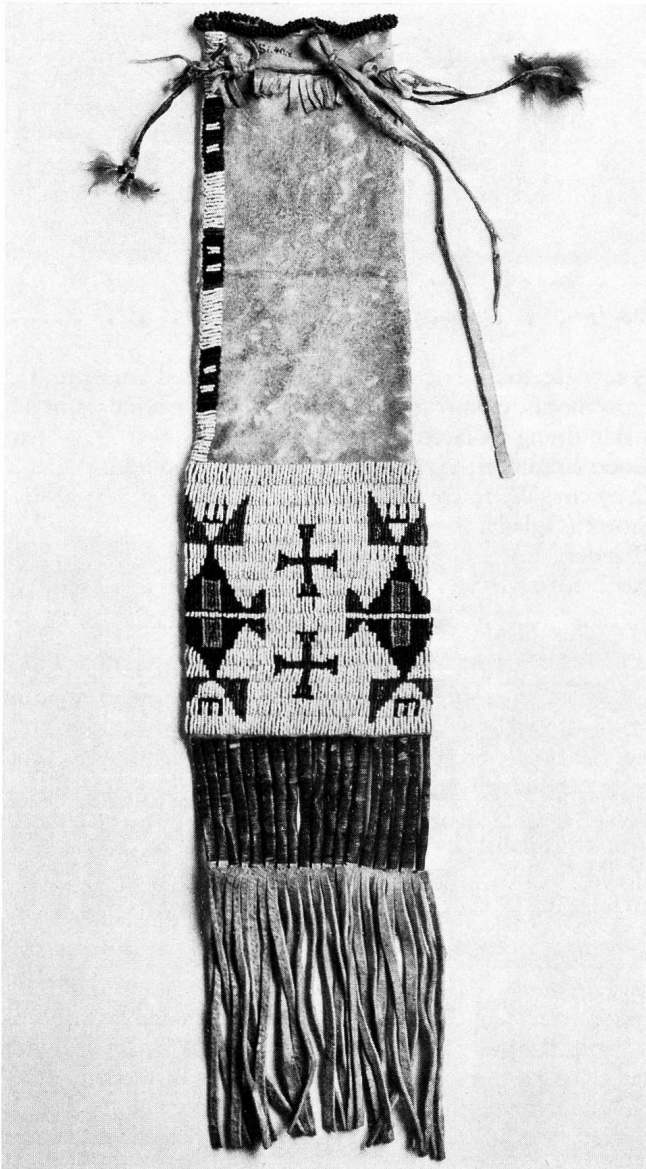
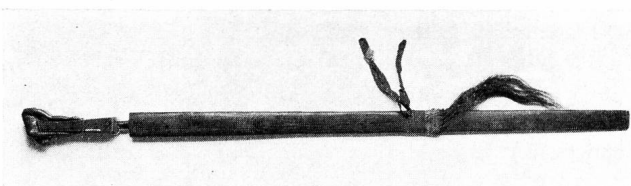


Fig. 124. Pipe and Tobacco Bag, Sioux (Cat. No. 173)

Fig. 125. Pipe and Stem, [Sioux] (Cat. No. 174)



#### 174 Pipe with Stem

de W. 74.404.17 (a, b)

Pipe is of polished red pipestone (catlinite), base is rectangular and tapered, with human figure carved upside-down bent over end, legs and arms extended along upper and under surfaces of base, torso forming upright cylindrical bowl. Slight blackening on inside of bowl.

Stem is flat-sided, smoothly finished and darkened, slightly tapered length of wood, with cylindrical extension at wider end for fitting into bowl. About one-third distance from mouth end, stem is wrapped with discoloured dark blue taffeta ribbon and red-, yellow-, and black-feathered bird skin. Under birdskin, length of black horse-hair (originally dyed red) is secured with sinew binding. Upper surface, between mouth end and ribbon and feather decoration, is engraved with four motifs: (from mouth end) a stylized bird, a fish, a deer (head and antlers painted red) and large circle (also painted red).

Note: it is not certain that pipe and stem belong together. Pipe is in good condition; stem has damage to birdskin and horsehair.

Stem: L. 89.5 cm; W. 4 cm; Pipe: L. 16 cm; W. 3 cm; H. 6.5 cm

[SIOUX]

(de Watteville, Oscar)

Acc.: 1912

#### 175 Pipe and Stem

de W. 74.404.18 (a, b)

Figures 127 (a) and 126 (middle) (b)  
Pipe is of red stone (catlinite) with two upright, octagonal-shaped bowls, with similarly-shaped basal extensions before and behind bowls. On either side of base, between bowls, is an irregularly-shaped, sixpointed star inlay of tin. Bowls show no evidence of use.

Stem is tapered length of wood, flat-sided, smoothly-finished and lightly stained with dark green for about three-quarters of length, for remaining one-quarter cut into three rounded lengths with open spaces between. Three lengths are wrapped with flattened porcupine quills, colours red, blue and natural white, which are stitched on the underside with commercial string. At either end of quilled area, stem is wrapped with iridescent green and black woodpecker feathers, and bunch of black horsehair (originally dyed black) is inserted with sinew wrapping on underside.

Note: it is not certain that pipe and stem belong together. Good condition

Stem: L. 84.2 cm; W. 4.5 cm; Pipe: L. 18.5 cm; W. 2.1 cm; H. 8.5 cm

[SIOUX]

(de Watteville, Oscar)

Acc.: 1912

#### 176 Pipe with Stem

de W. 74.404.19 (a, b)

Figure 126 (upper)  
Pipe is of polished red stone (catlinite) with cylindrical upright bowl. Tapered extension to front of bowl base, cylindrical extension to rear. Interior of bowl is blackened. Stem is flat-sided, smoothly-finished length with cylindrical

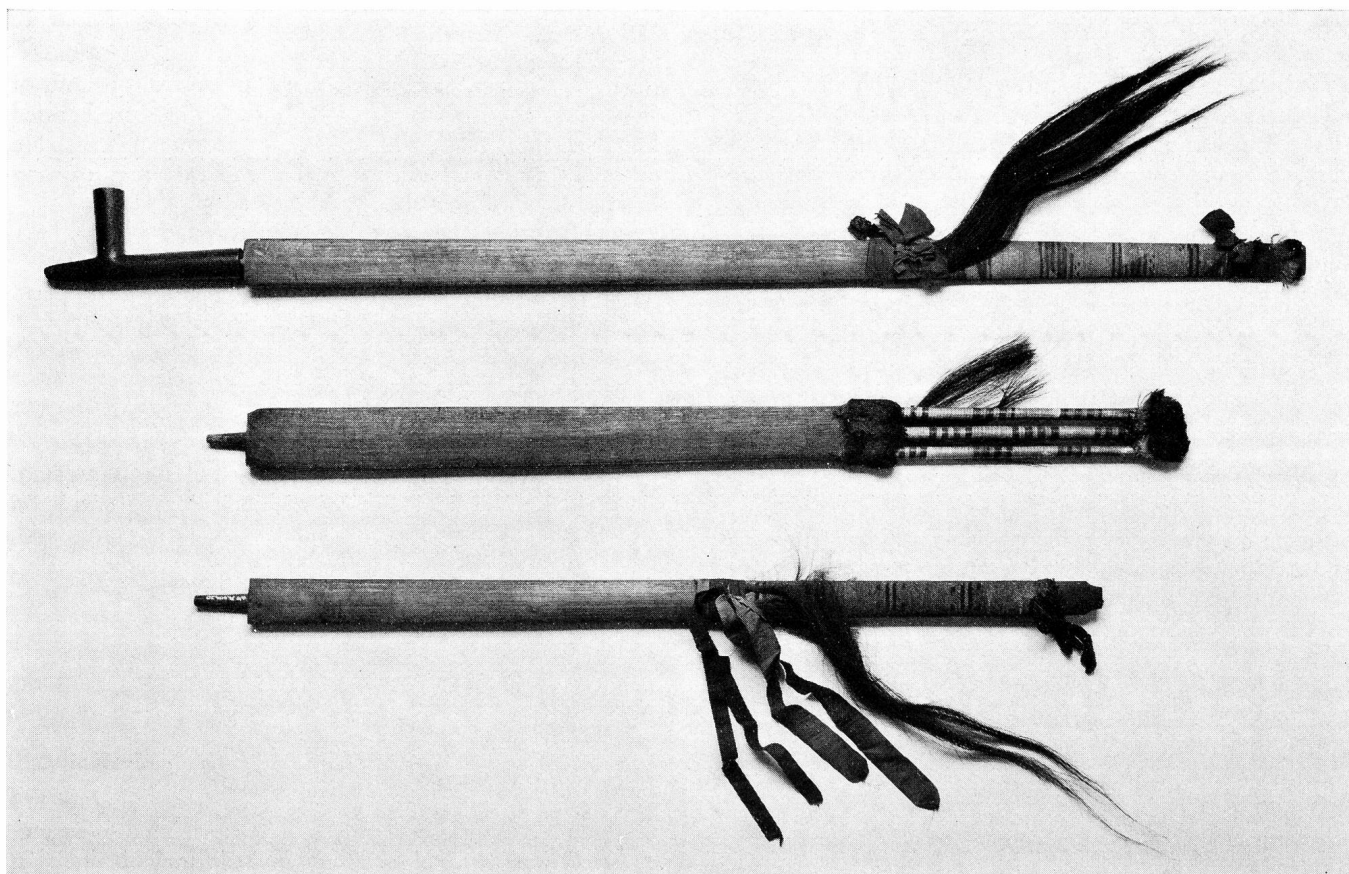


Fig. 126. upper, Pipe and Stem, tribe unknown (Cat. No. 176); middle, Pipe Stem, [Sioux] (Cat. No. 175); lower, Pipe Stem, tribe unknown (Cat. No. 177)

extension at end for insertion into pipe. Near mouth end, stem is wrapped for about one-third of length with very fine porcupine quill braid, with designs in red, blue, yellow and dark brown quills against natural white background. At either end of quill-wrapped portion, stem is decorated with birdskin (probably woodpecker) and red taffeta ribbon. A long hank of black horsehair, partially dyed red, is attached under ribbon binding.

It is not certain that stem and pipe originally belonged together.

Good condition

Pipe: L. 17.5 cm; W. 2.5 cm; H. 8 cm; Stem: L. 96.8 cm; W. 4 cm

Tribe unknown

(de Watteville, Oscar)

Acc.: 1912

#### 177 Pipe Stem

de W. 74.404.20

Figure 126 (lower)

Stem of flat-sided wood, tapered toward mouth end, opposite end with cylindrical extension for fitting into pipe bowl. Approximately one-third of stem is decorated with fine braids of porcupine quill on commercial thread, colours yellow-brown, with designs in dark brown and natural white. Decorated portion is wrapped near mouth

end with bunch of commercial string, at other end with discoloured blue and orange taffeta ribbons. Under latter are secured lengths of black horsehair which was originally dyed red.

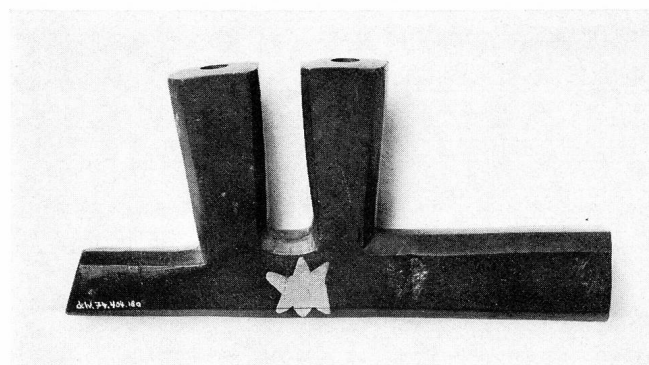
Damage to horsehair, and slight damage to quill-wrapping. L. 78.3 cm; W. 3.8 cm

Tribe unknown

(de Watteville, Oscar)

Acc.: 1912

Fig. 127. Pipe, tribe unknown (Cat. No. 175)



178 *Moccasins*

N. A. 54 (a, b)

Made from heavy, tanned, smoked skin. Main foot portion is seamed at heel with a T-shaped seam, at front with seam from toe to vamp. Vamp is large and U-shaped, with skin crimped around edges. Short stand-up ankle flaps are pieced from several pieces of skin. Vamp seam has been outlined with twisted line of red and green wool. Sewing is with commercial twine.

Good condition

L. 28 cm; W. 13 cm; H. 12.5 cm

(EASTERN SIOUX?)

(Gobat)

Acc.: 1915

179 *Pipe Stem*

N. A. 55

Figure 72 (lower)

Wooden, long and flat-sided, tapering toward mouth end. About one-third length of stem from mouth end is wrapped with quillwork, remainder is painted green. Quill wrapping consists of continuous narrow braided bands, each band formed from quills worked over two strands of twisted sinew. Quill colours are natural white, dark brown, and orange. At either end of quilled area, the stem is wrapped with bird skin, and at fore end a hank of horsehair dyed red is included under skin and the stem wrapped with a length of faded blue taffeta ribbon.

Ribbon is faded, birdskin is largely de-feathered.

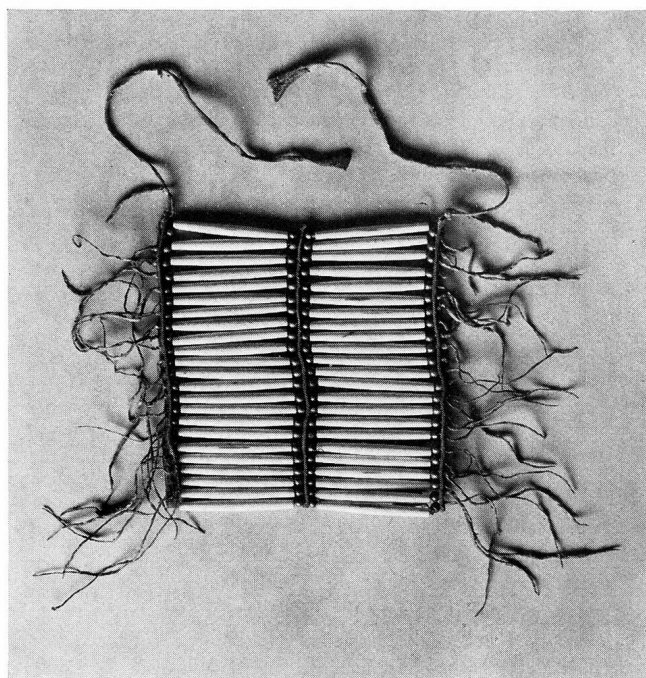
L. 95 cm; W. 5 cm

[SIOUX?]

(Knechtenhofer)

Acc.: 1916

Fig. 128. Necklace, [Sioux?] (Cat. No. 182)



180 *Bag*

N. A. 101

Small netted bag, rectangular shape, made from strands of twisted inner bark fibre. At base, loose strands are braided together and bottom stitched. At top, additional strands are knotted around looped ends from top of weaving, forming handle.

Good condition

H. 17 cm; W. 10.5 cm

Tribe unknown

(Robert; Wyoming?)

Acc.: 1923

181 *Pouch*

N. A. 102

Small, circular pouch of tanned skin with thong drawstring. Bead edging, and designs worked in overlay stitch on either face. Multi-coloured, small glass beads are used, strung on, and couched with, commercial thread.

Good condition

H. 10 cm; D. 8 cm

Tribe unknown

(Robert; Wyoming?)

Acc.: 1923

182 *Necklace*

N. A. 109

Figure 128

Consists of two rows of parallel, horizontally strung, polished bone cylinders. Cylinders are strung on fine skin thong; a round brass bead is also strung at either end of each cylinder. The two rows are separated by a vertical strip of rawhide; thongs are laced through similar strips at sides of necklace. Ends of thongs form fringe down sides, and there is a thong attached at upper corner for tying around neck. Traces of red paint on fringe and rawhide.

Museum reinforcing with wire and nylon thread.

W. 18.5 cm; D. 20 cm

[SIOUX?]

(Zimmermann, Chr.) (item referred to in Museum Yearbook, 1927, as «Brustschmuck der Sioux»)

Acc.: 1927

Lit.: Jahrbuch des Bernischen Historischen Museums (1927; p. 123)

183 *Arrow Quiver and Bowcase*

N. A. 110 (b)

Figure 129

Made from very heavy, tanned, lightly smoked skin, seamed with sinew. Both quiver and bowcase are decorated with fringes and sinew-strung beads. Bead colours are white, dull pink and green. Case and quiver are joined with skin thongs in two places, down side seam.

Some damage to beading.

Bow case: L. 110 cm; W. 7 cm; Quiver: L. 66 cm; W. 14 cm.

[SIOUX?]

(Schuhmacher-Kopp) (referred to in Museum Yearbook, 1927, as Sioux)

Acc.: 1927

Lit.: Jahrbuch des Bernischen Historischen Museums (1927; p. 123)



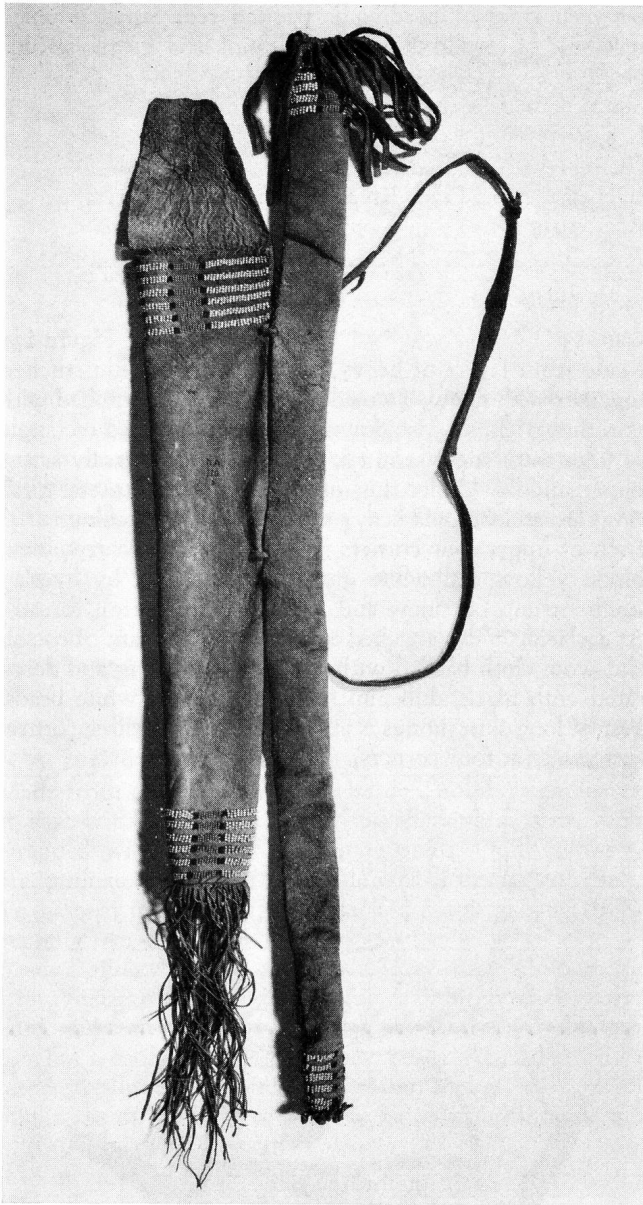


Fig. 129. Arrow Quiver and Bowcase, [Sioux?] (Cat. No. 183)

#### 184 Belt

Can. 49

Heavy, commercially tanned leather with rectangular metal buckle at one end, narrow eyed leather strip at other end. Beadwork in three solidly-worked panels down length, and a narrow band of white beading down either long edge. Both lazy stitch and overlay stitch methods of attaching beads are used; beads are small, opaque yellow, green, blue and white glass. Both sinew and commercial thread are used in sinew and beading.

Slight damage to beading.

L. 109 cm; W. 9.5 cm

[BLACKFOOT OR SARCEE?]

(Demme, Alp.; Peace River area, northern Alberta)

Acc.: 1937

#### 185 Necklace

Can. 50

Figure 130

Strung on length of rolled cotton cloth. Polished hollowed cylinders of bone are alternated with two or three large round glass beads. Beads are predominately blue, plus a few black and yellow beads.

One bone cylinder has split.

[BLACKFOOT OR SARCEE?]

L. (doubled) 46 cm; thickness 1 cm

(Demme, Alp.; Peace River Area, northern Alberta)

Acc.: 1937

#### 186 Horse Head Ornament?

Can. 51

Tubular base of rolled skin stained earth-ochre red, and wrapped with strings of small round glass beads. There are two strands; one is smaller and joined part-way down larger. Beads are in colour blocks, alternating two shades of green and (occasionally) yellow. At intervals, large animal teeth, alternately painted black and red, are attached. At mid-point on larger strand is attached a rectangle of red-painted, tanned skin, with cut skin fringe of same sewn at end to underside. Ends of fringes have noise-makers (small metal cones) attached.

If this is, in fact, a horse head ornament, the longer strand would fit around the horse's neck with the skin strip pendant under the neck, and the shorter strand would fit across the front of the face.

Structurally sound, but beading in very poor condition.

L. pendant skin strip: 40 cm; L. larger strand, doubled: c. 42 cm

[BLACKFOOT OR SARCEE?]

(Demme, Alp.; Peace River area, northern Alberta)

Acc.: 1937

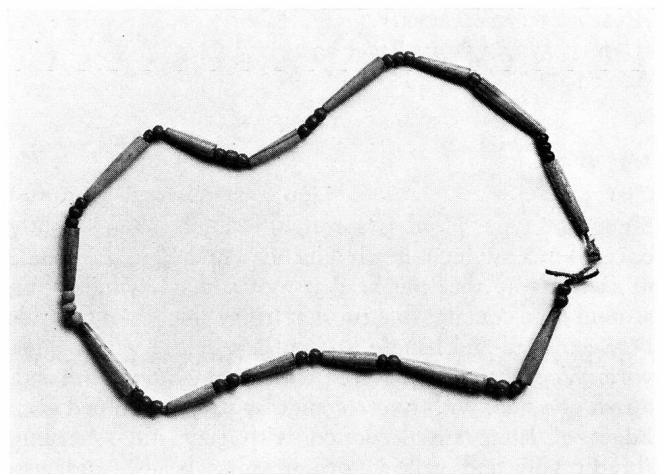
#### 187 Pipe Bag

Can. 52

Figure 131

Tanned skin, stained ochre-red, with solidly-beaded rectangle on either side, at base. Double thickness, cut skin fringe, also stained ochre-red, is attached along bottom of bag.

Fig. 130. Necklace, [Blackfoot or Sarcee?] (Cat. No. 185)



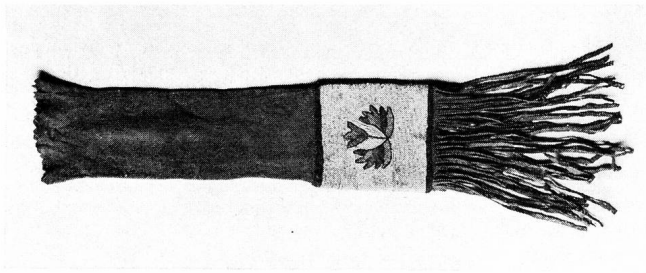


Fig. 131. Pipe Bag, [Blackfoot or Sarcee?] (Cat. No. 187)

Beads are attached by overlay stitch; on one side, design is stylized leaf and flower, on other, a stylized four-petalled flower. Designs are worked in turquoise-blue, pink, yellow and transparent rose glass beads, outlined with bright blue beads, against background of white beads, with border of bright blue. Sewing and beading are with sinew. Very slight damage to beadwork.

L. 53 cm; W. 14 cm; Fringe: 26.5 cm

[BLACKFOOT or SARCEE?]

(Demme, Alp.; Peace River area, northern Alberta)

Acc.: 1937

#### 188 War Club

Can. 54

Figure 109 (lower)

Hammer type. Head is a double-pointed stone which is attached to a cylindrical wooden handle by means of a rawhide strip tightly drawn around middle and secured to the handle end. This rawhide is covered with a strip of tanned, heavily-smoked skin which is solidly beaded in lazy stitch in blue, yellow, red and white opaque glass beads. At centre top of club head, single feather is attached to skin binding by means of a twisted skin thong cord. Handle is completely circularly wrapped with strung beads, arranged in colour blocks – turquoise-blue, black and yellow. At handle end is attached a trapezoid-shaped piece of tanned skin dyed green and decorated with multi-coloured beading. Pendant has pair of tassels (dyed red moosehair and metal cone) at tip. Beads are threaded on sinew.

Structurally sound; beading unravelling at handle end.

L. 65 cm; W. (head) 20 cm

[BLACKFOOT or SARCEE?]

(Demme, Alp.; Peace River area, northern Alberta)

Acc.: 1937

#### 189 War Club

Can. 55

Figure 109 (second from top)

Slungshot type. Head is a roughly circular stone tightly covered in a rawhide sheath which is attached to the handle in such a way that the head is moveable. Rawhide seam around head contains fine cut skin fringe; length of rawhide between head and handle is circularly bound with copper wire. Wood handle is covered with beige cotton cloth and, down one side, with two rectangular strips of tanned skin. Edges of latter are decorated with lazy stitch beading (bright blue and yellow, opaque glass beads), and area

between lanes of beading is painted red. Small doubled rectangle of tanned skin with dull pink and turquoise-blue beadwork is attached at handle end.

Slight damage to beading.

L. 53 cm; W. (head) 5 cm

[BLACKFOOT or SARCEE?]

