Fig. 14: Portrait of Spotted Wolf and Crazy Head NAA, SI

Fig. 15: Hearty Bear Glyph; NAA, SI

Fig. 16: Name Glyphs’ Envelop; NAA, SI

Fig. 17: Lizard Hawk Glyph; NAA, SI
Fig. 18: Wolf Voice, Cheyenne Warrior in War Costume, 1878; GMA

Fig. 19: Wolf Voice and Cheyenne Woman NAA, SI

Fig. 20: Cheyenne Man, Wolf Voice and family, Yellow Robe, and Leo Barthelmess; NAA, SI from TMMC; UT-A

Fig. 21: Wolf Chief and Spotted Elk, Miles Scouts; NAA, SI:

Fig. 22: Stump Horn, Scout for Lt. Edward Casey, with His Family; NAA, SI:
Father Lindesmith described the man from a very different perspective. On the descriptive tag accompanying the Cheyenne cradle, he noted that Wolf Voice had been a scout for fourteen years by 1891, having previously fought in four battles against the Sioux as a Gros Ventre warrior. “He has always been a brave and most faithful scout,” Lindesmith wrote, adding that in 1891 Wolf Voice was often employed as a tracker of horse thieves and desperadoes who sometimes tried to disguise themselves as Indians. He remarked that Wolf Voice, who learned to write by practicing on snow, ice, bark, and stone, mastered legible penmanship; in fact, his signature was on the original descriptive tag sent to the Catholic University of America in 1898.28 He later rose in rank to corporal in Casey’s scouts and became a tribal policeman.22 Because of his apparent ease with Euro-Americans, he seems to have become Father Lindesmith’s primary source for Cheyenne material culture, and he may have acted as a go-between for the chaplain in his dealings with other scouts. Lindesmith commissioned the cradle his wife, Ameche, made, using Wolf Voice as the contact; he paid Wolf Voice eight dollars for the commission and Ameche forty dollars for her labor. Also, his grandson Grover Wolf Voice had vivid memories of his grandfather, which he enjoyed recounting.23

Lindesmith often noted the qualities of a good Indian when referring to scouts and other Cheyenne from whom he purchased items. Without exception, the characteristics he most admired were those indicating how particular Native Americans were becoming more civilized by demonstrating behaviors and beliefs valued in non-Native society. For example, he described the wife of Hearty Bear, from whom he bought a pair of moccasins in 1882, as an industrious woman who was trying to live like a White person.24 That same year, he bought a saddle from Brave Wolf, who was, in his opinion, very enterprising—both a government scout and a successful farmer. Not only did he wear White men’s clothes, but, Lindesmith wrote, “Brave Wolf likes to trade and sell. He buys of other Indians and sells to White men, and then sells to Indians what he buys of White men. If he had been raised among White men, he would have made a first class businessman.”25 (fig. 23)

Father Lindesmith also admired abilities that he considered intrinsic to Native Americans, especially the tracking skills of the Cheyenne. He recalled an incident during the dead of winter when a soldier from the fort was lost in a blizzard for several days. High Walking was asked to search for the missing man and, despite difficult conditions, found him within three hours.26

In lectures Father Lindesmith delivered in 1892 and 1893 at churches and schools in his native Ohio, he offered his views about both the positive and negative aspects of Native American culture. From his perspective, the Native American talent for telling great stories was not shared by many Euro-Americans. He also commended the close familial relations of Indians, their love and protection of children, and the modesty of their young women. To emphasize the willingness of a chief or headman to sacrifice for his people, Lindesmith described how White Bull dealt with the forty head of cattle General Miles had given him. As soon as Miles was reassigned from Fort Keogh to another post, White Bull had the cattle slaughtered and distributed the meat to his band.27

