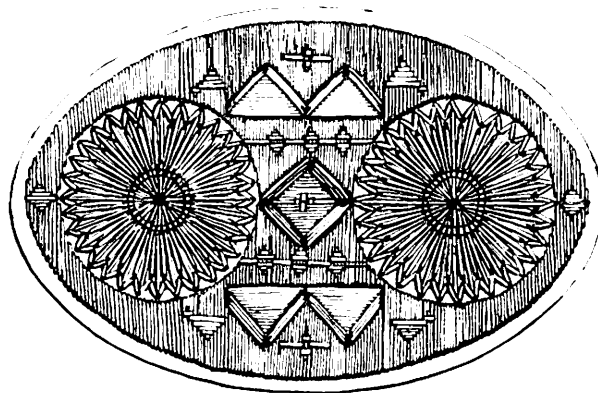


Curatorial Report Number 25

Nova Scotia Museum
1747 Summer St.
Halifax, Nova Scotia, Canada

The Micmac Ethnology Collection of the Nova Scotia Museum

By Ruth Whitehead
September 1974

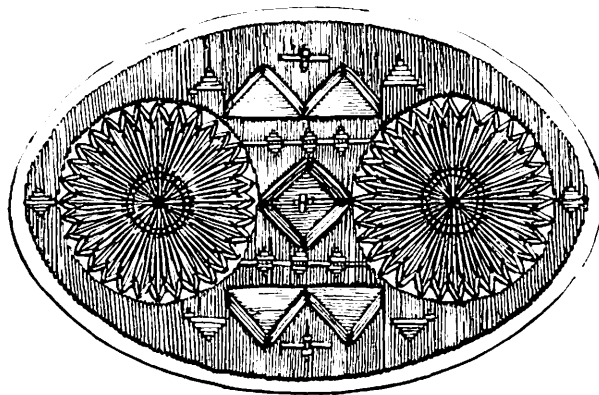


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NOVA SCOTIA MUSEUM
Curatorial Reports

The Curatorial Reports of the Nova Scotia Museum contain information on the collections and the preliminary results of research projects carried out under the program of the museum. The reports may be cited in publications but their manuscript status should clearly be indicated.

Photographic illustrations, rubbings, and other drawings not included in this report can be found in the Micmac Ethnology Sourcebook housed in the Archaeology Section of the museum.

Cover illustration by Azor Vienneau.
All other illustrations by Ruth Whitehead.
Assistance in the cataloguing of the collection was given by summer student Cathy Lund.

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INTRODUCTION

The majority of the items of the Ethnology Collection fall into the period between 1840-1930, and the greater part of these were acquired during the years 1900-1930. This first period was the time of maximum availability of both traditional and 'made-for-the-trade' items. The intensive collecting during the second period was the result of Harry Piers (the then Curator), having the foresight to take advantage of this availability.

From 1900 onward, Piers acquired representative pieces, and family heirlooms from even earlier times, directly from the Micmacs-- in order to preserve as much as possible of a vanishing culture. Where an area of the collection was incomplete, he commissioned Indians to re-create vanished forms. He had Jerry Lone Cloud, the Indian sub-chief, pick up articles for the Museum on his travels around Nova Scotia. He bought prize-winning entries of "Indian Work" at the Annual N.S. Dominion Exhibitions. Where he couldn't buy it, he borrowed it, drew it, photographed it, took extensive notes on it.

Thus the information we do have on items in the collection-- the complete family histories of the makers even unto the tenth generation, for example--we owe to Piers' thoroughness, artistic talents, and to his obsession for recording EVERYTHING. (Accessioning an Altestakun game, he would go so far as to give the phonetic rendering of the sound its six dice made, clattering against their platter: "click! ah-ah-ah-ah-ah-ah".)

This habit of his is appreciated all the more when one sees that after his departure in 1939, the Museum entered its Dark Age of History Accessioning. Ethnology items, if accessioned at all, often had no more on a card than the cryptic word "BOX", or the even more useful description "??"--with no date, no origin, no location.

By the time this situation began to be remedied, the majority of Micmac items were coming from antique dealers, with their origins for the most part unknown. Hence the available data on the collection, and its cultural context, must come largely from Piers' notes and Accession Books.

For cataloguing purposes, the ethnological material was defined as all post-contact items pertaining to the "living" Micmac culture; and as distinct from the archaeological material, which would deal with prehistoric elements not generally in use after contact. There were, of course, various overlapping areas, as in the Avonport burial (74.45), where iron knives and awls, a copper kettle, and a short sword of early seventeenth-century manufacture were accessioned under Archaeology. And the Dennis Collection (73.180)

contained elements of both, but as it is on a permanent loan basis, it could be treated as a unit, and stored under Archaeology. (Mention of it has been made in those areas in which it would be helpful.)

The project of cataloguing was hampered, as stated above, by the fact that little work had been done on the collection since 1939. Thus a number of preliminary steps had to be gone through before the actual cataloguing could be done.

The first major task was to establish the basic categories into which the collection should be broken down; and it was accordingly separated into five broad sections:

- A. Costumes
- B. Crafts
- C. Tools/Weapons/Shelter/Transportation
- D. Amusements/Organic Materials/Miscellaneous
- E. Printed Matter File and Picture File

These areas were then sub-divided. Crafts, for example, would include birchbark items, birchbark with quillwork, woven basketry, treenware, beadwork. Games, dance rattles, pipes, etc., came under Amusements. Organic Material was put in the same general category as Amusements, as it contained native tobaccos, body paints, and was felt to be too small to warrant a broad section of its own. (The same applied to Miscellaneous.)

Next the Piers accession cards were arranged in this order, with the earliest accessions appearing first in each sub-section; and their information was then transferred to the standard Ethnological Accession Cards. The History Section's card file was searched for ethnological items, and these were also transferred to ethnological cards.

Armed with every available card, all items heretofore vaguely lumped together as "Micmac" were brought out, and numbers matched against cards. Unfortunately, less than half the items correlated. There were cards without items, items (numbered and unnumbered) without cards; and various "??" objects (which would later turn out to be African combs or faked "Micmac" souvenirs).

All matching items were then set aside, and a process of elimination begun. Using the accession books, lists were drawn up of every possible ethnological item received between 1900 and 1974; and cards were made up for those items which had previously lacked them. Days were spent comparing unidentified objects with every available description (this is where "??" cards were especially frustrating). The Micmac case at Citadel Hill was dismantled to check on the numbers inside, and objects which did not correlate

with cards were removed to the Museum to be researched. Some fascinating detective work was done on indecipherable scribbles on the bottoms of objects, and the rest of the staff was badgered to remember anything about particular boxes, coats, caps, etc.

After two months of research had identified all but the toughest objects, there still remained 81 missing items, and 54 items which apparently had never been accessioned. The former's cards were labeled "MISSING" under Location, and the latter were assigned Z numbers and had cards made up for them with as much information as was available.

After every item in the collection was thus accounted for, and had an accession card, the descriptive information on each card was amplified where necessary. At the same time, each item was checked for the accuracy and legibility of its number, and approximately sixty mistakes were corrected. Labels were sewn into costumes and pasted onto the storage boxes, and some items were repaired or cleaned. Specific storage areas were chosen, and each item's location recorded on its card. Measurements were converted to the metric system.

The master catalogue was then typed from the accession cards, which had been arranged in the above categories.

Finally the Indian Sections of the Printed Matter File and of the Picture File were catalogued. This involved a thorough overhaul of the Printed Matter File to correct errors in labeling and filing. The file was also greatly expanded by the addition of a large collection of Piers' Indian Notes. These were read through, categorized, and had envelopes made up; they greatly increased the usefulness of the file. The Picture File was matched against its card catalogue, and a list of contents typed for the Ethnology Collection Sourcebook. In one case, the photos of Sub-Chief Joe Julian were found to be of Chief Matthew Francis, and the file corrected. These two catalogues were then added to the master list.

The project took a total of five months--May to September 1974--to complete. A Source Book for the Collection, with further information, photographs, rubbings, and line-drawings, is on file in the Archaeology Section of the Museum.

As well as the year-numbering system now in use, accession numbers in the following catalogues include Piers' numbers, where applicable. These appear in parentheses following the year number.

Items with no known history will have Z numbers. Items in the

Picture File with no known history, will have a P113 number instead of a year number.

Items no longer in the collection will have the notation "M", for "Missing", after their date of manufacture.

COSTUMES

| Accession Numbers | Item | Date |
|-------------------|------|------|
|-------------------|------|------|

COSTUMES: Men's, Women's, Children's, Accessories

| | | | |
|----------------|--|------------|---|
| 10.4 (3564) | Man's coat, broadcloth, trimmed | c. 1860 | |
| 33.126 (7685) | Chief's coat, serge, trimmed | c. 1885 | |
| 72.198.3 | Man's coat, broadcloth, copy 33.126 | 1972 | |
| 65.66.6.a-c | Collar & cuffs, black velvet, beaded | unknown | |
| 73.158.2-3 | Epaulets, velvet, beaded | c. 1895 | |
| 34.127 (7974) | Pr. Man's leggings, serge, trimmed | 1934 | |
| Z.803.1.a-b | Pr. moccasins, leather, beaded | unknown | |
| Z.803.2.a-b | Pr. moccasins, leather, beaded | unknown | |
| Z.803.3.a-b | Pr. moccasins, leather, beaded | unknown | |
| Z.803.4.a-b | Pr. moccasins, leather, beaded | unknown | |
| Z.803.5.a-b | Pr. moccasins, leather, embroidered | unknown | |
| 09.12 (3449) | Pr. moccasins, moosehide | c. 1909 | |
| 56.54.1 | Pr. moccasins, deerskin | unknown | |
| Z.815 | Chief's feather headdress, beaded | unknown | |
| 13.8 (3996) | Feather headdress, trimmed w/ sequins | c. 1897 | |
| 16.67 (4438) | Man's cap, moosehide and birchbark | 1916 | |
| 33.85 (7640) | Chief's cap, broadcloth, beaded | c. 1860-70 | |
| 35.93 (8117) | Man's hat, twilled cloth, beaded | 1934 | |
| 72.198.4 | Man's hat, copy of 35.93 | 1972 | |
| 37.40.a (8689) | Woman's headband, 2 feathers | c. 1930 | |
| 37.40.b | Woman's jacket, serge, beaded, trimmed | c. 1930 | |
| 37.40.c | Woman's skirt, serge, trimmed | c. 1930 | |
| 37.40.d-e | Pr. suspenders, beaded tabs | c. 1930 | |
| 37.40.f-g | Pr. leggings, cloth | c. 1930 | |
| 37.40.h-i | Pr. moccasins, dressed moosehide | c. 1930 | |
| 37.40.j | Tobacco pouch, leather | c. 1930 | |
| 08.4 (3210) | Woman's jacket, satin, silk trim | c. 1850-60 | |
| 72.198.1 | Woman's jacket, copy of 37.40.b | 1972 | |
| 69.184.11 | Neck inset, velvet, beaded, lined | unknown | |
| 10.7 (3576) | Woman's skirt, broadcloth, silk trim | c. 1840 | |
| 72.198.2 | Woman's skirt, copy of 37.40.c | 1972 | |
| 13.17 (4012) | Suspender, wool, beaded, ribbon trim | c. 1860 | |
| 09.8 (3430) | Peaked cap, cloth, beaded, lined | c. 1909 | |
| 13.6 (3994) | Peaked cap, broadcloth, beaded, trim | pre-1850 | |
| 33.79 (7633) | Peaked cap, broadcloth, beaded, trim | c. 1857 | |
| 72.68 | Peaked cap, wool, beaded, ribbon trim | c. 1840 | |
| 27.118 (6127) | Woman's tobacco pouch | c. 1800 | M |
| 35.213 (8279) | Pr. moccasins, harness leather | c. 1932 | |
| Z.803.6.a-b | Pr. child's moccasins, leather | unknown | |
| Z.803.7.a-b | Pr. child's moccasins, leather, laced | unknown | |
| 58.22.5.a-b | Pr. child's moccasins, cloth, beaded | unknown | |
| 66.77.1 | Pr. moccasins, leather, velvet trim | c. 1893 | |
| 34.102 (7844) | Infant's cap, satin & silk, beaded | 1934 | |
| 34.103 | Infant's hood (girl's), satin & silk | 1934 | M |
| Z.807 | Pr. child's mittens, leather, lined | unknown | |

| Accession Numbers | Item | Date | |
|-------------------|---|----------|---|
| Z.812.4 | Bracelet, beads and leather | c. 1914 | |
| 13.7 (3995) | Woman's silver brooch, round, scalloped | pre-1902 | M |
| 27.68 (6055) | Silver medal, from burial site | pre-1877 | M |
| 13.11 (3999) | 5 worsted cords from man's girdle | pre-1913 | |
| 15.36 (4285) | Braid, worsted, chevron pattern | c. 1840 | M |
| 19.51 (4795) | Yarns & beads from old belt | c. 1850 | |
| 73.158.4 | Piece beaded serge, trad. designs | c. 1895 | |

TRADITIONAL DRESS

Post-contact Micmacs in Nova Scotia gradually evolved what came to be labeled the "traditional" dress. This style incorporated various French and English elements in addition to Micmac forms carried over from earlier periods. European materials, trims, and fastenings naturally replaced leather and fur, but by the 19th century, Micmac dress, for men and women, had become fairly stereotyped. By the early 1900's, however, its use had become largely formal, and slowly died out altogether.

The Picture File contains some good examples of both men's and women's costumes--the best being No. 24.10.18/P113, of Chief Matthew Francis and his wife. There is also a 19th-century Micmac doll, in traditional dress and snowshoes, in the Dennis Collection (73.180).

Piers' notes list the 19th-century items of dress for each sex and give some of their Micmac names:

Men

Coat with beaded epaulets, collar and cuffs. This had become traditional men's wear by the 1800's, and was copied from the military uniforms of the 18th century. It tied with a woven belt.

