AANII! SHE:KON! YIHEH! WELCOME!

You are exploring the public face of the GRASAC Knowledge System, a repository of Great Lakes Aboriginal material culture.
What is GRASAC?

• collaborative & interdisciplinary research group (~400 members)
• focus on the Great Lakes region
• creators of the GRASAC Knowledge Sharing system (GKS) an online database of ~4000 heritage items, ~25000 language items
• visits to collections across North America and Europe
The GRASAC project “brings together researchers from three primary sectors—Aboriginal communities, universities, and museums and archives—who share two central goals. On a cognitive level they seek to advance research on the history and expressive culture of the Anishinaabe, Hodenosaunee, and Wendat by combining knowledge developed within Western academic disciplines with Aboriginal knowledges.

On an ethical level, they endeavor to create new forms of access to Indigenous heritage for members of originating communities.”

GKS Database

- Teams of diverse researchers who pool their varied collective knowledges to make records
- Database of "Heritage Items": material culture, archival documents, historical photos & paintings, and associated multimedia files.
- Aboriginal and Western knowledge systems
- Trans-disciplinary or holistic philosophy
- Transparent approach to knowledge creation
the GRASAC lab is at Carleton

GRASAC members are located around the world

GRASAC’s primary community partners have been the Ojibwe Cultural Foundation & the Woodland Cultural Centre
Miigwech to our funding sources:
Initial Research Question:

GRASAC began as a question raised by a small group of researchers in 2004 who were interested in the potential of databases and who came from different disciplinary backgrounds (law, anthropology, art history, history) and different cultural traditions, both Indigenous and non-Indigenous: would it be possible to use information technology to digitally reunite Great Lakes heritage that is currently scattered across museums and archives in North America and Europe with Aboriginal community knowledge, memory and perspectives?
GRASAC’s Beginnings...
Planning Meetings at Carleton 2005 & 2007

Cory Willmott (SIUE), Norm Vorano (CMC), Heidi Bohaker (UofT), Trudy Nicks (ROM), Alan Corbiere (Ojibwe Cultural Foundation)

Sylvia Kasprycki, (Museum fur Volkerkunde, Frankfurt) and Alan Corbiere

Jonathan King (British Museum), Cory Willmott (Southern Illinois U)
GRASAC’s Beginnings...

First GRASAC Team Research Trip:

Keith Jamieson (Woodland Cultural Centre), Cory Willmott (Southern Illinois University), Heidi Bohaker (University of Toronto), Laura Peers (Pitt Rivers/ Oxford University), Alan Corbiere (Ojibwe Cultural Foundation), Robert Storrie (British Museum).
GRASAC Team Research Trips...
British Museum 2007:

GRASAC Members and British Museum Staff, Orsman Road Stores
GRASAC Team Research Trips...
British Museum 2007: Subjects not Objects

Meeting the Beings
“family reunion with … beings who have been left sleeping in confining boxes on distant shelves for too long…”

With Whom or With What are we working?

Lindsay Borrows: “Nanabush in London: Context, Life, Words, and Cultures in the British Museum”
GRASAC Team Research Trips...
Return to the Ojibwe Cultural Foundation

Reporting some research findings to the M’Chigeeng community December 2008; Consultation with Elders, Ojibwe Cultural Foundation, November 2008.
GRASAC Pilot Database 2007:

- Artifacts
- Photographs
- Archival Documents
- Documentary Art
- Audio/Video
- People
- Communities
- Events

English Name: shoulder bag
Community / Nation: Anishinaabe
Region: Central Great Lakes
General Classification: (empty)
Historical Period: (empty)
Maker: (empty)
Original Collector: (empty)


Dimensions: length (total) 60 cm, (bag without strap) 16 cm to 18.4, strap: length 69 x width 5

Materials: body: woolen yarn, porcupine quills, size 6 pony beads, red linen bias tape border; strap: woolen yarn edged with "woolly" yarn, or "Ridson hair" braid; brass cones with red-dyed animal hair and quilt wrapping around base of cones; lining of bag is woven striped linen; base of bag is comprised of fibre cords, possibly hemp or nettle fibre; decorative strip is of black dyed hide and porcupine quills with remnants of quilt wrapped tassels.

