

Ledger Art

Prior to the 1860s, art was vital to America Indian culture. For the Plains Indians, art provided spiritual protection, social stability, and personal prestige. Unlike European tradition, there was no distinction between art and craft, and no separate artist class. Since art was an integral part of everyday life, everyone was an artist; some people simply had more skill than others.

Plains representational art, on which ledger art is based, was male dominated and consisted of pictographic signs, shorthand visual representations, used to communicate stories and histories. Clarity was of the utmost importance, so figures were two-dimensional with frontal bodies and heads in profile. Facial features and dress were emphasized, as clothing communicated rank and tribal affiliation. Personalized glyphs, or symbols, were often painted above prominent individuals for identification. Heraldic painting, a traditional form of representational art, recorded warriors' brave deeds.



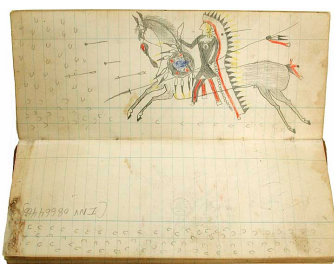
Chief Young-Man-Afraid-Of-His-Horses or Tasunka Kokipapi (Oglala Lakota, 1830-1900), *Robe*, 1870-1880, paint on buffalo hide/skin, 225 x 190 cm, National Museum of the American Indian.

As the settlers moved westward, they brought new materials. Plains warriors acquired ledger books from friendly soldiers, through raids, and by trade. By 1868, paper replaced buffalo hide as a medium, as its compact form was ideal for carrying on horseback. Paper needed no additional preparation like buffalo hide, so artists could carry the materials along with them, drawing from observation. Commercial colored pencils, pens, and crayons were more portable than natural pigments and bone brushes. Thus ledger book art replaced older forms of Heraldic painting while retaining many of its conventions.

As with earlier Heraldic paintings, Ledger books often contained the work of multiple artists. Trails of footprints and the placement of figures continued to suggest temporality, as the past, present, and future were often portrayed in the same composition. Figures remained two-dimensional, rendered with a thick outline and filled with distinct areas of flat color. Traditional Heraldic robes were often painted horizontally across the widest expanse of buffalo hide, namely the area around the torso, so Plains warrior artists typically chose to orient their ledger books horizontally.

While European settlers fought and negotiated with native peoples, American Indians were relocated to reservations and those who resisted were imprisoned. In both places, ledger art served a starkly different purpose than it did on the Plains. Prisoners were encouraged to sell artwork and ledger books were purchased by soldiers, scouts, tourists, and eager anthropologists. More time and abundant materials led to stylistic experimentation, resulting in the emergence of the self-conscious artist.

On the reservation, in addition to being a source of income, art also served as a mode of personal expression in the midst of oppressive surroundings and drastic change. No longer painted on hides for public display, the small, private paintings in ledger books became prized personal possessions. As the very foundation of their lives was irrevocably altered, Plains artists were able to record past victories and old ways of life before they were forgotten. Creative power granted American Indians an authority they had otherwise been stripped of, helping to maintain personal honor and the traditions of Plains people.



Anonymous (Cheyenne), *Warrior with shield and lance under fire from unseen enemies*, n.d., graphite and crayon on paper, 8 x 20 cm, Manuscript 4452-B, National Anthropological Archives, Smithsonian Institution.

Identifying Glyphs

In traditional heraldic painting and ledger books, Plains artists used personal glyphs to communicate stories. A "glyph" is a symbol that identifies important people, places, and property. Its design is based on a person or object's name. For example, Howling Wolf's personal glyph, to the right, is a wolf with lines flowing from its mouth, representing sound waves of a wolf's howl.



Howling Wolf's *Drawing Book*, ca. 1875, Detail. No. 5 War Dance

Discussion Questions

When you look at Howling Wolf's paintings, what do you see?

What are the similarities and differences between Howling Wolf's style and traditional Heraldic painting?

How did the arrival of non-native peoples affect the Plains Indians' way of life?

How did being displaced and relegated to reservations affect American Indian art?

