

AMERICAN SCENE

THE THOMAS GILOREASE INSTITUTE OF AMERICAN HISTORY AND ART, TULSA, OKLAHOMA



AMERICAN SCENE

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The theme of this issue of the *American Scene* is found in the life of the Plains Indian, chiefly Sioux and Crow. The focus of intent is on his utilization of superbly decorated animal hide for personal clothing, horse trappings, housing and utensils, and finally, preservation of his personal and tribal history. Two of the articles published here, "Hide Paintings" and "Horse Trappings," deal with artifacts that remain to represent the period of such manufacture and rendition in the late nineteenth and early twentieth centuries.

The modern horse came to the Plains in the seventeenth and eighteenth centuries. It was universally accepted and became the important third developmental influence in Plains culture. The other two pre-existent developmental influences were the bison herds and the hide industry which was created out of Plains Indians' dependence on the herds. The ancient techniques of hide work were soon applied to the trappings of horses with magnificent results.

Hide painting on the Plains goes back no one knows how far. Lacking paper, a well-tanned hide is a fine surface for depicting pictorial history and frequently the rendering is exceedingly artistic: The specimens represented here are all of relatively late production date.

The second pair of articles represents the efforts of Anglo-Europeans, H. H. Cross and Edward Curtis, to capture on canvas and film the likeness of the people, and to preserve visible elements of their decorative arts and manufactures.

Many Anglo-European artists and photographers were both sympathetic to and appreciative of the Indian and his art. H. H. Cross painted the people in their regalia while Edward Curtis, in collecting his photographic subjects or themes, was more fascinated with the overall scene and attempted to capture as much as he could of the feeling of the Indians' total cultures.

The Gilcrease Collection is rich in research potential for this area of cultural study.

The horse and the various forms of horse trappings were introduced — although unwillingly — to the Plains Indians by the Spaniards.

In fact, it was the Spaniard through his horse that was responsible for the ultimate form of the Plains culture in the eighteenth and nineteenth centuries. There had been pedestrian big game hunters on the Plains off and on for some twelve thousand years at least, but even those found there by Coronado in 1541 — though apparently very happy — led a somewhat precarious existence compared with their agricultural neighbors but appear to have wintered with these neighbors, leaving the unhospitable Plains for this season.

Many of the tribes who later came to epitomize and characterize the mounted Plains culture were not living on the Plains at all before the horse became available. Before horses were introduced to them, the Coman-

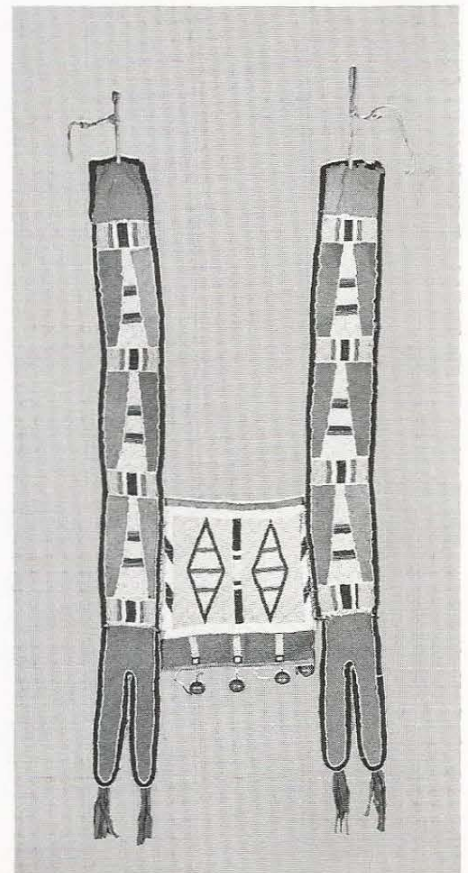
che were a band of the Shoshone tribe living a hunting and gathering existence in Wyoming. They were the first to *ride* onto the Plains. Their pre-horse cultural counterparts were the Cheyenne who, before they acquired horses, were agriculturists of Minnesota. They were also counter to the Comanche in being the last to arrive on the Plains permanently.

In all there were eleven tribes who, by the end of the mounted Plains culture in the last half of the nineteenth century, could be classed as typical Plains Indians. The Sioux were practicing agriculture to some degree and probably hunting part time on the prairies and in the woodlands to the East. The Arapaho, Atsina, Blackfoot, and Assiniboin were spending at least part of their time on the Plains far to the north of the Spanish settlements, and the Crow were living near their Hidatsa relatives in the middle Missouri River country of the Dakotas. The Kiowa and Kiowa-Apache were possibly among those southern Plains dwellers seen by Coronado on his way to Quivera.