Techniques: Body: Finger weaving with bead infill, leaching or possibly resist dying technique used to produce lighter areas of colour on the torso and on the back of the shoulder strap (fingertip-woven of coarse strands of wool with interwoven beads [decorative strip] black-dyed hide with quillwork.

Colours: white beads, strap and body have faded from bright red, lining cloth is now beige with faded greenish stripes, but originally had been white with blue-black stripes; orange and cream quills would have originally been red and white, patches of greenish-yellow on the thundertbird torso and on the centre of the shoulder strap.

Condition: All signs of wear and repair, edges have been stabilized with conservation tape.

Notes: Thunderbird with 3 heads

Reference: On-site researchers. A number of techniques identified here as an eighteenth or early 19th century. The larger heads (with lower numbers) seen on this bag are often early and worn out, while bags of about 1830, the loom technique does not appear after the early 18th century, and the dark blackish-brown hide with quiltwork is also quintessentially 19th century. The thundertbird motif is striking and unusual. It may represent a family of thundertbirds as suggested by the layered tails and a smaller tail inside the larger one (a child?). The bag is covered with power symbols and could have had a number of uses; Keith suggests it could have been used to carry a warumpia. Allen: It could also have had a more utilitarian use (Cory: a bag used to carry medicine would not have a strap, this was designed to be carried on a stick). This is one of the masterpieces of the collection.

Source of Acquisition: Fenton & Sons, London (deaccessioned)

Date of Accession: [empty]

Accession Number: [empty]

Bibliography & Additional Information: [empty]

Added Comments

April 20, 2007

CNC has a sash with the same technique of weaving.

– Cory Willmott
The Heritage Item

* One table/form for everything.

* Think about how material culture communicates stories, ideas, teachings.

* Think about how archival documents (treaties, letters, diaries, etc) have their own material qualities.

* Don’t think in isolation, think holistically.

* Attribute the source of all information

* Everything has a maker, everything has a creation date, even if you don’t know it!
## Collar

**GKS ID:** 25435  
**OLD GKS ID:** 3351

### Description
- **Item Type:** Material Culture
- **Current Location:** Canadian Museum of Civilization
- **Catalogue/Accession Number:** III-1-2007.1
- **Description/Summary:** Collar created by Hodnesaunee artist Sam Thomas in 2001 by sewing glass beads on a lilac-coloured piece of velvet to create a pattern of birds, flowers, and leaves. Before it was acquired by the museum it was used as a betting token during the peach stone game played during the Midwinter Ceremony.

### Details
- **Item Name:** Collar
- **Editor(s):** Ruth Phillips, Jasmine Fenn
- **Local Origin:** Niagara Falls, Ontario
- **Nation of Origin:** Cayuga, Hodenosaunee/Haudenosaunee
- **Date Made or Date Range:** 2001

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**Acknowledgements**

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GRASAC Knowledge Sharing System
Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures

Collar

GKS ID: 25435
OLD GKS ID: 3351

Description File   Images / Manuscript Pages

Show Summary   Show Detailed   Comments   Change History

Show All Categories

Item Identification
Dates and Times Related to this Item
Makers and Places
Physical Description
Inscriptions or Alphabetic Text
Use History
Exchange History
Collection & Acquisition History
Exhibition & Publication History
Citation Information
About This GRASAC Record
Media

Related Heritage Items
No relation
Enter GKS ID   Add New Relation

Related Language Items
No relation
Enter GKS ID   Add New Relation

Related Folders Items
Not added to any folder.
Select a folder
Add to folder
Create a new folder
Collar

GKS ID: 25435
OLD GKS ID: 3351

Description File Images / Manuscript Pages

**Show Summary**  **Show Detailed**  **Comments**  **Change History**

### Item Identification

- **Date Made or Date Range:** 2001
- **Rationale for Assigned Date:** Year of creation, museum documentation
- **Related Seasonal Time:** Winter
- **Associated Ceremonial Time:** Midwinter Ceremony
- **Rationale for Assigned Season and/or Ceremonial Time:** Statement by the artist, Sam Thomas, as well as by the CMC. Used for betting in the Peach Stone Game
- **Date Print Made:**

### Related Heritage Items

No relation

- Enter GKS ID
- Add New Relation

### Related Language Items

No relation

- Enter GKS ID
- Add New Relation

### Related Folders Items

Not added to any folder. Select a folder

- Add folder
- Create a new folder
**Item Name:** bag, shoulder

**Material Culture**

**Current Location:** Cambridge University Museum of Archaeology and Anthropology

**Catalogue/Accession Number or Reference:** Z35127

**Description/Summary:**
A square hide shoulder bag, now missing its strap, dating to the second half of the 18th century and attributable to the Anishinaabe. Two thunderbirds, power lines, and motifs that may represent horned serpents are displayed on the front. Transferred to the museum from the Trinity College Library, University of Cambridge, in 1914.