In the same series of lectures, Lindesmith elaborated on what he considered the negative characteristics of Indians. For example, after describing the Sun Dance, a major ceremony for many Plains Indians, he leveled the criticism that the making of a chief was for worldly purposes only, that is, to display pride and strength. The only humanitarian aspect of the participants’ sacrificial acts was to help one’s friends and family— and had nothing to do with God.26 For the most part, Lindesmith’s harshest criticism of Indians focused on their attitude toward religion. He noted in his lectures that if they did not receive what they wanted after worshiping God, they would then worship the devil. He was especially critical of the tribe he called the Sioux because of their refusal to sell land, to farm, to raise livestock, to send their children to school, to accept missionaries, or to give up their savage ways. He described them as the last tribe of ferocious warriors and the most difficult to conquer. Not all his criticisms were reserved for Native Americans, however. In recounting the Battle of the Little Big Horn, for example, he noted that all of Custer’s men were killed because he disobeyed General Terry’s instructions to wait until June 27, when Terry’s command would join Custer’s for the attack—an “awful [sic] example of disobedience for us all.”29

In the lectures, Father Lindesmith also quoted speeches by two respected Cheyenne chiefs—Two Moons and White Bull—and displayed photographs he had bought in Montana of the events.28 When White Bull (fig. 28) spoke to a bishop who visited St. Labre School Mission, he complimented the cleric and discussed his belief that all beings, no matter how different, are similar in death, when they go to the Great Spirit. In addition, Lindesmith quoted from a July 4, 1887, speech in which Two Moons (fig. 29) declared that Indians would like a day of freedom, when “we will go where we please, and do as we like, and never go hungry.” In another version of this speech, Father Lindesmith claimed, Two Moons used the word messiah. He quoted the Indian as saying, “The Cheyenne want the messiah to come to us, and give up all the big things he gave to the white man, and we promise that we will never kill him.”30

Father Lindesmith learned a great deal about various Native American cultures during his eleven years in the West. And even though he continued to hold certain stereotypical beliefs, his understanding of many characteristics of Native Americans became more nuanced over time. By interacting with individual Indians in various settings and situations, he learned to recognize and appreciate their singular qualities and personalities. The text of his lectures, the notations on the tags affixed to some of the objects in his collection, and his diaries and memoranda all reflect these meaningful changes of heart and mind.
Fig. 23: Brave Wolf and Wife, Corn Woman (Holota); MHSRCA

Fig. 24: Two Moons, A Cheyenne Chief; NAA, SI

Fig. 25: A Cheyenne Warrior, White Bull (Ico); MHSRCA
Fig. 26: Wolf Voice and Friend; NAA, SI

Fig. 27: Little Wolf And Dull Knife; NAA, SI

Fig. 28: White Bull in Native Dress, 1897; NAA, SI

Fig. 29: Cheyenne, Two Moons with Medals and Ornaments, 1888; NAA, SI

2. Father Lindesmith Collection, American Catholic Research Center and University of Archives, Catholic University of America (hereafter cited as FLC/ACHRCUA): box 12, file 4, notes on Montana Indians.


4. Ibid., 35.


9. FLC/ACHRCUA: box 8, files 6 and 8, several letters from Ursuline nuns at St. Xavier’s Mission, Crow Agency; box 8, file 8, letters from nuns at St. Labre, Cheyenne Mission, concerning difficulties.

10. FLC/ACHRCUA: box 7, file 8, notebooks and tags 470, 491, 521, and 552; box 20, file 4, accounts; box 21, file 5, accounts.

11. FLC/ACHRCUA: box 7, file 8, notebooks and tag 608; Snite Museum of Art, University of Notre Dame, tag for Cheyenne dress.

12. FLC/ACHRCUA: box 7, file 8, notebooks and tags 508 and 509; box 21, file 5, accounts.


NATIVE AMERICAN OBJECTS OF THE EXHIBITION
Girl’s Dance Apron, c. 1855
American, Karok or Shasta
buckskin, braided bear grass, maidenhair fern, pine nuts, glass beads
Gift of Rev. E. W. J. Lindesmith
AA1899.003

Among its other elements, this girl’s apron from northwestern California incorporates European trade beads. The use of Russian trade beads and Hudson Bay beads dates it to the mid-nineteenth century and suggests that its owner was wealthy. The glass beads include Bohemian Corner-less, Hexagonal Girasol (in two sizes), and Venetian Overlay orange-red types. Also included is a turquoise-colored wound-glass bead, which could be of either European or Chinese origin. The pine-nut beads and the maidenhair fern additions to the individually braided and wrapped bear-grass fringes are traditional decorations for such an apron. The absence of abalone shells, another traditional decorative element on such garments, indicates that its maker was from a tribe considerably distant from the Pacific Ocean, either a Karok or a Shasta.
Twined Cooking Basket, c. 1860
American, Karok, Shasta, Hupa, Yurok, or Tolowa
hazel twigs, pine root, bear grass
Gift of Rev. E. W. J. Lindesmith
AA1999.021.001