(Demme, Alp.; Peace River area, northern Alberta)

Acc.: 1937

#### 190 Saddle

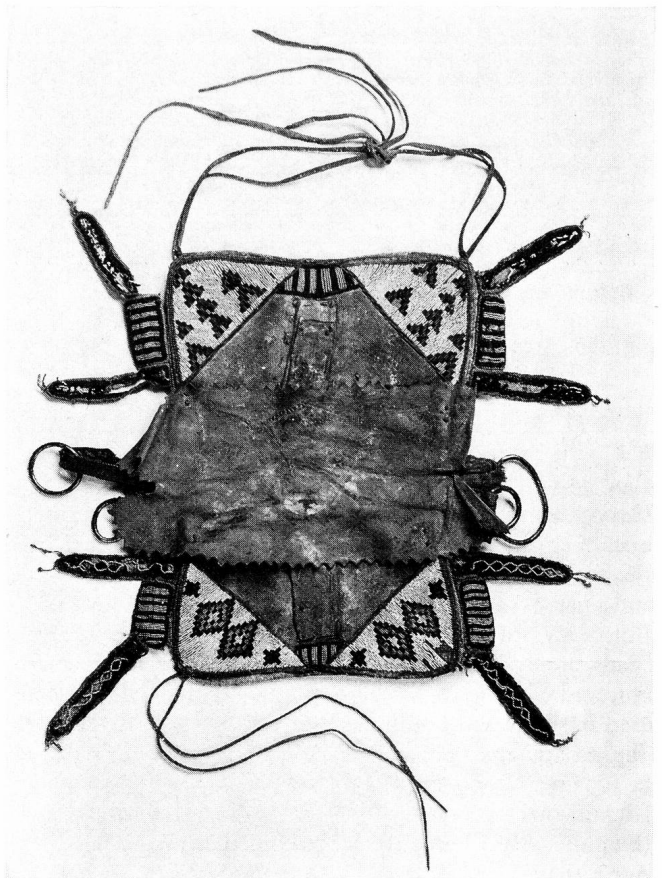
Can. 53

Figure 132

Made from layers of heavy, partially-tanned skin stitched together with sinew. Two additional strips are stitched with skin thong length-wise down middle and a broad rectangle of finer skin, edges serrated, is attached transversely across upper middle. Under this, on either side, two metal girth rings are attached via heavy skin and thong stitching.

Each of upper four corners is solidly beaded in red, blue, black, yellow and white glass beads attached by overlay stitch (strung on sinew and couched with cotton thread). At each side end is attached a 15 cm long pendant of cotton and wool cloth backed with strips of skin thong and decorated with black, dull pink and yellow, and white beads. Pair of long skin thongs is attached at each of three corners (originally at four corners).

Fig. 132. Saddle, [Sarcee?] (Cat. No. 190)



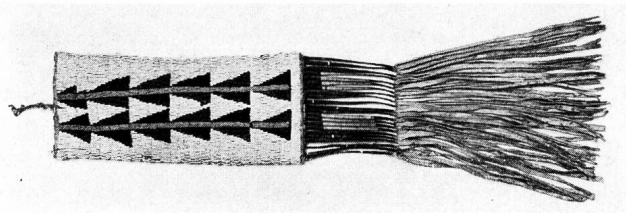


Fig. 133. Pipe Bag, [Sioux] (Cat. No. 191)

Girth strap consists of two heavy metal rings, each with a metal buckle attached, joined by a band formed from many strands of commercial cord. The rings have engraved floral designs on upper surface.

Structurally sound; damage to beading, particularly on pendant decorations.

L. 49 cm; W. 35 cm; Girth strap: 49 × 8.5 cm

[SARCEE?]

(Demme, Alp.; Peace River area, northern Alberta)

Acc.: 1937

#### 191 Pipe Bag

N.A. 173

Figure 133  
Made from tanned skin, solidly beaded. Solid, 15 cm fringe at base is composed of closely-spaced rawhide slats, each wrapped with flattened porcupine quills. Quill colour is predominately bright red, with designs in orange and pink. To base of quilled fringe is attached a 30 cm-long, free-hanging fringe of tanned skin.

Beads are sinew-strung, attached by lazy stitch. Colours are white (background), and dark blue, translucent dark green, gold, and transparent rose-with-white-centre. Top edge of bag has a looped edging of white beads. At mid-rim is a suspension loop of knotted tanned skin thong.

Slight loss of beading; several rawhide slats breaking loose.

L. (bag) 39 cm; W. 17 cm

[SIOUX]

(Monnier, W.)

Acc.: 1938

#### 192 Saddlebag

N.A. 174

Figure 134  
Front is made from tanned skin; back (which is longer than front and forms a flap closure at top) is of natural white canvas. Lower edge of flap, and bag, are decorated with sinew-strung, lazy stitch beading. Bead colours are white (background) and blue, green, rose, and gold. Across top of beading on flap, and on either side of beading on sides, are attached pairs of dyed red horsehair and tin cone tassels, each pair strung on cotton string. For closure of flap, three sets of ties (now damaged) are attached across top. Both sinew and commercial thread have been used in sewing.

Good condition

H. 32 cm; W. 55 cm

[SIOUX]

(Monnier, W.)

Acc.: 1938

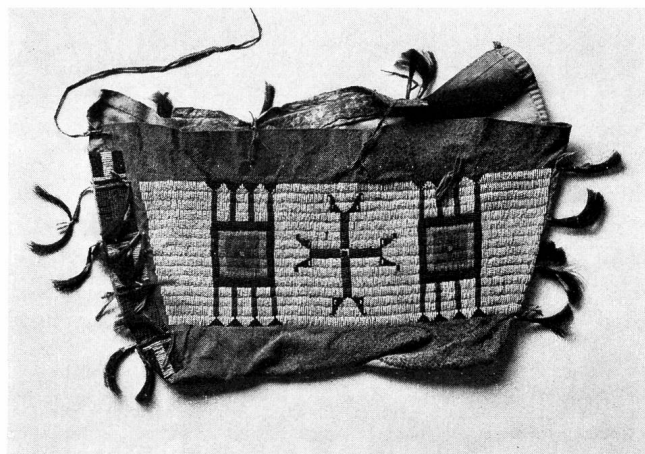


Fig. 134. Saddlebag, [Sioux] (Cat. No. 192)

#### 193 Doll

N.A. 182a

Figure 135 (left)  
Representing Indian woman. Solidly stuffed body is covered with printed red cotton cloth, head and lower arms with tanned skin. Hair (black horsehair) is attached with sinew stitching down part line and hangs down front in two long braids. Dress of tanned skin has cape-like extensions falling over arms, and fringed sides and bottom. Skin thongs are threaded through lower skirt. Bead edging is in blue (two shades) and green, and a belt beaded in the same

Fig. 135. Dolls, tribe unknown: left (Cat. No. 193); right (Cat. No. 194)





colours is tied around waist. Combination moccasin-leggings reach to knees, and moccasin fronts are beaded in dull orange and blue. Facial features are marked with brown cotton thread, with small black beads forming pupils, brass beads for earrings, and reddish colouring on cheeks. There is a necklace of bright blue beads with small pendant animal tooth.

Good condition

Tribe unknown

(Hösli, S.) (Information on old catalogue card states «Prärie-Indianer, c. 2. Hälfte 19. Jh.»)

Acc.: 1954

#### 194 Doll

N.A. 182b

Figure 135 (right)

Representing baby in cradleboard. Frame is of wood, tapered to foot, with circular extension above head. Front of boards is padded, then tanned skin drawn tightly over and secured around edges of frame. Child's head is of stuffed tanned skin, with black horsehair, and beaded features. Cradle and head covers are beaded in blue and red cross-motifs. Above head, beading is in blue and yellow. A long loop of blue beads is attached to backboard and cover. Sewing and beading are with cotton thread.

Good condition

H. 28 cm; W. 8.5 cm

Tribe unknown

(Hösli, S.) (Information on old catalogue card states «Prärie-Indianer, c. 2. Hälfte 19. Jh.»)

Acc.: 1954

#### 195 Bag

Po. 74.410.25

Figure 136

Made from pieced, tanned and smoked skin, lined with burlap sacking which also divides interior into two compartments. Front is almost solidly covered with porcupine quillwork, attached in transverse rows, colours orange, black, pale blue, yellow and natural white. Upper edge, front, is bound with natural white quills.

The carrying strap consists of fine skin thongs, attached at top to edges of rectangle of quill-decorated tanned skin, and laced through rectangles of same midway down sides, and at point of attachment to bag. Thongs are wrapped with black, white and orange quills and strung at centre with metal cones which originally also secured bunches of dyed-orange moosehair (now only fragments of latter remain). Quilled rectangles are worked in orange, natural white, and black, with exception of those at point of attachment,

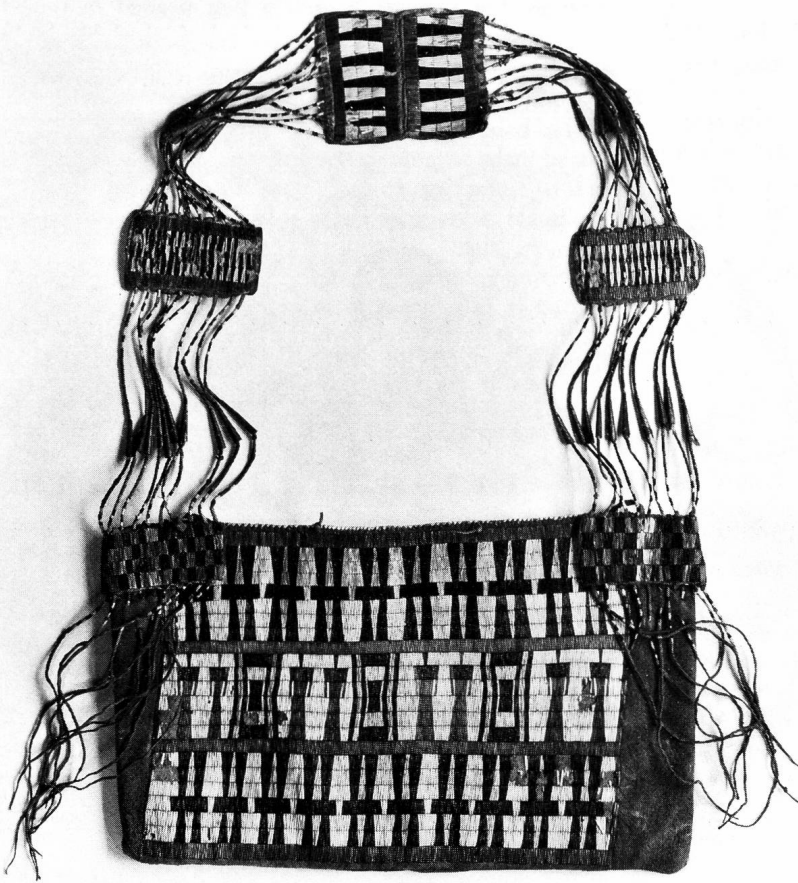


Fig. 136. Bag, [Sioux] (Cat. No. 195)

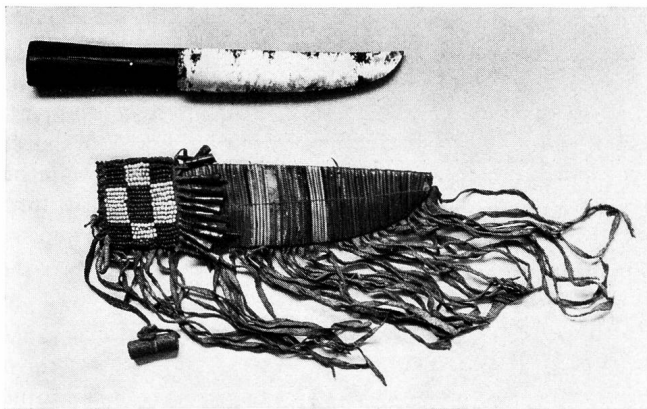


Fig. 137. Knife and Case, [Blackfoot] (Cat. No. 196)

which are worked in chequerboard pattern, in orange, black, turquoise and yellow.

Sewing is with cotton thread; quillwork with sinew. It is possible that the quillworked section of the bag and the carrying strap had prior usage as a cradle decoration. Damage to quillwork, particularly on carrying strap.

Bag: 44 cm × 26 cm; strap: 50 cm

[EASTERN SIOUX?]

(von Pourtalès, A. A.; 1832)

Acc.: 1973

Comparison item: Feder (1965: Fig. 14)

Krickeberg (1954: Tafel 36 und Abb. 41)

#### 196 Knife and Case

Po. 74.410.26 (a, b)

Figure 137  
Knife (a) is single-edged with curved blade, of trade steel. Trademark «FACE», prefaced by another symbol now illegible, is engraved on one side of blade. Blade is set into handle of red wood.

Case (b) is of rawhide, with long fringe of cut, tanned skin inserted in curved seam. Downturned flap of tanned skin

Fig. 138. Roach, tribe unknown (Cat. No. 197)



around top is decorated with turquoise-blue and white pony beads, and edged along bottom front with skin thong-and-metal cone fringe. At top corner of case is a skin thong with wooden toggle at end, and a small thong loop, quilled in turquoise-blue and yellow. Beneath beadwork, front of case is covered with bird quills; these are mainly orange, with bands of natural white and black. Quills are secured at either side of case, with single line of sinew stitching down centre.

Slight rusting of blade; some loss of quills on case.

Knife: 29 cm × 3.5 cm; case: 26 cm × 7.5 cm

[BLACKFOOT]

(von Pourtalès, A. A.; 1832)

Acc.: 1973

#### 197 Roach Headdress

Po. 74.410.27

Figure 138

Base is formed from twisted indigenous vegetable fibre thread, around which red-dyed deerhair and longer red-brown porcupine hair are wrapped and stitched in alternated manner. Fringe has then been coiled and stitched into oblong shape, with front end rounded, with a hole in the middle. Good condition

L. 17 cm; W. 5.5 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

#### 198 Dance Mirror

Po. 74.410.28

Figure 139 (left)

Small rectangular glass mirror set into a long triangular-shaped wood frame. Upper edge of frame is serrated, and there is an openwork heart motif cut out below mirror. The wood is decorated with incised, curving lines which are filled with red, blue-green and black paint.

Type of mirror usually carried as ornament in the dance (see Rindisbacher's «War Dance of the Sauxes and Foxes» reproduced in Feder, Fig. 17).

Good condition

L. 69 cm; W. 9 cm

[EASTERN SIOUX]

(von Pourtalès, A. A.; 1832)

Acc.: 1973

Lit.: Feder (1964; Fig. 17)

#### 199 War Club

Po. 74.410.29

Figure 139 (right)

Wooden, gun stock type, without metal blade. Flat-sided, with one surface painted red, other surface with irregular burn marks except for end, which is painted red. On this side are attached three brass tacks, at angle. Handle end is wrapped with strip of rawhide and butt is slanted and grooved in transverse lines. At lower top corner, a short thong is reeved through holes in wood; presumably a feather(s) was originally secured to thong but now only sinew binding and fragment of quill remain.

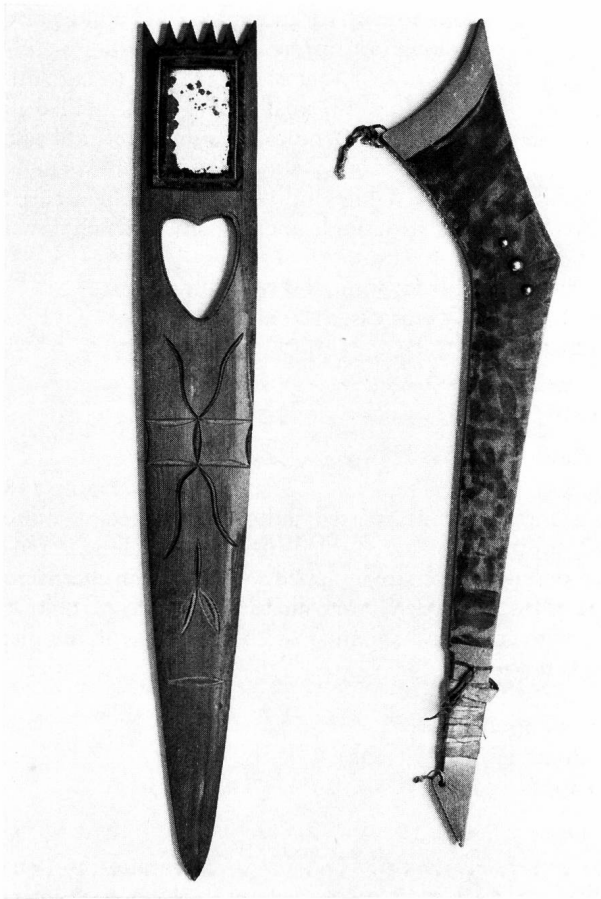
Good condition

L. 66.5 cm; W. 10 cm; D. 1 cm

[EASTERN SIOUX]

(von Pourtalès, A. A.; 1832)

Acc.: 1973



#### 200 Rattle

Po. 74.410.30

Figure 140

Consists of cylindrical wooden stick, covered with tanned, smoked skin, to which are attached many carved hooves. A single hoof is attached at either end of a short skin thong which has first been laced through skin cover. Some of hooves are carved with notched edges, and (near top) fragments of red wool stroud are also secured to thong.

Good condition

L. 36.5 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

#### 201 Female Doll

Po. 74.410.31

Figure 141 (right)

Made from tanned skin stuffed with buffalo hair. Dressed in a fringed, tanned skin dress which is decorated with white and deep turquoise-blue beads in wavy line across chest, front and back, and with beads attached in three's on skirt. Skin leggings reach part-way up leg, and have rawhide soles. Head has single white bead for each eye; back of head is formed from a piece of rawhide. There is a belt of commercial red cord around waist, and a suspension loop of skin thong extending from back. Sewing and beading are with sinew.

Some deterioration of skin.

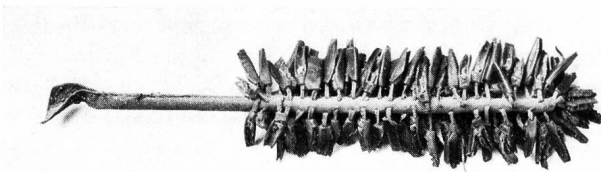
H. 12.5 cm; W. 5 cm

[BLACKFOOT?]

(von Pourtalès, A. A.; 1832)

Acc.: 1973

Lit: Wissler (1910: pp. 125-127)



#### 202 Male Doll

Po. 74.410.32

Figure 141 (left)

Made from tanned skin, stuffed with buffalo hair. With exception of head and hands, body is stained yellow and front is decorated with singly-attached glass beads. A round brass button is tied around waist. Moccasin soles are of rawhide, as is back of head. Eyes are formed from a single white bead each. Around upper arms are tied lengths of commercial brown cord. At waist, back, is attached a suspension thong. Sewing and beading are with sinew.

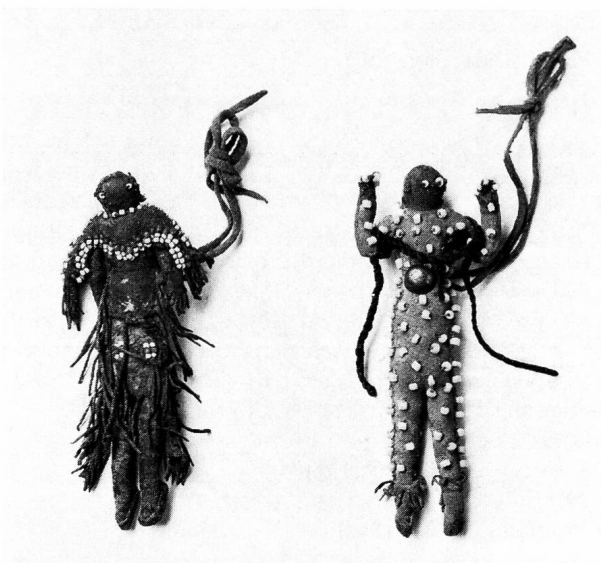
Good condition

H. 13 cm; W. 5 cm

[BLACKFOOT?]

(von Pourtalès, A. A.; 1832)

Acc.: 1973



#### 203 Pipe

Po. 74.410.34

Figure 142 (lower)

Made of smoothly finished, dull red pipestone. Bowl and stem openings are small, bowl walls are thick (1.5 cm).

Fig. 139. left, Dance Mirror, [Sioux] (Cat. No. 198); right, War Club, [Eastern Sioux] (Cat. No. 199)

Fig. 140. Rattle, tribe unknown (Cat. No. 200)

Fig. 141. Dolls, [Blackfoot?] left (Cat. No. 201); right (Cat. No. 202)



There is encrustation of tobacco in bowl, and upper surface of bowl, bowl sides, and front projection are fire-blackened. Good condition

L. 13.3 cm; W. 3.5 cm; H. 7.3 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

204 Pipe

Po. 74.410.36

Figure 143 (upper right)

Made of smoothly finished, dull red pipestone. Lead inlay around bowl and stem ends. Bowl is filled with partially-burned tobacco.

Good condition

L. 11 cm; H. 6 cm; W. 2.3 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

205 Pipe

Po. 74.410.37

Figure 142 (upper)

Made of dull red pipestone. Top of bowl is covered with lead, and a line of lead inlay extends down either side of bowl.

Good condition

L. 9.5 cm; W. 1.5 cm; H. 5 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

206 Pipe

Po. 74.410.38

Figure 143 (upper left)

Made from polished red pipestone, smoothly finished. Bowl is thick-walled, with blackened interior. On underside of base is written, in child-like script, «Daniel Steven».

Good condition

L. 8 cm; W. 4.5 cm; H. 7 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

207 Pipe

Po. 74.410.39

Figure 143 (lower right)

Made from smoothly finished, dull red (one-half light, other half dark) pipestone.

Good condition

L. 9 cm; W. 1.8 cm; H. 4.5 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

208 Pipe

Po. 74.410.40

Figure 143 (lower left)

Made from highly polished, red pipestone. Top and interior of bowl are fire-blackened. Possibly originally came with Po. 74.410.41.

Good condition

L. 8.5 cm; W. 2.5 cm; H. 7.5 cm

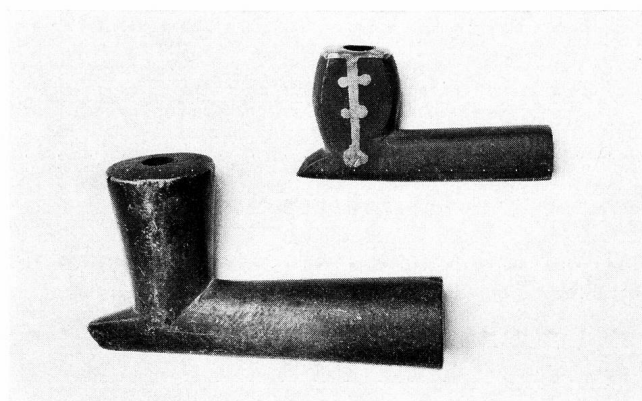


Fig. 142. Pipes, tribe unknown: lower (Cat. No. 203); upper (Cat. No. 205)

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

209 Pipe Stem

Po. 74.410.41

Made of wood, in long, flat-sided shape. Near mouth end, about one-third of length is cut out into four length-wise openwork sections and the remaining lengths of wood are rounded and wrapped with flattened porcupine quills. Quills are natural white, and dyed red, blue, maroon, and black. At either end and in middle of openwork section, wood is wrapped with gold, green, and red ribbons. Quillwork is secured with sinew.

Basic structure is sound, but there is considerable damage to quillwork and ribbons are frayed and discoloured.

L. 83.5 cm; W. 4 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

Fig. 143. Pipes, tribe unknown: upper left (Cat. No. 206); lower left (Cat. No. 208); upper right (Cat. No. 204); lower right (Cat. No. 207)

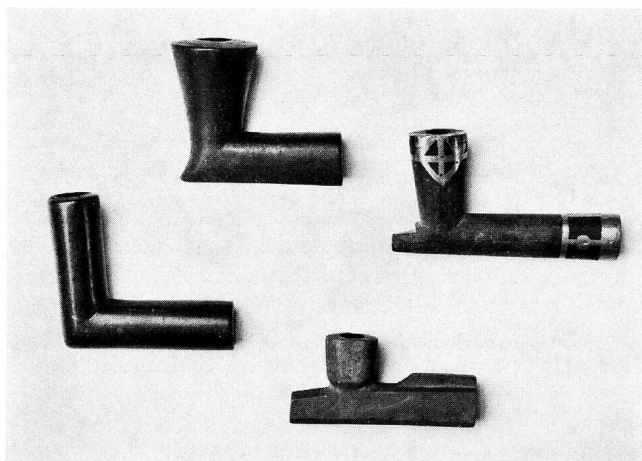




Fig. 144. Pipe Stem, [Sioux?] (Cat. No. 212)

210 Pipe Stem

Po. 74.410.42

Made of wood, in long, flat-sided shape. Near mouth end, approximately one-third of stem is cut into paired openwork rectangles. Remaining lengths are wrapped with porcupine quills and wood sections between openwork areas have been burned with a hot instrument on front, and painted red on back. Quillwork technique consists of simply knotting quill ends together at back of pipe and securing them with sinew at either end. Colours are red-orange, blue, black and natural white. Bird skin and orange-dyed hair were apparently originally glued and tied to stem at either end of openwork section, but now only fragments remain.

Basic structure is sound, but there is extensive damage to quillwork and other decorations.

L. 75.2 cm; W. 4 cm

Tribe unknown

(von Pourtalès, A. A.; 1832)

Acc.: 1973

211 Pipe Stem

Po. 74.410.43

Made of wood, has flattened elliptical shape in cross-section. For about one-third of length from mouth end, stem is wrapped with porcupine quills. Technique is as follows: a braided band is produced by working one or two porcupine quills over two parallel strings of sinew, and this band is then wrapped around stem and secured at either end. Quill colours are red, blue, yellow, black and natural white. Remainder of stem is diagonally bound with blue ribbon which is glued in place.

Some loss of quillwork.

