




I am sorry I cannot give you more information on this interesting subject. Most of what is to be said is contained in the notes on the back of each photo. The printed information I have on warrior societies and their No. 1 - ~~is of a young man without reputation and therefore~~ ~~was~~ there

engages in his first battle and charges a Crow Indian, shown drawing a bow. S. B. rides him down and strikes him with a coup stick. His shield, suspended in front, has on it the figure of an eagle which he ~~insists~~ ^{considers} is medicine. Shield has blue ground and black eagle surrounded by a red circle with an eagle feather at each corner of the shield. S wears no paint; his autograph, a buffalo bull sitting on his haunches, is connected with his mouth by a line. Rides red horse. This about

~~1848 or 1849.~~ 1844. Age 14.

insignia ~~represent~~ ~~of the~~ ~~tribe~~ ~~and~~ ~~mean~~ necessarily apply to these pictographs. The latter represent the most primitive form of pictography, as found on most buffalo robes (the so-called autobiographical records), namely the direct, realistic, pictographic representation of the event to be recorded. On some of the robes brought by the Prince von Wied to Germany, I think on specimens from the Arikara (neighbors of the Mandans, and like them living in earth-lodge villages) the next stage of pictographic writing is represented, at least occasionally, in that such a concept as "captured a horse" is not expressed, as S. B. still did it, by representing in a drawing the whole event but by the following abbreviation:  i. e. a hand plus a horse. The figure of the hand indicating the concept "took". This is already an ideograph and the beginning of a hieroglyphic form of writing. On those robes (now in the museum of Stuttgart) the concept of "horse" is frequently represented by this figure: , i. e. by the footprint of a horse. This was the beginning of a true hieroglyphic system of writing. The professor of Egyptology at the University of Philadelphia assured me that the Egyptian system of hieroglyphs had developed in exactly the same manner out of what was considered realistic drawing, corresponding exactly to S. B.'s system. Many thanks for the copy of Kit Carson. I have also received my photos from my Pine Ridge album.

Yours truly

Comments.
No1 (and many others): The shield design is the result of a vision, either of himself or of some other man who had a reputation of having an effective shield "medicine" from whom he may have bought it. The blue ground of the shield probably indicates the sky. The red, (incomplete) circle may indicate the horizon or the sky. On a crow shield a semicircle over the figure of an eagle (thunderbird) with a similar gap or opening in it, thus: , was explained as symbolizing the vault of the sky with the opening through which the thunderbird emerges into the (lower) cloud region and through which he retires when the storm is over. I don't know whether the incomplete circle here has a similar meaning. Instead of the vault of the heaven it may stand here for the horizon and the gaps for the points from which the storm came and whither it disappeared. The eagle, however, is not necessarily a thunderbird, since it lacks the distinguishing attributes of that deity. The red horizon may have received its color from a prairie fire or from a sunset and its reflex all around the horizon. The four eagle feathers have been explained to me by old Sioux Indians (who made many shield models for me) frequently as symbolizing the four regions. S. B. seems to wear a topknot. This was among the Sioux a very old-fashioned way of arranging the hair which has not survived in any Sioux tribe I have ever come in contact with.

Shawnee
1844

The only exception to the way he indicated his ideas, this is ideographic x

Pennsylvania

vault of the sky