**Editor(s):**
- Stacey Loyer
- Ruth Phillips

**Local Origin:**

**Nation of Origin:** Anishinaabe

**Date Made or Date Range:** 1750s to 1800
Manitoulin Makers: A GRASAC Rosetta Stone
Bowl made of sweetgrass. Made by Maniian Pakwatchikwe Shawana.
Closing the Distance…Reconnecting Roots
Pitt Rivers Museum, Oxford, 2008:

The graduate student / research assistant perspective

Wahsontiio Cross and Alex Nahwegahbow; Peabody Museum of Archaeology and Ethnology, Harvard University, MA; Peabody Essex Museum, Salem MA

Indigenous Languages Module

“By adding in terms from Indigenous languages we want to be able to answer more than the question “what’s that?” in Anishinabemowin, Wendat, Cayuga, or Mohawk. We want to provide information that illuminates the item’s current ontological status, while tracing etymological changes that stimulate discussion about Anishinaabe or Hodenosaunee epistemologies related to specific items in the GKS.

The goal is to provide a window into Anishinaabe or Hodenosaunee world view that privileges language as the key to an item’s history and historically layered meanings. The completion of the Indigenous language module will mark the beginning of an exciting new phase of research possibilities.”

Indigenous Languages: Design Meeting (2010)
Indigenous Languages Module

• To name heritage items in their language of origin
• To promote research on indigenous worldviews through indigenous languages
• “Language Items” will parallel and link to “Heritage Items” in the GKS
• Made possible by a team of GRASAC linguists who contributed their dictionaries to the GKS to create the bulk of our existing Language Items: Carrie Dyck & Amos Key’s Cayuga Dictionary; and Mary Ann Corbiere & Rand Valentine’s Nishanaabemowin Dictionary
Indigenous Languages Module: Wiigwaas

Definition: birch bark
Languages: Nishnaabemwin (Odawa/Eastern Ojibwe)
Pronunciation audio file: wiigwaas
Full entry: wiigwaas > ni NE > loc wiigwaasing; 1 birch bark. > Full-vowel form: wiigwaas.
Part of speech: ni
Alternative spellings:
Creator of this record: Auto-created by GRASAC
Editor(s) of the record: Rand Valentine, Mary Ann Corbiere

GKS ID: 21961
OLD GKS ID: n/a

Tasks
Edit
Devel

Related Heritage Items
- mokuk, birch bark container, E278120
- Last Year’s Growth (Video of Ted Toulouse)
  Elder Ted Toulouse (Sagamok First Nation) shows a birch tree that he...
Indigenous Languages Module: Wiigwaas

Related Heritage Items

### wiigwaas

#### N-nisaasii Mtīg (Video of Ted Toulouse)
Elder Ted Toulouse, from Sagamok First Nation, shows and explains how to harvest sheets of birch bark. In Ojibwe with Ojibwe captions. Video created by Ted Toulouse, Alan Corbiere and Evelyn Roy. *To play the video, open the "Show Detailed" tab above, then look under the "Media" section at the bottom of the list.

#### Gēte-wiigwaas Bwe-kik (Video of Ted & Mina Toulouse, Mary Ann Corbiere)
Ted and Myna Toulouse and Mary Ann Corbiere discuss a bwe-kik (large birch storage vessel) at the Smithsonian's National Museum of Natural History in Washington (GKS ID #25724). Ted and Myna explain that it looks like it was made from the bark of a birch tree that has second growth, that is, it had been previously harvested and the

#### Last Year's Growth (Video of Ted Toulouse)
2014
Elder Ted Toulouse (Sagamok First Nation) shows a birch tree that he harvested the bark from two years ago, demonstrating that the tree survives but also that the bark that regenerates there is stronger and thicker. This is the type of bark used for the birch bark container (mokuk) shown in GKS record #25724 from the Smithsonian's National