Howling Wolf

Southern Cheyenne, 1849-1927

Drawing Book

ca. 1875

ink and watercolor on paper, 7 1/2 x 10 1/4 in., Gift of Alexander M. Maish in memory of Anna Bourke Richardson Joslyn Art Museum 1991.19

Howling Wolf likely completed this ledger, his last known artwork, during his first three years on the reservation. Although Howling Wolf's reservation paintings are few, they are some of his most revolutionary. The stylistic change is drastic; in earlier drawings, Howling Wolf generally used crayon to apply flat, primary colors, while on the reservation he used ink, watercolor, and opaque paint, blending the colors together. Departing from tradition, Howling Wolf depicts ceremonies, dances, and other scenes of everyday life in Joslyn's twelve-page ledger book. Although it is possible that these paintings were created with the intent to sell, it seems unlikely. Howling Wolf paints Cheyenne historical events that happened long before his birth, denoting major figures with their personalized glyphs. These images would have profound personal meaning and importance within the Cheyenne community, but would be unfamiliar to non-Indians. In these paintings, Howling Wolf records a people's history and preserves a way of life.

No. 1 The first white men seen by the Cheyenne

A Cheyenne Chief meets a white man for the first time. Behind the trader, a Sioux Chief holds a pipe, a sign of friendship. This event took place over a hundred years prior to Howling Wolf's birth. Rather than paint from memory, he paints an event that forever altered the course of Cheyenne history.

No. 2 First Horses

The Cheyenne first acquired horses over 150 years before Howling Wolf's time, revolutionizing hunting and warfare. A flint arrowhead glyph identifies the Flint or Arkansas River. The Cheyenne are on the right preparing to trade a dog travois (sled), while the Kiowa are on the left with a horse. The X's indicate previous trades.

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The Sun Dance is performed once a year by the whole Cheyenne community to ensure the tribe's well-being. The men in front are members of the soldier society of the Sun Dance Makers, shooting at a rawhide figure of the enemy. Musicians sit in the center, while spectators crowd in from behind. Most ledger drawings display action from left to right. This view is unusual in that it shows a singular moment from the ceremony from an aerial perspective.

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Howling Wolf unconventionally shows the dancers from behind. Cheyenne women parade enemy scalps and a bloodied arm in celebration of the men's success at war. A scalp or limb was valued for the honor it implied in first touching a fallen enemy. Small pieces of scalp were used to fringe war clothing and bridles.

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Howling Wolf, identified by his personal glyph, leads the Bowstring Society in a war dance to energize his fellow warriors and encourage men to join the raid. His horse is painted with symbolic wounds in commemoration of past battles. Figures are cut off, suggesting the continuation of space beyond the picture plane.

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In addition to dancing for war and ritual, the Cheyenne also enjoyed dancing for pleasure. Here Howling Wolf paints a social dance. The men at the left play one large drum, providing music for the young man and woman in the center of the tipi. The hide enclosure is pulled back to allow air circulation and provide spectators with a better view. The young man tenderly wraps his blanket around the young woman's shoulders.

No. 7 Buffalo Hunt

Buffalo hunts were very dangerous. A horse slips on the undulating hills. Its rider falls headfirst. Blood pours from the buffalo's mouths and wounds. The overlapping tracks cutting across the page show the fast and chaotic nature of the chase. Howling Wolf blends colors to emphasize the dynamism of this gruesome scene.

No. 8 Corn Field

Prior to their nomadic lifestyle, the Cheyenne grew corn. A woman underneath an arching brush-shelter cooks alongside a plot of corn and squash. Her dress is typical of the 1870s; she sports a choker, a cape with sleeves, a skirt with side panels, a silver belt and moccasins. It is interesting Howling Wolf presents her as such, as the scene took place long before Howling Wolf's birth.

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Nomadic tribes often held competitions between different warrior societies or bands. Howling Wolf simultaneously shows past and present, painting both the start and near culmination of an old-fashioned horse race. The stakes are displayed at the left by the starting line: a quiver, folded robe, lance, and two horses, winner takes all. He adds dynamism to the scene by blending colors in the stream, making the water appear to flow. Streamers blow in the wind, and the horses strain forward, flying towards the finish.

No. 10 Elopement

Traditionally marriage was negotiated between a Cheyenne brave and the bride's parents, but occasionally an elopement took place. Footprints surrounding the tipi suggest careful deliberation. Their intricate dress and tipi indicate status. In fact, the glyph above the tipi marks it as the home of Red Cloud, an Oglala Lakota Chief.

