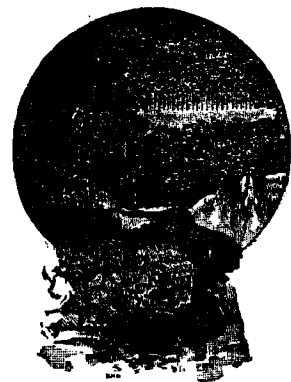


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CHIPPEWA CUSTOMS

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Four kinds of broadcloth were carried by the traders about 60 or 70 years ago and given to the Indians in exchange for furs.²⁷ The cheapest quality was dark blue coarse broadcloth with a white border. Enough of this for a woman's dress cost the equivalent of \$5 in furs. The three other kinds cost about double that amount and were (1) a jet-black broadcloth which was very fine and shiny, (2) a dark-brownish broadcloth with a border of narrow stripes, and (3) a bright scarlet broadcloth. The last named was usually used as a decoration, embroidery of beads being placed upon it. Rev. C. H. Beaulieu, however, said that he once saw a dress made entirely of this material. To these cloths should be added gray list cloth with gray edge and the white list cloth with white edge which was coarser than the gray. Both were coarser than broadcloth and lacked the high finish of that material.

The amount purchased for a woman's dress was the length from her armpits to her ankles with about half a yard additional. The cloth was not wide enough to give the desired fullness, so the additional piece was put in the front of the dress as a "front breadth." The cloth was so wide that this breadth was too long, and the extra portion was turned over at the top of the garment, extending across the woman's chest and having the selvedge of the goods at its lower edge. This flap was called the "front piece" and was the first part of a woman's dress to be decorated in color. The traders brought worsted braids in various colors and several rows of these were put across the front piece of a dress and called a "rainbow." Later a more abundant use of colored braid arose. The braids in many hues were put around the lower edge of the dress. The decoration was no longer a "rainbow" against the dark, shining broadcloth, and the garish use of colored material had begun.

This garment was held in place by strips over the shoulders and confined at the waist by a belt or sash. Arm coverings were usually provided and could be worn or laid aside as desired. These consisted of two strips of cloth, each fastened at the wrist after the manner of a cuff, and the two attached at the back of the neck, forming a capelike protection to the shoulders. When calico was brought by the traders a loose calico saque was frequently worn by the women over the above-described broadcloth dress without the arm coverings. The arm coverings are correctly shown in Plate 27. The amount of broadcloth required for a breechcloth was measured by placing the two thumbs together with fists closed and thumbs extended. This width was then torn from the bolt. The ends

²⁷ The information concerning cloth was given by Nancy McDonald, whose mother was a Chippewa and her father a Scotch trader. She often went with her father on his trips when she was a child. At the time of giving this information she was almost 100 years old.

were bound with ribbon and decorated with beadwork. The quantity for a man's leggings was about a yard and was measured from the ear to the end of the thumb. These, like the women's leggings, were decorated with beads in line patterns and edged with beads. A black silk neckerchief was worn by the women about 60 or 70 years ago. (Pl. 42.) The typical dress of a Chippewa woman at the present time consists of a full, rather long skirt, and a fitted saque buttoned neatly up the front.

Blankets were issued as part of the annuities, those for men being known as "three-point" and those for women as "two-and-a-half-point." Men wore the blanket over one shoulder and under the other arm, the lower part of the blanket being drawn closely around the waist. They took much pride in the arrangement of the blanket, practicing diligently to acquire a graceful folding across the arm. The blanket was usually worn over the left shoulder, leaving the right hand and arm free, but if a man were left-handed he wore the blanket over his right shoulder. The usual manner of wearing a blanket by a woman was as follows: The blanket was wrapped around the limbs like a tight skirt and fastened with a belt; the upper part of the blanket was then thrown loosely around the arms and shoulders, affording warmth and yet leaving the arms free for work. A woman could put her baby in the blanket between her shoulders, or, if desired, she could drop the upper part of the blanket entirely, drawing it around the waist.

The thrift of Chippewa women is shown in their use of old blankets. It was their custom to make coats for the little children from the discarded blankets of their elders, while small pieces were used for making pointed hoods and the socks that were worn inside moccasins. Old blankets were raveled to make yarn for weaving bags, and a thin, threadbare blanket was used to strain maple sap and remove twigs or bits of bark before the sap was boiled.