#### Related Heritage Items

- mokuk, birch bark container, E278120

#### Related Language Items

No relation

#### Related Folders Items

Not added to any folder. Select a folder
Indigenous Languages Module: Wiigwaas
Related Heritage Item: Mokuk

mokuk, birch bark container

GKS ID: 25724
OLD GKS ID: 3851

Item Type: Material Culture
Current Location: National Museum of Natural History Smithsonian Institution
Catalogue/Accession Number: E278120

Description/Summary:

Item Name: mokuk, birch bark container
Editor(s): Ruth Phillips
Local Origin: White Earth Reservation, Minnesota
Nation of Origin: Anishinaabe
Date Made or Date Range: before 1913
Indigenous Languages Module: Wiigwaas
Related Heritage Item: Mokuk Images

mokuk, birch bark container

GKS ID: 25724
OLD GKS ID: 3851

Tasks
Edit Heritage Item

Related Heritage Items
- Last Year's Growth (Video of Ted Toulouse)
- Elder Ted Toulouse (Sagamok First Nation) shows a birch tree that lie...
- Gete-wiigwaas Bwe-kik (Video of Ted & Mina Toulouse, Mary Ann Corbiere)
  Ted and Myna Toulouse and Mary Ann Corbiere discuss a bwe-kik (large...

Related Language Items
- wiigwaas
  Nishnaabemwin (Odawa/Eastern Ojibwe)
  birch bark
mokuk, birch bark container

GKS ID: 25724
OLD GKS ID: 3851

Related Heritage Items

Last Year’s Growth (Video of Ted Toulouse)
Elder Ted Toulouse (Sagamok First Nation) shows a birch tree that he...

Gete-wiigwaas Bwe-kik (Video of Ted & Mina Toulouse, Mary Ann Corbiere)
Ted and Myna Toulouse and Mary Ann Corbiere discuss a bwe-kik (large...
Indigenous Languages Module: Wiigwaas
Related Heritage Item: Mokuk Detailed Image
Indigenous Languages Module: Wiigwaas
Related Heritage Item: Interpretation of Mokuk
Gete-wiigwaas Bwe-kik (Video of Ted & Mina Toulouse, Mary Ann Corbiere)

Large storage vessel made from old bark (English)

Item Type: Video Recording
Current Location: National Museum of Natural History Smithsonian
Catalogue/Accession Number or Reference:

Description/Summary:
Ted and Myna Toulouse and Mary Ann Corbiere discuss a bwe-kik (large birch storage vessel) at the Smithsonian's National Museum of Natural History. They explain that it looks like it was made from the bark of a birch tree that has second growth, that is, it had been previously harvested and the bark grew back. Narrated in Nishnaabemwin, with Nishnaabemwin captions added by Alan Corbiere. * To see the video, as well as a transcript and glossary for it, click on the "Detailed View" tab above, then look inside the "Media" section at the bottom of the list. * To see the GKS Heritage Item record for the birch bark vessel (mokuk) being examined see record # 25724.

Item Name:
Editor(s):
Alan Corbiere
Kate Higginson
Mary Ann Corbiere

Local Origin:
Nation of Origin:
Date Made or Date Range:
Recovering Voices Program:
Smithsonian’s National Museum of Natural History

Recovering Voices Program: Smithsonian’s National Museum of Natural History
Sugaring Stories

Image 3: Negamaakwaan - wooden sap spouts (NMNH; GK83# 3828)
Indigenous Languages Module: Wiigwaas
Anishinaabemowin Birchbark Harvesting Videos
N-nisaasii Mtig (Video of Ted Toulouse)
"I don't kill the tree": Harvesting Birchbark (Video of Ted Toulouse) (English)

Details:
- **Item Type:** Video Recording
- **Current Location:** Ojibwe Cultural Foundation
- **Catalogue/Accession Number or Reference:**
- **Description/Summary:**
  Elder Ted Toulouse, from Sagamok First Nation, shows and explains how to harvest sheets of birch bark. In Ojibwe with Ojibwe captions. Video created by Ted Toulouse, Alan Corbiere and Evelyn Roy. *To play the video, open the "Show Detailed" tab above, then look under the "Media" section at the bottom of the list.*

- **Item Name:**
- **Editor(s):** Alan Corbiere
- **Local Origin:**
- **Nation of Origin:**
- **Date Made or Date Range:**

Related Heritage Items:
- **Kwewiigwaas (Video of Ted Toulouse)**
  Ted Toulouse, from Sagamok First Nation, shows the marks on a sheet...
- **Last Year's Growth (Video of Ted Toulouse)**
  Elder Ted Toulouse (Sagamok First Nation) shows a birch tree that he...