No. 11 Antelope Hunt

The hunters dressed in war apparel, perhaps on the way to a raid, pause to hunt. This was a common occurrence, as providing sustenance for the tribe was of utmost importance. At the top, Howling Wolf paints a spotted dog chasing a deer, perhaps an allegorical representation of the hunt.

No. 12 Roman Nose

Roman Nose was a Southern Cheyenne leader, identified at the front of the war procession by his personal glyph. After a battle, returning warriors would pause outside the village, changing into ceremonial clothing before charging victoriously back to camp. Men shoot into the air and wave scalps in celebration as the women come out to congratulate them.

Howling Wolf (Honanistto)



Howling Wolf, Southern Cheyenne, photo while imprisoned at Fort Marion in Florida, ca. 1876

Born in 1849, Howling Wolf's life bridged a period of immense transition on the Great Plains; he was a nomadic warrior, prisoner, and ultimately resident of a reservation in present-day Oklahoma. In only a decade, Howling Wolf saw his people's way of life irrevocably changed.

The Southern Cheyenne had a sociopolitical structure divided into civil and military branches. Council chiefs and warrior society headmen were elected and all subordinate to the head chief. In the 1850s-60s, Chief Black Kettle desired peace with non-Indians. Howling Wolf's father, Eagle Head, was headman of the Bowstring Society and initially he supported Black Kettle's peace efforts.

In Plains culture, men gained status by participating in raids and battles so despite his father's desire for peace, at age 15, Howling Wolf likely fought in defense of his people at the Sand Creek Massacre. He participated in several conflicts, joining his father in battle at the Adobe Walls. After the failed attack and harsh winter of 1874-75, the Southern Cheyenne surrendered to the U.S. government, and Eagle Head and Howling Wolf were imprisoned in Fort Marion, Florida.

Sergeant Pratt, Howling Wolf's guard, supplied prisoners with art materials and encouraged them to provide for their families by selling artwork to curious tourists. The majority of Howling Wolf's artwork was completed during this period. He kept close ties to traditional Heraldic painting, using a horizontal orientation and footprints to indicate movement and the passage of time. He continued to paint in two dimensions with a bold, steady outline. However, in contrast to traditional Plains artists who produced public art, Howling Wolf became a self-conscious artist, realizing his own personal style. With more time and ample supplies, he practiced with the conventions of Heraldic painting, adding landscape elements to create more complete scenes. He experimented with his technique, using inks, pencils, crayons, and washes, alternating between light application and deep saturation; he even blended colors periodically. Perhaps most radical of all, he illustrated figures from above and behind, utilizing foreshortening.

At Fort Marion, Howling Wolf suffered from rapidly failing eyesight. Eagle Head was in good standing with the authorities, so when the prison surgeon seemed to be doing more harm than good, Howling Wolf was sent to Boston for treatment. There, he became enamored with the white man's way of life. He learned how to speak English and Spanish fluently and abandoned traditional dress. Five months after returning to Fort Marion, Howling Wolf was released to the reservation, where he sought to convert others to his new way of life by preaching about the good of the Bible and farming. For three years, Howling Wolf worked various jobs, serving as assistant at the agency school and as a private for the agency police.

After his father's death in 1881, Howling Wolf saw that adopting the white man's way of life hurt his people more than it helped. With the encroachment of non-Indians, the tribe's primary food source, the buffalo, was hunted to near extinction. By outlawing raids, European settlers took away the very mechanism by which Plains men achieved personal growth, determined status, and ultimately formed their identities. Disease and starvation ravaged the reservation due to insufficient rations and medical assistance: aid that had been promised.

He became disillusioned with the false promises of the U.S. government. He wrote to Sergeant Pratt, saying, "You gave me the white man's road and it is very good. At the fort you gave us cloth[e]s but we have been here one year and they are about all gone... When I hunted the Buffalo [sic] I was not poor; when I was with you I did not want for eney [sic] thing but here I am poor I would like to go out on the planes a gan [sic] where I could rome [sic] at will and not come back a gain."

Abandoning the white man's way of life, Howling Wolf sought honor through traditional means. He became a prominent leader and worked to reclaim Cheyenne land and helped acquire food during intense famine. Howling Wolf's desire for status may have limited his artistic production on the reservation. Art was no longer viewed as sufficient means of bringing spiritual and social stability, so he could no longer achieve the honor he sought through it.