At least five different tribes in northwestern California—the Hupa, Karok, Shasta, Tolowa, and Yurok—used twining and overlay techniques to craft cooking baskets. They prepared acorn mush and meat stews in baskets such as this one by placing hot stones in the bottom and boiling the water and food inside—hence, the char marks inside this example. The basket material includes a hazel-twig warp, a pine-root weft, and a bear-grass overlay in what was known locally as a snake-nose design. Lindesmith noted on the tag accompanying the basket that it had been sent to him as a symbol of ridicule for being a Union supporter during the Civil War.

Basket, c. 1885–88
American, Micmac, Penobscot, Seneca, Oneida, or Mohawk
ash, aniline dyes
Gift of Rev. E. W. J. Lindesmith
AA1899.039.A

At only five inches high and somewhat more than four inches wide, this basket is too small to be functional. Its maker checker-plaited splints of several different widths. Originally, the horizontal splints, now a faded pinkish color, probably were a shade of red aniline dye; some vertical splints have retained their blue coloration. Warts, a particular form of curl work, line the rim of the basket.

Father Lindesmith visited Niagara Falls, Canada, Pennsylvania, and Ohio on a trip in 1888. At that time, baskets made by several tribes, including the Micmac, Penobscot, Seneca, Oneida, and Mohawk, often were sold at tourist destinations and resorts. The exact tribal origin of this basket has not been determined.
**Basket, c. 1885–88**  
American, Mohawk  
ash, aniline dye  
Gift of Rev. E. W. J. Lindesmith  
AA1899.039.B

The person who made this basket, which has a small rounded base with flared edges, probably belonged to an Iroquois tribal group. Warts line the basket rim. The splints are unusually narrow, except for one horizontal splint that forms the rim and another, near the base. Only three splints were dyed; a thin one just below the rim and two others near the bottom are a dark-blue hue. The resulting “banded” appearance of the basket is considered characteristic of traditional Iroquois basketry. The most likely Iroquois group to have produced this object is the Mohawk, who in the 1860s began experimenting with decorative forms and weaves on large hampers, trinket baskets, and miniatures. The Oneida and Seneca produced few splint baskets for tourists toward the end of the nineteenth century.

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**Basket, late 19th century**  
American, Micmac, Oneida, or Seneca  
oplar, aniline dyes  
Gift of Rev. E. W. J. Lindesmith  
AA1995.046.012

The bright colors, narrow splints, and curl work around the rim of this basket—the largest of three splint examples in the Lindesmith collection—indicate that it was made for tourists instead of for practical use. As with the other two splint baskets, warts of diamond curls were woven into the rim. The well-preserved “Easter egg” colors, shades of purple, pink, indigo, and yellow—suggest that this basket may be made of poplar splints. A light wood that readily absorbs dyes, poplar has been linked to Micmac splint basketry. The twill variety weave on the bottom indicates that the basket may be a product of an Iroquois rather than an Algonquian tribal group, as the twill-weave method was not introduced to Algonquian tribes until about 1900.

Based on the details, techniques, and styles used to create the three Lindesmith splint baskets, it seems likely that the Iroquois produced the objects but less likely that the same person, or members of the same Native group, made all of them. It is possible that Lindesmith bought at least one of the baskets during his 1888 visit to Niagara Falls, site of one of the largest concentrations of Native American commercial activity during the late nineteenth century.
Youth Girl's Dress, 1879–81
Ameche (also known as Elk Woman), c. 1857–1890
American, Cheyenne/Suhtai
deerskin, glass beads, sinew
Gift of Rev. E. W. J. Lindesmith
AA1899.002

According to its descriptive tag, this beautifully beaded girl’s dress—or *cuozichost* (Lindesmith’s spelling) in Cheyenne—dates from before 1883, the year Lindesmith bought it from Wolf Voice, a Cheyenne U.S. Army scout, for twenty-five dollars. In his notes, the chaplain explained: “[S]ince the railroad came here and the Indians can buy cloth, calico, and blankets, etc. they have partly done away with this kind of dress. P.S. But in the tobacco and at the squaw dances it is always worn.”