The horse, acquired eventually by all of these tribes, was a rugged little beast bred for the rough service of the New World by the Spaniards from a

HORSE TRAPPINGS

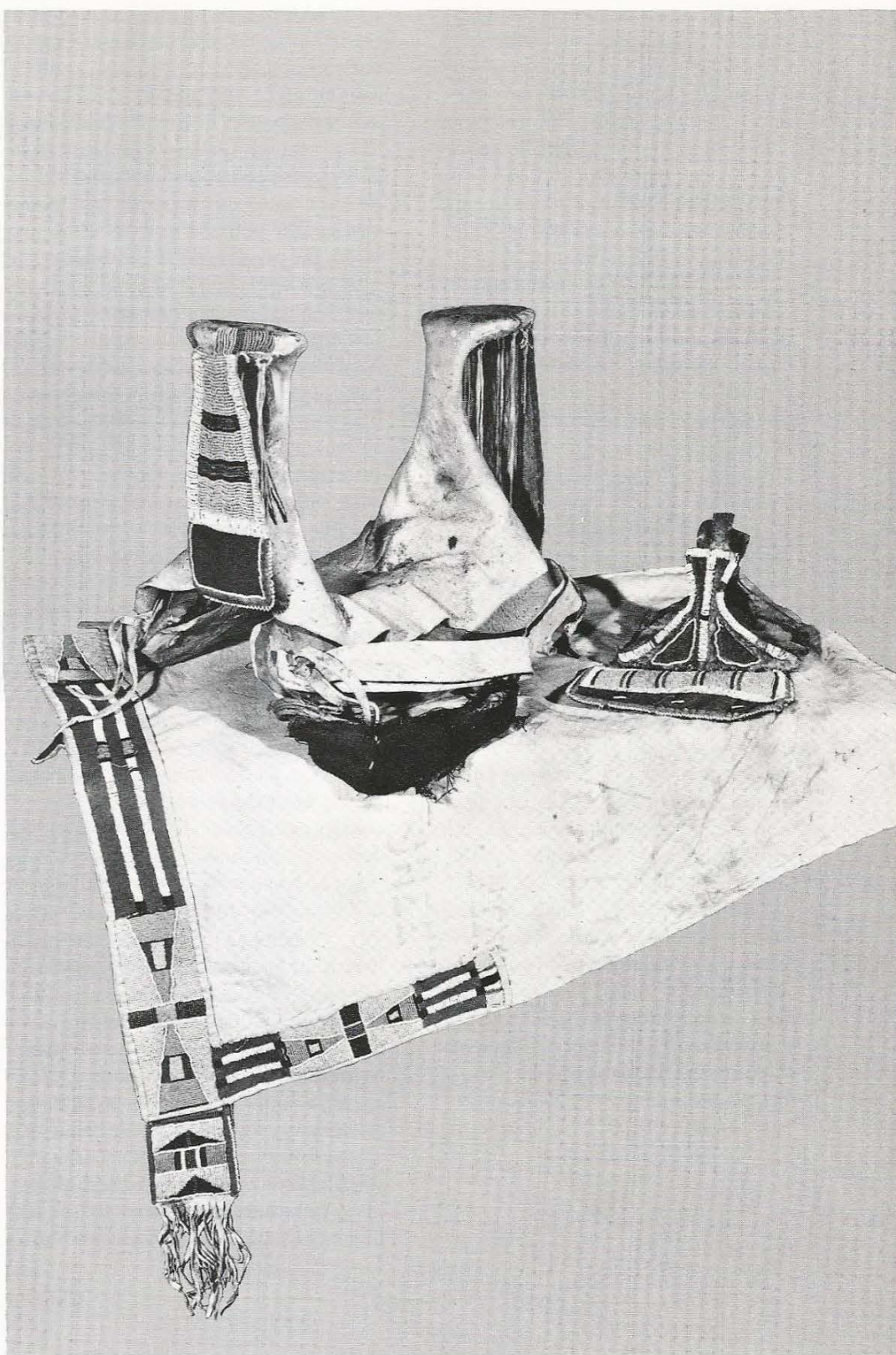
Crow horse collar



mixture of Arabian and other Old World stock. This mixture was probably the source of his mottled color which came to be known either as pinto, paint, piebald, or Indian ponies. If an Indian wound up, particularly on the northern Plains, with a solid-colored horse, he would frequently paint spots on the animal because that's the way he liked his horses. The great changes that this little animal brought about in the lives of his recipients were freely and eagerly accepted.

The trappings that went with him were also freely and eagerly accepted—provided they could be stolen from a hapless Spaniard or another Indian tribe. This fortuity failing, the gear could be copied—but not too closely. In both cultures, the saddles were constructed of leather and wood. The leather of the Plains Indian was different from that of the Spaniard, and none of the tribes that ultimately peopled the Plains had an outstanding history of woodworking. It is surprising how closely the horse furniture used by a Crow woman resembled the equivalent gear used by a Medieval European Knight, but this resemblance was more in form and attractiveness than construction.

Although a reasonably close copy of the European saddle was made and used by the Southwestern Apache and Navajo, and also used to some extent on the Plains, most Plains men (for the serious business of war and hunting) preferred what is called a pad saddle—or no saddle at all. The pad saddle consisted of two thin, stuffed, soft tanned leather pouches connected with a strip of single soft tanned hide several inches wide thrown over the horse's back. Such a saddle could be equipped with stirrups or not. It offered almost complete freedom of movement—a very desirable feature to the Indian in his line of work. Among the northern tribes in later years, these saddles were frequently highly decorated with beadwork.



Crow saddle, saddle blanket and stirrup

The copies of European saddles varied to some extent from tribe to tribe, depending on intended use within a tribe. This type of saddle was used mostly, but not exclusively, by women. Throughout the Plains area, it was of the same basic construction — wet rawhide which was allowed to shrink and bind the wood, or wood and antler, frame together.

The frame of this saddle was composed of two parts: side bars forming the sides of the seat, and two forked or bowed uprights at each end forming the pommel in front and the cantle behind. The rawhide covering was of little use as a pad, but was used instead of pegs or nails to prevent the frame from separating.