L. 61.5 cm; W. 3.2 cm

Tribe unknown

(von Pourtalès, A. A.; 1832) Acc.: 1973

212 Pipe Stem

Po. 74.410.44 (a, b)

An unusually long, wooden pipe stem, which has been sawed into two pieces, probably for convenience of shipping. Upper side is decorated with finely incised lines, painted alternately black and red. Glued to the upper surface of the longer section are two rectangles of skin (now deteriorated, probably originally bird skin). Stem is wrapped in two places with green ribbon.

Specimen is in two pieces, and there is deterioration of the bird-skin decoration.

L. (total) 98.5 cm; W. 4 cm

[SIoux:]

(von Pourtalès, A. A.; 1832) Acc.: 1973

Lit.: Wissler (1907: pp. 21-52)

213 Pipe Stem

Po. 74.410.45

Made of wood, in cylindrical shape. Near mouth end, stem is quill-wrapped for about one-third its length. Flattened porcupine quills are wrapped around the stem and secured on the underside with lacing of commercial thread; quill colours are orange-red, black, and natural white. At either end of quilled portion, sinew lashings secured bunches of red-dyed hair (now only fragments remain). Around quilled portion is tied a length of gold ribbon. Remainder of shaft has random fire markings.

L. 70 cm; Diam. 1.7 cm

Damage to quillwork, and partial loss of hair.

Tribe unknown

(von Pourtalès, A. A.; 1832) Acc.: 1973

214 Pipe Stem

Po. 74.410.46

Made of wood, in cylindrical shape. Near mouth end, approximately one-third of stem is quill-wrapped: quill colours are red and black or blue and black, alternated with solid blocks of natural white. Remainder of stem is fire-blackened.

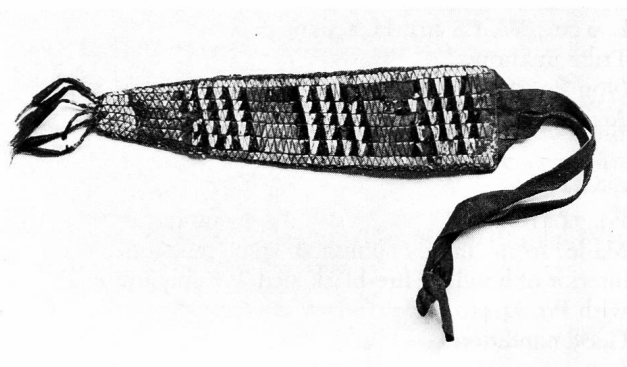
Slight damage to porcupine quillwork.

L. 83.7 cm; W. 1.7 cm

Tribe unknown

(von Pourtalès, A. A.; 1832) Acc.: 1973

Fig. 145. Knife Sheath, tribe unknown (Cat. No. 215)



215 *Knife Sheath*

Po. 74.410.47

Figure 145  
Made from two pieces of tanned skin, with 18 cm long suspension loop, also of tanned skin, attached at top. At bottom edge is fringe of five short skin thongs, each thong quill-wrapped, with a metal cone and bunch of red hair at base. Front of pouch is covered with orange-red, blue, yellow, black and natural white porcupine quills. Original edging of red quills is now almost completely worn away. Quills are attached with sinew.

Damage to quillwork.

L. (without fringe) 22.5 cm; W. 5.5 cm

Tribe unknown

(von Pourtalès, A. A.; 1832) Acc.: 1973

216 *Necklace*

Po. 74.410.48

Figure 146  
Made from six, large cylindrical bird bones; three are painted deep, dark red, other three are painted with faint red stripes, all are strung on cotton tape. At one end of each bone a hole is drilled through and a pendant is attached consisting of a leather strip cut into three fine thongs, each thong intermittently quill-wrapped in red or natural white and strung at middle with metal cone and bunch of red-dyed hair (latter now largely deteriorated).

Condition is good, except for loss of hair bunches.

Diam. c. 17 cm

Tribe unknown

(von Pourtalès, A. A.; 1832) Acc.: 1973

217 *Whistle*

Po. 74.410.49

Figure 147  
Made from short, hollow bone, with reed of pitch inserted at one end. Bone is decorated with porcupine quill wrapping, in alternated colour bands, red and natural white. Sinew binding at either end. At mouth end, suspension cord consisting of two long fine skin thongs, intermittently quill-wrapped in natural white, is attached.

Good condition

Whistle: 7 cm × 1 cm; Suspension cord: 43.5 cm

Tribe unknown

(von Pourtalès, A. A.; 1832) Acc.: 1973

218 *Box with Lid*

Po. 74.410.50

Figure 148  
Box is carved from single piece of wood, with sliding-type lid. Lid and exterior base are incised with delicate stylized floral motifs, notched patterns, and zigzag and scalloped lines. Lid also has row of incised, stylized bird motifs. Incised areas are coloured with red, blue, or black pigment. Interior of box has red paint markings.

Probably used to store feathers between ceremonies.

Wood has warped so that lid no longer fits exactly.

L. 42.2 cm; W. 8.2 cm; D. 3.5 cm

[OJIBWA]

(von Pourtalès, A. A.; 1832) Acc.: 1973

Comparison item: Dockstader (1961: Plate 223)

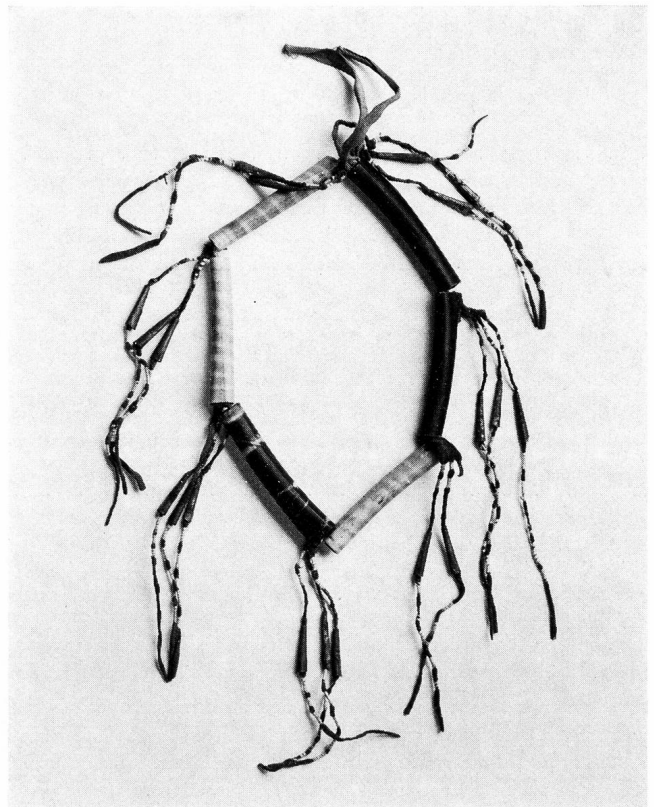


Fig. 146. Necklace, tribe unknown (Cat. No. 216)

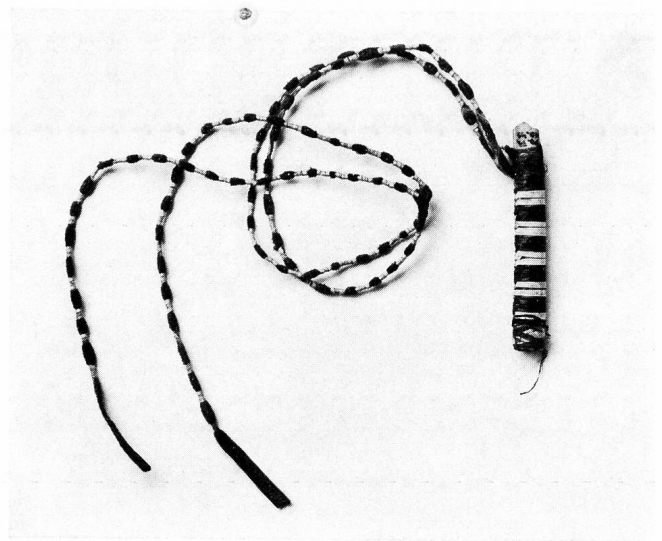


Fig. 147. Whistle, tribe unknown (Cat. No. 217)

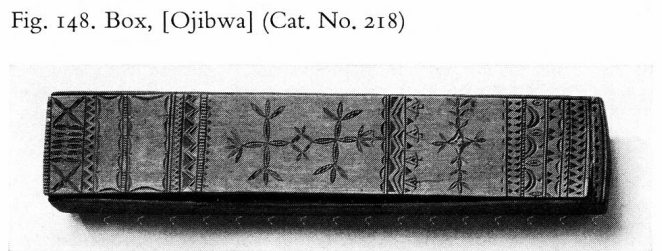


Fig. 148. Box, [Ojibwa] (Cat. No. 218)



For convenience, and because Museum material from these three large and complex regions is limited to specimens from the Klamath, the Plateau, Great Basin, and California culture areas will be briefly discussed under one heading.

The Plateau includes the inland area drained by the Columbia and Fraser rivers, the Great Basin the generally dry and infertile area between the Rocky Mountains and the Sierra Nevada, and the California culture area most of the present state of that name.

The Klamath Indians were located in northern California and southern Oregon, just on the «border», therefore, between the three cultural provinces. The physical environment is high, mountainous, with many lakes and marshes. The people hunted deer and smaller animals and birds, fished in the lakes and rivers, and gathered various roots and seeds (the seeds of the yellow water lily were a principal food supply). The material culture of the Klamath reflects an extensive use of the

cat-tail tule, used for houses, basketry, utensils and clothing.

The Museum's collection was assembled in the early 1880's by Alphonse Forrer from St. Gallen, Switzerland, and sold to the museum in 1883. Although Forrer's profession and reasons for being in Oregon at this time are not known precisely, it seems probable that he was trained as a Natural Sciences teacher: his notes on the collection reflect a knowledge of and interest in various plant fibers; in a letter written to the Museum during a stay in Switzerland he mentions attending a «Naturhistorisches Fest» in Zurich; and in a publication of the «Ostschweizerischen Geografischcommerziellen Gesellschaft» he is listed as «Lehrer». In any case, Forrer seems to have collected in a systematic and observant manner (presumably with the intent of selling the materials to European museums), and with a conscious attempt to acquire only those items which were traditional in construction and materials. The documentation for the collection is based upon two handwritten lists and two letters from Forrer, dated April 24 and June 28, 1883, in which he offers the material for sale.

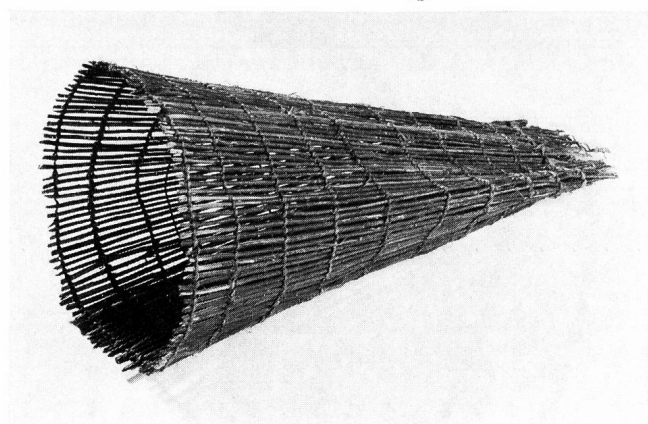


Fig. 149. Fish Trap, Klamath (Cat. No. 219)

#### 219 Fish Trap

Oreg. 1

Conical basket of willow branches woven together in open twine using nettle (?) bark fibre at approximately 8 cm intervals. Bottom end is closed, and top is open, without closing device to prevent escape of fish. Metal rod is secured around inner circumference.

Bottom row of twining is unravelling: metal reinforcing rod distorted, and shape flattened.

H. 78 cm; W. top: 48 cm

KLAMATH

Figure 149

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Fischfänger aus Weiden. Der Reif wird inwendig mit der dranhastenden Schnur befestigt und wird dann im Schiff unter Wasser gesetzt. Die Indianer stampfen dann im Schiff herum, wodurch die kleinen Fische in den Fänger getrieben werden, der Fänger wird dann plötzlich aus dem Wasser gehoben und die Fische auf Angeln als Köder für grössere Fische benutzt.»)

Acc.: 1883

#### 220 Mat

Oreg. 2

Made from flattened tules. The tule warps are twined at intervals of about 6 cm with bark cord. A border warp (a two-ply rope of twisted tules) is placed along two edges, lying parallel to the tule warps. Twining cords form a continuous strand; that is, on reaching the edge of the mat the cords are carried outside the mat to the next point where twining is to commence and there twined across the warps in the opposite direction.

Good condition

L. 123 cm; W. 96.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Matte um drauf zu liegen.»)

Acc.: 1883

Figure 150

221 *Mat*

Oreg. 3

Made from split tules twined together at approximately 4 cm intervals with cord of same material. An irregularly-cut length of tanned, smoked skin is knotted through one corner.

Good condition

L. 88 cm; W. 67 cm

KLAMATH

(Forrer, A.; early 1880's Oregon, U.S.A.: «Matte um drauf zu liegen.»)

Acc.: 1883

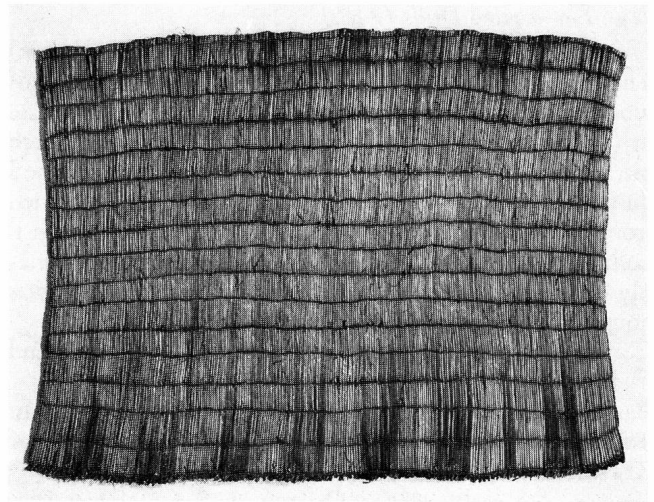


Fig. 150. Mat, Klamath (Cat. No. 220)

222 *Hand Game*

Oreg. 4a

Ten thin pencil-like wooden sticks, of uniform size, all stained red.

Following from Forrer's notation, these were probably used in a stick gambling game in which two players sit opposite each other, holding a number of sticks in their hands. These are thrown simultaneously into the air and the object is to correctly guess whether the number is odd or even.

Good condition

L. 11.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Hölzer womit die Indianer spielen, grad oder ungrad zu werfen.»)

Acc.: 1883

Lit.: Culin (1903: p. 248)

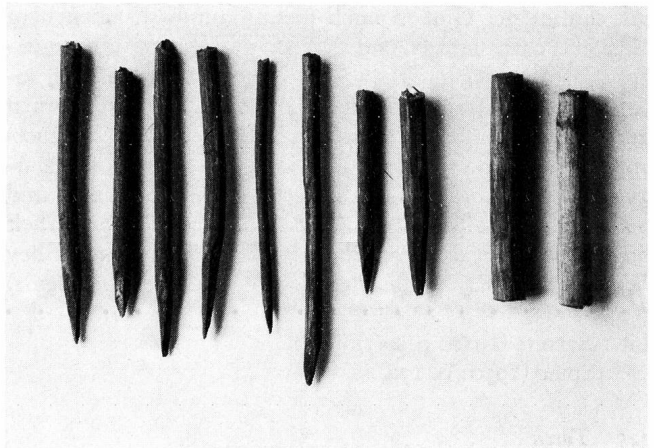


Fig. 151. Hand Game, Klamath (Cat. No. 223)

223 *Hand Game*

Oreg. 4b

Two short cylindrical lengths of wood, uniform in size, one painted red and marked with a black band around centre, the other unpainted and unmarked. In addition, there are eight counters – fine sticks of wood sharpened to a point at one end, and painted red.

Spier (p. 79) describes this game: «This is... a man's game played by about 6 in a row on each side. 2 men are each provided with 2 short bones, one of each pair marked with a black band. These 2 change the bones from hand to hand as they sway side to side crossing and uncrossing their arms, their companions accompanying them with swaying and song... the opponents guess the hands which hold the unmarked bones. 12 sticks for counters are stuck upright between the contenders... the successful guess wins the right to hide the bones; at each failure the hiding party takes counters from the neutral pile, and when this is exhausted, from the opponent's winnings... The side getting all 12 wins.»

Good condition

«Bones»: 6 cm × 1 cm; Counters: c. 8.5 cm

KLAMATH

(Forrer, A.; early 1800's; Oregon, U.S.A.)

Acc.: 1883

Comparison item: Spier (1930: p. 79)

Fig. 152. Fire-making Drill, Klamath (Cat. No. 224)



224 *Fire-making Drills (2 sets)*

Oreg. 5 (a, b, c, d) Figure 152 (a and b shown)  
The base block in each case is an elliptical-shaped oblong of wood, with circular pits along edges for the drill to rotate in (12 in one block; ten in other). From the edge of each pit, a notch is cut in the side of the base, to carry the wood dust to the tinder. The drill is an upright twirler formed from a cylindrical stick of wood, the basal end of which is hollowed to permit fitting of point (now missing, presumably of dry willow root or some such material) which was bound in place with sinew.

Condition is fair; loss of point to drills in both cases and basal ends of same splitting.

Baseboards: L. 58.5 cm, W. 6 cm; L. 49.5 cm, W. 5 cm

Twirlers: 48.5 cm and 50 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Feuerzeug. Der dicke Stecken wird auf das Leder gelegt und mit beiden Füßen festgehalten, der dünne Stecken wird dann in eines der runden Löcher hereingesteckt und nachdem unter dem betreffenden Loch etwas trockenem Baumbast oder Schwamm gelegt worden ist, solange mit Ausübung möglichster Kraft herumgedreht, bis etwas Glut herunter fällt, die dann unter dem Loche befindliche Substanz wird mit sammt der Glut in noch mehr Baumbast, trockenem Gras etc. eingewickelt und dann, hochgehalten von Indianern, die sich gegenseitig ablösen, im schnellsten Laufe, solange herumgetragen bis das ganze Bündel in Flammen geräth. Es ist sehr leicht, auch für Europäer mit diesem Feuerapparate Wärme, ja selbst Rauch zu erzeugen, zur Erzeugung von Glut jedoch, erfordert es einiger Übung und bedarf es auch selbst bey den Indianern angestrengter Arbeit bis sie ein richtiges Feuer erhalten weshalb sie auch nur bey Wechslung ihres Wohnortes alle Feuer ausgehen lassen.»)

Acc.: 1883

Lit.: Barrett (1910: p. 257)

Spier (1930: p. 172)

225 *Torch*

Oreg. 6 Figure 153  
Made from reddish-brown bark formed into short, solid rope, then tightly bound with the same.

Good condition

L. 54 cm; W. 3 cm

KLAMATH

Fig. 153. Torch, Klamath (Cat. No. 225)

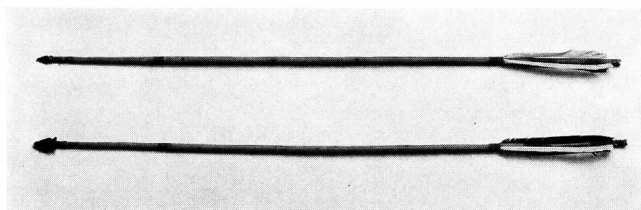
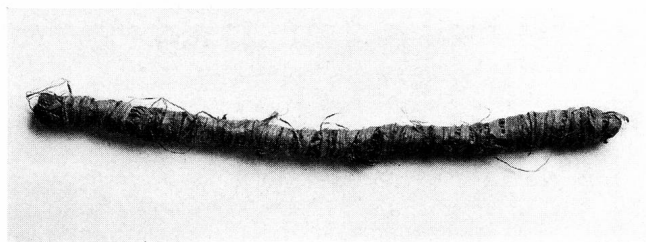


Fig. 154. Arrows, Klamath (Cat. No. 228)

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Fackel aus Bast (zur Übertragung des Feuers von einem Ort zum anderen).»)

Acc.: 1883

226 *Cord*

Oreg. 7

Made from two-strand twisted nettle fibre, coiled in hank. Good condition

L. 13 cm; W. 3 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Schnur aus Brennesseln, der wie Flachs behandelt wird, verfertigt.»)

Acc.: 1883

227 *Boy's Bow and Arrows (8)*

Oreg. 8, 10

Wooden bow, roughly carved from a single piece, indented at handgrip. Bowstring of two-strand twisted sinew. Each arrow is a slender wood stick from which bark has been scraped. At nock, rough notch has been carved; opposite end of shaft is tapered into sharp point.

Good condition

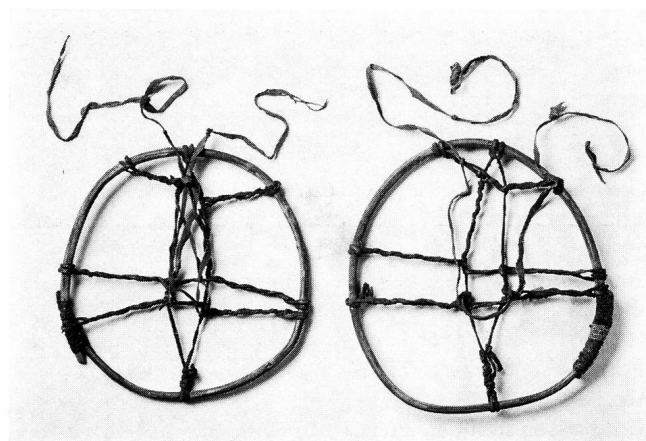
Bow: L. 59.5 cm; W. 3 cm; Arrows: L. (average) 50 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Pfeil und Bogen eines Indianerknabens.»)

Acc.: 1883

Fig. 155. Snowshoes, Klamath (Cat. No. 229)





228 Arrows (2)

Oreg. 9 (a, b)

Figure 154

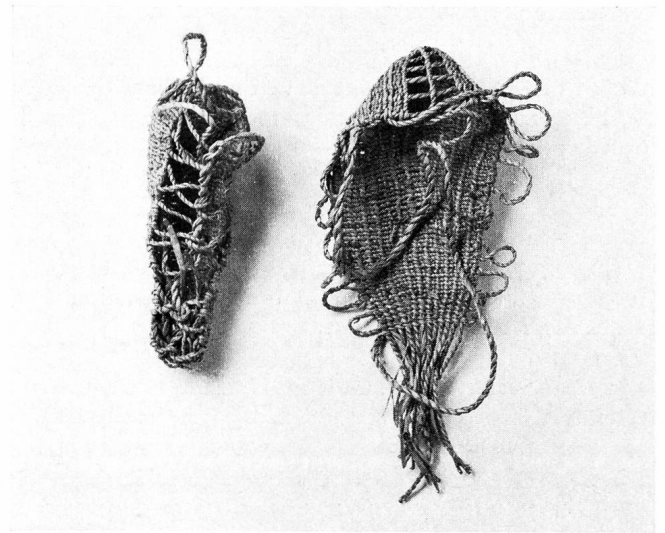
Wooden shafts are slightly tapered at fore-ends, where wood is split to receive base of small triangular obsidian point which is lashed with sinew. Opposite end of shaft is feathered with three split and trimmed feathers (on (a), one dark, two white; on (b), two dark, one white) bound at either end with sinew. Shaft is also sinew-wrapped near fore-end. Sinew wrappings are stained brownish-red, and at feathered end shaft is painted in two bands of same colour. Good condition

(a) L. 68.5 cm; W. (point) 1 cm; (b) L. 69.5 cm; W. (point) 1.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «2 Kriegs- und Jagdpfeile. Die Pfeilspitzen sind mit Sehnen befestigt. Dieselben erweichen tief im warmen Blut sehr schnell, wodurch wenn der Pfeil augenblicklich herausgezogen wird, die Pfeilspitze zurückbleibt was den sicheren Tod zur Folge hat.»)

Acc.: 1883



229 Snowshoes

Oreg. 11a (i, ii)

Figure 155

Made from a circular hoop of wood from which the bark has been peeled, the ends overlapped and tightly bound together with indigenous vegetable fibre cord. Webbing is of heavy, twisted rawhide thong, and there are long tanned skin ties for attaching snowshoe to moccasin.

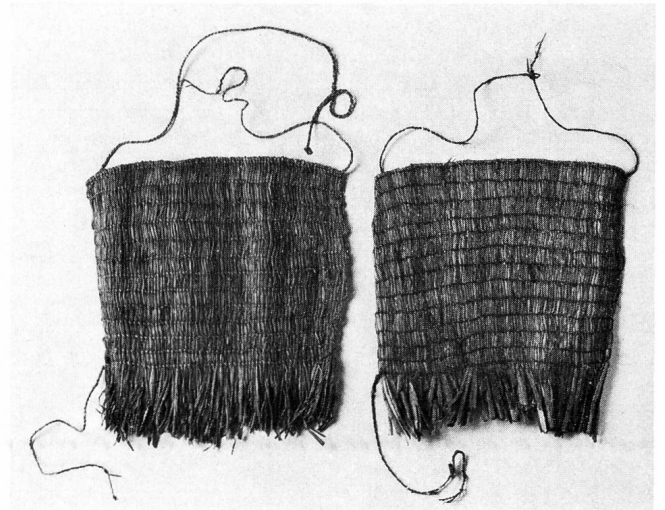
Good condition

Diam. 39.5 cm

KLAMATH

(Forrer, A.; early 1880's, Oregon; U.S.A.)

