

Accession Number	Classification	Cultural Affiliation	Creation Location	Creator(s)	Work Type	Title	Alternative Title	Date	Century	Medium/Support	Dimensions	Description	Notes-Public	Provenance
1997.08.027	Basketry (object genre)	Nez Percé (culture or style)		Unknown	Bag	Woven grass bag with square pattern on one side and triangle pattern on other		ca. 1900	19th-20th century	Twined grasses	H. 25 5/8 x W. 20 1/4 in. (65.1 x 51.4 cm)	Constructed using twined grasses. Colors of red, ochre, black, faded blue are aniline dyes. Design on one side consists of a series of adjoining triangles and diamonds with colorful triangular interiors and red triangle top and bottom border. Verso: diagonal bands of large red triangles with ochre and black decorative geometric motif on tan field. Yarn woven through near rim of bag for closure.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.028	Basketry (object genre)	Nez Percé (culture or style)		Unknown	Bag	Woven grass bag with geometric flower motif on one side and star motif on other		ca. 1900	19th-20th century	Twined grasses	H. 9 13/16 x W. 8 1/2 in. (25 x 21.5 cm)	Constructed using twined grasses. Design on one side consists of one large pale blue eight-point star, with green squares in pink triangles on interior flaked on top and bottom by four small eight-point stars in red, pink, and green. Verso: block step diamond with bold radiating "flares" flanked on top and bottom by bold serrated edged triangles meeting at points. All colors are aniline dyes.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.029	Basketry (object genre)	Nez Percé (culture or style)		Unknown	Bag	Woven grass bag with tree and deer on one side, zigzag bands on the other		ca. 1900	19th-20th century	Twined grasses	H. 10 1/8 x W. 8 3/4 in. (26.1 x 22.3 cm)	Constructed using twined grasses. All colors of pale blue and red are aniline dyes. Design on one side consists of delicate tree or foliage pattern in center with two humans at bottom and deer and star motifs along sides. Verso: two delicate terraced plaque motifs with red cranes floating in field.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.030	Basketry (object genre)	Nez Percé (culture or style)		Unknown	Bag	Woven grass bag with three red and blue zigzags on one side, split diamond shape on other		ca. 1900	19th-20th century	Twined grasses	H. 11 15/16 x W. 10 in. (32.9 x 25.4 cm)	Constructed using twined grasses. Colors of red, green, and black are aniline dyes. Design on one side consists of a single concentric diamond with red center, green and black, serrated edges. The diamond is split to half. Verso: three vertical rows of red and green serrated pattern.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
COO.1483.358	Basketry (object genre)	Palute (culture or style)		Unknown	Basket	Wedding Basket		N.D.		Straw and black and brown dyes	13 7/16 in. (34.1 cm)		Reportedly woven by Palutes for Navajo trade	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
1997.08.025	Basketry (object genre)	Panamint		Unknown	Basket	Polychrome birds basket		ca. 1930	20th century	Willow, tan stitches, blackfern root, Baltic juncus	H. 6 3/8 in. (16.4 cm); Diam. 12 7/8 in. (32.5 cm)	Woven using willow for foundation and tan stitches, blackfern root for black, and Baltic juncus for light yellow. Design consists of polychrome birds perched on branches, flower or plant stalks, and lizards. Sets of black rim stitches.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.026	Basketry (object genre)	Pima (Native American)		Unknown	Basket	Shallow bowl basket with zigzag		ca. 1920	20th century	Yucca, willow and martynia stitching	H. 5 1/2 in. (14 cm); Diam. 16 1/2 in. (42 cm)	Woven using yucca for foundation and willow for tan stitches, martynia for black. Design consists of large black center with radiating, diagonally jagged lines with swirling connecting dark squares.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.023	Basketry (object genre)	Western Apache		Unknown	Basket	Shallow bowl basket with checkerboard pattern detail		ca. 1900	19th-20th century	Willow, split yucca and martynia stitching	H. 4 in. (10.2 cm); Diam. 17 1/4 in. (43.8 cm)	Woven using 3-rod bundle foundation of willow and split yucca for tan stitches, martynia for black stitches. Design consists of various elements radiating from small black center. Elements consist of opposing delicate checkerboarding, series of zigzags, solid black pattern bordered with lines and connected delicate triangles. Six small black points near rim. Little red bead at center.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.024	Basketry (object genre)	Western Apache		Unknown	Basket	Pot-shaped basket with zig-zag and flower decorations		ca. 1910	20th century	Willow, split yucca and martynia black stitching	H. 11 1/2 x W. 12 5/8 x D. 12 5/8 in. (29.3 x 32.2 x 32.2 cm)	Woven using 3-rod bundle foundation of willow and split yucca for tan stitches, martynia for black stitches. Medium opening, short straight neck, flat wide shoulders, full globular body, medium base. Design consists of 3-line bands, one starting at top of shoulders and one starting at base. The bands are stepped and interlock in center of oils at three points. Inside interlocking bands are small floating checkerboard diamond shapes. Lopsided.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
COO.1483.331	Beadwork (visual works)	Plains Indian		Unknown	Bag	Pipe Bag with Indian on Horseback		Late 19th-early 20th century	19th-20th century	Beads on rawhide, porcupine quills, feathers, metal	31 1/2 x 8 in. (80 x 20.3 cm)		This beaded pipe bag is documented as possibly Blackfoot/Siksika.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.363	Bone (material)	Nootka (culture or style)		Unknown	Weapon	Nootka Fish Killer Club		N.D.		Bone, brown and black paint	Overall: 24 3/8 in. (61.9 cm)	Bone club slightly larger than a human forearm, painted in black and brown and incised on both sides with a stylized whale on one end. The handle has a humanoid face on one side and a geometric design on the other.	Documentation suggests this bone club is a Nootka Fish Killer Club. Nootka is an archaic term for the Nuu-chah-nulth tribes of the Pacific Northwest coast in Canada.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
1997.08.032	Ceramic ware (visual works)	Acoma	New Mexico, United States	Unknown	Pot	Polychrome pot with checkerboard design on neck and yellow, black, and white steppe design on body		Mid-20th century	20th century	Clay, pigment	H. 6 x W. 7 1/2 x D. 7 1/2 in. (15.5 x 19 x 19 cm)	Hand coiled pottery jar with matte slipped painted polychrome designs. Medium opening, sloping neck, down sloping shoulders, medium base. Design consists of large checkerboard on neck, bold orange kiva step on white slip. Red base.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.033	Ceramic ware (visual works)	Acoma	New Mexico, United States	Unknown	Pot	Polychrome pot with black and white step pattern on neck and bold white and black geometric designs on body		ca. 1940	20th century	Clay, pigment	H. 9 1/4 x W. 11 x D. 11 in. (23.5 x 28 x 28 cm)	Hand coiled pottery jar with matte painted polychrome designs. Medium opening, short neck, high shoulders, full body, medium base. Design consists of bold red and white kiva step pattern on neck. Large white leaf and black negative areas with bold fine line patterning. Red base.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.042	Ceramic ware (visual works)	Acoma	New Mexico, United States	Unknown	Vessel	Chicken vessel		ca. 1900	19th-20th century	Clay, pigment	H. 7 x W. 6 1/4 x D. 9 in. (18 x 16 x 23 cm)	Hand coiled vessel in shape of chicken with polychrome painted designs. Chicken has red body, white spotted head, zigzag lines representing wing areas, hollow opening "spout" for tail.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.047	Ceramic ware (visual works)	Acoma	New Mexico, United States	Unknown	Pot	Polychrome pot with black zigzag bands and yellow rectangles		ca. 1900	19th-20th century	Clay, pigment	H. 9 3/4 x W. 12 x D. 12 in. (25 x 30 x 30.5 cm)	Hand coiled pottery jar with matte painted polychrome designs. Wide opening, sloping neck, high shoulders slanting to medium base. Design consists of bold black curved bands with connecting rectangles within on white slip. These incurving bands connect at four points with large orange open rectangles at mid body. Bold black arched scalloped bands near rim. Red base. Some fine clouds near base.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.001	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Pitcher	Pitcher with maze-like black designs		ca. 1000-1200	10th-13th century	Clay, pigment	H. 6 1/2 x W. 7 1/8 in x D. 7 3/8 in. (16.5 x 18.3 x 18.3 cm)	Hand coiled pitcher with matte painted black designs on white slip. Short cylindrical neck, bulbous body with animal head on handle. Negative diamond pattern around neck. Linear pattern of interlocking Greek key motif on body.	This object is from the Reserve archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.002	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Mug	Mug with two fields of geometric linework		ca. 900-1100	9th-12th century	Clay, pigment	H. 5 1/2 x W. 6 x D. 6 in. (14 x 15.5 x 15.5 cm)	Hand coiled mug with black matte painted designs on white slip. Lizard painted on handle. Design consists of two horizontal bands of diagonal black stepped patterns separated by fine line paintwork.	This object is attributed to the Mesa Verde archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.003	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Bowl	Bowl with fine linework and white square in center		ca. 900-1100	9th-12th century	Clay, pigment	H. 4 1/8 (10.5 cm); Diam. 12 1/2 (32 cm)	Hand coiled bowl with black matte painted designs on white slip. Large white square in center with radiating arcs with terraced terminals, against field of fine line design.	This object is attributed to the Mesa Verde archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.004	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Bowl	Redware bowl with white steppe decorations on exterior		ca. 1200-1300	12th-14th century	Clay, pigment	H. 5 1/2 in. (14 cm); Diam. 11 3/8 in. (29 cm)	Hand coiled redware bowl with black and white matte painted designs. Interior designs consist of intricate diagonal bold black hooks with fine line pattern. Exterior has bold white interlocking Greek key motif.	This object is attributed to the St. John's archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.005	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Bowl	Redware bowl with black linework on interior		ca. 1300	13th-14th century	Clay, pigment	H. 3 7/8 in. (10 cm); Diam. 8 1/4 in. (21 cm)	Hand coiled redware bowl with black matte painted designs. Interior designs consist of bold black jagged bands in conjunction with bands of fine line and serrated edges. Exterior consists of square pattern with serrated edge and terraced interior and human foot.	This object is attributed to the Pinedale archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.006	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Bowl	Bowl with black swirling pattern on inside		ca. 900-1100	9th-12th century	Clay, pigment	H. 3 1/4 in (8 cm); Diam. 7 13/16 in. (20 cm)	Hand coiled bowl with black matte painted designs on white slip. Design consists of two bold black swirling patterns ending in rounded finals, against bold fine line field. Black dots on rim. Two small handles on sides.	This object is attributed to the Mesa Verde archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.007	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Bowl	Redware bowl with abstract hummingbird motifs		ca. 1200	12th-13th century	Clay, pigment	H. 3 in. (7.7 cm); Diam. 7 5/8 in. (19.5 cm)	Hand coiled redware bowl with black and white matte painted designs. Design consists of two crossed lines with black birds and concentric squares outside in white. Exterior has linear pattern outlined in white.	This object is attributed to the Fourmile archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.009	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Bowl	Bowl with black fine line triangles outlined in black		ca. 900-1100	9th-12th century	Clay, pigment	H. 3 5/8 in. (9.3 cm); Diam. 9 1/8 in. (23.5 cm)	Long oval shape, hand coiled bowl with black matte painted designs on white slip. Design consists of bold black outlined irregular triangles conjoined in center. Interior of triangles and negative spaces filled with fine line design. Gray exterior with fine clouds.	This object is attributed to the archaeological region in northeastern Arizona and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.010	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Bowl	Dish with red exterior and white and black painted interior		ca. 1300	13th-14th century	Clay, pigment	H. 4 in. (10.2 cm); Diam. 7 in. (17.7 cm)	Hand coiled bowl with matte painted polychrome designs on cream slip. Designs consist of bold black simple wing motifs with bold fine line triangle and square in interior. Red exterior, slight indented rim.	This object is attributed to the Gila archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.011	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Bowl	Redware bowl with stepped geometric designs on interior		ca. 1200	12th-13th century	Clay, pigment	H. 4 3/4 in. (12 cm); Diam. 11 in. (28 cm)	Hand coiled redware bowl with matte black painted designs. Design on interior consists of four bold black double stepped arcs on a fine line field.	This object is attributed to the Wingate archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.012	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Jug	Water jug with maze-like field above a fine line triangle field		ca. 1100	11th-12th century	Clay, pigment	H. 5 3/4 x W. 5 5/8 D. 5 5/8 in. (15 x 14.5 x 14.5 cm)	Hand coiled jar with matte black painted designs on white slip. Small narrow spout, globular body with two handles on upper body. Design consists of two horizontal bands of decoration: upper band is bold jagged white and black maze lines; lower band is diagonal connected concentric squares against black field.	This object is attributed to the Reserve archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.013	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Canteen	Water jug decorated with swirling patterns		ca. 1200	12th-13th century	Clay, pigment	H. 6 x W. 7 x D. 7 in. (15.3 x 18 x 18 cm)	Hand coiled jar with matte black painted designs on white slip. Small narrow spout, globular body with two handles on upper body. Design consists of large bold black and white swirls against fine line field. Swirls are framed underneath with black and white stepped arcs. Small fine clouds.	This object is attributed to the Tularosa archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.014.01	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Mug	Mug with black zigzags		ca. 1100	11th-12th century	Clay, pigment	H. 3 x W. 4 x D. 4 in. (7.5 x 10 x 10 cm)	Design consists on two horizontal bands of decoration: row of linear square maze and row of bold zigzags.	This object is attributed to the McElmo archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997