Near the end of his life Howling Wolf yet again decided to profit from 'Indian exoticism.' He and one of his sons founded a wild-west type show in Houston, Texas, where they recreated a Cheyenne village, performing dances for tourists twice a day. In 1927 he died in an automobile accident on his way home from one of the shows.



Howling Wolf, Fort Marion, 1876, pencil, crayon & ink on paper. Courtesy Western Americana Collections, Beinecke Rare Book & Manuscript Library, Yale U.

Timeline

1840

1849 Howling Wolf is born

1850

1851 Treaty of Fort Laramie

Howling Wolf's father, Eagle Head (or Minimic, left) and Howling Wolf (or Honanistto), Two Indian Chiefs in Fort San Marco, c. 1877. Photo courtesy of the Saint Augustine Historical Society

1860

1861 Howling Wolf's first battle

1864 Sand Creek Massacre & Eagle Head named Bowstring Society headman

1865 Chief Black Kettle signed the Laramie Treaty

1869 Battle of Washita River & Death of Chief Black Kettle

1870

1874 Intertribal attack on Adobe Walls

1870 Northern Cheyenne moved to Oklahoma reservation

1875 Southern Cheyenne surrender to government; Howling Wolf & Eagle Head imprisoned at Fort Marion

1876 The Battle of Little Bighorn; Howling Wolf goes to Boston

1877 Howling Wolf returns to Fort Marion

1878 Howling Wolf released from Fort Marion

1881 Eagle Head dies

1883 Widespread draught and starvation on the Plains

1884 Howling Wolf becomes Warrior Society headman

1889 Reservation land divided & sold into individual allotments

1898 Curtis Act mandates allotment of all tribal lands

1899 Congress granted railroad companies rights-of-way through American Indian lands

1900

1907 Oklahoma Territory merged with American Indian Territory

1910

Howling Wolf, "At the Sand Creek Massacre", Oberlin Ledger p. 4, 1874-1875, pen, ink, and watercolor on ledger paper, 8 x 12 1/2 in., Gift of Mrs. Jacob D. Cox, 1904, AMAM 04.1180.5, Courtesy of Allen Memorial Art Museum, Oberlin College.

1924 Indian Citizenship Act extends citizenship and voting rights to all American Indians

1927 Howling Wolf dies

BACKGROUND IMAGE: Howling Wolf's *Drawing Book*, ca. 1875, Detail. No. 10 Elopement

poster © Joslyn Art Museum 2014



HOWLING WOLF (SOUTHERN CHEYENNE, 1849–1927)

DRAWING BOOK

ca. 1875, INK AND WATERCOLOR ON PAPER

JOSLYN ART MUSEUM © OMAHA, NEBRASKA

Gift of Alexander M. Maish in memory of Anna Bourke Richardson, 1991.19

Howling Wolf



Howling Wolf, Southern Cheyenne, photo while imprisoned at Fort Marion in Florida, ca. 1876

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The Southern Cheyenne had a sociopolitical structure divided into civil and military branches. Civil chiefs and warrior society headmen were elected every ten years, all subordinating to the war head chief. In the 1850s–1860s, Head Chief Black Kettle desired peace with non-Indians. Howling Wolf's father, Eagle Head, was headman of the Bowstring Society and initially supported Black Kettle's peace efforts.

In Plains culture, men gained status by participating in raids and battles so despite his father's desire for peace, Howling Wolf was likely eager to go to war. He was 15 at the time of the Sand Creek Massacre and likely fought in defense of his people. He participated in several conflicts after, joining his father in the Battle of Adobe Walls. After the failed attack and harsh winter of 1874–1875, the Southern Cheyenne surrendered to the U.S. government, and Eagle Head and Howling Wolf were imprisoned in Fort Marion, Florida.

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Despite his success within the tribe, Howling Wolf continued getting entangled in outside conflict. In 1893 he was arrested for the rape of a white woman. After escaping, Cheyenne supporters protected him from the authorities and charges were eventually dropped. Near the end of his life Howling Wolf yet again decided to profit from 'Indian exoticism.' He and one of his sons founded a wild-west type show in Houston, Texas, where they recreated a Cheyenne village, performing dances for tourists twice a day. In 1927 he died in an automobile accident on his way home from one of the shows.