Leggings (upseegokun), were worn only on very formal occasions, tied to short trousers, with a cloth strap passing under the foot. Cloth tags up the sides represented the scalp locks which ornamented them in former times.

Moccasins (mukkasun).

Cap, hat, or feather headdress.

Women

Jacket (mardelit), was usually of broadcloth with ribbon trim, fastened with a brooch. It was sometimes worn with an insertion at the neck, such as 69.184.11.

Skirt was a tube of cloth; with shoulder suspenders of tape or braid permanently attached, and having ornamental tabs which hung down below the jacket.

Leggings were of cloth.

Moccasins were of dried moosehide.

Tobacco pouch was a standard article of clothing for women.

Pointed caps (genesquat paywawken) were traditional headgear for women, but they sometimes wore other styles (abedowargosen).

FABRICS

See Piers' notes in the Printed Matter File:

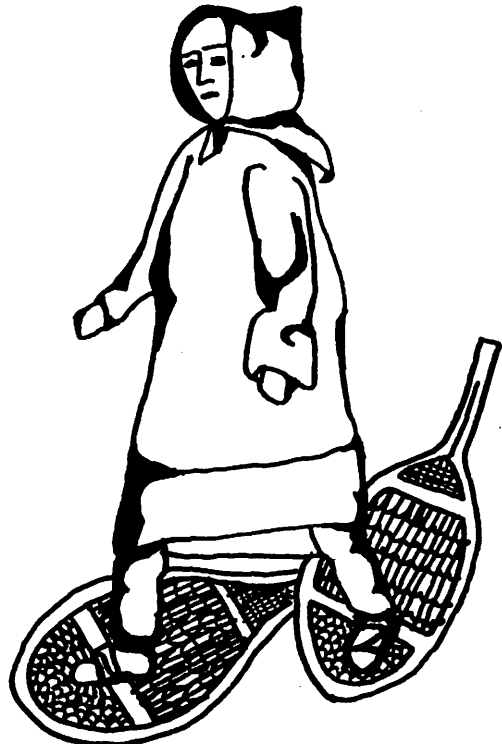
"Indian cloth: so-called, for making Indian dress, was a blue doeskin, and was kept by Halifax merchants, such as W. & C. Silver, etc.; for sale to Indians, and sold to them for about five dollars to six dollars a yard. (Vide H. St. C. Silver.)"

See also Journey Through Nova Scotia, c. 1774, by Robinson & Rispin:

"The English at such places as the Indians frequent, sell their goods to them at very extravagant prices. We have see the Indians purchase scarlet cloth at the rate of 40 shillings per yard which has not cost 15 shillings in England; hatts at five dollars each that have not cost above one dollar; checks for 2 shillings, that has not cost above tenpence or a shilling, ... etc." (p. 52)

Serge, broadcloth, and blanketing made up the typical costume. Scraps of expensive materials such as silk, satin, and brocade were used for trim. Moosehide leggings were replaced by broadcloth, and leather began to be purchased from local tanneries.

Wooden doll (73.180.352)
Micmac-made c. 1850 for the
Gilpin Collection, to illus-
trate the replacement by fa-
brics of traditional materials
used in Micmac dress.



ORNAMENTATION

Beadwork

Quillwork

Painted designs on leather and bark

Incised designs on bark

Teeth, shells, bone, claws, horn, feathers, stone

Fabric trims, buttons, sequins, etc.

Embroidery, appliqué

Beads were originally made of shell and bone (necklaces also incorporated bored stone objects, teeth, claws, and bones), but European trade beads were eagerly seized upon, and rapidly replaced these. A very early "copper pot" burial in Avonport yielded 1,950 Indian-made shell beads; plus 1,069 white and 34 blue glass beads, European-made in the early 17th century (No. 74.45). These early trade beads are tubular, and measure 14mm x 3mm.

Piers listed later types in the Museum collection. Unfortunately, these have since been lost:

6 oval to semiglobular, dark purplish blue

4 oval, greenish-blue

1 oval opaque white

1 disk-shaped, opaque white

1 oval, 1 longitudinal flutings, blue and red ends

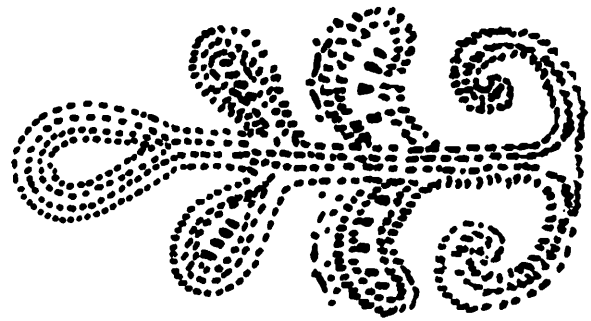
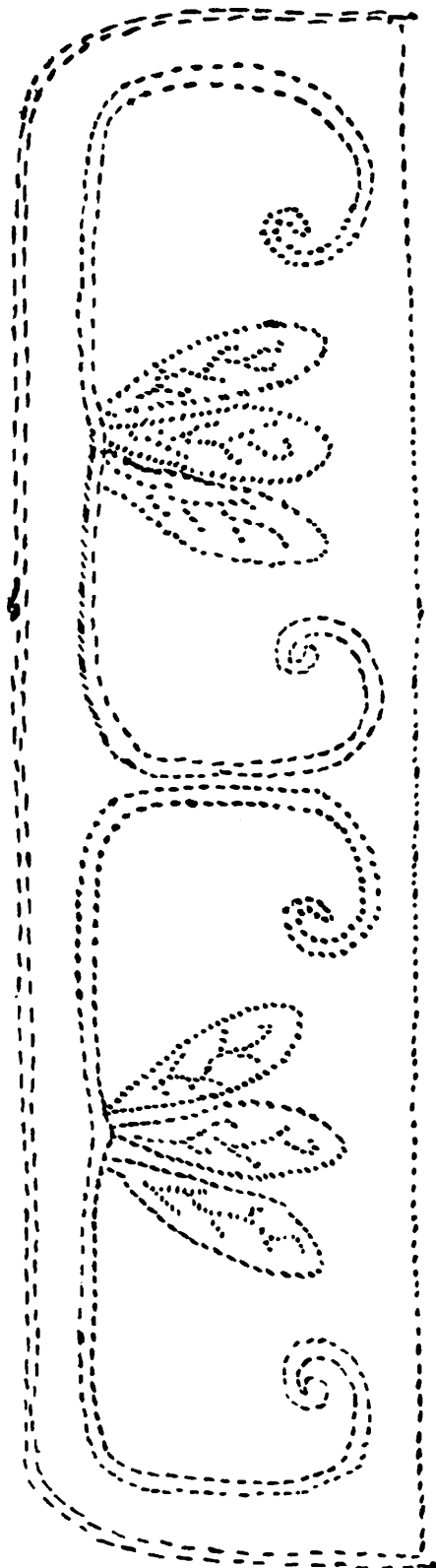
3 tubular, opaque white

The majority used in beadwork embroidery are the standard small round bead, easily incorporated into a design, and available in a range of colors.

The Ethnology collection does not contain many examples of Micmac jewelry, although other forms of ornamentation are well represented. Examples of jewelry from the Archaeology collection, however, are shown below:



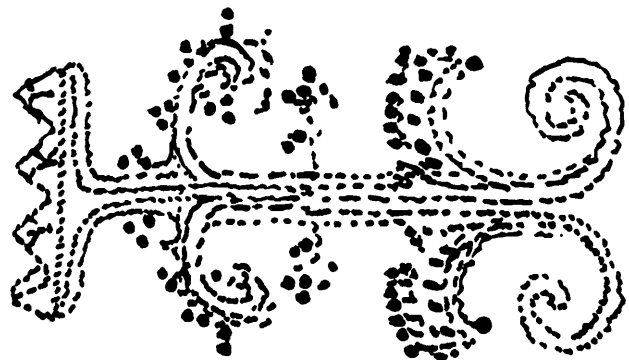
From left to right: trade beads, glass, early 17th century; shell beads, early 17th century; stone pendant; cast of stone turtle; bear incisor pendants.



DESIGNS

The most frequently used Micmac design, especially in beadwork, is the well-known 'double-curve' motif illustrated here. It also appears in embroidery, appliqué, quillwork, and in the petroglyphs and ideograms later incorporated into the Micmac hieroglyphic system.

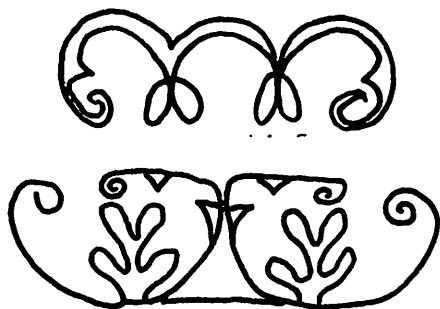
On the left is a peaked cap border, embroidered with beads (72.68). Above and below are double-curve designs from a beadwork suspender tab (13.17).



A good source of information on the double curve motif can be found in A. G. Bailey's The Conflict of European and Eastern Algonkian Cultures, 1504-1700. He quotes Dr. Speck's 1914 publication, "The Double-Curve Motif in Northeastern Algonkian Art", in which this design is defined as consisting of "two opposed incurves as a foundation element, with embellishments modifying the enclosed space, and with variations in the shape and proportions of the whole." (p. 148)



Bailey amplifies this description. "Subordinate are the realistic floral patterns and the geometric designs; the former consisting of the three-lobed figure, the blossom, bud, leaf, and tendril; the latter including the cross-hatched diamond, circle, zig-zag, rectangle, and serrated border."



He also mentions Speck's theory "that the double-curve figures were, if not actually derived from, at least related to the bitten patterns in birch-bark", still used by certain Indians today to "derive ideas for beadwork embroidery, silk embroidery, and birch-bark etching." (p. 148)

In addition to the double-curve, Piers noted that three other commonly used designs were the eight-rayed star "gog-wit", being the starfish; the fan-shaped "waeg-ar-dish", being the Northern Lights; and the chevron.

The chevron is the design most frequently utilized in quillwork to decorate the sides of quillwork boxes. Numerous examples can be seen in the collection. A starfish and two fan shapes, taken from covers of quillwork boxes, are illustrated on page 15.

Piers also describes a beadwork bracelet, strung on fine sinew, reported to him by Jerry Lone Cloud. It had a central black circle on a yellow ground (being a copy of an older one executed in wampum), and it became one of the traditional patterns after the time "when great fear came when the sun was darkened for a time." Lone Cloud thought that this sun-darkening must have been caused by the crucifixion of Christ.

Gradually the Micmacs began to be influenced by European designs, styles, and tastes. Hence some 19th-century beadwork has an air of the overstuffed Victorian parlour. This was only natural, as they had to cater to their market; so the "made-for-trade" stuff, as it were, got a heavy dose of bosomy bird-shaped pincushions, heavily beaded, holding cutesy little emery balls in their beaks. Other amalgamations were more beautiful blends of the two cultures.

Bailey (Conflict, p. 151), notes that the developed floral motif-- lush cabbage roses and forget-me-nots, for example--shows an early European influence:

The floral designs preponderate along the line of what was the main route of the fur-trade in the seventeenth century.

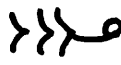
This incorporation of European designs was greatly stimulated by the making of altar cloths and religious tapestries by the converted--Erskine's "convent culture". The Museum, however, has little or nothing to illustrate this earlier "church ornament" period. Hence this church-begun design-shift toward a European criterion can be seen (but at its peak), only in the nineteenth-century items in the collection.

The Micmac hieroglyphic system was created from designs and ideograms already in use by the Indians. Hence many traditional patterns, some of which appear in the Ethnology collection, can be related to symbols used in the various hieroglyphic texts.

The Museum Library contains a number of works printed in Micmac. It also possesses a hand-written Book of Devotions, also in hieroglyphs, which once belonged to the same Rev. Kauder who published the Catechism in hieroglyphic script. Some examples of this script which appear to be related to common designs are shown below:



"all"



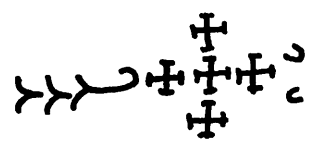
"works"



"sun"



"heat"



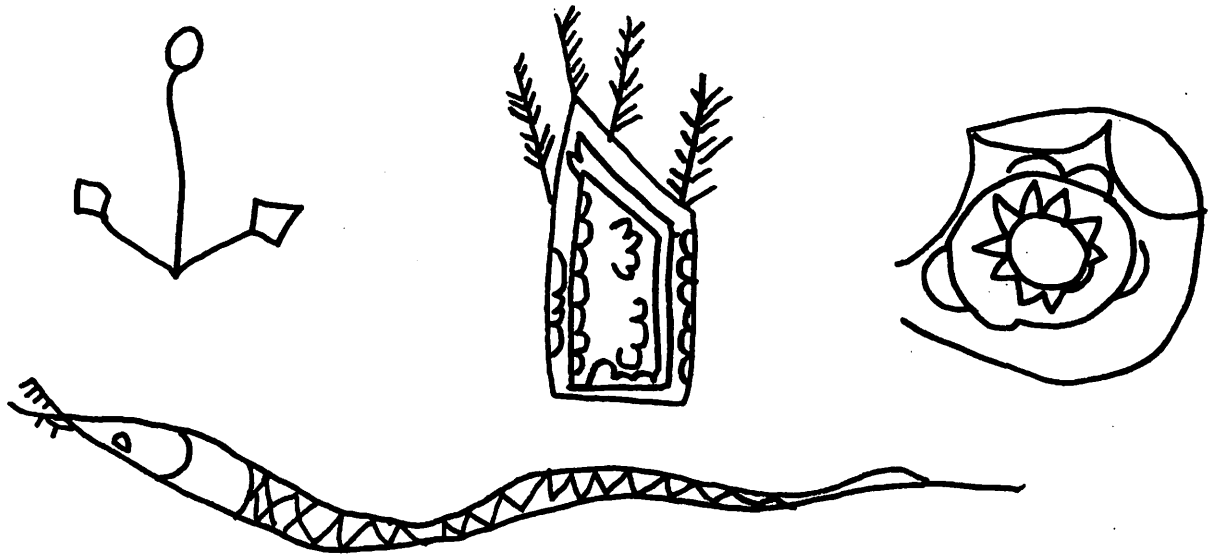
"stars"