1997.08.014.02	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Mug	Mug with black maze design on top field		ca. 1100	11th-12th century	Clay, pigment	H. 4 1/4 x W. 5 1/4 x D. 5 1/4 in. (11 x 13.5 x 13.5 cm)	Design consists of two horizontal bands of decoration: both rows are bold white interlocked zigzag line. Banded handle.	This object is attributed to the Mesa Verde archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.014.03	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Mug	Mug with maze designs		ca. 1100	11th-12th century	Clay, pigment	H. 4 x W. 5 x D. 5 in. (10 x 12.7 x 12.7 cm)	Design consists of upper and lower white narrow bands framing bold white "tree" patterns. Banded handle.	This object is attributed to the Mesa Verde archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.014.04	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Mug	Mug with jagged black designs		ca. 1100	11th-12th century	Clay, pigment	H. 3 1/4 x W. 5 x D. 5 in. (8.5 x 13 x 13 cm)	Design consists of two horizontal rows of bold black simple maze patterns divided by narrow white and black stripes.	This object is attributed to the Mesa Verde archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.015	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Bowl	Bowl with black circle around center		ca. 1200	12th-13th century	Clay, pigment	H. 4 1/2 in. (11.5 cm); Diam. 9 in. (23 cm)	Hand coiled bowl with matte black painted designs on white slip. Design consists of large white center with bold black circle. Inner rim band is black with connected diagonal rectangles with lined interiors. Black dashes on rim.	This object is attributed to the Roosevelt archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.016	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Pot	Pot with slanted black linework		ca. 1100	11th-12th century	Clay, pigment	H. 4 3/4 x W. 7 1/8 x D. 7 1/8 in. (12 x 18.2 x 18.2 cm)	Hand coiled bowl with matte painted black line work on white slip. Design consists of three horizontal bands of slanted line work. Black triangles around mouth. Crude form. Two holes drilled near mouth.	This object is attributed to the Chaco archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.017.01	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Ladle	Spoon with black geometric designs		ca. 1100	11th-12th century	Clay, pigment	H. 1 7/16 x W. 2 1/2 x D. 4 5/8 in. (3.8 x 6.5 x 12 cm)	Ladle. Bold linear designs on both sides.	This object is attributed to the Reserve archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.017.03	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Vessel	Crescent-shaped vessel, said to be a canteen		ca. 1100	11th-12th century	Clay, pigment	H. 2 3/8 x W. 3 3/16 x D. 2 5/8 in. (6 x 8.3 x 6.6 cm)	Canteen with handle, crescent shaped body with reddish zigzag design.	This object is attributed to the Chaco archaeological site in the southwestern U.S.A.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.018	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Mug	Mug with rounded body		ca. 1100	11th-12th century	Clay, pigment	H. 3 3/4 x W. 4 3/4 x D. 5 in. (9.5 x 12 x 12.7 cm)	Hand coiled mug with black matte painted design on white slip. Design consists of bold conjoined triangle mazes. Bulbous body with slight rim.	This object is attributed to the Mesa Verde archaeological region in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.019	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Canteen	Water jug with two small handles and four-pointed star-shaped pattern around lip		ca. 1100	11th-12th century	Clay, pigment	H. 6 1/8 x W. 8 x D. 8 in. (15.5 x 20.5 x 20.5 cm)	Hand coiled jar with black matte painted designs on white slip. Small opening, slight neck, bulbous body with two handles on upper body. Design consists of black bold eccentric jagged banded lines on upper body.	This object is attributed to the Mesa Verde or Kayenta archaeological regions in the southwestern U.S.A. and can be associated with Ancestral Puebloan culture.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
C00.1483.173	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Vessel	Small Vessel or Whistle		ca. 1000	10th-11th century	Clay with black and white slip glaze	H. 3 1/4 x W. 2 1/4 x D. 2 1/2 in. (8.2 x 5.7 x 6.4 cm)	Bird shaped vessel with an open top where head should be and a hole on back.		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy; gift to Columbia from Prof. Bush in 1935 for the Bush Collection, Dept. of Religion
C00.1483.175	Ceramic ware (visual works)	Ancestral Puebloan		Unknown	Bowl	Bowl		ca. 1000	10th-11th century	Clay with black and white slip glaze	H. 2 5/8 x W. 5 1/2 in. (6.8 x 14 cm)	Bowl with black and white slip glaze in a geometric design.		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy; gift to Columbia from Prof. Bush in 1935 for the Bush Collection, Dept. of Religion
1997.08.039	Ceramic ware (visual works)	Cochiti	New Mexico, United States	Unknown	Vessel	Tilted beige vessel with angled spout and two handles, said to be a canteen		ca. 1890	19th century	Clay, pigment	H. 5 7/8 x W. 8 1/2 x D. 7 in. (15 x 21.5 x 17.8 cm)	Hand coiled pottery canteen with matte painted slip designs. Bulbous body with side angled spout and two handles. Black birds and foliate designs on creamy grey slip. Red base.	A sticker on the bottom of the vessel suggests it may have been produced or acquired by, and subsequently sold by, Southwest Arts & Crafts (Julius Gans) in Santa Fe, NM, ca. 1920s; acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997	
1997.08.021.01	Ceramic ware (visual works)	Hopi (culture or style)	Arizona, United States	Unknown	Tile	Rectangular tile with face or mask motif		ca. 1910	20th century	Clay, pigment	H. 4 3/4 x W. 3 1/4 in. (12 x 8.5 cm)	Hand formed pottery tile with matte painted polychrome designs on orange slip. Rectangular in shape. Face or mask image of kachina (katsina) painted on surface. Rectangular tile has hole drilled through top and bottom and is painted in solid brown on the back.		Residual sticker on the back reading "from the Hopi Villages" suggests it was sold by the Fred Harvey Company ca. 1910; acquired by Stanley B. and Caroline Stein, source and date unknown; gift to Columbia from the Steins in 1997
1997.08.021.02	Ceramic ware (visual works)	Hopi (culture or style)	Arizona, United States	Unknown	Tile	Square tile with face or mask motif		ca. 1910	20th century	Clay, pigment	H. 3 7/16 x W. 3 1/2 in. (8.7 x 9 cm)	Hand formed pottery tile with matte painted polychrome designs on orange slip. Rectangular in shape. Face or mask image of kachina (katsina) painted on surface		Residual sticker on the back reading "Hopi Village" suggests it was sold by the Fred Harvey Company ca. 1910; acquired by Stanley B. and Caroline Stein, source and date unknown; gift to Columbia from the Steins in 1997
1997.08.041	Ceramic ware (visual works)	Hopi (culture or style)	New Mexico, United States	Unknown	Bowl	Effigy bowl		ca. 1900	19th-20th century	Clay, pigment	H. 4 7/8 x W. 8 1/4 x D. 10 3/4 in. (12.3 x 21 x 27.3 cm)	Hand coiled bowl with orange slip and polychrome painted designs on three-dimensional eagle-like features. Wide mouth, straight sided vessel with horizontal neck, head, wing, and tail sections added. Vessel painted to resemble feathers and talons.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
C00.1483.355	Ceramic ware (visual works)	Hopi (culture or style)		Unknown	Bowl	Bowl with one handle and turkey design inside		Late 19th-early 20th century	19th-20th century	Ceramic with white slip background and black and brown design	2 3/4 x 8 7/16 in. (7 x 21.4 cm)	Design of bird, likely a turkey, under banded arcs with plants to left and right		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.356	Ceramic ware (visual works)	Hopi (culture or style)		Nampeyo, approximately 1856-1942, Style of	Bowl	Bowl with stylized design inside and along outer sides, below the rim		Early 20th century	20th century	Ceramic with white, black and brown slip	3 3/16 x 9 3/8 in. (8.1 x 23.9 cm)		This bowl appears to be in the style of the Hopi-Tewa potter Nampeyo, but more research is needed.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
1997.08.017.02	Ceramic ware (visual works)	Mimbres		Unknown	Vessel	Animal vessel with geometric wing design on back		ca. 1100	11th-12th century	Clay, pigment	H. 3 1/2 x W. 3 1/8 x D. 3 1/2 in. (9 x 8 x 8.9 cm)	Animal vessel with ears, tail, missing leg, black design on back.	The term Mimbres refers to a culture and style that was a branch of the classic Mogollon culture and existed along the Mimbres River in the Gila Mountains in what is now southwestern New Mexico.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.017.04	Ceramic ware (visual works)	Mimbres		Unknown	Bowl	Bowl with black linework interior		ca. 1100	11th-12th century	Clay, pigment	H. 2 1/4 in. (6 cm); Diam. 3 11/16 in. (9.5 cm)	Bowl with combination of delicate and bold intersecting lines at center.	The term Mimbres refers to a culture and style that was a branch of the classic Mogollon culture and existed along the Mimbres River in the Gila Mountains in what is now southwestern New Mexico.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
C00.1483.415	Ceramic ware (visual works)	Native American		Unknown	Dish	Ceramic dish with leaf and nut relief		N.D.	19th-20th century	Ceramic	Diam. 6 in. (15.3 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.357	Ceramic ware (visual works)	Pueblo (Native American style)		Unknown	Bowl	Bowl with stepped rim at one side and serpent design inside		Late 19th-early 20th century	19th-20th century	Ceramic with beige, light brown and black slip	6 3/8 x 8 3/4 in. (16.2 x 22.2 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
1997.08.035	Ceramic ware (visual works)	San Ildefonso	New Mexico, United States	Unknown	Pot	Pot with flared neck and lip and large bird designs on body		ca. 1905	20th century	Clay, pigment	H. 9 3/4 x W. 10 3/8 x D. 10 3/8 in. (25 x 26.5 x 26.5 cm)	Hand coiled pottery jar with matte painted polychrome designs. Wide opening, flared neck, high shoulders, narrow base. Design consists of large black birds with long beaks, red wing and tail parts interspersed by branch motifs. Scalloped cloud design at lower neck; bold short red and black stripes near three-banded rim. Red painted base and inner rim.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.040	Ceramic ware (visual works)	San Ildefonso	New Mexico, United States	Unknown	Ewer	Rounded red polished vessel with spout painted to resemble a cat		ca. 1890	19th century	Clay, pigment	H. 8 x W. 6 7/8 x D. 7 5/8 in. (20.5 x 17.5 x 19.5 cm)	Hand coiled redware pottery canteen with matte black painted designs. Rounded body with single handle on top and animal head spout. Black foliate design on red surface. Cat-like head as spout.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.034	Ceramic ware (visual works)	San Juan (Rio Grande Pueblo)	New Mexico, United States	Unknown	Pot	Blackware pot with flared lip		Mid-20th century	20th century	Clay, pigment	H. 11 x W. 12 1/2 x D. 12 1/2 in. (28 x 32 x 32 cm)	Hand coiled pottery jar with hand stone-polished black slip. Wide 'pie crust' rimmed mouth, incurving neck, high shoulders, bulbous body, narrow concave base. Jar surface is hand polished. Lower three inches to base is unslipped and unpolished.	As of 2005, San Juan is known as Ohkay Owingeh. Ohkay Owingeh is the original Tewa name.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.036	Ceramic ware (visual works)	San Juan (Rio Grande Pueblo)	New Mexico, United States	Unknown	Pot	Pot with bright red top half and unpolished bottom half		ca. 1920	20th century	Clay, pigment	H. 8 x W. 12 x 12 in. (20.5 x 30.5 x 30.5 cm)	Hand coiled pottery bowl with hand polished red slipped surface. Wide mouth with short neck, bulbous body, medium base. Deep red slipped and polished upper third of body. Unslipped, polished terra cotta lower two thirds of body. Black interior.	As of 2005, San Juan is known as Ohkay Owingeh. Ohkay Owingeh is the original Tewa name.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.048	Ceramic ware (visual works)	San Juan (Rio Grande Pueblo)	New Mexico, United States	Unknown	Pot	Blackware pot	Olla	ca. 1920	20th century	Clay, pigment	H. 8 x W. 9 1/2 x D. 9 1/2 in. (20.5 x 24 x 24 cm)	Hand coiled pottery blackware olla with and polished slip, no paint work. Medium opening (shaped as if to accommodate a lid), short neck, globular body, wide base. Olla polished over four fifths of its body and unpolished at lower body and base. Fire clouds on surface.	As of 2005, San Juan is now known as Ohkay Owingeh. Ohkay Owingeh is the original Tewa name.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.045	Ceramic ware (visual works)	Tesuque	New Mexico, United States	Unknown	Bowl	Bowl black scalloped edge and foliate central design		ca. 1890	19th century	Clay, pigment	H. 7 3/8 in. (18.5 cm); Diam. 13 in. (33 cm)	Hand coiled cream slipped pottery bowl with black matte painted designs. Wide opening with angled rim, bulbous body. Design consists of black scallops on inner rim. Linear motif in bottom center of bowl with cloud designs. Linear zigzag design in interior with squash blossoms in each peak.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1996.12.002	Ceramic ware (visual works)	Zia	New Mexico, United States	Unknown	Jar	Zia Polychrome Pottery Storage Jar		ca. 1760-1800	18th century	Clay, pigment	18 x 18 in. (45.7 x 45.7 cm)			Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1996
1997.08.037	Ceramic ware (visual works)	Zia	New Mexico, United States	Unknown	Pot	Red pot with red and yellow bird designs		Mid-20th century	20th century	Clay, pigment	H. 10 x W. 11 x D. 11 in. (25.5 x 28 x 28 cm)	Hand coiled pottery jar with hand polished slip and polychrome matte painted designs. Medium opening, sloping neck to shoulders, medium base. Design consists of two light red birds and two dark red birds separated by undulating double light and dark red band. Black scallops at rim, red base.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.038	Ceramic ware (visual works)	Zia	New Mexico, United States	Unknown	Pot	Beige pot with large red flowers design		ca. 1890	19th century	Clay, pigment	H. 8 3/8 x W. 9 1/2 x D. 9 1/2 in. (21.5 x 24 x 24 cm)	Hand coiled pottery jar with polychrome matte painted design. Medium opening, long sloping neck to low shoulders, wide base. Design consists of large red flowers with painted petals, stems, and long leaf motifs. Red base. Fire clouds near base.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.046	Ceramic ware (visual works)	Zia	New Mexico, United States	Unknown	Pot	Polychrome pot with large red bird and flower designs		ca. 1890	19th century	Clay, pigment	H. 9 x W. 11 x D. 11 in. (23 x 28 cm)	Hand coiled pottery jar with matte painted polychrome designs. Medium opening, down sloping neck, full, wide shoulder area, narrow base. Design consists of large and small red birds, large red flowers on leafy stalks on cream field. Red base. Fire clouds on surface.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997

1997.08.049	Ceramic ware (visual works)	Zia	New Mexico, United States	Unknown	Pot	Polychrome pot with yellow birds separated by double red lines	ca. 1920	20th century	Clay, pigment	H. 10 x W. 12 x D. 12 in. (22.5x 30.5 x 30.5 cm)	Hand coiled pottery jar with matte painted polychrome designs. Wide mouth, short sloping neck, high shoulders and barrel body, medium base. Design consists of two yellow Zia birds and two yellow parrots separated by undulating double red band against cream slip. Various foliate and feather motifs surround birds. Fire clouds on surface.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997	
1997.08.031	Ceramic ware (visual works)	Zufi	New Mexico, United States	Unknown	Bowl	Polychrome bowl with deer decorations	ca. 1915	20th century	Clay, pigment	H. 6 1/4 in. (16 cm); Diam. 15 in. (38 cm)	Hand coiled bowl with polychrome matte painted slipped designs. Exterior: blackish diagonal bands on connected stepped motifs with red narrow lines, blackish base, white field. Interior: two opposing deer with red heart lines under decorated arcs, flanking scalloped circle in center against white field. Red decorative banding near rim.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997	
1997.08.043	Ceramic ware (visual works)	Zufi	New Mexico, United States	Unknown	Bowl	Polychrome bowl with black stylized feathers on interior	ca. 1920	20th century	Clay, pigment	H. 4 1/2 in. (11.5 cm); Diam. 12 in. (30.5 cm)	Hand coiled pottery bowl with polychrome matte painted designs. Wide opening, flared rim, rounded at base. Bold jagged stepped motifs with stylized feathers. Diagonal banded motifs painted on inner rim.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997	
1997.08.044	Ceramic ware (visual works)	Zufi	New Mexico, United States	Unknown	Bowl	Polychrome bowl with curling foliate interior	ca. 1890	19th century	Clay, pigment	H. 4 3/8 in. (11 cm); Diam. 12 1/4 in. (31 cm)	Hand coiled pottery bowl with white slip and polychrome matte painted designs. Exterior has simplistic red and black feather and terraced motifs. Interior consists of four-part pattern in center with curled extensions with busy foliate motifs against white field. Inner rim divided into sections of slanted foliate and bird designs.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997	
