

Nova Scotia



Department of  
Education

Nova Scotia Museum Complex

Curatorial Report Number 66

# Micmac Maliseet and Beothuk Collections in Europe and the Pacific

**Nova Scotia Museum**  
1747 Summer Street  
Halifax, Nova Scotia, Canada  
B3H 3A6

By  
Ruth Holmes Whitehead  
January 1989





Nova Scotia



Department of  
Education

Nova Scotia Museum Complex

Curatorial Report Number 66

# Micmac Maliseet and Beothuk Collections in Europe and the Pacific

**Nova Scotia Museum**  
1747 Summer Street  
Halifax, Nova Scotia, Canada  
B3H 3A6

By  
Ruth Holmes Whitehead  
January 1989



## TABLE OF CONTENTS

INTRODUCTION	5
<u>EUROPE</u>	
AUSTRIA	
Vienna: Museum für Völkerkunde	8
CZECHOSLOVAKIA	
Prague: Náprstkovo Muzeum	18
DENMARK	
Copenhagen: Nationalmuseet	24
FRANCE	
Paris: Musée de l'Homme	27
GERMANY, DEMOCRATIC REPUBLIC OF	
Radebeul: Indianer Museum	32
GERMANY, FEDERAL REPUBLIC OF	
Berlin: Museum für Völkerkunde	33
Frankfurt: Museum für Völkerkunde	38
Freiburg: Museum für Völkerkunde	39
Hamburg: Museum für Völkerkunde	42
Hannover: Niedersächsisches Landesmuseum	43
Hildesheim: Roemer-Pelizaeus Museum	45
Köln: Rautenstrauch-Joest Museum	46
Lübeck: Museum für Völkerkunde	47
München: Museum für Völkerkunde	48
Offenbach: Deutsches Ledermuseum	53
Stuttgart: Linden Museum	58
NORTHERN IRELAND	
Belfast: The Ulster Museum	59
ITALY	
Vatican City State: Museo Missionario	63
Vatican City State: The Vatican Museums	64

<b>THE NETHERLANDS</b>	
Amsterdam: Rijksmuseum	65
Leiden: Rijksmuseum voor Volkenkunder	66
<b>NORWAY</b>	
Oslo: the Ethnographic Museum	69
<b>SWITZERLAND</b>	
Bern: Historisches Museum	70
Zürich: Völkerkundemuseum der Universität Zürich	78
Zürich: Indianer Museum der Stadt Zürich	81
<b>U.S.S.R.</b>	
Leningrad: Institute of Ethnology	85
<b><u>THE PACIFIC</u></b>	
<b>AUSTRALIA</b>	
Melbourne: Museum of Victoria	88
<b>NEW ZEALAND</b>	
Waipu: House of Memories Museum	95

## Introduction

This is the second in a series of curatorial reports issued by the Nova Scotia Museum on Micmac, Maliseet and Beothuk material in international collections. The first volume (Curatorial Report #62) dealt with material in Great Britain, and included 154 Micmac, 20 Maliseet and 11 Beothuk artifacts. This second volume covers items in continental European collections, as well as several collections in Australia and New Zealand.

In all, twenty-nine museums were investigated, providing an approximate total (some attributions are disputable) of 85 Micmac entries, and 5 Maliseet items--4 from Europe and 1 from Australia. Many of the entries are multi-component, such as the model canoe with wooden paddles and two wooden dolls in the Historisches Museum, Bern. In contrast, the search for Beothuk material turned up only a single item--the harpoon head fragment from the Ethnographic Museum in Oslo. In addition, an artifact which could have come from any number of Northeast Woodlands groups was also catalogued, as was the sole Penobscot piece seen.

It is of interest that most of the Micmac and Maliseet items were made to sell to a European market; these often take European forms, as in the quillwork purses and sewing boxes noted. None of the collections holds material which was once part of the ritual life of the two groups. Micmac quillwork predominates, with lidded boxes in the majority (as they were in British collections) closely followed by quilled canoe models and beaded moccasins. A heavily beaded and appliquéd Micmac sash from the Náprstkovo Museum, Prague, and the single remaining ocean-going canoe from the Museum für Völkerkunde, Vienna, were two highlights of the European collections. Enquiries to the Museum of Victoria in Melbourne unexpectedly disclosed a Micmac chief's costume, collected in 1840.

The survey of material in European collections was undertaken in January and February 1985, as part of a collections inventory for the Glenbow Museum, Calgary, Canada, preparatory to mounting a major exhibition to open with the 1988 Winter Olympic Games in Calgary: The Spirit Sings. Christian Feest, of the Museum für Völkerkunde, Vienna, was the European advisor to the researchers for this exhibit, and provided all of us with lists of where to go and what to see. In many cases where we were unable to go in person, he provided slides and information on the material.

Ultimately, with the invaluable assistance of the curators of each collection visited, the artifacts were measured, catalogued and photographed as colour slides and in black-and-white. The resultant photo-negatives, slides and information are now on file and available to researchers at the Glenbow

Museum and the Canadian Museum of Civilization, Ottawa. In addition, the Glenbow Museum, which funded this research, has kindly allowed it to be published in Curatorial Report format. The Nova Scotia Museum also underwrote the research by allowing me time within the museum program to do the work.

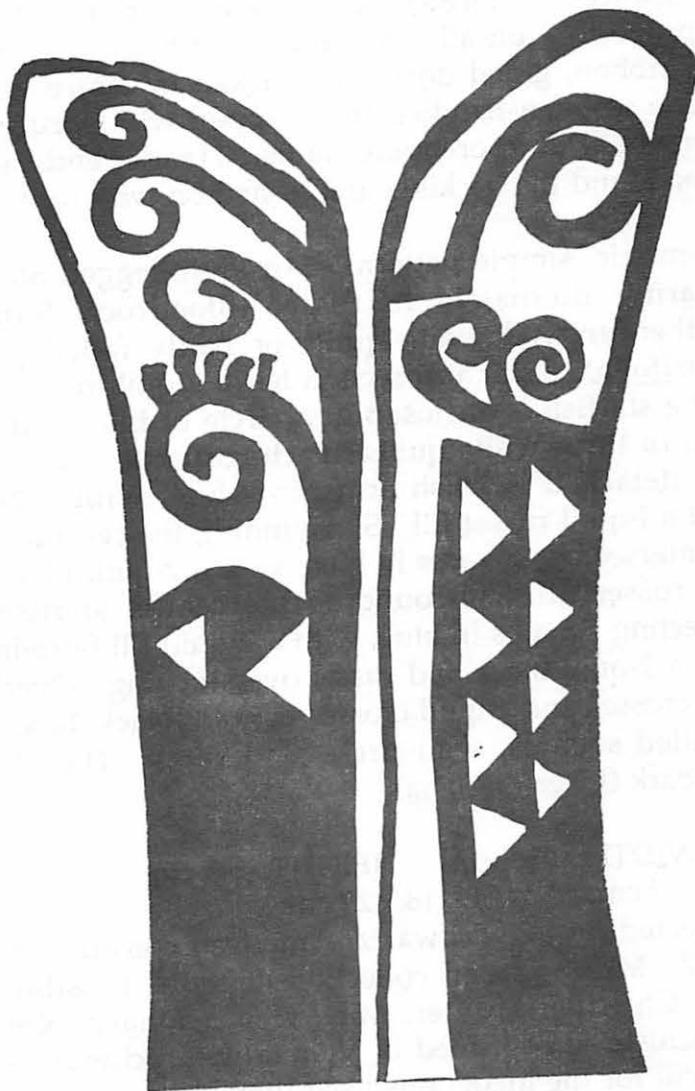
The intent of curatorial reports is to present work in progress. This catalogue is by no means complete. There are other European collections--in Rotterdam, for example--which were not seen. There is also material as yet uncatalogued in museums which were visited. As mentioned above, certain collections were catalogued from slides provided by Christian Feest, the museums in question or other researchers. This is indicated at the beginning of those lists where it applies. In several cases, museums visited had no Micmac, Maliseet or Beothuk material in their collections; it was thought useful to provide this negative information as well.

I would like to express my grateful thanks to all the curators who were so helpful during this two-month research tour, both to me and to my photographer, Brigitte Petersmann. Special thanks to Galina Dzeniskevitch for sharing her lunch, to Dr. Joseph Kandert for offering to share his, to Peter Gerber for not being cross when we came a day late, to Corinna Raddatz for tea and a tour of the Central American textiles, to Dr. Renate Wente-Lukas for lighting equipment, and Dr. Helmut Schindler for a Coca-Cola. Christian and Johanna Feest, Reiner Beckershaus, Irmhild Petersmann and Thomas and Barbara Schneider were most kind hosts. Dr. Ruth Phillips, Edward Tompkins, Winifred Glover, Hans Lang, Eileen Brown and Catherine Thorpe provided pictures and information for museums I could not photograph or visit in person. Finally, my thanks must go to Julia Harrison and the Glenbow Museum, without whom this project would never have materialized.

Ruth Holmes Whitehead  
Assistant Curator in History  
The Nova Scotia Museum

Catalogue of  
Micmac, Maliseet and Beothuk  
Material Culture  
in European Collections:

The Continent



## AUSTRIA

### Vienna

**Museum für Völkerkunde  
A-1014 Wien, Neue Hofburg  
Dr. Christian Feest, Curator**

1. MICMAC. Tray; quillwork. 12033 1840 ca.

Birchbark, porcupine quills, spruce root, wood, silk ribbon, organic dyes. Rectangular tray, sloping sides, wooden bail handle at either short end. Central panel of birchbark, with quillwork mosaic on obverse. Attached to four side pieces with spruce-root thread. All five panels are backed with bark, with an edging of spruce root on all inner and outer rims. Central panel is edged with grey silk ribbon, glued down and tacked in centre with a single spruce-root stitch. The wooden handles are wrapped with spruce root, with an interwoven pattern in white porcupine quills. Handle ends are inserted between the quilled bark and the backing, and lashed on with root.

The quillwork is geometric, simple patterns. An Eight-legged Starfish motif in the centre has arms alternately in russet (Bloodroot, Sanguinaria canadensis) and either undyed white quills or badly faded pale yellow (Goldthread, Coptis trifolia). Each arm section has a 2-quill fill of alternating russet and white. The starfish is enclosed in a circle of blue quills (Indigo), with an overlay motif of three white quills. Each corner of the central panel has a design of two detached 'starfish arms' in white, with a 2-quill blue overlay in centre, and a 1-quill russet fill. Surrounding the central starfish are four designs, of two intersecting squares in blue, with a 2-quill blue overlay in centre, and a 1-quill russet fill. Surrounding the central starfish are four designs, of two intersecting squares in blue, with a 2-quill fill false-interlock in black and white, with a 2-quill black and russet over stitching. Overlay motifs include triangles with crosses and 4-quill crosses in gold/black, blue/gold, and gold; plus solidly-quilled squares, semi-circles and rings. The black dye is possibly Black Spruce bark (Picea mariana).

LENGTH: 29.5 cm. WIDTH: 25.5 cm. HEIGHT: 5.5 cm.

HEIGHT W/HANDLE: 7 cm. BASE: 18 x 22 cm.

PROVENANCE: Collected by J.G. Schwartz, American consul in Vienna; he died in Vienna in 1867. MfV acquired collection in 1881. Possibly collected for Schwartz by Rev. Christian Kauder, Micmac missionary, Nova Scotia. Kauder's Micmac Catechism was printed in Vienna with Schwartz's support, and MfV has the type cut for the ideograms used therein.

CONDITION: Good. Well-made, in good shape except for some quill-rot of the white quills.

2. MICMAC. Panels; quillwork; 2. 12036, 12037 [D233]. 1850 ca.

Birchbark, porcupine quills, spruce root, organic dyes.

Octagonal panels, identical, of birchbark with a porcupine-quill mosaic on obverse. Panels backed with unquilled bark; both front and back have a border of a single length of spruce root, oversewn with narrower widths of root. Geometric quillwork, with two circles, each touching one of the shorter sides, blue grounds surrounding an Eight-legged Starfish motif in pale yellow (Goldthread, Coptis trifolia), or white; with a 2-quill fill of white and russet around the outside. Centre of starfish has a 3-quill fill in russet/white/russet. A 2-quill black overlay is repeated twice in each arm. The central motif between the two starfish/circles is a black diamond, cross-hatched with a lattice-weave in white, each intersection stapled with a single blue quill. This diamond has a border fill of 2 russet/2 white quills; and is flanked by four black overlay triangles with a russet edging crossing at the top and stapled with a single black quill. Each circle is also flanked by four russet overlay triangles with a 2-quill white X. Centre of the black area has two chevron/triangle motifs in green/blue/white with russet triangles.

LENGTH: 23 cm. WIDTH: 16 cm. HEIGHT: 0.5 cm.

PROVENANCE: Collected by J.G. Schwartz, American Consul, Vienna; he died in Vienna in 1867; MfV acquired collection in 1881.

CONDITION: Good. Quillwork faded.

3. MICMAC. Canoe models; quillwork; 4. 12044, 12045, 12046, 12047. 1850 ca.

Birchbark, porcupine quills, spruce root, cotton thread.

Typical Micmac canoe shape, identical construction. Single sheet of bark; rim and upper edge covered with two lengths of root oversewn with cotton thread. Quilling along upper portion in single horizontal band of blue, black, white and russet quills inserted diagonally. Upper and lower edges above band elaborated with cross-hatched turquoise quills over bare bark. Number 12045 differs from the others only in that it has cross-hatched black quills all over the flat base of the canoe, and horizontal lines of black quills above the solid band instead of cross-hatching. Canoes are otherwise the same, with some slight variation in the colours. 12045 has a lining of blue glazed cotton, stitched in with thread.

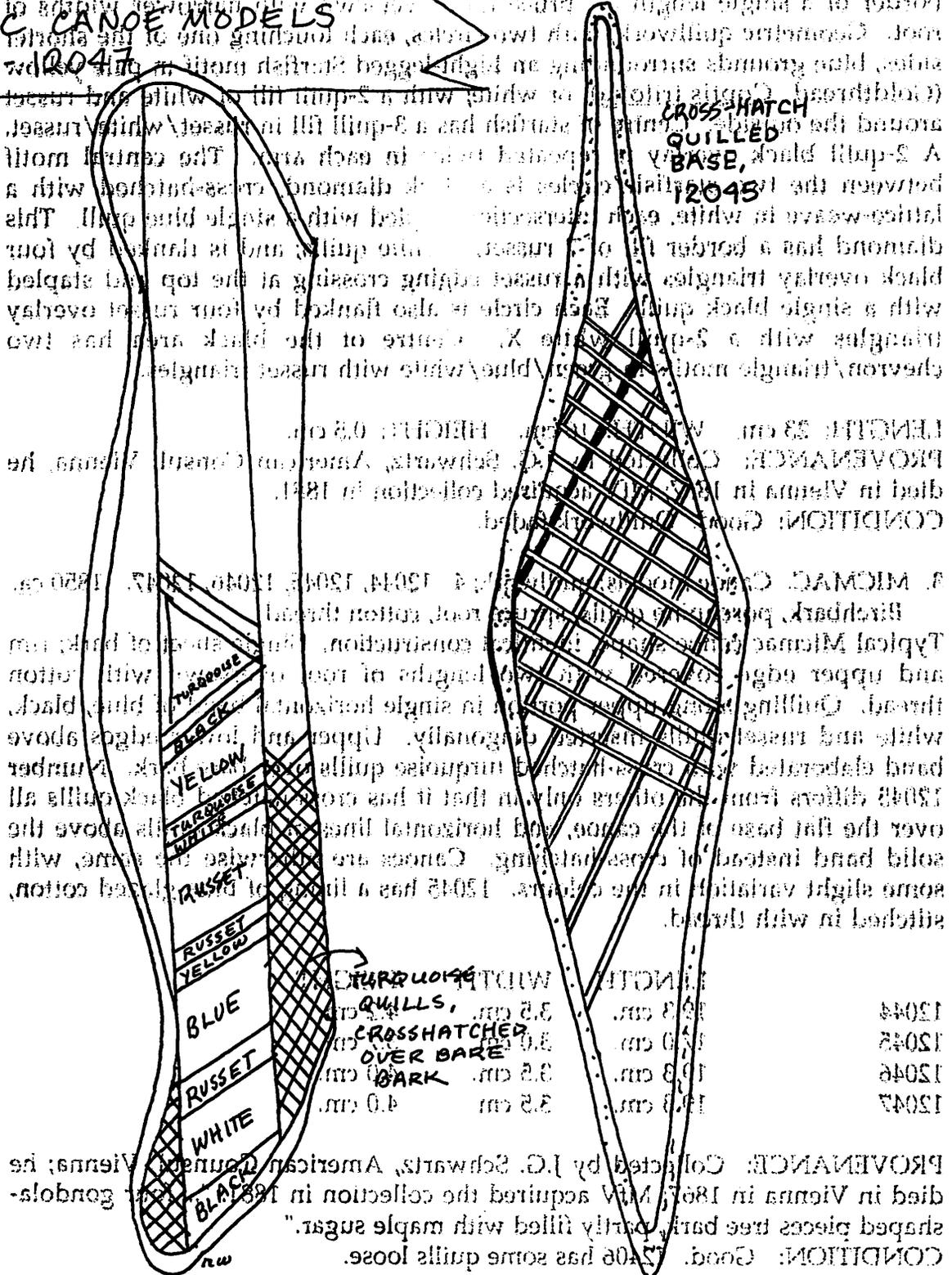
	LENGTH	WIDTH	HEIGHT
12044	19.3 cm.	3.5 cm.	4.2 cm.
12045	17.0 cm.	3.0 cm.	3.7 cm.
12046	19.3 cm.	3.5 cm.	4.0 cm.
12047	19.3 cm.	3.5 cm.	4.0 cm.

PROVENANCE: Collected by J.G. Schwartz, American COUNSUL, Vienna; he died in Vienna in 1867; MfV acquired the collection in 1881. ....four gondola-shaped pieces tree bark, partly filled with maple sugar."

CONDITION: Good. 12406 has some quills loose.

AUSTRIA

VIENNA  
 MUSEUM FÜR VÖLKERKUNDE  
 MICMAC CANOE MODELS  
 12044 and 12047



CONDITION: Good. 12046 has some quills loose.  
 shaped pieces tree bark, partly filled with maple sugar.  
 died in Vienna in 1867. MV acquired the collection in 1888.  
 PROVENANCE: Collected by J.G. Schwartz, American Consul, Vienna; as

4. MICMAC. Purse. 8441 1870 ca.  
Velvet, cotton, silk ribbon, cotton tape, cotton braid, glass beads, glazed  
cotton, cotton thread, paper.

Typical pear-shaped coin purse. Black velvet front and back panels, edged with coarse red cotton, and an inner border of two front and back flaps of the same material, edged with lengths of oversewn cotton twine, and an edge of white pony beads in the one-up/one-down pattern. The rim of the opening has a border of turned-under cotton lining, now a faded oyster-gray, and a 'skirt' of oyster silk ribbon. Each flap is backed with glazed cotton, and stiffened with a heavy paper interfacing. From base of purse depend loops of strung crystal seed beads. Both body and flaps are ornamented with floral beadwork in cut-glass cylindrical beads of milky white, orange, blue. Other beads are clear crystal, turquoise, amber, white, pink, dark orange/red, green and aqua.

LENGTH: 18.5 cm.    WIDTH: 18.5 cm.    LENGTH W/FRINGE: 21.5 cm.  
PROVENANCE: Donated by the French Ministry of the Marine. Items collected before 1878 in St. Pierre et Miquelon for display in the 1878 International Exposition, Paris. Sent to Vienna by Aubrey Lecomte, Commissioner of Exhibitions for French Colonies, in 1879.  
CONDITION: Good.

5. MICMAC. Moccasins, pair. 8440 1870 ca.  
Leather, wool, velvet, cardboard or stiff paper, cotton, cotton braid, cotton  
thread, glass beads.

Leather sole gathered to leather vamp. Secondary vamp appliquéd above leather vamp; this one is black wool, with an edging of white pony beads, one-up/one-down, an inner border of crystal seed beads/3 milky cut glass beads/3 crystal seed beads. Vamp has floral beadwork in centre, done in crystal, red, blue, turquoise, clear turquoise, pink seed beads, and milky cut-glass beads. Moccasins have lining of glazed cotton, brown velvet cuffs stiffened with heavy paper and sewn to lining, rather than to leather. Cuffs have border of coarse red cotton and 2 parallel lengths of cotton twine, oversewn.

LENGTH: 25 cm.    WIDTH: 10 cm.    HEIGHT: 8 cm.  
PROVENANCE: Donated by the French Ministry of the Marine. Collected before 1878 in St. Pierre et Miquelon for display in the 1878 International Exhibition in Paris. Sent to Vienna by Aubrey Lecomte, Commissioner of Exhibition for French Colonies in 1879.

6. MICMAC. Canoe, ocean; full-sized. 8437 1870 ca.  
Birchbark, spruce root, wood, metal nails.

Typical ocean canoe, the only one now known to exist. Made from five pieces of bark: one at either end, one to form bottom and sides, two guards. Sixteen

wooden sheathings, wooden ribs, wooden floatation blocks at each end, five wooden thwarts. Sewn with spruce root, caulked with resin. Incised on either side with realistic and geometric motifs: horizontal bands of triangles: one row of 36 triangles above a second row of 37 triangles, bands ending in double curves except on one bow, which is incised with two moose and six bits of vegetation.

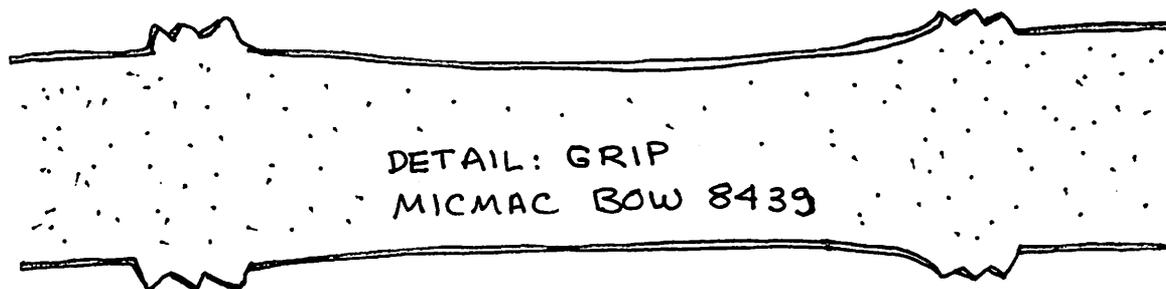
LENGTH: 525 cm. WIDTH: 90 cm. HEIGHT, SHEER: 33.5 cm.  
PROVENANCE: Collected St. Pierre et Miquelon for International Exposition, Paris, 1878. Donated 1879 by French Ministry of Marine, via Aubrey Lecomte, Commissioner.

7. MICMAC. Bow. 8439 1870 ca.  
Wood, string.  
Wooden bow. Nicely carved grip.

LENGTH: 164.5 cm. WIDTH: 18.5 cm. DEPTH: 2 cm.  
PROVENANCE: Collected St. Pierre et Miquelon for International Exposition, Paris, 1878. Donated 1879 by French Ministry of Marine, via Aubrey Lecomte, Commissioner.  
CONDITION: Good.

8. MICMAC. Box lid; quillwork. 163,384 1870-1880 ca.  
Birchbark, porcupine quills, spruce root, aniline dyes.  
Oval box lid, composed of two pieces. Lid side is band of birchbark wrapped with spruce root, dyed red (?). Lid top an oval of bark attached to side with purple or black dyed root thread; covered with a quill mosaic in geometric motifs and two valentine hearts, in purple, black and white; other colours faded and indeterminable. Quillwork bordered by two lengths spruce root. There is interweave on the lid side, and fancy overlay (secondary quilling) on lid top.

LENGTH: 19.7 cm. WIDTH: 9.8 cm. HEIGHT: 1.5 cm.  
PROVENANCE: "P 40 W.v.G. School". Acquired 1981 from Walter and Gertrude Scholz; ex-collection Frank Wester, a performing magician who died in 1969, and who purchased North American Indian material throughout the 1960s, mostly from dealers.  
CONDITION: Good; colours faded.