(c) *Head coverings*.—The leaves of the burdock were used as a protection to the head and were either sewed together or fastened upright on a wide strip of birch bark. The pointed hoods made of blanket were warm and comfortable in winter, especially to the hunters. A fillet of fur, decorated in various ways and with a strip of fur hanging from it, was worn in former years. A yarn sash was frequently worn around the head like a fillet, with the ends hanging at one side and with one or two feathers stuck in it. At the present time a handkerchief is worn around the head in a manner which is graceful as well as practical. It may be arranged tightly, affording warmth, and sometimes a fold of it is drawn forward as a shade for the eyes. A woman's shawl is often drawn loosely over the head in summer and is said to be an agreeable protection from the sun.

(d) *Moccasins*.—The hide of the deer and moose were used in making moccasins, according to the thickness desired. Four types of moccasins were in use among the Chippewa: (1) The simplest form of moccasin consisted of two pieces of leather with a plain seam extending the length of the sole and up the front and back of the foot. These moccasins were worn chiefly by infants and old women. Similar moccasins were made of blanket to wear under the puckered moccasins for additional warmth. It was customary for the women to make a supply of these and keep them on hand. (2) The moccasin with a puckered seam up the front and a plain seam up the back is probably the oldest type of Chippewa moccasin and is the article from which the tribal name is said to have been derived, *odjibwe*, meaning "puckered." (Bull. 53, pl. 36.) This moccasin was made of one piece of leather, and for winter use was made large enough so that the blanket moccasins above mentioned could be worn inside of it. Muskrat hide tanned with the hair on it was

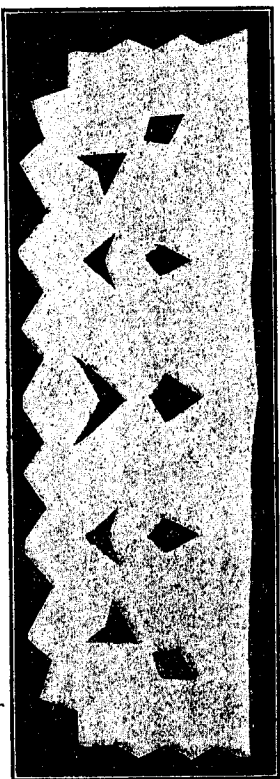


FIG. 5.—Notched pattern for beadwork on cuff of moccasin

sometimes placed inside these moccasins. (3) A type of moccasins made for children was called the "partridge moccasin," because of derived, *odjibwe*, meaning "puckered." (Bull. 53, pl. 36.) These moccasins were made of one piece of leather, the sole being gathered in a straight seam across the top of the toe. (Pl. 10, c, d.) They were made large, and in winter a rabbit skin with the hair on it was placed inside them for warmth, or they were partly filled with moss or hay. (4) The present style of moccasin is said by some to have come from the Pembina Band of Chippewa and to have been introduced among the Mississippi Chippewa by mixed-bloods living along the Red River. This moccasin has a tongue-shaped piece of leather or black velvet in the front, to which the sole is gathered; also a "cuff" around the top, both the tongue and cuff being decorated. (Bull. 53, pl. 35.) For winter use a wide strip of cloth or buckskin is sewed around the top and tied around the ankle for warmth. Plate 10, a, b, shows these moccasins completed and partly completed.

Na'waji'bigo'kwe stated that among the Mille Lac Chippewa the earliest decorations for moccasin-cuffs were notched. Several pat-

terns cut by her are shown in Plate 11, b, c, d, e, and Figure 5. These were laid on the buckskin and outlined with stitches, after which the zigzag line was done in beads and the spots represented by holes in the pattern were worked solid in beads. Informants at Red Lake said this sort of moccasin decoration had never been used among them. Two patterns for use on the front of moccasins were cut by Nawajibigokwe. (Pl. 11, a.) These designs were outlined with a double row of beads. She said that "the young men liked two strands of beads, white for the outer and blue for the inner row." An old floral pattern for moccasin fronts, still used by Mrs. Louisa Martin, is shown in Figure 6. Of a different and modern type are the patterns for the fronts of moccasins used by Mrs. Roy and her sister, of Red Lake. (Pl. 12.) These are the most ornate of any Chippewa designs seen by the writer and were part of the regular equipment of these workers. (Cf. p. 187.)

