

**MASHANTUCKET PEQUOT MUSEUM AND
RESEARCH CENTER**
Archives & Special Collections

**Bibliography of
Native American Art and Artists**

Introduction

Art has always been a major conduit through which Native American tribes have expressed their identities, beliefs, and heritages. Frequently, such artwork also served utilitarian purposes, as well. One can discern Native creativity, ingenuity, and sense of beauty in many different forms across the millennia, from the stone carvings of the Anasazi to the basketry of Martha Langevin to the musicianship of blues guitarist Jesse Ed Davis.

This bibliography contains items in the Archives & Special Collections which depict some of the many ways in which Native Americans have expressed themselves artistically. (JA)

Books

Academy of Science of St. Louis. *Contributions to the Archaeology of Missouri, Part I: Pottery.* Salem, MA: George A. Bates, Naturalists' Bureau, 1880. RARE E78 .M8 A2 1880.

This volume, the first in a projected series discussing the archaeology of Missouri, examines pottery remnants found in indigenous burial mounds in the southeastern part of the state. Maps and drawings of shards and intact pieces (held by the St. Louis Academy of Science) illustrate the text. (JA)

Akweks, Aren. *The Creation.* Hogansburg, NY: Akwesasne Counselor Organization, 1948. RARE E99 .I7 A49 1948.

Aren Akweks (b. 1910) (who has also used the names Ray Fadden and Tehanetorens (see below)) is a member of the Wolf Clan of the Mohawk Tribe. A lifelong advocate of reviving Mohawk traditions, he published numerous books and pamphlets that discussed Mohawk folklore and craftwork, and that also sought to dispel negative stereotypical images of American Indians. Shortly after he and his wife Christine (who is an Akwesasne Mohawk) moved onto the Akwesasne reservation in New York in 1938, he established the Akwesasne Mohawk Youth Counselors, which provided the tribe's younger members with opportunities to learn more about their heritage. In 1954, Akweks and his wife established the Six Nations Indian Museum in Onchiota, New York.

This pamphlet, written and illustrated by Akweks, retells the Mohawk legend of the creation of life on earth. It is one of a series of pamphlets which Akweks wrote for the Youth Counselors group detailing Iroquois history and culture. (JA)

----- *The Formation of the Ho-de-no-sau-ne, or League of the Five Nations.* New York: Akwesasne Counselor Organization, 1948. MSS 106.

Written for the benefit of the Akwesasne Youth Counselors, this quasi-historical booklet retells the legend of the founding of the Iroquois Confederacy by Deganiwida and Hiawatha. (JA)

----- *Sa-ko-ri-on-nie-ni, Our Great Teacher.* Hogansburg, NY: Akwesasne Counselor Organization, 1947. RARE E99 .I7 A493 1947.

Another pamphlet in the aforementioned series, this item chronicles the life of the Seneca sachem

Handsome Lake (1735-1815). He was a noted proponent of temperance, and staunchly upheld Tribal traditions in the face of white encroachments. Akweks' illustrations also enhance this piece. (JA)

----- *The Story of the Monster Bear, the Great Dipper*. Hogsburg, NY: Akwesasne Counselor Organization, 1948. RARE E99 .I7 A494 1948.

This pamphlet tells, in pictures and words, the Mohawk story of the origin of the constellation Ursa Major. (JA)

----- *Wampum Belts*. Hogsburg, NY: Akwesasne Counselor Organization, [1948?]. RARE E99 .I7 A492 1948.

In this pamphlet, Akweks explains the history and meanings of various ceremonial and commemorative wampum belts used by the Iroquois Tribes. Illustrating this pamphlet are drawings by Akweks and photographs of belts that he created. (JA)

----- and **Harold Conklin**. *Cultural Areas of North American Indians*. Malone, NY: Printed by Roy Smalley, 1948. MSS 156.

Following anthropological practice, Akweks here divides the United States and Canada into nine separate cultural areas, each of which includes several tribes. The brief descriptions of the tribes inhabiting each region include notes about their clothing styles, and the arts and crafts for which they are known. For example, it refers to the Pomo Indians of northern California as "the world's finest basket-makers, having a knowledge of over 200 separate weaves and the ability to construct exquisitely designed baskets from the unbelievably small 1/10-of-an-inch size to those having circumferences of over ten feet." (JA)

Alexie, Sherman (b. 1966). *The Summer of Black Widows*. Brooklyn, NY: Hanging Loose Press, 1996. Copy signed by the author. RARE PS3551 .L35774 S86 1996.

Versatile artist Sherman Alexie, whose heritage includes the Spokane and the Coeur d'Alene Tribes, has, to date, written fourteen books, including novels and collections of poems and short stories. In addition, he has directed an independent film based on his first published poetry collection *The Business of Fancydancing*, and has also ventured into musicianship and stand-up comedy. This collection of poems wryly addresses the interactions of Native and non-Native cultures in the contemporary United States, often pointing out the stereotypes and misconceptions held by whites (one poem is titled "How to Write the Great American Indian Novel"). (JA)

Allen, Paula Gunn. *Skins and Bones: Poems, 1979-1987*. Albuquerque, New Mexico: West End Press, 1988. RARE PS3551 .L397 S54 1988.