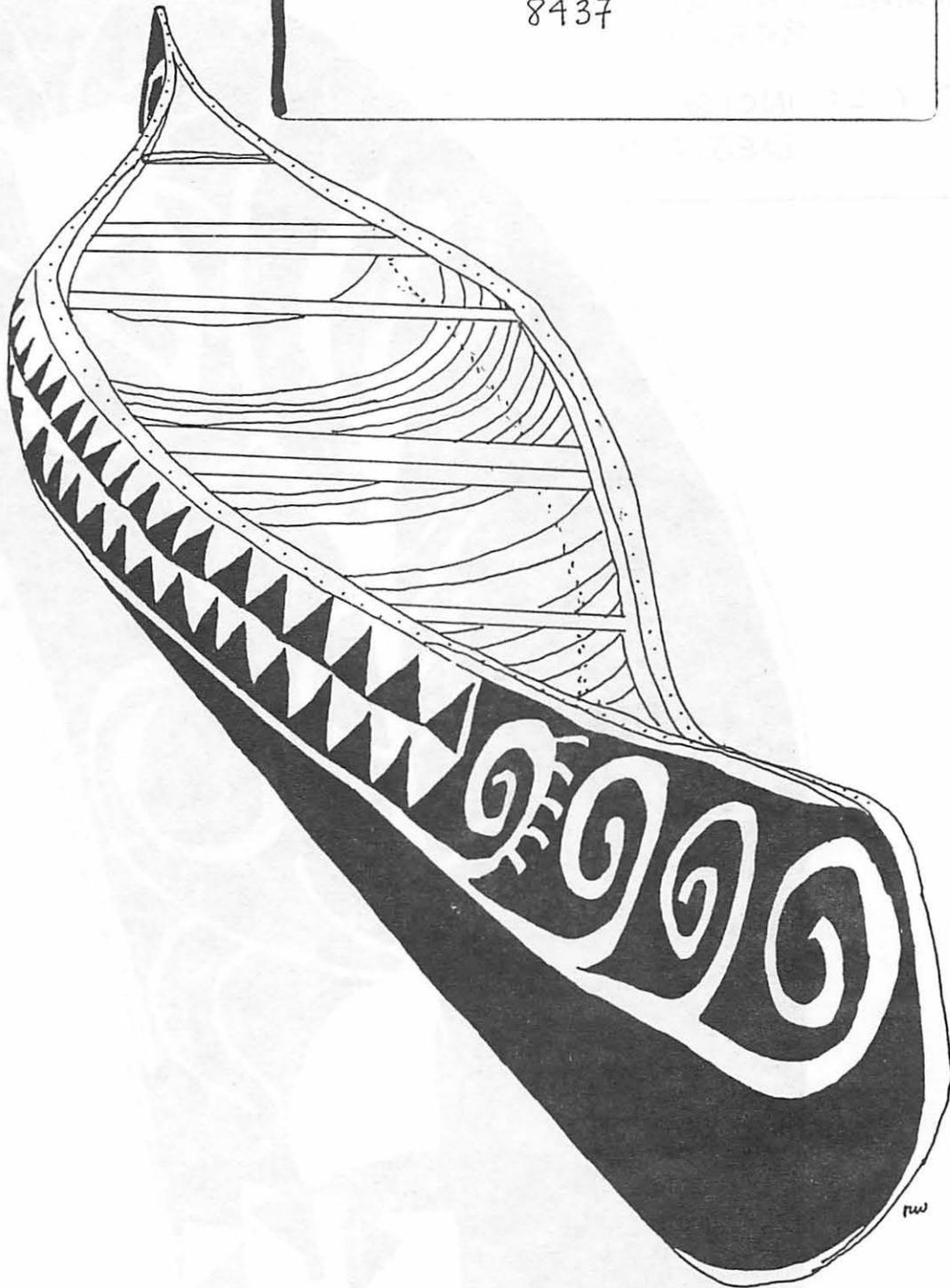
AUSTRIA

VIENNA

MUSEUM FÜR VÖLKERKUNDE

MCMAC OCEAN CANOE,  
FULL-SIZED

8437



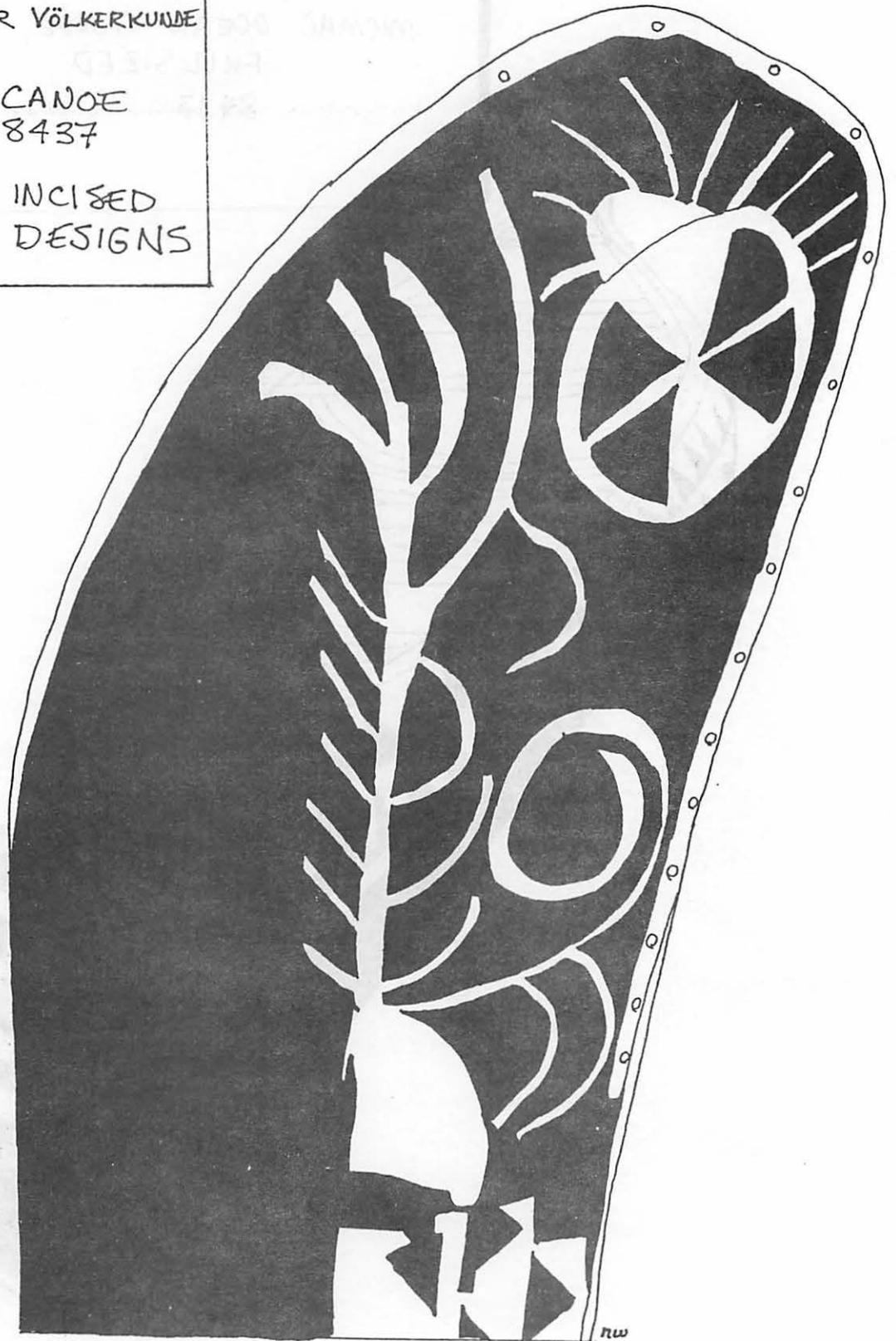
AUSTRIA

VIENNA

MUSEUM FÜR VÖLKERKUNDE

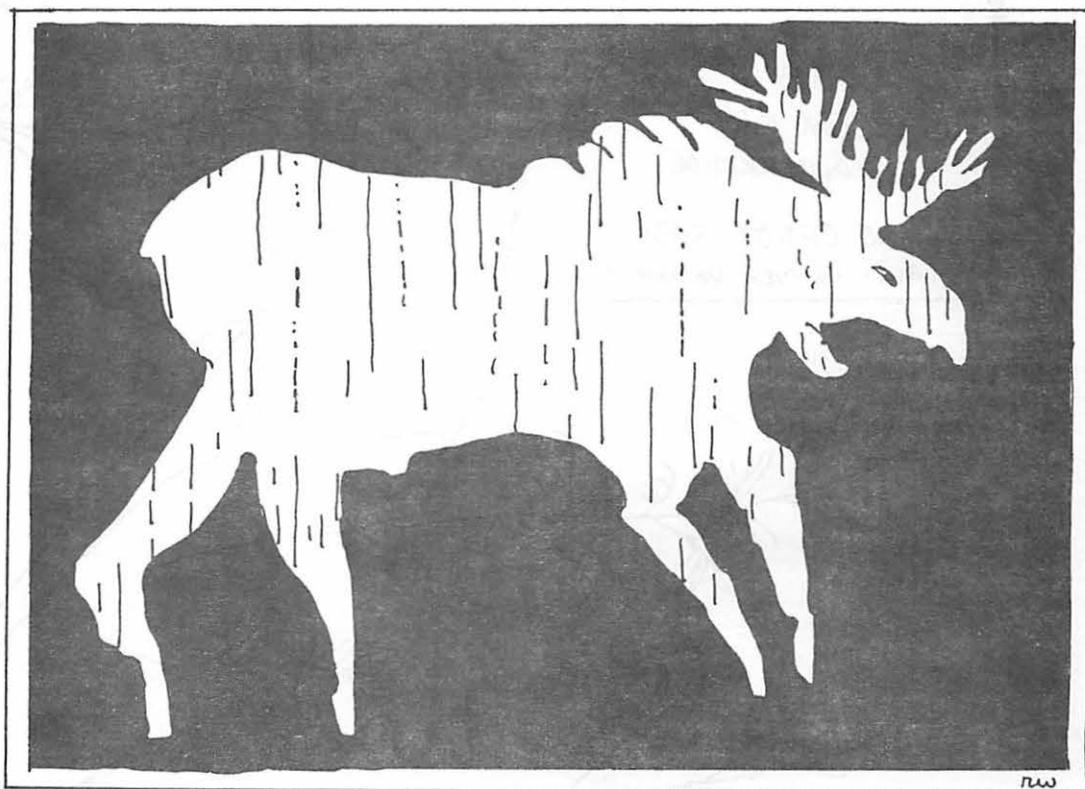
MCMAC CANOE  
8437

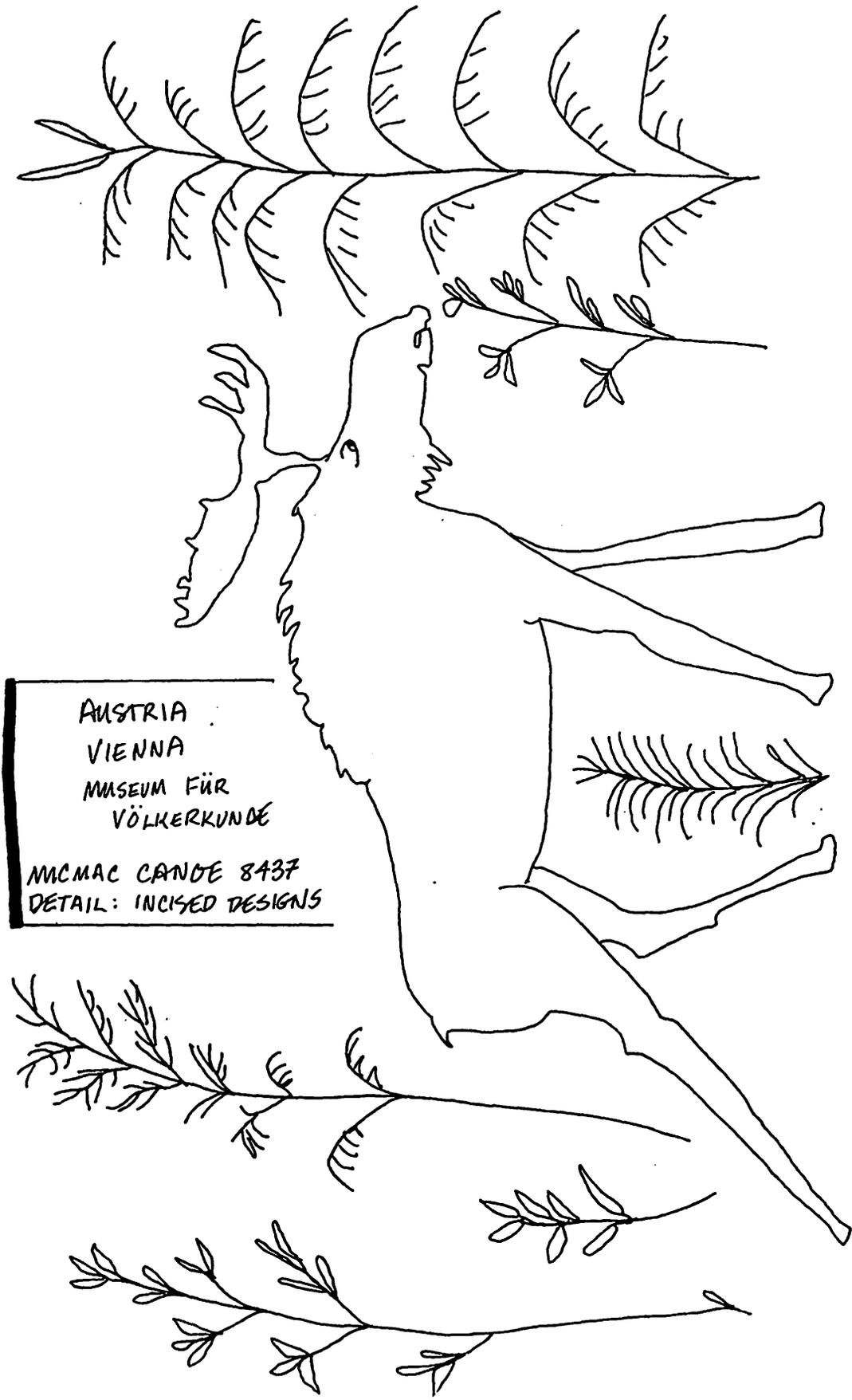
DETAIL: INCISED  
DESIGNS



AUSTRIA  
MUSEUM FÜR VÖLKERKUNDE  
MICMAC CANOE 8437

DETAIL: INCISED DESIGN





AUSTRIA  
VIENNA  
MUSEUM FÜR  
VÖLKERKUNDE  
MCMAC CANOE 8437  
DETAIL: INCISED DESIGNS

9. MICMAC. Rib basket ("piqokn"). 154-142. 1973 ca.

Wood, wood splints, dye.

Typical small modern rib basket, probably maple wood. Handle and rim nailed. Four ribs to a side. Six yellow and six red splints at each end.

LENGTH: 19 cm. WIDTH: 14.5 cm. HEIGHT: 14 cm.

PROVENANCE: Purchased from Irocrafts, Ohsweken, Ontario, 1973, by Christian Feest. Basket said to be Québec Micmac [Whitehead agrees].

10. MICMAC. Splint flowers, 3. 166.174 a-c. 1984 ca.

Wood splints, dye, wire.

Flower A is a purple carnation with pinked edges.

LENGTH: 23 cm.

Flower B is a Tiger Lily with stamens, yellow and orange and black.

LENGTH: 29 cm.

Flower C is a red rose, with green splint leaves.

LENGTH: 20 cm.

All have wire stems.

PROVENANCE: Purchased Whycomomagh, Cape Breton Island, Nova Scotia, 1984, by Christian Feest.

CONDITION: Good; dye fading.

## CZECHOSLOVAKIA

### Prague

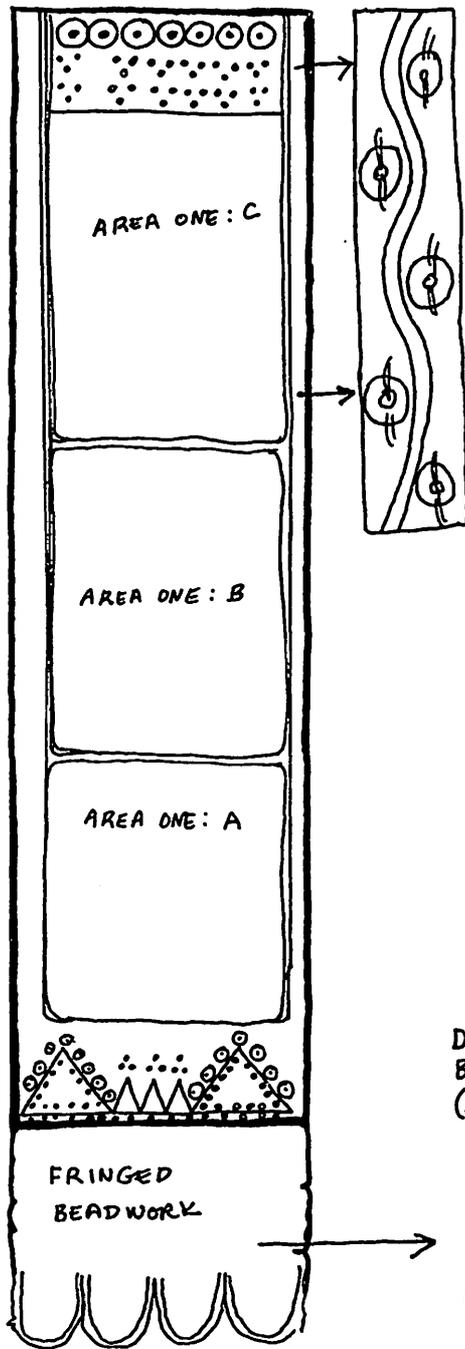
The Náprstkovo Muzeum  
Staré Město, Betlémské Náměstí 1  
Praha 1  
Dr. Josef Kandert, Curator

1. MICMAC. Sash; beadwork. 22273 [1344] Pre 1856.

Velvet, silk ribbon, glass beads, copper sequins, cotton thread.  
Flat rectangular panel of dark brown velvet, backed with red wool (?), now covered with fine dark nylon backing after conservation. Piece is separated into two distinct areas by bands of ribbon appliqué. Towards the centre of Area Two, a rose-coloured silk ribbon is attached at right angles on either side, each with a white bead edging, and beads applied in arrows, their points toward the interior. Each end of the sash has a fringe of white seed beads, woven to resemble lace.

Area One is edged with rose silk ribbon appliqué with an overlay meander of green silk appliqué running through the centre of the ribbon; copper sequins are attached in each curve of the green ribbon. Area One subdivides into three design clusters; divided from Area Two by the width of gold ribbon appliqué which borders Two, and which is sewn over part of the border already laid down in Area One, for at least 2 cm. (Areas One and Two are in reality two separate pieces.) The three design clusters are double-curve motifs in white seed beads. The interiors of this motif's diamond and triangle elaborations have been filled in with silk ribbon appliqué in gold and green. Many of these silk appliqués have been embroidered in yellow and gold thread, using five or six different types of stitches. Copper sequins are attached in the interstices between curves. The three-lobed double-curve elaboration common to members of the Wabanaki groups appears here.

Area Two has four design clusters, and an outer border of green ribbon appliqué, with an edging of white beads in the one-up/one-down pattern. This border runs the length of the piece only, not across its end, nor does it quite reach the end. Inside it is a second border of gold silk ribbon, with the inner edge cut into the pattern of three small triangles flanked by one big triangle on either side. The large triangles are outlined in single-spaced white glass beads. The outer short end has a ribbon appliqué border of rose silk overlaid with the same cut-triangle elaborations in gold silk, with the small triangles capped with a single white bead each. The inner short end has a single unelaborated border of gold silk; its inner edge dotted with single spaced white glass beads.



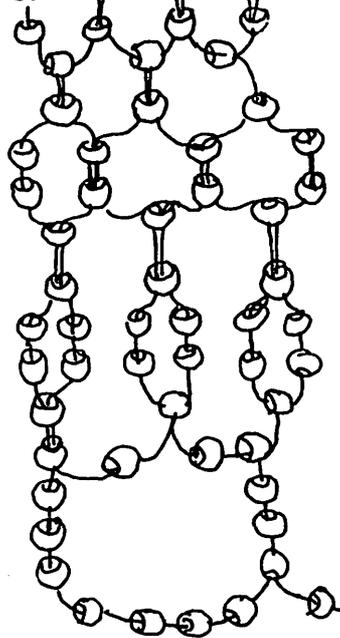
DETAIL:  
RIBBON APPLIQUÉ  
BORDER;  
COPPER SEQUINS

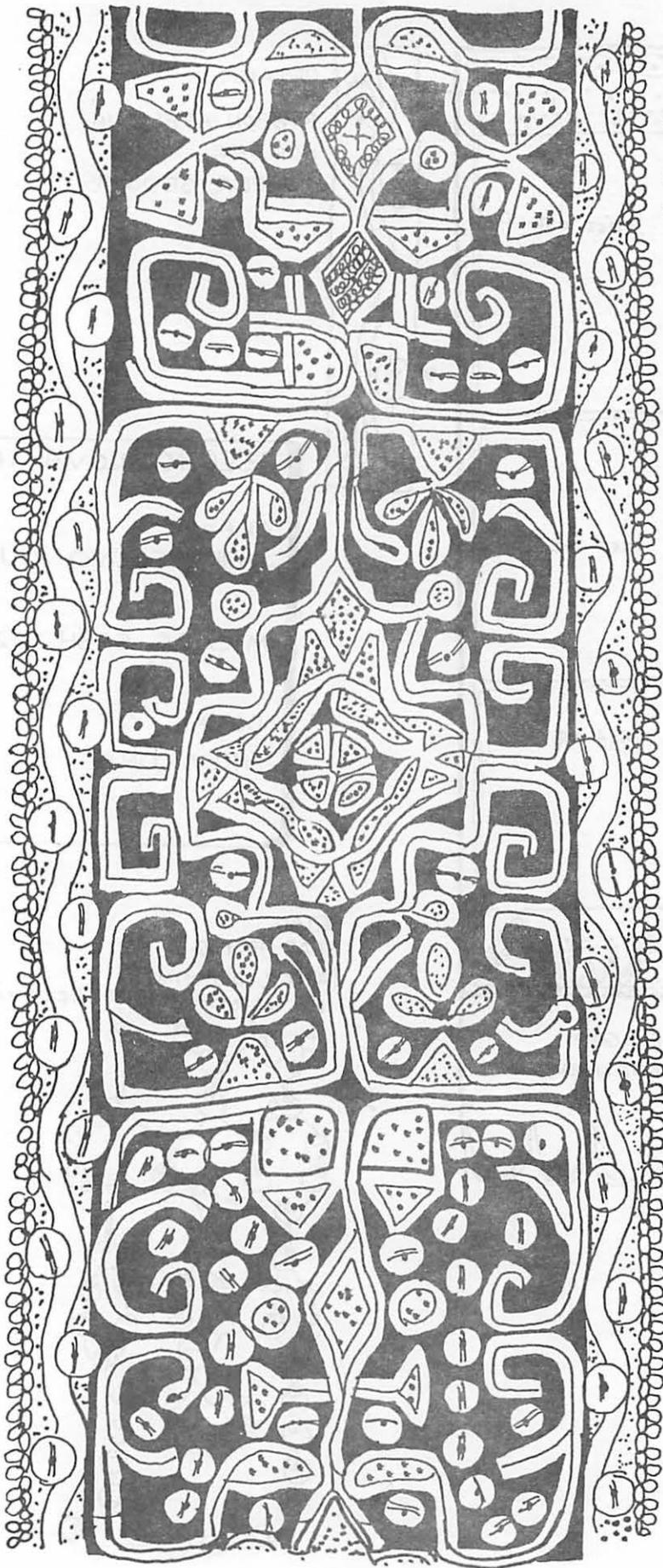
CZECHOSLOVAKIA  
PRAGUE  
NÁPRSTKOVO MUSEUM

MICMAC SASH 22273

DETAIL OF  
AREA ONE

DETAIL:  
BEAD FRINGE  
(AFTER DRAWING  
BY JARMILA ŠPAŇHELOVÁ)





PRAGUE  
NAPRSTKOVO  
MUSEUM

MICMAC  
SASH  
22273

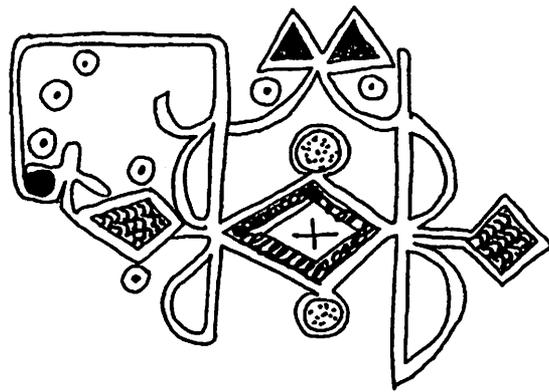
DETAIL:  
AREA ONE

CZECHOSLOVAKIA

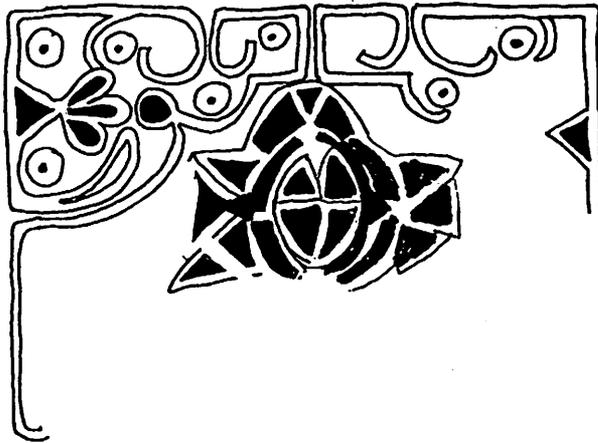
PRAGUE  
NÁPRSTKOVO MUSEUM

MICMAC SASH 22273

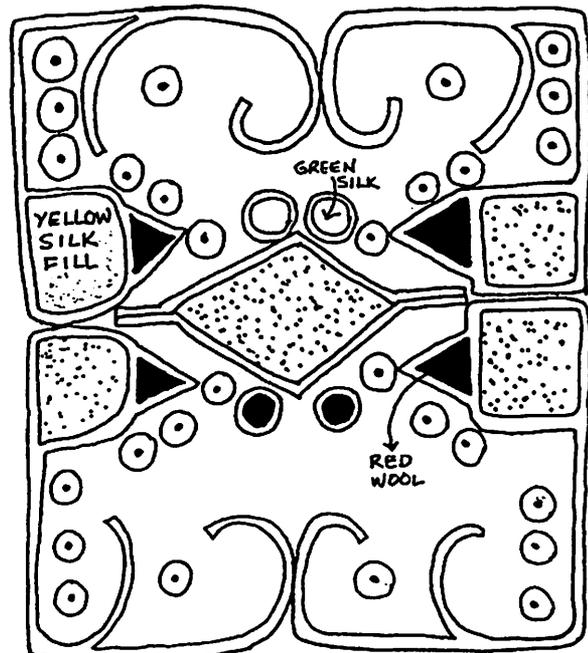
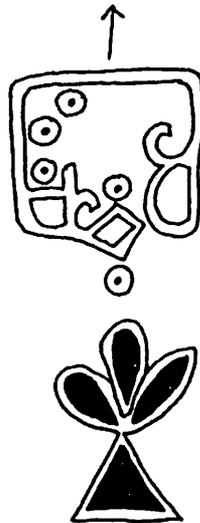
DETAILS: AREA ONE



DETAIL: AREA ONE/A



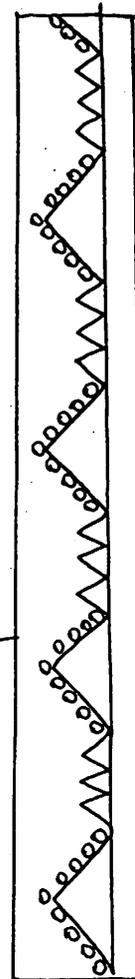
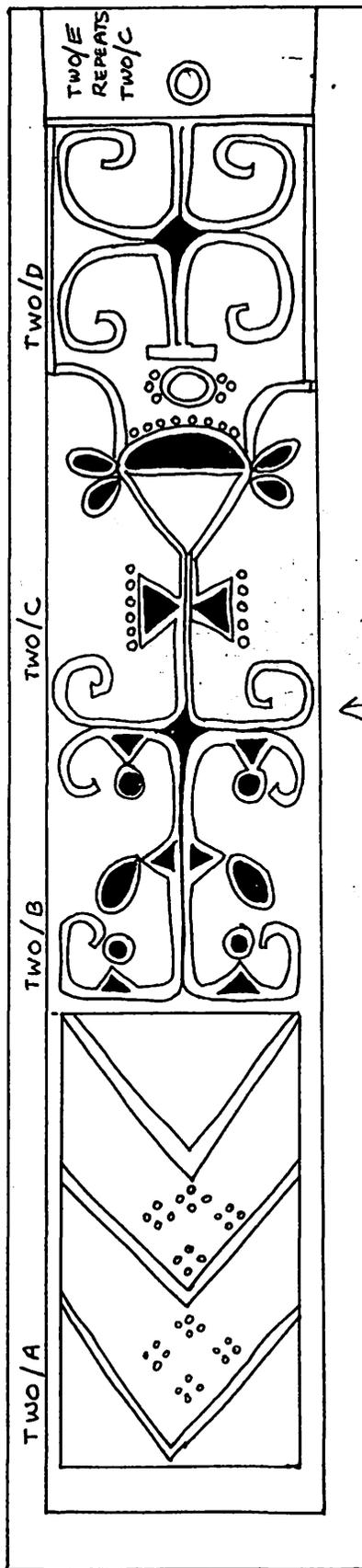
DETAIL: AREA ONE/B



AREA ONE/C

DETAIL

CZECHOSLOVAKIA  
PRAGUE  
NAPRSTKOVO  
MUSEUM  
MCMAC SASH  
22273  
DETAILS:  
AREA TWO



DETAIL:  
BORDER

Of the four design clusters in Area Two, Section A is relatively simple, with three arrow shapes in white seed beads; the spaces between these are embellished with four groups of four beads each. Sections B, C, D and E are beaded in elaborate double-curve motifs with centres filled with rose, green and gold silk ribbon appliqué. These four sections are done in grey-white seed beads. The appliqué is done in tiny stitches about three bead-widths apart. There are four of the motifs known as the Micmac marker, and called variously claw/paw/rake/pedestal, in the centers of these double-curves. This motif is used only by the Micmac, and is strong confirmation of provenance.