Related Language Items:
- **wiigwaas**
  *Nishnaabemwin (Odaux/Eastern Ojibwe)*
  birchbark
**AANII! SHE:KON! YIHEH! WELCOME!**

This is the public website of the GRASAC Knowledge Sharing System, a digital repository of Great Lakes Aboriginal written culture and heritage items. To learn more about the history and people involved in GRASAC, use the About GRASAC tab above, a taste of our research, take a look at the online Exhibits below. If you are a GRASAC member, use the GKS4 tab above to access the current version of the research database. We welcome your comments and feedback through the Contact Us tab above. Thanks for visiting!

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**Ninaatigwaaboo: Maple Water**


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**Four views of a Model Canoe**

This short exhibit presents four interpretations of Chief Assiniboia's Canoe, a notable birch bark miniature model canoe held in the collection of the Canadian Museum of History. Curated by Crystal Miguans (2013).

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**Four Views of a Drum**

A brief exhibit designed to showcase four inter-disciplinary perspectives on a remarkable Anishinaabe drum now held at the Britsh Museum. Curated by Crystal Miguans (2013).

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**Four Views of a Club**

Four different perspectives on a beautiful carved wooden club, which is now found in the collection of the National Museum of the American Indian. Curated by Crystal Miguans (2013).

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**Four views of a Knife & Sheath**

This exhibit showcases four inter-disciplinary interpretations of a knife with a detailed beaded sheath (from the collection of the Canadian Museum of History). Curated by Crystal Miguans (2015).
GRASAC Public Website: Home Page
Designed by Crystal Migwans

- more intuitive navigation
- fewer clicks to access the beautiful high-res GKS images
- 4-Approaches mini exhibitions as a way to suggest the holistic or multidisciplinary philosophy of GRASAC
Designed by Crystal Migwans in 2014, following her involvement in GKS3 user testing and her report on this ("Stuck at the Search Page")

**Design goals:**

- **Visual richness of GKS records** highlighted with large scale images in carousel and exhibits
- **Accessible**, items not buried behind searches but up front in exhibits
- **Language & exhibit length** appropriate for general audience
- **4 Views or Approaches** template design to highlight GRASAC’s holistic or multi-disciplinary philosophy

*Four Views of a Drum*

A brief exhibit designed to showcase four interdisciplinary perspectives on a remarkable Anishinaabe drum now held at the British Museum. Curated by Crystal Migwans (2013).

*Four Views of a Club*

Four different perspectives on a beautiful carved wooden club, which is now found in the collection of the National Museum of the American Indian. Curated by Crystal Migwans (2013).
In terms of its form and origin, this drum is best described as a **British military drum**:

This modified British military drum shows how objects of European manufacture (such as blankets and medals) became aspects of Indigenous cultural identity. Drums were an important part of the marching bands of the British military, just as they were important to the war ceremonies of Great Lakes First Nations. Marching bands were considered essential to the discipline and morale of the troops, and were a common sight (and sound) in a British fort in nineteenth century Canada, when this drum was collected by Henry Christy.
Diplomatic gift

The history of this object is what makes it unique, because it passes from one culture to another as a diplomatic gift:

The British maintained a strong presence in Canada to protect their trade and colonial interests, and made treaties with First Nations to solidify their hold. To the Anishinaabe people, to whom this drum belonged, trade and military relations were an extension of reciprocal family relations: every member must be provided for equally, and every member must lend aid when necessary. Diplomatic gifts helped establish this relationship. Regular shows of generosity and esteem were necessary from both sides, and so the British gifted many military items to their Anishinaabe allies – firearms, medals, officers' coats and more. This drum was likely part of a presentation of gifts, and represents the role of cultural exchange in Anishinaabe art.
Ceremonial drum

The way this drum has been transformed suggests its social and spiritual use as a ceremonial drum:

This drum is probably the same one painted by Paul Kane on his trip to Manitoulin Island. This British drum resembles a type of drum constructed from a wooden frame with hide stretched over both surfaces, and would have been used by members a spiritual society such as the Midewiwin. Drums were central in the spiritual life of the Anishinaabe. The sound of the drum was meant to be heard as a heartbeat, and was a way to communicate with the spirit world. The images painted on the surface of the drum imbue it with spiritual significance and provide a clue to the way it was used in ceremony.
Anishinaabe Cosmos

courtesy of the National Museum of the American Indian, NMAI 3/4643 - Drum

The iconography of in the painted surface of this drum expresses spiritual themes, as a representation of the Anishinaabe cosmos:

The snare across the middle of the round drum has been interpreted by the artist as the horizon line, which divides sky from underworld in the circular Anishinaabe cosmos. The half-bird, half-human figures above the horizon are people transforming into thunderbirds. The figure to the left of the thunderbirds seems to be a horned woman, horns simply showed spiritual power. The figures below the horizon are underworld creatures, identified (by Ruth Phillips and Alan Corbiere) as the water or wood buffalo once native to the Great Lakes, who were said to know medicines by their roots. This painting speaks of knowledge of earthly medicines and gaining the power of thunderbirds.
GRASAC: Current Priorities (Steering Committee 2015)

• to develop the potential of the GKS as a research platform for the creation of new knowledge about Great Lakes heritage

• to extend the GRASAC partnership base to a much wider community of First Nations Culture Centres, universities, and researchers in Canada and the United States

• to refine GRASAC's governance structure and protocols for the protection of Indigenous intellectual property

• to develop strategies for the long-term sustainability of the project's digital resource and human community
ADVANCING DIALOGUE AND PRACTICE IN
INDIGENOUS RESEARCH METHODS
APRIL 29-30th, 2016
Africana Studies & Research Center | 310 Triphammer Road, Ithaca, NY 14853

GRASAC: Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures
Cornell University, Department of History of Art and Visual Studies

PART I: INDIGENOUS RESEARCH METHODS, 9 AM
Grounding Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures (GRASAC) at Cornell

PART II: PUBLIC CONFERENCE, 2:30 PM
Indigenous Methodologies and Art History hosted by the Department of History of Art and Visual Studies, co-sponsored by the American Indian and Indigenous Studies Program.
LIVESTREAM VIA imah-event.org
GRASAC Gathering
Woodland Cultural Centre: September 2016

SSHRC Partnership Development Planning Meeting
Current Pilot Research Projects
(SSHRC Partnership Development Grant 2016-18)

- Objects as Storytellers (anthropology focus)
- Reanimating the Indigenous Landscapes of the Great Lakes (digital mapping)
- Animating Knowledge: The Spirit of Community Stories (museum studies)
- Sounding Out Law (law and musicology)
- Wampum (anthropology & traditional knowledge)
- Shaataahaa: Indigenous Methodologies for Collections-based Research (museum & indigenous studies)
- Strengthening Our Language by Retelling Collection Stories (linguistics)
- Talking with Makers (art history focus)
For a GRASAC membership or other questions contact:
Kate Higginson
phone: 613-520-2600 x6761
email: kate.higginson@carleton.ca

GRASAC Public Website:
https://grasac.org/

Articles on GRASAC:

Hello, GRASAC member!

Welcome to the home page for the GRASAC Knowledge Sharing system (or GKS)! The tabs across the top of the page will help you to navigate the database. To access your personal user account click on My account. You can use the Search tab to search our collections of heritage and language items in various ways, and you can save specific search results into folders for later use. The Browse feature allows you to peruse language items in the database alphabetically and heritage items by Nation, Cultural Tradition, and Institution. The Projects module provides an online research space where you can work individually or collectively with other GRASAC members. Under the Projects tab you will find a listing of current individual and collaborative GRASAC research projects; you can join existing projects and create your own. To see listings of individual and institutional GRASAC members, select the Members tab.

GRASAC STATISTICS:  Total Members: 550  |  Total Database Records: 32866

My Recent Heritage Items
Total Records: 1

- box, quilled, 2001.168.1111, 1 and 2
  A round lidded quilled box with a turtle motif on the lid, made by...