Acc.: 1883



230 Moccasins

Oreg. 11b (i, ii)

Figure 156

Made from tule in plain twined basketry technique. There is a fairly deep heel in open twining; rest of moccasin is unshaped, closely twined, and tapered toward toe, from which warp strands extend freely. Along sides are loops of two-strand twisted tule; in use, the warp strands are folded over toe, and the moccasin laced back and forth over foot via a single long lace of two-strand tule which is secured at front side of moccasin.

Good condition, although there are remains of insect infestation.

L. (excl. free warp strands at toe): 28 cm; W. 17 cm; H. 12 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.)

Acc.: 1883

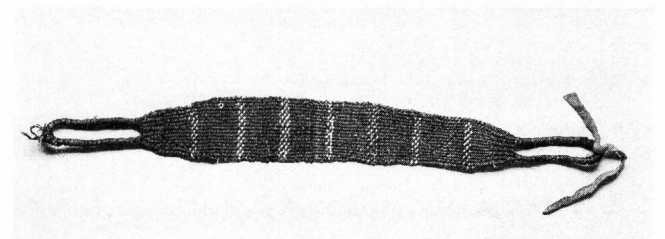


Fig. 156. Moccasins, Klamath (Cat. No. 230)

Fig. 157. Leggings, Klamath (Cat. No. 231)

Fig. 158. Belt, Klamath (Cat. No. 232)

Fig. 159. Women's Hats, Klamath: left (Cat. No. 233); right (Cat. No. 261)



231 Leggings

Oreg. 11c (i, ii)

Figure 157

Made from split tules twined together at approximately 2 cm intervals with cord of same material. Twining cords form a continuous strand. At bottom of leggings, warp ends form a free-hanging fringe. At lower corner, ends of weft strands are twisted together to form a cord for securing leggings – a long, similar cord forms two ties at top of leggings.

Good condition, despite evidence of insect infestation.

H. 40 cm; W. 42 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.)

Acc.: 1883

232 Belt

Oreg. 12

Figure 158

Made from reddish-brown shredded inner bark fibre worked in closely-spaced plain twine weave. Design of six vertical stripes is achieved through introduction of weft strands of shiny light-coloured strips. At either end of belt, warp strands are gathered together into two bundles and bound together into a loop. At end of one loop, a length of tanned, lightly-smoked skin is knotted.

Good condition

L. 77.5 cm; W. 9 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Männnergürtel aus Bast.»)

Acc.: 1883

233 Hat (woman's)

Oreg. 13

Figure 159 (left)

Worked in close, plain, twined weaving. Semi-circular shape, with weft of finely-rolled brown nettle cords, and designs worked in a darker brown (tule root?) and a shiny creamy-white material (grass or rush leaf). Designs consist of simple bands and zigzag lines in alternating colours; in addition, there are two elevated bands in creamy-white, worked in three-ply twined weaving.

Good condition

Diam. 18 cm; H. c. 10 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Feiner Frauenhut aus einer gespaltenen Holzart geflochten.»)

Acc.: 1883

Lit.: Barrett (1910: p. 254–55)

Mason (1902: p. 460–62)

Spier (1930: p. 182)

234 Game

Oreg. 14, 63

Figure 160

Consists of a pair of sticks of hard wood, tapered from middle to either end, and cut square at ends. These sticks are painted red and have burned-in line designs. The second pair of sticks are thin, cylindrical, and of wood stained red. There are also seven counters of wood stained red: six of these are short lengths tapered to a point at one end; the seventh counter is similarly shaped, but twice as large. (For the hand game as described below, there would be two such sets of counters.)

The game is played by men seated in two opposing rows, sitting with the counters placed in front of them on the ground. One side arranges the four long sticks in a certain order which is hidden from the other side by use of a circular mat, basket, or skin. The guesser on the opposing side must guess the arrangement; if he is correct, he receives the sticks to hide, if he is wrong, the hider takes one or two small counters from his opponent's stock and sticks them upright in the ground. The longer counter is taken last. The game is won when one side has all 14.

Good condition

Playing sticks: (thick) 31.5 cm; (thin) 28.5 cm;

Counters: (small) 13 cm; (large) 20 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Spielzeug. Die 4 langen Stecken werden auf die Erde gelegt, mit dem Geflechte bedeckt und muss gerathen werden, die dünnen Stecken inner- oder ausserhalb der grossen liegen. Die kleinen Stecken dienen als Marken.»)

Acc.: 1883

Lit.: Dorsey (1901: Pl. 3)

235 Bundles of wood splints (3)

Oreg. 15

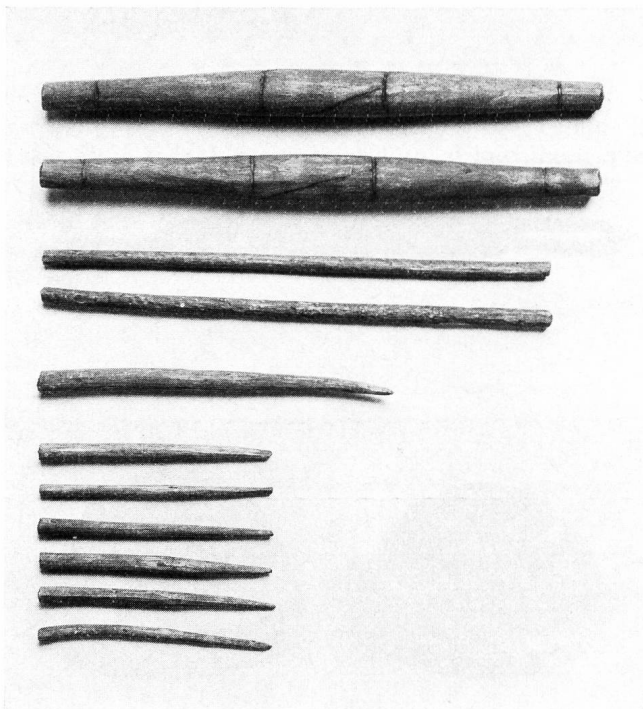
Each bundle contains approximately 25 fine splints, held together with tanned skin thong.

Good condition

Bundle: L. 25 cm; Diam. c. 3 cm

KLAMATH

Fig. 160. Stick Game, Klamath (Cat. No. 234)



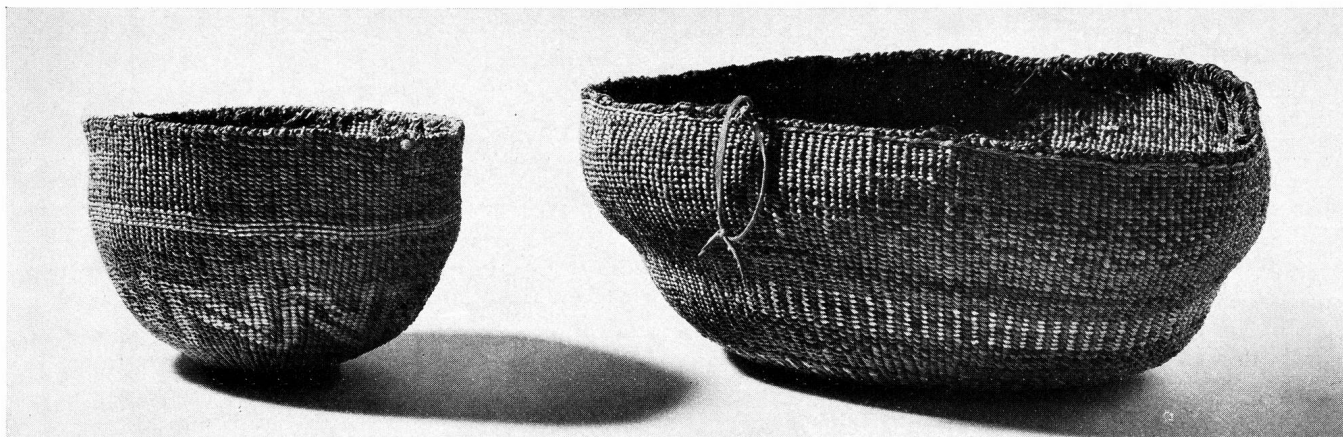


Fig. 161. Storage Baskets, Klamath: left (Cat. No. 238); right (Cat. No. 236)

(Forrer, A.; early 1880's; Oregon, U.S.A.: «3 Büschel Hölzer, bei Krankheitsfällen setzt sich ein Indianer mit einem grossen Vorrath solcher Hölzer neben seinen kranken Freund, er zündet eines ums andere fortwährend an, und gelingt es ihm bis Sonnenaufgang so fortzufahren, ohne dass das Feuer ausgeht, so wird angenommen, dass der Kranke geneset.»)

Acc.: 1883

236 *Storage Basket*

Oreg. 16

Figure 161 (right)

Large, round, flat-bottomed. Worked in plain, close twining technique with weft of light brown tule strands; design introduced by reddish-brown tule roots, and a shiny, creamy-white material (cat-tail strands?). A small loop of tanned skin is knotted through rim.

Good condition

Diam. (rim) 38 cm; H. c. 15 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «3 Körbe z. Aufbewahrung von Nahrungsmitteln, etc.») (reference is to Oreg. 16, 17, 18)

Acc.: 1883

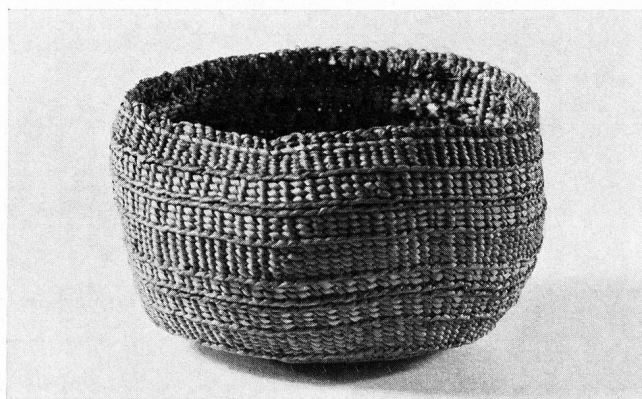


Fig. 162. Storage Basket, Klamath (Cat. No. 237)

Fig. 163. Child's Basket, Klamath (Cat. No. 239)



237 *Storage Basket*

Oreg. 17

Figure 162

Flat-bottomed, with slightly rounded sides and circular rim. Worked in plain, close, twining technique with weft of light brown tule strands with design introduced by using a shiny, creamy-white material (cat-tail strands?). There is also a series of raised bands around sides and on base; these are worked in three-ply twined weaving. At rim, ends are twined to the inside and edge is stitched with nettle-fibre cord.

Good condition; slight distortion of shape.

Diam. 19 cm; H. 11 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.)

Acc.: 1883



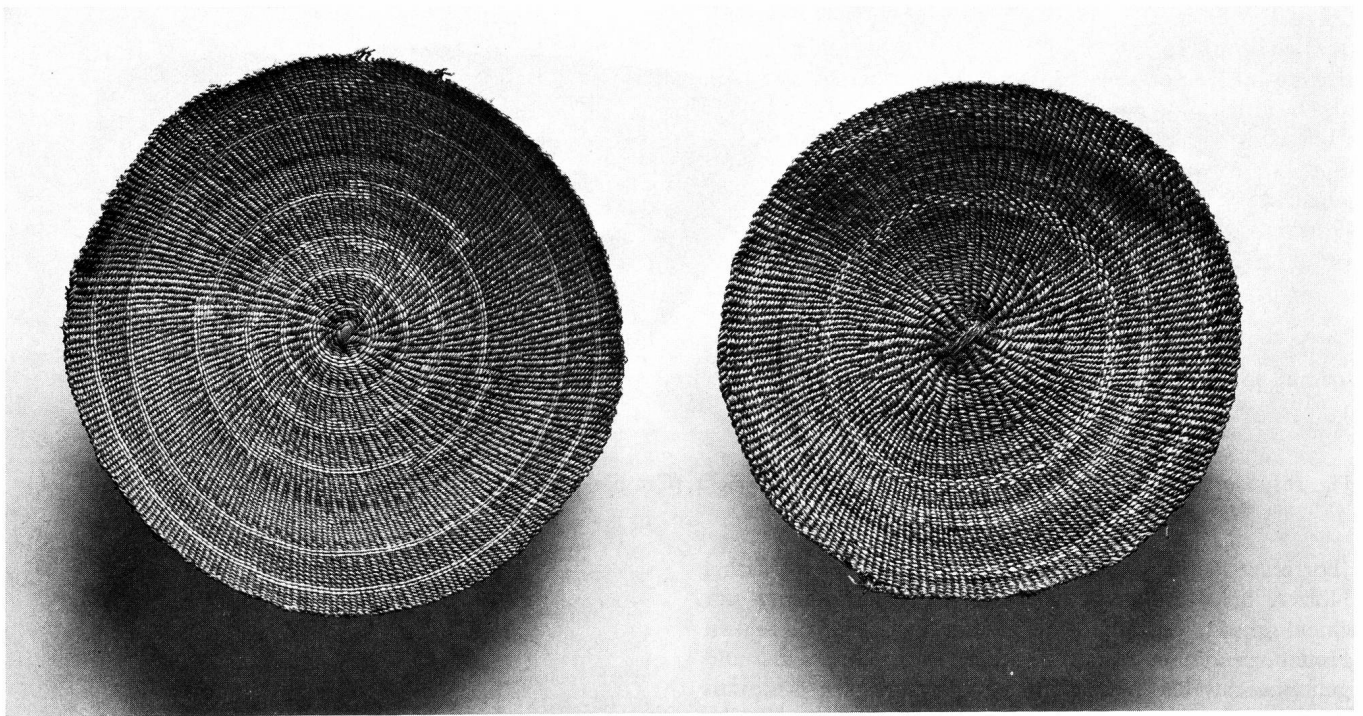


Fig. 164. Basketry Trays, Klamath: left (Cat. No. 240); right (Cat. No. 246)

238 *Storage Basket*

Oreg. 18

Figure 161 (left)

Approximately semi-circular shape, with slightly flattened bottom, slightly rounded sides, and circular rim. Worked in plain, close, twining technique with weft of light brown tule strands and reddish-brown tule roots, design introduced by a shiny, light-brown material (cat-tail strands?). Starting point at base is formed from nettle fibre cord, and cord of same material is stitched around rim.

Good condition

Diam. c. 21 cm; H. c. 14 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.)

Acc.: 1883

239 *Child's Basket*

Oreg. 19

Figure 163

Made from tule stems in open twined weave. Shape is cylindrical, tapered toward rim, with inverted base. Warp elements slant diagonally. At edge, every warp is turned down and caught in the next row of twining. A carrying handle of two-strand twisted tule is attached at one end to rim; at other side it has broken away.

Handle broken, contents missing.

H. 10 cm; Diam. 10.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Kinderspielkorb, schwarzes Moos enthaltend, welches die Indianer in schlechten Jahren ihrem Essen beimengen um dessen Quantität zu vermehren.»)

Acc.: 1883

240 *Basketry Tray*

Oreg. 20

Figure 164 (left)

Circular, very shallow, shape, worked in close, plain, twining technique with weft in light and darker brown tule stems and design (series of encircling bands, each two rows deep, one with triangles worked around inner side) introduced with shiny, yellowish-white strands.

Good condition

Diam. 37.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Auf diesem Geflechte werden Samen, etc. der Sonne zum Trocknen vorgesetzt.»)

Acc.: 1883

241 *Basketry Hat (woman's)*

Oreg. 21

Figure 165 (left)

Made in close, plain twining method, using tule stems. Weft is light brown in colour, with design (series of encircling, parallel bands) in dark brown. Shape is truncated cone, with top now concave (due to shape distortion). At starting point (centre top) cord of twisted nettle fibre has been used instead of tule materials. Rawhide cords, originally serving as tie strings under chin (now only short lengths remain) are laced through lower sides of hat.

Damage around rim, and wearing of materials around top edge.

H. c. 15 cm; Diam. (rim) c. 21 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Frauenhut»)

Acc.: 1883



Fig. 165. Basketry Hats, Klamath: left (Cat. No. 241); right (Cat. No. 242)

242 *Basketry Hat*

Oreg. 22

Figure 165 (right)

Made in openwork, plain twining method, using tule stems. Shape is round, with a circular rim, and a short visor-type extension from rim. Stitched around outside of rim is a braided band in tule stems. Around mid-sides are worked two raised bands, done in three-ply twined weaving technique.

Good condition

H. 11.5 cm; Diam. 22.5 cm; Visor: 17.5 cm × 5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «... nach europaischem Muster.»)

Acc.: 1883

Fig. 166. Paint Bag, Klamath (Cat. No. 243)

243 *Paint Bag*

Oreg. 26

Figure 166

Small rectangular pouch of tanned skin, used to hold red ochre powder used as paint. Near top, wrapped and bound with tanned skin. Skin is stained red overall.

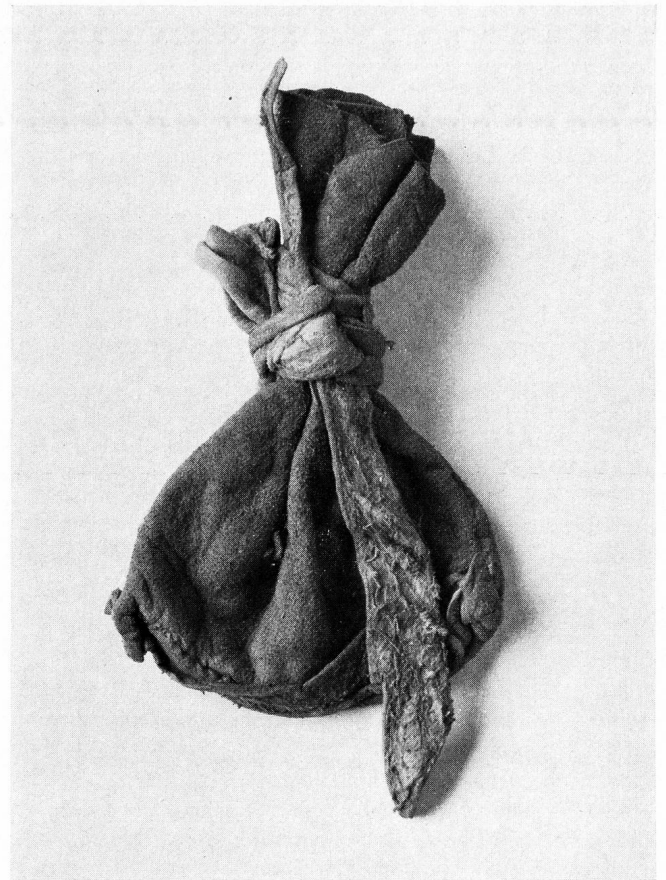
Good condition

H. 11 cm; W. 7 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Farbesack.»)

Acc.: 1883



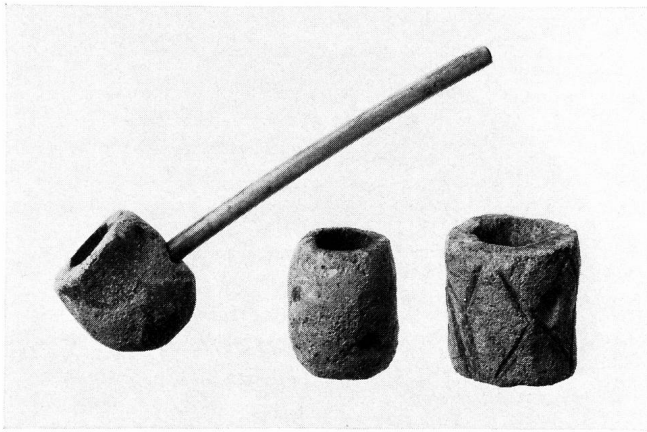


Fig. 167. Pipe Bowls and Stem, Klamath (Cat. No. 244)

244 3 Pipe Bowls and 1 Pipe Stem

Oreg. 27 (a, b, c, d)

Figure 167

Bowls are of soft sandstone. The largest of the three is roughly cylindrical in shape with tapered bowl worked to about one-half of its depth, and a small hole for the stem cut through one wall. Interior of bowl is blackened, exterior is incised with straight lines. Incisions have been darkened. The other two pipes are tubular, and flattened tubular, in shape, with deep blackened bowls and small holes in wall for attachment of stem. Stem is unaltered length of birdbone.

Stem is cracked at one end.

Bowls: 4.7 cm × 4.5 cm; 4.8 cm × 3.5 cm; 4.5 cm × 3.7 cm  
Stem: 14 cm × 1 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Indianerpfeifen. Diese Erde ist beim Ausgraben weiss.»)

Acc.: 1883

245 Stinging Nettle Fibre

Oreg. 28 (a, b)

Two bundles of stinging nettle fibre which has been shredded into fine lengths and bound into hanks, preparatory to working into string.

Good condition

Bundles c. 22 cm × 9 cm and 16 cm × 7 cm

KLAMATH

(Forrer, A.; early 1880's, Oregon; U.S.A.: «Brennesseln – preparat zur Fabrikation von Schnur.»)

Acc.: 1883

246 Basketry tray

Oreg. 29

Figure 164 (right)

Circular shape, very shallow, worked in close, plain twining technique with weft in light and darker brown tule stems, design (series of encircling bands) worked in shiny, yellowish-white strands (cat-tail?).

At starting point (centre), weft is formed from cord of twisted nettle fibre. Used for parching and sifting of seeds, etc.

Good condition

Diam. 34.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.)

Acc.: 1883

247 Ring (for game)

Oreg. 30

Consists of a flexible twig, ends bevelled, bent into a hoop shape. A long cord of two-strand twisted tule root is loosely attached around hoop – presumably this was originally closely bound around the hoop, or, alternately, netted across the hoop.

This is probably a variant of the ring and arrow, or ring and spear game. The item appears similar to hoops described by Dorsey (p. 17) – the object being to shoot arrows (or throw javelins) at hoop and imbed them in the tule binding. Possibly used in conjunction with Cat. No. 265 (Oreg. 52). Hoop ends are no longer fastened together, and the cord is no longer secured.

Diam. c. 34 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Spielzeug. Die Binsenfaser muss beim aufschnallen gespiesst werden.»)

Acc.: 1883

Lit.: Dorsey (1901)

248 Hairbrush

Oreg. 31

Figure 168

Made from fine roots which have been gathered together into a bunch, then bent double and secured twice with tanned skin thong: once at point of bending, then again around base of brush so formed. Suspension loop of tanned skin is attached at top; thong is intermittently bound with shiny, creamy-white strands (cat-tail stems?).

Good condition

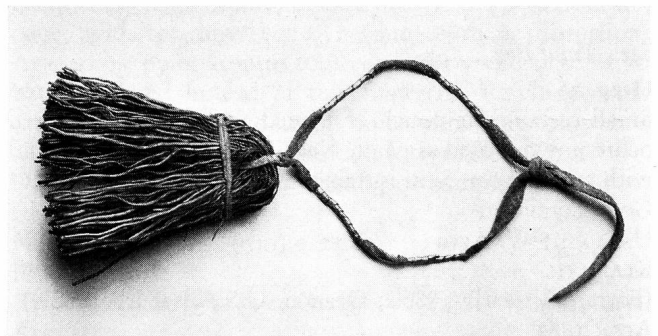
L. 8.5 cm; W. 5.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Haarbürste.»)

Acc.: 1883

Fig. 168. Hairbrush, Klamath (Cat. No. 248)





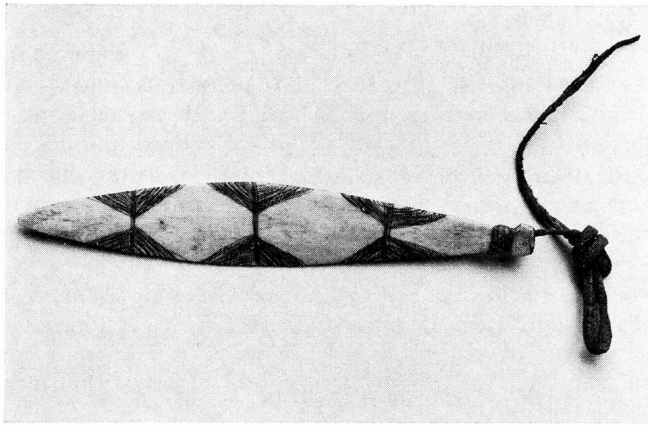


Fig. 169. Head Scratcher, Klamath (Cat. No. 249)

249 *Head Scratcher*

Oreg. 32

Figure 169

Made from bone, in very thin, elongated leaf-shape, pointed at one end, other end enlarged to small knob, base of which is bound with vegetable fibre thread and to which tanned skin thong is attached. One surface is incised with fine, blackened, line designs.

Used by girls during puberty rites, during which time it is forbidden to touch the hands to face or head.

Good condition

L. 13.5 cm; W. 2.2 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Kratzer, gegen Pediculina.»)

Acc.: 1883

Comparison item: Spier (1930: Fig. 6)

250 *Necklace*

Oreg. 33

Made from light-brown roots which have been cut into short tubular sections, pierced transversely, and strung together using string of twisted vegetable fibre thread.

Good condition

L. 46 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Halsband aus Wurzel.»)

Acc.: 1883

251 *Nasal Ornaments (3)*

Oreg. 34

Each is a stick of charred wood, one is plain, second is diagonally wrapped with shiny yellowish material (cane?), and third is wrapped with this material in band around one end.

Diagonal wrapping coming loose at one end.

L. 6 cm, 7.5 cm and 8 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Nasenzholz, wird durch die Nase gesteckt.»)

Acc.: 1883

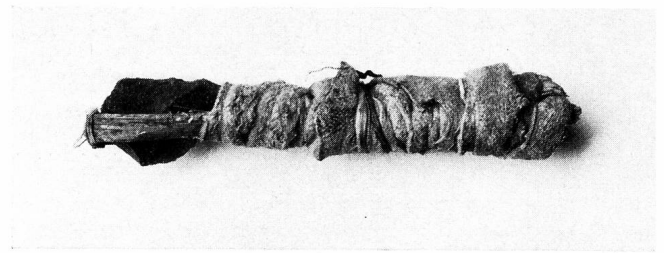


Fig. 170. Knife, Klamath (Cat. No. 252)

252 *Knife*

Oreg. 35

Figure 170

Blade is small cut piece of obsidian, which is inserted in fold of bent piece of split twig or root. Ends of wood are held together and bound with tanned skin, forming handle. Fold of twig is bound with sinew, probably to prevent stone cutting through wood.