LENGTH: cm.      WIDTH: cm.

PROVENANCE: Collected in Canada by Vojta Naprstek "before 1858", Naprstek was a Czech who had lived in North America in the early 1800s. The Museum is named for him.

CONDITION: Excellent. Recently conserved; beadwork all reattached. Reinforced backing applied; piece cleaned.

2. NORTHEAST WOODLANDS. Moccasins, pair. 9/1972.1. Late 19th century.

Leather, velvet, cotton braid, cotton, cotton thread, glass beads.

Eastern Woodlands floral school of beadwork. Leather sole gathered to leather vamp, overlaid with a cloth vamp of blue cotton over cardboard. Vamp edged with parallel lines of white pony beads. Inner border of two strips of pony beads. Central floral motif in crystal, clear red, clear blue, clear green, clear yellow seed beads. Cut-glass beads in pink, amber, green, gray and crystal. Beads applied over cut paper. Cuffs dark brown velvet with red cotton tape around inner edge, and a coarsely woven red cotton around the outer edge. Inner border of two rows of white beads, the size intermediate between seed and pony beads. Moccasin ties at ankle with blue cotton tape, which runs from vamp's upper ends through a hole in the upper inner edge of the cuff.

White cotton lining.

LENGTH: cm.      WIDTH: cm.      HEIGHT: cm.

PROVENANCE: Unknown

CONDITION: Fair.

## DENMARK

### Copenhagen

Nationalmuseet  
Frederiksholms Kanal 12  
Berete Due, Curator

1. MICMAC. Box & lid; quillwork. H1980 1905-1915 ca.

Birchbark, porcupine quills, spruce root, wood, sweetgrass, aniline dyes. Circular lidded stamp box has wooden base, treen-pegged to exterior. Box side is a band of birchbark quilled in the chevron pattern, alternating red and white stripes on a faded blue ground. The edges are bordered with sweetgrass (Hierochlœe odorata), oversewn with dyed spruce root (faded, possibly once purple). Plain birchbark lining projects above box side; lid fits over lining. Lid top a circular piece of bark quilled in the modified Eight-legged Starfish or Snowflake motif, in black with a white overlay. Arms quilled in red, white and blue stripes. Border missing; probably sweetgrass oversewn with spruce root. Lid side a band of bark wrapped with spruce root.

DIAMETER: cm. HEIGHT: cm.

PROVENANCE: Collected in 1916 by Frank Speck. "Micmac. Wabenaki group Nova Scotia. Design on side symbolizes Northern Lights. F.G.S." Given to Nationalmuseet in 1929.

CONDITION: Poor. Lid top detached from side and warped. Small crack on one edge. Root stitching on lower box side breaking, some lost. Colours fading.

2. MICMAC. Box & lid; quillwork. H1979 1850 ca.

Birchbark, porcupine quills, spruce root, organic dyes. Rectangular box, trunk-top variety. Wooden base, treen-pegged to exterior of birchbark stretched around a four-piece liner of softwood, edges beveled to fit. Liner treen-pegged to exterior at top and bottom, from outside. Exterior quilled in the half-chevron motif, the left-hand half-chevron, repeated: white quills with black, blue and golden stripes. Interstices of the half-chevrons are filled with strips of spruce root, sewn through at interior edges, then wrapped over the rim of the bark ground. There is some indication of dye on these roots, but it is too faded to allow identification. Quills are dyed with organic dyes: blue (Indigo), black (unknown, possibly Black Spruce bark; Picea mariana), gold (Bloodroot, Sanguinaria canadensis); white undyed quills.

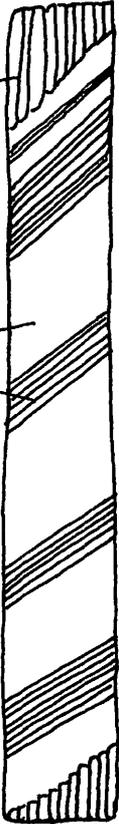
The two smaller sections of the wooden liner have their upper edges cut higher into a convex curve, to support the trunk-top box lid. This lid is in two pieces. The lid side is a continuous band of birchbark. Where the lid side runs along the lengths of the lid top, both edges are parallel; where it runs along the lid top width, the upper edges are cut in the same high convex

DENMARK  
COPENHAGEN  
NATIONAL MUSEET

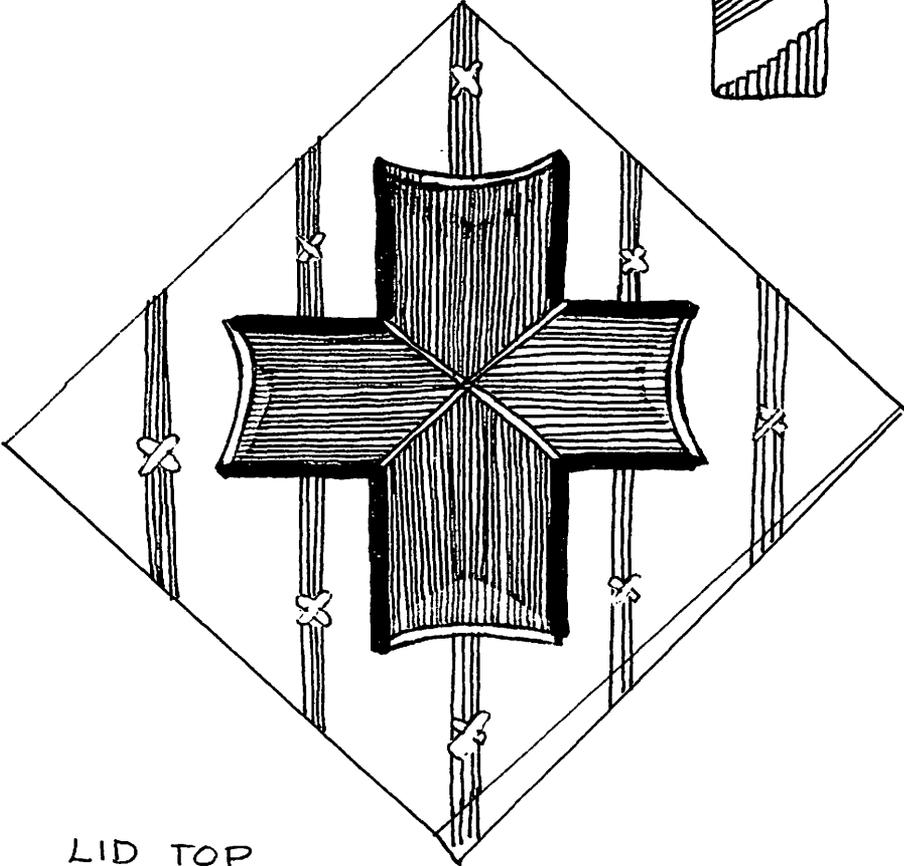
BOX SIDE

SPRUCE  
ROOT  
WRAP

QUILLS



MICMAC QUILL BOX H1979



LID TOP

curve as are the upper edges of the two box linings. The lid sides which run along the lengths are wrapped with spruce root, portions of which had been dyed, with porcupine quill interweave in chequer patterns. The shorter sides are solidly quilled in a chevron pattern on white with black and gold stripes. Spruce root embroidery fills the interstices. The lower root is darker (dyed) than the upper.

Lid top is a rectangular sheet of birchbark, steamed to hold a convex curve, and sewn with root to the lid-side strip. It is covered with a mosaic of porcupine quillwork, in geometric motifs, well-executed. There is minimal 'fill' between units of quilling, with borders only one quill wide, plain-stitched. Overlay secondary quilling is also simple, some X-tacking over two-quill stripes. Ornamental-interlock technique is emphasized by overlay plain-stitch. The overall design is laid out in three main bands. These run lengthwise; the centre band has a diamond in the middle, of blue (Indigo), with gold stripes tacked with two white quills. This diamond encloses a highly-modified Eight-legged Starfish motif, and is itself enclosed by a white plain-stitch fill. Both left and right of centre band, and the other two bands, are filled with compass-work, semi-circles, triangles and squares in white and blue, on a ground of gold (Bloodroot, Sanguinaria canadensis), and in pale yellow (Goldthread, Coptis trifolia).

LENGTH: cm. WIDTH: cm. HEIGHT: cm.

PROVENANCE: Collected by Frank Speck in 1909, at which point it was "probably 60 years old"; donated to Nationalmuseet in 1929.

CONDITION: Yellow dye faded, nearly indistinguishable from white. Dirty. Lid top no longer connected to lid side. Top has small crack at one corner.

## FRANCE

### Paris

Musée de l'Homme  
Place du Trocadéro, 75016 Paris  
Dr. Anne Fardoulis, Curator

1. MICMAC. Box & lid; quillwork. 34.33.245-2 18th century.

Birchbark, porcupine quills, spruce root, organic dyes.  
Rectangular lidded box. Bark base, sewn with spruce root over a seam-binding of root, to box exterior of two bands of birchbark, wrapped with spruce root; root has interwoven porcupine quills in chequer designs. These bands are slipped over a birchbark liner which projects above the box side. Lid slips on over liner projection. Lid side constructed in same way as box exterior; sewn to lid top with root. Lid top a rectangular piece of birchbark covered with a mosaic of large porcupine quills laid on a geometric design. The quilling is crude but vigorous; there is no 'fill' where one area meets another, and no secondary overlay quilling. Quills are dyed with organic dyes: russet (Bloodroot, *Sanguinaria canadensis*), pale yellow (Goldthread, *Coptis trifolia*), brown/black (Black Spruce?, *Picea mariana*), and white--the undyed quills. Patterns are a central yellow diamond enclosing a white cross, outlined in black; a black stepped motif over a white triangle over a russet step; two motifs resembling eyeglass frames enclosing a white area around a floral/fleur-de-lis motif in black and russet. Before quilling the motifs had been scratched onto the bark.

LENGTH: 31.0 cm. WIDTH: 22.5 cm. HEIGHT: 11.1 cm.

PROVENANCE: Collection of the Bibliothèque de la Ville de Versailles; 18th century.

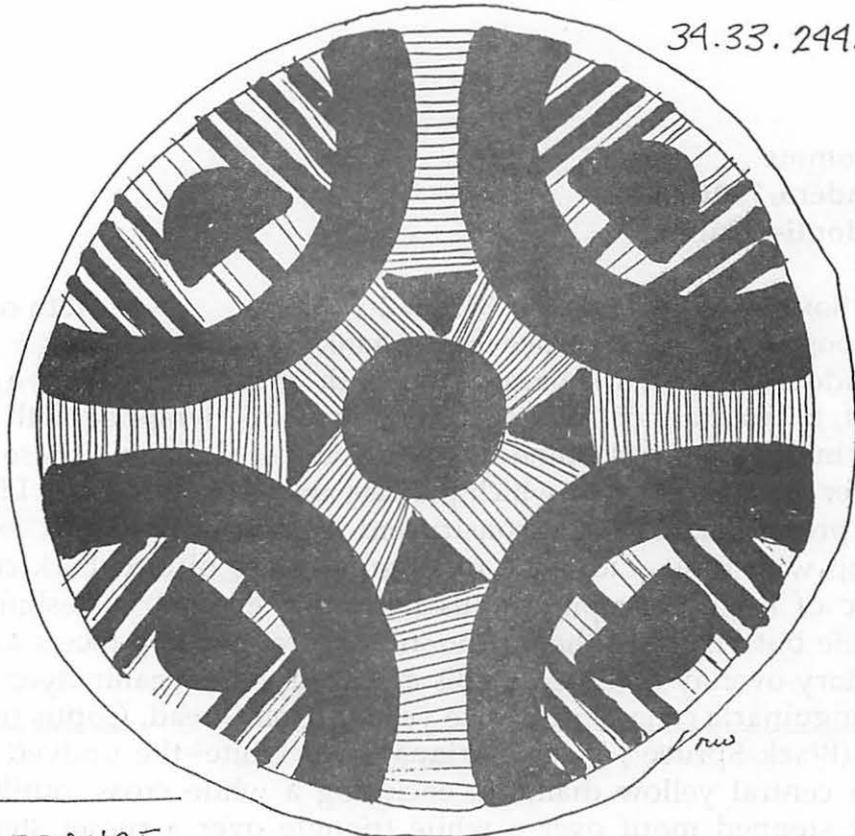
CONDITION: Good Cleaned and conserved.

2. MICMAC. Box & lid; quillwork. 34.33.244-1 18th century.

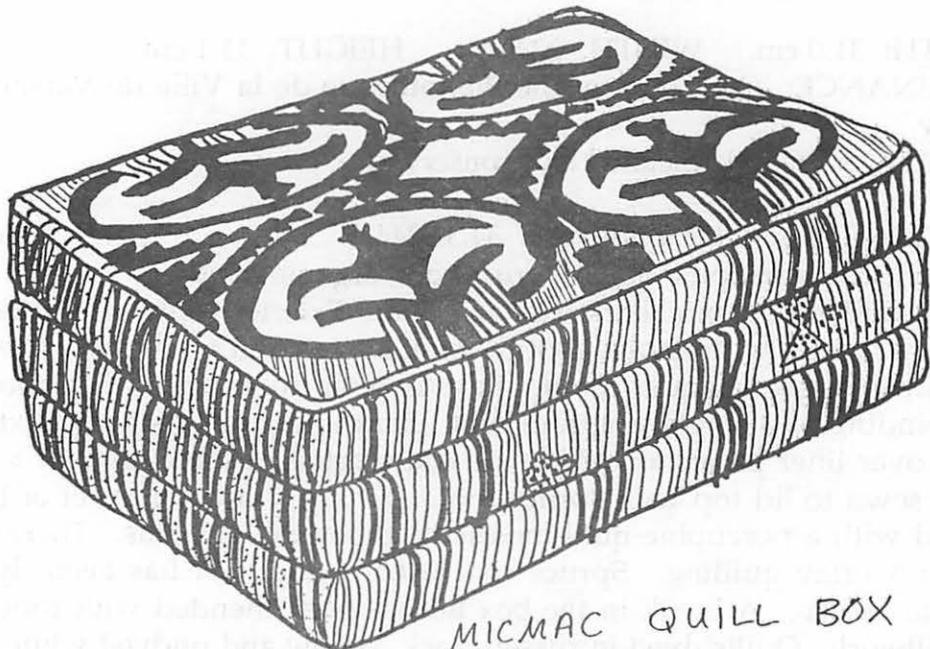
Birchbark, porcupine quills, spruce root, organic dyes.  
Circular lidded box; birchbark base and liner. Exterior composed of two bands of bark wrapped with spruce root. Root is interwoven with undyed porcupine quills in a zigzag chequer motif. Base is sewn to exterior with root, over a seam binding of a single length of root. Bark liner projects above exterior; lid fits on over liner projection. Lid side constructed in same manner as exterior bands; sewn to lid top with spruce root. Lid top a circular sheet of birchbark covered with a porcupine-quill mosaic in geometric patterns. There is no fill and no overlay quilling. Spruce root used on the box has been dyed; now faded to brown. A break in the box lid has been mended with root UNDER the quillwork. Quills dyed in russet, black, yellow and undyed white. Central motif is a white cross with a black circle at centre, flanked by four semi-circles in russet which enclose a yellow striped area.

MICMAC BOX LID

34.33.244-1



FRANCE  
MUSÉE DE L'HOMME



MICMAC QUILL BOX  
34.33.245-2

DIAMETER: 21 cm. HEIGHT: 13 cm.

PROVENANCE: Collection of the Bibliothèque de la Ville de Versailles; 18th century.

CONDITION: Good. Cleaned and conserved.

3. MICMAC. Box & lid; quillwork. 64.92.83 late 18th century.

Birchbark, porcupine quills, spruce root, organic dyes.

Circular lidded box; bark base bordered with spruce root, oversewn and tacked with root to box exterior. Exterior composed of two bands of birchbark, wrapped with spruce root, and interwoven with porcupine quills in chequered patterns of triangles and lines. The lower ring's root has been dyed black; the upper ring may have once been dyed red. These two bands are stitched together at intervals with groups of two spruce-root stitches. The lid side is a similar band of bark wrapped with root, and attached to the lid side by root stitches. The lid top is a round sheet of bark bordered with telescoped undyed quills, five quills wide. The lid is solidly quilled in a geometric mosaic in russet, yellow, black and white. The quills used are thicker than usual; the design is a central cross, striped in russet, black, white and yellow on a white ground, with a single russet square between each of the cross arms. There is no evidence of fill or overlay quilling, no decorative interlock. This, and the simple design, the root-wrapped exterior, the telescoped quill border, mark this as an early box, either late 18th century or early 19th century.

DIAMETER: 18.5 cm. HEIGHT: 11 cm.

PROVENANCE: Collection of Raoul d'Harcourt, late 18th century.

CONDITION: Fair

4. MICMAC. Box & lid; quillwork. 86.20.1-2 [14715] late 18th century.

Birchbark, porcupine quills, spruce root, organic dyes.

Circular lidded box; bark base sewn to exterior with spruce root. Plain bark liner. Exterior is two bands of birchbark wrapped with spruce root, as is the lid side. All three rings have fantastic chequered patterns of quill interweave, utilizing up to eleven quills per group. The lid is a round sheet of bark, with a border of telescoped quills, five quills wide; using very thick quills. The lid top is solidly quilled in geometric motifs, using black, gold and russet dyes in some areas, in other areas the dye is so faded that it is impossible to tell the original colours. The design is a large cross which quarters the lid, of stripes in various colours. Between each arm of the cross is a black ground enclosing a gold triangle, which encloses a russet triangle.

DIAMETER: 20.2 cm. HEIGHT: 15.3 cm.

PROVENANCE: Unknown, possibly collection of Raoul d'Harcourt, late 18th century.

CONDITION: Fair

5. MICMAC. Box & lid; quillwork. 78.40.1-2 [9733]. 1875 ca.

Birchbark, porcupine quills, spruce root, wood aniline dyes. Circular lidded box; wooden base treen-pegged to box exterior. Plain bark liner projects above box side; lid fits on over this projection. The box side is quilled in a chevron-and-triangle pattern. The chevron is striped white, mauve, white, aqua, mauve, white, purple; and the lower band of triangles is white lattice-weave over bare bark. The upper triangles are black lattice-weave over bare bark. The lid side is a band of bark wrapped in purple-dyed spruce root, with interwoven porcupine quills. The lid top is sewn to the lid side with root, over a border of purple root. It is solidly quilled in a quartered-circle motif, with rectangles between the arms; the quills are aniline purple, mauve, aqua, black and white.

DIAMETER: 15 cm. HEIGHT: 9.6 cm.

PROVENANCE: "Don de la Commission Canadienne 1878", from the International Exposition, Paris. See other material from that exhibition in the Vienna collections.

CONDITION: Fair.

6. MICMAC. Canoe model; quillwork. 09.19/51. 18th century.

Birchbark, wood, spruce root, porcupine quills, organic dyes. Typical Micmac canoe shape; slightly hogged sheer. No ribs or sheathing. Three wooden thwarts, two now missing. The heavy gunwale of wood is wrapped with spruce root interwoven with porcupine quills; it extends horizontally from the bark rim inwards, and is attached with spruce-root thread. The canoe itself is fairly long for a model; now broken in three places, it has been stapled with copper wire. The quillwork decoration runs horizontally on the outside, from bow to stern, in a wide band of vertically inserted quills, in russet, sectioned off into an upper row of triangles, their points down; the lower row of triangles--both rows are established by a running fill of blue or white quills--is white, and inserted diagonally. The upper russet triangles possibly alternate with yellow triangles, but the dye is so faded it is difficult to tell. Occasionally this band is interrupted by bare bark and white quills, two quills wide. At the end of the horizontal quilling are heart-shaped or curved elaborations, incised into the bark, and wholly or partially outlined with quills.

LENGTH: 73 cm. WIDTH: 14 cm. HEIGHT, BOW: 11 cm.

HEIGHT, SHEER: 9.2 cm.

PROVENANCE: Pre-revolution, an émigré collection from St-Germain-en-Laye.

CONDITION: Fair. Broken and restapled. Dirty. Some quills missing.

7. MICMAC. Bowl; birchbark. 34.33.268 18th century.

Birchbark, porcupine quills, spruce root, wood, organic dyes.

Circular bowl with square base; made of a single sheet of birchbark, cut in four places, folded and sewn with spruce root. Wooden rim stitched to outside upper edge with staggered root stitches; a two-quill red-dyed interweave is incorporated into the rim root-wrap. There is now wax under the outer rim projection.

DIAMETER: 9.3 cm. HEIGHT: 3 cm.

PROVENANCE: Pre-revolution [before 1789], an émigré collection from the Bibliothèque de la Ville de Versailles.

CONDITION: Good.

8. MICMAC. Lid; for birchbark caddy [lost]. 78.32.167. 18th century.

Birchbark, wood, spruce root, moose hair, organic dye.

Circular lid shaped like a very shallow dish of birchbark: square base, four cuts and folds sewn up with spruce root. The outside of the base is then attached to a circular band of birchbark in the vertical plane, wrapped with spruce root. The upper edge of this dish-shaped lid has a wide rim attached, in the horizontal plane, of two thick pieces of wood bound together and wrapped with spruce root; then lashed to the 'dish' with root thread. Through the root wrapping on this rim are interwoven chequer patterns in orange-dyed moose hair: two hairs-width to each chequer in the triangular patterns. This lid form originally slotted down inside a caddy-shaped birchbark container as far as the top of the vertical-plane 'foot'.

DIAMETER: 13.5 cm. HEIGHT: 3 cm. DIAMETER 'DISH': 7 cm.

PROVENANCE: "Dépôt de la Bibliothèque National, Cabinet du Roi".

CONDITION: Good. Needs cleaning.

9. MICMAC. Splint basket. 85.78.226 1870 ca.

Wood, wood splints.

10. MICMAC. Splint basket. 31.84.1 1870 ca.

Wood, wood splints, sweet grass.

#### ADDENDA

Three items, on display, were not seen or catalogued. The choicest of these is a large semi-circular quillwork box, late 18th century.

GERMANY, DEMOCRATIC REPUBLIC

Radebeul

Indianer Museum  
Hölderlinstrasse 15  
8122 Radebeul

NOT SEEN. Catalogued from slides and information provided by Ruth Phillips.

1. MICMAC. Cigar case; quillwork. 27579. 1893 ca.  
Birchbark, porcupine quills, cloth, cotton thread, glass beads, organic dyes, silk ribbon.

Cigar case of two large U-shaped panels of birchbark (Betula papyrifera), edged with black silk ribbon and a border of white glass pony beads, sewn with cotton thread. These panels form the front and back of the case. The sides and base are composed of a single strip of cloth (probably wool), sewn to front and back panel edges. Plain bark liner projects beyond top of case; lid fits on over this. Lid created in a similar manner as case; its U-shaped panels are slightly smaller. Obverse of front and back panels of case and lid decorated with a mosaic of porcupine quills (Erithizon dorsatum), in geometric motifs. Quills are dyed russet (Bloodroot, Sanguinaria canadensis), yellow (Goldthread, Coptis trifolia), black (unknown), and natural white.

LENGTH: 13.5 cm. WIDTH: 7.5 cm. DEPTH: 2.5 cm.

PROVENANCE: Coll. Captain Pohl, 1893.

CONDITION: Excellent.

## GERMANY, FEDERAL REPUBLIC

### Berlin

Museum für Völkerkunde  
Lansstrasse 8, D-1000 Berlin 33  
Dr. Gunther Hartmann, Curator

1. MICMAC. Portfolio; quillwork. IV B 12852. 1840-50 ca.  
Birchbark, porcupine quills, silk ribbon, cotton thread, glass beads, glazed cotton, organic dyes.

Rectangular case of two flat sheets of birchbark. Back panel covered with blue glazed cotton, inside and out; joined to front panel by attachment to single edge each of a blue silk ribbon, running along the spine. Panels joined at sides by attachment to one edge each of a length of red silk ribbon. The obverse of the front panel is quilled in geometric blue silk ribbon, sewn with cotton thread and edged with white pony beads in the one-up/one-down pattern. This beading runs along the open edge and the sides, but not along the spine of the portfolio. The inside of the front panel is lined with pink glazed cotton. The quills are dyed blue (Indigo, obtained commercially), red-gold (Bloodroot, Sanguinaria canadensis), pale yellow (Goldthread, Coptis trifolia), lavender (Logwood, obtained commercially), and greenish black (Black Spruce, Picea mariana, or a commercial dye). The white quills used are undyed. The decorative techniques show primary, secondary overlay, interlock, fill and lattice quilling.

MOTIFS: a central circle, black, enclosing a white or faded yellow ground on which is an X whose arms are composed of blue and of red-gold segments joined by an interlock in midsection, overlaid with yellow. The centre of the X is a diamond in faded grey-green, with a fill of 1 black/1 yellow, and a lattice overlay, white, stapled with red-gold. On the white ground between each arm of the X, is a square, one edge resting against the black circle, of pale yellow; the fill is 1 faded green/1 red-gold, plus an overlay of green stapled with red-gold. Around each square, on the three 'free' sides, are overlays of diamonds and triangles.

Flanking the centre circle, on a white ground, are two other black-band semicircles; each with an inner band of red-gold scallops, and a single-quill stitch-fill in yellow, and a central overlay triangle.

Inside the semicircle and scallop ring is a blue area with a pattern of two-quill black stripes, star-stapled at their centres in yellow. This encloses a white triangular ground which in turn encloses a green triangle with a two-quill fill of 1 red-gold/1 black, and a lattice overlay of yellow, with red-gold staples.