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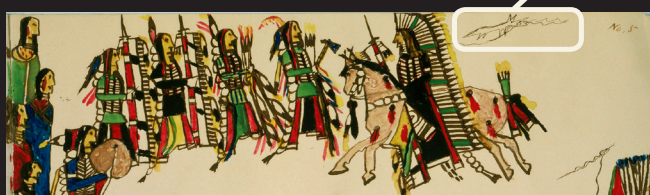
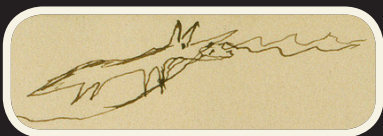


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The History of Ledger Art



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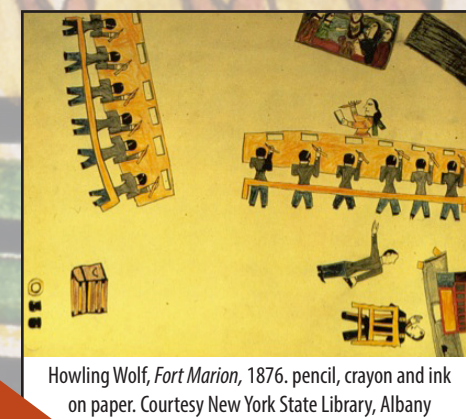
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Howling Wolf, Fort Marion, 1876, pencil, crayon and ink on paper. Courtesy New York State Library, Albany.

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Howling Wolf



Eagle Head (or Mimic, left) and Howling Wolf (or Hontanisto), *Two Indian Chiefs in Fort San Marco*, c. 1877. Photo courtesy of the Saint Augustine Historical Society.

Howling Wolf was born in 1849. His life bridged a period of immense transition out on the Great Plains; he was a nomadic warrior, prisoner, and ultimately resident of a reservation in present day Oklahoma. In only a decade, Howling Wolf saw his people's way of life irrevocably changed. The Southern Cheyenne had a sociopolitical structure divided into military branches. Council chiefs and warrior society headmen were elected every ten years, all subordinate to the head chief. In the 1850s-1860s, Chief Black Kettle desired peace with non-Indians. Howling Wolf's father, Eagle Head, was headman of the Bowstring Society and initially he supported Black Kettle's peace efforts. Despite his desire for peace, Howling Wolf was likely eager to go to war. In Plains Indian society, men gained status by participating in raids and battles. Howling Wolf was fifteen at the time of the 1864 Sand Creek Massacre and likely fought in defense of his people. Howling Wolf participated in several conflicts after, including his father in battle at the Adobe Walls. After the failed attack and harsh winter of 1874-1875, the Southern Cheyenne surrendered to the U.S. government. Eagle Head and Howling Wolf were imprisoned in Fort Marion, Florida.

Sergeant Pratt was Howling Wolf's guard. Pratt supplied his prisoners with art materials, encouraging them to sell artwork to curious tourists to provide for their families. The majority of Howling Wolf's artwork was completed during this period. He kept close ties to traditional Heraldic painting, using a horizontal orientation and footprints to indicate movement and the passage of time. He continued to paint in two dimensions with a bold, steady outline. However in contrast to traditional Plains artists who produced public art, Howling Wolf became a self-conscious artist, realizing his own personal style. With more time and ample supplies, Howling Wolf experimented with the conventions of Heraldic painting, adding landscape elements to create more complete scenes. He experimented with technique, using inks, pencils, crayons, and washes, alternating between light application and deep saturation; he even blended colors periodically. Perhaps most radical of all, Howling Wolf illustrated figures from above and behind, utilizing foreshortening. At Fort Marion, Howling Wolf suffered from rapidly failing eyesight. Eagle Head was in good standing with the authorities, so when the prison surgeon seemed to be doing more harm than good, Howling was sent to Boston for treatment. There, Howling Wolf became enamored with the white man's way of life. He learned how to speak English and Spanish fluently, abandoning traditional dress. Five months after returning to Fort Marion, Howling Wolf was released. At the reservation, Howling Wolf sought to convert others to his new way of life, preaching about the good of the bible and farming. For three years Howling Wolf worked various agency jobs, serving as assistant at the agency school and as a private for the agency police.