Around the curved front piece of a moccasin there is usually a fine cord, sometimes of silk but in the better specimens made of horsehair. This finish is used on the moccasins in addition to the bead work. A pair of moccasins sewed with sinew and decorated only with horsehair was obtained. For this decoration the hair of a white horse is obtained and a part of it dyed in several colors. In applying the decoration a strand of horsehair is laid along the line to be covered and held in place with the thumb of the left hand while it is sewed in place with a colored hair, threaded through a fine needle. The stitches are placed close together, giving the effect of a fine cord, and the strand of horsehair gives a firmness to the edge of the curved front piece.

(e) *Necklaces*.—The material for necklaces which necessitated the least preparation was a dentalium shell found among the rocks along Lake Superior, which has a longitudinal hole, making it easy to string. Necklaces made of bright scarlet berries were worn at an early period. These berries were pierced with a sharp instrument while green, the husks being removed by rubbing the berries between the hands after they had dried. Four or five strings were worn around the neck, no other substance being combined with them.

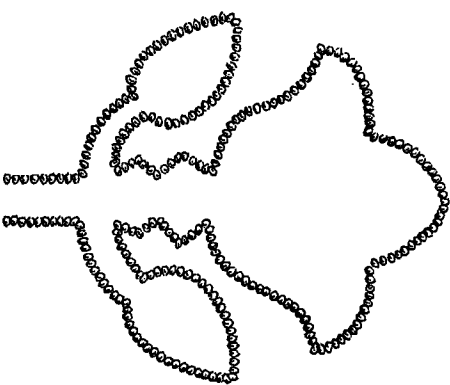


FIG. 6.—Old floral design for front of moccasin

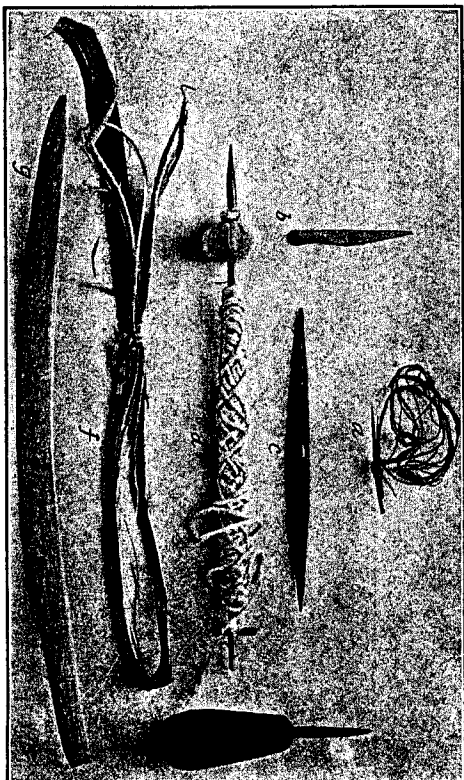
It was said by reliable informants that many kinds of large and small bones were strung and worn around the neck. Long, slender tubes were made of a bone in the hind leg of the rabbit (pl. 13 *a*) and used in this manner. Wooden beads were made before the bringing of glass beads by the traders. The beads worn by Nodinens (pl. 42) were said to be similar to the old beads, and she said that four was a suitable number of strings to wear. A later custom is shown by Mrs. Jackson (pl. 14), the beads being smaller and worn in larger quantity. These beads are like little sections of colored glass tubing and are greatly liked by Chippewa women of the present time. Another style of necklace consisted of about 20 strings of ordinary beads, the strings being of different lengths, so that the front of a woman's dress was ornamented by graduated rows of different colored beads, the whole decoration being 5 or 6 inches in depth. Strips of buckskin were used in tying the strings of beads at the back. A typical necklace of trade beads is shown in Plate 13, *b*. Woven bead chains were not worn by women in the old days. Braids of sweet grass were worn especially by the men. Two braids were fastened together at the ends and slipped over the head, one braid falling at either side of the face.

A plaited cord in two colors of yarn was worn around the neck as an ornament as well as a charm. Three sorts of plaited cord were noted, one being a charm to secure good health and the other two being said to resemble a striped and a spotted snake. The two latter might indicate that the wearer had dreamed of a snake, but more frequently they were worn as a protection against the bite of these reptiles. The manner of plaiting was similar to that of the bead chains worn for similar reasons. (See pls. 31 and 38, *e*.) The ends of these cords were finished in a manner suggesting a tassel, the cord being tied and the ends of yarn left free for about 2 inches.