Born in 1939 in Cubera, New Mexico, Allen is the daughter of a Lebanese-American father and a Laguna-Lakota mother. Pueblo culture, with its admixture of Hispanic and Native elements, has informed much of her writing as a poet and literary critic. An ardent advocate of the teaching of Native American literature, she has been a Professor of Native American Studies at the University of California at Berkeley, the Director of the Native American Studies Program at San Francisco State University, and a Professor of English at the University of California at Los Angeles. The poems in this collection address pre-Contact indigenous traditions, the responses to the initial European inroads into North America, and the subsequent European impact on Native cultures. (JA)

Beauchamp, William Martin (1830-1925). *Aboriginal Chipped Stone Implements of New York*. New York State Museum Bulletin Number 16. Albany: University of the State of New York, 1897. RARE Q11 .N82 1897.

Noted archaeologist and historian William Martin Beauchamp was widely regarded as his era's leading authority on Iroquois history and culture. In particular, he was an expert on Iroquois

implements and other artifacts.

This essay examines various types of tools which the Iroquois fashioned from pieces of chipped stone, including arrowheads, spearheads, scrapers, hoes, and fishing sinkers. Over two hundred annotated illustrations depict these tools. (JA)

-----. *Aboriginal Use of Wood in New York*. New York State Museum Bulletin Number 89. Albany: University of the State of New York, 1905. RARE Q11 .N82 1902.

The first role of wood in Iroquois life which Beauchamp mentions here was its use for feeding fires. In addition, as this article points out, the Iroquois used wood to build homes, forts, and canoes. Other everyday items made from wood included eating utensils, bowls, shafts for arrows and spears, and musical instruments. (JA)

-----. *Civil, Religious, and Mourning Councils and Ceremonies of Adoption of the New York Indians*. New York State Museum Bulletin Number 113. Albany: University of the State of New York, 1906. RARE Q11 .N82 1916.

In this article, Beauchamp examines the history and ceremony of the councils traditionally convened by Iroquois leaders to discuss tribal policy, mourn deceased tribal members, and elect new sachems. Transcripts of the lyrics of several of the hymns, rendered in English, Mohawk, and Onondaga, also appear. (JA)

-----. *Earthenware of the New York Aborigines*. New York State Museum Bulletin Number 22. Albany: University of the State of New York, 1898. RARE Q11 .N82 1897.

This analysis of Iroquois pottery features illustrations (with accompanying explanatory texts) of such artifacts that Beauchamp collected in his travels throughout New York State as intact bowls, bowl shards, and pipes. (JA)

-----. *Horn and Bone Implements of the New York Indians*. New York State Museum Bulletin Number 50. Albany: University of the State of New York, 1902. RARE Q11 .N82 1902.

Beauchamp remarks that "the early and late Iroquois, with their kindred, were the workers in bone *par excellence*." This bulletin examines several types of Iroquois tools manufactured from this medium, including combs, needles, spoons, harpoons, and fishhooks. (JA)

-----. *Metallic Implements of the New York Indians*. New York State Museum Bulletin Number 55. Albany: University of the State of New York, 1902. RARE Q11 .N82 1902.

Although Natives had begun to use copper in the manufacture of practical and decorative items prior to the European arrival, the colonial period witnessed widespread aboriginal adoption of metallic elements and alloys for these purposes. Among the metal tools which Beauchamp discusses here are copper arrowheads, iron chisels, and brass kettles. (JA)

-----. *Metallic Ornaments of the New York Indians*. New York State Museum Bulletin Number 73. Albany: University of the State of New York, 1903. RARE Q11 .N82 1902.

In this essay, Beauchamp examines the Iroquois use of copper, lead, silver, brass, and bronze for such ornamental items as bracelets, gorgets, armllets, and small sculptures and charms. (JA)

-----. *Polished Stone Articles Used by the New York Aborigines Before and During European Occupation*. New York State Museum Bulletin Number 18. Albany: University of the State of New York, 1897. RARE Q11 .N82 1897.

According to Beauchamp in the introduction to this study, chipped stone implements (see above) are

more abundant than items crafted from polished stone. However, the latter types of artifacts "show almost incredible patience and skill in their higher forms, as well as taste in selecting materials." This bulletin provides an illustrated overview of tools and ornaments thus made, including mortars and pestles, adzes, amulets, and gorgets. (JA)

-----. *Wampum and Shell Articles Used by the New York Indians*. New York State Museum Bulletin Number 41. Albany: University of the State of New York, 1901. Copy 1: RARE Q11 .N82 1897. Copy 2: RARE Q11 .N82 1901 v.8 no.41.

Here, Beauchamp discusses the materials which Iroquois tribal members traditionally used for currency and personal adornment, including seashells and stones. Annotated illustrations of wampum belts, beads, gorgets, and pendants appear at the end. (Note: The first several pages of Copy 2 of the bulletin are missing.) (JA)

Bruchac, Joseph. *Ancestry*. Fort Kent, ME: Great Raven Press, 1980. Copy signed by the author. RARE PS3552 .R794 A53 1980.

Joseph Bruchac (b. 1942), of partial Abenaki descent, has written over fifty novels, poem collections, and children's books. He is also a noted scholar of Native American culture. Among his many awards is the 1999 Lifetime Achievement Award conferred by the Native Writers' Circle of the Americas. As the title of this book of poems implies, Bruchac here explores his dual ancestries (Abenaki and Slovak). (JA)

-----. *The Dreams of Jesse Brown: A Novel*. Austin, TX: Cold Mountain Press, 1978. Copy signed by the author. RARE PS3552 .R794 D7 1978.