1997.08.050	Ceramic ware (visual works)	Zufi	New Mexico, United States	Unknown	Pot	Pot with black feather motifs on neck and shoulder	ca. 1900	19th-20th century	Clay, pigment	H. 11 x W. 12 1/2 x D. 12 1/2 in. (28 x 32 x 32 cm)	Hand coiled pottery olla with matte painted dark brown designs painted on white slip. Wide opening, short incurving neck, barrel body, wide base. Design consists of diagonal bands of interlocking terraced patterns on full body. Rain bird and feather motifs on neck. Red base.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997	
COO.1483.371	Ceramic ware (visual works)	Zufi		Unknown	Bowl	Bowl with reindeer design	Late 19th-early 20th century	19th-20th century	Clay, pigment	H. 2 3/8 in. (5.9 cm)	The stylistic effect of the reindeer looks similar to another Zuni bowl from the Stein collection (1997.08.031).	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.343	Ceremonial objects	Cheyenne (culture or style)		Unknown	Belt	Dance Belt, Soldier Society, Cheyenne	N.D.		Weasel fur, blue cloth, bells, beads	L. 87 3/4 in. (223 cm)	This dance belt is believed to be associated with the Soldier Society of the Cheyenne.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.339	Ceremonial objects	Crow (Native American style)		Unknown	Ritual object	Rock Medicine Bundle	N.D.		Rock with exposed Inoceramus fossil, glass, and plastic beads, enameled beads, shells, rawhide and rawhide strips, deer tail, toy bell	11 3/4 x 3 3/4 in. (29.9 x 9.2 cm)	Label in Bush Collection says each of the bead ties was attached for a granted request. The deformed buffalo horn on top is a potent symbol of spirit power. The deer tail signals hunting prowess and two tobacco medicine ties may relate the piece to the Crow Tobacco Society.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.340	Ceremonial objects	Crow (Native American style)		Unknown	Ritual object	Rock Medicine Bundle	N.D.		Painted glass, enamel, plastic, wooden and metal beads, shell, rawhide strips	20 1/4 in. (51.4 cm)		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.353	Ceremonial objects	Crow (Native American style)		Unknown	Case	Parfleche Cylinder	Medicine Bundle Case	Late 19th-early 20th century	19th-20th century	Leather, red, green paint	L. 15 1/8 in. (38.4 cm)	Accompanying label reads: "Big Shoulder War Medicine Crow"	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.354	Ceremonial objects	Crow (Native American style)		Unknown	Case	Parfleche Cylinder with Contents	Medicine Bundle Case with Contents	Late 19th-early 20th century	19th-20th century	Case: leather painted red, yellow, blue and green, metal thimble and beads. Contents: golden eagle medicine bundle wrapped in cloth, otter skin, hawk feathers, buffalo hair.	L. 16 in. (40.7 cm)	The label in the Bush Collection reads, "This medicine bundle has Crow seasonal patterns. The medicine piece on the striped cloth indicates--in its outer skin, hawk feathers, and buffalo hair--water swiftness, and successful hunting. The yellow-dyed feather suggests dawn, a favored vision time."	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.417A-B	Ceremonial objects	Crow (Native American style)		Unknown	Ritual object	Crow medicine bundle	N.D.	19th-20th century	Plant material				Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.418	Ceremonial objects	Crow (Native American style)		Unknown	Ritual object	Ritual stick of wires bound with grass	N.D.	19th-20th century	Metal rods tied with reed	L. 8 1/2 in. (21.6 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.315	Ceremonial objects	Hopi (culture or style)		Unknown	Ritual object	Hopi Dance Wand	Late 19th-early 20th century	19th-20th century	Wood with red, black, yellow, blue, white, orange and green paint	20 15/16 x 4 1/16 in. (53.1 x 10.3 cm)	Label on verso: "UP 150" (possible price sticker?)		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.366	Ceremonial objects	Iroquois	Ontario, Canada	Unknown	Mask	Iroquois "False Face" Society Mask: "The Blower"	N.D.	19th-20th century	Horse hair, dyed sheep wool, wood, metal, red paint	H. 28 in. (71.1 cm)	According to an old label (now lost), this mask was reportedly from the collection of Ralph Linton and is said to have come from the Lower Cayuga Long House (Ontario, Canada), and presumably, then, is associated with the Cayuga, one of the Six Nations of the Haudenosaunee (Iroquois) Confederacy.	Reportedly acquired by Ralph Linton (1893-1953), chair of Columbia's Dept. of Anthropology (ca. 1937-1945?), acquisition date/source unknown; acquired from Linton by Wendell Ter Bush (1867-1941), professor of philosophy, or after 1941 by the curator of the Bush Collection, Dept. of Religion	
COO.1483.329	Ceremonial objects	Plains Indian		Unknown	Rattle	Medicine Rattle	N.D.		Rawhide with metal	H. 14 in. (35.6 cm)	This rattle is documented as possibly associated with the Cheyenne people.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.330	Ceremonial objects	Plains Indian		Unknown	Ritual object	Medicine bundle or amulet	N.D.		Beads on rawhide, elk tooth	H. 9 7/8 in. (25.1 cm)	Possibly culturally affiliated with the Dakota or Ojibwe/Chippewa	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.337	Ceremonial objects	Plains Indian		Unknown	Rattle	Ceremonial Rattle	N.D.		Buffalo rawhide, horse-hair tails, eagle feather, wood, twine	H. 19 x W. 5 x D. 5 in. (48.5 x 12.7 x 12.7 cm)	The rattle was a significant component of the shamanic ritual. Together with the drum it provided the mnemonic rhythm conducive to attaining the trance state.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.338	Ceremonial objects	Plains Indian		Unknown	Ritual object	Medicine Bundle	1917	20th century	Rawhide, animal fur, feathers, bird talon (buffalo horn?), bone, cloth, beads, yellow painted rawhide, metal and glass beads, metal lambs		Humanoid form	The source for the date 1917 is undetermined.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.348	Ceremonial objects	Plains Indian		Unknown	Case	Parfleche Cylinder	Medicine Bundle Case	Late 19th-early 20th century	19th-20th century	Leather, red, green, yellow, blue paint, cloth attached	L. 15 1/2 in. (39.4 cm)	Triangle design with horizontal bands painted on front	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.349	Ceremonial objects	Plains Indian		Unknown	Case	Parfleche Cylinder	Medicine Bundle Case	Late 19th-early 20th century	19th-20th century	Leather, red, blue, green, yellow paint	L. 18 in. (45.8 cm)	Triangle designs painted on front	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.350	Ceremonial objects	Plains Indian		Unknown	Case	Parfleche Cylinder	Medicine Bundle Case	Late 19th-early 20th century	19th-20th century	Leather, red, yellow, green, blue paint	L. 15 1/2 in. (39.4 cm)	Four triangles stacked on top of one another painted on front	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.351	Ceremonial objects	Plains Indian		Unknown	Case	Parfleche Cylinder	Medicine Bundle Case	Late 19th-early 20th century	19th-20th century	Leather, red, yellow, green, blue paint	L. 13 1/2 in. (33.7 cm)	"Lightning design" painted on front piece of enclosed bark	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.352	Ceremonial objects	Plains Indian		Unknown	Case	Parfleche Cylinder	Medicine Bundle Case	Late 19th-early 20th century	19th-20th century	Leather, red cloth, red, blue paint, bronze religious medallion attached (not visible)	L. 20 1/2 in. (52.1 cm)	The double-sided medallion shows the Sacred Heart of Jesus on one side and the Immaculate Heart of the Virgin Mary on the other. Side with Christ reads: "Dilexit me et Tradidit se"; side with Virgin reads: "... [obscured] Parturientis."	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.

COO.1483.361	Ceremonial objects	Plains Indian	Unknown	Rattle	Deer Hide Rattle		N.D.		Deer hide, tail, and hooves, stick	H. 29 x W. 2 in. (73.5 x 5 cm)	Cylindrical hide rattle, woven with leather strips. Hair lock attached to top and partially braided. Hooves attached to the bottom, made hollow to act like little bells. Painted in sienna/red pigment.	Documentation suggests that this rattle was modeled after milk cans, which were often also used for rattles among Northern Plains Indians in the 19th and 20th centuries.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.409	Ceremonial objects	Plains Indian	Unknown	Sprinkler	Buffalo hair water sprinkler		N.D.	19th-20th century	Buffalo hair, wood	L. 20 in. (50.8 cm)		Accompanied by a tag: C / no 3; Label in file reads: This buffalo hair water sprinkler is used in the sweat lodge. The complex symbolism of the sweat ritual varied among the Plains tribes. Usually the buffalo hair sprinkler represented a contact with the major source of food, clothing, and shelter, just as the steam from the water on the hot stones symbolized the breath of the "Grandfather," the creator.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.410	Ceremonial objects	Plains Indian	Unknown	Ritual object	Hawk medicine bundle		Late 19th-early 20th century	19th-20th century	Taxidermied bird, feathers, leather, wool, fabric	L. 13 in. (33 cm)		Accompanied by a tag that reads: The medicine bundle with seasonal designs holds this hawk medicine wrapped in two cloths. The feather bunches would be tied into the hair, as would the hawk head, tail feathers, bone whistle, and downy feather.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.411	Ceremonial objects	Plains Indian	Unknown	Ritual object	Golden Eagle medicine bundle		Late 19th-early 20th century	19th-20th century	Taxidermied bird, feathers, cotton fabric, leather, buffalo or horse hair	L. 43 in. (109.3 cm)		Accompanied by a tag that reads: C / no 17 / "Empire Patent"; accompanied by a label that reads: "The medicine bundle with seasonal designs holds this hawk medicine wrapped in two cloths. The feather bunches would be tied into the hair, as would the hawk head, tail feathers, bone whistle, and downy feather."	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.412	Ceremonial objects	Plains Indian	Unknown	Ritual object	Fossil tooth medicine bundle		Late 19th-early 20th century	19th-20th century	Fawn skin, otter skin, scalp-locks, eagle feather, deer tail, winter weasel and two baculite fossils, buffalo entrails, whistle made of eagle bone, abalone shells, trade beads	L. 13 in. (33 cm)		Accompanying label reads: A fossil tooth gives its name to this medicine bundle. Swiftness and skill in hunting and horse-taking are indicated by various animal relics: fawn skin, otter skin, scalp-locks, eagle feather, deer tail, winter weasel and two baculite fossils. The fossil tooth is a dream item around which the bundle is organized.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.416A-G	Ceremonial objects	Plains Indian	Unknown	Ritual object	Group of seven medicine ties		N.D.	19th-20th century	Assorted leather and fabrics				Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.420A-H	Ceremonial objects	Plains Indian	Unknown	Ritual object	Group of eight bird skins for medicine bundles		N.D.	19th-20th century	Animal skin				Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.320	Ceremonial objects	Pueblo (Native American style)		Post	Pueblo Altar Post		N.D.		Wood	H. 25 5/16 in. (64.5 cm)	A carved face appears at the top	The Pueblo altar post may be associated with the Hopi, Jemez, or Zuni peoples, and may be part of a group of ceremonial sticks associated with different Pueblo communities that was a gift to the Bush Collection from the Brooklyn Museum in 1941.	Possibly acquired by Brooklyn Museum as a Pueblo altar post, date and source undetermined, and given by them in 1941 to the Bush Collection, Dept. of Religion
COO.1483.322	Ceremonial objects	Pueblo (Native American style)	Unknown	Fetish	Zuni Pueblo Hunting Fetish (Jemez, Laguna or Cochiti)		N.D.		Green stone	1 15/16 x 1 1/4 x 3 5/16 in. (3.9 x 3.2 x 8.4 cm)		This Pueblo hunting fetish may be associated with the Cochiti, Jemez, Laguna, or Zuni peoples.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.323	Ceremonial objects	Pueblo (Native American style)	New Mexico, United States	Prayer stick	Prayer Stick		19th century	19th century	Wood, nail	H. 7 11/16 in. (19.5 cm)		This prayer stick has been labeled Zuni but may also be associated with the Jemez people. It reportedly came from a shrine of Jemez Indians, as part of the New Mexico Museum Expedition, acquired by Fr. Juvenal Schnorbus, O.F.M.. He then donated it to the Brooklyn Museum in 1907, which then gave it to the Bush Collection, Dept. of Religion in 1941.	Jemez shrine in the region of New Mexico; acquired as part of the New Mexico Museum Expedition by Fr. Juvenal Schnorbus, O.F.M. (1862-1912); donated by him to Brooklyn Museum in 1907; given by the Brooklyn Museum to the Bush Collection, Dept. of Religion in 1941
COO.1483.324	Ceremonial objects	Pueblo (Native American style)	New Mexico, United States	Prayer stick	Prayer Stick: Serpent		19th century	19th century	Wood, green paint	H. 6 15/16 in. (17.6 cm)		This prayer stick has been labeled Zuni but may also be associated with the Jemez people. It reportedly came from a shrine of Jemez Indians, as part of the New Mexico Museum Expedition, acquired by Fr. Juvenal Schnorbus, O.F.M.. He then donated it to the Brooklyn Museum in 1907, which then gave it to the Bush Collection, Dept. of Religion in 1941.	Jemez shrine in the region of New Mexico; acquired as part of the New Mexico Museum Expedition by Fr. Juvenal Schnorbus, O.F.M. (1862-1912); donated by him to Brooklyn Museum in 1907; given by the Brooklyn Museum to the Bush Collection, Dept. of Religion in 1941
COO.1483.325	Ceremonial objects	Pueblo (Native American style)	New Mexico, United States	Prayer stick	Prayer Stick		19th century	19th century	Wood, string, green paint	H. 7 1/2 in. (19.1 cm)		This prayer stick has been labeled Zuni but may also be associated with the Jemez people. It reportedly came from a shrine of Jemez Indians, as part of the New Mexico Museum Expedition, acquired by Fr. Juvenal Schnorbus, O.F.M.. He then donated it to the Brooklyn Museum in 1907, which then gave it to the Bush Collection, Dept. of Religion in 1941.	Jemez shrine in the region of New Mexico; acquired as part of the New Mexico Museum Expedition by Fr. Juvenal Schnorbus, O.F.M. (1862-1912); donated by him to Brooklyn Museum in 1907; given by the Brooklyn Museum to the Bush Collection, Dept. of Religion in 1941
COO.1483.326	Ceremonial objects	Pueblo (Native American style)	New Mexico, United States	Prayer stick	Prayer Stick		19th century	19th century	Wood, string, straw, feathers and cotton	H. 7 3/4 in. (19.6 cm)		This prayer stick has been labeled Zuni but may also be associated with the Jemez people. It reportedly came from a shrine of Jemez Indians, as part of the New Mexico Museum Expedition, acquired by Fr. Juvenal Schnorbus, O.F.M.. He then donated it to the Brooklyn Museum in 1907, which then gave it to the Bush Collection, Dept. of Religion in 1941.	Jemez shrine in the region of New Mexico; acquired as part of the New Mexico Museum Expedition by Fr. Juvenal Schnorbus, O.F.M. (1862-1912); donated by him to Brooklyn Museum in 1907; given by the Brooklyn Museum to the Bush Collection, Dept. of Religion in 1941
COO.1483.327	Ceremonial objects	Pueblo (Native American style)	New Mexico, United States	Prayer stick	Prayer Stick		19th century	19th century	Wood, bark, string, feathers	H. 9 3/4 in. (24.7 cm)		This prayer stick has been labeled Zuni but may also be associated with the Jemez people. It reportedly came from a shrine of Jemez Indians, as part of the New Mexico Museum Expedition, acquired by Fr. Juvenal Schnorbus, O.F.M.. He then donated it to the Brooklyn Museum in 1907, which then gave it to the Bush Collection, Dept. of Religion in 1941.	Jemez shrine in the region of New Mexico; acquired as part of the New Mexico Museum Expedition by Fr. Juvenal Schnorbus, O.F.M. (1862-1912); donated by him to Brooklyn Museum in 1907; given by the Brooklyn Museum to the Bush Collection, Dept. of Religion in 1941