The greatest variety in the composite saddle is found in the front bow or pommel. As in the case of the side bars, there are four styles. Some tribes used a deep wood bow with a hook jutting out in front to hold quirt and rope. Some also used a forked pommel made of antler to which a hook could be added. This bifurcated style made of wood rather than antler may be found among other tribes. Cantles usually duplicate the shape of the pommel but without the hook. The cantle usually sloped back slightly at the top. The flattened tops of the pommel and cantle, particularly on the saddle of the Crow women, provide attachment positions for superbly decorated pendants which hang down in front of the pommel and behind the cantle. Frequently these flat platforms are highly decorated themselves.

Seats of these saddles are stretched rawhide attached over the hook of the pommel and fastened to an eye on the cantle. Saddles intended for pack horses lack seats but are frequently decorated to some extent. Girths are almost invariably attached to straps suspended from the ends of the side bars which form a shallow "V" with the inverted apex under the middle part of the saddle.

Stirrups are ordinarily formed with a single piece of thin wood shaped like a rectangular paddle with two handles on opposite ends. The handle parts are bent up at right angles, bowed over the top, and bound together. A splint is wrapped over the bow and under the footrest. The stirrup is covered with hide as are the saddles. Typically, the stirrup of a Crow woman's saddle has a decorated flap hanging vertically from the outside edge of the footrest and it is highly decorated. On some of the stirrups, the decoration continues up the outer side of the foot guard. The construction is the same whether the footrest is broad or narrow, but the broad variety is more likely to be decorated. A strap from the saddle side bar passes under the stirrup arch and is usually adjustable. The adjustment device on older saddles is ordinarily a peg which can be removed and placed in a different slit in the strap.

Cruppers, a loop passing under the horse's tail and attached to the saddle, were used by both men and women. A crupper of the 1830's is pictured on a man's horse of *A Mounted Crow Warrior on Horseback* painted by George Catlin during a visit to the tribe in 1832. This painting also shows an ornate collar which is unusual because they were usually worn only by the horses ridden by women. Another unusual feature of this Indian's horse equipment is a war

bonnet on the horse's head. Collars are frequent pieces of equipment for the horses belonging to Crow and Shoshone women. The Nez Perce who, through the centuries, have managed to keep the breed of the Appaloosa horse pure, and thus preserve this popular breed for the modern horse lovers, were close students of Crow decorative styles. It is difficult to tell from a photograph if the trappings on their mounts are those belonging to Nez Perce or Crow women.

Saddle blankets were more common among the Crow and Sioux than are pads attached to the inside of the saddles themselves. These blankets are frequently made of soft tanned hide — often still covered with hair. The hair side was placed next to the horse with the outer, smooth side decorated. Later, both tribes used canvas extensively as saddle blankets. While the Crow blankets may have been decorated with beads, the Sioux equivalent, even in fairly late times, was often decorated with quill work, although they did use some bead decoration as well.

The style of beading, bead color, and application technique varied considerably between the two tribes. The Crow design, even after they began to adopt the curvilinear floral designs introduced by northern or northeastern neighbors, tended to conform to the styles used on their painted parfleche containers and the quill decorations they used on tanned hide before the small European beads became available.



Ba-da-ah-chon-du, a Crow warrior—watercolor by George Catlin

The western Sioux utilized geometric designs until quite late, but as a rule, their design elements were smaller and more intricate than the Crow elements. The extensive use of white as a background among the Sioux is seldom used by the Crow. The Crow used white as a narrow divider between the background color and the element or to separate two elements. The Blackfoot also continued to decorate with quills and to maintain a geometric design element more often than some of their neighbors, although the floral design became popular in later years.

Other horse gear which received a good deal of decorative attention on the northern Plains were bridles of either European manufacture or local make. In earlier years, bridles preferred by men for serious work, were a simple rope of hair or hide looped around the horse's jaw. During those same early years, the European manufactured (or copied style) bridles were generally used only on social occasions. In later years the European styles were very popular if for no other reason than as an attachment of beaded and usually fringed ornament for the horse's head.

Another rather striking piece of decorated horse equipment belonging to a man was the beaded lance case which was also used at times to sheath a sword. Gun cases were beaded at both ends, and both lance and gun cases were usually heavily fringed.

Virtually all Plains women's saddles were much deeper than those used by the men. The pommel and cantle were much higher and, in moving camp, this deepness might be taken advantage of as a handy place to transport flat flexible items. This deepness would also create a margin of safety in going up and down steep trails, and they were good saddles to use in teaching young children to ride. The pommel was a

handy place to hang a cradle board during camp movement.

Another important use for the horse was as a replacement of the dog in transporting the travois. The travois consisted of two poles—the trunks of slender trees—with the slender ends crossed over the horse's neck and tied. Behind the horse, the trailing edges were held apart by a platform composed of lengths of wood lashed together. Either goods or people could be carried on this platform. The cover of the tipi was customarily carried on the travois while other horses transported the tipi poles in similar fashion.

It can be readily understood that one horse for each member of a Plains Indian family was not considered a satisfactory number. Once the tribes were committed to the Plains way of life, it became very important to possess a good war horse, a good hunting horse, riding horses for all old enough to ride, and a sufficient number for the transportation of the tipi and its poles as well as stores of food and household goods.

The horse became a necessity to the Plains Indian's way of life. In the South, generally speaking, the horse was less appreciated. As a result, their horse trappings were not elaborate, and little concern was given to decoration. Whereas the Crow in the North—with a rich tradition in decoration—had fewer horses than their southern counterparts. This scarcity, coupled with the horse being a source of pride and wealth to them, made the Crow much more concerned with horse trappings. Researchers have often wondered why horse trappings from the North are more elaborate than those from the South. Could the answer be simply that scarcity created high regard for the horse, and an abundance brought about less regard?