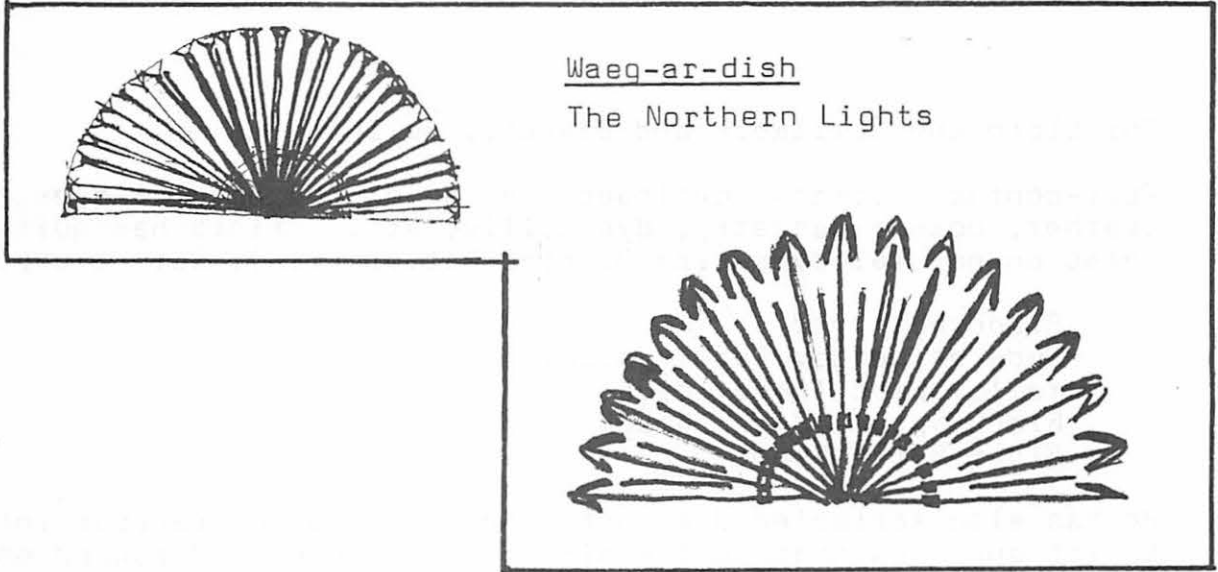
"ocean waves"

(After E.S. Eaton's notebook, from the Dennis Collection, 73.180)

The petroglyphs at Lake Kejimkujik also provide examples of Micmac organic, geometric, or abstract design:

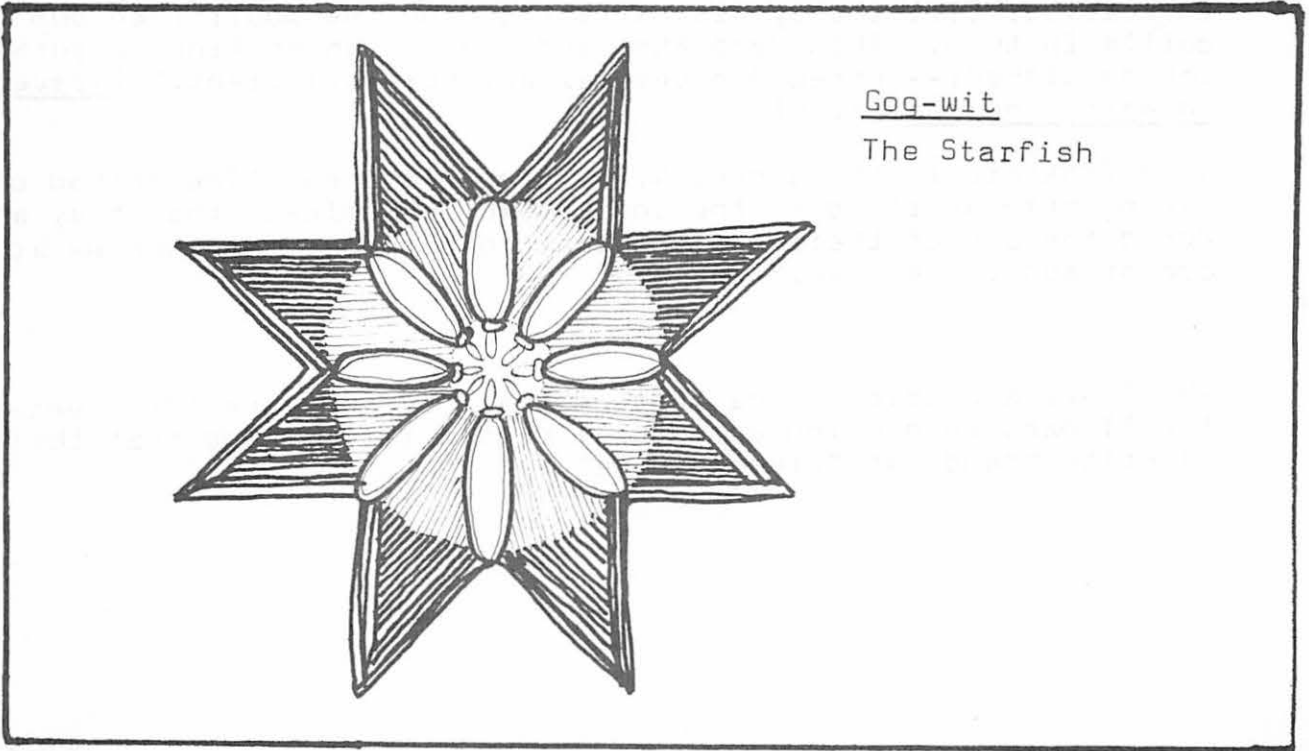


(From Rock Drawings of the Micmac Indians, by Marion Robertson)



TWO TRADITIONAL DESIGNS

See Piers' Notes:
Printed Matter File



DYEING

For Cloth and Quillwork and Basketry Splints.

Post-contact Micmacs continued the use of the natural dyes to paint leather, colour basketry, dye quills, etc. Piers has quite a few notes on natural dyes (see Printed Matter File). Some examples:

Bloodroot: red
Buds of Meadow Fern: yellow
Yellow Birch wood: blue
Black Spruce Bark: black
Alder Bark: brown

He has also scribbled down bits and pieces of extraneous information to let one know that yellow birch is moistened and rubbed on the article to be painted or dyed; that Indians isolated themselves to dye, lest it not take; that urine is a good fixative, etc.

However, as early as 1791, Patrick Campbell reported that going up the "Merimashee" in a canoe, "...we saw an Indian and his Squa making some small but very neat baskets of Porcupine quills of various colors. Their method of dyeing the quills is as follows: They pick up small pieces of cloth of every color they can find. These they scrape down as small as they can, and boil separately in kettles, till the dye is extracted from the wool; then put the quills in them. This dyes them and gives them as fine colours as can be wished;--indeed I never saw any more brilliant." (Travels in North America, p. 61)

In a footnote to the above, W. F. Ganong states, "The method of dyeing here ascribed to the Indians would indicate that they abandoned the use of their native plant colours earlier than we are accustomed to believe." (p. 61)

The Piers accession notes mention that, by the late 19th century, the Micmacs were using commercial dyes entirely, and that their favorite brand was "Diamond Dyes".

CRAFTS

| Accession Numbers | Item | Date | |
|-------------------|---|------------|---|
| CRAFTS: Birchbark | | | |
| Z.802.2 | Birchbark ladle, wooden handle | c. 1959 | |
| 34.164 (7911) | Birchbark ladle, wooden handle | c. 1900-30 | |
| Z.806.1 | Birchbark mixing bowl, bound w/ root | unknown | |
| 34.165 | Birchbark mixing bowl, bound w/ root | 1934 | |
| 67.60.1 | Birchbark bowl, bound w/ root | unknown | |
| 67.93.5 | Birchbark bowl, bound w/ root | unknown | |
| 71.2.1 | Birchbark bowl, bound w/ alder root | unknown | |
| 71.2.2 | Birchbark bowl, outside painted brown | unknown | |
| 71.87.1 | Birchbark bowl, large, sewn w/ osier | unknown | |
| 73.106.3 | Birchbark bowl, bound w/ spruce root | unknown | |
| Z.802.1.a-c | 3 birchbark berry baskets w/ handles | c. 1959 | |
| 28.12 | Birchbark carrying basket | c. 1928 | M |
| 34.163 (7910) | Birchbark basket, maple base & handle | c. 1900 | |
| 36.146 (8509) | Birchbark basket, lid, incised designs | c. 1850-60 | |
| 68.105.3 | Birchbark basket, handle, base missing | unknown | |
| 69.31.6 | Basket w/ lid, birchbark lining, handles | unknown | |
| 61.24.37 | Birchbark container, lid, rawhide binding | unknown | |
| 67.93.6 | Birchbark container, w/ lid | unknown | |
| 69.99.8 | Birchbark box, lid, incised designs | unknown | |
| 69.30.1 | Birchbark box, pine lid & base, incised | unknown | |
| 69.140.8.a-b | 2 birchbark creels, wooden lids | unknown | |
| 69.140.9 | Birchbark container, laced w/ root | unknown | |
| 69.184.5 | Birchbark container, pine bottom | unknown | |
| 72.131.4 | Birchbark container, wooden back, straps | unknown | |
| 08.12 (3231) | Powder cannister, birchbark, incised | c. 1900 | |
| 60.14.3.a-c | 3 birchbark napkin rings | unknown | |
| 06.3 (3002) | Birchbark moosecall | c. 1900 | M |
| 06.6 (3076) | Birchbark moosecall | c. 1900 | M |
| 09.11 (3443) | Birchbark moosecall | c. 1900 | |
| 15.39 (4293) | Birchbark moosecall | c. 1915 | |
| 68.41.21 | Birchbark moosecall | unknown | |
| 69.99.10 | Birchbark moosecall | unknown | |
| 70.116.2 | Birchbark moosecall, nailed & wired | unknown | |
| 74.106 | Birchbark moosecall, glued together | c. 1925 | |

| Accession Numbers | Item | Date | |
|---|---|----------|----|
| CRAFTS: Birchbark with Quillwork | | | |
| Z.800.a-b | 2 Quillwork boxes, round, w/ lids | unknown | |
| Z.832 | Quillwork box, square, w/ lid | unknown | |
| Z.833 (9396) | Quillwork box, lid, round | unknown | |
| Z.834 (9416) | Quillwork box, lid, square | unknown | |
| 07.2.a-b (3131) | 2 Quillwork boxes, w/ lids, round | pre-1907 | |
| 10.3 (3554) | Quillwork box, oval, sweetgrass trim | c. 1900 | |
| 17.36 (4551) | Quillwork box, oval, sweetgrass trim | 1917 | |
| 17.37 (4552) | Quillwork box, oval, sweetgrass trim | 1917 | |
| 29.11.a-c | 3 Quillwork boxes, round; b-c missing | 1929 | 2M |
| 31.97 (7198) | Quillwork box, round, bound w/ spruce | c. 1830 | |
| 32.12 (7327) | Quillwork box, round, sweetgrass trim | 1929 | M |
| 32.13 | Quillwork box, sweetgrass trim | 1929 | M |
| 32.118.a-b | 2 Quillwork boxes, round | 1932 | M |
| 33.43 (7576) | Quillwork box, wooden base & handle | 1798 | |
| 33.49.a-f (7585) | Set 6 nesting quillwork boxes; .d missing | 1933 | 1M |
| 33.81 (7636) | Quillwork box, round | 1830 | |
| 33.84 (7639) | Quillwork box lid, box missing | c. 1890 | |
| 38.75 (9073) | Quillwork box, round | c. 1870 | |
| 56.12.2 | Quillwork box, lid | unknown | |
| 56.42.1 | Quillwork box, oval | unknown | |
| 64.71.2 | Quillwork box, wooden base, lid missing | unknown | |
| 64.71.3 | Quillwork box, oval, sweetgrass trim | unknown | |
| 64.71.4 | Quillwork box, oval, base missing | unknown | |
| 64.102.3 | Quillwork box, oval | 1964 | |
| 64.102.4 | Quillwork box, round, sweetgrass trim | 1964 | |
| 66.77.2 | Quillwork box, round, lid | c. 1937 | |
| 66.133.1 | Quillwork box, oval, cover missing | unknown | |
| 67.52.2 | Quillwork box, oval | c. 1930 | |
| 67.74.2 | Quillwork box, round | unknown | |
| 67.125.2 | Quillwork box, cover missing | unknown | |
| 68.46.6.a-b | 2 Quillwork boxes, round, w/ lids | unknown | |
| 68.105.4 | Quillwork box, birchbark over wood | unknown | |
| 69.3.1 | Quillwork box | unknown | |
| 69.67 | Quillwork box, oval, w/ lid | unknown | |
| 69.68.2 | Quillwork box, rectangular, w/ lid | unknown | |
| 69.79.1 | Quillwork box, rectangular | unknown | |
| 69.95.1 | Quillwork box, round, w/ lid | unknown | |
| 69.95.2 | Quillwork box, round, w/ lid | unknown | |
| 69.184.1 | Quillwork box, oval, w/ lid | unknown | |
| 69.184.2 | Quillwork box, oval, w/ lid | unknown | |
| 69.184.3 | Quillwork box, round, w/ lid | unknown | |
| 70.16 | Quillwork box, round, pine base | unknown | |
| 70.43 | Quillwork box, round, pine base | unknown | |
| 70.49.6 | Quillwork box, birchbark over pine | unknown | |
| 71.21.8 | Quillwork box, round, pine base | unknown | |
| 71.21.9 | Quillwork box, round, pine base | unknown | |
| 71.21.10 | Quillwork, oval, pine base | unknown | |
| 73.125.1 | Quillwork box, round, pine base | unknown | |
| 73.154.4 | Quillwork box, oval, pine base | unknown | |
| 74.100 | Quillwork box, round, pine base | unknown | |