Though the title character is a Lakota living in the second half of the twentieth century, his dreams transport him back to the late nineteenth century, where he confers with Sitting Bull on the eve of Little Bighorn, and with Wovoka on the eve of Wounded Knee. (JA)

-----. *Flow*. Austin, TX: Cold Mountain Press, 1975. Copy is #282 of a limited edition and is signed by the author. RARE PS3552 .R794 F5 1975.

In this earlier collection of poems, Bruchac eulogizes his grandfather and also vividly describes flowing streams.

Connecticut Cultural Heritage Arts Program. Institute for Community Research. *Living Legends: Connecticut Master Traditional Artists, an Exhibition Catalogue*. Connecticut: Institute for Community Research, 1994. One of 2,000 copies. MSS 119.

This book profiles several artists of various ethnic backgrounds who were living in Connecticut at the time. Two of these artists' works reflect Native American traditions.

The book introduces Pequot Tribal member Alice Brend (1905-1995) as "perhaps the last Connecticut native person to know all phases of the traditional basket making process." It describes the process she learned from her mother, Martha Ann Hoxie, and subsequently bequeathed to younger Tribal members. Unlike other tribes, the Pequots traditionally cut log lengths into quarters lengthwise before making splints from them. Since the Pequot method is "less labor-intensive, it enables a woman to carry out every step of the process."

Romulo Chanduvi (b. 1959?), a Peruvian who emigrated to the Hartford area, carves numerous mahogany objects (furniture, balconies, picture frames, etc.) in a style influenced by Inca, as well as Spanish, artwork. (JA)

Converse, Harriet Maxwell (1836-1903). *Myths and Legends of the New York State Iroquois*. New York State Museum Bulletin Number 125. Albany: University of the State of New York, 1908. RARE Q11 .N82 1905b.

Author and poet Harriet Maxwell Converse began a long association with the Iroquois, particularly the Seneca, in the late 1870s, after meeting the famed Civil War hero Ely Parker, who had served on General Ulysses S. Grant's staff. Over the next several years, she visited the Iroquois reservations in New York, and lobbied on the Natives' behalf in Albany and Washington. In gratitude, the Seneca Tribe made her an honorary member in 1884, giving her the name Ga-is-wa-noh ("She Who Watches Over Us"). Seven years later, she became the first white female to be named chief of a Native tribe.

In this posthumous publication, Converse retells the traditional Iroquois (mainly Seneca) accounts of the origins of the earth and its life forms. (JA)

Creek Nation. *Creek Nation Journal: Centennial Edition, 1867-1967*. Okmulgee, OK: Creek Nation, 1967. MSS 60.

This book, issued on the occasion of the 100th anniversary of the establishment of Okmulgee as the Creek capital, provides brief sketches of the tribe's history, commemorative messages from the Governor of Oklahoma and the tribe's chief, and profiles of prominent tribal members. It features information about many Native artists from various genres:

The noted Creek poet Alexander Posey (1873-1908), whom this book calls the "Apostle of Nature," receives a tribute here. It quotes him as saying, "All of my people are poets...If they could be translated into English without losing their characteristic beauty and flavor, many of the Indian songs and poems would rank among the greatest productions of all time...They have a splendid dignity, gorgeous word-pictures, and reproduce with magic effect many phases of life in the forest...no detail is too small to escape their observation. The Indian talks in poetry -- not necessarily the stilted poetry of books, but the free and untrammled poetry of Nature."

Acee Blue Eagle (1907-1959), of Creek-Pawnee descent, was an accomplished painter, flautist, dancer, and poet. The description of his career notes that "his murals and paintings hang in more public buildings and museums than those of any other Indian artist." Two of his poems are reprinted here.

Solomon McCombs (b. 1913) was a world-renowned Creek painter. His artwork was exhibited in numerous museums in the United States and Great Britain, and his paintings also adorned the American Embassy Building in Madrid and the home of Senator Robert F. Kennedy.

Bessie Sorethumb (fl. ca. 1955-1967) was a Creek who specialized in beadwork and moccasins. According to her profile, she learned beadwork from her husband, who was an Arapaho (it says that "Creeks, as a tribe, do not do beadwork"). She was also an accomplished archer, winning many awards throughout the state.

Joan Hill (b. 1930), partially of Cherokee and Creek descent, is a versatile painter whose works "range in many styles, from representational realism, portraiture and traditional Indian painting through abstract expressionism." According to Dawn Reno in her book *Contemporary Native American Artists*, Hill "was one of the first female Native American artists to become successful," having won more than two hundred awards by 1995. The profile about her in the *Creek Nation Journal* indicates that she toured extensively through Europe and Mexico in 1964 and 1965.

William Sampson, Jr. (d. 1987) was Okmulgee's resident Creek artist at the time of the *Creek Nation Journal's* publication. Dawn Reno states that he sold his first painting at the age of three. Specializing in landscapes and Indian scenes, Sampson was a featured artist at the Smithsonian Institution, the Library of Congress, and the Amon Carter Museum. Two of his drawings illustrate the *Creek Nation Journal*: the centerfold depicts "The End of the Creek Trail of Tears," and the rear inner cover depicts

a "Creek Woman on the Trail of Tears." Sampson subsequently shortened his first name to "Will," and became a film actor, making his debut as Chief Bromden in the 1975 film "One Flew Over the Cuckoo's Nest." As a member of the Screen Actor's Guild, he promoted Native American involvement in filmmaking.