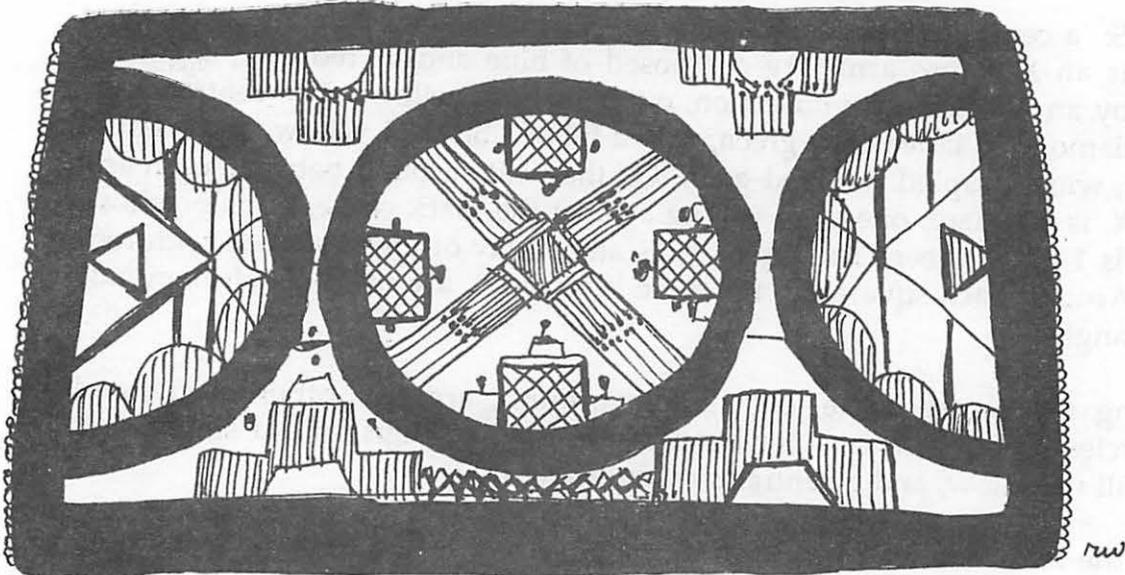
GERMANY FEDERAL REPUBLIC

Berlin

Museum für Völkerkunde  
Lustgarten 2, D-1000 Berlin 33  
Prof. Günther Hartmann, Curator

GERMAN FEDERAL REPUBLIC  
BERLIN  
MUSEUM FÜR VÖLKERKUNDE

MCMAC QUILLWORK  
PORTFOLIO  
IV B 12852



The white ground here has overlays of green and red-gold diamonds and crosses.

On the white ground outside the circle and two semicircles are four stepped motifs in red-gold, with a two-quill fill of 1 blue/1 yellow. Each has three two-quill stripes in blue, stapled with white Xs. There is an inner area, a yellow trapezoid which interlocks with the red-gold stapling over the yellow. The white ground has an overlay in blue, red-gold, yellow triangles and elaborated zigzags.

LENGTH: 40 cm. WIDTH: 24 cm.

PROVENANCE: Collected by Captain Campbell; acquired from Arthur Speyer.

CONDITION: Good.

2. MICMAC. Creel; wood splint. IV B 12702.

1910 ca.

Wood splints, wood, metal nails, moosehide, string, birchbark.

Creel of chequer-woven Black Ash (Fraxinus nigra) splints; rectangular base woven of 7 x 9 standards. Sides consist of 32 standards, 24 weavers. Circular rim, flattened at one side where creel attaches to carrying frame. Wooden rim, lashed to inside with ash splint; outer rim of one thick splint also oversewn with splint. Weavers cut off at rim, outside; inside weavers back-woven, every second one.

Creel attached to back-frame: a rectangle of four wooden bars, treen-pegged together. A strip of birchbark has been nailed across the lower back, with metal nails. The carrying straps are moosehide strips, with the fur still on. The creel rests on two projecting wooden bars, which slope downwards from back frame; these are strengthened by two wooden cross-bars, doweled in.

LENGTH: WIDTH: HEIGHT:

PROVENANCE: Collected 1911 at Richibucto, New Brunswick, by W.H. Mechling, for the National Museum of Man, Ottawa [NMM number III-F-12]. Exchanged with Berlin in 1914(?).

CONDITION: Fair.

3. MICMAC. Moosecall; birchbark. IV B 12701.

1910 ca.

Birchbark, metal nails.

Large crudely-made moose call; edge tacked with metal nails to keep bark rolled into cone shape. Bark is thick, and the exterior of the bark is on the outside of the call.

DIAMETER: HEIGHT: 36 cm.

PROVENANCE: Collected in Richibucto, New Brunswick, in 1911 by W.H. Mechling, for the National Museum of Man, Ottawa. [NMM number III-F-13]. Traded to Berlin ca. 1914.

CONDITION: Good.

4. MICMAC. Box and lid; quillwork. IV B 12700. 1910 ca.

Birchbark, porcupine quills, spruce root, sweetgrass, wood, nails, aniline dyes.

Oval lidded box, probably part of a nesting set of six graduated boxes. Wooden base is treen-pegged to exterior. Plain bark liner projects above exterior; lid slips on over projection. Box exterior a single band of birchbark, bordered with sweetgrass (*Hierochlœe odorata*), oversewn with purple-dyed spruce root; quilled in a motif of chevrons and triangles. The chevrons show continuous striping in white, green and purple. The lower triangles are orange and white, the uppermost white. Large quills are used. The lid side is a band of bark wrapped with purple spruce root, with large white quill interweave in bands of four. Top sewn to side with root, over a border of sweetgrass. The quillwork on the lid top is a plain white ground, with a decorative interlock in the centre; there is an addenda of two green quills at intervals of every two white quills, with white stapling at the edges. There are two overlay diamonds/crosses at either end, in brown and white.

LENGTH:    WIDTH:    HEIGHT:

PROVENANCE: Coll. C. MacMillan, Shubenacadie, Nova Scotia, 1911. Received in an exchange with National Museum of Man, Ottawa [NMM III-F-77], ca. 1914.

CONDITION: Good.

5. PENOBSCOT. Bowl; birchbark. IV B 12697. 1910 ca.

Birchbark, wood, spruce root.

Birchbark bowl has square base, oval rim. Single sheet of bark cut four times, one at each corner of the square base; the bark is then folded up and in and stitched together with split spruce root over a wider length of root. Rim is two lengths of thin softwood, lashed on with spruce root. The exterior of the piece of birchbark forms the inside of the bowl, and it is very rough and unpractical. The piece is nicely sewn but the quality of the bark used is poor.

LENGTH:    WIDTH:    HEIGHT:

PROVENANCE: Received in an exchange with the Museum of Man, Ottawa, ca. 1914. [NMM number III-K-48].

CONDITION: Good.

6. MALISEET. Crooked knife. IV B 12698. 1910 ca.

Knife has wooden handle hand-carved in typical draw-knife curve. Blade is a re-tempered iron file, with five cuts in the upper edge. The blade curves up and slightly to the left, when held in the right hand. Blade set into slit in handle, and lashed with splint after a wedge of wood is inserted into the slit to hold the blade firmly. Splint ends are inserted into holes in the grip; then wedged with small pieces of wood.

LENGTH: 20.5 cm. WIDTH:

PROVENANCE: Coll. by W.H. Mechling, 1910. Exchange with National Museum of Man, Ottawa, ca. 1914.

CONDITION: Good.

7. MALISEET. Snow snake; wood. IV B 12699.

1910 ca.

Snow snake, carved softwood. Long smooth straight stick, carved like a snake; head slightly lifted. Incised designs on head and back of stylized vine and leaves. Head has two eyes, two nostrils, and a smile full of teeth.

LENGTH: 78 cm. WIDTH:

PROVENANCE: Coll. by W.H. Mechling, 1910. Exchange with National Museum of Man, Ottawa, ca. 1914.

CONDITION: Very good.

## GERMANY, FEDERAL REPUBLIC

### Frankfurt

Museum für Völkerkunde  
Schaumainkai 29  
6000 Frankfurt, Hessen

NOT SEEN. Catalogued from slides provided by Christian Feest and Ruth Phillips.

1. MICMAC. Moccasins; beadwork, appliqué. NS53133a,b 19th century.

Leather, wool, silk ribbon, cotton thread, cotton, glass beads.

Moccasins, pair. Traditional construction; smoke-tanned leather soles gathered to red wool vamps; vamps edged with white glass pony beads and black and gold silk ribbon. Vamps beaded in double-curve and diamond motifs, using white glass seed beads. Diamond centres inset with green wool appliqué. Cotton linings, sewn with cotton thread. Cuffs black wool, with borders of parallel lines of silk ribbon in ecru, gold, red, blue and yellow silk, some with the upper edges elaborated into design of one big triangle/two small triangles/one big triangle. Outermost silk edging beaded on either side with white glass seed beads.

CONDITION: Excellent

2. MICMAC. Purse; beadwork. NS 52785 19th century.

Wool (?), silk ribbon, cotton, cotton thread, glass beads.

U-shaped purse of two panels of black wool or velvet, edged with red silk ribbon. Outer border of white glass pony beads in the one-up/one-down pattern. Front and back beaded in variations of the double-curve motif in white, red, mauve and blue glass seed beads.

CONDITION: Excellent.

## GERMANY, FEDERAL REPUBLIC

### Freiburg

Museum für Völkerkunde  
Gerberau 32, 7800 Freiburg im Breisgau  
Baden-Württemberg  
Dr. Eva Gerhards

1. MICMAC. Chair seat; quillwork. III/69-2098.

1850 ca.

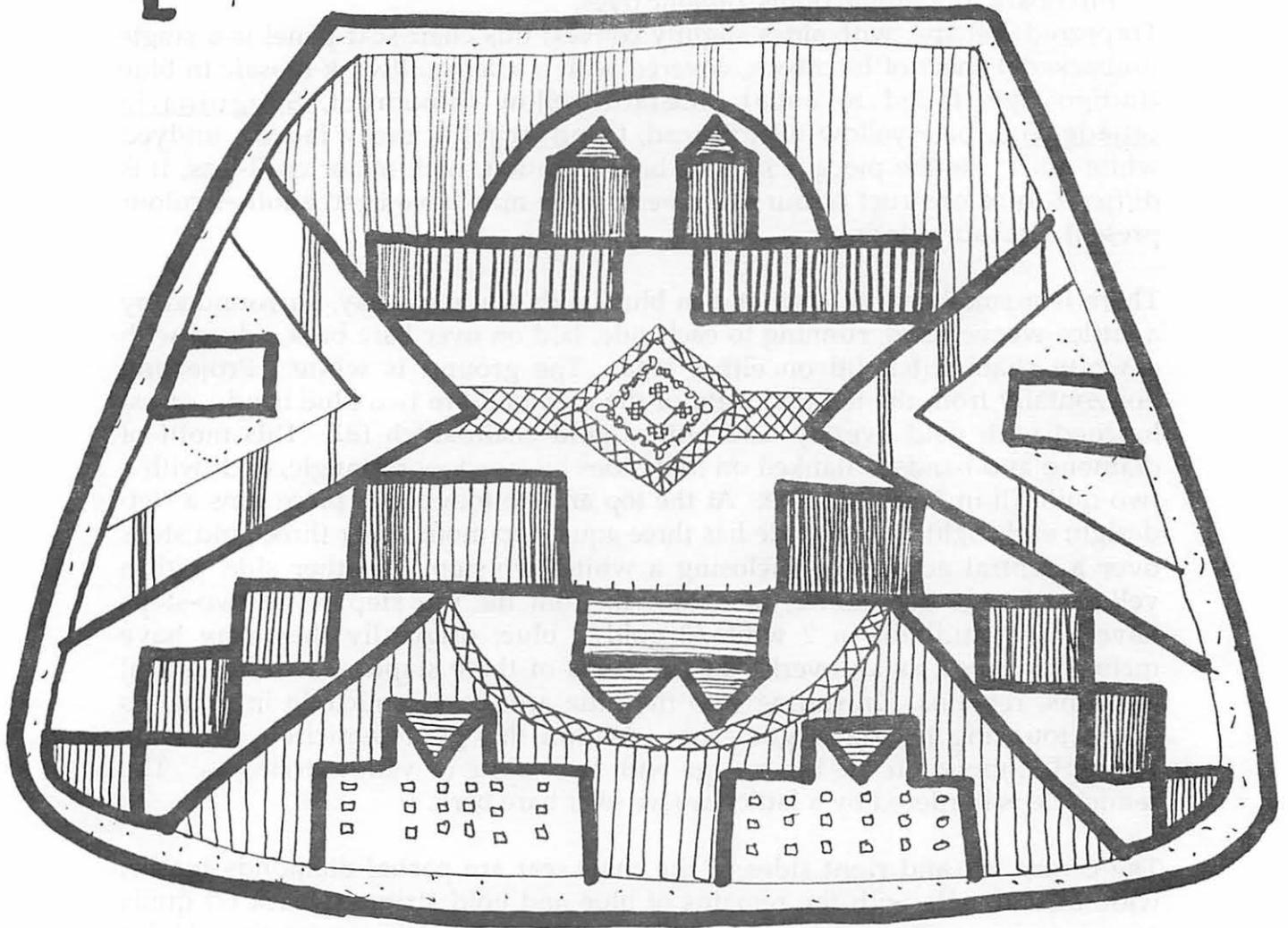
Birchbark, porcupine quills, organic dyes.

Trapezoidal shape, with sides slightly convex; this chair-seat panel is a single (unbacked?) sheet of birchbark, covered with a solid quillwork mosaic in blue (Indigo dye, faded to aqua), mustard yellow (Bloodroot, Sanguinaria canadensis), pale yellow (Goldthread, Coptis trifolia, badly faded); undyed white quill. As the piece is in such bad condition, with major quill-loss, it is difficult to reconstruct colour placement; there may have been another colour present, probably black.

There is a small central diamond in blue, with white overlay, surrounded by a lattice-weave band, running to each side, laid on over bare bark, edged with a white chain-stitch fill on either side. The ground is white. Projecting horizontally from the left and right of the diamond are two blue bands, cross-hatched with gold overlay, and with a gold chain-stitch fill. This motif of diamond and bands is flanked on four sides by a yellow rectangle, each with a two-quill fill in 1 gold/1 blue. At the top and bottom of the piece runs a step design; each right and left side has three aqua step motifs over three gold steps over a central aqua area enclosing a white two-step on either side with a yellow triangle depending, point down, from the top step. The two-steps have a five-quill fill in 2 white/2 gold/1 blue; originally they may have included stripes, as an overlay of six bands of three staples each, in vertical columns, remains. Intruding into the blue area is a semicircle in gold, its edges touching the outer gold step. Within this gold semicircle is a blue rectangle topped on the inner edge with two white or yellow triangles. The semicircle is bordered by a lattice-weave over bare bark.

The centre left and right sides of the chair seat are partial-diamonds motifs, wide black bands with the remains of blue and gold stripes. Black (?) quills now missing. These bands enclose a white or yellow rectangle. Holes remaining in the bare areas indicate either solidly quilled areas in other colours, or overlay designs. There are various 'fills' between quilled areas, from two to six quills wide; decorative meshed interlock of two areas; secondary or overlay quilling.

FREIBURG  
MUSEUM FÜR VÖLKERKUNDE  
CHAIR SEAT  
III / 69-2098



LENGTH: 40 cm.    WIDTH: 34 cm.

PROVENANCE: Bought from Arthur Speyer, 24 June 1969.

CONDITION: Poor. Dyes faded; major quill loss; piece cracked down centre and a bit of the bottom edge is gone.

No photographs were taken as the piece could not be removed from the case, and the room did not contain any electrical outlets for plugging in lights.

**GERMANY, FEDERAL REPUBLIC**

**Hamburg**

**Museum für Völkerkunde  
Binderstrasse 14  
2000 Hamburg**

NOT SEEN. Catalogue information supplied by Christian Feest.

1. MICMAC. Box and lid; quillwork. 19th century  
Birchbark, porcupine quills, spruce root, wood (?).  
Oval lidded box of birchbark, decorated with mosaic of porcupine quills using the bark-insertion method.
  
2. MICMAC (?). Purse; beadwork. 19th century  
A hexagonal pouch, which is catalogued as Micmac, of the general Mohawk/  
Micmac/ Maliseet type. (C.F.).

GERMANY, FEDERAL REPUBLIC

Hannover

Niedersächsisches Landesmuseum  
Abteilung für Völkerkunde  
Am Maschpark 5, Niedersachsen  
Dr. Corinna Raddatz, Curator

1. MICMAC. Box and lid; quillwork. 90 a,b. 1830-1840 ca.

Birchbark, porcupine quills, spruce root, organic dyes.

Oval lidded box; base and liner of unquilled bark. Base sewn to exterior bottom ring with spruce root, over a reinforcing length of wider root. The box exterior is formed of three bands of birchbark wrapped with spruce root; each is tacked to the others with spruce-root thread. Each band has a decoration of interwoven porcupine quills in geometric chequer patterns. The box is quite large, and the liner projects above the rim; box lid fits on over this projection. The lid side is a similar band of root-wrapped bark, with interweave in the shape of diamonds and triangles. It is attached to the lid top with oversewn spruce root. The lid top is an oval sheet of bark, bordered by two lengths of spruce root. The top is solidly quilled in a geometric mosaic of four chevrons, running lengthwise. Each chevron is white (undyed quills), with stripes in black (Black Spruce, Picea mariana), russet (Bloodroot, Sanguinaria canadensis), yellow (Goldthread, Coptis trifolia), and blue (Indigo, obtained commercially). These stripes run continuously across all four chevrons. The outermost two chevrons vary in width according to the oval of the box lid.

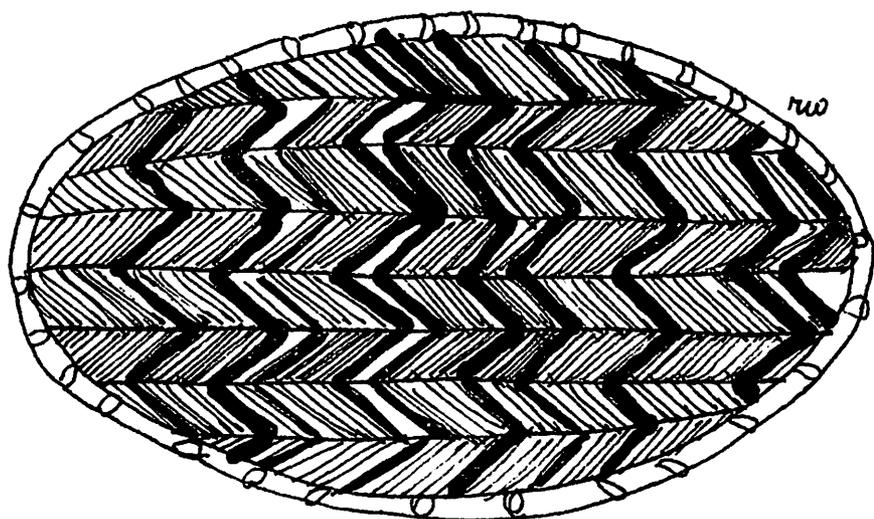
LENGTH:    WIDTH:    HEIGHT:

PROVENANCE: Geschenk von Hofrat Ehrentraut, Hannover, 1 February 1852.

CONDITION: Fair. Extremely dirty.

HANNOVER  
NIEDERSACHSISCHES LANDESMUSEUM

MICMAC QUILLWORK  
BOX LID 90



**GERMANY, FEDERAL REPUBLIC**

**Hildesheim**

**Roemer-Pelizaeus Museum  
Am Steine 1, 3200 Hildesheim  
Niedersachsen**

NOT SEEN. Catalogued from slides provided by Christian Feest.

1a. MICMAC. Canoe model; quillwork. 2502a early 19th century.

Birchbark, spruce root, wood, porcupine quills, organic dyes.

Typical Micmac canoe model of birchbark (Betula papyrifera); cut, folded and sewn with spruce root (Picea mariana) at bow and stern. Wood-splint ribs, root or wood gunwales lashed with spruce root. Exterior decorated with porcupine quills (Erithizon dorsatum), in the bark-insertion technique. Quills laid diagonally within a horizontal band of strips in natural white, russet, blue, black, possibly pale yellow.

LENGTH: 50 cm.

PROVENANCE: Micmac Recatalogued in early 1900s as "Washington Terr., Puget Sound"

CONDITION: Excellent.

1b. MICMAC. Paddle model. 2502b

Softwood Carved wooden paddle model with canoe 2502a above.

CONDITION: Good.

**GERMANY, FEDERAL REPUBLIC**

**Köln**

**Rautenstraucht-Joest Museum**

**Ubierring 45**

**Dr. Karin von Welch**

There are no Micmac, Maliseet or Beothuk items in this collection.

GERMANY, FEDERAL REPUBLIC

Lübeck

Museum für Völkerkunde  
Dr. Julius Leber Strasse 67  
2400 Lübeck, Schleswig-Holstein

NOT SEEN Catalogued from slide provided by Christian Feest.

1. MICMAC. Box and lid; quillwork. 1137. 19th century.

Birchbark, porcupine quills, spruce root, wood, organic dyes.

Circular (slightly oval) lidded box; wooden base, birchbark liner. Exterior of birchbark (Betula papyrifera), covered with porcupine quills in the bark-insertion technique; motif a truncated half-chevron, repeated. Quills inserted diagonally in narrow vertical widths, in stripes of russet, black and natural white. The lid top is of bark, quilled in geometric motifs in black, white, russet, blue and pale yellow. Border of telescoped quill lengths oversewn with spruce root.

DIAMETER: 21 cm. HEIGHT: 8 cm.

PROVENANCE: Micmac. Donated 1895 by G.J. Achelius as "Santo Domingo". This piece may have been collected there, as quillwork was exported all over the world in the 19th century.

CONDITION: Good; needs cleaning.

## GERMANY, FEDERAL REPUBLIC

### München

Museum für Volkerkunde  
Maximilianstrasse 42  
8000 München 22, Bayern  
Dr. Helmut Schindler, Curator

1. MICMAC. Chair seat; quillwork. 51-30-3. 1855-1860 ca.

Birchbark, porcupine quills, spruce root, organic dye.

Trapezoidal chair-seat panel of birchbark, completely covered with a mosaic of porcupine quills, using the bark-insertion method. The piece is backed with a second panel of unquilled bark, and the two sheets are sewn together with spruce root over a border of one root length along the obverse and one root length over the cut edge. The backing is also tacked across centre with long root stitches. All this root has been dyed a dark colour, now faded to brown.

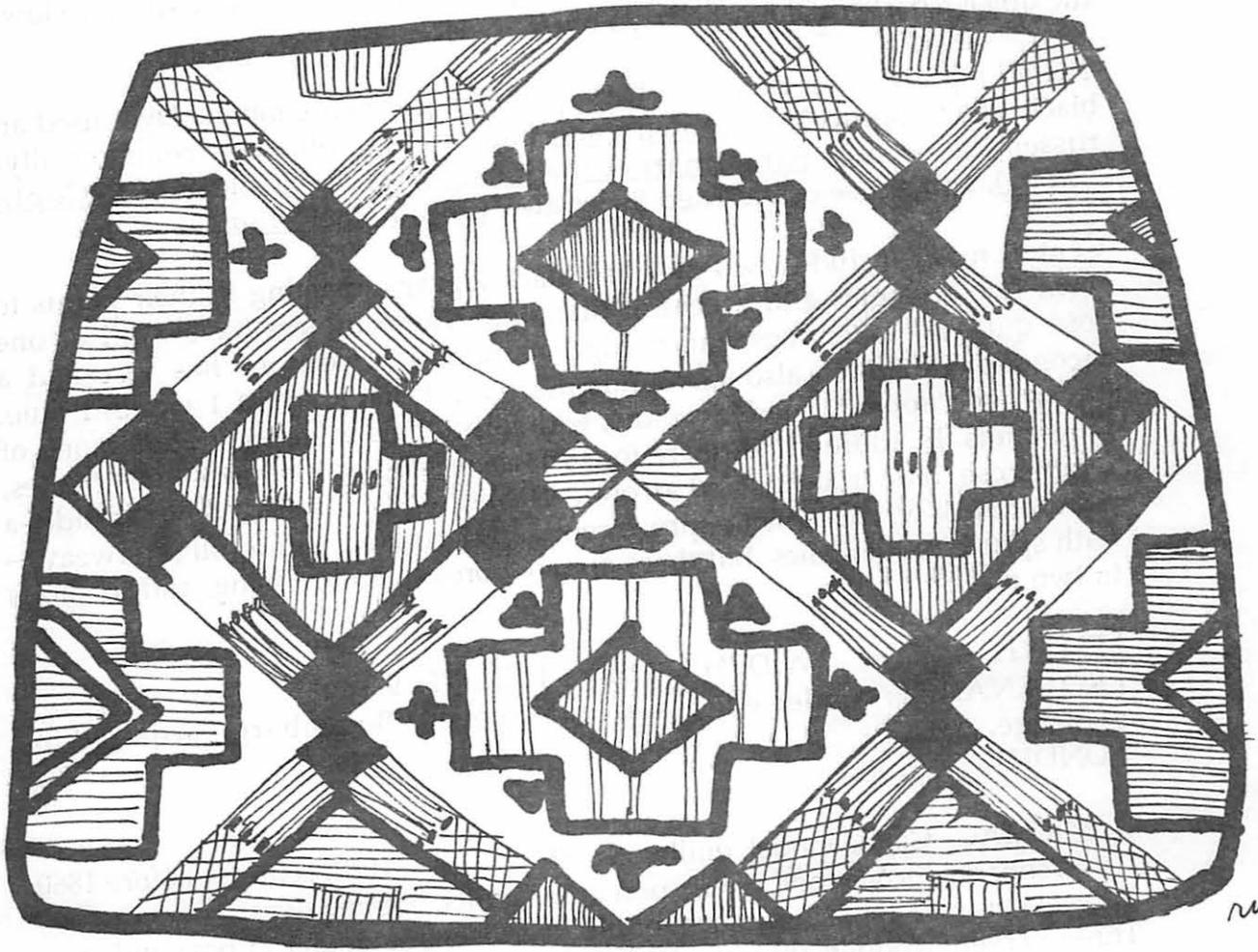
The quills on the obverse have been dyed black, russet, yellow, chartreuse, blue, pale yellow, plus the undyed white. The blue is Indigo, obtained commercially, the russet may be Bloodroot (*Sanguinaria canadensis*) with a powerful mordant; the pale yellow is probably Goldthread (*Coptis trifolia*). All the dyes are the heavy opaque and bright colours of the period 1855-1865; they immediately precede the aniline dyes, not available in Canada until 1865, but their composition has not yet been worked out.