| Accession Numbers | Item | Date |
|--------------------------------------|--|---------|
| Birchbark with Quillwork (continued) | | |
| Z.828 | Quillwork chair seat panel | unknown |
| 38.117.1 | Straight chair w/ quillwork panels (panels c. 1860, chair later date) | c. 1860 |
| 38.117.2-3 | 2 Rocking chairs w/ quillwork panels | c. 1860 |
| 38.177.4 | Table with quillwork panels | c. 1860 |
| 58.37.a-b | Quillwork panels, chair seat & back | 1892 |
| 62.36.1.a-b | Straight chair w/ quillwork panels | unknown |
| Z.820 | Quillwork spectacle case | unknown |
| Z.836 | Quillwork purse, pear-shaped, handles off | unknown |
| 58.22.2 | Quillwork case or wallet, flat rectangle | unknown |
| 67.65.a-b | Quillwork case and playing cards | c. 1800 |
| 55.20 | Quillwork panel (placemat?) | unknown |
| 69.3.2 | Quillwork tea cosy, cloth lined | unknown |
| 01.12 (169) | Quillwork purse, flat, lined | c. 1900 |
| 67.147 | Quillwork purse, pear-shaped, handle off | unknown |
| 69.140.126 | Quillwork stamp box, pine base | unknown |
| 69.184.4 | Quillwork wall holder | unknown |
| 69.140.64 | Quillwork pincushion | unknown |
| 71.261.10 | Quillwork pincushion, beadwork edging | unknown |

| Accession Numbers | Item | Date | |
|-------------------------------|--|------------|----|
| CRAFTS: Woven Basketry | | | |
| Z.89 | Fruit basket, woven of twigs, 2 handles | unknown | |
| Z.811.a-b | 2 split-maple baskets, oval & square | unknown | |
| Z.812.1 | Woven basketry cup-and-saucer souvenir | 1964 | |
| Z.812.5 | Woven basket & lid, round, dyed | c. 1964 | |
| 16.42.a-c (4403) | 3 Hand baskets, split red maple, dyed | 1915 | |
| 16.43 (4404) | Woven workbasket, split red maple, dyed | 1915 | |
| 16.44 (4405) | Woven handkerchief case, split red maple | 1915 | |
| 16.45 (4406) | Woven glove case, split red maple, dyed | 1915 | |
| 16.46.a-d | 4 round baskets w/ lids, b-d missing | 1915 | 3M |
| 17.38 (4553) | Woven workbasket, split maple, dyed | 1917 | M |
| 23.10 (5197) | Basket; handle, hoop & binding red maple | 1923 | |
| 27.115.a-k | 11 Small baskets, red maple, f-k missing | c. 1920 | 6M |
| 27 .121 (6135) | 4 Small baskets, split red maple | c. 1927 | M |
| 35.236 (8305) | Carrying basket, split white ash | 1915 | |
| 37.16 (8665) | Basketwork bottle cover & bottle | c. 1808-86 | |
| 37.27 (8676) | Basketwork bottle cover on bottle | c. 1930 | |
| 38.12 (9000) | Basketwork bottle cover on bottle | c. 1900 | M |
| 66.81.13 | Woven basket, 2 small handles | 1871 | |
| 66.99.3 | Woven basket, handle, curliques base | c. 1890 | |
| 66.139.4.a-1 | 12 Woven baskets, all sizes & shapes | unknown | |
| 67.52.4 | Woven basket, split pine, handles | 1930 | |
| 67.52.5 | Woven basket, pine, round, covered | c. 1930 | |
| 67.52.6 | Woven basket, pine, rectangular | c. 1930 | |
| 67.52.7 | Woven basket | unknown | |
| 69.28.12 | Woven basket, maple, rectangular | c. 1930 | |
| 69.34.38 | Woven basket, sq. base, round lid | unknown | |
| 69.140.129 | Workbasket, round, lid, curlique work | c. 1900 | |
| 69.140.130 | Monacle basket, round, split maple | unknown | |
| 69.140.131 | Woven basket, no cover | 1859 | |
| 70.20.1 | Woven basket, split ash, maple handle | unknown | |
| 73.75.1 | Woven basketry cradle, hooded 4'x2'x3' | unknown | |
| 69.184.6 | Woven splint bird, dyed, bead eyes | unknown | |

Accession Numbers Item Date

CRAFTS: Treenware

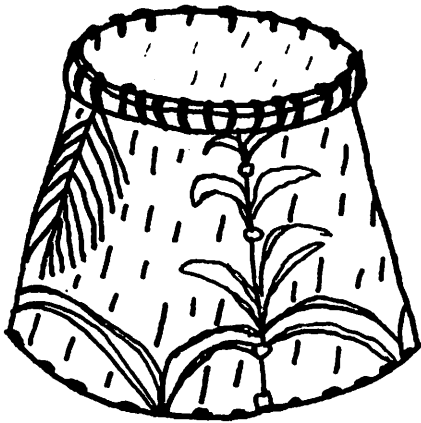
| | | |
|---------------|--------------------------------------|---------|
| 07.1 (3091) | Carrying cradle, pine w/ maple sides | 1907 |
| 34.101 (7843) | Carrying cradle, moosehide strap | 1934 |
| 37.54 (8703) | Wooden cross, of interlocking pieces | 1840 |
| 67.30 | Wooden holder for salt & pepper pots | c. 1965 |
| 69.60 | Turned wooden sugar box & lid | c. 1965 |
| 72.22 | Turned wooden bowl w/ handle | c. 1965 |

| Accession Numbers | Item | Date |
|-------------------|---|---------|
| CRAFTS: Beadwork | | |
| Z.727 | Beaded purse, brown velvet | unknown |
| Z.804 | Beaded purse, velvet w/ silk lining | unknown |
| Z.806.2 | Beaded pincushion, bird-shaped | unknown |
| 38.50 (9045) | Beaded watch-pocket, moosehide | c. 1860 |
| 73.158.1 | Beadwork on scrap of black serge | c. 1895 |
| 56.42.2 | Beaded cushion cover, leather | unknown |
| 56.42.3 | Beaded coin purse | unknown |
| 58.22.1.a-c | 3 small beaded purses | unknown |
| 60.14.1.a-e | 5 beaded picture frames, some w/ photos | unknown |
| 60.14.2 | Beaded pincushion, silk bottom | unknown |
| 67.52.1 | Pincushion w/ bead & quillwork | c. 1930 |
| 69.184.9 | Beaded handbag, on velvet | unknown |
| 69.184.10 | Beaded handbag, on velvet | unknown |
| 69.140.68 | Beadwork cover for hanging wall shelf | unknown |
| 72.316.4 | Beadwork pincushion, wool top | unknown |

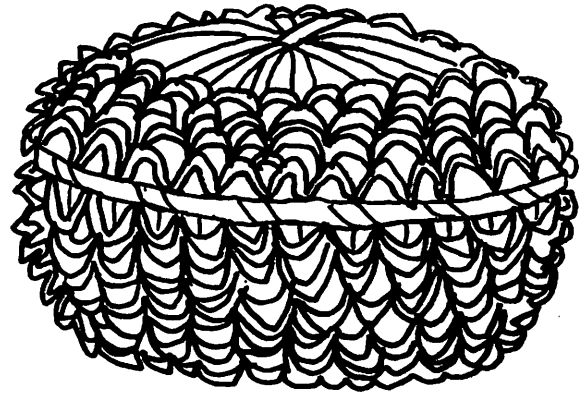
CRAFTS

See The Micmac Indians of Eastern Canada, by Wallis and Wallis; the Printed Matter File also has several notes on crafts.

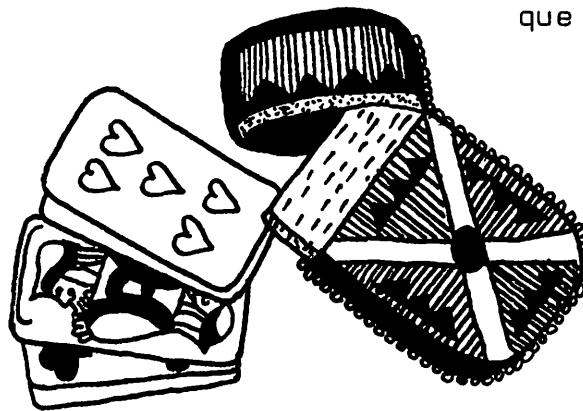
Piers has some interesting information on Vanilla Grass or Sweet Grass, used both in woven basketry and on quillwork boxes. Hierochloe odorata (Linn.) Wahlenb, the scientific name, refers to the Northern European practice of strewing it before church doors on Saints' Days. The Micmac name Tshim-skeqool means "great grass". The fragrance is due to the resinous principle, coumarin (C₉H₆O₃), and the grass is especially valued in the making of glove cases and handkerchief baskets for the sweet smell it imparts to the contents.



Birchbark container,
incised designs.
69.184.5



Woven basket, with
typical Micmac curli-
que work. 66.139.4e



Birchbark and quillwork card case,
beadwork edging, "made-for-trade"
c. 1800. 67.65.a-b

LIFESTYLES

TOOLS

WEAPONS

SHELTER

TRANSPORTATION

MICMAC LIFESTYLES

See: The Conflict of European and Eastern Algonkian Cultures, by A. G. Bailey, and The Micmac Indians of Eastern Canada, by Wallis and Wallis.

For interesting descriptions of Micmac life, see J. S. Erskine's Micmac Notes, 1958, in the Printed Matter File. He has two good interviews with Micmacs Martin Saac and John Prosper; they illustrate how the (slightly modified) hunting culture remained a viable way of life up into the 20th century:

When he (Martin Saac) was a boy, his grandfather (his father was dead) took the family up the Stewiacke River where there were then few farms, and they pitched their wigwam with some other families. In the morning his mother called to him: "Martin make up the fire!" ... When the fire had burned awhile, his mother rose, took buckwheat meal, added water, and kneaded a cake which she placed among the embers, covering it with a few embers. There were only a few burned spots, and it was very good with butter. The time would come when she would say: "Puppa, food running out". Then the grandfather would get up, cut a big chunk of cake, fill the centre with butter, roll it in his handkerchief and tie this round his waist for his dinner, and would go out. He would not be gone long. He would come back with the tongue, liver and the fat from inside the moose, as much as he could carry. Then a man would go out from every wigwam and would take from the carcass as much as he could carry. After that the grandfather would take the rest to sell at the store and would buy needed things such as flour. Sometimes the men went up to the bog to hunt caribou. One man said: "Why don't we move the camps up to the bogs where the caribou are?" But they never did.... It is worth noting in this description that a formalized sharing system is still present and that the custom that the women bring in the meat is not. The date would be 1885-1900.

John Prosper's band used to spend the winter at Framboise Bay near Louisbourg or at L'Anse au Loup where there were unfreezing swamps in which one could spear eels, and beaches where one dug foxholes and speared seals. In summer they went up a river from St. Ann's Bay to the barrens where they hunted caribou, and they came down by

the Indian River....Here it may be noted that the winter camp was on the shore, another proof that one must not take too literally the generalization that the Indians went inland in the winter. Some of them did, that is all. Their movements followed food.

Erskine's excavation of the 19th-century level of a Micmac encampment (Bear River, 1958), gives a picture of the mixture of European and Indian cultures in the process of synthesis. Hunting was still the framework around which the tribe structured a society--he found moose, porpoise, mussel shells--but the accessories had become mainly European:

All the chinaware seemed to belong to the 19th century and varies from earthen crocks to much-chipped fruit plates with elaborate scalloped edges. Bone-handled kitchen knives were broken and discarded; iron pots were used for cooking, pieces of stray iron were brought in, and at one period long square spikes were common....Loops of wire must have held the wigwam poles in place of withes. Broken embroidery scissors told of the vanishing convent culture; large flat buttons of brass and smaller ones of silver....A few wire nails mark the turn of the century, and then the Indians are gone. (Micmac Notes, 1958)

This type of life was supplemented, and later replaced altogether by various money-making sidelines, such as coopering, basket making and guiding the would-be moose hunter.

The Nova Scotia Museum Library has on file several copies of catalogues from Annual Dominion Exhibitions in Nova Scotia in the 19th century (plus a list of Nova Scotian items sent to the Crystal Palace Great Exhibition of 1851). Under the category "Indian Work" appear such items as,

Miniature Indian Canoe
Nest of Indian Work Boxes
Pr. Bead Worked Moccasins
Squaw's Head Dress
Pr. home made Snow Shoes
Best Assortment Market and Clothes Baskets
Best Assortment Ladies' Work Baskets
Best Bow and half dozen Arrows
Shovel and Pickaxe Handles
Best Ladies' Chip Hat

The Ethnology collection contains some of the prize-winning Indian

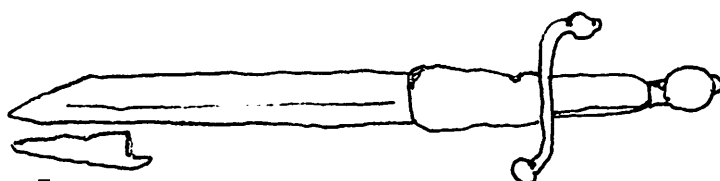
items from these Exhibitions.

Among the catalogued Nova Scotia items sent to London to the Great Exhibition, one finds evidence of the Micmac home industries of the period: Indian dress, cradle, chairs, seats, mats, cigar cases, fan, reticule, hood, purse, moccasins, Indian canoe and three paddles, Indian and negro bones and baskets and Indian bones, human.