Good condition

L. 7.5 cm; W. 1.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Messer zum Lederschneiden.»)

Acc.: 1883

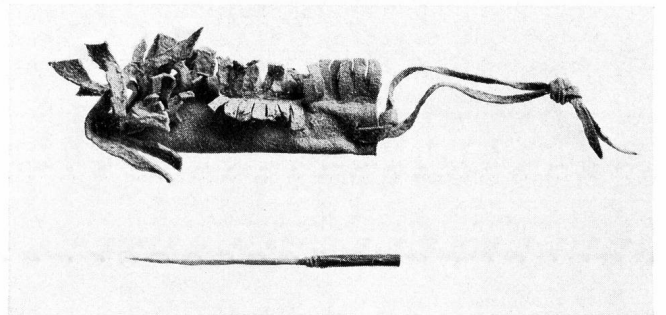
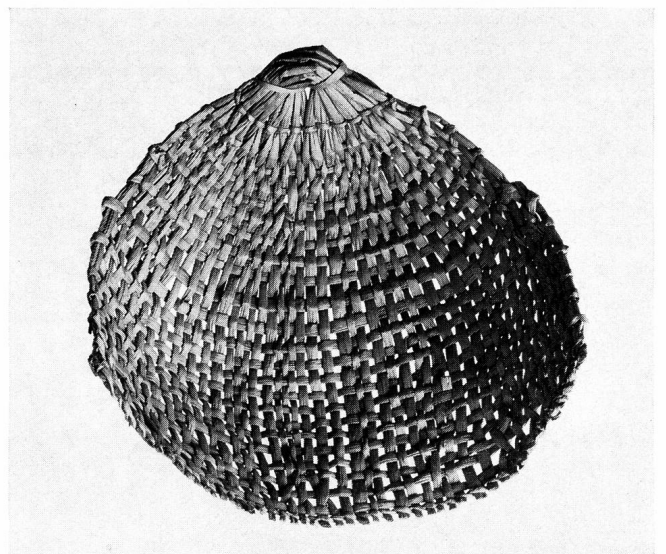


Fig. 171. Awl and Case, Klamath (Cat. No. 253)

Fig. 172. Basketry Platter, Klamath (Cat. No. 254)



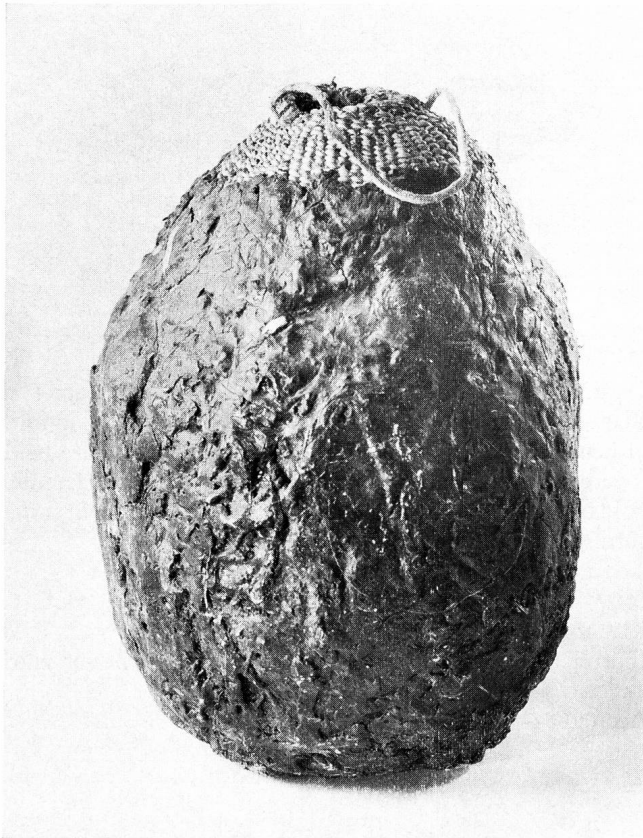
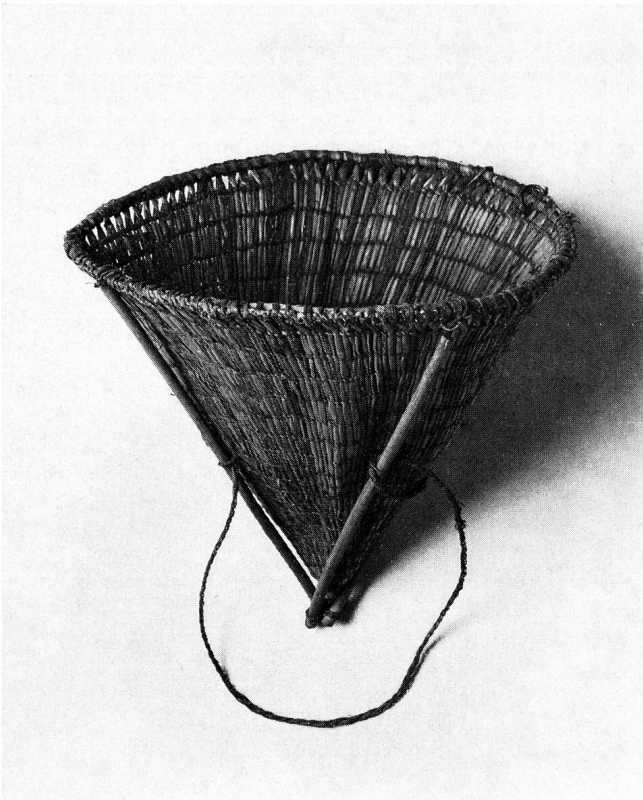


Fig. 173. Water Basket, Klamath (Cat. No. 255)

Fig. 174. Burden Basket, Klamath (Cat. No. 256)



#### 253 Awl and Case

Oreg. 36

Awl has long, fine, sharpened bone point fitted into wood handle (piece of twig). Join is bound with vegetable fibre thread. Case is sheath made from soft-tanned, unsmoked skin, stitched with sinew, seam allowances to the outside and cut into fringe. Suspension loop of same skin is drawn and knotted through top corner.

Good condition

Awl: L. 10 cm, W. (handle) .5 cm; Case: H. 11 cm; W. (incl. fringe) 4 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Indianer Nähnaedel»)

Acc.: 1883

Figure 171

#### 254 Basketry Platter

Oreg. 37

Made from tule materials in plain twined weave. Shape is triangular, slightly scooped. Made by doubling a bundle of tules so that their free ends diverge, serving as warps. The bundle is tied around at the joint to hold it together. Wefting is of open simple twine; it is a continuous strand commencing at joint or apex.

Used for serving food, particularly (according to Barrett, p. 256) broiled or otherwise cooked fish and roasted meat.

Good condition

L. 31 cm; W. 31 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Als Teller benutzt.»)

Acc.: 1883

Lit.: Barrett (1910)

Figure 172

#### 255 Water Basket

Oreg. 38

Made from tule materials, twined in simple, very tight, weave. Shape is upright oval, with flat base and small mouth. Exterior was originally completely sealed with black pitch – areas of this have now broken off. At rim, a carrying-loop of tanned thong is drawn through basket.

Good condition, except for partial loss of pitch.

H. 30 cm; D. (at middle): c. 20 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Wasserkorb. Etwas Pech ist auf der Reise abgefallen.»)

Acc.: 1883

Figure 173

#### 256 Burden Basket

Oreg. 40

Conical shape, in plain twined weave. Warp is of tule stems, weft of reddish-brown bark-like material (tule root?). Warp begins with a few strands brought together to a point at the bottom, with more stems added as the specimen widens out. These are joined with continuous weft strand, in rows about 2 cm apart. At top of basket, every two warp strands are twisted together, forming openwork pattern beneath rim. The rim is reinforced around inner edge with a hoop of wood, and whole is bound with weft strands.

Figure 174



Fig. 175. Headdress, Klamath (Cat. No. 257)

Attached to outside of basket are four vertical wooden rods; these extend a short distance below the apex, where they cross and are bound with twine. Carrying string, attached mid-way down outside of basket, is of two-strand twisted vegetable fibre.

Collector's note suggests this basket was used to transport «Wokus» (also spelled «Wokas») seeds, which are the pods of the water lily and a principal seed supply of the Klamath. Good condition

H. 39.5 cm; Diam. (at rim): 33 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Wokus Korb und Stecken (Oreg. 41) ... der Korb wird auf dem Rücken getragen.»)

Acc.: 1883

Comparison item: Mason (1902: Fig. 33)

Lit: Spier (1930: p. 160)

#### 257 Headdress

Oreg. 44

Consists of a rectangular length of bark which has been bent into a cylinder and stitched with two rows of tanned skin thong. Around lower rim of cylinder is tied a skin thong to which medium-sized greyish-brown feathers are attached in upright fashion (this is accomplished by bending quill ends around the thong, then binding ends and base of quill together with a second thong). At centre front, top, is

Figure 175

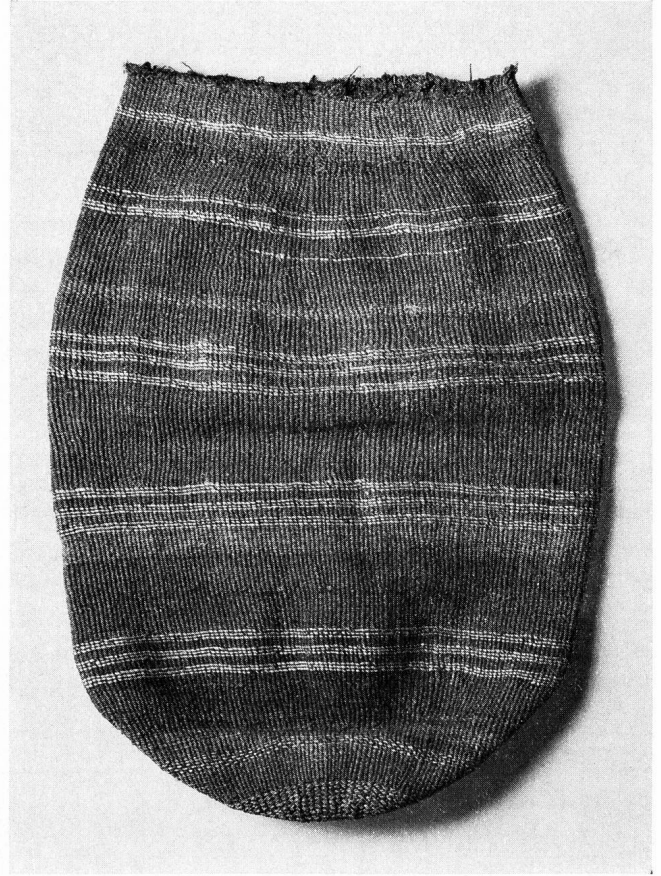


Fig. 176. Bag, Klamath (Cat. No. 258)

attached a bunch of downy white feathers; at same point but on inside are attached several medium-sized black feathers, small white and three long iridescent black feathers. Exterior of cylinder is painted from top to bottom with repeated «Y»-shaped motif in red-brown; band of same extends over wood seam, and around bottom front of cylinder.

Condition is good, except for some feather damage.

H. (incl. feathers) 32 cm; Diam. 18.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Ein Kriegshut.»)

Acc.: 1883

#### 258 Bag

Oreg. 45

Large, tubular shape, with circular base and slight narrowing at top. Made from nettle fibre string, worked in simple twining weave. Design in form of encircling bands, usually in groups of three, is worked in a shiny, yellowish-beige material (cat-tail stems?).

Good condition

H. 78 cm; W. 58 cm

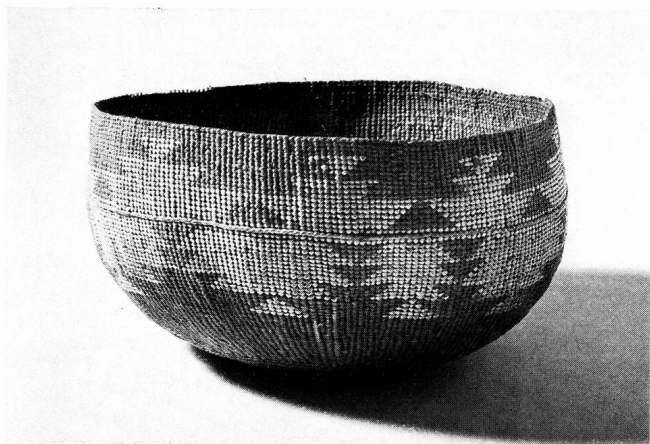
KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Ein grosser Sack aus Brennesseln Faden geflochten und verziert. Ein Prachtstück und die Arbeit mancher Woche representierend.»)

Acc.: 1883

Figure 176





#### 259 Basket

Oreg. 46

Figure 177

Semi-circular shape, made from tule materials in very close, plain, twined method. Geometric design around upper part is introduced by use of a shiny beige (cat-tail?) strand. On outside of basket are three raised lines, formed from using three-ply weft.

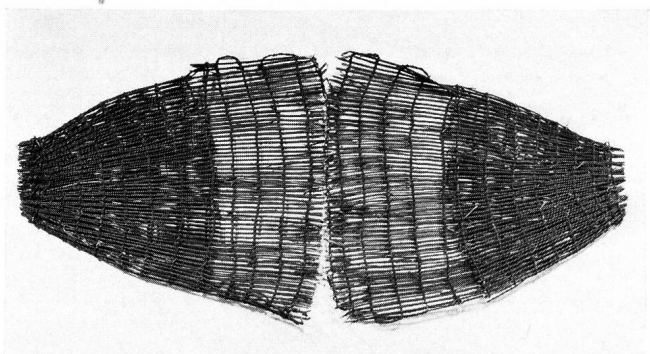
Good condition; slight damage to rim.

H. 11 cm; Diam. 21 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Wasserkorb. So dicht aus einer gewissen Holzart geflochten, dass er Wasser hält und auch so gebraucht wird.»)

Acc.: 1883



#### 260 Fish Trap

Oreg. 47

Figure 178

Made from willow twigs, woven in open plain twine. Shape is oblong, tapered towards ends, which are covered with same willow twining. Middle section of basket presumably originally had low sides. Covered ends are stitched closed at end, and are open at top.

This trap seems comparable to one described by Meacham, as quoted in Spier (p. 152): «A canoe-shaped basket is made, with covering of willow-work at each end, leaving a space of 4 feet in the middle top of the basket. This basket is carried out into the tules that adjoin the lakes, and sunk to the depth of 2 or 3 feet. The fishermen chew dried fish eggs and spit them in the water over the basket, until it is covered with the eggs, and then retire a short distance, waiting until the white-fish come in large numbers over the basket, when the fishermen cautiously approach the covered ends, and raise it suddenly, until the upper edge is above the water, and thus entrap hundreds of fish, that are about 8" in length.»

Condition is poor; trap has been folded in storage, with the result that the willows are badly broken across mid-point.

L. 150 cm; W. 65 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Grosser Fischfänger aus Weiden zum fangen grösserer Fische.»)

Acc.: 1883

Lit.: Spier (1930)



#### 261 Woman's Hat

Oreg. 48

Figure 159 (right)

Slightly tapered, rounded shape, with flat top and circular rim. Worked in very close, simple, twining technique. Made from tule materials: weft consists of two shades of brown fibres forming design against background of shiny, yellowish-beige strands. At starting point of weaving (centre top of hat), weft is formed from nettle fibre string; around the rim, warp ends are folded to the inside and stitched with the same material.

Fig. 177. Basket, Klamath (Cat. No. 259)

Fig. 178. Fish Trap, Klamath (Cat. No. 260)

Fig. 179. Feather Headdress, Klamath (Cat. No. 262)

Good condition

H. 18 cm; Diam. 11.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «feiner Frauenhut Weiss und Schwarz.»)

Acc.: 1883

262 Feather Headdress

Oreg. 49

Figure 179

Bunch of split hawk feathers, bound together at base with sinew. At base are attached two triangles of smoked tanned skin; to each of these is attached a tie of tanned skin.

Good condition

L. c. 26 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Ein Indianer Kriegskopfputz.»)

Acc.: 1883

263 Quiver and Arrows

Oreg. 50 (a, b, c, d, e, f)

Figure 180

(a) Quiver is a tapered cylinder made from tule stems laid lengthwise and woven together by simple twining method using weft strand of tule root (?) fibre at approximately 5 cm intervals. Bottom is sealed shut in same manner. Carrying strap is length of unsmoked, tanned skin.

(b) Wooden arrow. Tapered to a blunt point at fore-end, at opposite end feathered for about 30 cm with three grey-brown, split and trimmed feathers. Secured under sinew wrapping at shaft end is a bunch of seven grey-brown feathers, each attached to connecting piece of fringed tanned skin by sinew wrapping at base of quill.

(c) Wooden arrow, construction similar to (b) above. At fore-end of feathering, four small orange-tipped-with-black feathers are attached by means of having their quill ends bent around a skin thong and bound with sinew. Skin thong is then tied around shaft. Shaft and sinew wrappings are painted red.

(d) Wooden arrow. No notching at nock; feathering consists of two split, dark, brown-grey feathers.

(e) Wooden arrow, resembling (d) in manufacture.

(f) Arrow, with cane shaft and point of hard wood. Fore-end of reed is wrapped with pitched sinew to prevent splitting when foreshaft is driven in. There is a small ring of pitch around foreshaft, at place where point begins to taper. Feathering consists of three small, white, split and trimmed feathers, bound at either end with pitched sinew.

Quiver is in good condition; with exception of (f) all arrows have damage to feathering.

(a) L. 73.5 cm; W. 19 cm; (b) L. 72.5 cm; (c) L. 81.5 cm;

(d) L. 93 cm; (e) L. 92.5 cm; (f) L. 83 cm

KLAMATH

(Forrer, early 1880's; Oregon, U.S.A.: «Pfeilsack aus Binsen.»)

Acc.: 1883

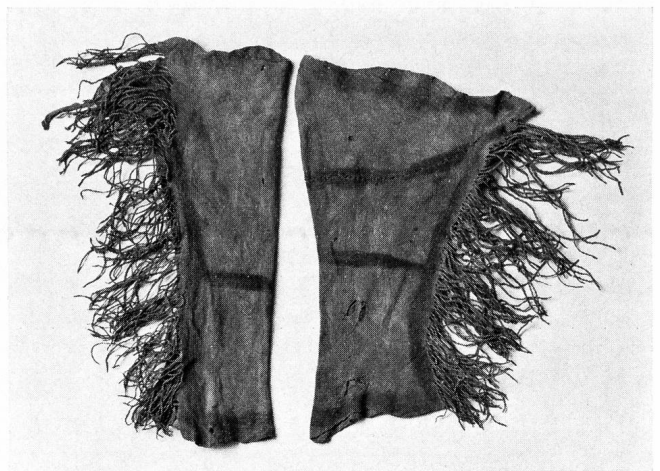
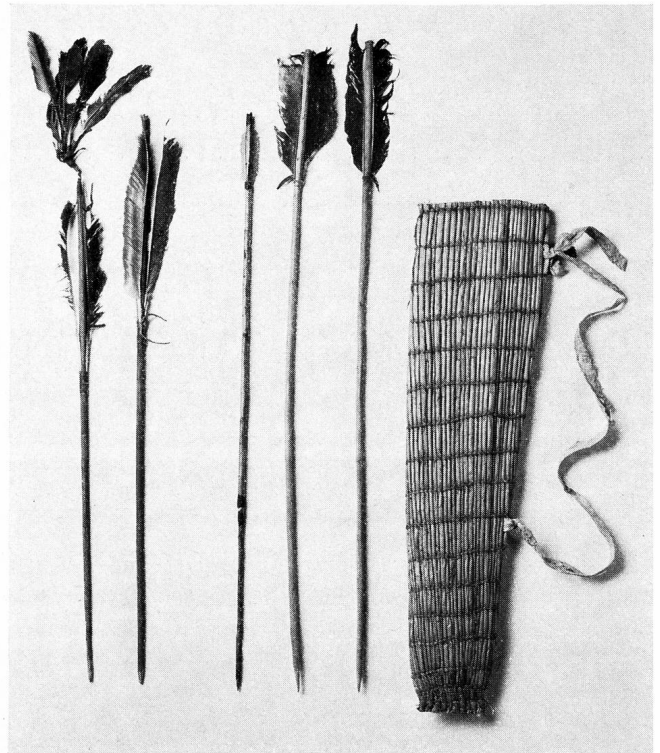


Fig. 180. Quiver and Arrows, Klamath (Cat. No. 263)

Fig. 181. Woman's Leggings, Klamath (Cat. No. 264)

Fig. 182. Basketry Hat, Klamath (Cat. No. 266)

264 *Woman's Leggings*

Oreg. 51

Figure 181

Made from soft, tanned and smoked skin. Seamed down outer leg, with seam allowance to the outside and cut into fine fringe. Red paint borders around outer side, top and bottom, transversely across middle, and delineating piecing on one legging. Sewing is with sinew; a hole in one legging has been stitched with commercial thread.

Good condition

L. 44 cm; W. 26 cm; Fringe: 17 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «paar Frauengaiters aus Leder.»)

Acc.: 1883

265 *Spear*

Oreg. 52

Lightweight, long shaft of cane with thinner wood foreshaft inserted in end and join bound with indigenous vegetable fibre thread. Foreshaft has burned-in diagonal, parallel, encircling lines. Point is long, thin, tapered piece of wood, fitted over end of foreshaft with split in end of point sealed with pitch, and join bound with commercial thread.

Probable use as javelin in dart game, possibly in conjunction with Cat. No. 247 (Oreg. 30)

Condition is fair; tip of point is broken, and there is partial loss of shaft lashing.

L. 181 cm; W. (point) 1.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.)

Acc.: 1883

266 *Basketry Hat*

Oreg. 53

Figure 182

Slightly flared shape, with circular, flat top and circular rim. Warp is of flattened tule stems, woven together with weft of the same, in three-ply twining which creates elevated bands around exterior of hat.

Shape is distorted, with some damage to tule. A metal rod is attached with metal wire around the inside of the rim – presumably a museum addition to preserve the form.

Diam. (rim) c. 30 cm; H. c. 20 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Mannshut»)

Acc.: 1883

267 *Necklace*

Oreg. 54

Figure 183

Made from large, beige-coloured seeds, strung on cord of twisted sinew.

Fair condition

L. 44 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Halskette aus essbaren Wurzeln.»)

Acc.: 1883

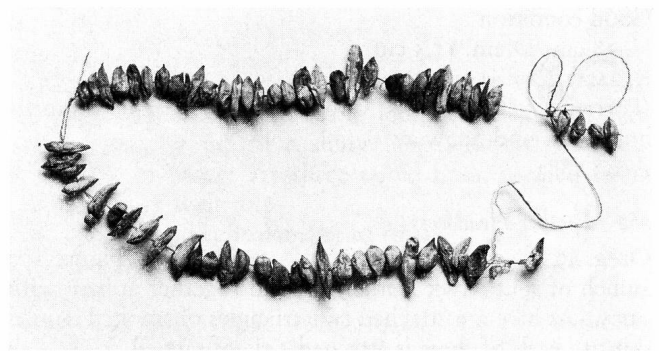


Fig. 183. Necklace, Klamath (Cat. No. 267)

268 *Ring and Pin Games (2)*

Oreg. 55 (a, b)

Figure 184 (Oreg. 55 (b))

Each game consists of an elliptically-shaped bundle of circularly-wrapped tule rushes, with loop of twisted rushes emerging from top. Around loop is tied a fine cord of twisted nettle fibre, to the opposite end of which is secured the pin, a finely-sharpened piece of wood.

Spier (p. 83) describes a similar version of the game: «The ball is allowed to hang pendant: by a quick plunge of the pin straight down, an attempt is made to pierce the point of attachment of cord and ball. This «breaks the month». It is considered great luck, for it will shorten the month and hasten the coming of spring. It is a pastime of young and old of either sex during the long winter months spent in the earth-lodge.»

(a) Loop at top broken; (b) Good condition.

(b) L. ball: 5 cm; W. 2 cm; L. pin: 4.5 cm

KLAMATH

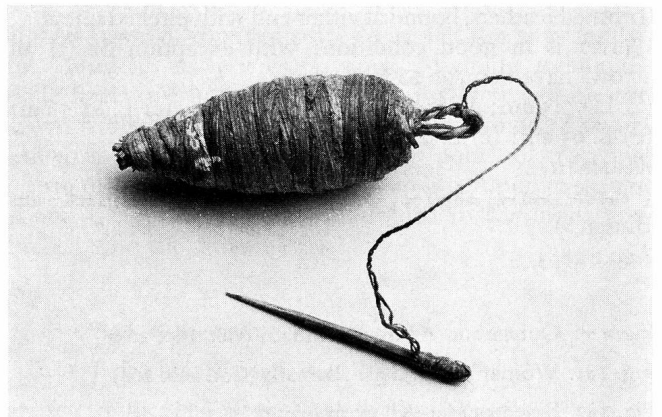
(Forrer, A.; early 1880's; Oregon, U.S.A.: «Fangspiel»)

Acc.: 1883

Comparison item: Dorsey (1901: Pl. II)

Lit.: Spier (1930)

Fig. 184. Ring and Pin Game, Klamath (Cat. No. 268)





269 *Necklace or Armband*

Oreg. 56

Two strings of twisted nettle fibre over which a single porcupine quill is looped to create a braided effect. Quills are predominately yellow, with small blocks of brown quills inserted at intervals.