Two deerskins were sewn together, with the hind legs forming the bodice and sleeves. The cut of the sleeves—tapered at the ends and slightly curved along the inner seam—is typical of both Cheyenne and Lakota dresses. The bottom of the garment more closely follows the cut of Cheyenne dresses. Fringe embellishes the sleeves and bottom. Wolf Voice’s wife, a Cheyenne woman named Ameche, sewed the Italian glass beads onto the bodice using the so-called lane stitch technique. Although each bead row lines up with those above and below it, the beads themselves do not lie flat, as they do in most Cheyenne beadwork. The kind of solid beading on the bodice seen here did not emerge until the mid-1870s, when seed beads were readily available; rarely is it seen on dresses made by Cheyenne bead workers, as on this one.

Several of the design motifs mimic those found on Lakota dresses. The medium-blue background with the narrow band of beadwork forming the border is said by old-time bead workers to symbolize a lake. The designs within the blue field may represent stars and clouds. The U-shaped figure in the center of the lower bodice symbolizes a turtle, and the red double crosses represent dragonflies; both are considered to have protective power for women. The red stepped triangle with navy-blue and yellow lines are filled with two rectangles in navy blue and white, an allusion to Sweet Medicine’s Cave in Bear Butte, the central religious site for the Cheyenne. The crosses in the blue field consist of two color lines, navy blue and red, that intersect and are filled with yellow boxes—a Cheyenne design motif.
Father Lindesmith explained in an 1882 memorandum and on the descriptive tag accompanying this object that he tried to buy a cradle but could not because a family would not sell one belonging to their own child. He was, however, offered cradles stolen from graves of enemy tribes. As a priest, acquiring such an item in that way would have been unacceptable. So he had one specially made, buying the needed materials at the Fort Keogh store and paying Ameche, wife of the Cheyenne U.S. Army scout Wolf Voice, forty dollars for the job.

Ameche used buffalo hide, a two-stick wooden frame, brass tacks, ribbon, and Italian glass beads. Her design includes two primary motifs. The first is a stepped, dark-blue triangle filled with red and yellow rectangles on a lane of medium green; a red and dark-blue rectangle is at the center of the green lane on the base of the triangle. A red lane runs from the top of the cradle to the base, and all the elements of the design are on a medium-blue background. The filled, stepped triangle and the second primary motif, repeated between each triangle, represent Bear Butte and Sweet Medicine’s Cave—a reminder of the central religious site in the Cheyenne religion.
**Beaded Pouch, c. 1882**
Keay (Lindesmith’s spelling: Saea), c. 1854–1895
American, Cheyenne
leather, glass beads, sinew
Gift of Rev. E. W. J. Lindesmith
AA1899.014

Italian faceted red/oxblood, blue, and dark-green beads on a white background adorn this pouch, or pocket bag. Cheyenne bead workers favored beads of this type. The two different triangle motifs seen here are among several motifs the bead workers used to refer to Bear Butte, a sacred location for the Cheyenne.
Parfleche, 1882  
Măcăbut (Lindesmith’s spellings), c. 1866–1895  
American, Cheyenne  
buffalo hide, paint  
Loan from the Smithsonian Institution National Museum of Natural History  
E395628

This is one of two folded, painted parfleches (rawhide bags or trunks) that Lindesmith bought from the Cheyenne woman Măcăbut in September 1882. He noted that she had made them for her own use but sold this one “in addition to money for two slices of watermelon and two cups of coffee with plenty of sugar in it.” In his account book, Lindesmith noted that he paid her $1.50 for the two parfleches. Măcăbut may have been the wife of Yellow Robe, a U.S. Army scout at Fort Keogh, and the sister of Wolf Voice, as indicated on a photograph taken in 1889 by the fort photographer Christian Barthelmess.