It's a rather narrow field of endeavor and reveals the limited participation in "civilization" possible to Indians then: Indians made handicrafts and souvenir items (Micmac crafts were one of the standard Presentation Gifts made to visiting Royalty), entered domestic service, paid the odd grocery bill with a score of axe handles or brooms (see Jerry Lone Cloud's correspondence/Printed Matter File), or were hired as guides and trackers. But otherwise, there were few areas of commercial life open to them.

Probably each race regarded the other with head-shakings and amusement and considered its own lifestyle to be the only self-respecting way to live. But as Bailey (Conflict, p. 10), points out,

The displacement of stone, bone, wood, bark and antler by ironware caused a profound revolution in the economic life of the Atlantic littoral...the regular round of economic pursuits which had been perfected by centuries of constant adaptation to the northern environment, became a monomania with iron as its fixation.



European short sword, c. 1600
and metal tip of scabbard.
From Micmac burial at Avonport, NS.

European goods had quite early begun disrupting Micmac life: "aboriginal artifacts tended to disappear and much of the craftsmanship must have become a lost art" (Conflict, p. 12). Thus ultimately it would be the Indians who had to adapt as the forests were cut down, the land fenced off, the moose began to die out and the birch got birch disease. The balance of trade was in the white man's favor-- the Indian had less and less to offer for the same reasons that necessitated his needing and wanting more. And a storekeeper can only use so many axe handles.

One industry the Micmacs did develop was that of the hunting and rendering down of porpoises for their oil. Joseph Howe, writing in 1828 about the Digby Gut, noted that "on the fartherest beach there are some thirty or forty Indians encamped, who subsist by catching fish and shooting porpoises." (p. 109) Wallis and Wallis (p. 31), report that in 1836, "...the canoes of the Micmac hunting the porpoise covered the water." This had not been possible until the advent of the ten-bore long-barrel muzzle-loading 'porpoise gun'. A very coarse shot was used and after the animal was hit, it was speared with an 11 foot spruce spear with a 1 foot iron gaff, held stiff in the bow of the canoe, not thrown. Six to twelve porpoises would be hauled into the canoe if the hunters were lucky; and, almost awash with ocean, they would somehow get the canoe back to shore where the oil could be rendered.

Erskine (Bear River, 1958) excavated porpoise vertebrae, marking a local industry: "On Victoria Beach they were cut up and rendered down, and casks of porpoise oil were freighted across Fundy in huge canoes to be sold at Saint John."

Alexander Leighton's article in the June, 1937, issue of Natural History gives a detailed description (with photographs), of this Micmac industry:

Some time between early May and late June, the Micmacs would leave the forest and come down the rivers. Often a flotilla of twenty-five birch bark canoes passed through the rippling waters of Digby Gap and...would head along the coast to a cove where there was shelter and drinking water. These canoes were about twenty feet long and capable of transporting an entire family with all its household goods. They carried rolled sections of birch bark in their canoes, which, on landing, were unravelled and set up on poles to form a conical dwelling similar to the western teepee, each piece of bark having been previously cut to fit in a particular place...no fires were burned inside during the summer. Instead, one large communal fireplace was built out of doors. As soon as the wigwams were finished, the village settled itself for two and a half months of porpoise hunting.

While the men were at sea the women played various simple games, did a little quill work, or caned chairs and made baskets, especially if there was a white settlement near by.

On fine days the men hunted; on windy and wet days they boiled blubber...After drying, the blubber was boiled into oil and put into kegs. When enough had accumulated, a canoe load was taken to Digby and sold. Some was sent to Saint John to wholesale houses; but a good deal was used locally. Without further refinement it was suitable for

machinery and leather. The Indians themselves employed it on leather, for a laxative, poured it in their ears for ear-ache, and baited bear traps with it...The lower jaw yielded oil formerly used by watch-makers.

When the woods became pastures, when the salmon rivers spun saws, the Bay of Fundy Indians went out on the sea where there were no fences, axes or plows. They hunted porpoises and made oil which they sold to the white man to use in mowers, wagons, mills and the unwanted hunting gypsy found a valued place for himself, profiting by the very machinery that had driven him and his game from the woods. (pp. 410-416, 458)

This Micmac home industry unfortunately did not last much past 1900. The introduction of cheap petroleum oil in the early twentieth century forced the price of porpoise oil so low that the hunt was no longer worthwhile. Leighton, interviewing Matthew Pictou, a 74-year-old ex-porpoise hunter, was told, "[In 1896]...the machine oil come in and we didn't go porpoisin' no more."

The souvenir industry will always spring up between two different cultures; thus Harry Piers reported that c.1850 Christina Morris (the maker of the quillwork cradle in the DesBrisay Museum) had sold two Micmac women's costumes to Col. Chearnley of Halifax for three hundred dollars. Bailey (Conflict, p. 119), notes that "an export trade in curios, ornamented canoes, and such trinkets sprang up in Acadia in the time of LeClerq".

J. S. Erskine mentions that he located several Indian sites due to the fact that certain Indians, when they discovered an old site (or perhaps one known before by the tribe), mined it for artifacts, and then did a brisk business with tourists and white collectors. So Glooscap's Trading Post has an old tradition behind it.

| Accession Numbers | Item | Date | |
|-------------------|------|------|--|
|-------------------|------|------|--|

TOOLS: Basketry Tools

| | | | |
|---------------|--|-----------|---|
| 00.1 (100) | Crooked knife, from old file, maple handle | pre-1900 | M |
| 01.1 (104) | Basketry tool, steel teeth, applewood | c. 1875 | M |
| 01.2 (105) | Basketry tool, steel teeth, red maple | c. 1898 | M |
| 01.3 (106) | Fragment watch spring used in basketry tools to make steel teeth | unknown | M |
| 01.4 (107) | Basketry tool, blade from old file | pre-1900 | M |
| 01.8 (147) | Basketry tool, steel teeth, rock maple | c. 1880 | |
| 01.54 (391) | Crooked knife, carved handle | pre-1900 | M |
| 08.11 (3225) | Crooked knife, file blade | c. 1900 | |
| 32.31 (7354) | Crooked knife, file blade | pre-1900 | |
| 32.74 (7402) | Crooked knife, file blade, maple handle | c. 1875 | |
| 32.75 (7403) | Crooked knife, woman's, oak handle | c. 1885 | |
| 32.76 (7404) | Basketry tool, 7 metal teeth | c. 1835 | |
| 32.77 (7405) | Basketry tool, 13 metal teeth | c. 1870 | |
| 35.75 (8096) | Crooked knife, poplar handle | c. 1935 | |
| 35.83 (8107) | Crooked knife, birch handle c. 1895, new blade c. 1935 | 1895-1935 | M |
| 35.92 (8116) | Crooked knife, ash handle | pre-1900 | |
| 35.279 (8353) | Crooked knife, poorly made, thick blade | 1925 | |
| 66.88.1 | Crooked knife, carved handle | unknown | |
| 66.88.3 | Crooked knife, carved ring at end | unknown | |
| 69.184.7 | Crooked knife, handle bound w/ copper | unknown | |
| 69.184.8 | Crooked knife, handle bound w/ wire | unknown | |

TOOLS: Coopering Tools

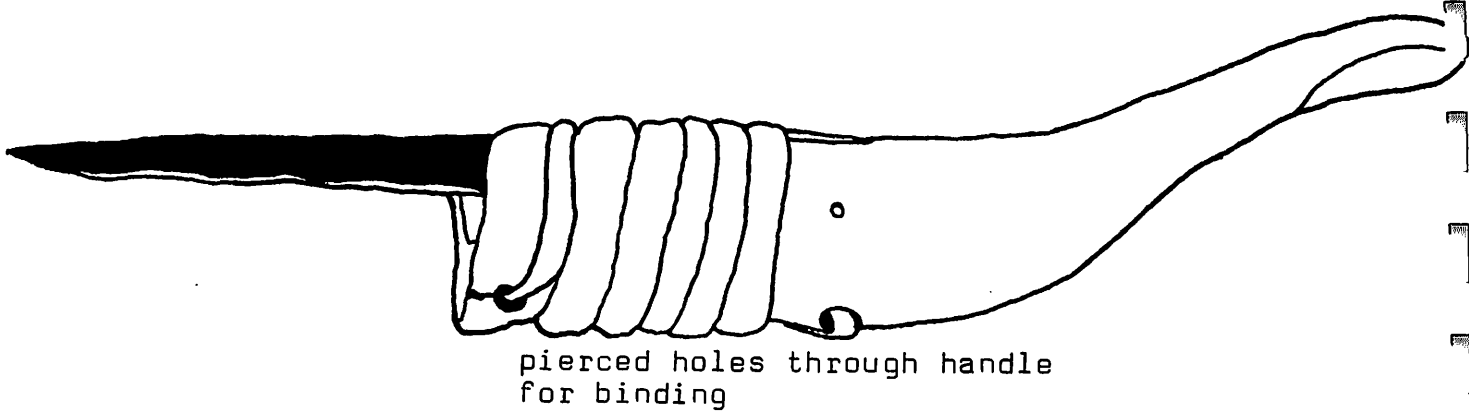
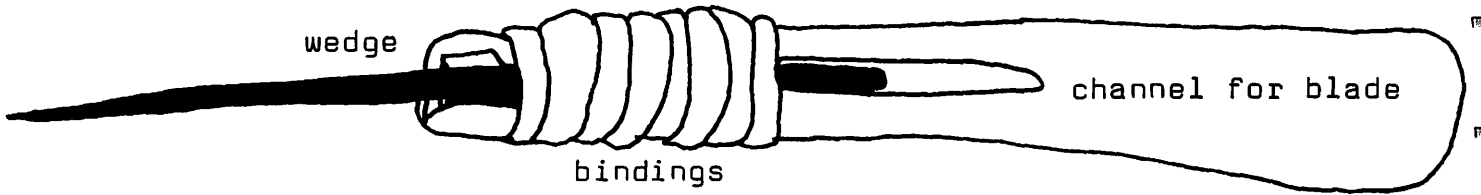
| | | | |
|---------------|--|---------|--|
| 35.278 (8355) | Cooper's chimer or croze, birch handle | 1870 | |
| 35.280 (8354) | Draw knife used to shape staves | c. 1885 | |

TOOLS: Miscellaneous

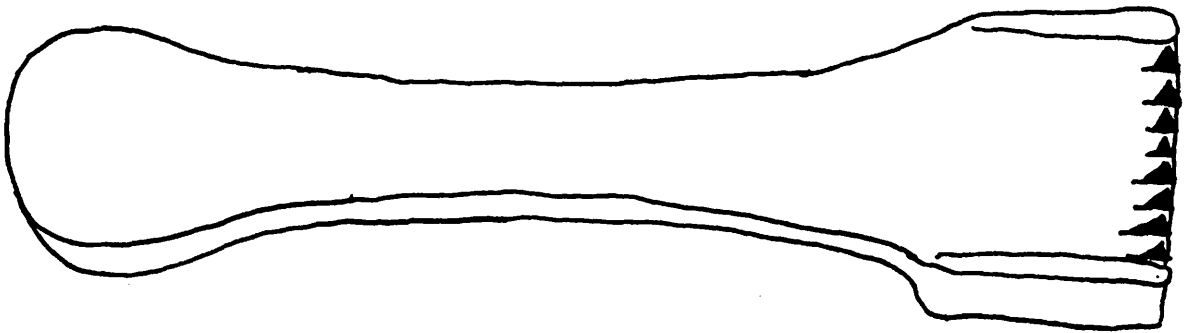
| | | | |
|----------------|--------------------------------------|---------|---|
| 25.53.1 (5716) | Handle, single-bitted axe, white ash | 1925 | M |
| 25.53.2 (5717) | Handle, double-bitted axe, white ash | 1925 | M |
| 27.33.a-d | Set axe & adze handles, white ash | 1927 | M |
| 36.222 (8593) | Handle, lathe hatchet, ash | c. 1808 | |

BASKETRY TOOLS

Crooked knife, for cutting splints.
Handmade; wooden handle, blade made from old file,
and bound with roots



Basketry tool, for cutting uniform widths of root bindings.
Handmade; wooden handle, teeth made from old watch springs.



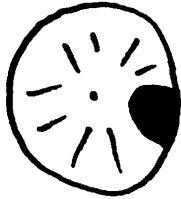
| Accession Numbers | Item | Date | |
|-------------------|--|---------|---|
| WEAPONS | | | |
| Z.805 | Bow, curved; made for Hector Celebration | 1923 | |
| Z.813 | War club, maul shape on wooden handle | unknown | |
| 09.2 (3365) | Salmon spear, iron point, cord binding | c. 1909 | |
| 09.3 (3366) | Lobster spear | c. 1909 | |
| 09.10 (3432) | Eel spear | c. 1909 | |
| 09.9 (3431) | Bow & 6 blunt-ended arrows | c. 1909 | |
| 26.90 (5904) | Bow, 'hemlock-grained' fir | 1926 | |
| 36.25 (8622) | 3 clubs, lower stem & roots of a spruce | 1936 | |
| 37.55 (8704) | Bow, Micmac made, in Grecian curve | 1925 | M |

WEAPONS

See: Harry Piers' notes in the Printed Matter File.

Piers interviewed Micmac Jerry Lone Cloud in 1918 on the subject of bows, which according to Lone Cloud were made mainly of fir:

He says that a fir tree which leans over somewhat and which is about the size of a stovepipe or thicker, has near the outside bark a very much harder and darker wood. It is this dark, hard, outer wood which is selected for a bow. The inside, or concavely-curved side of the bow is made from the part of the dark outer wood which is toward the heart of the tree. This makes a good strong bow.



The arrows are made of hardwood. The bowstring was made of Caribou rawhide, which is much stronger than moose hide. He says it is said that in old times, the Indians may have made arrows of withrod, as in Maine that bush is called Arrow wood.

See also: The Micmac Indians of Eastern Canada by Wallis & Wallis.