Good condition

L. 105 cm; W. 2 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Hals oder Armband aus Stachelschweinsborsten.»)

Acc.: 1883

270 *Harpoon end*

Oreg. 57

Figure 185  
Shaft is length of peeled wood, grooved around middle to accommodate wrapping of line. Foreshaft consists of two tapered lengths of wood, placed one on either side of shaft end and lashed secure with two-strand nettle fibre twine. There are two fine points of bone with wood bases into which a socket has been cut. Approximately two-thirds of point is wrapped with nettle fibre twine and coated with pitch. Points fit over tapered ends of foreshaft; line of braided nettle fibre extends from mid-way on point.

In use, the toggle point is thrust completely through the fish so that the detachable point will slip off and turn at right angles.

Good condition, but only a fraction of the shaft is present.

L. 42.5 cm; W. (foreshaft): 3 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Lanze zum Fischfang.»)

Acc.: 1883

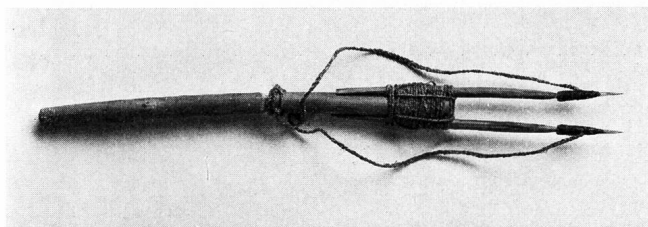


Fig. 185. Harpoon End, Klamath (Cat. No. 270)

271 *Cap or Sunshade*

Oreg. 59

Figure 186  
Made from tule fibre in plain twined weave. Shape is narrow length which has been bent into an open loop, then inner sides brought together and twining continued across total width, forming visor-type sunshade.

Good condition

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Augenschirm gegen die Sonne.»)

Acc.: 1883



Fig. 186. Sunshade, Klamath (Cat. No. 271)

272 *Pillow*

Oreg. 60

Figure 187  
Woven mat, made from flattened tules, two layers deep, twined together at approximately 5 cm intervals with nettle fibre cord. At one end, a border warp of braided tules is laid parallel to the tule warps and is caught in the twining cords.

In use, the mat would be rolled to form a pillow for the head.

Good condition

L. 62 cm; W. 30.5 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Kopfkissen.»)

Acc.: 1883

273 *Shaman's Arrow (?)*

Oreg. 61 (a, b)

Figure 188  
Two short lengths of wood, each sharpened to a point at either end and encased in a tubular container made from unflattened tule stems which are bound together with strips of bark.

Good condition

L. arrows: 25 cm; Diam. case: 3 cm; L. case and arrows: 47.5 cm

KLAMATH

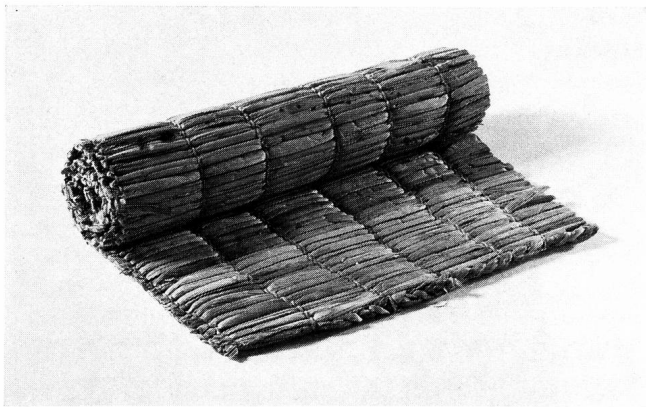
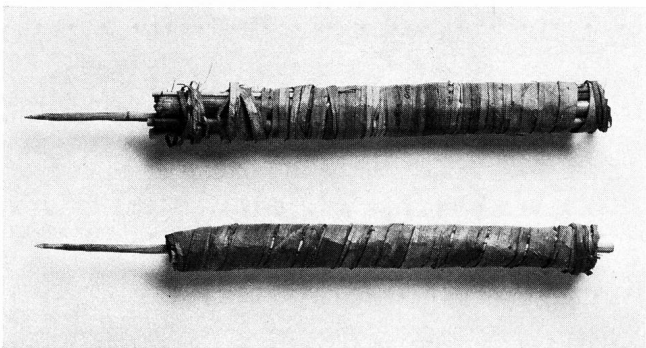


Fig. 187. Mat Pillow, Klamath (Cat. No. 272)

Fig. 188. Shaman's Arrows?, Klamath (Cat. No. 273)



(Forrer, A.; early 1880's; Oregon, U.S.A.: «2 Zauberpfeile, in einem Rohrbündel, von Bast umflochten.»)

Acc.: 1883

#### 274 Section of Mat

Oreg. 62

Long narrow rectangle of tule stems woven together in simple twill technique using nettle fibre string. Apparently this is a strip cut from a larger mat: third row of twining is partially destroyed due to uneven cutting of lower edge. Weft cord is unravelling and some of tule strands are breaking at end.

L. 196 cm; W. 14 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.)

Acc.: 1883

#### 275 Arrow Foreshaft and Point

Oreg. 64

Shaft end is of wood, split to permit fitting of point. Point is of finely-worked stone (chalcedony) in a narrow triangular shape with serrated edges and downturned basal corners forming base. Point is lashed to shaft using sinew line.

Lashing loose, point of tip broken.

L. 10 cm; W. (point): 1.2 cm

KLAMATH

(Forrer, A.; early 1880's; Oregon, U.S.A.: «Pfeilspitze mit Fragment des Schaftes, aus Feuerstein, fein ausgezähnt.»)

Acc.: 1883

## Southwest

The Southwest is one of the most complex culture areas of native North America. Geographically it is a large, mainly arid, region in the southwestern United States (including present-day Arizona and New Mexico) and northern Mexico. The three main groups inhabiting the area were: the village-dwelling Pueblo farmers; the hunting and gathering Papago, Pima, and Yuma peoples; and the Navaho and Apache, nomadic hunters. The Pueblo groups can be subdivided geographically into the Hopi, the Zuni, and the Rio Grande. These people were farmers: corn and other cultivated vegetables provided the main food supply, and cotton was raised for weaving into clothing. They knew the technology of masonry, and were highly-skilled at pottery-making. Traditionally, the cultivation of crops and weaving of cloth were done by men, while pottery-making was exclusively women's work.

Paul Weiss, formerly Swiss Consul in Denver, Colorado, was the collector of all the Pueblo material in the Museum, as well as most of the other Southwest items. Almost all the items were apparently obtained from craft shops and Indian trading posts. The documentation presented with these items was extracted from a number of letters written by Mr. Weiss to the History Museum between 1920 and 1938 – since the information had to be pieced together from comments written at various times, it was not possible to directly quote the collector, as is the practice in the rest of the catalogue.

Several aspects of the material culture of the Pueblo people are represented in the collection. The modern pottery (see Cat. No. 297–299, and 313–318) is constructed in the same manner as the prehistoric ware (Cat. Nos. 287, 288); that is, by a coiling technique, without use

of the potter's wheel. Irregularities are scraped and smoothed with a piece of gourd or smooth stone. Usually a wash of white clay is applied, and the designs drawn on the surface free-hand using a brush of shredded yucca leaves. Design colours are usually black and/or red, obtained from mineral and vegetable pigments. The vessels are then fired in a kiln which consists of a grate over a bed of coals, covered with cakes of dried sheep manure. Another craft, that of silver work, is of relatively recent introduction; older forms of jewellery utilized stone (particularly turquoise) and shell (Cat. No. 284). The rich and complex religious and ceremonial life of the Pueblos is reflected in the ceremonial clothing (Cat. Nos. 304, 305), stone fetish (Cat. No. 307) and kachina dolls (Cat. Nos. 300–303).

In contrast to the settled and sophisticated society of the Pueblos, the hunting and gathering type existence of the Pima, Papago and Yuma is quite primitive. Although some agriculture was practised, wild plants provided the bulk of the diet. Cotton was originally raised and woven, but this occupation ceased a century ago. Pottery was not comparable in quality to that of the Pueblo groups, but the Pima and Papago excelled at coiled basketry (Cat. Nos. 280, 281).

Some of the most distinctive Navaho traits, such as sheep herding and the production of wool rugs and heavy silver jewellery, developed relatively recently. The earlier society was semi-nomadic, with several aspects (limited agriculture, sand-painting, and weaving) suggesting influences from their Pueblo neighbours. The Apache, on the other hand, although related to the Navaho in their language, religion, social organizations and mythology, did not exhibit any Pueblo features. The basketry of the Apache is one of their most striking material culture items (Cat. No. 296).

### 276 Saddle

Si. 8

Figure 189

Wooden frame is entirely covered with rawhide. Frame has two parallel side bars which support an angular upright bow at front and a low, rounded cantle at rear. Between cantle and bow is suspended a hammock-like seat of rawhide. Bow and cantle are studded with brass tacks.

Saddle rigging is entirely of rawhide, with iron trade stirrups. Rawhide has been decorated by cutting designs into surface with a sharp implement.

Good condition

L. 47 cm; W. 30 cm; H. 29 cm

[NAVAHO]

(Dodane)

Acc.: 1895

Comparison item: Wissler (1915 a: Fig. 7)

### 277 Moccasins

Si. 18 (a, b)

Figure 190

Soles are of rawhide cut in angular foot shape, with narrow rounded toe. Soles are turned up around the edges, and uppers of one piece of tanned, very soft skin are stitched around. The upper is first attached to the sole at a point just below and slightly forward of the ankle, on the inside of the foot, then carried around the toe, outer side, and heel, back to the starting point, with excess skin overlapping slightly. A skin thong is laced around sides and back of ankle. Sewing is with sinew.

Good condition

L. 27 cm; W. 11 cm; H. 12 cm

[APACHE]

(Dodane)

Acc.: 1895

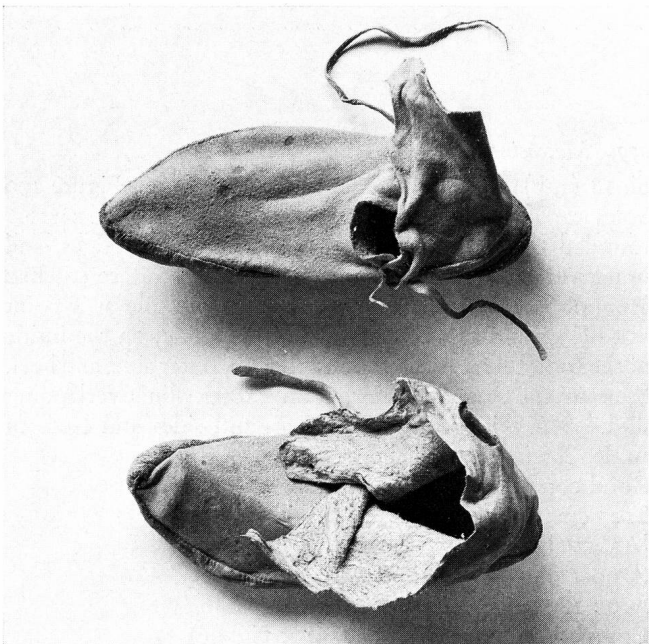
Comparison item: Wissler (1910: Fig. 96)





Fig. 189. Saddle, [Navaho] (Cat. No. 276)

Fig. 190. Moccasins, [Apache] (Cat. No. 277)



#### 278 Bowl

N.A. 60

Small pottery bowl with bulging sides, constricted neck and flaring rim. Interior has dull black finish; exterior is shiny black. No designs are painted. Black colour is a result of the firing technique: smoke is confined during firing, causing the carbon to permeate the porous clay, producing a black ware.

Good condition

H. 6.5 cm; Diam. 8 cm

SANTA CLARA PUEBLO

(Weiss, Paul; 1921; Santa Fe, New Mexico) (Purchased from a dealer (Southwest Arts and Crafts); label stuck to base reads: «Guaranteed hand-made at Santa Clara Indian Pueblo, New Mexico.»)

Acc.: 1921

#### 279 Basketry Tray

N.A. 64

Figure 191

Made by coiling technique: thick foundation coils are of shredded yucca stems, wrapped with strips of yucca leaves. Designs are worked in reddish- and dark-brown, and yellow, against background of natural beige-coloured strands. There is a small suspension loop of same materials. This style of coiling is particular to Second Mesa villages. Traditionally, this type of tray was used for serving food, but this item was probably made for sale to tourists.

Good condition

Diam. 21.4 cm

[HOPI]

(Weiss, P.; 1921; New Mexico)

Acc.: 1921

#### 280 Basketry bowl

N.A. 65

Figure 192

Shape is shallow with walls flaring from centre bottom. Coil is of shredded material sewn with split willow and (for bottom, rim, and the line design in between) the black outer covering of the devil's claw seed pod (*martynia louisiana*).

Good condition

Diam. 22.5 cm

[PIMA]

(Weiss, P.; 1921; New Mexico)

Acc.: 1921

Comparison item: Mason (1902: Fig. 199)

#### 281 Basketry Bowl

N.A. 66

Made by coiling technique: fairly broad coils of shredded material are stitched with yellowish-white split yucca leaves. Rim and designs around sides are of dark brown devil's claw.

Good condition

H. 8 cm; Diam. 17 cm

[PAPAGO]

(Weiss, P.; 1921; New Mexico)

Acc.: 1921

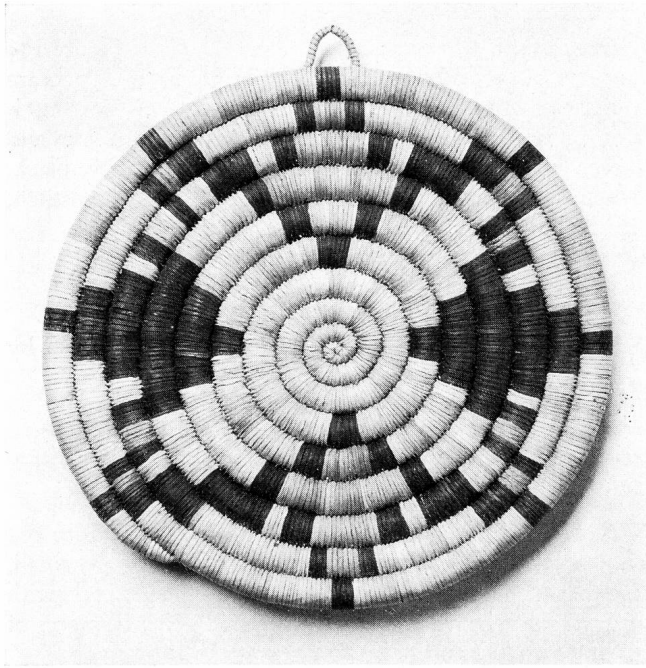


Fig. 191. Basketry Tray, [Hopi] (Cat. No. 279)

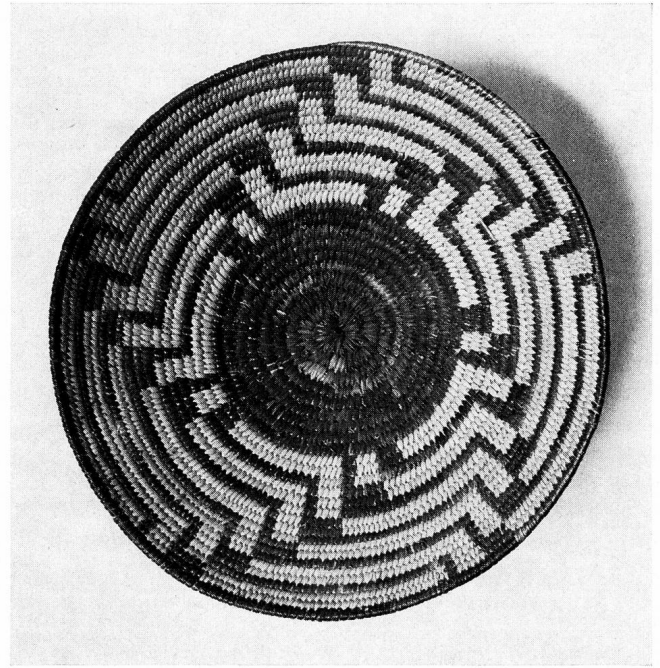


Fig. 192. Basketry Bowl, [Hopi] (Cat. No. 280)

Fig. 193. Shoulder «Bag», Pueblo (Cat. No. 282)

#### 282 Shoulder «Bag»

N.A. 114

Figure 193  
«Bandolier» style, lacking pouch and intended solely as decorative accoutrement. Solidly beaded with small round glass beads attached by overlay stitch, worked on natural white cotton cloth, backed with the same, and edged with tan cotton cloth. Design consists of highly stylized floral patterns in multicoloured beads, outlined with two or three rows of beads in a contrasting colour, against background of white beads. At lower edge is attached a fringe consisting of short strips of loomed beadwork, with tassel formed from faceted blue and clear glass beads and tufts of purple or red wool at end of each strip. Beading and sewing are with commercial thread.

Bandolier bags were common among Woodland Indian tribes and worn as decorations on dress occasions. The style was apparently copied from the bandolier or bullet pouch worn over one shoulder by the U.S. military. The view has been presented (Johnson, 1967) that the above style of beading originated among Central Algonquian and southern Siouan tribes, then spread west and about 1920 became associated with parts of the Oklahoma «pan-Indian» man's war dance costume. The style apparently later reached some Pueblo groups in the southwest as part of the same costume.

Loss of some beading, and damage to loomed beadwork.  
L. with strap: 96 cm; W. 33.5 cm

PUEBLO

(Weiss, P.; 1930; Taos, New Mexico)

Acc.: 1930

Lit.: Johnson (1967)

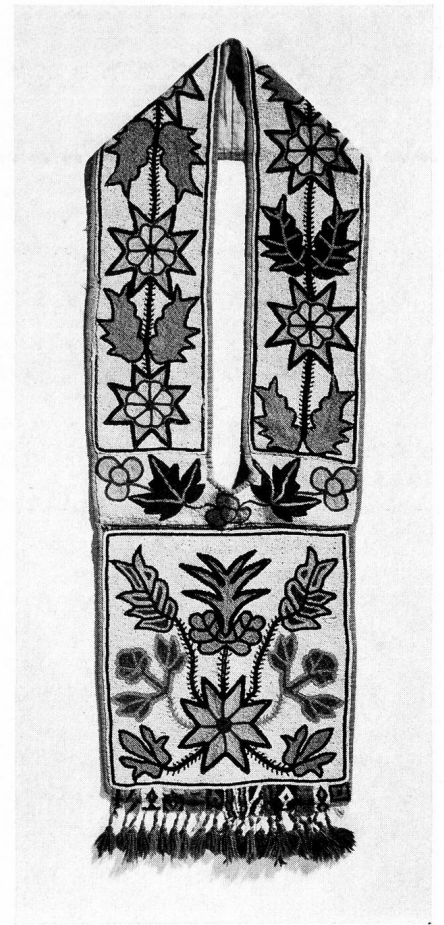




Fig. 194. Moccasins, [Ute?] (Cat. No. 283)

Fig. 195. Necklace, [Pueblo] (Cat. No. 284)



#### 283 Moccasins

N.A. 116 (a, b)

Soles are of rawhide, cut for left and right foot. Uppers are of light-coloured, tanned skin in two pieces. Sewing is with sinew, and a rawhide thong is laced around sides and back. Upper fronts are decorated with red, white, black, brown, and faceted blue glass beads, attached by lazy stitch, threaded on sinew.

Skin is very dry, and hardened.

L. 26 cm; W. 8.5 cm; H. 9.5 cm

[UTE?]

(Weiss, P.; 1930, Colorado) (Said to have been worn by Chief Whitecloud at Calhan, Colorado, 1855).

Acc.: 1930

Figure 194

#### 284 Necklace

N.A. 118

Three-strand necklace on cotton string. Beads are small, disc-shaped, white shell beads interspaced at intervals with turquoise disc beads and larger irregularly-shaped pieces of cut and polished turquoise.

Good condition

L. 35 cm

[PUEBLO]

(Weiss, P.; 1931; New Mexico)

Acc.: 1931

Comparison item: Hough (1918: Pl. 27)

Figure 195

#### 285 Rug

N.A. 119

Woven from hand-spun wool, background light, brown design worked in natural white with details and outlining in red, black, yellow, and turquoise. Style is so-called «yei» or «ceremonial» rug (although there is no ceremonial significance attached), with design copied from a sand-painting motif.

Good condition

H. 113 cm; W. 70 cm

NAVAHO

(Weiss, P.; 1931)

Acc.: 1931

Figure 196

#### 286 Bowl

N.A. 130

Pottery bowl, fairly thick-walled, and rather irregular in shape and thickness of walls. Black, brown, and red-brown geometric designs on interior and exterior, against cream background. Designs are very worn, particularly on inside and exterior base, indicating the bowl probably had considerable domestic usage, rather than being produced for trade with non-Indians.

Wearing off of designs; fine cracks in pottery.

Diam. 21 cm; Depth: c. 9.5 cm

[ZUNI?]

(Weiss, P.; 1930)

Acc.: 1930

Figure 197



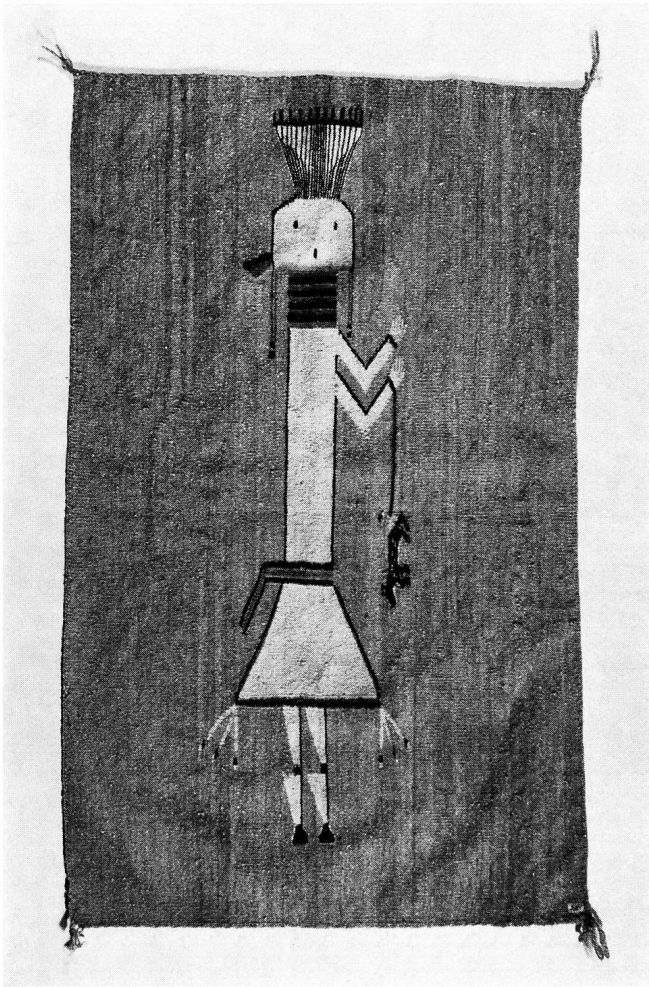


Fig. 196. Rug, Navaho (Cat. No. 285)

287 Bowl

N.A. 131

Small semi-circular pottery bowl. Greyish-white slip overall, and designs painted in black. Designs consist of repeated slanted hourglass figures bordered above and below with two fine lines, all painted on inside rim. Small black marks in groups of four are painted on rim. Bowl is evenly worked and smoothly finished. Small pieces have broken from rim.

Diam. 13.5 cm; H. 7 cm

PREHISTORIC PUEBLO

(Weiss, P.; 1931; Toadlena, New Mexico) (Note on old catalogue card reads: «Prähistorischer Grabfund, Pueblos – Toadlena, New Mexico.»)

Acc.: 1931

288 Jug

N.A. 132

Small pottery jug with handle. Greyish-white slip overall, and designs painted in black. Designs are simple geometric on lower and upper parts, with outlined areas filled with diagonal striping. Around shoulder is painted series of bird-track motifs. Interior of jug shows evidences of coiling technique.