However after his father's death in 1881 Howling Wolf became disillusioned with the false promises of the U.S. government. Howling Wolf wrote to Pratt, saying, "You gave me the white man's road and it is very good. At the fort you gave us cloth[e]s but we have been here one year and they are about all gone...When I hunted the Bufalo I was not poor; when I was with you I did not want for eney thing but here I am poor I would like to go out on the planes a gane where I could rom[e] at will and not come back a gain." Howling Wolf saw that adopting the white man's way of life hurt his people more than it helped them. With the encroachment of non-Indians, the tribe's primary food source, the buffalo, was hunted to near extinction. By outlawing raids, European settlers took away the very mechanism by which Plains men achieved personal growth, determined status and ultimately formed their identities. Disease and starvation ravaged the reservation due to insufficient rations and medical assistance: aid that had been promised by the U.S. government. Howling Wolf abandoned the white man's way of life and sought honor through traditional means. Howling Wolf became a prominent leader. He worked to reclaim Cheyenne land and helped acquire food during intense famine. Howling Wolf's desire for status may have limited his artistic production on the reservation. Art was no longer viewed as sufficient means of bringing spiritual and social stability, so Howling Wolf could no longer achieve the honor he sought through art.

Despite his success within the tribe, Howling Wolf continued getting entangled in outside conflict. In 1893 he was arrested for the rape of a white woman. After escaping, Cheyenne supporters protected him from the authorities and charges were eventually dropped. Near the end of his life Howling Wolf yet again decided to profit from 'Indian exoticism'. He and one of his sons founded a wild-west type show in Houston, Texas where they recreated a Cheyenne village, performing dances for tourists twice a day. In 1927 he died in an automobile accident on his way to the show.

Howling Wolf Southern Cheyenne, 1849-1927 *Drawing Book* ca. 1875

Ink and watercolor on paper, 7 1/2 x 10 1/4 in.,
Gift of Alexander M. Maish in memory of Anna Bourke Richardson
Joslyn Art Museum 1991.19

Howling Wolf likely completed the Bourke Ledger, his last known artwork, during his first three years on the reservation. Although Howling Wolf's reservation paintings are few, they are some of his most revolutionary. The stylistic change is drastic; in Florida, Howling wolf generally used crayon to apply flat, primary colors, while on the reservation he used ink, watercolor, and opaque paint, blending the colors together. Departing from tradition, Howling Wolf depicts ceremonies, dances, and other scenes of everyday life in Joslyn's twelve page ledger book. Although it is possible that these paintings were created with the intent to sell, it seems unlikely. Howling Wolf paints Cheyenne historical events that happened long before his birth, denoting major figures with their personalized glyphs. These images would have profound personal meaning and importance within the Cheyenne community, but would be unfamiliar to non-Indians. In these paintings, Howling Wolf records a peoples history and preserves a way of life.

Discussion Questions

When you look at Howling Wolf's paintings, what do you see?

What are the similarities and differences between Howling Wolf's style and traditional Heraldic painting?

How did the introduction of non-native peoples affect the Plains Indian's way of life?

How did being displaced and relegated to reservations change American Indian art?



No. 1 The first white men seen by Cheyenne

A Cheyenne Chief meets a white man for the first time. Behind the trader, a Sioux Chief holds a pipe, a sign of friendship. This event took place over a hundred years prior to Howling Wolf's birth. Rather than paint from memory, he paints an event that forever altered the course of Cheyenne history.



No. 2 First Horses

Howling Wolf, identified by his personal glyph, leads the Bowstring Society in a war dance to energize his fellow warriors and encourage men to join the raid. His horse is painted with symbolic wounds in commemoration of past battles. Figures are cut off, suggesting the continuation of the dance.



No. 3 Medicine Lodge

The Sun dance is performed once a year by the whole Cheyenne community to ensure the tribe's wellbeing. The men in front are members of the soldier society of the Sun Dance Makers, shooting at a rawhide figure of the enemy. Musicians sit in the



No. 4 Scalp Dance

Howling Wolf unconsciously shows the dancer behind. Cheyenne warriors parade enemy and a bloodied arm in celebration of the men's success at war. A scalp or limb was valued for the honor it implied in first touching a fallen enemy. Small pieces were used to



No. 5 Social Dance

Howling Wolf, identified by his personal glyph, leads the Bowstring Society in a war dance to energize his fellow warriors and encourage men to join the raid. His horse is painted with symbolic wounds in commemoration of past battles. Figures are cut off, suggesting the continuation of the dance.