The painting on the parfleche is executed in red and medium blue on the natural light-tan buffalo hide background. The design includes alternating obtuse and equilateral triangles in lines that run down each side, a reference to the holiest Cheyenne site, Bear Butte. Between the line of triangles and running down the center of the parfleche is a central element, comprised of diamonds filled with solid red—broken by a small, centered square—and two small blue triangles that form an hourglass shape. The diamonds alternate with red triangles, outlined in blue.
Mo-a-ha, the wife of High Walking, made these leggings; Lindesmith purchased them from her in January 1891. They illustrate several characteristics associated with Cheyenne bead working, such as the so-called lane stitch, in which rows of beads lay flat, each row lining up almost perfectly with the matching ones above and below it, to create a geometric design made of Italian red faceted beads (preferred by the Cheyenne) and yellow, navy blue, and green beads on a light-blue background. The triangle edges are slightly stepped, without borders and with contrasting colors inside each triangle. A strip of red triangles also lines the edges of the horizontal blocks on the top and bottom, each strip broken by a single rectangle of light blue. These two triangle motifs refer, respectively, to Bear Butte and Sweet Medicine’s Cave, sacred sites for the Cheyenne. In addition, two different triangle designs are set point-to-point along a center red line, both on the vertical and horizontal blocks, to form a line of hourglass shapes; bead workers used this motif to evoke Turtle Island, where, in the Cheyenne religion, the world began.
Beaded Awl Case, 1882
Vaseva (or Waseva, Lindesmith’s spelling) c. 1850–1890
American, Cheyenne
buckskin, glass beads, brass tacks, sinew
Loan from the Smithsonian Institution National Museum of Natural History
E395623

Lindesmith purchased this beaded awl case from Vaseva at Fort Keogh in September 1882. The item illustrates the flat, so-called lane stitch technique that is typical of Cheyenne bead working. Vaseva set the stripe design with just two colors, pink and blue, against a white background. Decorative brass tacks are attached to the bottom end.
Pair of Man's Leggings, c. 1885
American, Cheyenne
buckskin, glass, beads, metal, ribbon, gallstone dye
Gift of Rev. E. W. J. Lindesmith
AA1899.052

Father Lindesmith bought this pair of leggings from High Walking, a Cheyenne, in August 1887. A member of Little Wolf’s band, High Walking surrendered to Lieutenant William Philo Clark, of Fort Keogh, in 1879; he subsequently hired on as an Army scout.

The garment includes several elements typical of leggings made by the Southern Plains Cheyenne: a thin line of beading, one lane of white beads and one lane of navy-blue beads on the outer edges of the gallstone-dyed buckskin. The leggings also include an unusual feature: cut sections of four different rosaries and colored ribbon accentuate the fringe. It is not known what meaning the rosaries might have had here. That is, were they applied simply for decoration, or did the owner believe they would help confer power from a new supernatural source?
Characteristics of the best Cheyenne design are evident in this pair of moccasins, as it illustrates a typical Cheyenne layout: 1) a border of two to four lanes; 2) lanes running up the center (repeating the border design); 3) one lane running over the instep just in front of the tongue; 4) a lane above the border, running from the cross lane back to the heel seam; and 5) a narrow lane running up each side of the heel seam. The Italian glass beads in the border lanes line up almost perfectly, one above the other. The buckskin between the center lanes is colored with red ochre, and the tongue is the yellow of gallstone dye. Two-inch fringe attaches to one of the center lanes, and thirteen separate eight-inch twisted fringes attach along each heel seam. In addition, the edge of the tongue and the anklet are finely beaded with alternating red and light blue beads. The two primary geometric designs include a V-shape motif comprised of three lines, one each of dark blue, red, and light blue attached to a dark-blue triangle; and a motif with dark-blue lines, from which hang either red rectangles or dark-blue triangles. Among the Cheyenne, the V-shape symbolizes an expected behavior—to follow one’s leader. The second motif is one of many that evoke the sacred Sweet Medicine’s Cave and Bear Butte.
Crow and other Plains warriors commonly depicted war records on animal skins, and later on muslin and paper. The practice was an extension of a long-standing tradition: their cultures had pecked or painted historic events and visionary experiences on rock surfaces for centuries. The scenes the warriors illustrated on buffalo-hide robes and tipis typically portrayed an individual’s war exploits or hunting successes, both memorializing and validating them to the warrior’s community. Once the reservation period began, the men had almost no access to buffalo hides, so they used muslin and paper instead.