This issue also commemorates Jerome Tiger (1941-1967), a Creek-Seminole painter whose brilliant career was cut short when he was fatally shot in 1967. Sometimes referred to as the "Rembrandt or Goya of Indian art," Tiger created hundreds of remarkable paintings in a five-year career, despite having no formal training. A Web site devoted to his life and work (www.jerometigerart.com) points out that, though his subject material was traditional, his style represented radical departures in painting. One of his many creations, "Yesterday They Rode," depicting a defeated warrior, presently hangs in the National Museum of the American Indian in Washington, D.C. (JA)

Erdrich, Louise. *Jacklight*. New York: Holt, Rinehart, and Winston, 1984. Copy signed by the author.
RARE PS3555 .R42 J3 1984.

Louise Erdrich (b. 1954) is a member of the Turtle Mountain Band of the Chippewa Tribe. An award-winning novelist and non-fiction writer, she is also renowned for her poems, several of which appear in this volume. A sense of irony often permeates her writing (one poem is titled "Dear John Wayne," and another derives from the 1676 captivity narrative of Mary Rowlandson). (JA)

Grand Central Art Galleries (New York). *Catalogue (of) the Exposition of Indian Tribal Arts: December 1 to 24, 1931*. New York: College Art Association, 1931. MSS 118.

This is a listing of art objects and crafts from the tribes of the United States and Canada that were displayed at the Grand Central Art Galleries in New York City in December 1931. Included in the exhibition were pottery jars, slate carvings, baskets, jewelry, ceremonial masks and garments, blankets, totem poles, and kachina dolls. The catalogue briefly describes each of the 625 items exhibited, mentioning their tribal origins and approximate date. Among those who donated items to this exhibition were then-First Lady Lou Hoover (1874-1944), the Smithsonian Institution, and Harvard University's Peabody Museum. (JA)

Hale, Horatio (1817-1896) (ed.). *The Iroquois Book of Rites*. Philadelphia: D. G. Brinton, 1883.
RARE E99 .I7 H157 1883.

Anthropologist Horatio Hale wrote several linguistic and ethnographic studies of Native Americans, and significantly influenced the work of Franz Boas (1858-1942). This book offers a history of the Iroquois Confederation and a description of the functioning of its government. The centerpiece of this volume is a transcription of the "Book of Rites," the traditional speeches, hymns, and litanies that tribal leaders recited during ceremonial meetings. The Book of Rites here appears rendered in the "Canienga" language (which, according to Hale, is the alleged source of each of the Iroquois dialects), the Onondaga dialect, and English. (JA)

Highwater, Jamake. *Dark Legend: A Novel*. New York: Grove Press, 1994.
RARE PS3558 .I373 D37 1994.

Jamake Highwater (1942-2001) authored over thirty books on a wide variety of topics, including popular music, dance, and the visual arts. Although his biological parents belonged to the Blackfeet and Cherokee Tribes, he was adopted as a child by Alexander and Marcia Marks. (Early in his career, he used the *nom de plume* J. Marks.) He has been hailed as one of the most important chroniclers of Native American culture in the second half of the twentieth century. In this novel, described as a "postmodern mythic adventure," Highwater takes the northern European legend of the Nibelungen and transplants it to the pre-Contact Americas. (JA)

-----. *I Wear the Morning Star*. New York: Harper and Row, 1986. RARE PZ7 .H5443 Iw 1986.

The third novel in Highwater's four-part "Ghost Horse Cycle" series, this book continues the story of Amana, a Northern Plains Native who witnessed the displacement of her tribe by white settlers as a young woman. In *I Wear the Morning Star*, she imparts tribal traditions to her grandson Sitko. Mocked at school, Sitko nevertheless perseveres in keeping these traditions alive, expressing them in paintings. (JA)

-----. *The Sweet Grass Lives On: Fifty Contemporary North American Indian Artists*. New York: Lippincott & Crowell, 1980. RARE N6538 .A4 H5 1980.

In this anthology, Highwater profiles fifty twentieth-century Native American painters and sculptors and provides illustrations of sample works from them. The thematic foci are the effects which European artistic traditions wrought upon Native artistry, and contemporary Native artists' combination of both genres in their work. (JA)

Hogan, Linda and Charles Colbert Henderson. *That Horse*. Acoma, New Mexico: Pueblo of Acoma Press, 1985. RARE PS3558 .O34726 A6 1985.

Linda Hogan (b. 1947) is a prolific, award-winning Chickasaw poet, novelist, and playwright. Though born in Denver, she spent her formative years on the Chickasaw lands in Oklahoma. Partially autobiographical in nature, this collection of short stories depicts the living conditions for members of the Chickasaw Tribe in the twentieth century. (JA)

Hunt, W. Ben (Walter Ben) (1888-1970). *Indian and Camp Handicraft*. New York: Bruce Publishing Company, 1945, c1938. MSS 152.