COO.1483.341	Ceremonial objects	Pueblo (Native American style)	Unknown	Mask	Attachment for the Back of a Helmet Mask	Nakichi	Late 19th-early 20th century	19th-20th century	Painted wood	H. 18 1/2 in. (47 cm)	Decorated with a kachina, two ears of corn and two sets of clouds and rain	Griffin's notes: worn on the back of one's head to hold the standard of the helmet mask - Pueblo, Jemez (?) Could be Hopi or Jemez; see curatorial file.	According to curatorial notes provided by the Brooklyn Museum in 2023, this object was collected at First Mesa (Hopi reservation), Arizona, and purchased (presumably by the Brooklyn Museum) in Holbrook, Arizona, likely early 20th century; donated by Brooklyn Museum to Columbia University in 1941 for the Bush Collection, then stewarded by the Dept. of Religion
COO.1483.359	Ceremonial objects	Pueblo (Native American style)	Unknown	Rattle	Pueblo Rattle		N.D.		Gourd, wood, paint	H. 14 3/4 x W. 5 1/2 x D. 5 1/2 in. (37.5 x 14 x 14 cm)	Gourd on a wooden stick. Painted in reds, greens, and yellows, it has a red stepped design with green lines that seem to represent cacti.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.419	Ceremonial objects	Pueblo (Native American style)	Unknown	Ritual object	Ritual stick		N.D.	19th-20th century	Wood	L. 6 1/2 in. (16.5 cm)		The cultural source for this ritual stick is undetermined; however, it may be part of a group of ceremonial sticks associated with different Pueblo communities that was a gift to the Bush Collection from the Brooklyn Museum in 1941.	Possibly acquired by Brooklyn Museum as a Pueblo ritual stick, date and source undetermined, and given by them in 1941 to the Bush Collection, Dept. of Religion
COO.1483.311	Ceremonial objects	San Ildefonso	Unknown	Rattle	Pueblo Rattle with Step Cloud Marks of Rain		Late 19th-early 20th century	19th-20th century	Wood, paint	L. 10 5/16 in. (26.2 cm)	Wooden head, which might be a gourd, and wooden stick. Surface of head painted white with black steps and different geometric registers.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.312	Ceremonial objects	San Ildefonso	Unknown	Rattle	Pueblo Rattle with Zigzag of Lightning		Late 19th-early 20th century	19th-20th century	Gourd, wood, paint	H: 11 in. (28 cm); W: 4 1/8 in. (10.5 cm); D: 4 1/8 in. (10.5 cm)	Hollowed and dried gourd impaled on a stick whittled smooth and painted green. Gourd is decorated with three different colored lightning bolts.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	

COO.1483.314	Ceremonial objects	San Ildefonso	Unknown	Rattle	Pueblo Rattle with Double Line of Power and Leaf Form of Growing Things		Late 19th-early 20th century	19th-20th century	Gourd, wood, paint	H. 12 x W. 4 x D. 3 1/2 in. (30.5 x 10.3 x 9 cm)	Gourd impaled on a wooden stick. Gourd is painted beige/white, with paired red lines near top. Blue lines at the base. Pink and yellow ovals that seem plant-like.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.321	Ceremonial objects	Zuni	Unknown	Fetish	Zuni Pueblo Mountain Lion Fetish		N.D.		Bassalt, turquoise, fling and hemp	15/16 x 1/2 x 2 1/8 in. (2.4 x 1.4 x 5.4 cm)		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.362	Ceremonial objects	Zuni	Unknown	Mask	Zuni Kachina (Katsina) Mask (Plumed Water Serpent)		ca. 1890-1900	19th century	Leather, feathers, yarn, wooden dowel, red, black, blue, turquoise paint, leather strips	8 x 12 in. (20.3 x 30.5 cm)		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.345A-B	Clothing	Cheyenne (culture or style)	Unknown	Pair of shoes	Blue Beaded Moccasins		N.D.		Rawhide, beads	Each: 8 x 4 in. (20.5 x 10.3 cm)	Highly ornate beaded rawhide moccasins. Predominantly blue beads. The soles of the shoes area are beaded as well.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.347A-B	Clothing	Crow (Native American style)	Unknown	Pair of shoes	Wedding Moccasins		20th century	20th century	Rawhide, beads	Each: 9 1/2 x 4 3/4 in. (23 x 12 cm)	The front of these Crow/Apsálooke moccasins are covered in mostly sky-blue colored beads, with yellow bands and small rectangular red and dark blue areas.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.360	Clothing	Crow (Native American style)	Unknown	Hair ornament	Eagle Feather Hairpiece		N.D.		Eagle feather, talons, white glass beads, string	14 1/2 in. (36.2 cm)	Label says hair piece may have been made in imitation of one worn by the maker's guardian spirit. The feather is fastened so that it moves with the wind. Grim catalog identifies hair piece as Crow or Apsálooke.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.328A-B	Clothing	Native American	Unknown	Pair of shoes	Pair of Moccasins		N.D.	19th-20th century	Animal hide, beads, porcupine quills	Each: 11 x 4 3/4 in. (28 x 11.7 cm)	Label in the Bush Collection indicates the moccasins are in the style of American Indian crafts from 1870 to the present.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.333	Clothing	Plains Indian	Unknown	Shirt	Warrior's Shirt		Late 19th-early 20th century	19th-20th century	Weasel skin, mallard feathers, human scalp-locks, animal fur (ermine?), beads, yellow and red paint	H. 38 1/2 x W. 59 1/2 in. (98 x 151.5 cm)	Ornate fringed hide shirt with open sides, can be tied close using strips. Yellow and red pigment on the front and back of the shirt. Decorated with geometric beadwork on the front and along the arms, predominantly blue. Locks of human scalp-locks, white weasel tails decorated with iridescent mallard head feathers at the top and black fur at the bottom, hang along the front and back and on the arms. Documentation suggests the shirt is from either the Crow or Siksika peoples, and dates from the late 19th- to early 20th-century.	The warrior ethos of the Plains Indians maintained a vital connection between a warrior's honor and the stature of his enemies. The Pipe-holder's shirt illustrates this ethos. The weasel skin, mallard feathers, and human scalp-locks are signs of the warrior's special feats, which entitled him to wear this shirt, hold the pipe ceremony, and lead war raids. The bead design and colors indicate battle prowess. The yellow at top and the red at bottom represent the sun's rays and clouds at early dawn, the best time for visions.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.364	Clothing	Plains Indian	Unknown	Hair ornament	Deer Skin Hair Ornament		N.D.		Deer skin with attached dyed owl feathers, polished shells, porcupine quill embroidery, deer hair, beads, metal bands	H. 39 1/2 x W. 2 1/2 in. (100.4 x 6.5 cm)	Very ornate hair ornament. Hide strip is beaded in white and crenellated with red and blue lines. Leather strips on the bottom are wrapped in red porcupine quills. The top of the ornament is decorated with shell disks. The edges and bottom of the object are decorated with silver-colored metal tabs, with soft, dyed-orange feathers. A long lock of hair (possibly horse) is attached to the bottom of the ornament, also dyed orange.	This hair ornament was previously believed to be affiliated with the Lakota, but because there are owl feathers it is unlikely to have been made by the Lakota.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.365	Clothing	Plains Indian	Unknown	Bag	Pipe Bag		N.D.		Animal skin, red, yellow, blue, green, and white beads, dyed porcupine quills	H. 25 x W. 6 in. (63.5 x 15.4 cm)	Ornate beaded bag. The multicolored central design is a yellow and red butterfly on a white ground. Leather strips at the bottom are wrapped in red and white porcupine quills. The bag is beaded on both sides. The edge of the bag is beaded with predominantly green, white, and clear beads. The lip of the bag is beaded in clear and red beads.	Documentation suggests this pipe bag is either of Blackfoot (Siksika) or Sioux (Lakota) origin.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.425	Clothing	Plains Indian	Unknown	Ornament	Decorative ornament with cone shaped metal tubes and horsehair(?) dyed red		N.D.	19th-20th century	Metal, hair, leather	L. 3 1/2 in. (8.9 cm)		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
COO.1483.346	Clothing	Siksika (culture or style)	Unknown	Headdress	Blackfoot Shaman's Buffalo Headdress		ca. 1825-1850	19th century	Buffalo horns, feathers (crow, magpie, black bird, hawk, owl), otter and deer tails, metal bells, shoe buttons, red cloth, beads, horse mane locks	H. 43 x W. 14 x D. 15 in. (109.5 x 35.2 x 38 cm)	Ornate headdress made from red cloth decorated with metal bells and buttons. The top and back of the headdress are covered with feathers, iridescent blue, trimmed to seem silky or decorated with white down on the end. There is also a buffalo horn on each side, attached to the headdress by a string of blue and white beads. The headdress also has four horse tails or large hair locks attached to the bottom alongside another red cloth which would drape down the wearer's back.	Documentation suggests this headdress comes from the Blackfoot tribes, Siksika culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.299	Drawings (visual works)	Inupiaq	Alaska, United States	Unknown	Drawing	Inventory of the Regalia Used in the Eagle-Wolf Dance (recto); Getting a Donkey Up Stairs, from "The Boys of Grand Pré School," published by Lee & Shepard, Boston (verso)	1890s	19th century	Pencil, red ink and wash on paper (recto)	5 7/8 x 9 1/2 in. (14.8 x 24 cm)	This drawing depicts elements of costumes for the Eagle-Wolf Dance. Divided into a grid the drawing includes four representations of the wolf mask with a feather or sea horse in its mouth, the eagle feather headdress, and the sealskin glove with puffin beads. To the right are profile depictions of three men.	This drawing is part of a set made by the Inupiat people to document their ritual traditions. They likely were commissioned by missionaries, and the drawings were made on the backs of prints derived from children's books and educational manuals.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.300	Drawings (visual works)	Inupiaq	Alaska, United States	Unknown	Drawing	King Island Eagle-Wolf Dancers (recto); Dotty Dimple and the Jewels, from "Dotty Dimple at Play," published by Lee & Shepard, Boston (verso)	1890s	19th century	Pencil, red ink and wash on paper (recto)	6 1/4 x 9 5/16 in. (16 x 23.6 cm)	The costumes worn by the individuals depicted in this drawing the typical regalia worn for the Wolf Dance by dancers from King Island, which may indicate this drawing represents one of the groups who gathered from the Bering Strait region to perform in the Messenger Feast and that the artist took care to make each group distinct and recognizable.	This drawing is part of a set made by the Inupiat people to document their ritual traditions. They likely were commissioned by missionaries, and the drawings were made on the backs of prints derived from children's books and educational manuals.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.301	Drawings (visual works)	Inupiaq	Alaska, United States	Unknown	Drawing	King Island Wolf Dancers with Audience and Musicians (recto); The Flowers in the Wood, painted by C. Cally, engraved & printed by Ilman Brothers for Peterson's Magazine (verso)	1890s	19th century	Pencil and red ink on paper (recto)	5 11/16 x 9 3/8 in. (14.4 x 23.8 cm)	This drawing uses color and completeness of representation to indicate the most important features. Four hunters are shown in their entirety in the center of the drawing. Their arms are outstretched before them, wearing the characteristic mittens of the dance. The mittens are the most important artifacts used in this ceremony, which is why they have been represented in red.	This drawing is part of a set made by the Inupiat people to document their ritual traditions. They likely were commissioned by missionaries, and the drawings were made on the backs of prints derived from children's books and educational manuals.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.302	Drawings (visual works)	Inupiaq	Alaska, United States	Unknown	Drawing	Wolf Dance: The Transformation of the Eagles into Wolves (recto); An Editor's Sanctum, from Charley and Eva's "Home in the West," published by Lee & Shepard, Boston (verso)	1890s	19th century	Pencil, brown and red ink, and wash on paper (recto)	6 3/16 x 9 3/8 in. (15.7 x 23.7 cm)	Four women stand behind male dancers as they transform from eagles into wolves.	This drawing is part of a set made by the Inupiat people to document their ritual traditions. They likely were commissioned by missionaries, and the drawings were made on the backs of prints derived from children's books and educational manuals.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.303	Drawings (visual works)	Inupiaq	Alaska, United States	Unknown	Drawing	Two Men in Different Clothing with Carved Tobacco Pipes (recto); Sir Marmaduke's Cage (verso)	1890s	19th century	Pencil, ink and wash on paper (recto)	6 1/4 x 9 1/2 in. (15.7 x 24 cm)	These two men are depicted wearing different style parkas and boots. These might be men from different villages who are speaking with one another during the feast. Each man holds a tobacco pipe in front of the center of his chest, wrapping the bowl with his fingers. The pipes do not appear to be elaborately carved or decorated, but their presence is central to this scene, conveying the significance of an encounter between the two men.	This drawing is part of a set made by the Inupiat people to document their ritual traditions. They likely were commissioned by missionaries, and the drawings were made on the backs of prints derived from children's books and educational manuals.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.304	Drawings (visual works)	Inupiaq	Alaska, United States	Unknown	Drawing	Two Men in Similar Dress Sharing a Basket of Berries (recto); Prudy's Lecture, from "Dotty Dimple at Play," published by Lee & Shepard (verso)	1890s	19th century	Pencil and ink on paper (recto)	6 3/8 x 9 1/2 in. (16 x 24 cm)	The artist has not given a great deal of attention to the bowl being used by the two men depicted in this drawing, but the bowl may be the kind used specifically at feasts and ceremonies.	This drawing is part of a set made by the Inupiat people to document their ritual traditions. They likely were commissioned by missionaries, and the drawings were made on the backs of prints derived from children's books and educational manuals.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.305	Drawings (visual works)	Inupiaq	Alaska, United States	Unknown	Drawing	Line of Nine Men (recto); Charles Dickens (verso)	1890s	19th century	Pencil and red and black ink on paper	6 3/8 x 9 3/8 in. (16 x 23.7 cm)	The tunics worn by the nine men in this drawing resemble those worn by the indigenous people of Eastern Siberia, some of whom were brought to the Krignaga area by the federal government to share their reindeer herding expertise with Inupiat apprentice herders. Many of the hats worn by the men in this drawing are decorated with small animals that might be reindeer, and the objects in the men's hands (possibly knives in engraved ivory sheaths) have similar decorations. The indigenous peoples on the west coast of the Bering Sea have historical and cultural ties to the Inupiat and these herders may have participated in the Messenger Feast.	This drawing is part of a set made by the Inupiat people to document their ritual traditions. They likely were commissioned by missionaries, and the drawings were made on the backs of prints derived from children's books and educational manuals.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.306	Drawings (visual works)	Inupiaq	Alaska, United States	Unknown	Drawing	Line of Eleven Men Carrying Pipes (recto); Going Nutting, from "Dotty Dimple Out West," published by Lee & Shepard (verso)	1890s	19th century	Pencil, red and black ink and wash on paper (recto)	6 1/4 x 9 1/2 in. (15.9 x 23.9 cm)	This drawing gives a clear indication of the importance of the Atigai (parka) in communicating Inupiaq identity. In this drawing, eleven men move together in a line, holding their bodies in the same position and stepping forward with their left feet. While their body positions are uniform, suggesting that this is a formal procession, each figure is individualized by the depiction of their stature, facial features and, most particularly, the details of their clothing.	This drawing is part of a set made by the Inupiat people to document their ritual traditions. They likely were commissioned by missionaries, and the drawings were made on the backs of prints derived from children's books and educational manuals.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.