The quillwork is geometric motifs: a yellow diamond ground encloses two crosses in russet with four stripes, each two quills wide, in green with a two-quill white staple. The centre of each cross is a diamond of blue, with a fill of 2 black/1 yellow quills. Each cross has a border or 'fill' of 1 black/2 yellow, and a central white overlay. The outer diamond has a black overlay of triangles and diamonds. Each central cross is bounded by stripes of alternating 12 to 13 quill sections in blue, yellow and black. There is a decorative mesh or 'interlock' between each colour section, with a lattice-weave secondary quilling over the yellow sections, of green quills stapled with russet quills. The stripes form a diamond shape, and at each of the points is a blue or a black area, separated from the rest of the stripe by a one-quill white fill.

To the left and right of the central cross/diamond motifs are smaller crosses on a russet ground, with eight four-quill overlays, forming tiny crosses in white. The medium-sized crosses are green with a central mesh and a decorative interlock in black. They have a 2 black/2 white fill. The edges of the entire design, above and below, are partially complete repetitions of these designs. The edges on either right and left sides are similar to the central

GERMAN FEDERAL REPUBLIC  
MÜNCHEN

MCMAC QUILLWORK  
CHAIR SEAT 51-30-3



rw

crosses, with the exception that the central diamonds are black, with a fill of 3 blue/1 white; and the whole design is not represented--only what will fill the area. Some are more complete than others.

LENGTH: 36.5 cm. WIDTH: 26 cm.

PROVENANCE: Collected by Arthur Speyer, Bodenburg; acquired by exchange; formerly labeled "Ostl. Indianer/Irokesische Art".

CONDITION: Very good.

2. MICMAC. Box and lid; quillwork. 51-21-9. 1850 ca.

Birchbark, porcupine quills, spruce root, wood, organic dyes.

Rectangular lidded box. Softwood base and lining; base treen-pegged to exterior. Lining in four pieces; edges beveled. Exterior a single band of birchbark, quilled in a top-truncated half-chevron motif, in black, white, yellow and russet stripes. Interstices between the half-chevrons at lower edge are filled with spruce root stitch-and-wrap; dyed, now faded. Upper edge of quilled exterior has a border of two lengths of spruce root, one dyed yellow?, the other a darker colour, perhaps red.

The lid top is a flat rectangle of bark quilled in geometric motifs. Dyes used are black (Black Spruce?, Picea mariana), blue (Indigo, obtained commercially), russet (Bloodroot, Sanguinaria canadensis), yellow (Goldthread, Coptis trifolia), and a rose or red (Red Bedstraw?, Galium tinctorium).

Central motif includes two greenish-black zigzags, meeting at their points to form two triangles and a central diamond. These figures have a fill of one rose quill on outer legs; inner edge at outermost sections has rose and a secondary fill which also surrounds the central diamond, of 1 white/1 blue. The ground appears a faded yellow, with a rectangle in the central diamond of blue quills. In addition there are four russet rectangles, two four-quill crosses, white/rose/blue triangles and arrows. The lid top is attached to the lid side--a band of bark wrapped with spruce root and decorated with quill interweave--with spruce root stitches, but these are now broken and missing, and the lid is in two pieces.

LENGTH: 16.5 cm. WIDTH: 12 cm. HEIGHT: 9.3 cm.

PROVENANCE: Collected by Arthur Speyer, Bodenburg; acquired by exchange.

CONDITION: Good.

3. MICMAC. Canoe model; quillwork. 85. 19th century, before 1860.

Birchbark, spruce root, wood, porcupine quills, organic dyes.

Typical canoe shape; single sheet of birchbark sewn together at bow and stern. Three carved wooden thwarts. Wooden gunwale wrapped with spruce root and sewn to upper edge. The root wrap on the gunwale has interwoven porcupine quills, two parallel lengths, repeated four times, one group

between each thwart. The sides of the canoe have been quilled in the bark-insertion method, in a horizontal band forming a half-chevron with a central triangle, point down. Quills are inserted diagonally in a striped effect of blue, russet, white and yellow, with white or faded yellow predominating. The triangle is a lattice-weave in blue over bare bark. At either end of the half-chevron is a stepped line consisting of 2 blue/2 white quills, from which rises a vegetal motif in white or faded blue, and above which is a diamond outline, of 1 blue/1 white.

LENGTH: 74.5 cm. WIDTH: 15.6 cm. HEIGHT, BOW: 10.3 cm.  
HEIGHT, SHEER: 6 cm.

PROVENANCE: Attributed to Russian Krusenstern Expedition, but Christian Feest says that this was a Pacific-Rim voyage which never got close to Atlantic Canada.

CONDITION: Fair.

4. MICMAC. Canoe model. L992 19th century.

Birchbark, spruce root, wood, porcupine quills, organic dyes?

Typical canoe shape; single sheet of bark with three cuts on each side, slashed vertically down from rim, folded in and sewn with spruce root. Bow sewn together with root, wrapped in from bow and re sewn down centre, for eight turns. Wooden gunwale fastened to bark by a continuous wrap-stitch of spruce root, showing variations in the dye colours used, and an interweave of porcupine quills, possibly dyed yellow but now badly faded. Single wooden thwart now laced with string. Body of thwart wrapped with root, and showing quill interweave. Two wood-splint ribs remain, on one side of the centre thwart. Sheathing is six wide wood-splints, tapered towards the ends.

LENGTH: 96 cm. WIDTH: 18.3 cm. HEIGHT, BOW: 10 cm.  
HEIGHT, SHEER: 6.3 cm.

PROVENANCE: Lamarepicquot collection, acquired by purchase.

CONDITION: Fair.

5. MICMAC. Canoe model. L994. 19th century.

Birchbark, spruce root, wood.

Typical canoe shape; made from a single sheet of birchbark, folded and cut to shape and bow, stern and sheerline. Three vertical cuts from upper edge, folded in and sewn with spruce root. Bow and stern sewn closed with root in overlapped stitches. Gunwale of wood, lashed on with root. Three wooden thwarts have single hole at either end, lashed on with root through holes. Nine wood-splint ribs; sheathing of seven thinner splints, tapered towards the ends.

LENGTH: 53 cm. WIDTH: 10.1 cm. HEIGHT, BOW: 8.2 cm.  
HEIGHT, SHEER: 6.8 cm.  
PROVENANCE: Lamarepicquot collection, acquired by purchase.  
CONDITION: Fair.

## GERMANY, FEDERAL REPUBLIC

### Offenbach

Deutsches Ledermuseum  
Frankfurter Strasse 86, 6050 Offenbach, Hessen  
Dr. Renate Wente-Lukas

1. MICMAC. Chair seat; quillwork. 1850-1860 ca.  
12161 [1044 A. Speyer], 40.50.21 catalogue.

Birchbark, porcupine quills, spruce root, organic dyes.

Trapezoidal shape; chair seat panel of quilled birchbark backed with a sheet of unquilled bark, stitched together with spruce root five times across centre. Edges sewn with spruce root over a border of two lengths of root on obverse, and one length of root to cover the cut edge itself.

The piece is covered with a mosaic of porcupine quills, using the bark-insertion method. Quills are undyed white, and a gold-red (Bloodroot, Sanguinaria canadensis), lavender (Logwood, obtained commercially), faded yellow (Goldthread, Coptis trifolia), black (Black Spruce, Picea mariana; or a commercial dye); plus a cocoa-brown with pale apricot undertones--a dye colour I've never seen before.

The design is geometric. A central band of pale cocoa-apricot, 2 cm. wide, in the form of a diamond, encloses a black ground--the black very shiny and dense--within which is the Eight-Legged Starfish motif in pale yellow, with a fill of 1 white/1 gold-red around the outer edges. Central fill between the inner segments of the starfish arms is 1 gold-red/1 white/1 gold-red. Each arm has a four-quill overlay in the centre, forming a cross; each overlay quill 'staples' down a single quill of the primary design. This overlay is either cocoa or gold-red. The black ground has a white overlay between each point of the starfish arms, of diamonds with crosses, and of triangles.

Within the cocoa-coloured band are two spruce-root stitches, one at the top and bottom, where the backing is tacked; there are four overlay motifs at the centre of the four points of the diamond, again of four quills in a cross, each stapling a single quill.

This diamond lies on a white ground, surrounded by overlay in black and gold-red, in the form of triangles, four to a side. At each side point of the diamond, the band connects with the point of an incomplete diamond band in the same colour and width, but with the arms varying in length to conform to the shape of the chair seat.

Within these incomplete diamonds is a black ground enclosing a lavender rectangle with its outermost edge following the curve of the chair seat. This

has a two-quill fill in yellow, and an overlay in white, repeated three times. The black ground features the same white overlay as around the central starfish: two triangles, 1 diamond. The cocoa area has a single overlay at its inside angle, a yellow diamond.

Across the top and bottom of the chair seat a stepped motif encloses a lavender triangle surrounding a modified white step, enclosing a black semicircle. This is repeated twice: once on the left and right. The black semicircle has a two-quill chain-stitch fill in 1 red/1 white. The white step has a concave line at the tip of the second step, with a 2-quill chain-stitch fill in 1 white/1 black, over an interlock, very small, almost invisible, which serves to add a slight textured look to the chain-stitch quilling. The rest of the white step has a two-quill fill in 1 white/1 black, and eight black overlay crosses. The lavender triangle has five overlays in white, similar to that on the black ground above.

The red-gold stepped motif has four steps, with a two-quill fill in 1 black/1 white; spruce root tacking; two in each motif--and the longest quills in these areas are stapled with quills of the same colour: one tacking 2 or 3 quills, and three tacking 2 quills.

Each stepped motif has five black stripes, three quills wide, with two staples in white. The top of each step has two inverted black triangles, with a two-quill fill around their points in pale yellow. At the centre, where the two stepped motifs meet, is a single connecting step, a similar black stripe tacked with two white quills; the top edge is a interlock with black and white.

LENGTH: 38.5 cm. WIDTH: 28.5 cm.

PROVENANCE: Purchased from Arthur Speyer. Catalogue reads "early Mission work .... 1792", but this is in error.

CONDITION: Good.

2. MICMAC. Box and lid; quillwork. [Loan. n/n] 1840-1850 ca.

Birchbark, porcupine quills, spruce root, wood, organic dyes.

Oval lidded box. Wooden base, treen-pegged to exterior. Plain bark liner projects above box side; lid slips on over this projection. Box exterior composed of two rings of birchbark wrapped with spruce root, and slipped on over liner. The lower ring's root is dyed red (now faded), the upper black; each has chequer ornamentation of interwoven porcupine quills. The lid side is constructed in the same manner, and the root dyed red. Formerly attached to lid top with black root over a border of root lengths.

The lid top is an oval of birchbark, solidly quilled in blue (Indigo, obtained commercially), russet (Bloodroot, Sanguinaria canadensis), pale yellow (Goldthread, Coptis trifolia), black with green undertones (Black Spruce, Picea mariana), and mustard yellow (unknown). The white quills are undyed.

All designs are geometric, and the quills used are larger than is common. A central diamond in black on a white ground, with a four-quill fill of 2 black/2 white; outside, at base and tip points, are overlays in black and mustard.

These motifs are on white ground, which intersects the centre of an arc of two large blue semicircles, one at top and bottom; each has three stripes, six quills wide: 2 russet/2 white/2 russet. The two white quills are stapled twice with crossed black quills. At either side of centre at edge is a blue and white triangle, which intersects two russet-and-white striped rectangles, with a smaller rectangle centred over their inside edges. There is no fill, apart from the central triangle. Rectangles are bordered with overlay: mustard, blue, black.

LENGTH: 20 cm. WIDTH: 14.5 cm. HEIGHT: 12 cm.

PROVENANCE: On loan from private collector; labeled "Rindenschachtel mit Borstenstickerei".

CONDITION: Fair. Dyes fading. Spruce root brittle and breaking off. Lid top missing its root stitches and root border.

3. MICMAC. Box and lid; quillwork. NS 4301 [4.3.15, catalogue] early 1900s.

Birchbark, spruce root, wood, porcupine quills, aniline dyes.

Oval lidded box. Wooden base, treen-pegged to box exterior. Plain bark liner which projects above box; lid slips on over this projection. Exterior a single band of birchbark, covered with a solid quillwork mosaic, in the chevron-and-triangle motif. The lower triangles are aquamarine, the upper navy blue. Chevrons are striped white, yellow, purple, aqua, flaming orange, navy blue. The quilled areas are bordered with lengths of red-dyed spruce root, oversewn with thinner widths of root.

The lid side is a ring of bark wrapped with red spruce root, with an interwoven pattern of white quills, in diamonds and Xs. The lid top is oval, with a border of two lengths of undyed quills. The quilling is geometric; a central circle, apparently white, encloses an Eight-Legged Starfish motif with long thin arms and a heavily emphasized 'snowflake' mid-section. The starfish arms are orange, with an outer fill of 2 black/1 yellow; inner 'snowflake' fill is 1 yellow/2 black/1 yellow, plus a centre fill of white star and stapling. An overlay of orange, green and purple runs outside the starfish. Six rectangles in yellow/orange/aqua stripes run around the edge, on white ground; all have four-quill fill in 2 black/2 yellow. Two arrow shapes of bare bark are covered with an open lattice overlay in mauve.

LENGTH: 23 cm. WIDTH: 14 cm. HEIGHT: 12 cm.

PROVENANCE: Stamped on base in purple ink: "INDIAN STORE, HALIFAX, N.S." In pencil on base: "\$2.75"

CONDITION: Fair. Very dirty.

4. MICMAC. Canoe model; quillwork. [N.S. 4299] MvFc.1900 post 1865.  
Birchbark, spruce root, wood, porcupine quills, aniline dyes.

Typical ocean-going Micmac canoe shape. Single sheet of bark, sewn with spruce root, lined with thinner birchbark. One central thwart, now missing. Gunwale of wood, with holes for thwart; oversewn with spruce root over an outer border of two wider lengths of spruce root.

Outside decorated with quillwork in pattern of two horizontal chevrons, meeting point-on. White, yellow and purple dyes, possibly others now faded, stripe the chevrons. Interstices of two chevrons quilled as triangles. Rayed single quills emerge from chevron 'tails'; as well as a single 'fylfot' arm, from the lower edge of the chevron tail; this arm rises into the tumble-home of the canoe, and is done in chain-stitch quilling and overlay stars. Underneath each chevron at bow and stern are six semicircles, arcs down, done in chain-stitch, and filled with rayed quills.

LENGTH: 55.3 cm. WIDTH: 12.4 cm. HEIGHT: 10.2 cm.

PROVENANCE: Unknown

CONDITION: Fair. Colours faded. Thwart missing.

5. MICMAC. Moccasins, pair. 10074 ['89/144]; catalogue 6.91.07. 1880 ca.

Leather, wool stroud, glass beads, glazed cotton, cotton thread, woven ribbon, silk ribbon.

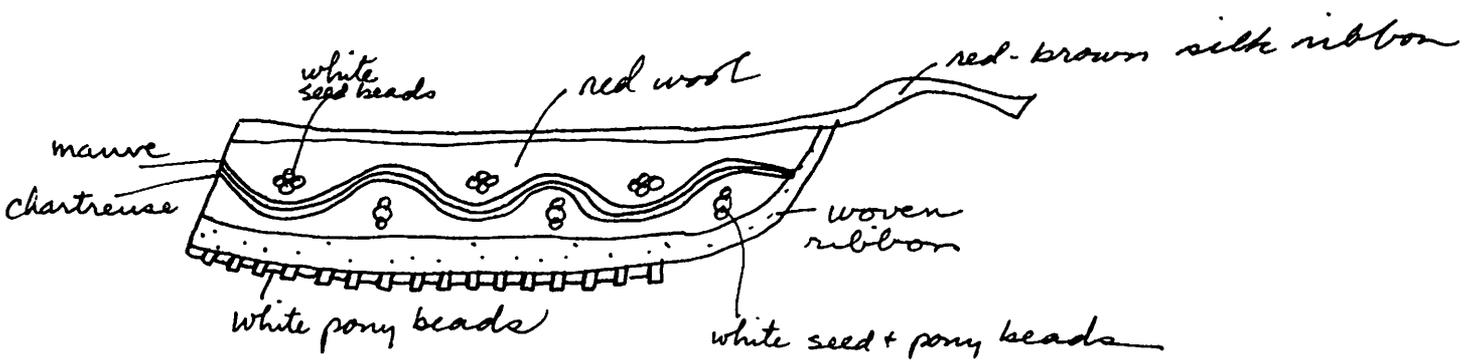
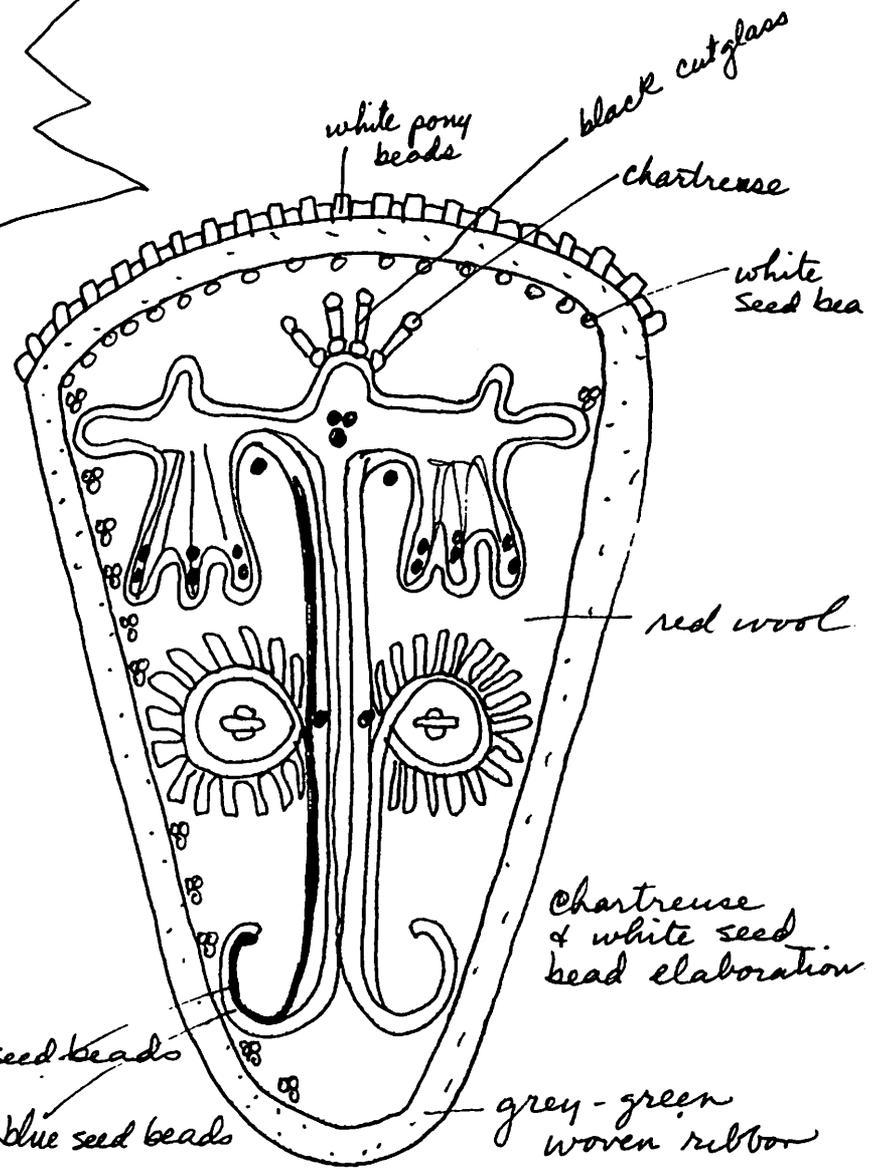
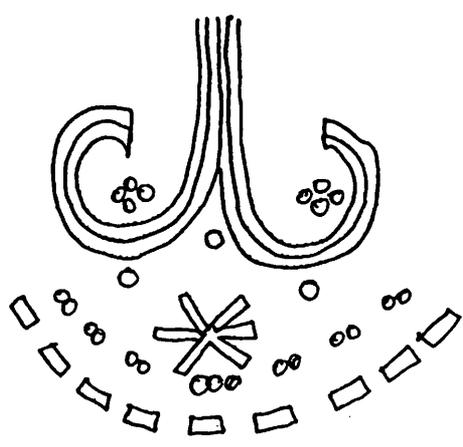
Leather sole tucked and gathered around a red wool stroud vamp, edged with grey-green woven ribbon. Free edge bordered with large white pony beads in the one-up/one-down pattern. The vamp itself is beaded in a thick double-curve motif; the beads are mauve, cobalt-blue, white and chartreuse seed beads, with jet-black cut and faceted cylindrical glass beads, 5-sided. The vamp is unlined. The moccasins have a lining of well-worn pink glazed cotton. The cuff is narrow red wool stroud edged with woven ribbon and pony beads as on vamp--on the lower edge. The upper edge, inside and out, is covered with a fold of red-brown edged silk ribbon. Cuff is beaded in a meander of mauve and chartreuse seed beads, elaborated with white pony and seed beads. The rim's ribbon edging becomes the moccasin ties.

LENGTH: 27.5 cm. WIDTH: 10.5 cm. HEIGHT: 5.2 cm.

PROVENANCE: No documentation. Permanent loan from Landesmuseum, Darmstadt. "Mic-Moc [sic], Nova Scotia. '89 in the Darmstadt Old Number, may indicate 1889."

CONDITION: Excellent.

OFFENBACH  
 DEUTSCHES LEDER MUSEUM  
 DETAIL  
 MOCCASINS 10074



**GERMANY, FEDERAL REPUBLIC**

**Stuttgart**

**Linden Museum  
Hegelplatz 1, 7000 Stuttgart  
Baden-Württemberg**

NOT SEEN. Catalogue information supplied by Christian Feest.

1. MICMAC. Box & Lid; quillwork.

Birchbark, porcupine quills, spruce root, wood (?).

Oval lidded box of birchbark decorated with a mosaic of porcupine quills. Exhibited under general label "Ojibwa".

2. MICMAC. Canoe model; quillwork.

Birchbark, spruce root, porcupine quills, wood (?).

Typical Micmac canoe model; cut, folded and sewn with spruce root. Decorated on sides with porcupine quills, using the bark-insertion method. Inscription on one side reads "Halifax, 8 Sept. 1908". Exhibited under general label "Ojibwa".

## NORTHERN IRELAND

### Belfast

The Ulster Museum  
Botanic Gardens, Belfast BT9 5AB  
Winifred Glover, Research Assistant

NOT SEEN. Catalogued from photos and information provided by Winifred Glover.

1. MICMAC. Box & lid; quillwork. Grainger Coll. 1252. 1850-1870 ca.

Birchbark, porcupine quills, spruce root, wood, organic dyes.

Trunk-top lidded box, rectangular. Wooden base pegged to an exterior of birchbark (Betula papyrifera); 4-piece wooden liner with edges beveled to fit, and projecting beyond exterior. Lid slips on over this liner projection. Exterior of box covered with quill mosaic using the bark-insertion technique, in the truncated half-chevron pattern; stripes of natural white, russet (Bloodroot, Sanguinaria canadensis), brown (unknown), yellow (Goldthread, Coptis trifolia). Quilled area bordered with a length of spruce root (Picea mariana), oversewn with root.

Lid side is a band of bark with the upper edges of the short sides cut into a convex curve which rises above the upper edges of the long sides. The lid top is a rectangle of bark which, when sewn to the lid side, is forced into a vaulted trunk-top shape by the curve of the lid side. The wooden liner pieces on the short sides of the box are cut in the same curve to support the lid. The lid side is decorated with a mosaic of quill and spruce root lengths, in the running chevron-and-triangle pattern. The upper row of triangles are quilled in white; the chevrons are striped white, brown and russet; the lower chevrons are spruce root wrapped over the band edge below, then sewn through at upper edges of the triangles.

The lid top is covered with quills in geometric motifs: two central diamonds in blue (Indigo, obtained commercially), surrounded by stepped motifs and other geometric figures in russet, white, blue and faded yellow.

LENGTH: 22 cm. WIDTH: 18 cm. HEIGHT: 16 cm.

PROVENANCE: Collection of Canon J. Grainger (1830-1890); collecting "most extensively around 1870".

CONDITION: Fair. Dyes faded; some quill loss.

REFERENCES: Whitehead, R.H. MICMAC QUILLWORK. Halifax, The Nova Scotia Museum, 1982. Figure 339.

Glover, Winifred. LAND OF THE BRAVE. Belfast, Blackstaff Press, 1978. Page 17; Plate V.

2. MICMAC. Box & lid; quillwork. Grainger Coll. 1254. 1850-1870 ca.

Birchbark, porcupine quills, wood, spruce root, organic dyes.

Rectangular lidded box, wooden base and 4-piece wooden liner. Exterior a band of bark quilled in the truncated half-chevron pattern in white, russet, yellow and brown (unknown dye) stripes. Lid side a band of bark quilled in chequer motifs of alternating white and russet outlined in blue; border of spruce root. Lid top a rectangle of bark quilled in geometric motifs of semi-circles, rectangles and triangles: blue, white, russet, brown, and possibly faded yellow.

LENGTH: 15 cm. WIDTH: 13 cm. HEIGHT: 10.5 cm.

PROVENANCE: Coll. Canon J. Grainger (see above).

CONDITION: Fair. Quill Loss.

REFERENCES: Whitehead, R.H. MICMAC QUILLWORK. Halifax, The Nova Scotia Museum, 1982. Figure 339.

Glover, Winifred. LAND OF THE BRAVE. Belfast, Blackstaff Press, 1978. Page 17; Plate V.

3. MICMAC. Box & lid; quillwork. Grainger Coll. 1253. 1850-1870 ca.

Birchbark, porcupine quills, spruce root, wood, organic dyes.

Rectangular lidded box, wooden base and 4-piece wooden liner. Exterior a band of bark quilled in the truncated half-chevron pattern. Quill-colours not given. Lid side a band of bark decorated with quills and spruce root in the chevron-and-triangle pattern. Upper row of triangles quilled; running chevron quilled in stripes; lower row of triangles formed by wrapping spruce root over the band edge below, then sewing it through the bark at upper edges of the triangles. Lid top a rectangle of bark covered with quills in geometric motifs: circles, rectangles, triangles.

PROVENANCE: Coll. Canon J. Grainger (see above).

CONDITION: Good. Dyes fading; some quill loss.

REFERENCES: Whitehead, R.H. MICMAC QUILLWORK. Halifax, The Nova Scotia Museum, 1982. Figure 339.

Glover, Winifred. LAND OF THE BRAVE. Belfast, Blackstaff Press, 1978. Page 17; Plate V.

4. MICMAC. Box & lid; quillwork. Grainger Coll. 1255. 1850-1870 ca.

Birchbark, porcupine quills, spruce root, wood, organic dyes.

Rectangular lidded box, wooden base and 4-piece wooden liner. Exterior a band of bark quilled in the truncated half-chevron pattern. Quill-colours not given. Lid side a band of bark wrapped vertically with spruce root, with chequered designs in interwoven white quills. Lid top a rectangle of bark edged with spruce root and quilled in the truncated half-chevron motif.