Hunt was a handicraft instructor for the Boy Scouts of America. For the benefit of scout troops and classrooms, he compiled this instructional book, which contains thirty different projects. Through detailed drawings and text, Hunt shows the reader how to create such items as birch-bark baskets, wooden snowshoes, necklaces, beadwork designs, wigwams, and hollow-log birdhouses. Accompanying the descriptions are photographs of the finished items (some of which were crafted by Boy Scout Troop 598 of Hales Corners, Wisconsin). A Preface briefly recommends appropriate tools and materials. (JA)

James, George Wharton (1858-1923). *How to Make Indian and Other Baskets*. New York: Henry Malkan, 1903. RARE TT879 .B3 J27 1903.

Ethnologist George Wharton James extensively researched and photographed the tribes of the southwestern United States. In this book, he instructs the reader about the techniques of Native basket-weaving, and provides illustrations of examples. (JA)

-----. *Practical Basket Making*. Cambridge, MA: J. L. Hammett Company, 1916. RARE TS910 .J275 1916.

Similar to the previous entry, this is another of James' examinations of tribal (and other) basket making styles. (JA)

Lyford, Carrie A. (Carrie Alberta). *Iroquois Crafts*. Pamphlet 6 of *Indian Handicraft Pamphlets*. Lawrence, KS: Haskell Institute, 1945. MSS 157.

One of a series published under the aegis of the United States Indian Service, this booklet provides an overview of the traditional artwork and craftwork of the six tribes that had once comprised the Iroquois Confederacy (Mohawk, Oneida, Onondaga, Cayuga, Tuscarora, and Seneca). Lyford begins with a discussion of tribal architecture (particularly the longhouses), including drawings of traditional buildings and photographs of contemporary ones located on the reservations in New

York State. Subsequent chapters describe practical items such as garments, weapons, and food preparation implements. Lyford also discusses traditional tribal pastimes, such as lacrosse and shinny (a game similar to field hockey that was popular among Iroquois women). Particularly relevant to this bibliography are chapters examining basketry, dollmaking, beadwork, and jewelry. (JA)

Mashantucket Pequot Tribal Nation. Schemitzun material, 1993-ongoing. Series 11; 16.

Schemitzun is the Mashantucket Pequot's Feast of Green Corn. This is a traditional celebration which occurred when the first ears of maize ripened. The celebration included songs, dancing, games, prayer, and traditional foods. The present festival includes many of the same elements of the original celebration. The modern event also includes intertribal dance competitions and a parade. There are also appearances by Native American singers, comedians and musicians. This series includes the brochures, press releases, videocassettes, and other materials used to advertise and promote the event. (TS)

----- **Tribal Council.** "Genesis 2 Fashion and Talent Show, 28 August 1999" (2 copies of program). Accession Number 1999-0151.

This begins with brief descriptions (quoted from primary sources) of apparel and accessories which Natives of New England wore and used at the time of the arrival of the first Europeans. At the Fashion and Talent Show, men, women, teenagers, and children displayed garments appropriate for mornings, afternoons, and evenings for each season of the year. Also featured were traditional bridal outfits worn by Native Americans, Africans, and Asians. The Talent portion featured singers, dancers, and a poet. The program contains photographs of the people who modeled the clothing, of the Talent participants, and, on the last page, of the Tribal Council members. (JA)

Moorehead, Warren King (1866-1939). *Stone Ornaments Used by Indians in the United States and Canada, Being a Description of Certain Charm Stones, Gorgets, Tubes, Bird Stones, and Problematical Forms.* Andover, MA: The Andover Press, 1917. RARE E98 .A6 M83 1917.

Although the scope of this book encompasses the entire United States and Canada, a significant portion of it concentrates on Iroquois stone implements and ornaments obtained in New York. (JA)

Morgan, Lewis Henry (1818-1881). *Report to the Regents of the University, Upon the Articles Furnished to the Indian Collection.* Published as Appendix F of the *Third Annual Report of the Regents of the University on the Condition of the State Cabinet of Natural History.* Albany: Weed, Parsons, and Company, 1850. RARE QH105 .N7 1850. Also published as Appendix E in the revised edition of this annual report: RARE QH70 .U62 A48 1850.

Morgan was a New York-born anthropologist. An admirer of the Seneca, he served as an advocate for the tribe to Congress against the Ogden Land Company. He became an honorary tribal member, with the name "Tayadaowuhkuh" ("Bridging the Gap," i.e., a bridge between Natives and whites).

In this writing, Morgan describes the artifacts acquired for the University of the State of New York over the previous year. Color lithographs depict these artifacts, which include articles of clothing, jewelry, and cradles, largely obtained from the Seneca Tribe. (JA)

----- and **Richard H. Pease (1813-1869).** *Report on the Fabrics, Inventions, Implements, and Utensils of the Iroquois, Made to the Regents of the University, January 22, 1851.* Published as an appendix to the *Fifth Annual Report of the Regents of the University on the Condition of the State Cabinet of Natural History.* Albany: C. Van Benthuysen, Printer to the Legislature, 1852. RARE E99 .I7 M831 1851.

Here, Morgan briefly describes miscellaneous Iroquois artifacts, including articles of clothing, wampum belts, and food preparation utensils. At the end of the volume appear several color illustrations of these items, drawn by the Albany lithographer Richard H. Pease. (JA)

Narragansett Indian Tribe of Rhode Island. 7th Annual Narragansett Inter-tribal Pow-wow & Health Fair, 11 & 12 July 1998. MSS 105.