COO.1483.307	Drawings (visual works)	Inupiaq	Alaska, United States	Unknown	Drawing	Ball Game (recto); Susy's Letter, from "Letters Everywhere," published by Lee & Shepard, Boston (verso)		1890s	19th century	Pencil, ink and wash on paper (recto)	6 5/16 x 9 3/16 in. (16 x 23.2 cm)		This drawing is part of a set made by the Inupiat people to document their ritual traditions. They likely were commissioned by missionaries, and the drawings were made on the backs of prints derived from children's books and educational manuals.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.308	Drawings (visual works)	Inupiaq	Alaska, United States	Unknown	Drawing	Two Women Dancers in Different Clothing Surrounded by Male Dancers in Costume (recto); Five Great Artists: Callot, Van-Dyck, Murillo, Poussin, Rubens (verso)		1890s	19th century	Pencil, red and brown ink and wash on paper (recto)	6 3/8 x 9 3/8 in. (16 x 23.7 cm)	The dancers in the center of this drawing are women, and the men around them wear yellow bill loon headdresses. They are likely visitors to Kingigan from another village, possibly from the North Slope where this kind of headdress is still worn, who have come to participate in the festival. The dance being shown may be an invitational dance, or the "Challenging Song" dance, as it is not part of the Wolf-Eagle Dance, and it could occur during the course of a Messenger Feast as a warm up.	This drawing is part of a set made by the Inupiat people to document their ritual traditions. They likely were commissioned by missionaries, and the drawings were made on the backs of prints derived from children's books and educational manuals.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.115	Drawings (visual works)	Navajo (culture or style)		Newcomb, Franc Johnson; after Lefthanded	Drawing	Sand Painting Reproduction: Blue Corn and Yelbechei		1920s-1930s	20th century	Pencil crayon on construction paper	13 1/8 x 15 3/16 in. (33.3 x 38.6 cm)	Four groups of three Yelbechei with blue corn, horizon bar and rainbow girl, for eight day by Lefthanded. Source: Night Chant I.	Navajo sand painting reproduction	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.370	Drawings (visual works)	Navajo (culture or style)		Douglas, Luther A., 1919-1976; after Miguelito	Drawing	Sand Painting Reproduction: Four Trees and Four Figures		1920s-1930s	20th century	Colored sand on plywood	31 7/8 x 33 1/2 in. (80.9 x 85.1 cm)	Work depicting four trees and four figures.	Grim catalogue in Bush Collection notes that Seymour Koenig thinks this replica is by Miguelito	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.086	Drawings (visual works)	Navajo (culture or style)		Klah	Drawing	Sand Painting Reproduction: The Twin War Gods		1920s-1930s	20th century	Pencil crayon on construction paper	13 1/8 x 15 14 in. (33.3 x 38.8 cm)	Twin war gods, Monster slayer (black) and Child-of-the-water (blue). Source: Female Shooting Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.104	Drawings (visual works)	Navajo (culture or style)		Unknown	Drawing	Sand Painting Reproduction: The North and East Wind		1920s-1930s	20th century	Pencil crayon on construction paper	13 x 15 in. (33 x 38.1 cm)	North and east wind people, with big snakes. Source: Wind Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.116	Drawings (visual works)	Navajo (culture or style)		Unknown	Drawing	Sand Painting Reproduction: Three White Gods		1920s-1930s	20th century	Pencil crayon on construction paper	13 1/8 x 15 1/16 in. (35.3 x 38.3 cm)	Three White Gods, healing painting for third night, shock rite. Source: Night Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.117	Drawings (visual works)	Navajo (culture or style)		Unknown	Drawing	Sand Painting Reproduction: Sweathouse Roof Painting		1920s-1930s	20th century	Pencil crayon on construction paper	14 3/4 x 13 in. (37.5 x 33 cm)	Sweathouse roof painting, lightning crossed by rainbow.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.118	Drawings (visual works)	Navajo (culture or style)		Lefthanded	Drawing	Sand Painting Reproduction: Pollen Boy and Mountains		1920s-1930s	20th century	Pencil crayon on construction paper	14 x 13 in. (35.6 x 33 cm)	Pollen boy and mountains in coral circle. Source: Night Chant. 1931.	By Lefthanded, according to Leland Wyman.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.119	Drawings (visual works)	Navajo (culture or style)		Unknown	Drawing	Sand Painting Reproduction: Whirling Log Painting		1920s-1930s	20th century	Pencil crayon on construction paper	13 1/8 x 15 in. (33.3 x 38.1 cm)	Whirling log painting, two Ye'i on log in each of four directions, with sacred plants in corners, flanked by Ye'i in each direction, and rainbow girl. First large painting of Yelbechei ceremony. Source: Night Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.120	Drawings (visual works)	Navajo (culture or style)		Unknown	Drawing	Sand Painting Reproduction: Fire Gods		1920s-1930s	20th century	Pencil crayon on construction paper	13 1/16 x 20 1/8 in. (33.2 x 51.1 cm)	Fire gods, four with skirts, four without, on either side of white corn, with Pleides on faces and carrying pouches; horizon bar, rainbow girl and messenger fly guardian, for ninth day of Yelbechei ceremony. Source: Night Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.121	Drawings (visual works)	Navajo (culture or style)		Unknown	Drawing	Sand Painting Reproduction: Dancers		1920s-1930s	20th century	Pencil crayon on construction paper	13 x 14 5/16 in. (33 x 38.9 cm)	Dancers, six male, six female figures, and talking girl and water sprinkler, horizon bars and rainbow girl, for seventh day of Yelbechei Ceremony.	Not listed by Wyman.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.122	Drawings (visual works)	Navajo (culture or style)		Unknown	Drawing	Sand Painting Reproduction: Talking God and House God		1920s-1930s	20th century	Pencil crayon on construction paper	13 x 15 in. (33 x 38.1 cm)	Talking god and house god.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.123	Drawings (visual works)	Navajo (culture or style)		Nahtanaph	Drawing	Sand Painting Reproduction: Arrow Painting		1920s-1930s	20th century	Pencil crayon on construction paper	13 x 15 in. (33 x 38.1 cm)	Arrow painting, by Nahtanaph. Source: Mountain Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.124	Drawings (visual works)	Navajo (culture or style)		Nahtanaph	Drawing	Sand Painting Reproduction: Mountain Gods' Fire Dance		1920s-1930s	20th century	Pencil crayon on construction paper	13 1/8 x 15 1/4 in. (33.3 x 38.8 cm)	Four Mountain Gods in each direction, with sacred plants in corners, rainbow garland and bird guardians, by Nahtanaph. Source: Mountain Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.125	Drawings (visual works)	Navajo (culture or style)		Unknown	Drawing	Sand Painting Reproduction: Four Gods Standing on Whirlpools		1920s-1930s	20th century	Pencil crayon on construction paper	13 x 14 7/8 in. (33 x 37.8 cm)	Four mountain gods with packs on whirlpools, rainbow girl and bird guardians, for patient who survived drowning.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.130	Drawings (visual works)	Navajo (culture or style)		Lefthanded	Drawing	Sand Painting Reproduction: Creation of Sun		1920s-1930s	20th century	Pencil crayon on construction paper	15 x 13 in. (38.1 x 33 cm)	Creation of (blue) sun, by Lefthanded. Source: Hail Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.131	Drawings (visual works)	Navajo (culture or style)		Lefthanded	Drawing	Sand Painting Reproduction: The Moon		1920s-1930s	20th century	Pencil crayon on construction paper	13 1/4 x 15 1/8 in. (33.6 x 38.4 cm)	Creation of (white) moon (by Lefthanded) Source: Hail Chant.	Attributed to Left Handed by Leland Wyman.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.132	Drawings (visual works)	Navajo (culture or style)		Unknown	Drawing	Sand Painting Reproduction: The White Faced Fly		1920s-1930s	20th century	Pencil crayon on construction paper	15 1/4 x 13 in. (38.8 x 33 cm)	Four messenger flies (Dontso) in each direction, mirage garland and two dontso guardians. Source: Hail Chat.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	
COO.1483.133	Drawings (visual works)	Navajo (culture or style)		Lefthanded	Drawing	Sand Painting Reproduction: Sprouting Water		1920s-1930s	20th century	Pencil crayon on construction paper	18 x 18 5/8 in. (45.7 x 47.3 cm)	Sprouting water painting, pairs of hail people on rainbows around houses of dragon flies, sacred plants in corners, with mirage garland and lightning guardians (by Lefthanded). Source: Hail Chant	Attributed to Left Handed by Leland Wyman.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.368	Drawings (visual works)	Navajo (culture or style)		Douglas, Luther A., 1919-1976	Drawing	Sand Painting Reproduction: Two Figures with Rainbow Guardian		1920s-1930s	20th century	Colored sand on plywood	12 x 17 15/16 in. (30.5 x 45.7 cm)	Two figures with rainbow guardian.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s	

COO.1483.369	Drawings (visual works)	Navajo (culture or style)		Douglas, Luther A., 1919-1976	Drawing	Sand Painting Reproduction: A "Yei"		1920s-1930s	20th century	Colored sand on plywood	15 15/16 x 11 15/16 in (40.6 x 30.3 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.335	Jewelry	Native American		Unknown	Bracelet	Wrist Bracelet		N.D.		Buckskin	2 x 3 1/4 in. (5 x 8.3 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1520.062	Jewelry	Native American	Ohio, United States	Unknown	Pendant	American Indian pendant (?)		N.D.		Slate	L 4 1/4 x W. 1 5/8 x D. 1/4 in. (10.8 x 4.2 x .4 cm)	Purple slate, flat and oval in shape, two perforations suggesting it was worn as a pendant on a rope	Olcott acc. no. 291. Olcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Ohio.	Acquired by George N. Olcott, source unknown; gift to Columbia from Olcott in 1911
COO.1520.063	Jewelry	Native American	Ohio, United States	Unknown	Pendant	American Indian pendant (?)		N.D.		Slate (?)	L 3 x W. 2 1/2 x D. 3/4 in. (7.6 x 6.4 x 1.9 cm)	Triangular in shape, edge broken, one perforation suggesting it was worn as a pendant on a rope	Olcott acc. no. 292. Olcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Ohio.	Acquired by George N. Olcott, source unknown; gift to Columbia from Olcott in 1911
1997.08.022	Jewelry	Pueblo (Native American style)		Unknown	Necklace	Turquoise, shell, and pipestone necklace		Before 1940	19th-20th century	Clay, pigment	30 in. (76.3 cm)	Single strand of white small shell heishi interspersed with hand rolled turquoise and pipestone beads and twenty-one hand-shaped turquoise tabs. Beads have large straight drilled holes. Strung on monofilament.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
COO.1483.334A-B	Musical Instruments	Native American		Unknown	Drum	Small drum, formerly with stick		Late 19th-early 20th century	19th-20th century	Wood, skin	Drum: H. 3 1/2 (9.0 cm); Stick: L. 3 1/8 in. (5.4 cm)	Small round drum with skin stretched over top and red and yellow chevron designs around perimeter		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.421	Paintings (visual works)	Acoma	New Mexico, United States	Hunt, Clyde (Chief Sunny Skies), 1900-1972	Painting	Thunderbird		Before 1940	20th century	Paint on copper sheet	5 5/16 x 4 1/8 in. (13.5 x 10.5 cm)		Inscribed on card enclosed with drawing: THUNDERBIRD / Indian Symbol of Good Tidings / In designing this particular type of Thunderbird / the Indian Artist employed the symbols of Prayer for Rain. Under the head of the Thunderbird is the Earth / design with seven triangles representing Mountains. / Under this and between the two wings are two Sky / and Earth symbols, each composed of three white / clouds with the blue earth below them. The three / black triangles represent Mountains on both sides / of which are symbols of Lightning, which signify / strength and speed. Above the tail are two House / of Rain symbols; white clouds with vertical stripes / to indicate falling rain. The tail and wings are composed of conventional Prayer Plumes symbolizing / Sacredness; on verso is printed: Greetings from New Mexico; below the inscription there is a hand written note: Real copper / And this is / your birthday! / I'll send a / wire today from / Kansas. / M.L.B.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.388	Paintings (visual works)	Hopi (culture or style)		Mootzka, Waldo, ca. 1903-1940	Painting	Lightning Dance		1930s	20th century	Oil on board	7 1/2 x 22 in. (19.1 x 55.9 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.389	Paintings (visual works)	Hopi (culture or style)		Mootzka, Waldo, ca. 1903-1940	Painting	Antelope Dance		1930s	20th century	Oil on board	7 1/2 x 22 in. (19.1 x 55.9 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.390	Paintings (visual works)	Hopi (culture or style)		Mootzka, Waldo, ca. 1903-1940	Painting	Navajo Medicine Ceremony (Singers)		1930s	20th century	Oil on board	7 5/8 x 22 1/8 in. (19.4 x 56.2 cm)		A scene associated with the Navajo Medicine Ceremony Singers.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.391	Paintings (visual works)	Hopi (culture or style)		Mootzka, Waldo, ca. 1903-1940	Painting	Yebetsee [sic]		1930s	20th century	Oil on board	7 1/2 x 22 1/8 in. (19.1 x 56.2 cm)		A scene associated with the Navajo Medicine Ceremony Singers.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.393	Paintings (visual works)	Hopi (culture or style)		Mootzka, Waldo, ca. 1903-1940	Painting	Snake Dance Hopi		1930s	20th century	Oil on board	7 1/2 x 23 1/8 in. (19.1 x 58.7 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.395	Paintings (visual works)	Hopi (culture or style)		Mootzka, Waldo, ca. 1903-1940	Painting	Apache Spirit Dance		1930s	20th century	Oil on board	7 3/8 x 29 1/8 in. (18.7 x 74 cm)		A scene associated with the Apache culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.399	Paintings (visual works)	Hopi (culture or style)		Mootzka, Waldo, ca. 1903-1940	Painting	Eagle Dance (Hopi)		1930s	20th century	Oil on board	7 1/2 x 20 1/4 in. (19.1 x 51.4 cm)		A scene associated with the Hopi, Western Pueblo culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.400	Paintings (visual works)	Hopi (culture or style)		Mootzka, Waldo, ca. 1903-1940	Painting	Koshare (Santa Clara)		1930s	20th century	Oil on board	7 1/2 x 20 1/8 in. (19.1 x 51.1 cm)		A scene associated with the Santa Clara, Rio Grande Pueblo culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.403	Paintings (visual works)	Hopi (culture or style)		Mootzka, Waldo, ca. 1903-1940	Painting	Butterfly Dance (Women) (Santo Domingo Pueblo)		1930s	20th century	Oil on board	7 1/2 x 22 1/16 in. (19.1 x 56 cm)		A scene associated with the Santo Domingo, Rio Grande Pueblo culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.404	Paintings (visual works)	Hopi (culture or style)		Mootzka, Waldo, ca. 1903-1940	Painting	Butterfly Dance (Men) (Santo Domingo Pueblo)		1930s	20th century	Oil on board	7 1/2 x 22 in. (19.1 x 55.9 cm)		A scene associated with the Santo Domingo, Rio Grande Pueblo culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.387	Paintings (visual works)	Pueblo (Native American style)		Valdo, J. P.	Painting	Corn Dance		Before 1940	20th century	Oil on board	7 1/2 x 21 5/8 in. (19.1 x 55 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.392	Paintings (visual works)	Pueblo (Native American style)		Juan, W.	Painting	Navajo Medicine Ceremony		Before 1940	20th century	Oil on board	8 1/2 x 22 3/8 in. (21.6 x 56.9 cm)		A scene associated with the Navajo culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.394	Paintings (visual works)	Pueblo (Native American style)		Valdo, J. P.	Painting	Buffalo Dance		Before 1940	20th century	Oil on board	8 x 23 3/8 in. (20.3 x 59.4 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.396	Paintings (visual works)	Pueblo (Native American style)		Unknown	Painting	Deer Dance (Santa Clara)		Before 1940	20th century	Oil on board	8 1/2 x 15 5/8 in. (21.6 x 39.6 cm)		A scene associated with the Santa Clara, Rio Grande Pueblo culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.397	Paintings (visual works)	Pueblo (Native American style)		Valdo, J. P.	Painting	Koshare (Santo Domingo)		Before 1940	20th century	Oil on board	7 7/8 x 18 in. (20 x 45.8 cm)		A scene associated with the Santo Domingo, Rio Grande Pueblo culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.398	Paintings (visual works)	Pueblo (Native American style)		Unknown	Painting	Shalako (Zuni)		Before 1940	20th century	Oil on board	7 1/2 x 18 in. (19.1 x 45.7 cm)		A scene associated with the Zuni, Western Pueblo culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.