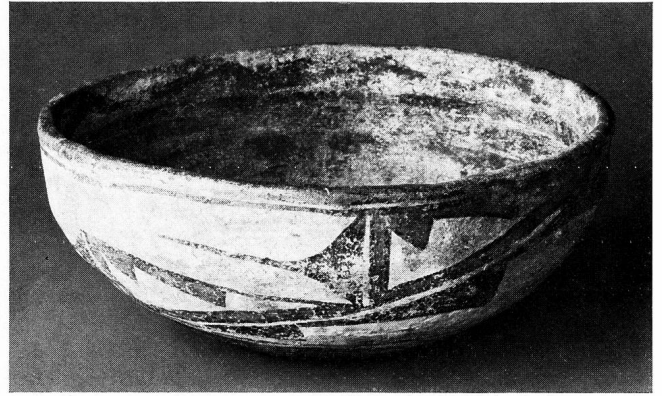


Fig. 197. Bowl, [Zuni] (Cat. No. 286)

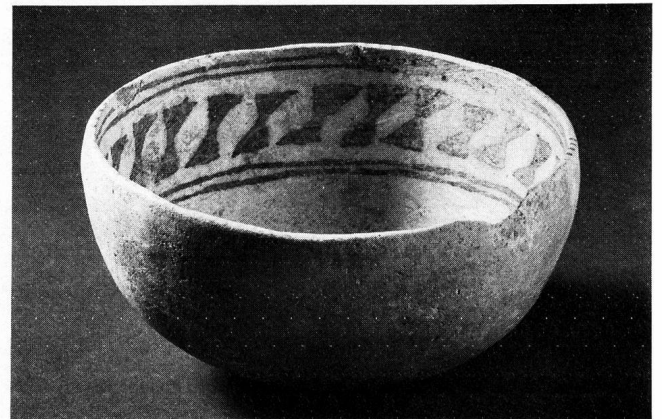
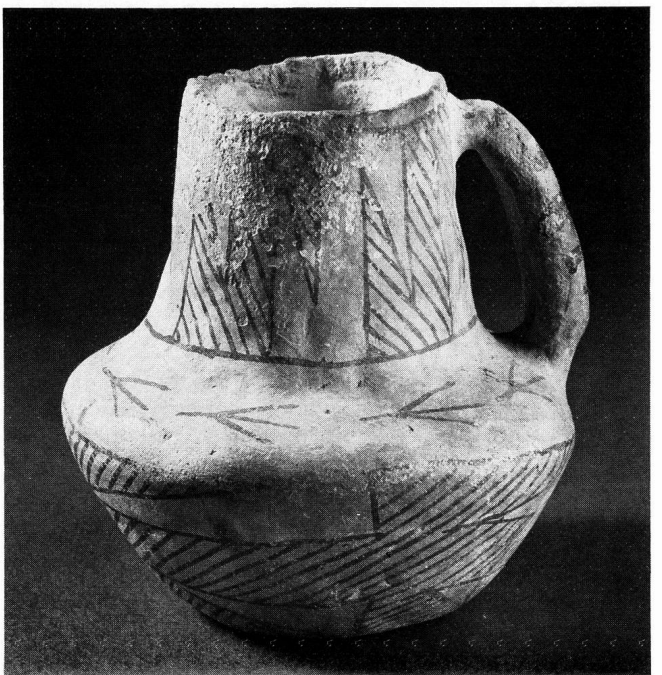


Fig. 198. Bowl, Prehistoric Pueblo (Cat. No. 287)

Fig. 199. Bowl, Prehistoric Pueblo (Cat. No. 288)



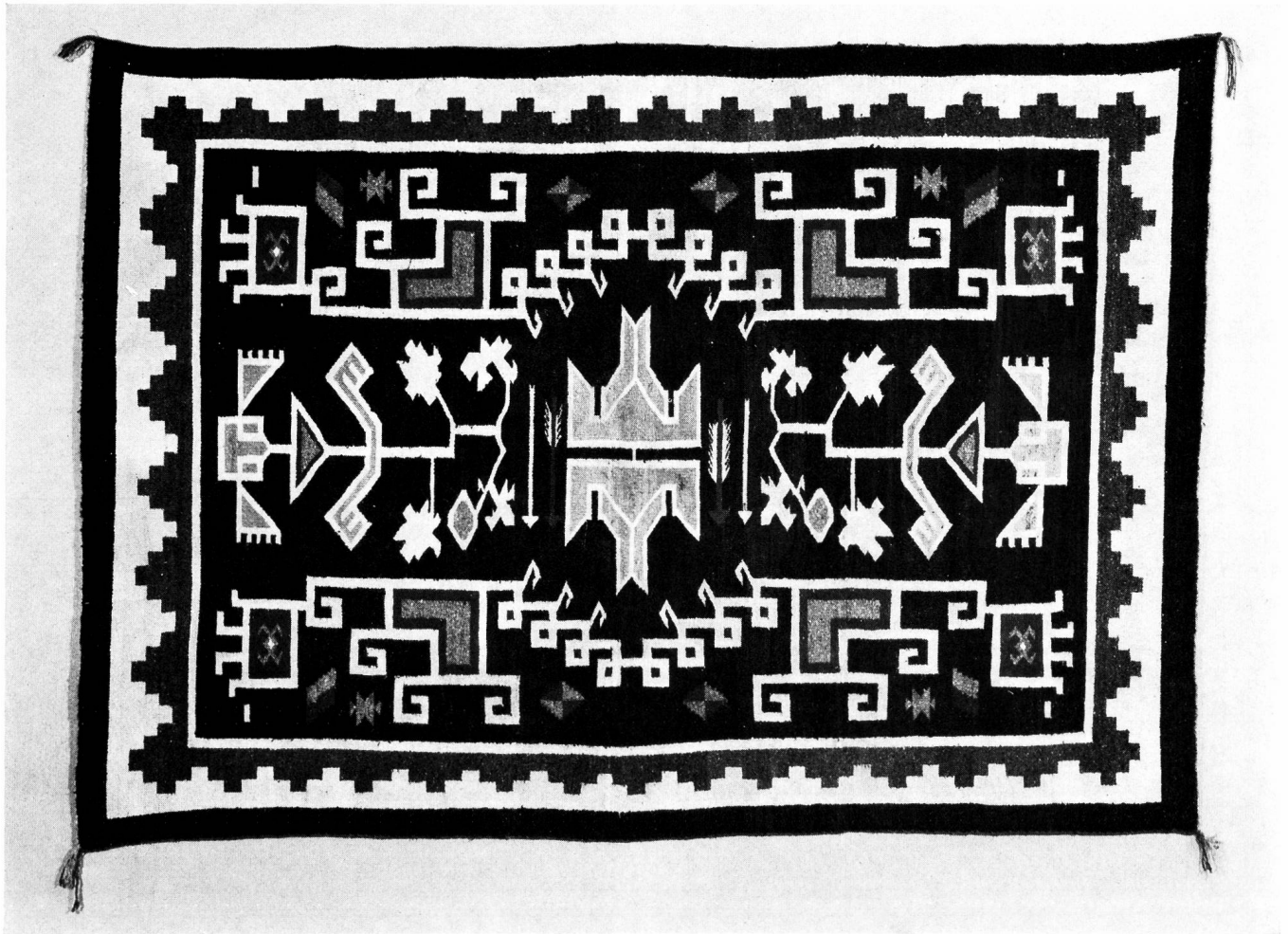


Fig. 200. Rug, Navaho (Cat. No. 290)

Some chipping around rim, and wearing of painted designs.  
H. 12 cm; Diam. 11.4 cm  
PREHISTORIC PUEBLO  
(Weiss, P.; Shiprock, New Mexico) (Note on old catalogue card reads: «Prähistorischer Grabfund, Pueblos – Shiprock, New Mexico.»)  
Acc.: 1931

289 Jug  
N.A. 133  
Small pottery jug, with handle. Originally slipped in greyish-white with designs (broad lines on upper part) in black. Both slip and designs now largely worn off. Handle is formed from two lengths of clay – one is painted with row of black dots, other with solid line. Rim damaged, and wearing of surface.  
H. 10 cm; W. 10 cm  
PREHISTORIC PUEBLO  
(Weiss, P.; 1931; Shiprock, New Mexico) (Note on old catalogue card reads, «Prähistorischer Grabfund, Pueblos.»)  
Acc.: 1931

290 Rug  
N.A. 136  
«Border blanket» style of rug. Woven from handspun wool, in red and natural black, brown, white and grey.  
Good condition  
L. 190 cm; W. 130 cm  
NAVAHO  
(Weiss, P.; 1931)  
Acc.: 1931

Figure 200

291 Drum  
N.A. 138  
Originally a crude cooking pot of black pottery, adapted to form a drum by stretching and tying tanned skin over top end. Rim (under skin cover) has raised zigzag line bordered by simple raised band above and below, with relief bands punctated with small dots. Rounded bottom is to accommodate placing cooking pot in fire. Originally broken into fragments, glued together in museum.  
H. 26 cm; Diam. 17.2 cm; Diam. opening 15 cm  
NAVAHO  
(Weiss, P.; 1931; Arizona?)  
Acc.: 1931

Figure 201



Fig. 201. Drum, Navaho (Cat. No. 291)

292 Bracelet

N.A. 143 Figure 202 (lower)  
Simple, thin silver band, decorated on face with serrated-  
edged zigzag and interlocking diamond-shaped lines.  
Good condition  
L. 6 cm; W. 2 cm  
[NAVAHO]  
(Weiss, P.; 1931)  
Acc.: 1931

293 Storage Basket

N.A. 144 Figure 203  
Large container, made in coiled technique with stitching  
with narrow wood splints. Circular, flat base, sides flaring  
slightly to high shoulder, then constricted to form neck.  
Centre of base is worked in black, as are zigzag lines around  
sides; rim consists of alternated black and natural yellow/  
white splints.  
Good condition  
H. 44 cm; Diam. at shoulder ca. 30 cm  
[APACHE]  
(Weiss, P.; 1935; White, River, Arizona)  
Acc.: 1935

294 Fiddle and Bow

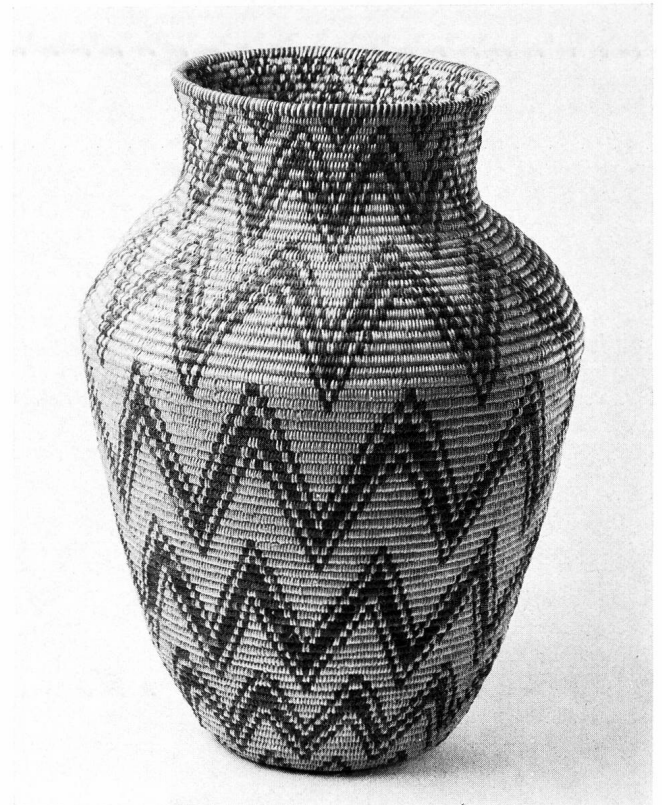
N.A. 145 (a, b) Figure 204  
Sound box is made from a hollowed yucca stem, with  
small holes burned through near base. Top is covered with  
pitch and sides are painted with red designs. A small  
knob is attached at base, and lengths of horsehair knotted



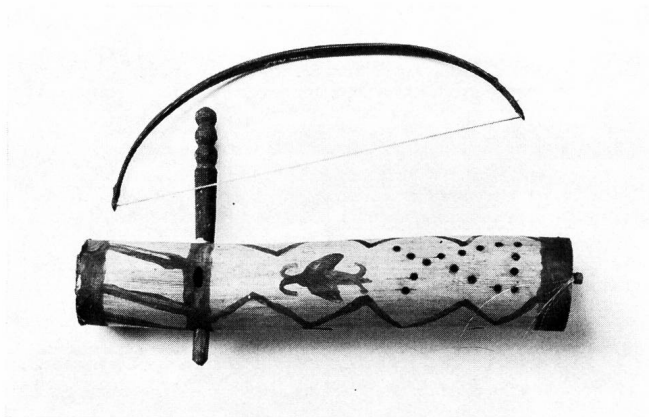
Fig. 202. Bracelets, [Navaho]: upper (Cat. No. 295); lower (Cat. No. 292)

around. The bow is of wood painted red, with string of  
horsehair.  
This style of musical instrument was adapted by the Apache  
from a European-type violin.

Fig. 203. Storage Basket, [Apache] (Cat. No. 293)







On box, horsehair strings are broken; otherwise condition is good.

Box: H. 33 cm; W. 18.5 cm; Bow: 8.5 cm

[APACHE]

(Weiss, P.; 1932; White River, Arizona)

Acc.: 1932

Comparison item: Dockstader (1961: Pl. 173)

#### 295 Bracelet

N.A. 149

Figure 202 (upper)

Narrow band of hammered silver, mounted in middle with seven pieces of greenish turquoise. On either side of mount are engraved three elliptical-shaped outlines, each enclosing a serrated form.

Loss of small piece of turquoise.

L. 7 cm; W. (of band) 8 cm

[NAVAHO]

(Weiss, P.; 1933)

Acc.: 1933

#### 296 Water Jar

N.A. 150

Figure 205

Made in diagonal twined weaving, coated inside and out with pitch. Base is round, and slightly concave. There are three wooden lugs attached to the sides, for suspension and carrying. Weft material is wood splints, probably willow or cottonwood.

Good condition

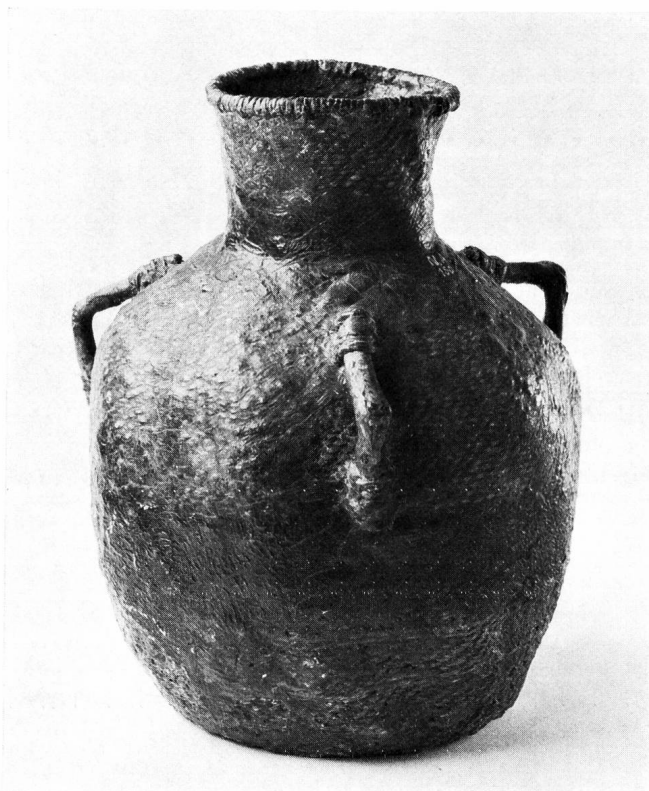
H. 42.5 cm; Diam. c. 30 cm

[APACHE]

(Weiss, P.; 1932; White River, Arizona) (bought at a trading post)

Acc.: 1932

Comparison item: Mason (1902: Pl. 33)



#### 297 Bowl

N.A. 155

Figure 206

Pottery bowl. Lower part is slipped with brown; above this, designs are worked in black and brown against cream background. Design areas are in two encircling bands: lower consists of three-times-repeated stylized S-curved motif, upper consists of repeated, elaborated triangle motif. Rim is in black, with band in red-brown around inner rim. Good condition, although there is slight chipping of cream background.

H. 19.5 cm; Diam. 26.5 cm

ZUNI?

(Ritter, L.)

Acc.: 1932

#### 298 Bowl

N.A. 156

Figure 207

Large, round pottery bowl, sides flaring from base. Exterior is red-brown, interior brown with twice-repeated stylized motif in black. Rim and decorative bands beneath rim on inside are also in black.

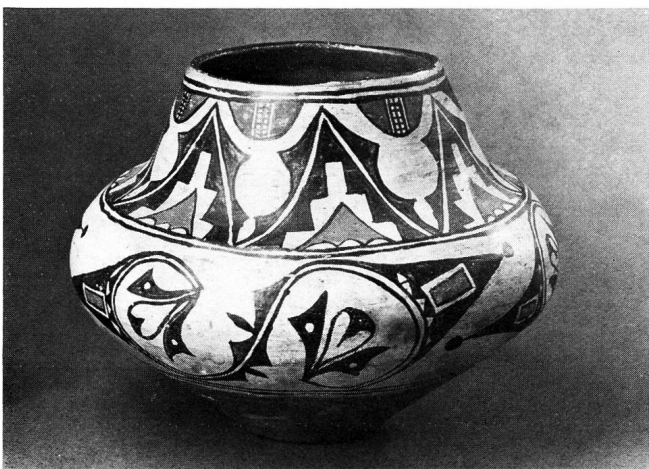


Fig. 204. Fiddle and Bow, [Apache] (Cat. No. 294)

Fig. 205. Water Jar, [Apache] (Cat. No. 296)

Fig. 206. Bowl, [Zuni] (Cat. No. 297)



Fig. 207. Bowl, Cochiti (Cat. No. 298)

Bowl has broken into three large pieces and been glued together in museum.

H. 12.5 cm; Diam. 34 cm

COCHITI

(Weiss, P.; 1934; Cochiti Pueblo, New Mexico) (According to Weiss, the bowl was said to date to the year 1600)

Acc.: 1934

### 299 Bowl

N.A. 158

Basketry bowl. Made in coiled technique, with fine narrow coils sewn with narrow wood splints (probably willow), with dark brown designs and rim from devil's claw (*martynia louisiana*).

Good condition

Diam. 18.5 cm; H. c. 5.5 cm

[PIMA?]

(Weiss, P.; 1935)

Acc.: 1935



Fig. 208. Bowl, [Pima?] (Cat. No. 299)

### 300 Figurine

N.A. 163

Representing SHULAAWITSI (deputy to the Sun Father), a masked dancer in the Zuni Shalako ceremony. Carved from a single piece of wood, with addition of moveable, stylized arms. Exterior is painted black with multi-coloured (blue, green, yellow, mauve, orange) dots. Ruff of rolled cotton cloth, similarly painted, is attached around neck. At top of figure are affixed a cord of twisted white wool and small brown and white feathers.

Among the Pueblo Indians, religious life is complex and highly-developed, with ceremonies particularly concerned

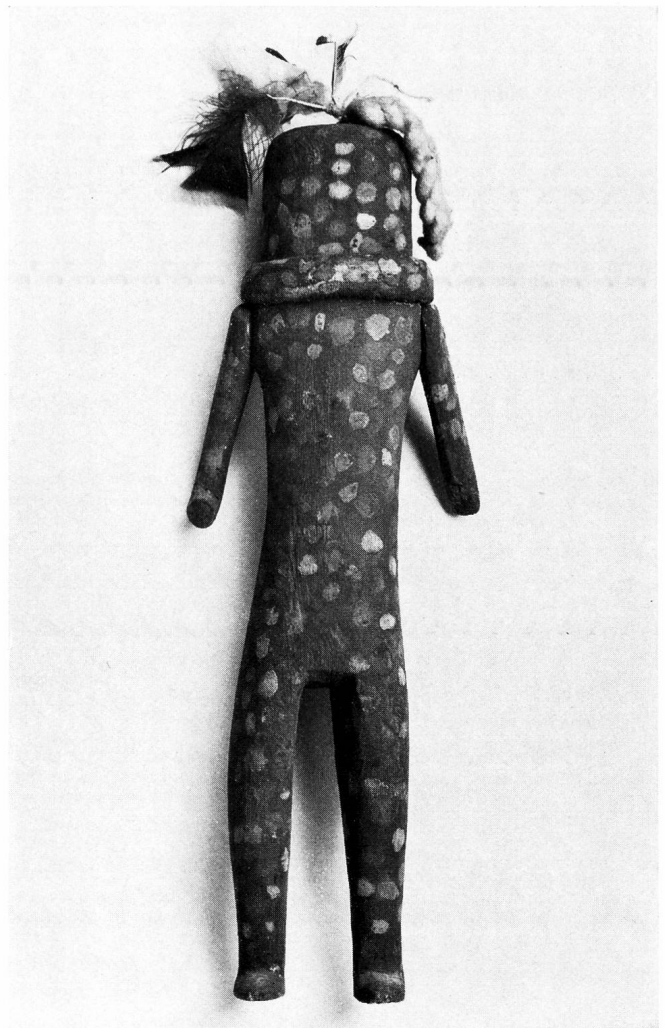


Fig. 209. Figurine, Zuni (Cat. No. 300)

with rainmaking and crop fertility. «Kachinas» are supernatural beings who are said to live in the San Francisco peaks, and who are believed to visit the Pueblo people during the period when they hold their dances. In the ceremonies the kachinas are represented by distinctively masked and painted men dancers. Kachina dolls, such as Cat. Nos. 300–303 are carved and decorated representations of the dancers, and are given to children, intended not as toys, but to teach them about their religion.

Good condition

H. 37 cm; W. (at arms) 12 cm

ZUNI

(Weiss, P.; 1936) (Purchased from a dealer, Mike Kirk, in Manuelita, New Mexico)

Acc.: 1936

Lit.: Stevenson (1902: Pl. LI, LII)

### 301 *Figurine*

N. A. 164

Figure 210

Representing masked dancer of the Zuni Shalako Ceremony. Carved from light wood, with large ruff of dark

feathers around neck. «Mask» has wooden horns, protruding black eyes, short brown hair around top, and long brown horsehair down back. There is an erect fringe of small brown/white feathers around top and three small yellow feathers are inserted in hair at the centre top. Figure is clothed in layered tunic of natural cotton cloth, bottom edges bordered with black velvet and small diamond appliques in orange, green and gold cloth. Upper part of tunic has painted black and red designs. Legs are painted white, and tanned smoked skin leggings are fastened with two brass tacks on outer leg. Pendant from top back are two long strings, one with several yellow feathers tied to end, other tied around small piece of rock stained with red ochre.

Good condition

H. incl. feathers 44 cm; W. 10 cm

ZUNI

(Weiss, P.; 1936) (Purchased from a dealer, Mike Kirk, in Manuelita, New Mexico)

Acc.: 1936

Lit.: Stevenson (1902: Pl. LXIV)

Fig. 210. Figurine, Zuni (Cat. No. 301)



Fig. 211. Figurine, Hopi (Cat. No. 302)





302 *Figurine*

N.A. 165

Figure 211

Representing masked figure of Kachina dancer. Carved from cottonwood, painted white, pale blue, pale yellow, and orange, with details in black. Mask has two backward-curved horns, large ears standing out from sides, and three feathers singly attached around top of rim. Bunch of feathers is attached at back of head. Rain cloud designs are painted on either side of back of head, and there is a rain-cloud and lightening motif on either cheek.

Good condition

H. 41.5 cm; W. 12 cm

Hopi

(Weiss, P.; 1936) (Purchased from a dealer, Mike Kirk, in Manuelita, New Mexico)

Acc.: 1936

303 *Figurine*

N.A. 166

Figure 212

Representing masked figure of dancer who impersonated Arachhoya (Spotted Corn) kachina. Carved from a single piece of cottonwood, body painted pale brown, details of costuming in orange, black, turquoise-blue, and with a small feather attached at tip, surmounted by a bunch of small feathers. Helmet has ear-rings from rolled bits of corn-husk, and a nose of tufted red wool. Eyes are horizon-

Fig. 212. Figurine, Hopi (Cat. No. 303)

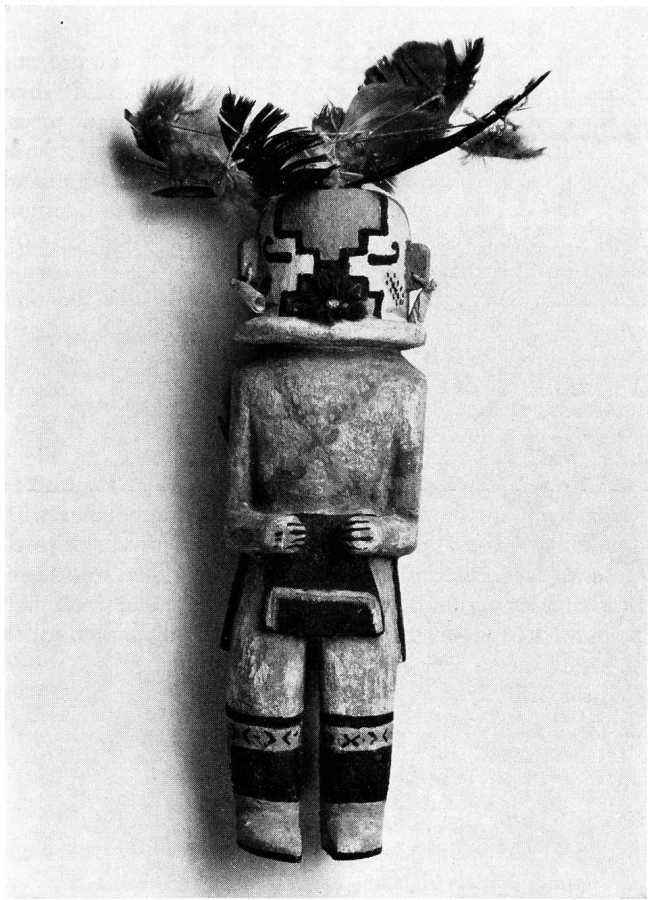


Fig. 213. Ceremonial Sash, Hopi (Cat. No. 304)

tal black bands, upcurved at outer end; eye area is surrounded with terraced area in white. Painted oval areas with dots on cheeks represent corn. Around neck is circular ruff in white with turquoise dots.

Good condition

H. 22 cm; W. 6.5 cm

Hopi

(Weiss, P.; 1936) (Purchased from a dealer, Mike Kirk, in Manuelita, New Mexico)

Acc.: 1936

Lit.: Colton (1959: pp. 18 and 48)

304 *Ceremonial Sash*

N.A. 167

Figure 213

Made from two panels of plain weaving in natural white cotton, sewn together at upper edges with lace of red wool and decorated at ends with embroidered designs in red, blue, black and dull green wool. Sides and top are bound with red wool, bottom edges with black wool. At either end, warp strands form free-hanging fringe. A strip of red cotton cloth is sewn transversely across bottom edge. Sash is slightly tapered at either end.