Crow bridle and horse forehead ornament

Hide Paintings

There is a possibility that American Indians were painting on animal hides, perhaps even on elephant hides, twelve thousand years ago, although the chances of finding a specimen of their efforts are remote.

Hide paintings go back at least a few centuries. John Ribault wrote of the Indians of Florida in 1562:

...a great skinne painted and drawn throughout with the pictures of divers beasts so lively drawn and pourtrayed that nothing lacked but life.

Painting hides continued as an Indian custom as long as there were hides to paint; then they transferred their styles and techniques to paper.

The term, "hide painting," refers to the application of pigment to hide in any form. The best known are the winter counts and calendars of the Dakota Sioux and the Kiowa. Various personal documents rendered by a relatively large number of individuals on prepared hides in the form of pictographic accounts of actions and events which were important to them are also familiar. Indian men also, on occasion, painted their tipis or their war shields, and sometimes their bags containing talismans of their medicine or power with somewhat realistic designs, while women confined their painting on hides to geometric and generally decorative designs. Items decorated by women were usually articles for clothing or rawhide containers for food and household goods.



Detail of Black Tail deer

One of the most interesting paintings on hide in the Gilcrease Collections is quite probably Sioux and painted on a small bison hide which has been softly tanned. The hair has been left on. The bison should date the painting at least as far back as the 1880's.

Stories told on this hide are laid out like the writing on this page, except the lines run right to left, rather than left to right. On the hide, they run from the neck end to the tail end.

Most of the top two lines show the ceremony of two Deer Dreamer's Societies. Beginning at the right of the top line, two tipis are depicted—one red and one blue, probably indicating the tipis of the two societies. The blue lodge is surrounded by four red banners, or standards, on short staffs. This could be the lodge of the Black Tail Deer Dreamers. The red lodge could be the lodge of the Long Tail Deer Dreamers. Next, to the left, are depicted the Deer Dreamers, themselves, painted respectively red or blue, carrying hoops and wearing the masks of their respective societies. Last, on this line is portrayed an actual Black Tail Deer.

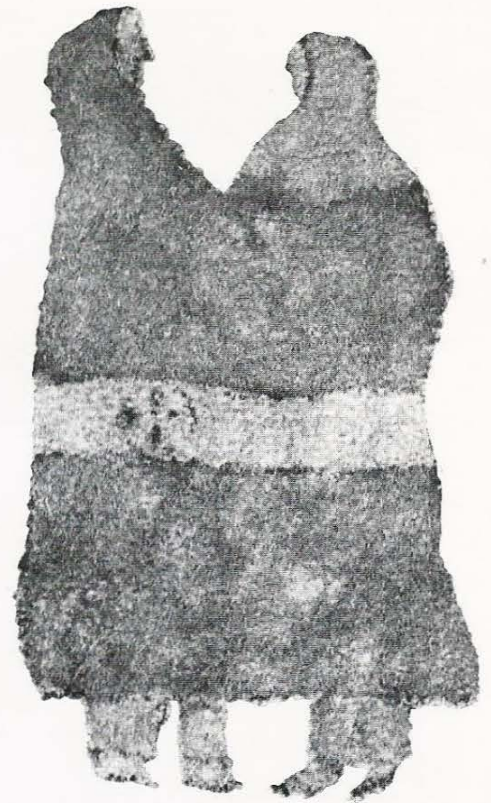
Beginning the second line, one of the Long Tail Dreamers appears to be escorting two women, and one of the Black Tail Deer Dreamers carries a red banner similar to that used in the Sun Dance. This banner suggests that he is the crier. To his left are more Deer Dreamers. One mounted Dreamer is painted brown and his horse painted blue with a red heart line indicated. The remainder of the second line shows two men, one mounted and one dismounted. The dismounted warrior, carrying a bow and arrow, faces the mounted man who is the (brown) Dreamer previously mentioned. Next is a dead enemy stripped of clothing. To the left of these figures is a mounted warrior (painted yellow) who is pursuing a man, obviously white, wearing a brown suit and a brown hat. Another man, who is obviously white, is dead and fully clothed. The yellow-colored mounted warrior, judging from his horse and war bonnet, is one of the principal figures of this hide painting. Because this figure appears and reappears throughout the painting, it is very probable he is the artist and chief subject of the painting.

Again beginning on the right, the next line, which is line three, shows two Indians approaching a white man in brown clothing and hat. The Indians have their bows drawn, and they are dismounted. One Indian wears a war bonnet and is probably the principal figure, but this time he wears a yellow shirt and blue leggings with a design down the side of the leg. The previous entry depicting this man (it may be recalled) shows his body painted yellow and wearing only moccasins.

Whatever the debacle with the white men was, it seems to have ended with this scene. It appears that our chief figure played a major role in doing away with these white men. Perhaps they were prospectors looking for gold in the Black Hills.

The remainder of line three and all of line four would appear to depict an early summer bison hunt. A mounted and lance-equipped hunter, who appears again to be our principal figure, is shown in pursuit of nine bison. Slightly behind and below him is a single bison with a protruding tongue and which appears to have been partially skinned. This may depict the collection of bison tongue and hide for the sun dance.