This is a program and schedule of events for the Pow-wow and Health Fair. It features brief descriptions of traditional dances and garments and recounts their legendary origins. (TS/EC/JA)

-----. *Narragansett Dawn: We Face East.* Oakland, Rhode Island, Narragansett Tribe of Indians, July & September 1935; July, September & October 1936. MSS 71.

This tribal newspaper was "published monthly in the interest of the Narragansett Tribe of Indians." The collection is comprised of five volumes from the mid-1930s. Articles include biographical information about tribal members, recipes and instruction in the Narragansett language. Each issue also features short poems and song lyrics written by tribal members. (EC/JA)

Parker, Arthur Caswell (1881-1955). *The Archeological History of New York, Parts I and II.* New York State Museum Bulletins 235 through 238. Albany: University of the State of New York, 1920. RARE Q11 .N82 1920.

Born and raised on the Cattaraugus Reservation in New York, Arthur C. Parker was the son of Frederick Ely Parker (who was part Seneca) and Geneva H. Griswold, a white teacher who worked there. Because the Iroquois determined one's tribal affiliation through matrilineal descent, Frederick and Arthur Parker were not legally recognized as Seneca tribal members, although one of the tribe's clans adopted them. Although he began studying for the ministry in 1899, Arthur Parker soon gravitated toward anthropology. While attending classes and working as an archaeological assistant at the American Museum of Natural History in New York City, he became acquainted with such luminaries as Frank Speck and Franz Boas. Soon thereafter, he became a field archaeologist, working in the Cattaraugus Reservation; simultaneously, he began to collect the Seneca tribal folklore and oral history. In 1905, he joined the staff of the State Museum of New York as an archaeologist, and remained there for the next nine years. Subsequently, in 1914, he became the director of the Rochester Museum, with which he was professionally affiliated for the rest of his life. Under his guidance, the Rochester Museum became a major repository for Iroquois arts and crafts. During the Great Depression, Parker obtained federal money to pay Iroquois artists and craftspeople to create traditional tribal items for the museum. Simultaneously, Parker was a leader of the Pan-Indian movement of the early twentieth century, which advocated Native assimilation into Euro-American society.

In this series of bulletins, Parker discusses archaeological excavations then in progress throughout New York State (most of which were in territory once claimed by the Iroquois Tribes), and the artifacts which they yielded. (JA)

-----. *The Constitution of the Five Nations, or, the Iroquois Book of the Great Law.* New York State Museum Bulletin Number 184. Albany: University of the State of New York, 1916. RARE Q11 .N82 1916.

As a preface to his transcription and discussion of the Iroquois Constitution, Parker recounts the "Dekanawida Legend" and, afterward, the "Traditional Narrative of the Origin of the Confederation of the Five Nations." (JA)

-----. *Iroquois Uses of Maize and Other Food Plants.* New York State Museum Bulletin Number 144. Albany: University of the State of New York, 1910. RARE Q11 .N82 1910.

In this study, Parker examines Iroquois methods of cultivating maize and preparing it for consumption, and also discusses tribal mythologies pertaining to this staple. (JA)

Phelps, Steven. *Art and Artefacts of the Pacific, Africa, and the Americas: The James Hooper Collection.* London: Hutchinson [for Christie, Manson, & Woods], 1976. VAULT N5310.8 .G7 H666 1976.

Englishman James Thomas Hooper (1897-1971) spent much of his adult life collecting aboriginal articles of clothing, tools, shields, and ceremonial items. Although he specialized in the artifacts of Polynesia (by the time of his death, his was the finest private collection of Polynesian in the world), he also amassed many from Native North America and Africa, as well. Remarkably, he acquired the vast majority of his items from antiques dealers in England, many of whom wanted to vend only items of local interest. Hooper's grandson Steven Phelps (b. 1950) assisted with the cataloging of these pieces (numbering over 1,900), and subsequently published this illustrated and annotated description of them. (JA)

Potlatch: Annual of Arts & Sciences. Volume I: The Gift. Williamstown, MA: David Raffeld, 1994. RARE PS536.2 .P68 1994.

Named for the ceremony of gift-exchanging and feasting held by the tribes of the northwestern coast of North America, this is the first annual volume anthologizing the writings of people from various backgrounds. This volume features poems by the noted Abenaki author Joseph Bruchac (see above). In addition, the S'Klallam author Duane Niatum (b. 1938) contributes several poems and an essay explaining the origins and meaning of the Potlatch tradition. (JA)

Pratt Museum of Natural History (Amherst College). *American Indian Art: The Great Plains.* Deerfield, MA: Heron Press, 1974. MSS 158.

This booklet is a limited-edition catalog of an exhibit held at the Pratt Museum of Natural History from 10 November 1974 to 14 February 1975. David C. Yates, Curator of Anthropology, provides a short history of the Native artwork of the Great Plains in a foreword. He states that pre-contact artwork in this region was "basically utilitarian in nature," distinguished by "great attention to detail," and characterized by "etching or coloring hides in geometric patterns." The creative process was unique: "On occasion, designs normally painted with natural vegetable pigments were executed in bird or porcupine quillwork on buckskin, a technique totally unknown outside North America." Contact with Europeans brought beads, metals, artificial dyes, and cloth to these tribes. According to Yates, Native art of the Great Plains was stylistically versatile, ranging "from pictographic realism to extreme abstraction, and from deeply symbolic to purely decorative." Moreover, he discerns gender differences in this corpus of work: "Men painted in the pictographic style, and produced shields, horse gear, some religious equipment, tools and weapons. Women painted geometric designs, made domestic equipment and clothing, and carried out all bead and quillwork on garments and ceremonial items."