PROVENANCE: Coll. Canon J. Grainger (see above).

CONDITION: Fair. Dyes fading; some quill loss.

REFERENCES: Whitehead, R.H. MICMAC QUILLWORK. Halifax, The Nova Scotia Museum, 1982. Figure 339.

Glover, Winifred. LAND OF THE BRAVE. Belfast, Blackstaff Press, 1978. Page 17; Plate V.

5. MICMAC or MALISEET. Tobacco pipe. 1910:153 1859 ca.

Argillite, wood, glass beads, sinew or cotton thread.

Tobacco pipe has argillite bowl, carved in the round with figures of a bear, beaver and otter, supporting the bowl. Wooden stem wrapped with strung lengths of blue and green glass beads.

LENGTH: 25 cm.

PROVENANCE: Donated by Rev. R. Irvine, Saint John, New Brunswick, 1859. "St. John's Indians".

REFERENCE: Glover, Winifred. LAND OF THE BRAVE. Belfast, Blackstaff Press, 1978.

6. MICMAC. Canoe model; quillwork. Nevin 279:1920 [sic].

Birchbark, wood, spruce root, porcupine quills.

Canoe model of birchbark; cut, folded and sewn with spruce root; ornamented on sides with porcupine quills, using the bark-insertion technique.

PROVENANCE: Nevin Bequest, 1920

REFERENCE: Whitehead, R.H. MICMAC QUILLWORK. Halifax, The Nova Scotia Museum, 1982.

Glover, Winifred. LAND OF THE BRAVE. Belfast, Blackstaff Press, 1978.

7. MICMAC. Card tray; quillwork. Nevin 1920:297. late 19th century.

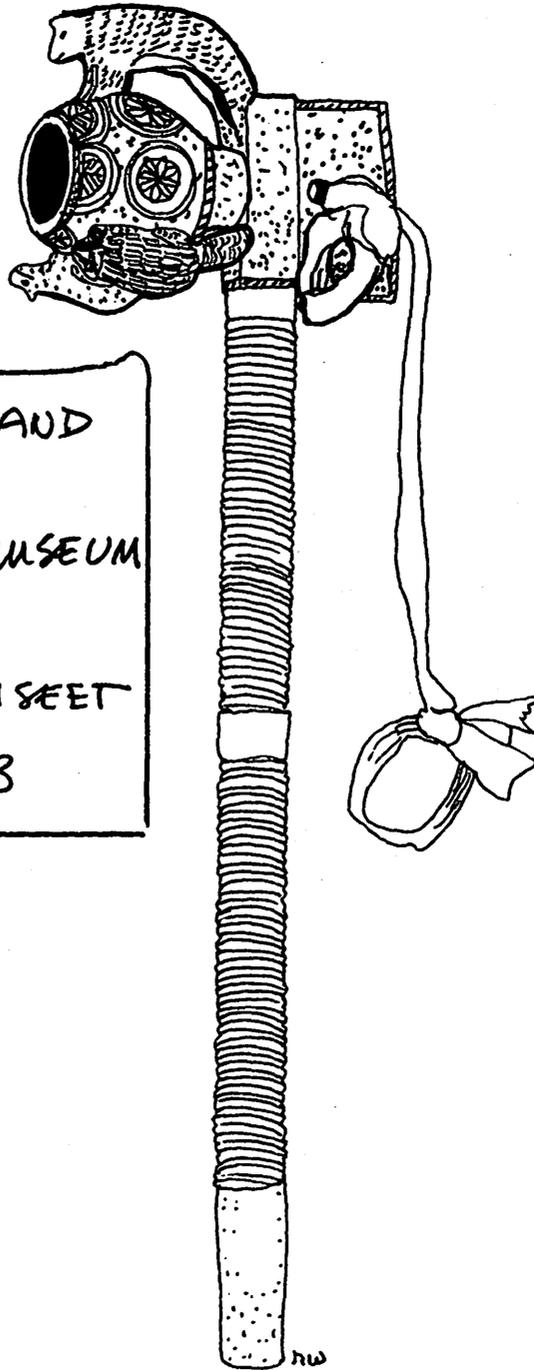
Birchbark, moose hair, aniline dye, cotton thread.

Birchbark card tray formed of a central octagonal panel, surrounded by eight petal-shaped bark panels; sewn together with cotton thread. Tray embroidered with moose hair in natural white and violet (aniline dye).

DIAMETER: 15 cm.

PROVENANCE: Nevin Bequest 1920.

REFERENCE: Glover, Winifred. LAND OF THE BRAVE. Belfast, Blackstaff Press, 1978.



NORTHERN IRELAND  
BELFAST  
THE ULSTER MUSEUM  
TOBACCO PIPE  
MCMAC OR MALISEET  
1910:153

**ITALY**

**Vatican City State**

**Museo Missionario**

NOT SEEN. Catalogued from information provided by Dr. Ruth Phillips.

1. MICMAC. Box and lid; quillwork. AM2881.9 M.B.

Birchbark, porcupine quills, spruce root, wood organic dyes.

Rectangular lidded box has bark base and liner; sides are a single band of birchbark covered with a quill mosaic in the running-chevron pattern. Lid side of bark wrapped with spruce root; white quill interweave. Sewn to lid top with spruce-root thread. Lid top of bark, with a geometric-motif mosaic of porcupine quills, in yellow, blue, russet, and white.

LENGTH: 12.5 cm. WIDTH: 10.5 cm.

PROVENANCE: Ex Collection Propaganda Fide.

CONDITION: Fair

## ITALY

### Vatican City State

#### The Vatican Museums

NOT SEEN. Catalogued from slides.

1. MICMAC. Book cover. D3. 1900 ca.

Birchbark, porcupine quills, leather, metal studs.

Book; volume 9 in the M.-D. Sire 81-volume collection of accounts of the Immaculate Conception in North American Indian languages, published in 1904. Cover of Micmac porcupine quillwork on birchbark. Rectangular panel of birchbark (Betula papyrifera) forms front cover of this book, bound in black leather with metal studs. The front panel is covered with a mosaic of porcupine quills (Erithizon dorsatum), using the bark-insertion technique. The quill design is all geometric motifs, featuring a central geometric motif in natural white, black (unknown dye, possibly the root of Black Spruce, Picea mariana), and other colours, now faded; enclosed in a black circle, surrounded by stepped motifs in red (unknown dye, possibly cochineal, obtained commercially), black triangles, all on a white ground.

HEIGHT: 28 cm. WIDTH: 22 cm.

2. MICMAC. Book cover. D2. 1900 ca.

Birchbark, porcupine quills, leather metal studs.

Book cover of Micmac porcupine quillwork on birchbark. Rectangular panel of birchbark (Betula papyrifera) forms front cover of this book, bound in black leather with metal studs. The front panel is covered with a mosaic of porcupine quills (Erithizon dorsatum) using the bark-insertion technique. The quill design is all geometric motifs, featuring a central eight-pointed star (the Eight-legged Starfish motif) in natural white, black (unknown dye, possibly the root of Black Spruce, Picea mariana), and other colours, now faded; enclosed in a black circle, surrounded by stepped motifs in red (unknown dye, possibly cochineal, obtained commercially), black triangles, all on a white ground.

**THE NETHERLANDS**

**Amsterdam**

**Rijksmuseum  
Paulus Potter Straat**

The picture collection contains no North American Indian material.

## THE NETHERLANDS

### Leiden

Rijksmuseum voor Volkenkunder  
Steenstraat 1, 2300 AE Leiden  
Zuid Holland 071-132641  
Gert Nooder, Curator

1. MICMAC. Box & lid; quillwork. 547/No. 15. 1840-1850 ca.

Birchbark, spruce root, porcupine quills, organic dyes.

Circular lidded box has bark base, attached to exterior with spruce-root thread. Exterior composed of single ring of birchbark, wrapped with spruce root; porcupine quills interwoven through the root in chequer patterns, quills are an undyed white. Box lid-side a ring of bark wrapped with root in same manner. Lid top a circle of bark with quillwork mosaic. Quills dyed with organic dyes: blue (Indigo), lavender (Logwood), yellow (Goldthread, Coptis trifolia). Central motif the eight-pointed star called Eight-legged Starfish; with a 'fill' border three quills wide, in pale yellow. The starfish arms alternate blue and lavender. The ground is lavender with secondary quilling overlay in yellow. The quilled area has a border of two parallel lengths of spruce root, oversewn with the same root that attaches the lid top to the lid side.

DIAMETER: 4.5 cm. HEIGHT: 7.5 cm.

PROVENANCE: Purchased by "Yvon, Paris, 1886".

CONDITION: Fair.

2. MICMAC. Box & lid; quillwork. 362/No. 8. 1870-1880 ca.

Birchbark, spruce root, porcupine quills, wood, dye undetermined.

Oval lidded box has wooden base, treen-pegged to exterior of a single large band of birchbark, quilled in the chevron pattern; with a border of spruce root at the top, oversewn with spruce root. Birchbark lining projects above box side; lid fits over lining. Lid side a ring of bark wrapped with spruce root; porcupine quills interwoven through the root wrapping in chequer patterns, quills an undyed white. Lid top an oval of bark with a quillwork mosaic. Geometric patterns, with dye-colours undeterminable; border of one length of spruce root and single lengths of telescoped quills. Lid sewn together with root. This root is still tan rather than faded brown, indicating it was never dyed and is relatively late.

LENGTH: 11.7 cm. WIDTH: 6.5 cm. HEIGHT: 5 cm.

PROVENANCE: Collected by ten Kate ca. 1870-1880.

CONDITION: Fair.

3. MICMAC. Box & lid; quillwork. 360/No. 7121.

1800-1820 ca.

Birchbark, spruce root, porcupine quills, organic dyes.

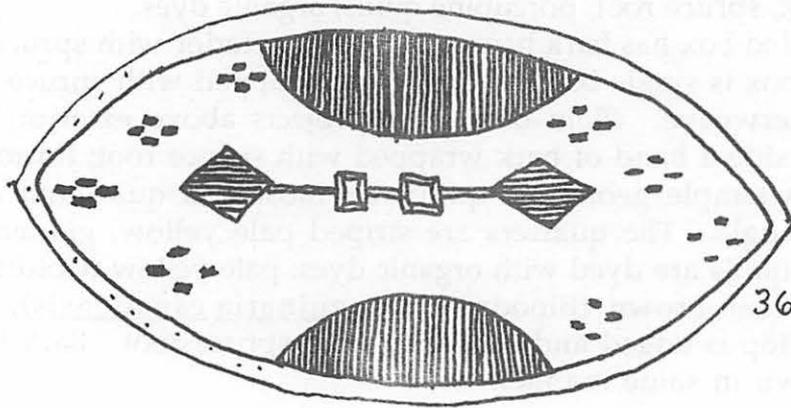
Circular lidded box has bark base, attached to exterior with spruce-root thread. Exterior of box is single band of birchbark wrapped with spruce root; there is no quill interweave. Plain bark liner projects above exterior; lid fits over lining. Lid side a band of bark wrapped with spruce root; lid top a circle of bark with a simple geometric quillwork mosaic: a quartered circle with a central rectangle. The quarters are striped pale yellow, golden-brown, and white. The quills are dyed with organic dyes: pale yellow (Goldthread, Coptis trifolia), golden-brown (Bloodroot, Sanguinaria canadensis), and undyed white. Lid top is edged and oversewn with spruce root. Bark base is edged and oversewn in same manner.

DIAMETER: 7.5 cm.      HEIGHT: 6 cm.

PROVENANCE: "Kabinet van Zeldzaamheden", Curiosity Cabinet of King William III.

CONDITION: Good.

MCMAC QUILLWORK

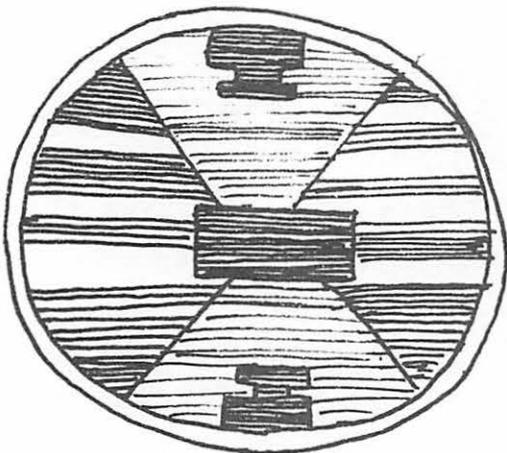


362/No.8

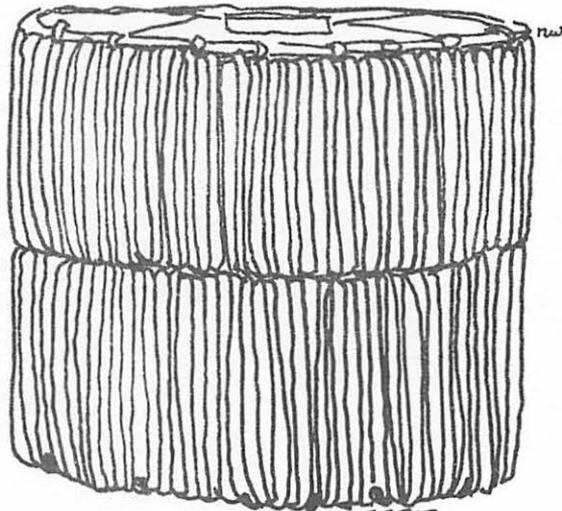
LEIDEN

RIJKSMUSEUM  
VOOR VOLKENKUNDE

MCMAC QUILLWORK



LID TOP



LID SIDE

SERIE  
360/No. 7121

## NORWAY

Oslo

The Ethnographic Museum  
University of Oslo, Frederiksgaten 2, Oslo 1  
Dr. Harald Beyer Brock

NOT SEEN. Catalogued from poor-quality slides furnished by E. Thompkins, Public Archives of Newfoundland.

1. BEOTHUK. Harpoon head.

Bone or ivory, red ochre.

Bone or ivory harpoon head, carved; blade (iron?) now missing. Sloped shoulders, two-pronged swallowtail ends. Obverse (reverse not shown) incised with geometric motifs filled with red ochre.

CONDITION: Good. Blade missing.

2. MICMAC. Canoe model. 2339

19th century.

Birchbark, porcupine quills, spruce root, wood.

Typical Micmac canoe shape of birchbark; cut, folded and sewn with spruce root at bow and stern. Wooden gunwales lashed with root. Exterior decorated with porcupine quills in the bark-insertion technique.

PROVENANCE: "Kano-modell fra Mic-Mac Indianerne, New Brunswick, Canada, M95a."

3. MICMAC. Canoe model.

Birchbark, wood, spruce root, red ochre (?).

Typical Micmac canoe shape of birchbark; cut, folded and sewn with spruce root at bow and stern. Wooden gunwales lashed with root.

## SWITZERLAND

### Bern

Historisches Museum  
Helvetiaplatz 5, 3000 Bern  
Dr. Ernst Kläj, Curator

1. MICMAC. Canoe model. CAN 18. early 19th century ca.

Birchbark, wood, wood splint, spruce root.

Typical Micmac canoe shape; slightly hogged sheer. Single sheet of birchbark, folded, sewn together at bow and stern; two vertical cuts down from upper edge each side, folded and sewn with spruce root. Gunwales of wood splints, oversewn with spruce root, one on the exterior, and two lengths of splint lying flat over the cut rim. Sheathing of two thin tapered wood splints; seven wooden ribs; one central wooden thwart socketed into wooden gunwale and lashed with root. Two other thwarts are composed of spruce root, doubled over and wrapped with more root.

LENGTH: 60 cm. WIDTH: 13 cm. HEIGHT, BOW: 10.2 cm.

HEIGHT, SHEER: 5.5 cm.

PROVENANCE: Collected in Canada by Adolf Gerber; acquired by museum 1828.

CONDITION: Good.

Included with this canoe is a softwood model paddle; thin tapered shaft, wide flat blade.

LENGTH: 25 cm. WIDTH BLADE: 3.4 cm. WIDTH TIP: 0.1 cm.

2. MICMAC. Purse; quillwork. CAN 16. early 19th century, before 1828.

Birchbark, porcupine quills, spruce root, organic dyes, silk ribbon.

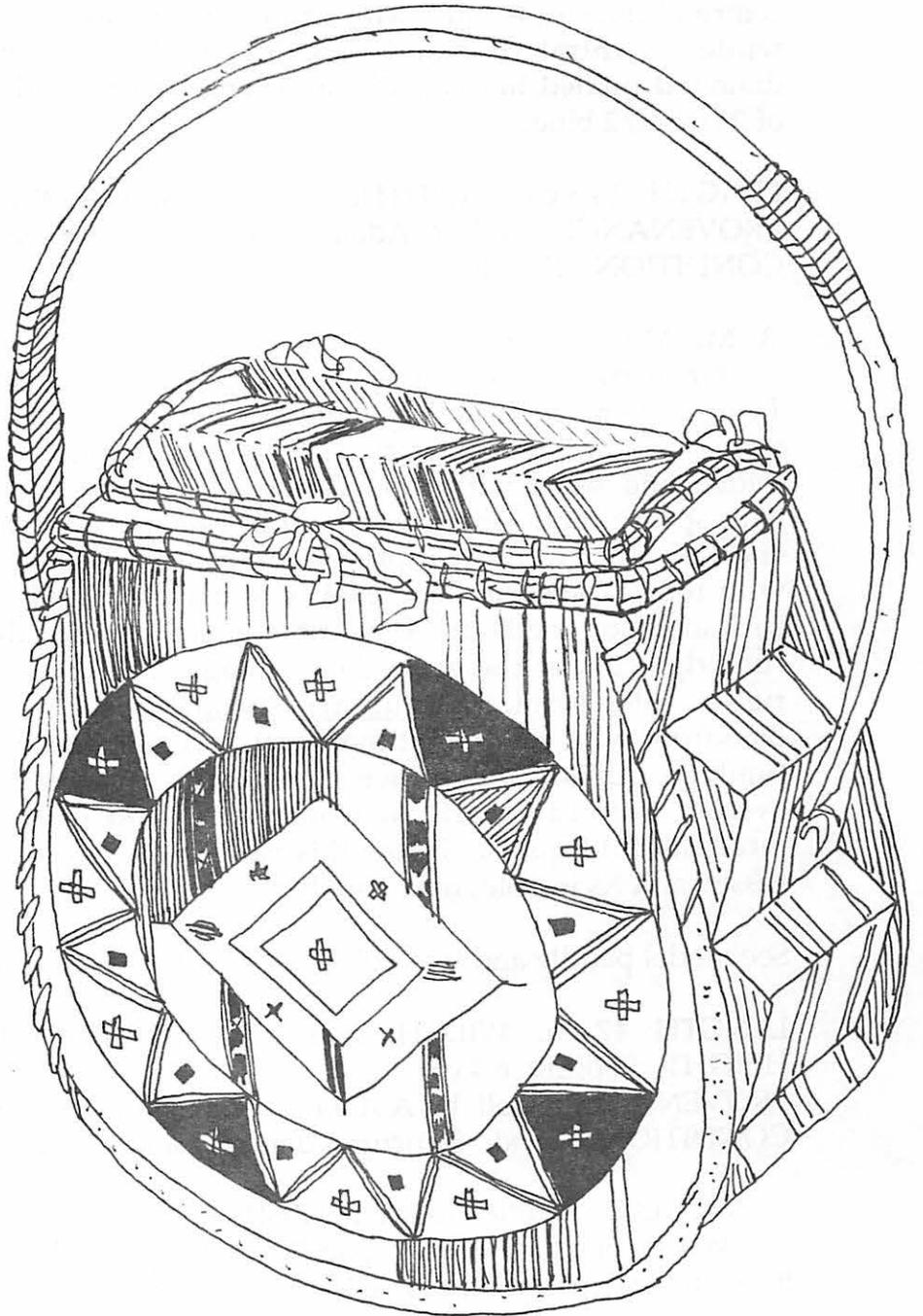
Pear-shaped lidded purse formed of four panels of birchbark (Betula papyrifera): front, back, sides-and-base, lid. Front and back panels are sewn with spruce root to the continuous strip of bark which forms the sides and base. The rectangular lid-piece is attached to the back by two silk ribbon ties, and fastens at the front with a single central ribbon. The handle is a thin strip of birchbark, wrapped with spruce root, with a decoration of interwoven quills, undyed, in a chequered pattern. The lid piece is covered on the obverse with a solid mosaic of porcupine quills, using the bark-insertion method of quilling bordered by telescoped lengths of undyed porcupine quills oversewn with spruce root. The quill design is chevron-and-triangle in continuous russet, white and blue striping. The russet dye is Bloodroot (Sanguinaria canadensis), the blue is a commercially obtained Indigo, and the white is the undyed quill.

SWITZERLAND

BERNE

HISTORISCHES  
MUSEUM

MCMAC QUILLWORK PURSE  
CAN 16



The sides of the purse are quilled in the same chevron-and-triangle motif, one row of triangles being blue, the other white. The chevron is striped in blue, white, russet. The quilled areas on sides and front and back are two lengths of dyed spruce root, oversewn with thinner root. The base section is wrapped with spruce root with interwoven quills. The front and back panels are a large russet circle on a white ground, enclosing a rayed sun, which in turn encloses a double diamond. The russet area has two-quill crossed overlay. The sun motif has white rays with a two-quill blue fill border; the centre of the sun is blue, with stripes of 1 russet/1 white/2 blue, X-stapled in white. Central diamond is white, quilled vertically, with the interior diamond quilled horizontally, and separated from the first diamond by a fill of 2 russet/2 blue.

LENGTH: 14.5 cm. WIDTH: 14.5 cm. HEIGHT W/HANDLE: 25 cm.  
PROVENANCE: Coll. by Adolf Gerber, Canada, before 1828.  
CONDITION: Excellent.

3. MICMAC. Canoe model; quillwork. PO 74.410.67 A. before 1832.

Birchbark, spruce root, wood splints, wood, porcupine quills, organic dyes. Typical Micmac canoe shape, single sheet of birchbark, folded and sewn with spruce root at bow and stern. Two vertical cuts to a side, down from rim, are folded and sewn with root. Gunwale of wood and wood-splint, oversewn with spruce root. Three wooden ribs remain. Sheathing of six wood splints; one wooden thwart; two spruce-root thwarts, doubled over and then wrapped with root. Canoe is decorated on outside with porcupine quills, using the bark-insertion method. A solid horizontal band of diagonally-inserted quills runs right under the gunwale, forming a half-chevron-and-triangle motif in russet (*Bloodroot*, *Sanguinaria canadensis*), gold (unknown, possibly *Bloodroot* with a different mordant), lavender (commercial Logwood), white (undyed quills), and brown (unknown). The triangle is a lattice-weave overlay over bare bark, in white quills, laid over (as opposed to woven through) gold quills. Below this band are cross-hatched stars in white and russet, and Xs in gold, over bare bark.

See model paddle and two dolls (PO. 74.410.67 B-D) below.

LENGTH: 47 cm. WIDTH: 11 cm. HEIGHT, BOW: 10.8 cm.  
HEIGHT, SHEER: 6.4 cm.

PROVENANCE: Coll. by A.A. von Portales, 1832, possibly at Niagara Falls.  
CONDITION: Good. Structural damage; some quillwork damage.

.....MICMAC. Paddle model. PO 74.410.67 D. before 1828.

Wood, paint. Softwood paddle model, painted red at base with two pairs horizontal stripes. Shaft is yellow; tip brown.

.....MICMAC? Doll; male. 74.410.67 B.

before 1832.

Wood leather, cloth, metal, paint.

Male doll has solid wooden body, head and chest one piece. Leather thongs attach separate wooden arms and legs. Painted black hair, eyebrows, eyes. Orange stripe down nose, orange suns on cheeks, orange mouth and vertical chin stripe. Tin pendant earrings (one missing) stapled into head. Crude red stroud leggings with green silk ribbon ties at knees, painted black feet. Long cotton shirt, brown, with floral print in green, white, salmon. Tied with thread wrap at wrists. Long sleeves. Large circular metal (tin?) brooch on chest, attached with thread through two centre holes. Wooden powder horn, painted red, hangs on thread strap under arm.

LENGTH: 21 cm. WIDTH: 12 cm. HEIGHT: 4.3 cm.

PROVENANCE: Doll sits in Micmac canoe 74.410.67A. Collected by A.A. von Portales in 1832; possibly in Niagara Falls.

CONDITION: One earring missing. Arms and legs need stronger attachment.

.....MICMAC? Doll; female. 74.410.67 C.

before 1832.

Wood, leather, cloth, metal, paint.

Female doll, body similar to 74.410.67B. Painted black hair, eyebrows, eyes. Orange circles at cheeks, orange mouth. Feet unpainted. Tin pendant earrings. Black wool leggings, edged with violet silk ribbon appliqué; tied with red wool at the knees. Black wool skirt with large (4.5 cm.) violet silk band from hem up. Chemise or overblouse of hip-length blue silk, sleeves long and tied at wrists with strips of violet silk. Violet silk ruffle at neck. Large tin brooch as in 67B.

LENGTH: 18 cm. WIDTH: 7.5 cm. HEIGHT: 4 cm.

PROVENANCE: Coll. A.A. von Portales, 1832, Niagara Falls?

CONDITION: Fair.

4. MICMAC. Canoe model; quillwork. PO 74.410.68 A

before 1832.

Birchbark, spruce root, wood, porcupine quills, organic dyes.

Typical Micmac canoe shape; single sheet of bark, folded and sewn at bow and stern with spruce root; one vertical cut down from rim on either side, folded together and sewn with root over a reinforcement of two lengths of root. Wooden gunwale lashed to inside rim with root; root edging on rim and outer edge. One wooden thwart; two root thwarts, doubled and wrapped with root. Four wooden ribs, sheathing of four or five wood-splints.

Exterior decorated with porcupine quills using the bark-insertion method. At either end is a white diamond, with a three-quill fill of 1 blue/2 russet, with a two-quill fill on the sides, of 1 russet/1 white; four triangles are blue, with a two-quill fill on the sides of 1 blue/1 white. The points of these triangles are joined by zigzag lines, two quills wide: 1 white/1 blue. This is reversed under

SWITZERLAND  
BERNE

HISTORISCHES  
MUSEUM

MICMAC DOLLS  
74.410.67 B,C



each end-triangle. One of the end-diamonds has an arrow extrusion of two lines: 1 blue/1 white; plus a russet overlay.

See paddle models, two dolls (PO.74.410.68 B-E) below.

LENGTH: 44.3 cm. WIDTH: 11.4 cm. HEIGHT, BOW: 9 cm.

HEIGHT, SHEER: 5.7 cm.

PROVENANCE: Coll. A.A. von Portales, Niagara Falls?, 1832.

CONDITION: Fair.

.....MICMAC. Paddle model, 2. PO 74.410.68 D,E. before 1832.

Wood, paint.

Two softwood model paddles, part of set with quillwork canoe 74.410.68A.