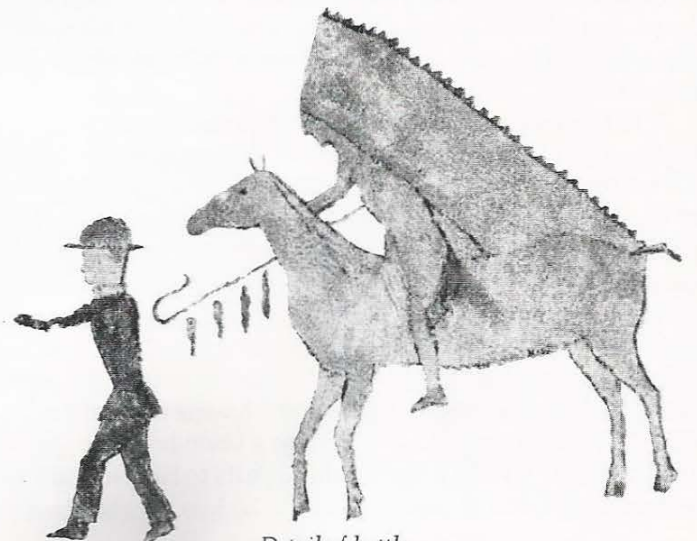
The sun dance is the first activity depicted on line five. To the extreme right are three bison skulls indicating the number of Dream Seekers who will participate in the Sun Dance. To the left of these skulls are four tipis. The overlap technique in which they are portrayed is an ingenious way of indicating the tipis were in a circle. This method of depiction does not disrupt the essential linear nature of the painting. Beyond the tipis, there is one Dream Seeker with a bison skull suspended on thongs which have been attached to his flesh. This act is an important feature in the Sun Dance. Following the dancer, to the left, is the Sun Dance pole with customary offerings attached. Another Dream Seeker is suspended from the pole by a thong which has been secured with skewers in his chest. Following the Sun Dance, are two figures—one a tribesman painted red and wearing a bison horn cap with a feather trailer. The other man is our principal figure who appears to have just discovered that six horses have been stolen, one of which appears to be his own. The horses face to the left edge



Detail of marriage



7' x 6' bison hide with picture writing. Note damaged area near center where apparent erasure was attempted.



Detail of battle

of the hide—with two being depicted in their entirety and four shown only by their heads and necks. The sequence gives the effect of horses disappearing into the distance. It should be noted that these horses are among the most superbly drawn figures on the painting.

Line six shows our principal figure once again in his leggings and bonnet. Probably because his first depicted horse was stolen, he appears at this point on a brown horse. Before him we see an enemy astride our artist's stolen, and favorite, mount. Indications are that the principal figure is about to count coups with his lance and to regain possession of his stolen horse. The remainder of this short sixth line depicts three dead bears. These bears may imply that the principal's trip to retrieve his horse was very long and that the trip required a short hunt for food. On the other hand, the dead bears might possibly be an indication of a hunt in preparation for the oncoming winter season.

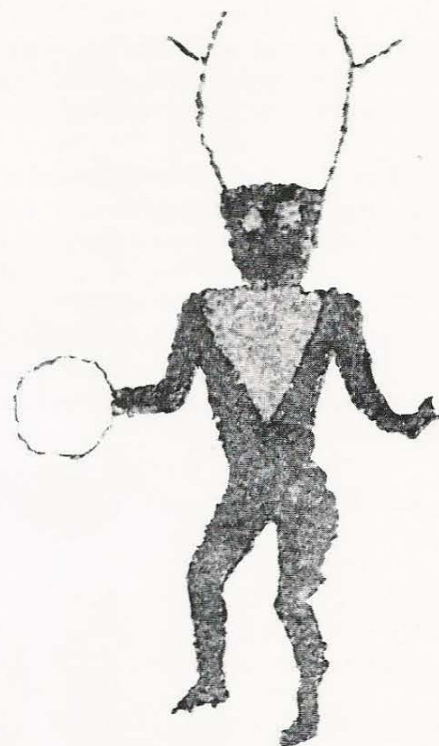
Line seven begins with three horses shown only by their heads and necks—once more beautifully drawn. These horses are approaching a tipi which may belong to the principal figure. On the tipi is painted a bird which logically could represent the principal's medicine symbol. The next two figures are a man and a woman. The man is wearing a capote (a hooded robe). Next to them on the left is a horse with a bridle. Quite possibly this horse is a pre-marriage gift to the woman's father from the bridegroom. It cannot be determined if this is the marriage of our principal figure because his attire is not seen under the robe he wears. We can, however, assume it is a marriage which is important to him—perhaps his own or a member of his family. Following this horse we again see the man and woman, however, this time they are depicted with his robe around both of them. This indicates their marriage has taken place. Ending the line, at the left, is our principal figure again riding his favorite horse, carrying a rifle, and either herding or pursuing four horses.

Line eight, after all the trials and tribulations previously depicted, represents scenes of domestic tranquillity—specifically the moving of camp. Viewing again from right to left is a woman on a horse; a dog dragging a travois (an indication that additional horses are needed); a woman with a child in a cradle board attached to her back and who appears to hold a rod with which she prods a horse laden with a parfleche and other family belongings. Another woman leads this horse by a halter. This scene is followed by a fourth woman who is leading the principal's horse. In this instance there is a blanket on the horse and the horse is dragging an empty travois. The principal figure again appears and is leading the camp movement. He rides his brown horse and wears the blue leggings, yellow shirt and war bonnet we have seen several previous times. It is interesting that he depicts himself wearing a war bonnet for occasions other than ceremonial.