Accession Numbers

Items

Date

SHELTER

27.31 (6011)
32.11 (7326)

Model of birchbark wigwam
Model of birchbark wigwam

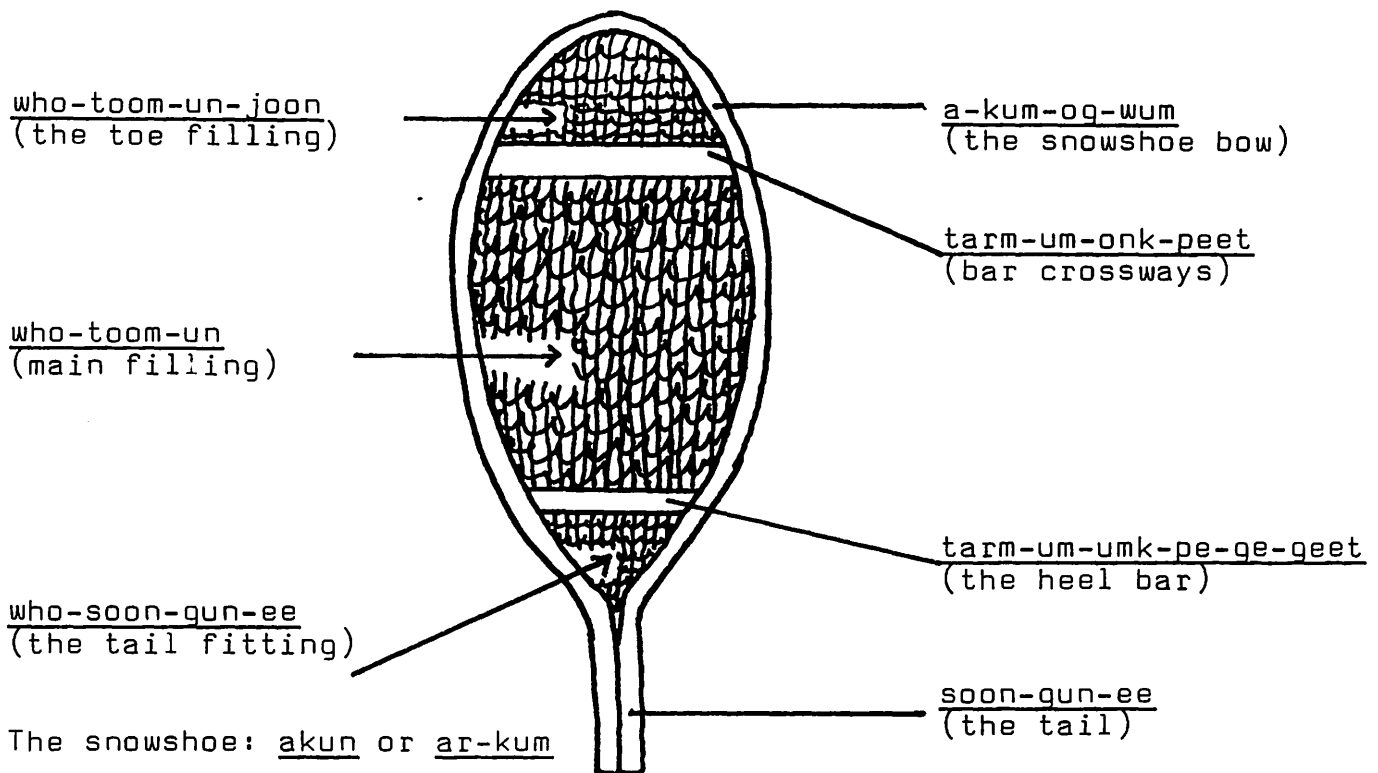
1927 M
1929

| Accession Numbers | Item | Date | |
|--|--|---------|---|
| TRANSPORTATION: Canoes, Snowshoes, Toboggans, etc. | | | |
| Z.809 | Pr. Snowshoes | unknown | |
| 14.18 (4156) | Pr. Snowshoes, black ash, calf hide | c. 1844 | |
| 17.5 (4452) | Pr. Snowshoes, yellow birch, calf hide | c. 1890 | |
| 18.7 (4591) | Pr. Snowshoes, white ash, caribou hide | c. 1860 | |
| 27.117 (6126) | Pr. Snowshoes, made of withes | 1927 | |
| 57.24 | Pr. Snowshoes, bear-paw shape | c. 1917 | |
| 01.55 (393) | Model of Micmac canoe w/ equipment; 2 shallow-water paddles, 2 deep-water paddles; salmon, eel, lobster & trout spears; torch-bark and stick; man & woman's mats; boiler, water dish, cook- ing dish; 4 rolls birchbark for tent. Most accessories now lost. | c. 1900 | |
| 26.125 (7329) | Sheet of canoe birchbark | 1925 | M |
| 30.153 (6778) | Canoe, birchbark, 15' long, in pieces | c. 1895 | |
| 57.14.1 | Canoe paddle, crudely carved on one side | unknown | |
| Z.830 | Canoe, birchbark, poorly restored | unknown | |
| Z.831 | Canoe, birchbark | unknown | |

SNOWSHOES

See: Piers' Note/Printed Matter File.

Piers gives the Micmac names for parts of the snowshoe (vide Jerry Lone Cloud, 1915):



Thong for fastening snowshoe to foot: toom-un

He also records the brush snowshoe, stoak-quam-arkum-much; a temporary pair of fir twigs, laced under the shoes, used in case of a sudden snow.

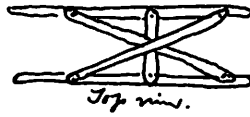
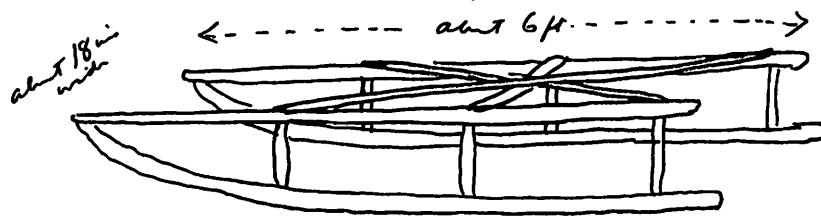
Temporary snowshoes were also made of withes, which wore out after a day's use, called ne-bee-ar-kum-weech.

SLEDS AND TOBOGGANS

See Harry Piers' notes, in the Printed Matter File. Below is a reproduction of his account of how the hand-sled, "tar-be-kun", is constructed, with illustrations. There is also a note on the runnerless sled, "tar-ban-ask", and a drawing to show how it is cut from the Rock Maple tree.

The Micmac Indians make both a ^{hand} sled and a toboggan for hauling loads by hand over snow.

The hand sled, with runners is called by them Tar-be-Kun, which I am told says is a true Micmac word. It is made of splens-birch ^{or maple} wood, and is long enough to haul a half of a moose. ~~Length~~
Total length of sled about 6 feet, width 18 inches.



It was found somewhat as in above sketch. Could be made in woods, and when no axes was at hand to form holes to hold upright stakes, the holes would be bored with the

ordinary crooked knife of the Indian (I am told has made the holes this way himself). Three upright stakes on each side. Two diagonal braces, as shown, from front to hindmost stakes; and usually a third bare straight ~~rod~~ across between middle pair of stakes. The top was then covered over with rough strips or boards running lengthwise.

Visit Jerry Lonsdale, Indian.
Eben Lake, 26 Dec. 1919.

The runnerless sled, with turned-up front, known as Toboggan by white men, is called Tar-ban-ask, by Micmacs. It is made from thin slabs of Rock Maple, split down from the tree.

A suitable tree is first looked for, in which the branches are commonly placed. Then an axe is used to cut down a branch from the trunk, the limb is hauled down with withes, etc., and if necessary wraps are inserted with a slab is stripped down to a cut which had previously been made near bottom of tree. Then a similar slab is split off from another branch, a little above; which then furnishes a thin slab for the toboggan. Others are then got in some way, if necessary.

A very old Indian told Lonsdale that in old days this work of splitting down a slab ~~from~~ from a tree was done with a stone wedge, and fire was used to widen the tree at its base, so that slab would come away. Old Pete Charles, Indian, told Lonsdale of this method of using stone wedges, told him nearly 50 years ago.

AMUSEMENTS

ORGANIC MATERIAL

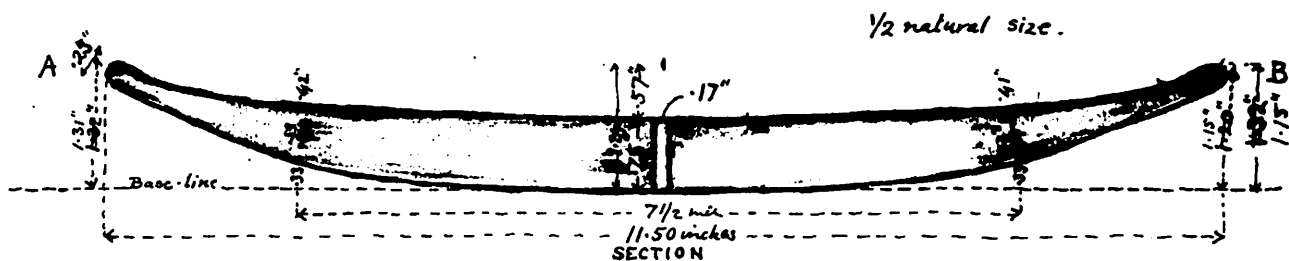
MISCELLANEOUS OBJECTS

| Accession Numbers | Item | Date | |
|-------------------|------|------|--|
|-------------------|------|------|--|

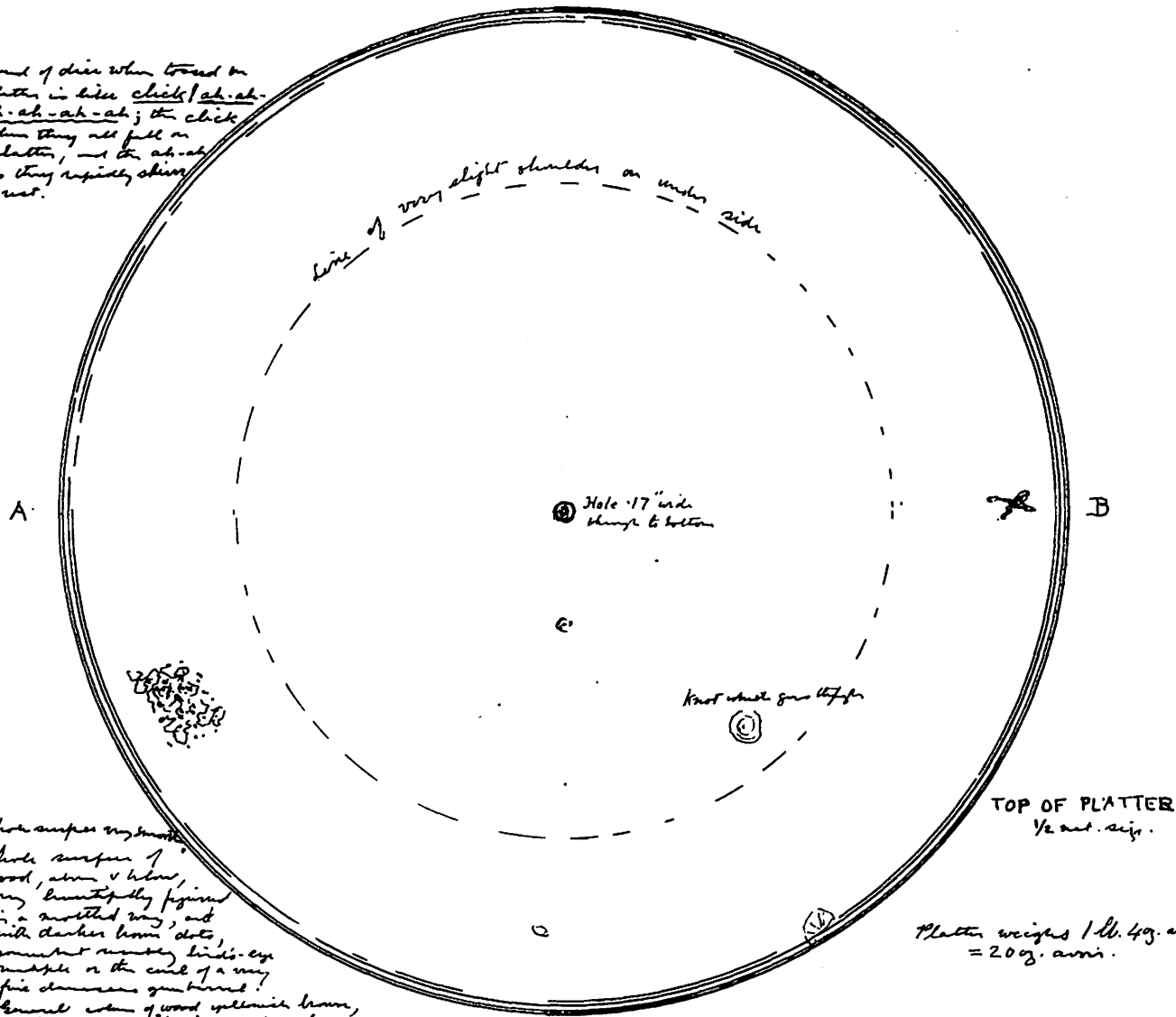
ENTERTAINMENT: Games, Dance, Smoking, Toys, etc.

| | | | |
|-----------------|---|------------|-----|
| 01.36.a-d (285) | <u>Altestakun</u> set: wooden platter, 6 bone dice, 55 tally sticks, dice bag; b-d missing. | pre-1900 | M |
| 01.37 (286) | <u>Wabanokan</u> die, walrus ivory, incised | pre-1900 | M |
| 01.51 (348) | 8 <u>Wabanokan</u> dice, walrus ivory | pre-1900 | |
| 03.6 (1530) | 35 <u>Comugesjokon</u> tally sticks | pre-1900 | M |
| 03.15 (1574) | 44 <u>Comugesjokon</u> tally sticks | c. 1900 | |
| 13.9 (3997) | 6 <u>Altestakun</u> dice, ivory, incised | c. 1900 | M |
| 17.43 (4572) | <u>Altestakun</u> platter, rock maple knurl | c. 1700 | |
| 17.44 (4573) | 4 <u>Altestakun</u> dice, walrus ivory | c. 1700 | M |
| 18.14 (4620) | 42 <u>Altestakun</u> tally sticks of cane | c. 1700 | 38M |
| 34.104 (7846) | 6 <u>Altestakun</u> dice, moose shin-bone | c. 1850 | |
| 21.15 (4993) | 6 <u>Altestakun</u> dice, moose calf hip-bone | c. 1919 | M |
| 35.278 (8352) | 9 <u>Wabanokan</u> dice, walrus ivory | c. 1780 | |
| 13.49 (4810) | Rattle, cow horn w/ lead shot | c. 1840-60 | M |
| 02.96 (821) | Stone pipe, moosewood stem, carved | c. 1752 | M |
| 26.93 (5921) | Stone pipe, mudstone | pre-1920 | M |
| 26.95 (5931) | Pipe, conical birchbark, maple mouthpiece | 1926 | M |

GAMES: A reproduction of Piers' accession notes for the Alttestakun platter 17.43 (4572), and dice, made c. 1700. Note how the smallest details are recorded and the drawings beautifully done.