The exhibit for which this catalog was printed featured thirty items dating from the second half of the nineteenth century, including a Lakota beaded skin dress (shown in an accompanying photograph), Lakota beaded moccasins, a Lakota cradle board, a Blackfoot child's doll, and two Cheyenne pictographic drawings on paper.

Also featured in this exhibit were twelve photographs taken by Edward S. Curtis (1868-1952) between 1900 and 1927. Culled from a collection of over 40,000 photographs taken by a man whom Yates describes as "obsessed with the rapid cultural extinction" of these peoples, the exhibit photographs depict members of such Great Plains tribes as the Cheyenne and the Nez Perce. (JA)

Ritzenthaler, Robert Eugene (1911-1980). *Totem Poles.* Number 6 in a Series of *Lore Leaves*. Reprinted from *Lore, Volume 7, Number 1*. Third Printing. Milwaukee, WI: Milwaukee Public Museum, 1965. MSS 159.

Ritzenthaler, who was the Curator of Anthropology at the Milwaukee Public Museum, provides a brief overview of the totem poles built by the Natives of the Pacific Northwest. He likens their purpose to that of family crests in European heraldry. Although the tribes of the region had been

building totems for centuries, the availability of European woodworking tools, coupled with increased wealth from fur trading, led to what the author calls the "golden age" of totem pole building in terms of quality and quantity between 1850 and 1900. Amid numerous photographs of totem poles, Ritzenthaler's text then describes the ceremonies of totem pole creation, and explains some of the symbolism which these carvings convey. (JA)

Tehanetorens. *Wampum Belts*. Onchiota, NY: Six Nations Indian Museum, [1972?]. Copy signed by author. RARE E98 .C8 T43 1972.

Tehanetorens (also known as Aren Akweks) published this expanded edition of his 1948 pamphlet by the same title (see above). It features more detailed descriptions of the types of wampum belts used by the Iroquois tribes, and includes photographs of children holding examples of them. (JA)

Tilt: An Anthology of New England Women's Writing and Art. Lebanon, New Hampshire: New Victoria Publishers, Inc., 1978. RARE NX505 .T54 1978.

This collection of poems, essays, photographs, and drawings features several early poems written by Louise Erdrich (see above). (She is listed here as "Karen Louise Erdrich.") (JA)

Voices From Wah' Kon-Tah: Contemporary Poetry of Native Americans. Edited by Robert K. Dodge and Joseph B. McCullough. New York: International Publishers, 1976. RARE PS591 .I55 V65 1976.

This anthology features works by such twentieth-century Native poets as Paula Gunn Allen (see above), Duane Niatum (see above), and James Welch (b. 1940), whose father came from the Blackfeet Tribe and whose mother came from the Gros Ventre Tribe.

Waugh, F. W. (Frederick Wilkerson). *Iroquis (sic) Foods and Food Preparation*. Ottawa: Government Printing Bureau, 1916. RARE E99 .I7 W34 1916.

Canadian ethnologist Frederick Wilkerson Waugh (1872-1924) began intensive study of Iroquois technology and material culture in December 1911, under contract to the Division of Anthropology of the Geological Commission of Canada. He devoted the rest of his life to this pursuit, before mysteriously disappearing during a research expedition to the Canadian Mohawk reservation at Caughnawaga in September 1924.

Published as the twelfth volume in the Geological Survey of Canada's Anthropological Series, this book discusses traditional Iroquois methods of cultivating, storing, and preparing various meats and vegetables. (JA)

Drawings

Angeconeb, Allen (b. 1955). "People of the Dawn." Accession Number 2000-0071.

Toronto-born Allen (Ahmoo) Angeconeb is an internationally known Ojibwa artist whose works have appeared in exhibitions held in Canada, France, Germany, and Switzerland (among other nations). Representative of the "New Woodland School," his works derive from traditional Native stories and spiritual beliefs, and employ bold color schemes and abstract images. His exposure to other indigenous cultures around the world has further informed the style and content of his artistry. (JA)

Government Documents

Chicago (Ill.). Mayor. Proclamation, 12 March 1998. Accession Number 2001-0044.

Mayor Richard M. Daley proclaimed 12 March 1998 to be "Maria Tallchief Day in Chicago." Tallchief, born into the Osage Tribe in Fairfax, Oklahoma, in 1925, became one of the premier ballerinas in the United States. After studying for five years under Bronislava Nijinska as a teenager, she joined the Ballet Russe de Monte Carlo, where she gained acclaim for her abilities. Tallchief married choreographer George Balanchine in 1946, and, together, they established the New York City Ballet. Over the next few years, Balanchine choreographed several ballets which spotlighted Tallchief. After separating from Balanchine, she briefly rejoined the Ballet Russe de Monte Carlo in 1955-1956, where she became the highest-paid dancer in history. In 1962, the Russian defector Rudolf Nureyev chose her to be his partner for his debut on American television. Although Tallchief retired from the stage in 1965, she remains active in the world of ballet. In 1980, she founded the Chicago City Ballet, and directed it until 1987. She was among the 1996 honorees at the Kennedy Center for the Performing Arts in Washington, DC. (JA)

United States. Department of the Interior. Bureau of Land Management. Brochures, ca. 1999-2000. Unaccessioned.