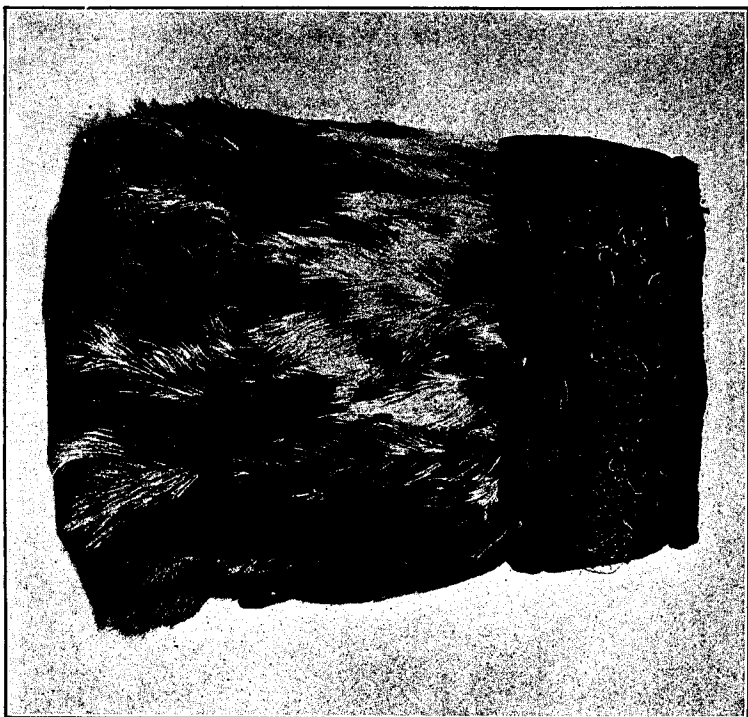
(*f*) *Personal ornaments*.—Earrings were worn by old men more than by women and were seldom worn by young men. The lobe of the ear was pierced several times, the holes extending to the top of the ear. The most common sort of earring consisted of a bunch of small, elongated metal cones, suspended at the tip. It was not uncommon for so many of these to be worn that the ear was weighted down with them.

A ring in the nose was worn by the early Chippewa. This ring was so large that it hung below the lips. In winter a little bunch of fur was sometimes substituted for the ring. An informant said that she had often seen an old Indian with bunches of white fur in his nose and ears.

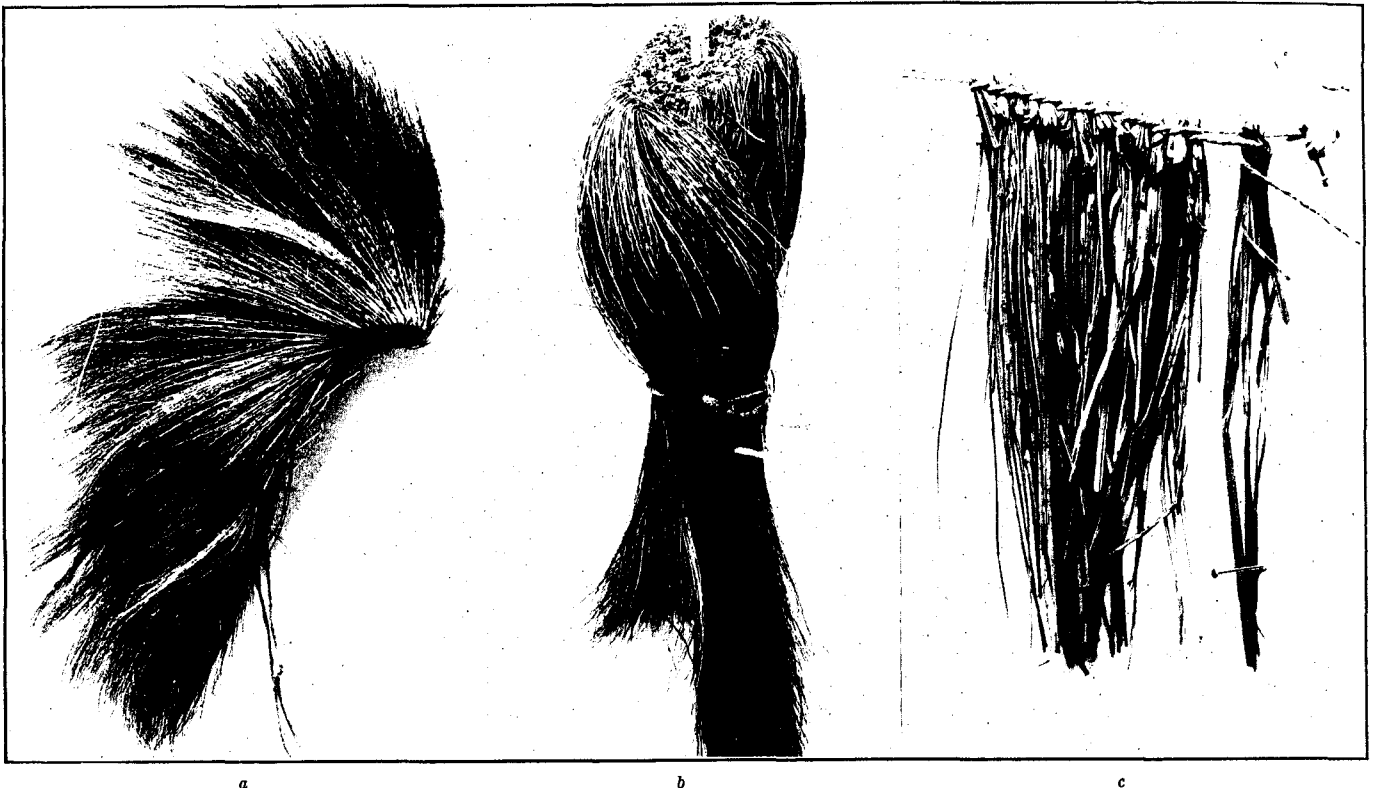
Armlets and bracelets of brass were obtained from the traders. If a man owned several, he did not hesitate to wear them all at once.