Sound of dice when tossed on platter is like click-ab-ab-ab-ab; the click when they all fall on platter, and the ab-ab as they rapidly slide to rest.

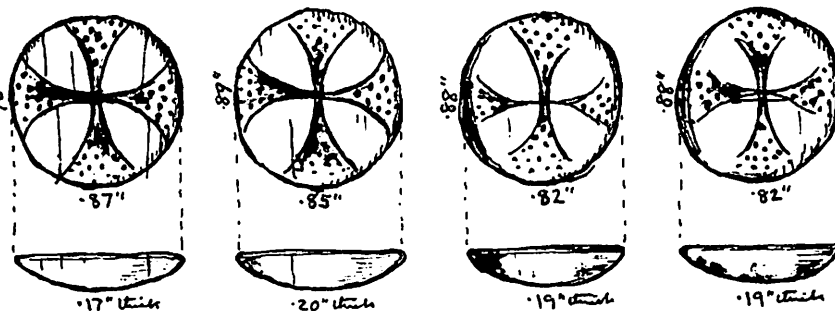


Whole surface very smooth. Whole surface of wood, above & below, very beautifully figured in a mottled way, and with darker brown dots, somewhat mostly like eye pupils or the curl of a very fine damascus gun barrel. General color of wood yellowish brown, darker on about 1/4 inch of edge where fringe came, mottled with brown.

Platter weighs 1 lb. 4 oz. avoirdupois = 20 oz. avoirdupois.

Acc. No. 4573

Indented marks squareish, not round. Lines & dots filled with blue-greenish, and staining with greenish the area where the dots are. Ivory is very clean with stains of brownish yellow.



Average diameter of dice, .87 inch; average thickness, .19 inch.

All the 4 dice together weigh about 5/16 oz. avoirdupois should be 6 dice in full set, 2 have been lost.

Full size

41

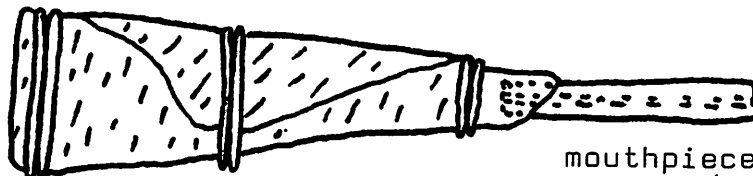
H. Piers
25 Oct. 1917.

SMOKING

The Micmacs made pipes of stone, bone, wood, shell, lobster claws and birchbark. In the accession notes for the birchbark pipe illustrated below, Piers recorded some Indian "tobaccos" and their Micmac names:

1. "Squaw bush, (Cornus candidissima). The Indians mostly used the bark of what they call the Squaw bush, which bark they call "Nes-pe-baw-un". This shrub is said to grow to height of about 10 ft. Lone Cloud does not know the color of its berries.
2. "Red Willow" (Red-twigged Cornel, Cornus stolonifera). They also used bark of the "Red Willow", which bark they then call "Nes-pe-baw-un-meg-way-ek". This shrub grows near water, is about 4 ft. high, and has white berries with a black spot at their tips.
3.an unidentified plant which grows in water, and is about 10 inches high, not common. The bark of this makes a strong smoking 'tobacco', which the Micmacs call "Nes -pe-baw-un-sum-squan-na". It grows in shoal fresh water....has no berries.
4. "Lobelia", (Indian tobacco, Lobelia inflata), which grows in pastures, height about 12 inches. Has sort of pods. All of the plant is used, but is only used mixed with some of the preceding kinds--only very little used with them. The seeds are very "powerful". It is called "Mar-me-qua-bay-ek".

Below is his drawing of the pipe (26.95/5931), now missing from the collection. Shown one-half natural size:



birchbark w/ red maple
binding

mouthpiece of mountain
maple w/ bark left on

| Accession Numbers | Item | Date | |
|---|--|---------|---|
| ORGANIC MATERIALS: Punk, Dyes, Foodstuffs, Medicinal Plants, 'Tobaccos', etc. | | | |
| 01.33 (278) | Punk: dried fungus from yellow birch | 1901 | |
| 04.22 (2375) | Birch knurl, for Altestakun platter | 1904 | M |
| 12.2 (3758) | Dogwood stems, used as 'tobacco' | 1912 | M |
| 12.13 (3780) | 3 red osier dogwood twigs, medicinal | 1912 | M |
| 14.17 (4154) | Peramium, medicinal plant | 1914 | M |
| 14.19 (4159) | <u>Pyrola elliptica</u> , Nutt., medicinal | 1914 | M |
| 14.21 (4162) | Yellow birch for blue dye | 1914 | M |
| 20.28 (4906) | Wild yellow lily, a foodstuff | 1920 | M |
| 22.54 (5161) | Lichen, a foodstuff | 1922 | M |
| 25.62 (5733) | Punk: dried fungus of yellow birch | 1924 | |
| 26.83 (5890) | Punk: dried fungus of yellow birch | 1926 | |
| 26.84 (5891) | Wire birch wood, dry-rotted (tinder) | 1926 | M |
| 28.13 (6149) | Strips of dried moose meat | 1928 | M |
| 35.195 (8261) | Beaver pelt in birchbark, from cache | unknown | |
| 14.22 (4164) | <u>Arctostaphylos uva-ursa</u> (medicinal) | 1914 | |
| 35.263 (8335) | Fire-making kit: punk, flint, steel | 1935 | M |

| Accession Numbers | Item | Date | |
|-------------------|---|----------|---|
| MISCELLANEOUS | | | |
| 31.24 | Document, framed: Sir John Coape Sherbrooke 1814 to Louis Benjamin Pominouet (Paul), confirming him as Chief of Shubenacadie Micmacs, 28 April 1814 | | |
| 14.13 | Handbill, advertisement for lecture by Jerry Lone Cloud | 1894 | M |
| Z.810 | Wooden "Symbol of Authority", modern | unknown | |
| Z.812.2 | 2 flowers, maple splints, stained | 1964 | |
| Z.812.3 | Napkin ring, woven splints | 1964 | |
| 08.10 (3219) | 2 sets molds and casts 1814 medal presented by Geo. III to Louis Paul | 1814 | M |
| 08.14 (3270) | Beechwood walking stick | pre-1849 | M |
| 57.44.1 | 2 wooden flowers, pink roses | 1957 | |
| 57.44.2 | 1 wooden thistle, stained purple | 1957 | |
| 67.52.3 | 2 sprays roses, pine, stained pink | c. 1930 | |
| 22.37 (5147) | 2 casts, Geo. III silver medal | c. 1922 | M |
| 22.39.a-b | 2 white metal casts of above medal | c. 1922 | M |
| 24.45.a-c | Casts, Louis XV silver medal | 1924 | M |
| Z.812.6.a-b | 2 souvenir miniature canoes & paddles | 1964 | |
| 64.102.1-2 | 2 dolls in male & female Micmac dress | 1964 | |
| 67.10.3 | Micmac Mission Collection Box, tin | unknown | |
| 72.63.a-d | 4 paper roses | 1972 | |
| 73.154.a-b | Pr. small souvenir moccasins, beaded | 1972 | |

PRINTED MATTER FILE
PICTURE FILE

PRINTED MATTER FILE: Nova Scotia/Indians/Micmacs

1. "Micmac Clothing and Accessories--Men's", notes by Harry Piers
2. "Micmac Clothing and Accessories--Women's", notes by Harry Piers.
3. "Micmac Natural Dyes", notes by Harry Piers.
4. "Micmac Food & Cooking Methods", notes by Harry Piers.
5. "Micmac Remedies, 'Tobaccos', Teas", notes by Harry Piers.
6. "Birchbark & Quillwork Cradle by Christina Morris", notes by Piers, correspondence re cradle, affidavit re cradle.
7. "Micmac Basketry", notes by Harry Piers.
8. "Micmac Wooden Flowers", Halifax Mail-Star, Nov. 7 1968.
9. "Indian Bows", notes by Harry Piers.
10. "Micmac Canoes", notes by Harry Piers.
11. "Micmac Snowshoes , notes & drawings by Harry Piers
"We Have Never Been Able to Improve on the Primitive Indian's Snowshoe", newspaper clipping, Montreal, 1915.
12. "Micmac Sleds", notes & drawings by Harry Piers.
13. "Micmac Stone Pipes", notes by Harry Piers.
14. "Micmac Firemaking Techniques", notes by Piers.
15. "Micmac Games", notes, accession memos, drawings, by Piers.
16. "Micmac Fans & Games", article by A.S. Gatchet (Univ. of Pa., 1900).
17. "Micmac Burial Customs", notes by Piers.
18. "Micmac Talk", CBC pamphlet by Kathleen Currie, on nouns & adjectives.
19. "Micmac Place Names", notes by Piers.
20. "Micmac Language", notes by Piers on "Glooscap" and "Megumwesook".
21. "Micmac Animal Names", notes by Piers.
22. "Micmac Genealogies & Biographical Notes", by Piers.
23. "Micmac Chiefs and Elections", notes by Piers.
24. "Micmac Treaties & Rights", notes by Piers; correspondence w/
Government Departments, by Jerry Lone Cloud.
25. "Micmac Bibliography, notes on Hieroglyphs", by Harry Piers.
26. "Correspondence re Micmacs between Father Pacifique & Harry Piers."
27. "Relicts of the Stone Age in N.S.", pamphlet by Piers, March, 1896;
also the rough drafts, illustrations, & notes for same.
28. "Inventory, Indian Lithic Artifacts, C.R. Fairbanks Collection, Purchased
by NSM in 1907".
29. "Indian Lithic Material & Sites", notes by Harry Piers.
30. "Indian (?) Skull, from burial at Steeles Island", notes & correspondence
between Piers and F.H. Patterson.
31. "Micmac Indians, 1957", article by J.S Erskine, NSM publication.
32. "Micmac Indians, 1958", by J.S. Erskine, NSM article.
33. "Brief Notes of the Micmac Indians of N.S. and Their Remains", by Piers,
1909.
34. "Brief Account of the Micmac Indians of N.S.", by H. Piers, 1912.
35. "Correspondence between Joe C. Cope, Micmac, and H. Piers".
36. "A Short History of the Micmac Indians in Hfx. Co. since Confederation",
by Joe C. Cope, Micmac. In MS form.
37. "A Short Unwritten Indian History About Awiskookak/The Mohawk Indian
Spies", MS by Joe C. Cope.

PRINTED MATTER FILE: Nova Scotia/Indians/Micmacs (continued)

38. "An Original Race/The Red Man the First American/The Mosaic Story of the Creation of Man a Myth", MS by Joe C. Cope.
39. "Micmacs in WWI: Correspondence w/ Joe Cope re his device for regulating aerial bombs; Newspaper clipping "N.S. Micmac the Best of Snipers", Echo, Halifax, 1918; notes on Joe Gloade's enlistment in the 219th Battalion, Highland Brigade."
40. "Micmac Indians in the Halifax Explosion, 1917", notes by Piers, and correspondence by Jerry Lone Cloud and his wife.
41. "Indian Sites: correspondence between Piers & H.S. Cruikshank re Indian sites and artifacts purchased by NSM 1935-36, etc."