These brochures, developed for tourists, contain information about the artwork of the Anasazi, Fremont, Hopi, Navajo, and Ute Tribes of the southwestern United States:

Canyon Pintado ("Painted Canyon") in northwestern Colorado features the rock artwork of the several tribes that occupied it over the millennia, including the Anasazi and the Ute.

Nearby, in Rangely, Colorado, hikers on the 12-mile long Dragon Trail can see Fremont and Ute rock pillars and petroglyphs along the way.

In Dolores, Colorado, the Anasazi Heritage Center (Web site www.co.blm.gov/ahc/hmepage.htm) curates over three million Native artifacts from southwestern Colorado. Traditional Native artists display their creativity here in frequent special events. One publication from this museum describes and translates several modern Hopi clan symbols.

The Edge of the Cedars Museum in Blanding, Utah showcases the largest collection of Anasazi pottery in the Four Corners region, as well as a sculpture garden and other forms of rock art. (JA)

Manuscripts

Langevin, Martha Hoxie (1862-1927). Correspondence, 1926-1927. MSS 1.

The collection consists of letters written by Martha Hoxie Langevin, a Mashantucket Pequot Tribal member, to her daughter, Alice Guevremont (Brend). Mrs. Langevin was a skilled traditional basket maker whose letters contain information about methods of basket making, family concerns, and the political issues facing the Mashantucket Pequots during the 1920s. (EC/TS)

Paintings

Angeconeb, Allen. "People of the Dawn." Accession Number 2000-0071.

Currently part of a traveling exhibit, this is a color rendition of the drawing mentioned above. (JA)

Mission School (not specified). Gouache, n.d. Accession Number 1997-0094.

This anonymous watercolor depicts four Native men positioned in a circle. One is standing and leading the group in prayer. Two others are dancing. The fourth, seated diametrically opposite the leader, beats a drum. On the reverse of the painting is a hand-drawn stamp which says "The challenge of home missions," and shows an open door with a cross in the doorway. (JA)

Photographs

Chernak, Carolyn. Photographs, 8 October 2000. Accession Number 2001-0021.

On 7-9 October 2000, the Mohawk Singers and Dancers performed with Tom Porter at the Mashantucket Pequot Museum and Research Center. Ms. Chernak, who watched the dancers' performance on Sunday, 8 October, took these seventeen photographs of it. (JA)

Daggett, Sandy Hayward. Mashantucket Bingo photo album, 1989. MSS 21.

Sandy Hayward Daggett, a member of the Mashantucket Pequot Tribal Nation, created this album of color photographs of events, customers, and employees while managing the Tribe's bingo operation in 1989. (EC/TS)

Neel, David. Photographs, 1995-1998. MSS 50.

David Neel is a professional photographer from the Kwagiutl tribe. His photographs here depict various members, male and female, of the Mashantucket Pequot tribe. Enlarged copies of several of these have been made for exhibition in the Tribal Portrait Gallery of the Mashantucket Pequot Museum and Research Center. (JA)

----- 2001 Photographic Calendar. Accession Number 2001-0006.

This calendar, published by the American Indian College Fund, features Neel's color photographs of members of various tribes indigenous to the three countries comprising North America. (JA)

Posters

Navajo Nation. "The Navajo Nation Honors the Legendary Navajo Code Talkers." (Poster, 1999)
Accession Number 1999-0131.

This large poster gives a list, alphabetized by surname, of all the Navajos who served as Code Talkers in the Marines during World War II. On the left border appear the insignias of the six Marine Corps divisions in which they served, in the upper right corner is the insignia of the Navajo Code Talkers Association, and in the upper left corner is the insignia of the Navajo Nation. Symbols alongside some of the names indicate the first 29 to join these units, those that were killed in action, and those that had died by the time this poster was created in 1999. A caption at the bottom says that "working around the clock on the first two days on Iwo Jima (i.e. 19-20 February 1945), six networks of Navajo Code Talkers transmitted more than 800 messages without error." Major Howard Conner is quoted as saying, "Without the Navajos, the Marines would never have taken Iwo Jima." (JA)

Programs

MPTN. Mashantucket Pequot Museum and Research Center. Public Programs. *Holiday Time at the Pequot Museum, 24 November Through 31 December 2000.* Unaccessioned.

This program describes the public events that the Museum hosted at the end of the year 2000. Between 27 and 29 December, the Native Alaskan a cappella group Pamyua performed several times in the Gathering Space. Their repertoire features songs from the Inuit tradition, as well as gospel and folk music. All four members autographed this program. (JA)

Introduction and annotations by Elliott Caldwell (EC), Timothy Spindler (TS), and Jonathan Ault (JA), Assistant Archivist, Reference. Special thanks go to Shawn Parker and Elizabeth Theobald for their expertise on contemporary Native American art.

This bibliography was first compiled in January 2001, and will be updated quarterly. Any omissions or errors are deeply regretted by the bibliographers who have made every effort to ensure the accuracy of this document.

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