The ninth, and last, line of this hide painting which depicts events in one man's life in addition to tribal events, begins with what seems to be many horse tracks. These symbols are a convenient way in which to represent a large number of horses without drawing them in detail. Next is a village of tipis which obviously belongs to the enemy and who appear in great number. These enemies are firing their bows and arrows at our principal character whom they caught in the act of stealing horses from them. We see next, two dead enemy and two dead horses—no doubt lost in the battle incurred to prevent the horses from being stolen.

Although this hide painting is rather typical of personal histories, it is, at the same time, interesting to see how the artist portrays himself—even to the frequent inclusion of the war bonnet on almost every occasion. It is equally clear he was not shy in reporting that he was a brave and important individual. This painting, like so many of the well-known hide paintings, serves many purposes. It conveys nineteenth century ethnology, history, combat, religion and ritual, family life and customs, the morality of an era different from ours, and last, but not least, it clearly shows the outstanding artistic capabilities of its creator.

Note: The Lone Dog Winter Count and the Baptiste Good Winter Count are fully illustrated in both the 4th and 10th Annual Reports of the Bureau of American Ethnology. The Anko Calendar is illustrated in the 17th Annual Report of the same Bureau.

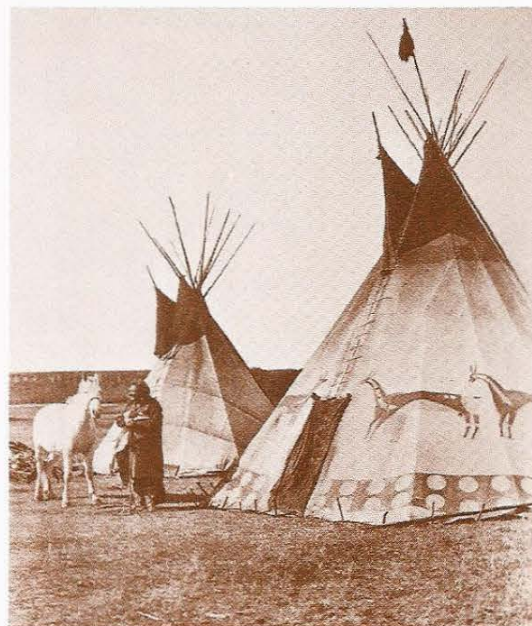


Detail of Deer Dreamer

Like a lot of visionaries, Edward S. Curtis (1868-1952) had total concentration on his work which was to photograph as many Indians in the trans-Mississippi West to Alaska as he could before they vanished. He took over forty thousand photographs during the period between 1898 and 1930. It was his aim to make a record of the American Indian life before it was too late to save something of the early Indian civilization. He posed them as proud owners of their land in their natural setting, dress, and ornamentation that showed no sign of white civilization. Curtis was sure that the white man had debauched the Indian, and his pictures are ethnologically important—recording the myths, legends, language, and music of more than eighty tribes, all of which Curtis visited.

This work required thirty years of Curtis' life, but when finished, he had produced a twenty-volume text entitled *The North American Indian* with over two thousand photographs. In addition to the bound volumes, a separate portfolio of photographs accompanied each volume consisting of thirty-six or more pictures. Any effort of this obvious magnitude would be commendable, but what made Curtis

CURTIS



BLACKFOOT TIPIS

BOW RIVER—BLACKFOOT



special was his skill as a photographer. Each photograph, in sepia tone, is a work of art in itself.

The publication was funded by J. Pierpont Morgan, edited by Frederick Webb Hodge of the Bureau of American Ethnology, with a foreword by Theodore Roosevelt, and published in a limited edition of 500 sets. The Gilcrease Institute Library has set number 78. The volumes are fine examples of the printer's art as well as that of the photographer. The stock is of two varieties: Holland paper and Japanese vellum; the binding is three-quarters Levant with gold on the top.

Curtis achieved his goal of creating a history of the North American Indian in this magnificent publication, but as one can readily see, the work was not easy and he explains the difficulties of his undertaking with these words:

The task has not been an easy one, for although lightened at times by the readiness of the Indians to impart their knowledge, it more often required days and weeks of patient endeavor before my assistants and I succeeded in overcoming the deep-rooted superstition, conservatism and secretiveness so characteristic of primitive people, who are ever loath to afford a glimpse of their inner life to those who are not of their own. Once the confidence of the Indians was gained, the way led gradually through the difficulties, but long and serious study was necessary before knowledge of the esoteric rites and ceremonies could be gleaned.



CHIEF HECTOR — ASSINIBOIN

The Assiniboin are an offshoot of the Yanktonai Sioux, from whom they separated prior to 1640. The southern branch has long been confined on a reservation in Montana, the northern is resident in Alberta. The latter is divided into two bands, which formerly ranged respectively north and south of Bow river, from the Rocky mountains out upon the prairies. Hector is chief of the southern band of the Canadian branch known locally as Bear's Paw band.





A PAINTED TIPI — ASSINIBOIN

A tipi painted with figures commemorative of a dream experienced by its owner is a venerated object. Its occupants enjoy good fortune, and there is no difficulty in finding a purchaser when after a few years the owner, according to custom, decides to dispose of it.



PLANNING A RAID

The Indians, in their striking and characteristic costumes, unconsciously form themselves into most picturesque groups. This shows a party of Oglala Sioux on a hill overlooking the valley of Wounded Knee creek, on the Pine Ridge reservation in South Dakota.