PRINTED MATTER FILE: General/Indians/Micmacs

1. SETANEOEI/THE MICMAC MESSENGER, published monthly by Father Pacifique of the Ste. Anne de Restigouche Mission, P.Q. Articles in Micmac, French, & English.

| | |
|---------------------|------------------------------|
| No. 305, Sept. 1912 | No. 351, July 1916 |
| No. 308, Dec. 1912 | No. 360, April 1917 |
| No. 309, Jan. 1913 | No. 363, July 1917, 2 copies |
| No. 312, April 1913 | No. 368, Dec. 1917 |
| No. 313, May 1913 | No. 370, Feb. 1918 |
| No. 318, Oct. 1913 | No. 379, Nov. 1918 |

Vol. II, No. 15, March 1922

| Accession Numbers | Item | Date |
|---|---|---------|
| PICTURE FILE: Nova Scotia/Indians/Micmacs | | |
| 638 | Mounted photo: Micmac Indians | 1909-10 |
| 3287/08.19 | Mounted photo: Medallion presented Chief James Paul by the Pope | 1908 |
| 3565a/10.5.a | Mounted photo: Chief John Noel | 1910 |
| 4192/14.25.a-b | Mounted photo & postcard: Micmacs at 12th Internat'l Geol. Conference | 1913 |
| 4206/14.25.a-b | Photo & 2 postcards: Mrs. John Noel | 1913 |
| 4207/15.6.a-b | Photo & postcard: Isaac Saac, Martin Saac, Stephen Maloney | 1913 |
| 4208/15.7 | Photo: Isaac Saac, traditional dress | 1913 |
| 4543/17.34.a-b | Photos, tinted: Micmac Quillwork Cradle | 1917 |
| 4543/17.34.c-e | 3 Photos, Micmac Cradle | 1917 |
| 4574/17.45 | Pen & ink: Altestakun tally sticks | 1917 |
| 4578/17.46.a | Photo: Chief Stephen Bartlett, Yarmouth | 1917 |
| 4586/18.2 | Photo: Isaac Paul, by Joe C. Cope | 1891 |
| 18.8.a-e | 5 Photos: "Christina Morris" oil, by Gush | unknown |
| 4806/19.53 | Photo: John Bowlmaltie & wife | unknown |
| 4685/19.61.a-c | 3 Photos: Micmac skull | 1919 |
| 4869/20.21 | Pen & Ink: Altestakun dice, by Piers | 1920 |
| 4924/20.35.a-f | 6 postcards (2 poses) Jerry Lone Cloud | 1920 |
| 5128/22.38.a-b | Photos, George III medal, given L. Paul | 1922 |
| 5128/22.38.c | Negative of 22.38 | 1922 |
| 5292/23.41 | Photo: Chief Peter Wilmot | 1923 |
| 5295/23.44.a-b | 2 negs: Louis XV medal worn by a Chief | 1923 |
| 5295/23.44.c-d | 2 negs: same subject, reverse | 1923 |
| 5296/23.45.a-f | 6 photos: Chief Peter Wilmot's medal | 1923 |
| 5296/23.45.g-h | 2 negs: 23.45 | 1923 |
| 5300/23.49 | Postcard: Benjamin Pictou | unknown |
| 5378/23.85.a | Photo: Chief John Sark, PEI | 1923 |
| 23.85.b-c | 2 Photos: Bust of John Sark | 1923 |
| 5389/23.88.a-c | 3 photos: Matthew Francis, Anieres, Marta, Joe Julian, Louisa, John Sark & wife & grandson, Jerry Lone Cloud & wife Sarbet/ Micmac Chiefs & Families at Hector Celebration | 1923 |
| 5389/23.88.d | Negative 23.88 | |
| P113 | Copy of 23.88 by R. Merrick | |
| 5399/24.4.2 | Xerox copy, watercolor: "Micmacs in Native Dress", by Eliz. Ladd, 1865-70. | |
| 5398/24.4.1 | Xerox copy, watercolor: "Micmacs on Lake Shore", by Eliz. Ladd, 1865-70. | |
| 5401/24.4.4 | Xerox copy, watercolor: "Micmac Squaw in Na- tive Dress", by Eliz. Ladd, 1865-70. | |
| 5427/24.10.6 | Neg. Chief Peter Wilmot | 1923 |
| 5428/24.10.7 | 2 negs: Peter Wilmot in profile | 1923 |
| 5429/24.10.18 | Neg: Chief Matthew Francis & wife | 1923 |
| P113 | Copy 24.10.18, by R. Merrick | |
| 5430/24.10.19.a-e | Neg: Bust Matthew Francis & wife & 4 Photos Bust Matthew Francis & wife | 1923 |
| 5431/24.10.20 | Neg. Matthew Francis | 1923 |

| Accession Numbers | Item | Date |
|---|--|---------|
| PICTURE FILE: Nova Scotia/Indians/Micmacs (continued) | | |
| 5432/24.10.21 | Neg. Micmac Woman | 1923 |
| 5433/24.10.22 | Neg. Bust of Micmac Woman | 1923 |
| 5557/24.42 | Photo: Micmac camp | 1924 |
| 5801/26.19.c-d | 2 negs: quartz spear head | 1926 |
| 6056/27.69.a-b | 2 negs: Indian silver medal | unknown |
| 27.213 | Mounted photo & postcard: Lone Cloud and son w/ game birds killed | 1921 |
| 6374/28.186.a-c | 3 pen & ink: "Micmac Camps", by M.V. Graham | 1905-06 |
| 29.4.a-c | 3 photos: Jerry Lone Cloud | 1929 |
| 29.4.d-e | 2 negs: 29.4 | 1929 |
| 30.108 | Xerox copy, watercolor: "Micmacs Encamped on Seashore", by Eliz. Ladd, 1865. | unknown |
| 30.138 | Photo: Gorget/Tribal Insignia | 1930 |
| 30.139.a-b | 2 negs: 30.138 | 1930 |
| 38.45 | Photo: Mary, a Micmac woman | 1900 |
| 66.77.3.a-b | 2 photos: Indians, Shubenacadie Reserve | 1861 |
| P113.1 | Photo, tinted, of drawing, "Micmac Women" | unknown |
| Pii3.2 | Postcard: "At the Indian Village nr. Hfx" | unknown |
| P113.3 | Blockprint: "Glooscap Legend" | unknown |
| P113.4 | Photo: "Old Haggie", a Micmac woman | 1950 |
| P113.5 | Newspaper photo: Mrs. Teresa Thomas demonstrating quillwork | 1962 |
| P113.6 | 8 Pencil tracings: double-curve motifs | unknown |
| P113.7 | Photo: Chiefs Knockwood & Bernard | 1956 |
| P113.8 | Sketches: "Squaws of the Micmac Tribe", by Lt. R. Petley. | unknown |
| P113.9 | Photo: Grave of Jim Charles | 1950 |
| P113.10 | Photo of print "Femme Acadienne" (Micmac) | unknown |
| P113.11 | Photo: 3 Micmac girls | 1956 |
| P113.12 | Photo: 2 Micmac men | 1956 |
| P113.14 | Watercolour by Edith Smith | unknown |
| P113.15 | Watercolour by Edith Smith | unknown |
| P113.17.a | Neg: Indian camp | unknown |

PICTURE FILE (continued)

Glass Negatives and Lantern Slides

13.12.a John Williams, Micmac Guide, c. 1870
13.13.a John Williams, Micmac Guide, c. 1870
13.14.a Group Micmacs, Chief James Paul, 1870
13.15.a Group Micmacs, Father Pacifique, Peter Paul, Christopher Paul, 1905
17.34.a Quillwork Cradel, by Christina Morris
17.46.c Stephen Bartlett, father of Jerry Lone Cloud
18.8.a Photo of Oil "Christina Morris", by William Gush
30.51 Lantern Slide: Indian camp near Dartmouth

Framed Items (Citadel Hill, Paintings Room, Costume Room, etc.)

Z.629 Ink, "Micmac Names of Months", by G. McLaren, 1958
Z.630 Ink, "The Our Father" in hieroglyphs, c. 1957
16.1 Litho: "Indian of the Micmac Tribe", by R. Petley, 1837
18.31 Ink, "Snowshoe", by H. Piers, 1918
24.4.1 Watercolor, "Micmacs & Wigwam", Eliz. Ladds, 1865-70
24.4.3 Watercolor, "Micmac Woman", Eliz. Ladds, 1865-70
24.4.2 Watercolor, "Micmacs in Native Dress", Eliz. Ladds, 1865-70
24.4.4 Watercolor, "Micmac Woman & Baby", Eliz. Ladds, 1865-70
28.126.d-f 3 Oils (1 frame), "Micmac Camps", M.K. Graham. d: 1904, e: 1905, f: 1906
28.155 Oil, "Soolian Bill's Camp", M.K. Graham, 1906
30.108 Watercolor, "Micmac Camp on Seashore", Eliz. Ladds, 1865-70
34.46 Photo: Micmac woman in costume, c. 1862
61.38 Watercolor, "2 Micmacs on Shore", E. Ladds, c. 1865-70
Pl13.16 Watercolor, Indian & canoe, artist unknown
Pl13.18 Charcoal, bust of Micmac woman, unsigned, c. 1859

BIOGRAPHICAL MATERIAL

BIOGRAPHICAL MATERIAL

These notes contain only a few examples of the type of information available in the museum--not only on the Micmac maker/donor/former owner of a specific item, but on various Chiefs, Captains, elections, St. Anne's Day festivities, notes on Micmacs in World War I and in the Halifax Explosion, as well as anecdotes about particular Indians. There are two original manuscripts by Joe C. Cope, the first Micmac photographer (see his photo of Isaac Paul, c.1891). Correspondence between Chief Jerry Lone Cloud of Halifax County, and the Department of Indian Affairs, provides an insight into the type of problems encountered by Micmacs in dealing with the white man's world, c.1900.

The majority of this material can be found in the Printed Matter File Nova Scotia/Indians or in the Picture File and its attendant Picture File Index. There are also extensive notes on Harry Piers' original catalogue cards, and these have been retained. The tentative genealogies of several important Micmac families included here have been compiled from these notes.

Many of the Micmacs mentioned in these genealogies made items for the museum collection and photographs of a number of them are contained in the Picture File. The Dennis Collection (73.180) also contains some sketchy biographical material, as well as a number of photographs of Micmacs and of a St. Anne's Day procession. (These photographs are filed separately as they are only on permanent loan.)

MICMAC GENEALOGIES

PAUL Family, Shubenacadie Reservation

Judge Louis Paul (had at least five sons)

(1) Judge Peter Paul ↓

↓ Isaac Paul d. 1898

(2) Gorham Paul (see COPE, JADIS)

(3) 1st Chief Louis Benj. Pominouet Paul
signed Peace Treaty Hfx. 1814

↓
3rd Chief James Paul m. widow Noel

↓
4th Chief John Noel (adopted) m. Mary Thomas Saac (see MORRIS)
1829-1911

↓
5th Chief Isaac Saac (adopted)
↓
son died age 15, 1917 explosion

(4) 2nd Chief Francis Paul m. Mary Jane ?
elected 1842 d. 1861

(5) Judge Christopher Paul m. Mary Bobei
d. 1909 (d. Alec Bobei & Marg. Pennawl)

↓
6th Chief "Big Peter" Stephen Paul
1850-1930

* * * * *

Albert Paul m. widow Annie Luxcey

↓
Andrew Paul m. ? Luxcey

↓
John Denny Paul

GORHAM PAUL

↓
Daughter m. Jadis (Englishman)

↓
John Jadis m. 1. daughter Lewie Morris
2. widow of Michael Thomas

↓
daughter m. Lewie Newell McDonald
daughter m. Isaac Cope
daughter m. Joe Cope

MORRIS FAMILY

Paul Morris d. aged 100

↓
Mary Morris (Maleup Seine) m. 1794 2nd husb. Lewie Thomas
1775-1878

↓
Magdalen Thomas m. John Williams
b. 1845 d. 1883

↓
Mary Thomas m. (1) Peter Saac
(1822-1915) (2) Chief John Noel (1829-1911)

↓
Lewie Thomas
↓
Michael Thomas
↓
Edith Jane Thomas

↓
Isaac Saac

↓
1 son d. 1917

↓
Bridget Ann Saac m. Simon Barque
m. Wm. Thomas Gloade

↓
Henry Saac m. Susan Abram

↓
Martin Saac

Chief John Noel m. Mary Thomas Saac (see above)

↓
↓
daughter m. ? Pennawl

↓
daughter m. Stephen Maloney (natural son Col. Wm. Chearnley?)

↓
Tom Maloney

↓
Stephen Maloney Jr.

BARTLETT FAMILY

Stephen Green (Aqean/Etienne Wissow) m. a Frenchwoman

Chief Stephen Bartlett
1819-1902

? Phillips m. a Frenchwoman

Tom Phillips m. a Frenchwoman

Abram Bartlett (Moussie Wissow Luxie) m. Mary Ann Phillips

Lewie Paul

Chief Abraham Paul (Malecite)

Jerry Bartlett b. 1846 (Jeremiah Lone Cloud) (Halselmah Luxie) m. Elizabeth (Sarbot) b. 1869

1 son

Rosie 1887-1917

Hannah 1902-1917

COPE FAMILY

Bernard Cope

Peter Cope m. Mollie Salome b. 1782

daughter m. Nowlan

Peter Joe Cope m. Louisa

Isaac Cope

John Cope b. 1847

Louis Jeekouse
1831-1920

Capt. Peter Cope d. 1912 m. Molly Louise Paul

Joe C. Cope m. daughter Louis Jeekouse

Micmac Indians in the Halifax Explosion, 6 December 1917

Notes by Harry Piers from Jerry Lone Cloud:

"Jerry Lone Cloud on 31 December 1917, gave me the following particulars as to how the Micmac Indians at the little settlement just north of the Brewery, near Tufts Cove, north Dartmouth, suffered as result of the terrible explosion of 6th Dec. 1917. This little settlement was directly opposite the place where the explosion took place. Many of the Indians had gone down near the shore to see the steamer on fire and were there when the explosion took place. Pieces of iron were hurled about them. The settlement consisted of seven (7) shanties in the spruce woods there. These shanties were destroyed. There were 21 Indians in the settlement, of whom 9 were killed instantly or afterwards died from injuries received and 12 escaped but mostly badly injured."

"The following Indians were either killed directly or else later died from injuries received:

1. Frank Brooks, the well-known oar-maker, an old man aged 71.
2. Mrs. William Nevins, aged about 73 years, burnt to death.
3. Mrs. William Paul, aged about 37 years.
4. Janet Gloade, aged about 32 years, belonged to Milton, Queen's County.
5. Rosie, daughter of Jerry Lone Cloud Bartlett, aged 30 years.
6. Hannah, daughter of Jerry Lone Cloud, aged 15 years.
7. Only son of Isaac Saac, aged about 15 years.
8. Ben Labrador, aged about 13 years; burnt to death (burnt up).
9. Richard Nevin's baby."

"Six of the Indian victims of the disaster were buried in one grave in the Roman Catholic cemetery at Dartmouth, on Thursday, 20 Dec. the Rev. Father Underwood officiating, and a large number of Indians following the remains. Rosie, daughter of Jerry Lone Cloud, had been pinned beneath timbers. She asked that she might see a priest. She died later."

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