9. Implements and materials used in women's handicraft.
(a) Shrub attached to thorn-apple tree, used as awl; (b) Splint-bone of deer, used as awl; (c) Needle for netting on snowshoes; (d) Distaff; (e) Metal awl set in wooden handle; (f) Weaving needle for calf-tail mats.



10. Bag for sewing materials.



a, Head ornament; b, Head ornament wrapped for keeping; c, Detail of weaving, similar to that of head ornament

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Bands of beadwork about seven-eighths inch wide were worn by the men as wrist bands and a strip $1\frac{1}{4}$ inches in width was worn close around the neck.

Young men sometimes wore narrow bands of fur around their wrists and ankles, the end hanging and decorated with beads.

The ornaments worn by dancers were of wide variety and showed much originality. In recent times they have been elaborated by the use of sleigh bells, small round mirrors, and bits of tin. Tassels of horsehair dyed red are frequently used on dance garments as well as on pipe bags, the tassel being partly covered by a top made of tin.

A man's beaded leggings were held in place below the knee by bands of beadwork 3 or 4 inches wide, with long strands of yarn at the ends. (Pl. 15, b.) This yarn was usually braided about half its length. In adjusting the ornament the beaded portion was placed in front and was the proper length to extend to the back of the leg. The braided portion of the yarn was crossed and brought to the front of the leg, where the loose ends of yarn were tied in a bow above the beaded band, so that all the beadwork would show.

A favorite ornament for dancers was a roach woven of stiff moose hair. This ornament consisted of a small circle with a long end, and was woven in one long strip of fringe, coiled and sewed in the desired shape. (Pl. 16, a.) In order to fasten it in place a lock of hair on top of the head was passed through a small hole in the circular portion of the ornament and tied, a short stick being inserted through the hair between the ornament and the knot. When not in use a stick several inches long was put in the same opening, the ornament was folded around it, tied, and wrapped in a cotton cloth. The ornament wrapped and a detail of the weaving are shown in Plate 16, b, c, the material in the latter being fine grass. (See p. 161.) Beaded bags (bandoleers) were worn on festive occasions, the broad band passing over the shoulder. Sometimes two such bags were worn. (Pl. 15, a.)

(g) *Painting and other treatment of the face.*—Young girls reddened their cheeks with the juice of the bloodroot. Men greased their faces with deer tallow to keep them smooth. This was used before going out in the wind, as it kept them warm and also protected the skin. The faces of the men were usually painted in designs. This was done by two methods: (1) The pattern was applied with paint to the palm of the hand and transferred to the face by pressing the palm against it; or (2) the paint was applied solidly to the palm and a portion of the paint removed in a pattern, the palm then being pressed against the face. In the former method the pattern was in color, and in the latter the pattern was reversed.

The paint generally used was colored earth, powdered and mixed with grease. The face painting associated with the several degrees of the Grand Medicine is described and illustrated by Hoffman.²⁵ The bodies of the men were painted on occasions either in stripes and zigzag lines or in patterns as above described. When the men went to war they mixed "medicine" with the paint applied to their faces and bodies. The beard was removed by the use of tweezers.