No. 6 Social Dance

In addition to dancing for war and ritual, the Cheyenne also enjoyed dancing for pleasure. Here Howling Wolf paints a social dance. The men at the left play one large drum, providing music for the young man and woman in the center of the tipi. The hide



No. 7 Buffalo Hunt

Buffalo hunts were very dangerous. A horse slips on the undulating hills. Its rider falls headfirst. Blood pours from the buffalo's mouths and wounds. The overlapping tracks cutting across the page show the fast and chaotic nature of the chase. Howling Wolf blends colors to emphasize the



No. 8 Corn Field

Prior to their nomadic lifestyle, the Cheyenne grew corn. A woman underneath an arching shelter cooks and washes. Her dress is typical of the 1870's; she wears a choker, a cape with sleeves, a skirt with side panels, a silver belt and moccasins. It is in



No. 9 Horse Race

Nomadic tribes often held competitions between different warrior societies or bands. Howling Wolf simultaneously shows past and present, painting both the start and near culmination of an old fashioned horserace. The stakes are displayed at the left by the starting line: a quiver, folded robe, lance and two horses,



No. 10 Elopement

Traditionally marriage was negotiated between a Cheyenne brave and the bride's parents, but occasionally an elopement took place. Footprints surrounding the tipi suggest careful deliberation. Their intricate dress and tipi indicate status. In fact, the glyph above the tipi marks it as the home of Red



No. 11 Antelope Hunt

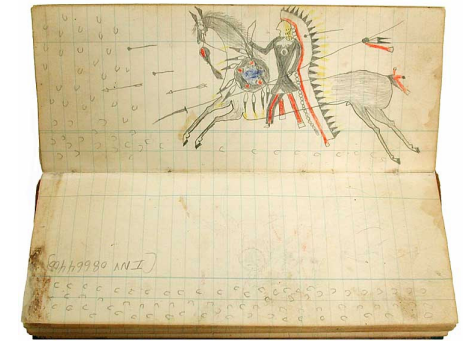
The hunters dressed in war apparel, perhaps on the way to a raid, pause to hunt. This was a common occurrence, as providing sustenance for the tribe was of utmost importance. At the top, Howling Wolf paints a spotted



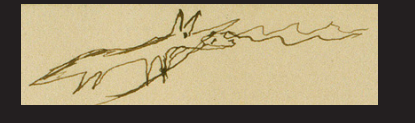
No. 12 Roman Nose

Roman Nose was a Southern Cheyenne leader, identified at the front of the war procession by his personal glyph. After the battle, returning warriors would pause outside the village, changing ceremonial clothing.

The History of Ledger Art



Identifying Glyphs



Details from Howling Wolf's *Drawing Book*, ca. 1875
No. 5 War Dance

Timeline

1840

1849 Howling Wolf is born

1850

1851 Treaty of Fort Laramie

1860

1861 Howling Wolf's first battle

1864 Sand Creek Massacre & Eagle Head named Bowstring Society headman

1865 Black Kettle signed the Laramie Treaty

1869 Battle of Washita River & Death of Chief Black Kettle

1870 Northern Cheyenne moved to Oklahoma reservation

1870

1874 Intertribal War

1875 Southern Cheyenne surrender to government & Howling Wolf & Eagle Head imprisoned at Fort Marion

1876 The Battle of Little Bighorn & Howling Wolf goes to Boston

1877 Howling Wolf returns to Fort Marion

1878 Howling Wolf released from Fort Marion

1880

1881 Eagle Head dies

1883 Food Crisis

1884 Howling Wolf becomes Warrior Society headman

1890

1892 Reservation land divided & sold into individual allotments

1893 Howling Wolf arrested for rape

1898 Curtis Act mandates allotment of all tribal lands

1899 Congress grants railroad companies rights-of-way through American Indian lands

1900

1907 Oklahoma Territory merged with American Indian Territory

1910

1917 World War I begins

1920

1924 Indian Citizenship Act extends citizenship and voting rights to all American Indians

1930

1927 Howling Wolf dies