ARTS OF THE APSAROKÉ

Curtis' friend, the well-known anthropologist George Bird Grinnell, tutored Curtis in the questions he should ask in regard to the games, myths, music, architecture, and sacred rites of the various Indian tribes. The resulting text relates an accurate account of what Curtis saw among the Indians.

The handicraft of the Apsaroke was naturally seen at its best in clothing and articles of adornment. They were a proud people, rich in the things dear to wild tribes of the highlands, and the women lavished their best thoughts and labor on garments to beautify themselves in the eyes of the men, and still more on the clothing of their husbands in the desire that none should be more splendidly clad.

The nature of their life gave the Apsaroke a great deal of comparative leisure, and they delighted in fashioning fine garments from skins and in embroidering them in striking colors with porcupine-quills and beads. Nor were they satisfied with adorning themselves alone: their saddle-horses also were bedecked in gorgeous trappings. The saddles used by the women were made with a very high horn front and back, ornamented with beads or quills, and from each was suspended a large embroidered pendant. The stirrups, of bent willow, were covered with beaded skin. Just behind the saddle hung large decorated saddle-bags, so long that their fringes almost swept the ground, and an embroidered breast-piece was suspended from the horse's neck. The bridle was covered with bead-work, and a broad decorated piece extended from foretop halfway to the nose. An elaborate crupper was fastened to the saddle, and horses ridden by women were further equipped with a pair of finely made pouches, one on each side at the rear of the saddle.

Shields were made by men skilled in their fashioning. A piece of thick hide taken from the neck of an old buffalo bull was thoroughly dried in a slightly concave form, and cut in circular shape. It was then tested by shooting arrows at it, and if it was proof against them it was painted according to the desire of the owner, the design generally symbolizing some vision seen by him. Often the rawhide body was covered with deerskin and the design painted on this, and the whole enclosed in another casing of deerskin drawn together with a string at the back. Shields not in use were zealously cared for by the women, and were the very pride of their lives. Many of the shields became great medicine and passed from generation to generation.

Bows were made of elk-horn and sheep-horn and from cedar. The horn was boiled, straightened, worked into shape, and spliced to obtain the necessary length of about three and a half feet. Threads of sinew from the neck and shoulder of the buffalo were stretched on a flat piece of wood the width of the bow, and when this band was dry it was carefully taken



READY FOR THE CHARGE — APSAROKÉ

The picture shows well the old-time warrior with bow and arrow in position, two extra shafts in his bow-hand, and a fourth between his teeth ready for instant use.



A BLACKFOOT TRAVOIS

The travois is still used for transporting bundles of ceremonial objects. Before, and sometimes even long after, the acquisition of horses, travois were drawn by dogs.





from its temporary support and placed in the ground in order to moisten it and give it pliancy. This backing was then carefully fastened on the bow with strong glue, made by boiling the neck-skin of the elk, membrane from beaver-tails, tips of elk-horns, and hide scrapings.

Arrow-points were chipped from flint or carved from bone or horn. Lance-shafts were made of red birch, a little longer than the height of a man, and often were tipped with a prong of elk-horn.

As with other hunting tribes, domestic utensils were extremely simple. Kettles made of rawhide from the flank of the buffalo formed the usual cooking pots, the water being boiled by dropping in heated stones. This method was discovered by those "who had big hearts and were always looking for thoughts." Pots that held a couple of gallons were made of gray soapstone. A buffalo-paunch was used for carrying water, while the pericardium served as a smaller waterbag. Box-elder gnarls were fashioned into bowls, and horns of the mountain-sheep and buffalo into smaller dishes, cups, and spoons. Pottery cooking utensils were made to a limited extent, but they were too easily broken in travelling to be of great service.

In the old times at permanent camps tipi-shaped structures of logs and brush were set up for the women to cook in, and close by were pitched the dwelling tipis of skin. Before the acquisition of horses a lodge was made of eight to ten buffalo-skins, sometimes as few as five, and the slender poles were of the lightest kind of fir, as they had to be carried on the backs of the men and women.¹ In later times, as many as sixteen of the largest skins were required, while one who had seen a lodge in a vision made his dwelling of twenty hides; but to use more than eighteen would offend the spirits, unless dressing them daily with a perfume of sweet-scented herbs and musk of the beaver.

The men wore deerskin shirts at all times when they were not about their own tipis. When the warrior had gained honors, they were indicated on the shirt that he wore on special occasions, each weasel-tail, scalp, lock of hair, or feather indicating some deed of bravery. The leggings were made usually of antelope-skin, with broad fringed flaps at the sides. Buffalo-robies from two- or three-year-old cows were worn with the hair inside, the head coming over the left shoulder, and a band of beadwork crossed the skin from side to side. Bear-claw necklaces were a favorite decoration, and strings of discs cut from the scapula of the buffalo and polished were often worn about the neck. In the old time they used no loin-cloth; indeed, as late as seventy-five years ago some of the old men had not yet adopted that article of dress.

One feature of the hairdressing was different from the custom of any neighboring tribe—that of wearing the hair in many long strands, similarly to the practice of the tribes in southwestern Arizona. The Apsaroke, moreover, greatly increased its natural length by working in other hair, so that sometimes the strands were so long as almost to touch the ground. Some of the men continued this fashion to within the last thirty years. On ceremonial occasions many of the young men imitated this manner of hairdressing by having many long locks fastened to a band worn at the back of the head. Both the real hair and the introduced strands were decorated from end to end with spots of red pigment.