(h) *Care and arrangement of the hair*.—The young men had handsome hair and took great pride in it, using ornaments of various sorts. Sometimes they cared for their hair themselves, but more often this work was done by a sister. Their hair was kept smooth by greasing with bear's grease or deer tallow. It was usually cut in a fringe across the forehead and the remainder braided in two braids. Sometimes a fillet of beads was worn across the forehead to keep the hair in place. Older men often wore a short braid at each temple, the rest of the hair being in two braids, either hanging or tied on top of the head. They also wore the hair at the temples in small braids, each with an ornament at the end. Red and yellow paint was often put in stripes on the hair. Men wore feather headresses of various styles, but feathers were never worn in the hair by women. In this connection it is interesting to note the manner in which the Chippewa regarded the long hair of the men. It is illustrated by the following incidents: Mrs. English said that she once went into a wigwam where a young woman was combing her brother's hair. The young man had long, handsome hair, and Mrs. English jestingly said, "Give me some of your hair." The young man replied, "No; I would lose all my strength if I cut my hair." His manner implied that he believed it. At a later time, when Mrs. English was connected with the Government school at Red Lake, a boy with long hair was brought to the school. Mrs. English asked whether she could cut the boy's hair and the mother objected. It was, however, a requirement of the school, and after the mother had gone home the boy's hair was cut, much against his wishes. When the mother returned some weeks later and saw the boy, she wept and refused to be comforted. Mrs. English said she could scarcely have showed more grief if the boy had been killed.

One informant said that her uncle once had a vision or dream of a woman, and he had long, beautiful hair, like a woman's. "It seemed as though his life was in his hair. When he went to war and was in the midst of a battle it seemed as though the Sioux could not see him because of the shining of his hair, but when the fighting cleared up his friends could see him."

²⁵ Hoffman, W. J. "The Midé'wîwin or "Grand Medicine Society" of the Ojibwa; in Seventh Ann. Rept. Bur. Ethn., Washington, 1891, pp. 210-213.

Combs were obtained from English traders at an early date. A woman considered her comb as one of her most cherished possessions and kept it in a birch-bark case which she tucked between the frame of the wigwam and its outer covering. Little girls wore their hair in two braids. Young women arranged their hair in three different ways: (1) The most common and convenient mode of hairdressing was in a queue, the hair being wound with cloth in a stiff mass. Bead-work was wound over the cloth if ornamentation was desired. This method kept the hair from tangling and obviated the necessity of arranging it often. (2) The hair was sometimes braided in two braids and a long roll of otter fur was attached to each braid, almost concealing the hair. This was worn only on festive occasions. (3) Before playing a game in which opponents might try to catch a woman by her hair it was customary to weave the hair tightly across the neck with a cord, which was brought around the head and tied. This weaving kept the hair firmly in place at the neck, though it hung loose down the back below the "weaving." (See pl. 27, b, showing doll with this style of hairdressing.) The manner of wearing the hair by women in mourning is described in the section on mourning customs. (See p. 77.)

FOOD

(a) *Vegetable foodstuffs*.—The country of the Chippewa abounded in vegetable products, which the women prepared in a variety of ways and stored for winter use by drying.²⁶

The principal vegetable foods were wild rice, corn, and maple sugar. Rice was the staple article of food and was boiled in water or in broth, as well as parched. Corn was roasted in the husks or parched in a hot kettle, or dried and boiled. Pumpkins and squash were cultivated in gardens and either eaten fresh or dried for winter use. Maple sugar was prepared in the form of granulated sugar, "hard sugar," and "gum sugar." The grained sugar was used as a seasoning, and all forms of the sugar were extensively eaten as a delicacy. Wild ginger, bearberry, and mountain mint were used as seasonings, and corn silk and dried pumpkin blossoms were used to thicken broth as well as to give it an agreeable flavor. The Chippewa did not habitually drink the water that they encountered when traveling but boiled it and added leaves or twigs. This decoction was drunk either hot or cold. Among the materials used in this manner were the leaves of the wintergreen, raspberry, spruce, and snowberry, and the twigs of the wild cherry.

Wild potatoes were used, and the Chippewa obtained white potatoes at an early date. Acorns were gathered and cooked in several

²⁶ Cf. section on the industrial year, pp. 123-128; also *Uses of Plants by the Chippewa Indians*, Forty-fourth Ann. Rept. Bur. Amer. Ethn.