C00.1483.401	Paintings (visual works)	Pueblo (Native American style)		Unknown	Painting	Eagle Dance (Zia Pueblo)		Before 1940	20th century	Oil on board	7 3/8 x 22 1/2 in. (18.7 x 57.2 cm)		A scene associated with the Zia, Rio Grande Pueblo culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
C00.1483.402	Paintings (visual works)	Pueblo (Native American style)		Juan, W.	Painting	Eagle Dance (San Juan)		Before 1940	20th century	Oil on board	8 1/2 x 22 1/2 in. (21.6 x 57.1 cm)		A scene associated with the San Juan, Rio Grande Pueblo culture.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
C00.1483.406.01	Plant material	Crow (Native American style)		Unknown	Plant	A braid of sweet grass		N.D.	19th-20th century	Sweet grass	L 5 1/2 in. (14 cm)	A braid of sweet grass to be burned as incense for ritual objects exposed to view.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.406.02	Plant material	Crow (Native American style)		Unknown	Plant	A braid of sweet grass		N.D.	19th-20th century	Sweet grass	L 10 3/4 in. (27.3 cm)	A braid of sweet grass to be burned as incense for ritual objects exposed to view.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.407.01	Plant material	Crow (Native American style)		Unknown	Plant	Sweet grass used as incense when medicine bundles are opened		N.D.	19th-20th century	Sweet grass		Sweet grass used as incense when medicine bundles are opened.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.407.02	Plant material	Crow (Native American style)		Unknown	Plant	Plant or herb		N.D.	19th-20th century	Plant material			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.407.03	Plant material	Crow (Native American style)		Unknown	Plant	Kinnikinnick	Native Indian Tobacco	N.D.	19th-20th century	Tobacco			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.407.04	Plant material	Crow (Native American style)		Unknown	Plant	Kinnikinnick	Native Indian Tobacco	N.D.	19th-20th century	Tobacco			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.367	Sculpture (visual works)	Cheyenne (culture or style)		Unknown	Figure	Cradle Board Medicine Figure in the Form of a Tortoise or Turtle for an Umbilical Cord		Late 19th-early 20th century	19th-20th century	Leather, blue and white beads	L 5 1/8 in. (13.1 cm)		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.316	Sculpture (visual works)	Hopi (culture or style)		Unknown	Kachina doll	Hopi Katchina: Ahóla Kachina		Late 19th-early 20th century	19th-20th century	Wood, fabric, paint	H 18 3/4 in. (47.5 cm)	Notes by John Grimmes: "No. 12 - Hopi Katchina - Wuyak - Talowa, moveable arms, dressed figure." Ahóla is a chief of the Kachina clan. Long ago he led the people to the present site where they live. Traditionally he carries in his left hand a bundle of bean sprouts and in his right hand a staff topped by two eagle feathers.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.317	Sculpture (visual works)	Hopi (culture or style)		Unknown	Kachina doll	Hopi Shalako Kachina or Mana		Early 20th century	20th century	Painted wood	H 10 9/16 in. (29.9 cm)	Figure with terraced headdress and feather covered clothing is the female Shalako Kachina or Mana. She is a cloud person and one associated with the bringing of the rain.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.318	Sculpture (visual works)	Hopi (culture or style)		Unknown	Kachina doll	Hopi Kachina: Tewu Maiden: Butterfly or Corn Maiden		Early 20th century	20th century	Painted wood	H 9 1/2 in. (24.2 cm)		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.319	Sculpture (visual works)	Hopi (culture or style)		Unknown	Kachina doll	Hochani Kachina		Late 19th-early 20th century	19th-20th century	Painted wood	H 12 9/16 in. (32 cm)	Label accompanying figure: This figure has a zig-zag line across his face, a black line with white spots around his neck and appears to be a Kachina borrowed from neighboring people.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.342	Sculpture (visual works)	Hopi (culture or style)		Unknown	Kachina doll	Hopi Kachina: Tasap		Late 19th-early 20th century	19th-20th century	Painted wood	H 12 in. (30.5 cm)		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.344	Sculpture (visual works)	Hopi (culture or style)		Unknown	Kachina doll	Heliki Kachina		Early 20th century	20th century	Painted wood, feathers	H 9 1/8 x L 5 1/2 in. (23.1 x 14 cm)	This kachina figure is documented as used for decoration. Accompanying label reads: Miniature Cloud and Kachina Decoration. This object bears the shape of the stepped altar, the prayer and cloud symbols of feathers, the phallic symbol of fertility, the dot and fringe patterns of rain, and a Kachina.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.408	Sculpture (visual works)	Siksika (culture or style)		Unknown	Fetish	Blackfoot bird fetish		Late 19th-early 20th century	19th-20th century	Taxidermied bird, feathers, wool, hair, beads	L 11 in. (28 cm)	Accompanied by a card: Blackfoot bird fetish	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.332	Stone (worked rock)	Plains Indian		Unknown	Pipe	Tomahawk Pipe		N.D.		Catlinite	6 11/16 x 3 7/8 in. (17 x 9.6 cm)	Made without stem, tomahawk style, typical trade item in Great Lakes area	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
1996.12.001	Textiles (visual works)	Navajo (culture or style)	Arizona, United States	Unknown	Blanket	Navajo Wedge Weave Blanket		N.D.	20th century	Handspun wool yarn, natural and aniline dyes	68 x 48 in. (172.7 x 122 cm)		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1996	
1997.08.051	Textiles (visual works)	Navajo (culture or style)		Unknown	Blanket	Wool rug or blanket with central green corn stalk design		Mid-20th century	20th century	Wool yarn, natural and aniline dyes	H 113 1/2 x W. 57 3/4 in. (288 x 146.6 cm)	Woven using homespun wool for yarns and warps and wefts. Colors of green and red are aniline dyes. Black is natural with some overdyed. Cream and heather gray are natural wool colors. Design consists of two corn stalks in vertical row in center, flanked by two rows of cream diamonds outlined in black and feather motifs on heather gray field. Bold border of interconnected red and black triangular patterns.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997	
1997.08.052	Textiles (visual works)	Navajo (culture or style)		Unknown	Blanket	Saddle blanket with zigzag black and white bands		Mid-20th century	20th century	Wool yarn, natural and aniline dyes	H 60 3/8 x W. 32 in. (153.5 x 81 cm)	Woven using homespun wool yarns for warps and wefts. Colors of red and yellow are aniline; black is natural with overdyed; gray and cream are natural wool colors. Design consists of horizontal stripes of gray, cream, yellow and red interspersed with five wide bands of black and white zigzag chevron pattern.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997	
1997.08.053	Textiles (visual works)	Navajo (culture or style)		Unknown	Blanket	Blanket with red, blue, and white zigzag designs	Child's blanket	1870-1880	19th century	Wool yarn, natural and aniline dyes	H 47 1/2 x W. 32 1/2 in. (120 x 82.5 cm)	One of Navajo child's blanket. Woven using handspun wool yarns for warps and wefts. Blue is indigo. Red appears to be aniline dye. White and heather brown are natural wools. Design consists of narrow banded textile with wide center band of red, white, and blue serrated zigzag, flanked by zigzag line of small red, white, and blue connected rectangles. On each end of blanket are three large serrated semi-pointed blocks of concentric red, white and blue designs laid in over bandline.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997	
1997.08.054	Textiles (visual works)	Navajo (culture or style)		Unknown	Blanket	Blanket with six humanoid figures	Navajo Yei Blanket	ca. 1930	20th century	Wool yarn, natural and aniline dyes	H 47 1/2 x W. 71 1/2 in. (121 x 180.5 cm)	Woven using homespun wool yarns for warps and wefts. Colors of red, blue, yellow and black are aniline dyes. Cream and heather brown are natural wool colors. Design consists of a row of four Navajo Yei figures interspersed with two women, standing within a black narrow rectangular border against heather brown field. There are eleven corn plants within this rectangle, large red triangles create border with black, ochre, white and red bands at ends. Lazy lines throughout.	The Yei are divinity figures.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.055	Textiles (visual works)	Navajo (culture or style)		Unknown	Blanket	Pictorial blanket said to depict Monument Valley		1935-1950	20th century	Wool yarn, natural and aniline dyes	H 70 3/4 x W. 49 3/4 in. (180 x 126.5 cm)	Woven using handspun wool yarns for warps and wefts. Colors of red, black, and ochre are aniline dyes. Heather brown is natural wool color. Image depicts four banded parallelograms, two at the top and two at the bottom. Interior of textile is filled with eclectic array of Monument Valley buttes, leafy trees, pine trees, bucks, does, birds in branches and floating foliate motifs --all in tones of ochre, red, amber against heather brown field. Lazy lines throughout.	Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997	

1997.08.056	Textiles (visual works)	Navajo (culture or style)		Unknown	Blanket	Gray blanket with thick white border with black diamonds		1935-1945	20th century	Wool yarn, natural and aniline dyes	H. 88 1/2 x W. 52 1/4 in. (224.8 x 132.7 cm)	Woven using homespun wool yarns for warps and wefts. Colors of red and ochre are aniline dyes. Heather gray, cream and dark brown are natural wool colors. Design consists of large cream lozenges, outlined in black against heather gray field. Ochre and red diamonds with white crosses inside lozenge. Black 'greek key' line outlines lozenge. Wide cream border with dark brown terraced motifs attached to dark brown edge band. Lay lines throughout.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
1997.08.057	Textiles (visual works)	Navajo (culture or style)		Unknown	Blanket	Gray blanket with black border and white meander around edge		ca. 1935	20th century	Wool yarn, natural and aniline dyes	H. 67 1/2 x W. 42 1/2 in. (171.5 x 108 cm)	Woven using handspun wool yarn for warps and wefts. Colors of red and possibly ochre are aniline dyes. Cream, black and heather brown are natural wool colors. Design consists of two cream lozenges with bold stepped edges outlined in black against heather brown field. Red blocks outlined in ochre within lozenges. Elements such as black crosses, black and white serrated diamonds float against heather brown field. Border consists of white block step line near black edge. Lay lines throughout.		Acquired by Stanley B. and Caroline Stein, source unknown; gift to Columbia from the Steins in 1997
COO.1483.414	Tools and equipment	Native American		Unknown	Tool	Stone tool handle		N.D.	19th-20th century	Stone	L. 3 in. (7.6 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.423	Tools and equipment	Native American		Unknown	Necklace	Necklace or tool made of beads and arrowhead		N.D.	19th-20th century	Stone, beads, leather	L. 12 1/2 in. (31.8 cm)			Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1520.060	Tools and equipment	Native American	Tennessee, United States	Unknown	Pestle	American Indian pestle		N.D.		Sandstone	L. 8 in. (20.3 cm); Diam. 1 7/8 in. (4.8 cm)		Olcott acc. no. 289. Olcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Tennessee and acquired from "Scott, the dealer."	Acquired by George N. Olcott from "Scott, the dealer"; gift to Columbia from Olcott in 1911
COO.1483.291	Watercolors (paintings)	Acoma	New Mexico, United States	Unknown	Watercolor	Masked Dancer: M6-oats Ca-tina		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	12 5/8 x 9 1/2 in. (32.1 x 24.1 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
COO.1483.292	Watercolors (paintings)	Acoma	New Mexico, United States	Unknown	Watercolor	Back of Ká-nah-ú-ye (The Gambler)		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	12 3/4 x 9 1/2 in. (32.4 x 24.2 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
COO.1483.293	Watercolors (paintings)	Acoma	New Mexico, United States	Unknown	Watercolor	Ká-nah-ú-ye (The Gambler)		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	12 3/4 x 9 1/2 in. (32.4 x 24.1 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
COO.1483.294	Watercolors (paintings)	Acoma	New Mexico, United States	Unknown	Watercolor	The Altar of the Flint Spear (Hé-ste-it)		ca. 1925-1930	20th century	Watercolor, ink and pencil on poster board	9 1/2 x 12 5/8 in. (24.1 x 32.1 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
COO.1483.295	Watercolors (paintings)	Acoma	New Mexico, United States	Unknown	Watercolor	Medicine Man: Chi-yán (Chi yan)		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	12 3/4 x 9 1/2 in. (32.4 x 24.1 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
COO.1483.296	Watercolors (paintings)	Acoma	New Mexico, United States	Unknown	Watercolor	Masked Dancer: Too-pe-sti-a		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	12 5/8 x 9 3/8 in. (32.1 x 23.8 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
COO.1483.297	Watercolors (paintings)	Acoma	New Mexico, United States	Unknown	Watercolor	Masked Dancer: Too-pé-stia Sieu-ki-le		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	12 5/8 x 9 3/8 in. (32.1 x 23.8 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
COO.1483.375	Watercolors (paintings)	Acoma		Unknown	Watercolor	Now-wish-Masked Dancer		ca. 1930	20th century	Poster paint on paper	12 3/4 x 9 1/2 in. (32.4 x 24.1 cm)			Probably acquired by Ruth L. Bunzel (1898-1990), anthropologist at Columbia; given to Prof. Wendell Ter Bush or transferred to Columbia for the Bush Collection of Religion and Culture, date undetermined.
COO.1483.137	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Beadway Singer	Watercolor	Sand Painting Reproduction: Eagle Nest		1937	20th century	Poster paint on cardboard	22 x 28 in. (55.9 x 71.1 cm)	Bead man in eagles nest (by Beadway Singer). Source: Bead Chant.	Navajo sand painting reproduction	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s.
COO.1483.049	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Beautyway Singer	Watercolor	Sand Painting Reproduction: Snake People	Blue corn with all kinds of snakes. Arrangement shows power of repetition.	1920s-1930s	20th century	Poster paint on cardboard	22 1/4 x 28 1/4 in. (56.5 x 71.8 cm)	Three kinds of snake people in blue corn painting, with rainbow girl and snake guardians, from Sun's House phase. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.080	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Beautyway Singer	Watercolor	Sand Painting Reproduction: Thunder Birds and Water Monsters	Thunder protected by Water Ox and Water Horse in each sector	1920s-1930s	20th century	Poster paint on cardboard	28 1/4 x 22 1/4 in. (71.8 x 56.5 cm)	Four thunders, four water oxen, four water boxes, arrow garland, beaver guardians. Source: Male Shooting Chant. Attributed to Little Big Reed by Leland Wyman.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi. According to Leland Wyman, the artist is Beautyway Singer (Little Big Reed).	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.070	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Beautyway Singer (by Little Big Reed according to Leland Wyman)	Watercolor	Sand Painting Reproduction: Four Black Corn People	Blue Corn People guarded by Pollen Boy and Cornbug Girl	1920s-1930s	20th century	Poster paint on cardboard	22 1/4 x 28 1/4 in. (56.5 x 71.8 cm)	Numbers: SK29 and Bush S128 Four black corn people, each flanked by pollen boy and corn beetle girl, pointing in four directions, rainbow girl garland and pollen boy and corn beetle girl guardians. Source: Male Shooting Chant.	According to Leland Wyman, the artist is Beautyway Singer (Little Big Reed).	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.092	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Beautyway Singer (Ne-zhuh Hatle)	Watercolor	Sand Painting Reproduction: Buffalo Painting	Buffalo and Medicine People	1920s-1930s	20th century	Poster paint on cardboard	14 1/4 x 22 1/4 in. (36.2 x 56.5 cm)	Buffalo people on bases of light with plants between, mirage garland, buffalo guardians. Source: Male Shooting Chant.		Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
COO.1483.075	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Big Left Hand's Son	Watercolor	Sand Painting Reproduction: Four Buffalo People	Buffalo and Medicine People. Blessing Chantar	1920s-1930s	20th century	Poster paint on cardboard	14 x 16 in. (35.5 x 40.6 cm)	Four buffalo people, medicine people in corners, mirage garland, buffalo guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.