Good condition

L. c. 196 cm; W. 20.5 cm

[Hopi]

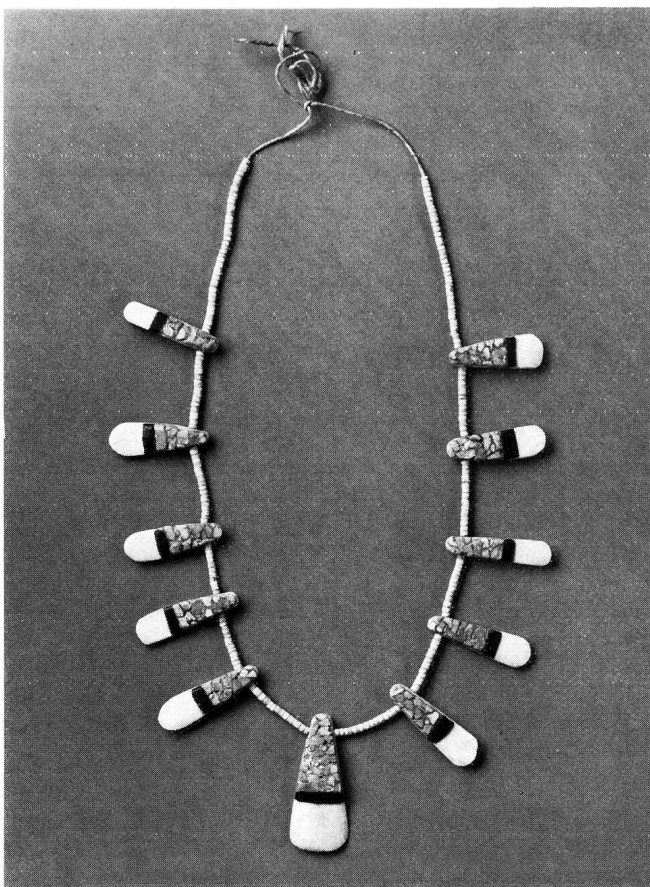
(Weiss, P.; 1936)

Acc.: 1936

Comparison item: Hough (1918: Fig. 27)



Fig. 214. Blouse, Hopi (Cat. No. 305)



305 *Blouse*

N.A. 168

Made from four panels of plain weaving in natural white cotton: back and front are each formed from a single piece, as are sleeves. Bottom edge is straight-cut with warp strands forming loose fringe. Neck edge is V-cut at front. Front and back, and sleeves, are decorated with embroidered designs in green, black, red and (on sleeves) orange wool.

Slight moth damage to embroidery.

L. c. 48 cm; W. 110 cm; Sleeve 52 cm

HOPi

(Weiss. P.; 1936)

Acc.: 1936

Figure 214

306 *Necklace*

N.A. 169

Made from small, white shell, disc beads, alternated with bone oblongs, each piece of bone having a mosaic of small pieces of turquoise and a bar of black stone glued to surface. Beads are strung on thread of cotton string. The small shell beads have been pierced with a hand pump drill, then rolled on sandstone to produce the correct disc shape.

Good condition

L. 27 cm

ZUNI

(Weiss, P.; 1935)

Acc.: 1935

Figure 215

Fig. 215. Necklace, Zuni (Cat. No. 306)

307 *Fetish*

N.A. 170

Figure 216

Made of brown stone, carved in animal (bear?) form. A long length of skin thong is wrapped around middle, securing a triangular point of obsidian on top. A thread strung with purple and white shell disc beads and one stone disc bead is tied uppermost around middle.

Good condition

L. 17 cm; W. 7.5 cm; H. 8.5 cm

ZUNI

(Weiss, P.; 1936) (According to information in a letter from Weiss, September 30, 1936, this fetish came from the medicine chest of an old «Sun» priest who had died several years previously; the carving was sold by a younger member of the family who did not believe in «sorcery». The fetish was believed to be over 300 years old.)



308 *Night Chant Mask*

N.A. 171

Figure 217

Consists of a single piece of tanned skin folded to form a u-shaped bag, stitched on either side with skin thong. Fringe of red-dyed vegetable fibre «hair», knotted around string base, is attached with skin thongs, around sides and top. Skin thongs are attached through the mask, presumably for the purpose of securing feathers, etc. Eyes and mouth are circular holes surrounded by a black border. There is also a black line running down centre of mask, and faint lines on either side front. Rest of mask was originally painted white (paint now partially worn off).

The Night Chant is a major Navaho ceremony, generally lasting for nine nights and parts of ten days during the late autumn and winter months. The basic function of the ceremony is the curing of disease, but the general well-being of the people is also invoked at this time, and the holding of the ceremony provides an opportunity for social gathering and festivities. The name «Night Chant» derives from the fact that there is continuous and uninterrupted song from dark to daylight, these sacred songs being sung by priests wearing masks representing male or female goddesses. The cap-like style of the above mask is the type worn by priests representing male characters; the black markings on the face and the white paint over the exterior indicate that it was worn by the impersonator of Yai-bei-Chai, the most important character of the Night Chant ceremony, and the leader of the public dance on the last night.

Condition is poor; there is particularly extensive damage to hair.

H. 28 cm; W. 32 cm

NAVAHO

(Weiss, P.; 1936) (in a letter dated September 30, 1936, the collector says that the masks N.A. 171 and 172 were found in a hiding place and were believed to be over 100 years old. Some Navaho believed that the masks dated

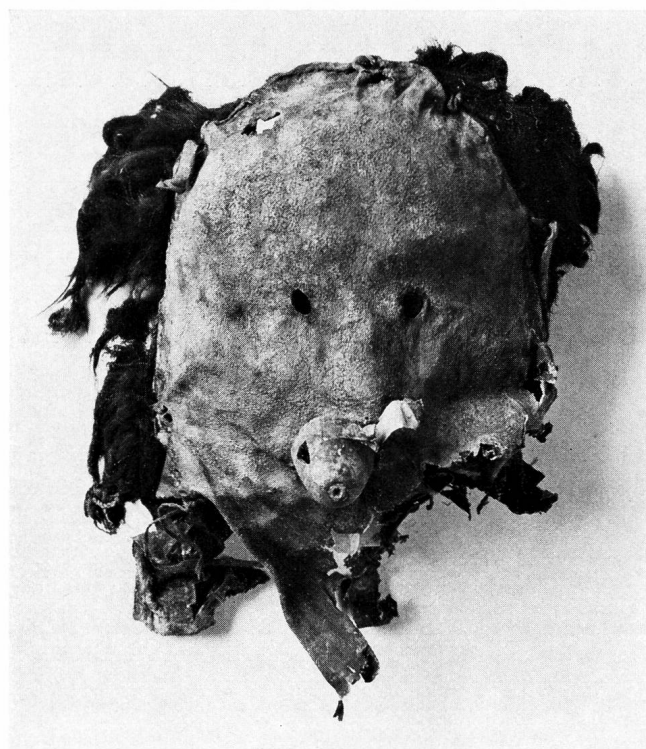
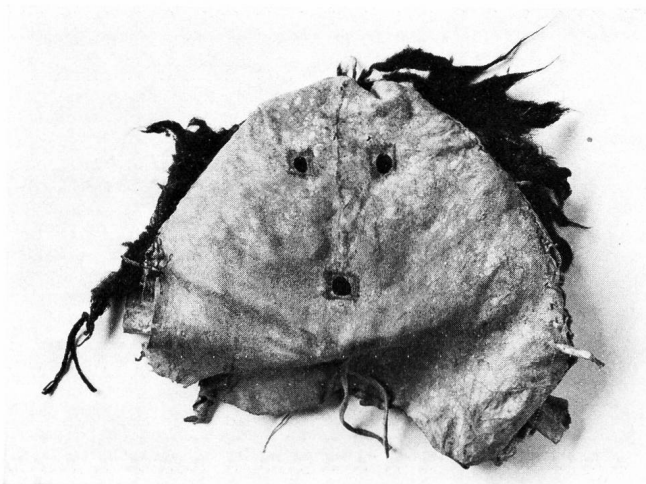
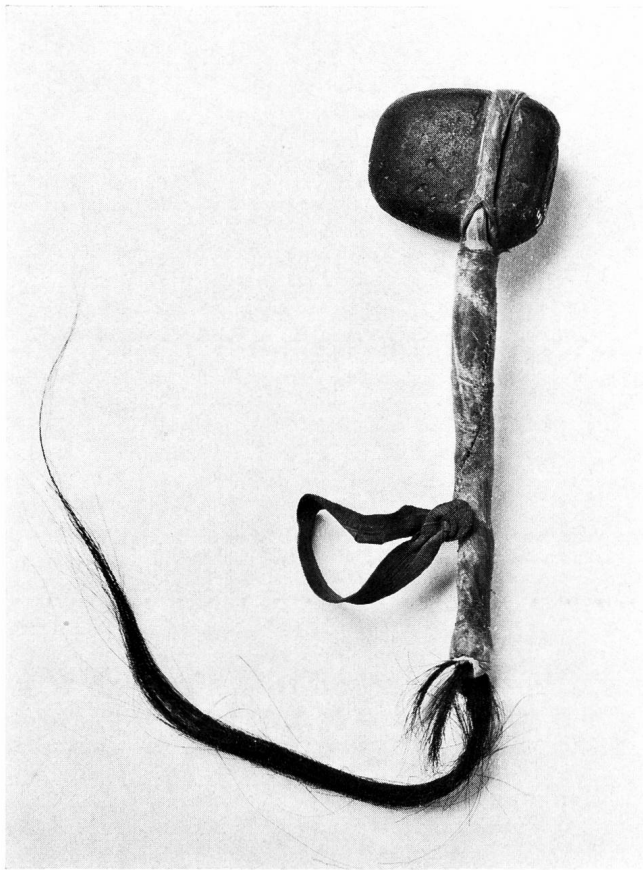


Fig. 216. Fetish, Zuni (Cat. No. 307)

Fig. 217. Night Chant Mask, Navaho (Cat. No. 308)

Fig. 218. Night Chant Mask, Navaho (Cat. No. 309)





back to the time of the Spanish massacre of the Navahoes in Canyon Del Muerto in 1805).

Acc.: 1936

Matthews (1902)

309 *Night Chant Mask*

N.A. 172

Figure 218

Construction and materials are similar to N.A. 171, but exterior front and lower back are painted blue, and the nose hole is covered with an oblong piece of gourd which has triangular-shaped openings cut at either side.

Condition is poor; the skin of the lower part of the mask is badly deteriorated, and the hair damaged.

H. c. 32 cm; W. 23 cm

NAVAHO

(Weiss, P.; 1936)

Acc.: 1936

Matthews (1902)

310 *Club*

N.A. 176

Figure 219

Large black stone celt has a groove cut around wide end, by means of which the wooden handle is firmly attached with a strip of raw-hide. Cylindrical wooden handle is wrapped with cotton and covered with rawhide (hair to the inside) which is stitched with sinew. A hand-loop consisting of a piece of brown leather is attached part-way up handle. A hank of black horsehair is attached at handle end.

Condition is good

L. 37 cm; W. (head) 12 cm

PUEBLO

(Weiss, P.; 1938; Arizona)

Acc.: 1938

311 *Drum*

N.A. 180

Figure 220

Made from a hollowed section of tree trunk, over both ends of which heavy rawhide is stretched and drawn taut by lacing thong on sides. Skin-covered ends are painted black; sides are painted with a broad band of blue around sides, bordered above and below with semi-circular areas in white outlined with dull red.

Lacing string is broken.

H. 34 cm; Diam. c. 26 cm

PUEBLO

(Weiss, P.; 1950)

Acc.: 1950

312 *Pouch*

N.A. 183

Small pouch, of tanned skin and beads. Trapezoidal shape, slightly tapered to top end, where back folds over front, forming flap closure. Edge of flap is decorated with three rows of beading – white and turquoise-blue. At bottom of bag is attached fringe of two-strand twisted skin thongs.



Fig. 219. Club, Pueblo (Cat. No. 310)

Fig. 220. Drum, Pueblo (Cat. No. 311)

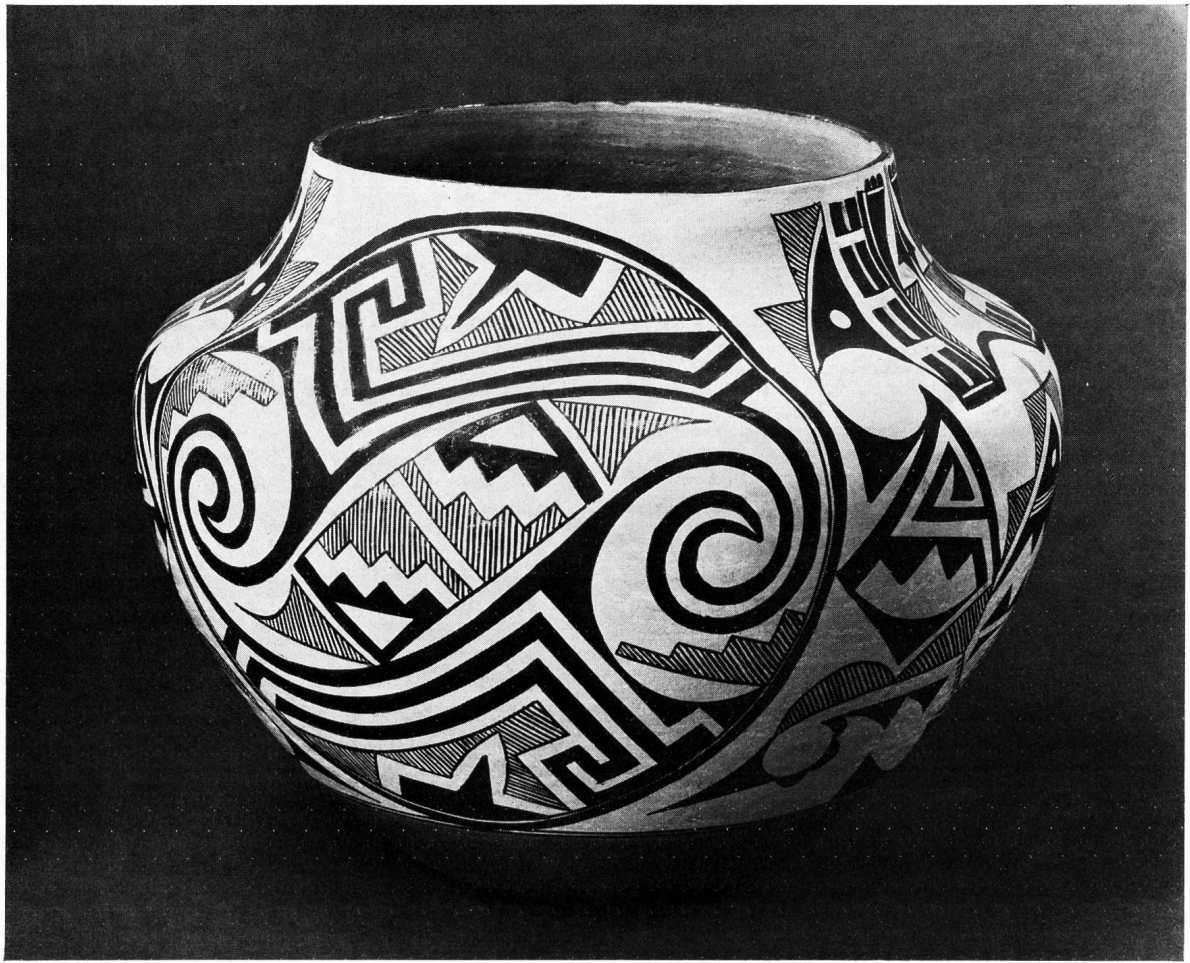


Fig. 221. Bowl, Acoma (Cat. No. 313)

Bottom front of bag is covered by six lanes of lazy stitch beading in colour blocks – white, transparent green, amber, and turquoise, with vertical stripes in transparent red.

Front of bag and flap are stained with yellow ochre; interior is lightly stained with red ochre. There is a suspension cord of skin thong drawn through upper rim of bag front and fold of flap. Beading and sewing are with sinew.

Good condition

H. 16 cm; W. 11.5 cm; Fringe 19 cm

[ZUNI?]

(Haller, B.) (original registrar entry says that this item was collected among the Zuni Indians, and was brought back by Ad. Bandelier. Originally listed under «New Mexico».)

Acc.: ?

### 313 Bowl

N.A. 185

Large, round, high-shouldered pottery bowl. Interior is slipped with white; inside rim, and lower exterior are painted red-brown. Rest of exterior is decorated with geometric motifs in black against cream background.

Good condition

Figure 221

H. 24.5 cm; Diam. c. 32 cm

ACOMA

(«Kohlberg's») (Purchased by the museum from Kohlberg's («Antiques – Indian Goods – Gifts») in Denver, Col. Labels stuck to base say «Acoma» and «circa 1920».)

Acc.: 1961 or 1962

### 314 Bowl

N.A. 186

Pottery bowl. Lower exterior is painted red-brown, and above this designs are worked in black and red-brown, against cream background. Design consists of twice-repeated motif of a stylized bird in frame of geometric elements, separated by stylized motif. Interior rim is painted red-brown.

The bowl has been broken during transport and glued together in the museum. Small pieces are missing from the walls.

H. 23 cm; Diam. c. 28 cm

ACOMA?

(«Kohlberg's») (Purchased by the museum from Kohlberg's («Antiques – Indian Goods – Gifts») in Denver, Col. Labels stuck to base say «Acoma» and «circa 1890.»)

Acc.: 1961 or 1962

Figure 222



Fig. 222. Bowl, [Acoma?] (Cat. No. 314)

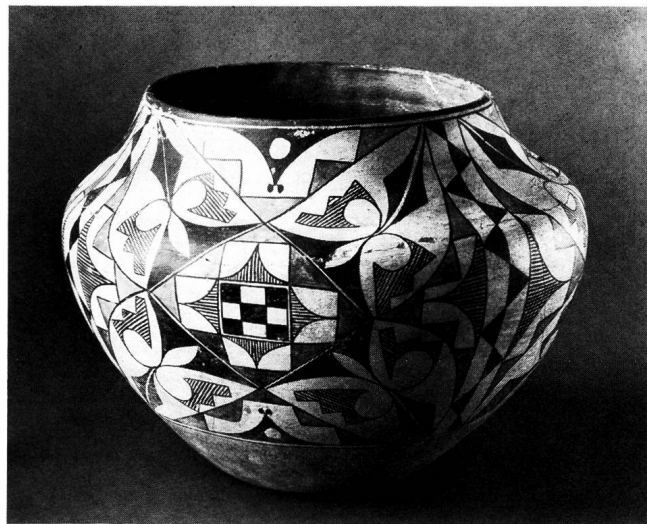


Fig. 223. Bowl, Acoma (Cat. No. 315)

### 315 Bowl

N.A. 187

Thin-walled and light-weight pottery bowl. Interior is slipped with white; lower exterior is red-brown, and, above this, designs are worked in white, black, and red-brown.

The bowl has been broken and glued together in museum. Small pieces are missing from the walls.

H. 20.5 cm; Diam. 28 cm

ACOMA

(«Kohlberg's») (Purchased by the museum from Kohlberg's («Antiques – Indian Goods – Gifts») in Denver, Col. Labels stuck to bottom say «Acoma» and «circa 1900».)

Acc.: 1961 or 1962

### 316 Bowl

N.A. 188

Round, high-shouldered, pottery bowl. Thin-walled and light-weight. Interior is slipped in white, lower exterior is painted red-brown and, above this, simple geometric design is worked in red-brown, white, and black. Broad band of red-brown is painted around inside rim.

Bowl has been broken and glued together in museum. Small pieces are missing from the walls.

H. 20 cm; Diam. ca. 28 cm

ACOMA

(«Kohlberg's») (Labels stuck to base say «Acoma» and «circa 1920».)

Acc.: 1961 or 1962

Fig. 224. Bowl, Hopi (Cat. No. 317)

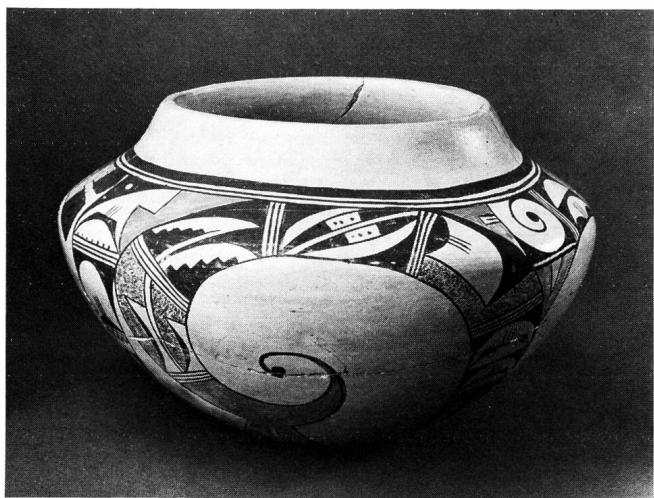


Fig. 225. Bowl, Hopi (Cat. No. 318)



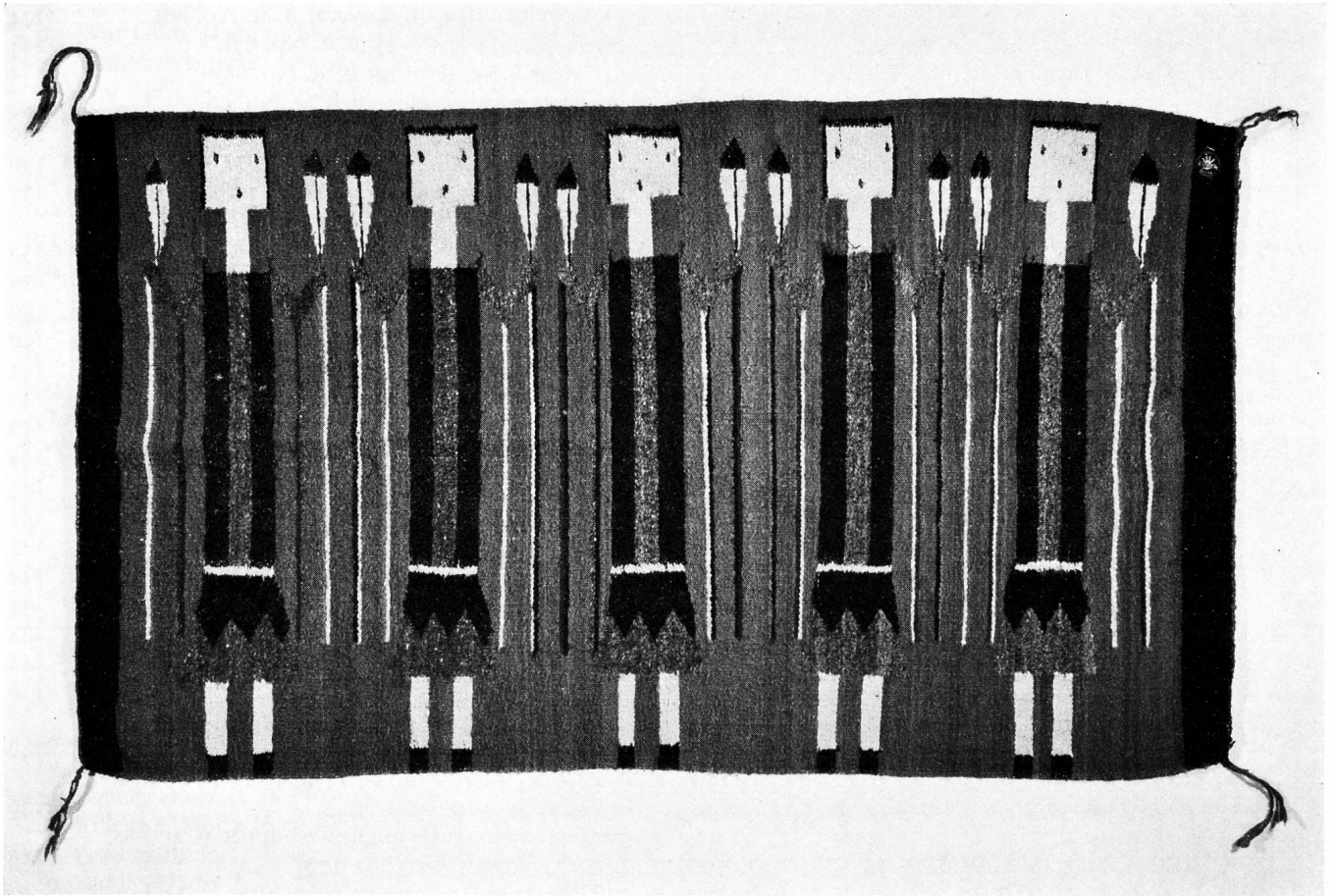


Fig. 226. Rug, Navaho (Cat. No. 319)

317 Bowl

N.A. 193

Figure 224

Large, high-shouldered, heavy pottery bowl. Designs are worked in black and red-brown against orange cream background.

Bowl has broken and been glued together in museum. Small pieces are missing from walls.

H. 17 cm; Diam. 30 cm

HOPÍ

(«Kohlberg's») («Hopi» is written on base.)

Acc.: 1961 or 1962

318 Bowl

N.A. 196

Figure 225

Round, shallow pottery bowl, with red-brown exterior and orange interior. Design (in interior) is in black, red-brown and orange, outlined with black. Rim is painted black.

Rim is chipped in one place; otherwise condition is good.

H. 8 cm; Diam. 22 cm

HOPÍ

(«Kohlberg's») (on base, «Hopi Indian» is written, and name of maker, «Garnet Parvatea».)

Acc.: 1961 or 1962

319 Rug

N.A. 200

Figure 226

So-called «yei» or ceremonial rug, with designs copied from sand painting. Woven from hand-spun wool. Colours are natural black, grey, white and brown, plus small amounts of turquoise-blue and red, against a yellow-brown background.

Good condition

H. 80 cm; W. 140 cm

NAVAHO

(«Kohlberg's»?)

Acc.: 1961 or 1962

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