White Swan, a Crow Indian, chronicled his war record with pencil and ink and then painted it with watercolors on muslin. Among the largest and earliest-known examples of his paintings, it depicts nine of his engagements with enemies. In each vignette, White Swan identifies himself with two signature elements: his red-, white-, and black-striped loincloth and his yellow- and red-feathered hair ornament. Father Lindesmith bought this work at the Custer Store at the Crow Agency in August 1889 for six dollars, recording the purchase in his account book and a memorandum as well as on a tag attached to the muslin.
Lindesmith purchased this catlinite (or pipestone) pipe from Stump Horn, a Cheyenne scout for the U.S. Army, at Fort Keogh for four dollars in February 1887. Stump Horn, who was at the Battle of the Little Big Horn, hired on as a scout after he surrendered. The stone carving and pewter inlay identify the object as probably of Dakota origin: members of that tribe carved and embellished pipes in this manner, trading them throughout the Northern Plains beginning in the 1700s. Also, the primary catlinite quarry is located within traditional Dakota territory, near present-day Pipestone, Minnesota. The quarry was designated a U.S. national monument in 1937.
Pair of Moccasins, c. 1880–90
American, Lakota
leather, glass beads, metallic beads, cloth, sinew
Gift of Rev. E. W. J. Lindesmith
AA1899.019

The colors and designs on these solidly beaded men’s moccasins suggest techniques characteristic of both Cheyenne and Lakota. The Cheyenne normally filled the triangle and rectangle motifs with boxes of other colors. Both tribes typically used white as the background and green and orange for the designs but usually not this shade of blue for either. Lakota traits include the crowded, so-called lane stitch, the rather horizontal large triangles on the border and top, the use of metallic beads, and the design layout. Because the Northern Cheyenne and Lakota by the 1870s often camped together and intermarried, their bead workers’ styles tended to display similarities starting around that time.

Father Lindesmith bought these Northern Plains moccasins sometime between 1880 and 1891, the period of his chaplaincy at Fort Keogh. Thus, this pair probably represents a blend of both Northern Cheyenne and Lakota beadwork. Most of the beading techniques used here, however, are Lakota: the beading layout on the vamp and the border on the orange rectangles as well as the above-noted metallic beads and horizontal triangles. Unfortunately, Lindesmith’s descriptive tag for these moccasins did not survive, and he made no reference to them in his account books or memoranda.
Pair of Young Girl’s Leggings, c. 1880  
American, Lakota  
buffalo leather, glass beads, sinew  
Gift of Rev. E. W. J. Lindesmith  
AA.1995.046.010.A and B

These buffalo-leather leggings display several characteristics of Lakota beadwork: the so-called lane stitch with humped or raised lanes, even lines bordering the edges of the triangles, a white-beaded background, and use of the colors red, yellow, and navy blue. A letter Father Lindesmith wrote to the University of Notre Dame dated June 12, 1899, lists “1 pair Sioux squaw buckskin leggings.”
Moccasins, 1881
American, Lakota
buckskin, glass beads, sinew
Loan from the Smithsonian Institution National Museum of Natural History
E395581

Father Lindesmith purchased these adult moccasins at Fort Keogh’s store in April 1881, not long after starting his chaplaincy. He assumed that the Lakota woman who made them was a Catholic because they bore blue crosses; however, the cross motif was common on Lakota beadwork. Set against the white background, also favored by the Lakota, are dark-blue triangles, squares, and crosses with yellow tips. A V-shaped red lane runs above the border design and encloses the crosses. A single lane of red runs slightly off center from the point of the V back to a lane that cuts across the top of the vamp.
Indian Dolls, 1880–91
American, Lakota
buckskin, beads, sinew, dentalia shell, tin tinklers
Loan from the Smithsonian Institution National Museum of Natural History
E395595

Father Lindesmith described this pair of dolls as representing an Indian chief named Red Horse and his wife, but whether they actually do cannot be ascertained. Attached to the female's belt is an awl case, and she wears a bead necklace and dentalia earrings. The male doll carries a shield and likewise wears dentalia earrings, here tipped with tin tinklers. Four different typical Lakota designs on a white background are beaded on the male's shirt.
Buffalo Horn, 1880–90
American, Northern Plains
buffalo horn
Gift of Rev. E. W. J. Lindesmith
AA1899.024.F