C00.1483.108	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Big Singer's Son	Watercolor	Sand Painting Reproduction: Wind People		1936	20th century	Poster paint on cardboard	22 1/8 x 28 1/4 in. (56.2 x 71.8 cm)	Four wind people with birds on head, rainbow girl, first day painting by Big Singer's Son. Source: Wind Chant.	Navajo sand painting reproduction	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s.
C00.1483.098	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Blind Singer	Watercolor	Sand Painting Reproduction: Little Wind		1936	20th century	Poster paint on cardboard	22 1/8 x 28 1/4 in. (56.2 x 71.8 cm)	Crossed blue and black snakes on horned (blue) sun, with snakes on each side, as painted by Blind Singer in 1936 at Gallup. Source: The Wind Chant.	Navajo sand painting reproduction. Typed label affixed to verso: Ninth-Chizhie Painting / This is a picture of the Sun and the Wind, as painted at the Gallup / Ceremonial by Bih-na-neh, who was in charge of the paintings in 1936. / The central emblem is the blue face of the sun, with darkness, light, pollen / and fire surrounding it. It has morning light on its forehead and evening / light on its chin. Across its face are the two wind serpents which have control of the male rains. There are prayer feathers on the head and on / the horns and sun-spots in the four directions. The guards for this painting are the four Clitsoi, or mammoth serpent monsters of the under- / world. These serpents are horned, are one of the rare instances where / we find snakes wearing feathers. The marks on their body are repeated / four times - a rectangle representing the snake's abode, a point said to / be the hoof print of an antelope and two bent lines representing the / changes of the moon. The tails of four of the serpents have characteristic / rattles. / F.L. Newcomb.	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s.
C00.1483.099	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Priscilla; after Blind Singer	Watercolor	Sand Painting Reproduction: The Moon and the Snakes		1936	20th century	Poster paint on cardboard	22 1/8 x 28 1/4 in. (56.2 x 71.8 cm)	Crossed yellow and white snakes on horned (white) moon, with snakes on each side, for woman patient. Source: Wind Chant.	Navajo sand painting reproduction. Typed label affixed to verso: The Moon and the Snakes / A Ninth Chizhie picture by K'nahnee Hatlie, which is the companion / of the Sun and Snakes picture. The female snakes are crossed on / the face of the moon, indicating soft rain and white or yellow / mist. This is used when a woman is to be doctored. The guards are / exactly the same as were around the sun. / F.L. Newcomb.	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s.
C00.1483.103	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Blind Singer	Watercolor	Sand Painting Reproduction: Cactus People		1937	20th century	Poster paint on cardboard	22 x 28 in. (55.9 x 71.1 cm)	Four cactus people on horizon bar, mirage girl and messenger fly guardians. Source: Wind Chant.	Attributed to Leland Wyman. Navajo sand painting reproduction.	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s.
C00.1483.084	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Blue Eyes	Watercolor	Sand Painting Reproduction: Mother Earth and Father Sky Painting	Earth and Sky	1933	20th century	Poster paint on cardboard	22 1/4 x 28 1/4 in. (56.5 x 71.8 cm); with frame: 29 1/4 x 33 1/4 in. (74.2 x 84.4 cm)	Earth and sky, rainbow garland, bat and porch guardian. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Text Figures, page vi. There is a copy of this sandpainting in the Museum of Navaho Ceremonial Art, Santa Fe	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s.
C00.1483.106	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Claude Romero (Large Man)	Watercolor	Sand Painting Reproduction: Cloud Painting		1938	20th century	Poster paint on cardboard	28 x 22 in. (71.1 x 55.9 cm)	Four groups of four cloud people on straight rainbows on house of messenger fly, with sacred plants at corners, rainbow girl and messenger fly guardians. Source: Wind Chant.	Navajo sand painting reproduction. Typed label affixed to verso: Cloud Painting from the Wind Chant. / This is simply a special variation of the Cloud painting which / is used in some form in all Diné-bi-ni-Chizhie ceremonies which last / five or more days. In the last decade the whole painting is seldom / made as the medicine-men either do not know it or consider it too / large to make in one afternoon, or perhaps they have come to the / conclusion that so much repetition is unnecessary. The center of / the painting is a blue land where the Dontoos live. The usual plants have their roots in this land. Four groups of cloud people preside in / the four directions. The guards are the rainbow and the male Dontoos. / F.L. Newcomb.	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s.
C00.1483.126	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Crooked Eyes	Watercolor	Sand Painting Reproduction: Horned Toad Painting		1937	20th century	Poster paint on cardboard	28 x 22 in. (71.1 x 55.9 cm)	Horned toad painting, with four mountains below and two hawks with rainbow girls above each (by Crooked Eyes). Source: Red Ant Chant.	Attributed to Crooked Eyes by Leland Wyman. Navajo sand painting reproduction. Typed label affixed to verso: Horned Toad Painting / This painting comes from the Red Ant Chant, which I have never / witnessed, although a good many sand-paintings have been described / to me. This particular painting is the altar and show two eagles / guarded by bending rainbows with white faces. Below are the four mountains of the lower world (ant-hills?) on which the ant medi- / cine grows. There is a rainbow bar which probably marks the place / where the things of the earth and the things of the sky are separated. / F.L. Newcomb.	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s.
C00.1483.096	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Curly Haired Singer	Watercolor	Sand Painting Reproduction: The Pollen Boy on the Sun		1920s-1930s	20th century	Poster paint on cardboard	22 1/8 x 28 1/4 in. (56.2 x 71.8 cm)	Pollen boy on (white) horned moon, with four fat snakes on rainbows (from Angryway subritual). Source: The Three night from Wind Chant.	Attributed to Curly Haired Singer by Leland Wyman. Navajo sand painting reproduction. Label on verso: The Pollen Boy on the Sun / This is the companion picture to the pollen boy on the moon and is / used in the Ninth-chizhie three-day ceremony when a man is the patient. / The turquoise face of the sun is surrounded by four lines of color and / has blue horns and white prayer feathers. The four snakes are the crooked / rattlers with the deer tracks repeated four times. There are two other / versions of this painting. One with feathers instead of serpents and one / with nah-a-shule, a type of serpent that has not been identified.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
C00.1483.097	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Priscilla; after Curly Haired Singer	Watercolor	Sand Painting Reproduction: The Pollen Boy on the Moon		1920s-1930s	20th century	Poster paint on cardboard	22 x 28 1/4 in. (55.9 x 71.8 cm)	Pollen boy on (white) horned moon, with four fat snakes on rainbows, from Angryway subritual. Source: The Wind Chant.	Attributed to Curly Haired Singer by Leland Wyman. Wyman also provided information regarding Angryway subritual. Navajo sand painting reproduction.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.

C00.1483.109	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Curly Haired Singer	Watercolor	Sand Painting Reproduction: Two Wind People on Rainbows		1920s-1930s	20th century	Poster paint on cardboard	22 1/8 x 28 1/4 in. (56.2 x 71.8 cm)	Two wind people on rainbows in each direction, sacred plants between. rainbow girl and messenger fly guardians, by Curly Haired Singer. Source: Wind Chant.	Navajo sand painting reproduction. Typed label affixed to verso. Dine'a-bin-i-Chizze Painting / The Navajo Wind Chant is the most elaborate wind ceremony now held on t / he Navajo reservation. Sometimes it is called the Eka-Thiunjo, which / means the chant with many paintings. There are only two medicine men left / who know and sing the nine-day variety, but there are many who sing the / five day chant. This picture is by Hatle-Bitsee-Chili. The center is / black medicine representing the mountain where the snakes make their home. / Or probably the black lake under which they were supposed to live. Around / it are squash blossoms and the roots of corn, tobacco, beans, and squash / spread out. In the east, on rainbow bar, stands a couple of Wind People / dressed in black. The male is marked with the trail of the crooked wind, / and carries crooked wind-arrows and a medicine rattle. The female figure / is marked with the straight wind and carries straight wind arrows and / three twigs of black medicine herbs. The following three couples are the / same but dressed in different colors. The rainbow goddess guards the / picture on three sides and the Donto flies guard the eastern opening. / F. J. Newcomb	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.110	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Curly Haired Singer	Watercolor	Sand Painting Reproduction: Wind People Carrying Snakes		1936	20th century	Poster paint on cardboard	22 1/8 x 28 1/4 in. (56.2 x 71.8 cm)	Four male wind people with snakes, rainbow girl, for second night, by Curly Haired Singer. Source: Wind Chant.	Navajo sand painting reproduction. Typed label affixed to verso: Wind People Carrying Snakes / The four male winds are shown carrying (or being carried) / through the air. The colors show from which direction they come. This / is the second picture of the Dine'a-bin-i-Chizze as given by Hatle / Bitsee-Chili, as in his others, the masks are blue, the rainbows sink / below the horizon line and appear again in the south. The blackness / of the underearth is shown spotted with seeds. There are no extra guards / on the east. The wind people are all shown wearing their coats or flint / armor, under their feet is a small messenger snake. / F. L. Newcomb	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
C00.1483.111	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Curly Haired Singer	Watercolor	Sand Painting Reproduction: Cloud Painting		1936	20th century	Poster paint on cardboard	22 1/8 x 28 1/4 in. (56.2 x 71.8 cm)	Four Cloud column people on horizon bar, with snakes below, last day painting by Curly Haired Singer. Source: Female Wind.	Attributed to Curly Haired Singer by Leland Wyman. Navajo sand painting reproduction.	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s.
C00.1483.112	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Curly Haired Singer	Watercolor	Sand Painting Reproduction: The Cloud Painting		1936	20th century	Poster paint on cardboard	22 1/8 x 28 1/4 in. (56.2 x 71.8 cm)	Four cloud column people with rain, mist, fog, and hail people on horizon bar with rainbow girl, horned sun and moon guardians (by Curly Haired Singer). Source: Female Wind Chant.	Attributed to Curly Haired Singer by Leland Wyman. Navajo sand painting reproduction. Typed label affixed to verso: The Cloud Painting / Here we see rows of clouds which seem to represent the carriages of / the sky lands. The masked faces peering above are those of the sky / people, the rain, the fog, the mist, and the hail. They are pictured / as coming through the air wrapped in clouds, to attend the wind / ceremony that is being held. The color of each cloud tells from which / direction these people come. The Cloud picture is sometimes made on / the last day of the Chant. The four pictures that belong to this / five day ceremony arrange themselves in about the same pattern as do / those of the Nahtio. First the Wind People, then snakes, then cactus, / and lastly some picture of greater power whose symbols vary, but are / apt to include clouds or clouds in combination with other symbols / belonging to the wind. / F. J. Newcomb	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
C00.1483.113	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Curly Haired Singer	Watercolor	Sand Painting Reproduction: Cactus People		1936	20th century	Poster paint on cardboard	22 1/8 x 28 1/4 in. (56.2 x 71.8 cm)	Four cactus people with many people on horizon bar, with rainbow girl, horned sun and moon guardians (by Curly Haired Singer). Source: Female Wind Chant.	Navajo sand painting reproduction; typed label affixed to verso: Cactus People / Third painting belonging to the Wind Chant. The Cactus People / were the people of the sun and the wind. The rotation of color is the / same as for the Wind People. The masks are blue, which is different / than those used by the wind Chanters on the other side of the / mountains. Bitsee Chili Hatle asserts that his is the more pow- / erful medicine, because he uses sky masks that were given him by / wind medicine with a Yelbachai singer, while the others use Nahtio / masks which they obtained from the Nahtiole singers. This man uses / the same type of rainbow and cloud guardian in all four of his / paintings. With the sun and moon for guardians on the east. / Franc J. Newcomb	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.074	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Dudley (Hesteen Dijoole)	Watercolor	Sand Painting Reproduction: Buffalo Painting	Four Buffalo in each sector	1920s-1930s	20th century	Poster paint on cardboard	14 x 22 1/4 in. (35.5 x 56.5 cm)	Twelve buffalo in circle, mirage garland, buffalo guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.077	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Dudley (Hesteen Dijoole)	Watercolor	Sand Painting Reproduction: Two Thunder Birds and Two Water Monsters	Black Thunder, Blue Thunder, Water ox, Water Horse	1920s-1930s	20th century	Poster paint on cardboard	14 1/8 x 20 (36 x 50.8 cm)	Black thunder, blue thunder, and two water monsters. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.079	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Dudley (Hesteen Dijoole)	Watercolor	Sand Painting Reproduction: The Water Monster Painting	Four Water Oxen. Water Ox has many attributes of Thunder because it is the "skulterous child of Thunder". This painting used after too much rain	1920s-1930s	20th century	Poster paint on cardboard	25 1/2 x 22 1/4 in. (64.8 x 56.5 cm)	Black, yellow, blue and red water monsters, holding jars, with arrow garland and snake guardians. Source: Male Shooting Chant. Leland Wyman attributes this work to Galison.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.088	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Dudley (Hesteen Dijoole)	Watercolor	Sand Painting Reproduction: Sun, Moon, Male Wind and Female Wind		1920s-1930s	20th century	Poster paint on cardboard	22 3/8 x 28 3/8 in. (56.9 x 72.1 cm)	Horned sun, moon, black and yellow (male and female) winds, with mirage garland and ouch and bat guardians. Source: Male Shooting Chant.		Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.093	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Dudley (Hesteen Dijoole)	Watercolor	Sand Painting Reproduction: Horned Rattler People		1933	20th century	Poster paint on cardboard	13 7/8 x 22 1/4 in. (35.3 x 56.5 cm)	Four big snake (horned rattles) people, rainbow garland and snake guardians. First day painting. Source: Male Shooting Chant. On same board as C00.1483.094 (SKS3)	Navajo sand painting reproduction. Drawn on same board as C00.1483.094	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.095	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Dudley (Hesteen Dijoole)	Watercolor	Sand Painting Reproduction: Four Holy People		1920s-1930s	20th century	Poster paint on cardboard	22 1/4 x 28 3/8 in. (56.5 x 72.1 cm)	Four Holy people bringing down sun, moon, black and yellow winds, rainbow girl, pouch and bat guardians. Source: Male Shooting Chant.	Navajo sand painting reproduction	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s