My Recent Language Items
Total Records: 1

- gaawyekaajgan
  Nishnaabemwin (Odawa/Eastern Ojibwe) quillbox

My Projects
Total Records: 0

No items found

My Items Folders

- Wampum Belts

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**Item Type:** Material Culture

**Current Location:** Royal Ontario Museum

**Catalogue/Accession Number or Reference:** 2001.168.1111, 1 and 2

**Description/Summary:** A round lidded quilled box with a turtle motif on the lid, made by Josette Debassige, Anishinaabe from Michieng, Manitoulin Island, Lake Huron in or before 1974.

**Item Name:** box, quilled

**Editor(s):**
- Ruth Phillips
- Heidi Bohaker
- Trudy Nicks
- Cory Willmott
- Lisa Truong
- GRASAC member

**Local Origin:**

**Nation of Origin:** Anishinaabe

**Date Made or Date Range:** 1960s-1974
box, quilled

GKS ID: 26715
OLD GKS ID: 1661

Tasks
Edit Heritage Item
Edit Image
Download Image

Related Heritage Items
Josette Debsagise with her quill baskets, OCF, grasac_2055
Josette Debsagise with her quill baskets

Related Language Items
Aga
Nishnaabemwin
(Odzieg/Eastern Ojibwe)
quillbox

Aga
Nishnaabemwin
(Odzieg/Eastern Ojibwe)
quill (of a porcupine)

Related Folders Items
Not added to any folder.
Select a folder
Wampum Belts

Title Text:
Catalog ID: 2001.168.1111, 1 and 2
Current Institution: Royal Ontario Museum
Image Credit:
Description:
Text Transcription:
Upload date: Friday, October 17, 2014 - 20:27
1661_2009107032347.jpg
Jossette Debassige with her quill baskets

GKS ID: 1050
OLD GKS ID: 2055

Item Type: Historic Photograph
Current Location: Ojibwe Cultural Foundation
Catalogue/Accession Number or Reference: grasac_2055
Description/Summary: Jossette Debassige with her quill baskets

Editor(s): Crystal Migwans, Alan Corbiere, Lewis DeBassige, Cory Willmott

Local Origin: M Chigeeng First Nation
Nation of Origin: Anishinaabe
Date Made or Date Range: 1974

Acknowledgements
© 2008-2015 GRASAC
box, quilled

GKS ID: 26715
OLD GKS ID: 1661

Description File
Images / Manuscript Pages

gaawyekaajgan
Nishnaabemwin (Odawa/Eastern Ojibwe)
quillbox

gaawyike
Nishnaabemwin (Odawa/Eastern Ojibwe)
do quillwork

gsingwaadzi
Nishnaabemwin (Odawa/Eastern Ojibwe)
do something commendable

gaawye
Nishnaabemwin (Odawa/Eastern Ojibwe)
quill (of a porcupine)

Related Language Items

Related Folders Items
Not added to any folder.
Select a folder

Show All

Related Heritage Items
Jossette Debassige with her quill baskets, OCF, grasac_2055
Jossette Debassige with her quill baskets

Related Language Items

Related Folders Items
Not added to any folder.
Select a folder

Show All
gaawayekaajgan

Definition: quillbox

Languages: Nishnaabemwin (Odaawa/Eastern Ojibwe)

Pronunciation audio file:

Full entry:


Part of speech: ni

Alternative spellings:

Source of term:

Creator of this record: Auto-created by GRASAC

Editor(s) of the record:
Rand Valentine
Mary Ann Corbiere
GRASAC member
gsingwaadzi

Definition: do something commendable

Languages: Nishnaabemwin (Odawa/Eastern Ojibwe)

Pronunciation audio file: [Link to audio file]

Full entry:
gsingwaadzi > vai > 1sIND ngosngwaadis; > 3sCCONJ gesngwaadzit; 1 do something commendable. Gesn̓a n̓gsingwaadzi wá kwèzens gaawyeket. > Is that girl ever doing a commendable thing doing quillwork. MC2005.cs. > Full-vowel form: gosingwaadizi

Part of speech: vai

Alternative spellings: 


Creator of this record: Auto-created by GRASAC

Editor(s) of the record:
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Tasks
- Edit

Related Heritage Items
- box, quilled, 2001.168.1111, 1 and 2
  A round lidded quilled box with a turtle motif on the lid, made by...

Related Language Items
- No relation

Related Folders Items
- Not added to any folder.
  Select a folder
  - Wampum Belts
  - Add to folder
  - Create a new folder