Of the many buffalo horns Lindesmith donated to the University of Notre Dame, this is the only one that is polished and etched. The figures of two Great Plains mammals, an antelope and an elk, are lightly incised into the surface. It is possible the priest bought this object at a store in Miles City or at the Fort Keogh store rather than directly from a Native American. Some of the buffalo horns he donated are in a natural state, and some are polished.
Indian Rosary Beads, c. 1885
American, Native American, Northern Plains
rawhide, wooden beads, bone, metal
Gift of Rev. E. W. J. Lindesmith
AA1999.049.003

Father Lindesmith sent this Native American-made rosary to his sister Catherine in April 1890. It incorporates two commonly used Native materials—rawhide and the toe bones of a dog or fox, the latter used as the large beads that are held during recitation of the Lord’s Prayer—in an object associated with Roman Catholicism. As such, it suggests that the Indian who made it understood at least some Catholic beliefs and likely embraced them.
Egyptian Beaded Necklace, c. 1880–90
Egypt
glass, clay beads, string
Gift of Rev. E. W. J. Lindesmith
AA1899.043

Father Lindesmith bought this necklace of Egyptian clay beads at Fort Keogh. Believing it to have been made by Indians, he saw it as confirmation of his contact with Native Americans on the Northern Plains. For the American or European traveler who actually purchased the necklace in Egypt, it represented an exotic travel experience to a very different location.
Indian-Trade Flintlock Single-Barrel Shotgun with Wiping Rod, 1866
Barnett, London (1842–1901)
wood, brass, steel
Gift of Rev. E. W. J. Lindesmith
2012.026.004

Manufactured in London, this single-barrel shotgun is an example of the goods the English traded, via the Hudson's Bay Company in Canada, to Plains Indians. As flintlock guns were rarely used in North America after 1860, this model was outmoded at the time of the sale. Father Lindesmith obtained the gun from the stores of rifles at Fort Keogh that warriors had relinquished when their band surrendered to Brigadier General Nelson A. Miles in the 1880s. “Guns fit for Army service were put in the arsenal,” Lindesmith noted. “Extra guns were sent to the military museum at Washington. Worthless guns were divided among the officers who desired to get them; that is the way I got the gun. And I had to give a receipt for the gun, which is kept in the Army Archives.”

Although the butt plate is missing, the shotgun and its wiping rod are otherwise intact. Seven coup marks are cut into one side of the stock; its decoration resembles a dragon but actually is a stylized snake, a symbol common to Indian-trade shotguns. “Barnett 1866” is stamped on the lock plate. Several proof marks are stamped into the barrel, among them cross scepters with a crown and a V, a “24” for the gauge mark, and a crown over a GP as a gunmaker’s proof.
an aspiring rowdy. He prophesied, one
was that with his sword, he
could make the soldiers
bullets fall on him like some
hail. The Indians were incli
ned to believe him; but by the
wisecr of the Jesuits and Nez
who had lately come there; they
PHOTOGRAPHIC CREDITS

Map

Forward
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Father Lindesmith, Fort Keogh, and the Native Americans of Montana
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Cradle E395625A SINMMNH-DA: Photographer Donald Hurlbert
Pair of Man’s Leggings AA1899.052 SMA, UND: Photographers Chuck Loving and Amanda Joseph
Father Lindesmith Photograph in Buckskins Congregation of the Holy Cross, U.S. Province Archives Center
Girl’s Dance Apron AA1899.003 SMA, UND: Photographer Eric Nisly
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Indian Trade Flintlock AA2012.026.004 SMA, UND: Photographer Eric Nisly
Father Lindesmith with Beard CHCUSPCA: Photographer Robinson Studios, Cleveland, Ohio
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ABBREVIATIONS

CHCUSPCA Congregation of Holy Cross U. S. Province Center Archives

DA, UND Department of Anthropology, University of Notre Dame

GMA Glenbow Museum Archives

MHSRCA Montana Historical Society Research Center and Archives

NAA , SI National Anthropological Archives, Smithsonian Institution

SINMNH Smithsonian Institution National Museum of Natural History

SINMNH-DA Smithsonian Institution National Museum of Natural History-Department of Anthropology

SMA, UND Snite Museum of Art, University of Notre Dame

TMMC, UT-A Texas Memorial Museum Collection, University of Texas at Austin

UND University of Notre Dame
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