Blades painted, one half is red, the other yellow.

D: LENGTH: 21.5 cm. WIDTH: 2.2 cm.

E: LENGTH: 18.8 cm. WIDTH: 1.8 cm.

CONDITION: Good.

.....MICMAC? Doll; male. 74.410.68 B. before 1832.

Wood, leather, cloth, metal, paint, feathers.

Male doll, construction similar to 74.410.67B, with the exception of an orange dot at each outer corner of the eyes, a feather projecting from centre head; no earrings. One leg missing, feet unpainted. Long shirt has separate collar and sleeves in chintz: salmon and white flowers, green, brown, russet, yellow leaves on brown ground. Sleeves crimped by tin armbands, upper arms; secured at wrists by thread wrap. Navy wool leggings, violet silk ribbon appliqué edging, and violet silk garters at knees.

LENGTH: 16 cm. WIDTH: 7 cm. HEIGHT: 3.6 cm.

PROVENANCE: Coll. by A.A. von Portales, Niagara Falls?, 1832.

CONDITION: Fair.

.....MICMAC? Doll; female. 74.410.68 C. before 1832.

Wood, leather, cloth, metal, paint.

Female doll, similar construction as PO 74.410.67C. No earrings or brooch. Black wool leggings, violet silk ribbon appliqué borders; red wool garters. Black wool skirt with violet silk border. Overskirt of cotton, pale cocoa with white and tan designs, ruffled collar.

LENGTH: 15 cm. WIDTH: 7.3 cm. HEIGHT: 3 cm.

PROVENANCE: Coll. by A.A. von Portales, Niagara Falls?, 1832.

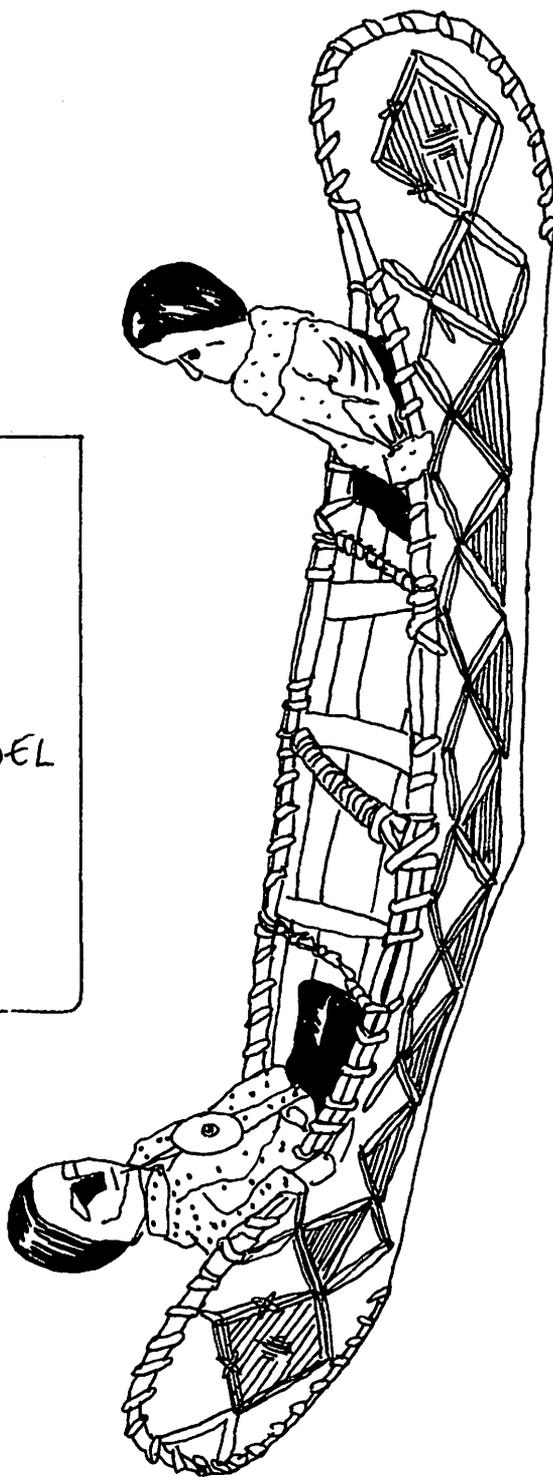
CONDITION: One leg unattached but present.

SWITZERLAND  
BERNE

HISTORISCHES  
MUSEUM

MCMAC CANOE MODEL  
AND DOLLS

74.410.68 A-C



5. MICMAC?, MALISEET? Pipe; argillite. CAN 20. before 1828.  
Tobacco pipe bowl; grey argillite. Hand-carved. Keeled base with perforation through keel for carrying strap. Bowl ribbed but otherwise undecorated.

LENGTH: 3 cm. DIAMETER BOWL: 2.5 cm. HEIGHT: 5 cm.

PROVENANCE: Coll. Adolf Gerber, Canada; acquired by museum 1828.

## SWITZERLAND

### Zürich

#### Völkerkundemuseum der Universität Zürich

Pelikanstrasse 40, 8039 Zürich

Dr. Peter Gerber, Curator

1. MICMAC. Canoe model; quillwork. 13 340. Neg. No. 1008. 1850-65 ca.

Birchbark, porcupine quills, spruce root, wood, organic dyes.

Traditional Micmac canoe shape, made from a single sheet of birchbark (Betula papyrifera). Ten wood-splint ribs. No thwarts. Wooden gunwale inside upper rim overlaid on top and outside edge with lengths of Black Spruce root (Picea mariana) oversewn with thinner widths of spruce root. Five thinner wood splints for sheathing, tapered at either end.

Canoe is decorated on outside with quills from the North American Eastern Porcupine (Erithizon dorsatum), using the bark-insertion method. The white quills are dyed blue (Indigo, obtained commercially), lavender (Logwood, obtained commercially), pale yellow (Goldthread root, Coptis trifolia), red (unknown; may be Red Bedstraw, Galium tinctorium, or cochineal or Redwood, obtained commercially), black (unknown; may be Black Spruce bark, Picea mariana, with a strong mordant, or a commercial dye).

The quillwork design is geometric: a single horizontal half-chevron, striped white, pale yellow, red, black, blue and lavender. Running beneath this is a line of cross-hatched X-overlay quilling in white with a single blue 'staple' in the centre. At either end of the chevron motif is the Eight-Legged Starfish motif, and the three-lobed figure common to all the groups later united into the Wapnaki Confederacy. The two outer lobes are blue and lavender, the inner red. A white chain-stitch fill surrounds these figures, and there is also a red and white six-rayed star. Compass marks and ruled incised lines for these designs are still visible.

LENGTH: 50.5 cm. WIDTH: HEIGHT:

PROVENANCE: Purchased from Arthur Speyer Jr., 1969

CONDITION: Excellent

2. MICMAC. Box & lid; quillwork. 13 339; Neg. No. 1008 1860 ca.

Birchbark, porcupine quills, spruce root, wood, organic dyes.

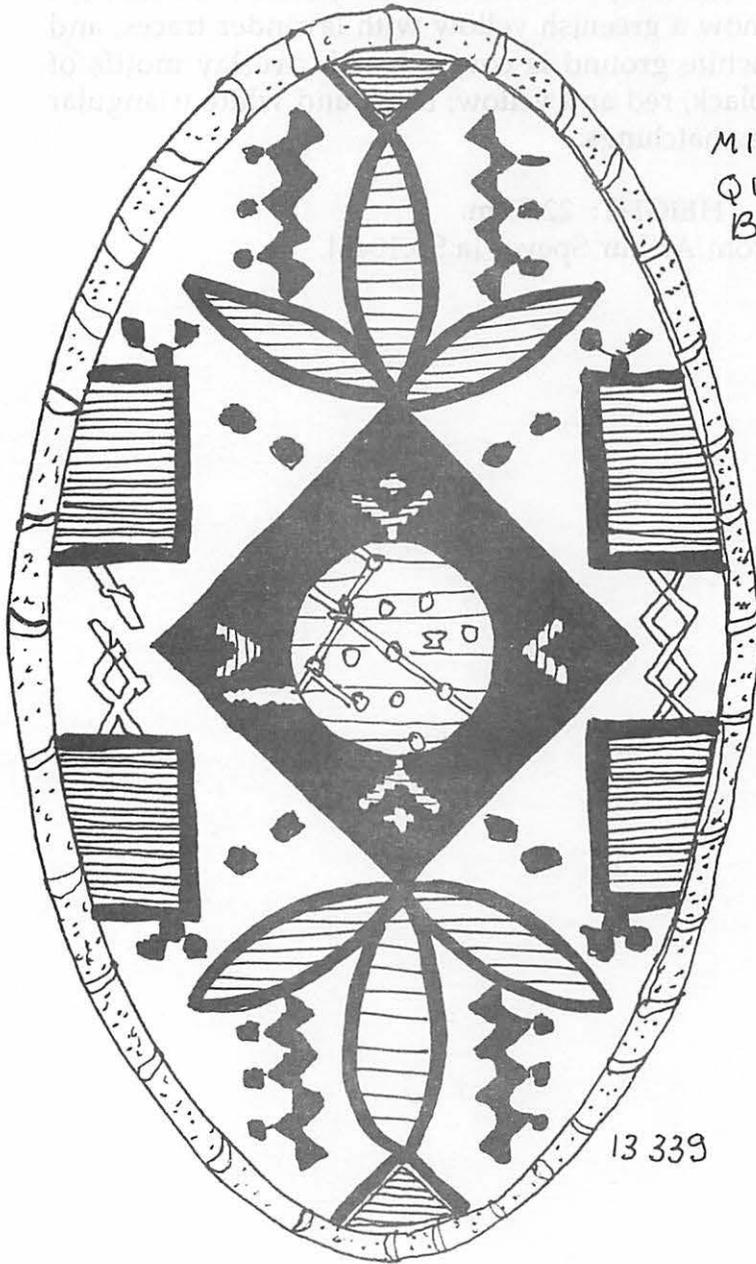
Oval lidded box has wooden base treen-pegged to box exterior; plain bark liner projects above box side. Lid slips on over liner projection. Box exterior a single band of birchbark quilled in a chevron-and-triangle pattern, striped red, black, white, greenish-yellow, lavender. The upper band of triangles is white; the lower is red and black striped: 2 black/2 red/2 black/2 red/2 black/2 red/2 black, very vivid and dramatic.

The lid side is a band of bark wrapped with spruce root and decorated in chequered patterns by white quill interweave. The lid top is an oval of bark, sewn to the lid side with spruce root, over a border of lengths of spruce root. The top is solidly quilled in a geometric mosaic of a central black diamond/faded yellow or white circle. The black area has arrow-point overlay in yellow and white. The central circle has a lattice-weave overlay in yellow, with red 'staples' at the cross-hatch centres. A red three-lobed figure extends from the side points of the black diamond and connects with a yellow triangle on the extreme edge. This triangle has a two-quill fill of 1 red/1 yellow. The ground is white. Flanking the four sides of the central motif are rectangles of faded lavender, now a greenish yellow with lavender traces, and a similar two-quill fill. The white ground is covered with overlay motifs of altars with crosses on top, in black, red and yellow; black and white triangular zigzags, and red and black cross-hatchings.

LENGTH: 11.5 cm. WIDTH: HEIGHT: 22.5 cm.  
PROVENANCE: Purchased from Arthur Speyer [a.Sp.1046].  
CONDITION: Excellent.

ZÜRICH

Völkerkundemuseum



MICMAC  
QUILLWORK  
BOX LID

13 339

## SWITZERLAND

### Zürich

Indianer Museum der Stadt Zürich  
Schulamt der Stadt Zürich  
Feldstrasse 89, 8004 Zürich  
Hans Lang, Curator

1. MICMAC. Chair back; quillwork. 386. 1850-1865 ca.

Birchbark, porcupine quills, organic dyes.

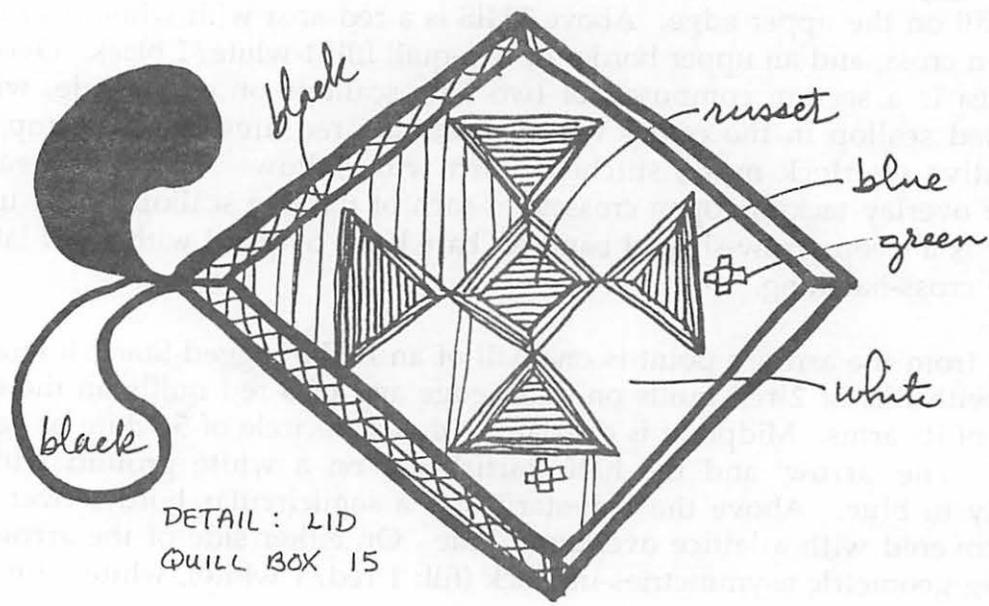
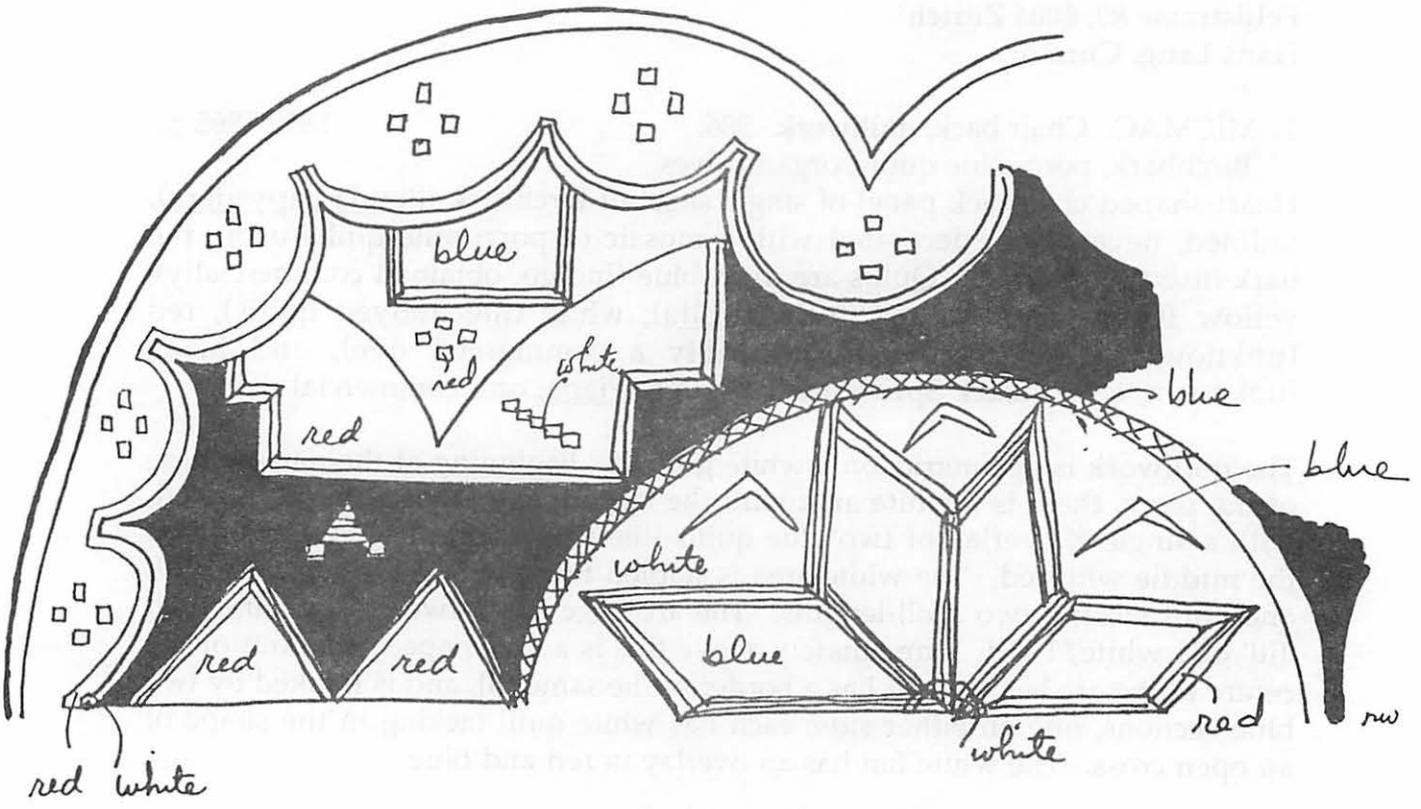
Heart-shaped chairback panel of single sheet of birchbark (Betula papyrifera), unlined, never used; decorated with a mosaic of porcupine quills using the bark-insertion method. Quills are dyed blue (Indigo, obtained commercially), yellow (Goldthread root, Coptis trifolia), white (the undyed quills), red (unknown, faded to salmon, probably a commercial dye), and black (unknown, either Black Spruce bark, Picea mariana, or a commercial dye).

The quillwork is geometric, on a white ground. Beginning at the narrow base of the piece, there is a white area with the upper edge an arc, solidly quilled, with a single X overlay of two blue quills--the entire length used--'stapled' in the middle with red. The white area is stapled twice with red, each time with one quill tacking two quill-lengths. The arc edge has a two-quill chain-stitch 'fill' of 1 white/1 red. Immediately above this is a fan-shape, rising out of the centre of the arc below it. It has a border of the same fill, and is flanked by two blue sections, one on either side; each has white quill tacking in the shape of an open cross. The white fan has an overlay in red and blue.

Above this is a black area, crossing the whole sector, with the same fill. Above this is another white area, with an overlay of blue and red and a black stitch fill on the upper edge. Above THIS is a red area with white overlay in an open cross, and an upper border of two-quill fill: 1 white/1 black. Over the red area is a section composed of two blue scallops on either side, with a modified scallop in the centre which meets the red area at centre top in a decorative interlock mesh, stitched down with yellow. The blue area has yellow overlay tacking, open crosses, in each of the five scallops. The upper border is a steep arrow-shaped band of bare bark, overlaid with a red lattice-weave cross-hatching.

Rising from the arrow's point is one-half of an Eight-Legged Starfish motif in blue, with fills of 2 red quills on outer edge and of 3 red quills on the inner edges of its arms. Midpoint is overlaid with a semicircle of 5 white or yellow quills. The 'arrow' and the half starfish are on a white ground with an overlay in blue. Above the half-starfish is a semicircular border over bare bark covered with a lattice overlay in blue. On either side of the arrow are varying geometric asymmetries in black (fill: 1 red/1 white), white with blue

DETAIL: CHAIR BACK 386  
QUILLWORK



DETAIL: LID  
QUILL BOX 15

overlay (fill a white overlapping chainstitch), red with yellow overlay (fill: 1 red/1 white chainstitch). White semicircles extend out from top edge all the way around, with a blue overlay; these enclose a bilaterally symmetrical group of sectors quilled in yellow, blue, red, black and red.

LENGTH: 30.7 cm. WIDTH: 35 cm. HEIGHT: 38 cm.

PROVENANCE: Unknown. Compare with similar-shaped chair backs in McCord Museum, Montreal.

CONDITION: Excellent.

2. MICMAC. Box & lid; quillwork. 16. late 19th century.

Birchbark, porcupine quills, spruce root, wood, aniline dyes.

Oval lidded box has wooden base, treen-pegged to box exterior; plain bark liner projects above box. Lid slips on over liner projection. Box exterior a single band of birchbark quilled in the chevron-and-triangle motif. Lower triangles are aqua, the upper are pale yellow. The chevron is a continuous striping of white, red, yellow, blue, white, red; there is a border of dyed spruce root, oversewn with thinner widths of root. The lid side is a band of bark wrapped with spruce root, with decorative chequered patterns of interwoven porcupine quills.

The lid top is an oval of birchbark, sewn to the lid side with spruce root, covered with a solid mosaic of porcupine quills, using the bark-insertion method. The motifs are geometric: on a white ground, two semicircles, one at each end, striped red and blue, the colours alternating every two quills; there is an overlay of a large white diamond of nineteen quills. The border to this areas is bare bark, with a lattice-weave overlay in yellow. The central motif is a circle subdivided into eight arms, alternately blue and red, with fill between each arm of 1 red/1 white/1 red, and a small overlay circle in blue at the centre. The outer border is a fill of red/blue/red/blue overlapping 'stitches'. On either side of the circles is an interlocking mesh of blue inserts with the white ground, and red stapling; plus a bilaterally symmetrical overlay in blue and red. The white ground also has a red/blue overlay, four on each side, top and bottom.

LENGTH: 18 cm. WIDTH: 9.7 cm. HEIGHT: 9.2 cm.

PROVENANCE: Unknown.

CONDITION: Good.

3. MICMAC. Box & lid; quillwork. 15. late 19th century.

Birchbark, porcupine quills, spruce root, wood, aniline dyes.

Oval lidded box has wooden base treen-pegged to box exterior; plain bark liner projects above box and the lid slips on over this liner projection. Box exterior is a single band of birchbark, solidly quilled in the chevron-and-triangle motif. The upper and lower triangles are striped blue or lavender and black. The chevron shows continuous striping in red, blue-green, yellow, white and

black--all so faded that it is almost impossible to tell the original colours. The lid side is a band of bark wrapped with spruce root, and extravagantly interwoven with porcupine quills; it is difficult to tell the pattern as the spruce root is partially destroyed. The lid side is joined to the lid top with root thread, now partially repaired with thread.

The lid top is an oval of bark quilled in solid geometric motifs in faded russet, black, yellow, blue--all badly faded. A central diamond is surrounded by a thin band of bare bark overlaid with a lattice-weave in black cross-hatch. This encloses a smaller russet diamond flanked by four triangles, points inward, in blue, greenish, and russet on white ground. From the main diamond, at left and right points, projects two 'fylfot' arms in black, with white fill. At the side are blue diamonds with a three-quill fill in yellow and russet, with a white overlay. Along the top and bottom are double semicircles in blue and russet striping, no fill; possibly some blue overlay.

LENGTH: 24.7 cm. WIDTH: 18 cm. HEIGHT: 12.9 cm.

PROVENANCE: Unknown.

CONDITION: Fair.

4. This collection also includes a man's beaded cap, not identified as Micmac. It is virtually identical to one made in nineteenth-century Richibucto, New Brunswick, by Mary Anne Geneace [Ginnish], now in the New Brunswick Museum, Saint John, New Brunswick. It is quite similar to two other Micmac men's caps collected by June Bedford, now in the Royal Ontario Museum, Toronto. The cap in Zurich was not available for close examination in 1985, as it was "not Micmac".

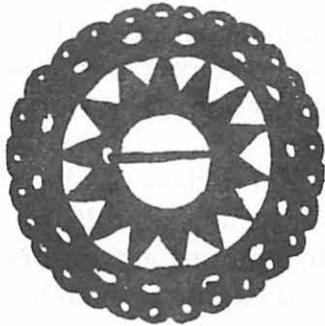
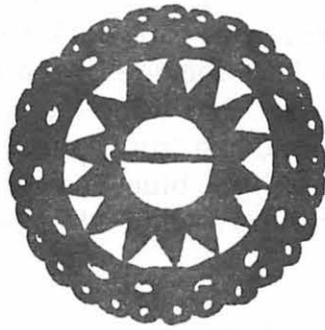
**U.S.S.R.**

**Leningrad  
Institute of Ethnology  
Universitetskey nab. 3  
Galina Dzeniskevich, Curator**

The Institute of Ethnography has no Micmac, Maliseet or Beothuk collections.

**Catalogue of  
Micmac, Maliseet and Beothuk  
Material Culture  
in Pacific Collections:**

**Australia  
New Zealand**



## AUSTRALIA

### Melbourne

Museum of Victoria  
328 Swanston Street  
Melbourne, Victoria 3000  
Catherine Thorpe, Assistant Curator

NOT SEEN. All items catalogued from slides and photos only.

1. MALISEET. Purse; beadwork. X8913 19th century.

Wool (?), velvet, cotton, cotton thread, glass beads.

Beadwork purse, U-shaped, of two panels of black wool(?), sewn with cotton thread. Back panel extended at top into a flap, which folds over front to close purse. Coarse cotton(?) lining. Black velvet edging. Front and back panels beaded in floral and double-curve motifs. Front has border of bead bands: 2 rows white/4 rows dark red(?)/2 rows yellow/zigzag two green. Back has similar border in white, blue, dark red, orange, yellow, green, white; this border becomes a double-curve at top, dark red zigzag with double-curve ends. Floral motifs in centre back include five- and six-lobed blossoms, a cross with elaborated floral arm-ends, and three "suns" or blossoms. The front has two strong double-curve motifs, one "sun", plus elaborations. Glass seed bead colours are white, dark blue, light blue, mauve, pea green, yellow, orange, dark red, light red. The purse has a white glass pony bead edging, in the usual one-up/one-down pattern.

LENGTH: 21 cm. WIDTH: 15 cm.

PROVENANCE: Listed as "New Brunswick, North America" in the DeBeers collection. All other items in this collection are from Java, Malaya and Australia. The piece is similar in period and materials to items in the S.D.S. Huyghue collection discussed below; perhaps it is an intrusion from the Huyghue into the DeBeers collection. The DeBeers collection was received in 1891, the Huyghue in 1879.

CONTEXT: This purse is one of a class of objects made for sale as souvenirs, etc., and was not used by the native culture which produced it. Shape, materials and construction techniques are European.

CONDITION: Fair. Pony-bead edging is detached or lost in places.

2. MICMAC. Man's coat. X8938. 1840 ca.

Wool, silk ribbon, glass beads, cotton thread.

The "chief's dress" is of navy-wool stroud, piped and trimmed in red wool. It has red, olive, and gold silk-ribbon appliqué and double-curve beadwork. The back yoke resembles a hanging animal skin. The collector knew Chief Louis Benjamin Peminuit Paul, who died in 1843; it is possible that the costume was obtained from him.

LENGTH: 105 cm. WIDTH: 84 cm. (shoulder)

PROVENANCE: Collected 1840 in Nova Scotia by S.D.S. Huyghue, who emigrated to Australia in 1851. Labeled by him as "chief's dress"; worn with Items 3-7 below.