¹ The Apsaroke never used the travois, either with dogs or with horses.

THE BLACKFOOT COUNTRY

Since the beginning of the historical period the Blackfeet have ranged the prairies along Bow river, while their allies, the Bloods and Piegan, were respectively on Belly and Old Man rivers. In the earliest times of which their traditionists have knowledge the three tribes were respectively on Saskatchewan, Red Deer, and Bow rivers.



HOLIDAY TRAPPINGS—CAYUSE

Wealthy members of the tribes living on the Umatilla reservation in Oregon spare no expense in bedecking themselves and their mounts on gala occasions. The articles of adornment are usually of deerskin, or of commercial blankets on which designs are worked in beads.

TWO STRIKE

Chief of the Brule Sioux, he was born on the upper Missouri about 1824 and was still living on the Rosebud Reservation in 1914. This renowned chief, who in later years was recognized as the "Grand Old Man" of the Brule Sioux, took part in practically every campaign in which his tribe participated up to and including the "Battle of the Missouri."



SWORD

An Oglala Sioux warrior, Sword was familiarly known as Captain George Sword. In early manhood, he was a recalcitrant savage, but later being attracted to the magnetic white chief, Pe-He-Ha-Has-Ka (Buffalo Bill), he joined the "Indian Mounted Men" under Major McGillicuddy. He was made chief of the organization and was appointed to a judicial position. He died a devout Christian.



CHIEF PE JI

A Blackfoot, Chief Pe Ji was a fine specimen of the tribe and a noted warrior. He derived his greatest enjoyment from being at war with the white settlers or with the neighboring tribes of Indians. He was still living in the summer of 1910 but was old and broken—a mere shadow of his former grandeur.



IRON TAIL

Iron Tail, another chief of the Oglala Sioux, was an excellent specimen of Indian manhood. He was held in high esteem by the Army and the Government. He made the tour of the world with "Buffalo Bill's" Wild West Show and was the head of all of Colonel Cody's Indians.

Henry H. Cross (1837-1918) was born in upstate New York, and early manifested an interest in the drawing of animals. At the age of sixteen, he was sent to France for two years of study with Rosa Bonheur. Upon his return to the United States, he associated himself for a period of three or four years with a traveling circus, and in 1860 he moved with his family to Chicago. In 1862, he visited southwestern Minnesota at the time of the Sioux uprising in that area, during which time he made sketches of many of the Indian participants before and after the conflict. Back in the East once again, he traveled for a time with P. T. Barnum's circus and menagerie as a wagon and poster painter, then again turned his attention westward to the study of Indian and animal life.

During his experiences in the West, Cross spent a great deal of time among the various Plains tribes. He became acquainted with "Buffalo Bill" Cody, learned the Sioux tongue and Indian sign language, and made a careful study of the characteristics of the various tribes he lived among. Almost all of his Indian portraits were painted from life, and his reputation rests largely upon the accurate likenesses he achieved and the care with which he portrayed the details of Indian dress and equipment. Cross spent much of his time on private commissions in the decade preceding his death.

Today one of the largest collections of his American Indian portraits, numbering more than 125 pieces, is owned by the Thomas Gilcrease Institute.

CROSS



BLACK HEART

Chief of the Oglala Sioux, Black Heart was one of the most striking figures of his tribe. Polite, courteous, gentle, and amiable, he moved about with grace and dignity. Yet when wronged, he would assume an immovable stand for right and justice.

ROCKY BEAR

Oglala Sioux Chief, philosopher, diplomat, and warrior, Rocky Bear was with Red Cloud in the capture of Fort Kearney and continued to do battle against the whites up to and including the campaigns of 1876 after which he became a friend of the white man and a devout advocate of peace. He made two complete tours of the world with "Buffalo Bill." On the reservation, he was known as a counselor and judge. He died in 1910.



HUMP

Hump was a Sioux Chief and warrior; he was six feet, four inches in height, magnificently proportioned and lithesome as a gazelle. Hump was a "warrior born," and took part in all the campaigns of his people including the Custer Massacre (1876), and the Ghost Dance War of 1890-91. Unwillingly, he served on General Nelson Miles' staff in the annihilation of Big Foot's band at the Battle of Wounded Knee.



CIRCLING BEAR

This Hunkpapa Sioux warrior was renowned for his bravery, endurance and fighting qualities. He was a member of the unscrupulous henchmen organized to enforce the mandates of Sitting Bull, but was endowed with sufficient wisdom to foresee the inevitable so "came in" before the Battle of Wounded Knee and has since that time been an ardent apostle of peace.



CROW KING

Crow King was chief of the Oglala Sioux, styled by Mr. Cross, who knew him well, as "the Marshall Ney of the Oglalas." He led the first savage charge at the Custer Massacre where his warriors fell like grass before the scythe. He afterwards acknowledged that his loss of men was "Big Heaps." He was ever known as a fearless fighter and a shrewd tactician.



RED SHIRT (Ogal-Acha)

Sub-Chief of Red Cloud's band of Oglala Sioux.

He was born about 1840 and, in his prime, possessed the physique of an Apollo. Standing, walking, or riding, he was the painter's delight and a sculptor's dream, and was, therefore, chosen as a fitting chief to head "Buffalo Bill's '100' Red Invaders," on a visit to London to attend Queen Victoria's Jubilee in 1887.

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