3. MICMAC. Man's legging. X8932.

1840 ca.

Wool, glass beads, silk ribbon, thread.

This single black-wool legging is beaded and appliquéd with red, gold, and olive silk ribbon. The inner edges of the ribbon have been cut into geometric shapes.

LENGTH: 60 cm. WIDTH: 27 cm.

PROVENANCE: Collected 1840 in Nova Scotia by S.D.S. Huyghue, who emigrated to Australia in 1851.

4. MICMAC. Man's moccasins. X8923.

1840 ca.

Leather, wool, sateen, glass beads, silk ribbon.

These moccasins have leather soles and black-wool vamps lined with blue cotton. The black-wool cuffs are lined with red sateen; both are edged with red silk and beaded. The vamp has an appliqué of red wool diamonds.

LENGTH: 28 cm. WIDTH: 12 cm. HEIGHT: 9 cm.

PROVENANCE: Collected 1840, in Nova Scotia by S.D.S. Huyghue, who emigrated to Australia in 1851.

5. MICMAC. Man's pouch. X8933.

1840 ca.

Wool, glass and metal beads, sequins, silk ribbon, cotton thread.

This dress pouch has beaded tabs; a flap closure in black wool; and red, gold and olive silk-ribbon appliqué. It is beaded in the double-curve motif with wool insets and metal sequins.

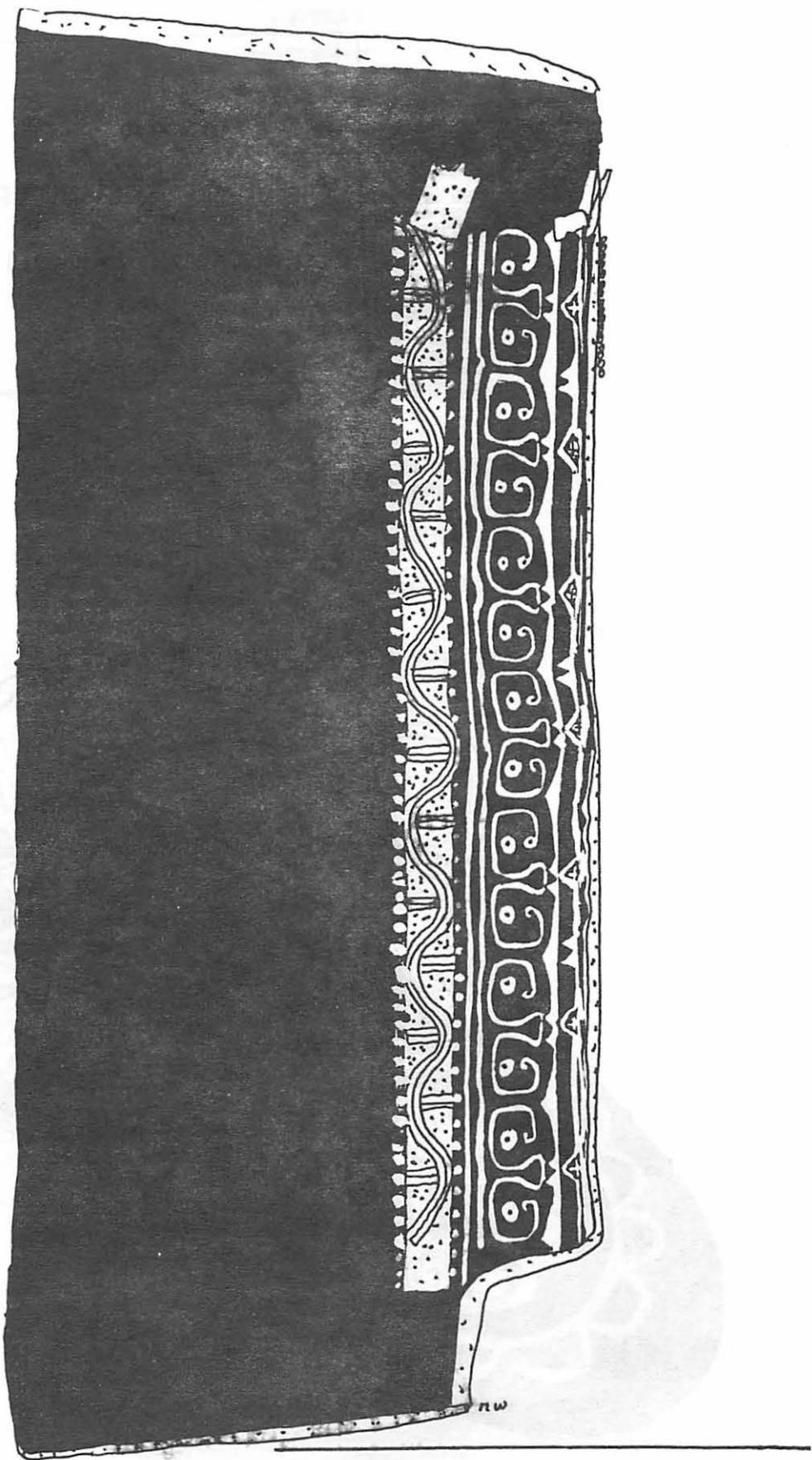
LENGTH: 29.5 cm. (flap enclosed) 8.5 cm. (flap) WIDTH: 20 cm.

PROVENANCE: Collected 1840 in Nova Scotia by S.D.S. Huyghue, who emigrated to Australia in 1851.

AUSTRALIA MELBOURNE  
MUSEUM OF VICTORIA

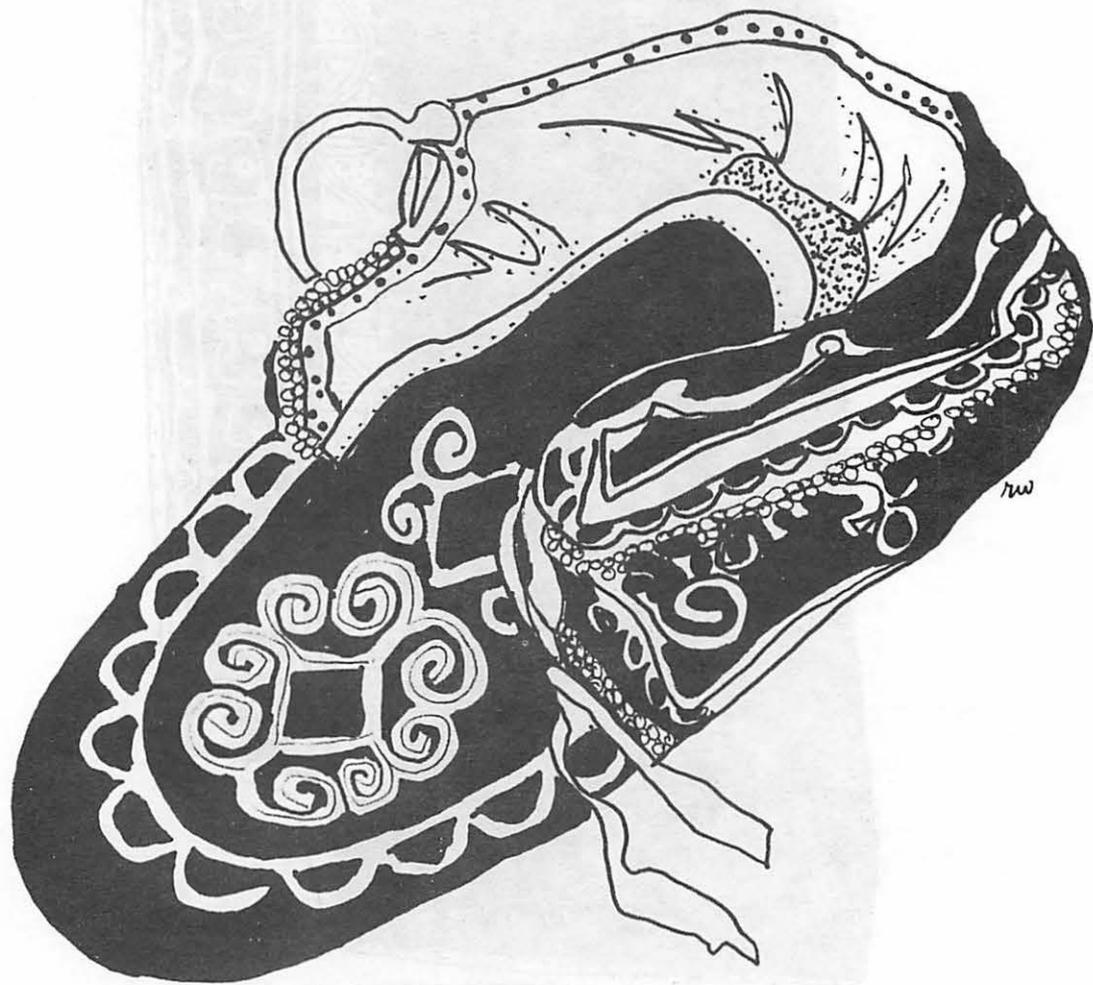
MICMAC MAN'S COAT  
X8938





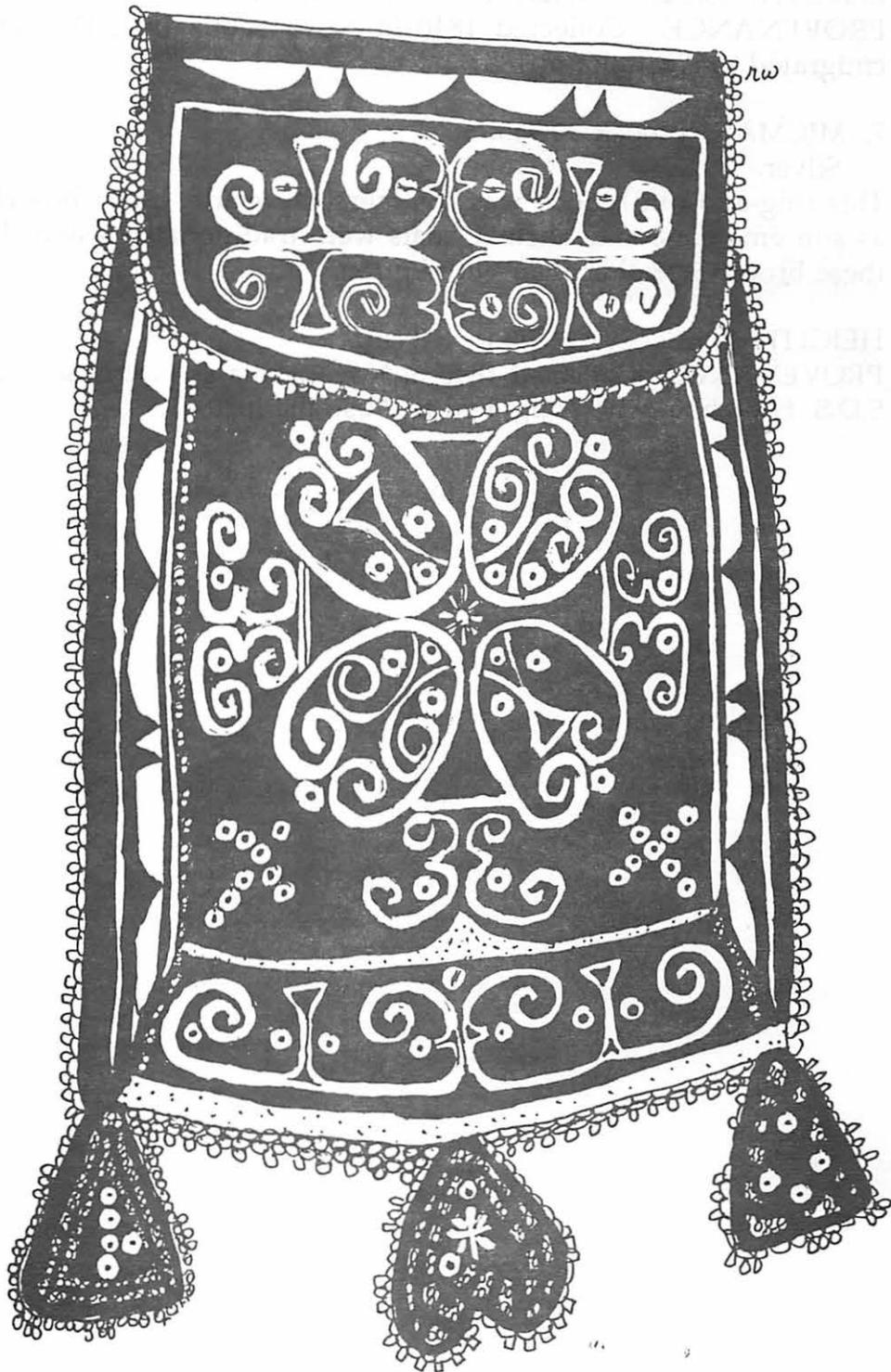
AUSTRALIA      MELBOURNE      X 8932  
MUSEUM OF VICTORIA      MICMAC LEGGING

AUSTRALIA  
MELBOURNE  
MUSEUM OF VICTORIA  
MUMMAC MOCCASIN  
X8923



AUSTRALIA  
MELBOURNE  
MUSEUM OF VICTORIA

MICMAC POUCH X8933



6. MICMAC. Tobacco pipe. X8919.

1840 ca.

Argillite, wood, porcupine quills, sinew, organic dyes, cord.

The tulip-shaped bowl of this keeled pipe is supported by four animals carved in the round, facing the bowl: beaver, seal, rabbit, otter. The bowl is incised with triangular cross-hatched motifs. The wooden stem is wrapped with quills in blue, white, yellow, russet and black; the quills are tied with sinew.

LENGTH: 30.3 cm. WIDTH: 3.5 cm. HEIGHT: 6.8 cm.

PROVENANCE: Collected 1840 in Nova Scotia by S.D.S. Huyghue, who emigrated to Australia in 1851.

7. MICMAC. Brooch. X8940.

1840 ca.

Silver.

This ring-and-pin brooch was commercially made. Such brooches were seen as sun emblems; and Micmac coats were traditionally fastened with rows of these brooches, rather than with buttons.

HEIGHT: 1 cm. DIAMETER: 8.8 cm.

PROVENANCE: Collected 1840 in Nova Scotia as part of a "chief's dress", by S.D.S. Huyghue, who emigrated to Australia in 1851.

## NEW ZEALAND

### Waipu

House of Memories Museum  
40 Main Road, Waipu, North Island  
Mrs. Eileen Brown, Custodian

NOT SEEN. All items catalogued from colour photos.

1. MICMAC. Moccasins; beadwork. n/n. 1850-1860 ca.

Leather, velvet, cotton, silk ribbon, sinew and/or cotton thread, glass beads. Pair of moccasins, traditional construction. Smoke-tanned leather (moose or caribou) forms sole, gathered to gold velvet vamp edged with gold silk ribbon; vamp slightly waisted at tongue. The gold velvet cuff is narrow and tapers in toward the front; edged with gold silk, no ties. Pink cotton lining. The vamp is decorated with an outside edging of groups of three white glass seed beads sewn on in parallel diagonal lines across the ribbon appliqué. A second border of a single-string line of powder-blue and pale pink glass seed beads. The cuff is decorated with two borders of glass seed beads: a single outer line of grey-white, picked out on the inside edge with groups of two powder-blue beads.

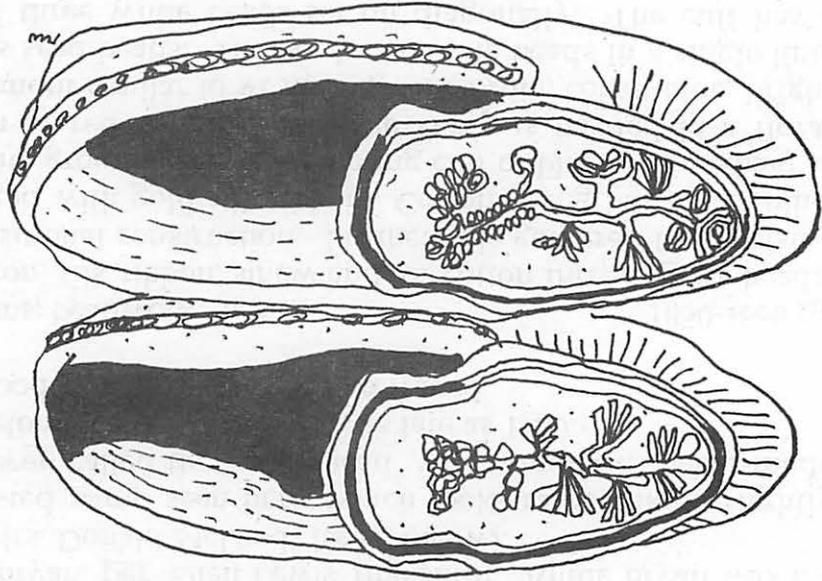
PROVENANCE: The collection at Waipu originated in Nova Scotia, Canada; with the pieces brought over individually by followers of the Reverend Norman McLeod, who organized the emigration from Nova Scotia of his congregation, between the years 1851 and 1860. The groups went first to Australia and then to New Zealand. This pair of Micmac moccasins is catalogued as "Micmac work. Indian-made moccasins. Brought from Nova Scotia by Mrs. Annie Bryan, per 'Ellen Lewis' [the ship]. Annie Bryan was the daughter of Mr. and Mrs. Donald McLeod" (see 2 below).

REMARKS: The waisted vamp seen here, which looks rather like a slightly stemmed biface, has been called the "arrowhead" vamp, and was being made (collected) in Cape Breton Island, Nova Scotia, as late as 1930.

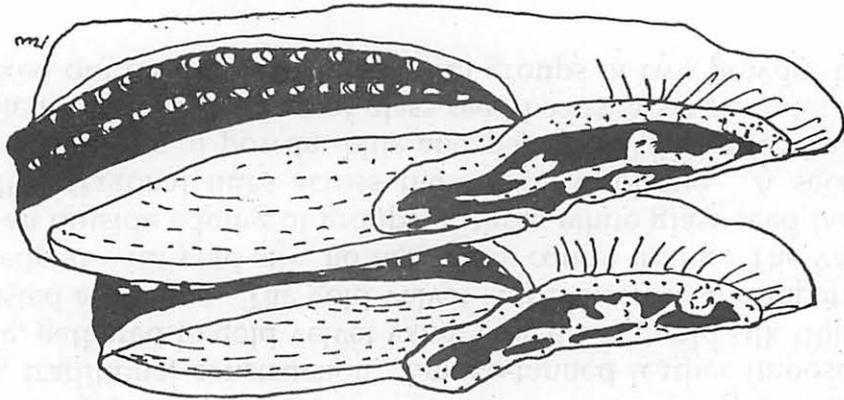
CONDITION: Very good. Velvet is spotted and frayed.

2. MICMAC. Moccasins; beadwork. n/n 1850-1860 ca.

Leather, wool, cotton, silk ribbon, sinew and/or cotton thread, glass beads. Pair of moccasins; traditional construction. Leather sole gathered to a waisted black-wool vamp, edged with gold silk ribbon. Cotton lining has black, blue, and red stripes on white ground. Narrow tapering cuff of black wool edged in either red silk ribbon or red cotton tape. The vamp is beaded in a floral branch/leaf/blossom motif similar to #1 above, with white, cobalt-blue, bright yellow, and pink glass seed beads. The border is white beads in a single line, flanked by groups of three white beads set on diagonally. The cuff has a central horizontal beaded line composed of groups of two yellow seed beads,



MRS. ALICE BRYAN'S  
MUSCULUS  
TWO PAIRS, UNNUMBERED



HOUSE OF MEMORIES MUSEUM

WAIPU

NEW ZEALAND

and a second horizontal line of groups of two grey-white beads laid on diagonally.

PROVENANCE: "Indian made moccasins. Brought from Nova Scotia by Mrs. Annie Bryan. Daughter of Mr. & Mrs. Donald McLeod. Came on 'Ellen Lewis'."

CONDITION: Very good. Some beads appear loose.

3. MICMAC. Letter case; quillwork. n/n 1850-1860 ca.  
Birchbark, porcupine quills, organic dyes, silk ribbon, cotton thread,  
glass beads.

Letter case constructed of five pieces of birchbark (Betula papyrifera). Each piece is edged with blue silk ribbon, sewn on with cotton thread. Four of the panels are rectangles the same size, the fifth is the same length, but much narrower, and forms the spine of the case. Both front and back "covers" are each one bark panel, sewn to the ribbon down one long edge of the spine. Along each panel's other long edge is attached another panel, which folds under the front or the back covers.

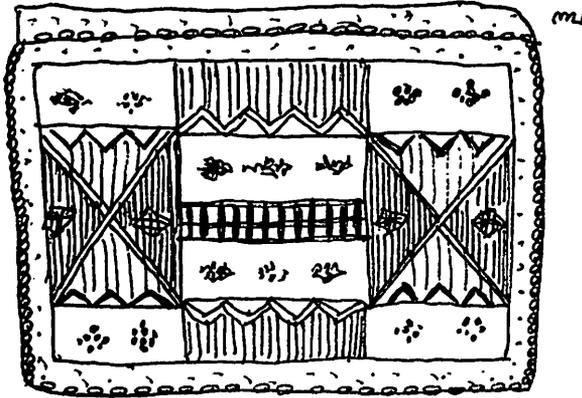
The obverse of the spine and outermost panels are decorated with mosaics of porcupine quills, using the bark-insertion method of quillwork, and the quills from the Eastern Porcupine (Erithizon dorsatum). It is impossible to tell from the photos provided whether these panels are backed with a plain-bark line, or whether the two infolded panels are quilled and backed as well. The quills are natural white, or are dyed red(unknown), orange(unknown), olive green(unknown), and lavender (Logwood dye, obtained commercially). The quill mosaics cover each piece of bark completely.

The spine has a design of alternating olive-green and white rectangles, joined with an interlock technique, overlaid with secondary quilling in orange. The single "cover" panel shown in the photo has a design of four rectangular areas in red or in red/orange/lavender, on a white ground. The ground has an overlay of red chequered diamond motifs. There is a "false" interlock overlay in red running across the middle of the central white area. The coloured areas have white, orange and lavender overlay quilling, and a "fill" of white quill "stitches" between the quill-insertion lines. The outside edge of each silk ribbon border has a decorative line of grey-white or crystal glass seed beads set on in groups of two.

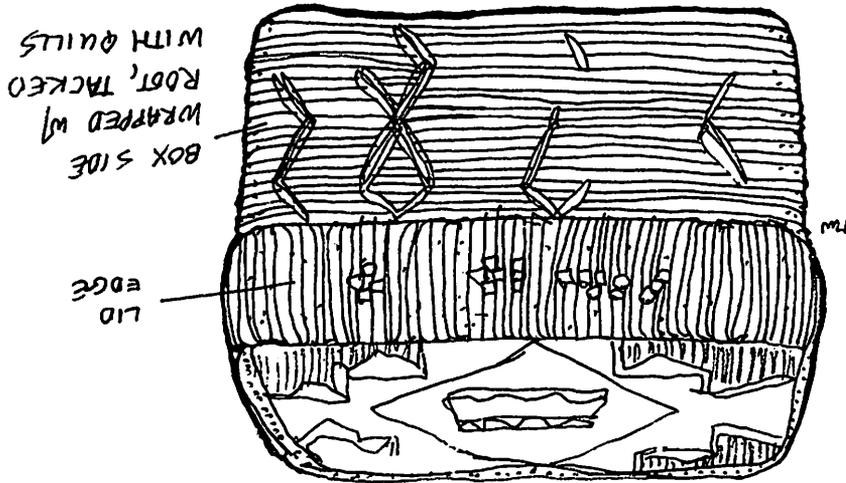
PROVENANCE: "Hand-made by American Indians. Brought from Nova Scotia by Mrs. Isabella McKay. Passenger on the 'Margaret'."

CONDITION: Fair. Some of the beading is loose.

ISABELLA MCKAY'S CASE



JOHANNA MATTHESON'S BOX



NEW ZEALAND  
 WAIPU  
 HOUSE OF MEMORIES MUSEUM

4. MICMAC. Box & lid; quillwork. n/n 1850-1860 ca.

Birchbark, wood, spruce root, porcupine quills, organic dyes.

Rectangular lidded box has wooden base, 4-piece wooden liner which projects above box exterior. Exterior is a single band of birchbark sewn with spruce root (Picea mariana), and wrapped horizontally with spruce root lengths. The lengths are tacked down by porcupine quill 'staples', put on in a modified hour-glass shape, 2-3 quills wide on either side, and with four of these figures to each long side of the box. The base is pegged to the exterior with wooden pegs. The exterior has a border at top and bottom of a single spruce-root length oversewn with root thread.

The lid side is a band of bark wrapped vertically with spruce root, with decorations of quills formed by weaving them over and under the root wrap. The lid top is a rectangle of bark sewn to the lid side with root. It has a border of 2 lengths of root, oversewn with root, and a quillwork mosaic covers the obverse. The quill design is a solid russet cross-shape enclosing two yellow diamonds with white, gold and blue borders. This russet cross is in turn enclosed by a white diamond-shaped ground and four stepped motifs--one in each corner--of lavender, russet and white. Quill dyes: russet (Bloodroot, Sanguinaria canadensis), yellow (Goldthread, Coptis trifolia), lavender (Logwood, obtained commercially), blue (Indigo, obtained commercially), and natural white.

PROVENANCE: "Work box. Made by Indians of Cape Breton [Island, Nova Scotia]. Given to Johanna Matheson who came from Cape Breton to Australia on the 'Maitland', then leaving for New Zealand on 'Spray'."

CONDITION: Fair. Lid top reattached to lid side in spots, using string.

5. MICMAC. Box & lid; quillwork. n/n 1850-1860 ca.

Birchbark, wood, porcupine quills, spruce root, organic dyes.

Rectangular lidded box; wooden base and 4-piece liner; exterior birchbark, sewn with spruce root, edged with root oversewn with root. Exterior quilled with a design of chequered squares in white or russet, with white and russet borders. At the corners of the box, this bark-band exterior is covered with quills inserted diagonally to form a vertical column. The lid side is a narrow band of bark edged with root and decorated in the same manner as the box sides. The corners of the lid sides are wrapped vertically with lengths of spruce root. The lid side is sewn to lid top with root; top is a bark rectangle edged with root and quilled in geometric patterns, with a central design of the Eight-legged Starfish motif in white and blue on a lavender diamond ground, flanked by four stepped motifs in faded blue, white, russet and brown. Quill dyes: blue (Indigo, obtained commercially), lavender (Logwood, obtained commercially), white (natural), russet (Bloodroot, Sanguinaria canadensis), brown (unknown), yellow (Goldthread, Coptis trifolia).

PROVENANCE: "Ladies' Work Basket. Owned by Mrs. A.B. McKenzie. Made and given to her by a North American Indian Squaw."  
CONDITION: Poor. Quills lost in many places, or loose. Root stitching broken.