C00.1483.050	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Dudley (Western Dije)	Watercolor	Sand Painting Reproduction: Crooked Snake People	Crooked Snakes showing power of length	1920s-1930s	20th century	Poster paint on cardboard	28 x 22 in. (71.1 x 55.9 cm)	Crooked Snake People in each direction, each separated by four crooked snakes, mirage garland and snake guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.046	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Dudley (Slim Singer, Round Man)	Watercolor	Sand Painting Reproduction: Basket for Carrying Black Wind	Basket in which Black Wind is carried. Little Big Reed	1920s-1930s	20th century	Poster paint on cardboard	9 1/8 x 11 in. (23.2 x 28 cm)	Basket in which Holy People carried black wind. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.052	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Dudley (Slim Singer, Round Man)	Watercolor	Sand Painting Reproduction: Basket in which Holy People Carried the Sun		1920s-1930s	20th century	Poster paint on cardboard	14 x 11 in. (35.5 x 28 cm)	Apparently cut from single sheet (after collection) which also included C00.1483.046 (SK5) and C00.1483.047 (SK6).		Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.056	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Gleason	Watercolor	Sand Painting Reproduction: Eight Grinding Snake People	Grinding Snakes, or Crooked Snakes move their home. Snake bodies interlocked under home so as to form raft.	1920s-1930s	20th century	Poster paint on cardboard	22 1/4 x 28 1/4 in. (56.5 x 71.8 cm)	Eight grinding snake people on rainbows at house of snakes, with plants at each corner, rainbow garland, snake guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.060	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Gleason Begay	Watercolor	Sand Painting Reproduction: Coiled Central Snake	Coiled Mountain, Corral Branch of Male Shooting Chant	1920s-1930s	20th century	Poster paint on cardboard	28 3/8 x 22 1/8 in. (72.1 x 56.2 cm)	Coiled central snake, surrounded by four smaller coiled snakes, black snake garland, called "Coiled mountain." Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.102	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Lefthanded	Watercolor	Sand Painting Reproduction: Black Wind Person Crossed by Two Snakes		1920s-1930s	20th century	Poster paint on cardboard	28 x 22 in. (71.1 x 55.9 cm)	Black wind person crossed by two snakes, guarded by wind serpents, by Lefthanded for male patient. Source: Wind Chant.	Navajo sand painting reproduction. Typed label affixed to verso: Nihl - Chizie Painting / This is a companion painting for the blue Wind Spirit, and is painted / by Klah if the patient happens to be a man. In this three-day healing / ceremony, only one of these large sand-paintings are used. There are small / sand altars of snakes on which the patient sits when being treated and / there are four sand serpents outside the Hogan, coming from the four dire - / clions, but only one large painting made inside. This Wind Spirit is cloth- / ed in obsidian armor with obsidian arrow points, and carries black medicine. / (illegible) sun-spots and snake guards are the same as in the other painting (W7) / (illegible) rielo makes this same painting for the same type of healing ceremony and / used arrows instead of the four small serpents at top and bottom. / F.J. Newcomb	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.134	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Lefthanded	Watercolor	Sand Painting Reproduction: The Hail People and the Corn		1920s-1930s	20th century	Poster paint on cardboard	21 3/4 x 28 in. (55.2 x 71.1 cm)	Four hail people with black corn, horizon bar, mirage garland, by Lefthanded. Source: Hail Chant.	Typed label affixed to verso: The Hail People and the Corn / A painting from the Hail Chant by Hosteen Klah / The explanation is in the myth, / F.J. Newcomb	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.101	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Lefthanded (Hosteen Klah)	Watercolor	Sand Painting Reproduction: Wind Person crossed by Two Snakes		1936	20th century	Poster paint on cardboard	28 1/4 x 22 1/8 in. (71.8 x 56.2 cm)	Blue (grey wind person crossed by two snakes, guarded by wind serpents, by Lefthanded, for niece recovering from snake bite. Source: Wind Chant. Label lower right corner: "Little Wind/101/Bush/1936"; the 101 has been crossed out in pencil & "W7" added.	Navajo sand painting reproduction; from Striped Windway, Injuryway subritual, according to Leland Wyman. Typed label affixed to verso: Nihl-Chizie Painting / This is a picture of the Wind Spirit and the Wind Serpents, as made by / Hosteen Klah in a ceremony which he held for his niece (Mrs. Sam Viieloto) / when she was recovering from the bite of a rattlesnake. The Wind-boy wear / a coat of blue flint with arrow points projecting at intervals. He carries / in each hand three twigs of the rattlespod, which is said to be the medi- / cine rattle of the wind spirits. Whith these twigs he charms the serpents / which cross his body and fly with him through the air. He is outlined in / yellow - which is not necessarily pollen but can also be called the light / which reflects from his armor. This is one of the few instances where the / body, face, hands, feet, and twigs are all the same color. This central / emblem is guarded by six serpents which are of the poison variety because / their tongues are red. If the patient had been bitten by a non-poisonous / snake, the tongues would have been yellow. / F.J. Newcomb	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
C00.1483.055	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Little Reed	Watercolor	Sand Painting Reproduction: Eight Big People	Big Snake People. Power of Repetition. Mirage garland	1920s-1930s	20th century	Poster paint on cardboard	28 1/4 x 22 1/4 in. (71.8 x 56.5 cm)	Eight big snake people, with big snakes at corner's, mirage garland and snake guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.058	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Miguelito	Watercolor	Sand Painting Reproduction: Pollen Boy on Blue Sun	Pollen Boy on Sun. At each side sun's rattle, trumpet, and arrow of precious stone. Used for male patient only after eclipse of Sun. White Snake guardian outside furnishes female protection	1920s-1930s	20th century	Poster paint on cardboard	13 7/8 x 14 5/8 in. (35.2 x 37.1 cm)	Pollen boy on (blue) sun, with rain and straight rainbows, black and white snake garlands, for male patient only after eclipse. Source: Male Shooting Chant.		Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.062	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Miguelito	Watercolor	Sand Painting Reproduction: Holy People	Holy Man, Holy Man, Holy Boy, Holy Girl	1920s-1930s	20th century	Poster paint on cardboard	22 3/8 x 26 3/4 in. (54.3 x 68 cm)	Four Holy people with bows and arrows, rainbow girl and sun and moon guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.067	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Miguelito	Watercolor	Sand Painting Reproduction: Big House and Clouds	Sun's House surrounded by Sky, Water, Sun, and Water People	1920s-1930s	20th century	Poster paint on cardboard	22 1/4 x 28 1/4 in. (56.5 x 71.8 cm)	Sun's house surrounded by sky, water sun people in clouds, from sun's house phase. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.071	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Miguelito	Watercolor	Sand Painting Reproduction: Buffalo Painting from the Nahtioie-baka	Buffalo and trails to water on mountain	1920s-1930s	20th century	Poster paint on cardboard	28 1/4 x 22 1/4 in. (71.8 x 56.5 cm)	Four sets of four buffalo with medicines in corners, mirage garland, buffalo garland. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.076	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Miguelito	Watercolor	Sand Painting Reproduction: Thunder Bird and Medicine Plants	Thunders in sectors between "medicines," no encircling guardian	1920s-1930s	20th century	Poster paint on cardboard	14 1/8 x 18 1/8 in. (35.9 x 46.1 cm)	Four thunderbirds, with medicines in corners. Source: Male Shooting Chant. SK no. on back: SK35; Leland Wyman attributes this painting to Navajo Frank.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.089	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson; after Miguelito	Watercolor	Sand Painting Reproduction: Four Blue Corn People		1920s-1930s	20th century	Poster paint on cardboard	28 1/4 x 22 1/2 in. (71.8 x 57.1 cm)	Four face-streaked blue corn people, rainbow girl, and pouch and bat guardians. Source: Male Shooting Chant.		Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s

C00.1483.061	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson; after Navajo Frank	Watercolor	Sand Painting Reproduction: Coiled White Snake	White Coiled Mountain with guardian circle of sidewinders. T	1920s-1930s	20th century	Poster paint on cardboard	22 1/4 x 28 1/4 in. (56.5 x 71.8 cm)	Mountain center surrounded by coiled white snake and complete circular sidewinder snake garland.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi. Additionally noted on that page is the following information: "This painting is no longer used near Newcomb because it is too dangerous for Chanters to handle." This was the painting Mrs. Newcomb saw being painted at night when she visited the 'reversed' Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.073	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson; after Navajo Frank	Watercolor	Sand Painting Reproduction: Buffalo Painting	Buffalo in each sector formed by "medicines"	1920s-1930s	20th century	Poster paint on cardboard	14 1/4 x 22 1/4 in. (36.2 x 56.5 cm)	Single buffalos between medicines, mirage garland, buffalo guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.069	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson; after Shooting Chant (Nahotl Hatlie)	Watercolor	Sand Painting Reproduction: Corn People Painting	Yellow, Blue, White and Black Corn People	1920s-1930s	20th century	Poster paint on cardboard	20 3/4 x 25 3/8 in. (52.7 x 64.5 cm); with frame: 29 1/4 x 33 1/4 in. (74.2 x 84.4 cm)	Yellow, blue, white and black corn people, rainbow girl and messenger fly guardian above. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.090	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson; after Shooting Chant (Nahotl Hatlie)	Watercolor	Sand Painting Reproduction: Prayer Painting		1920s-1930s	20th century	Poster paint on cardboard	28 1/4 x 22 1/4 in. (71.8 x 56.5 cm)	Prayer painting of sun (yellow), water (blue), summer (white) and sky (black) people. Source: Male Shooting Chant.		Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.094	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson; after Shooting Chant (Nahotl Hatlie)	Watercolor	Sand Painting Reproduction: Horned Rattler Painting		1933	20th century	Poster paint and pencil-crayon on cardboard	14 1/2 x 22 1/4 in. (36.8 x 56.5 cm)	Four big snakes; horned rattler painting. First day painting. Source: Male Shooting Chant.	Navajo sand painting reproduction. Drawn on same board as C00.1483.093	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.100	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson; after Unknown	Watercolor	Sand Painting Reproduction: Four Fat Sidewinders		1932	20th century	Poster paint on cardboard	22 1/4 x 28 1/4 in. (56.5 x 71.8 cm)	Four fat sidewinders (big snakes), with black snake garland and snake guardians, now "extinct". Source: Wind Chant.	Navajo sand painting reproduction; from Striped Windway, Injawayay subritual, according to Leland Wyman	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
C00.1483.107	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson; after Unknown	Watercolor	Sand Painting Reproduction: Cactus People from the Wind Chant		1937-1938	20th century	Poster paint on cardboard	28 x 22 in. (71.1 x 55.9 cm)	Sixteen cactus people on horizon bars on black lake crossed by wind, mirage girl and messenger fly guardians. Source: Wind Chant	Navajo sand painting reproduction	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
C00.1483.042	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Female Snakes	Female snakes crossed on yellow wind	1920s-1930s	20th century	Poster paint on cardboard	10 1/2 x 10 3/4 in. (26.8 x 27.2 cm)	Female snakes (white and yellow) crossed on yellow ring (snake house?). Source: Male Shooting Chant. Apparently cut from a single sheet (after collection) which also contained sandpainting sketch C00.1483.043 (SK2) and C00.1483.051 (SK10).	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.044	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Pollen Boy on Sun	Comb on Moon used for woman patient	1920s-1930s	20th century	Poster paint on cardboard	11 3/8 x 10 1/4 in. (28.9 x 26 cm)	Pollen boy on (blue) sun, with rain and straight rainbows (for male patient). Source: Male Shooting Chant. Apparently cut from single sheet (after collection) which also contained sandpainting sketch C00.1483.045 (SK4) and C00.1483.048 (SK7).	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.045	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Corn Beetle Girl		1920s-1930s	20th century	Poster paint on cardboard	28 1/4 x 11 in. (71.8 x 28 cm)	Corn beetle girl on (white) moon with rain and straight rainbows, and Pollen boy on (blue) sun, with male arrows and bent rainbows. Apparently cut from single sheet (after collection) which also contained sandpainting sketch C00.1483.044 (SK3) and C00.1483.048 (SK7).		Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.048	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Corn Beetle Girl		1920s-1930s	20th century	Poster paint on cardboard	12 3/8 x 11 3/8 in. (31.5 x 28.9 cm)	Corn beetle girl on (white) moon, with arrows and curved rainbows (for female patient). Source: Male Shooting Chant. Apparently cut from single sheet (after collection) which also contained sandpainting sketch C00.1483.44 (SK3) and C00.1483.45 (SK4)		Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.053	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Big Snake People	Two Big Snake People. Fangs on forehead. Mirage encircling garland	1920s-1930s	20th century	Poster paint on cardboard	14 x 17 1/2 in. (35.5 x 44.5 cm)	The Big Snake People, mirage garland, snake guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.054	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Eight Arrowsnake People	Arrowsnake People at Rainbow House on Striped Mountain	1920s-1930s	20th century	Poster paint on cardboard	14 1/4 x 15 5/8 in. (36.2 x 39.8 cm)	Eight arrowsnake people at rainbow house on striped mountain, snake garland and arrow guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.057	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Four Whirling Snakes on Whirling Mountain	Whirling Snakes on Whirling Mountain	1920s-1930s	20th century	Poster paint on cardboard	14 1/8 x 15 3/4 in. (36 x 40 cm)	Four Whirling snakes on whirling mountain, with black snake garland. Source: Male Shooting Chant	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.063	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Monster Slayer in the House of the Sun	Slayer-of-an-allen-gods with his father, the Sun. Female Shooting Chant	1920s-1930s	20th century	Poster paint on cardboard	22 5/8 x 22 1/4 in. (57.3 x 56.5 cm)	Monster Slayer in house of the (blue) sun. Source: Female Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.065	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Skies with Tail Feathers	Sky People: Dawn, Blue Sky, Yellow Evening Light, Darkness	1920s-1930s	20th century	Poster paint on cardboard	22 x 28 1/4 in. (55.9 x 71.8 cm)	Skies with tail feathers, four elements with female figure in each, surrounding center of sun, moon and winds (?); rainbow girl, sun and moon guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.068	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: "Kos-u-cheen House"	Cloud Houses. Corral Branch Male Shooting Chant	1920s-1930s	20th century	Poster paint on cardboard	28 1/4 x 22 in. (71.8 x 55.9 cm)	Four cloud houses surrounding sun, moon, winds (?), with mirage garland, bat and pouch guardian. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.072	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Four Sets of Four Buffalo	Buffalo and trails to water on mountain	1920s-1930s	20th century	Poster paint on cardboard	23 x 22 1/4 in. (58.5 x 56.5 cm)	Four sets of four buffalo in each direction, on trails to water on mountain, rainbow girl garland. Source: Female Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.078	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Black, Yellow, Blue and Red Thunders	Thunders in sectors between herbs with encircling guardian	1920s-1930s	20th century	Poster paint on cardboard	22 1/4 x 28 1/4 in. (56.5 x 71.1 cm)	Black, yellow, blue and red thunders with four plants in corners, arrow garland, messenger fly guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
C00.1483.081	Watercolors (paintings)	Navajo (culture or style)	Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Whirling Medicine Bundles	Holy People overcome Whirling-tail-feather. Corral Branch Male Shooting Chant	1920s-1930s	20th century	Poster paint on cardboard	21 5/8 x 23 1/2 in. (52.5 x 59.6 cm)	Four Holy People on arrows, with moon center, whirling moon, sun, and wind (?), rainbow garland, messenger fly guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s

COO.1483.082	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Nahtole, Baka Painting	Arrow People. The body is the arrow, the arms form the bow. Arrows are made of, and live at, mountains made of precious stone	1920s-1930s	20th century	Poster paint on cardboard	22 1/8 x 28 1/4 in. (56.2 x 71.8 cm)	Four arrow people with four sacred plants in corners, mirage girl garland, arrow guardians. Source: Male Shooting Chant.	Alternative title taken from Francis J. Newcomb and Gladys Reichard, Sandpaintings of the Navajo Shooting Chant (J.J. Augustin Publishers, 1937; Dover Publications, Inc., 1975) List of Illustrations, pages v, vi. Typed label affixed to verso: Nahtole, Baka Painting / One of the paintings described by the manuscript of Blue-eyes for / Father Bayard. On page 85 he says: - A small cup of water is put down / in the middle and sand is spread on this. Then four small rainbow spots are marked / on top. Around the outside are four lines. In the east a blue mountain, / a blue arrow, and a blue arrow person; in the south abalone; in the west / white shell; in the north red-stone. The plants are corn, beans, squash, / and tobacco. The figures carry bows and arrows, and arrows guard the / eastern opening. The rainbow wears the dotted robe of the mirage people. / F.J. Newcomb	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.105	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Priscilla	Watercolor	Sand Painting Reproduction: Snake House		1936	20th century	Poster paint on cardboard	22 1/8 x 28 1/4 in. (56.2 x 71.8 cm)	Four sidewinders with snakehouse with four big snakes on four sides. Source: Wind Chant.	Navajo sand painting reproduction; from Striped Windway, Injanyway subritual, according to Leland Wyman. Typed label affixed to verso: Snake House / The yellow center is the house or mountain in which the crossed / snakes live. It is the mountain (or place) where the ancient people / found the flint from which to fashion their arrows. They gathered / no barb medicine there and so the property of that particular place / is shown by the four arrows radiating from it. The guardians are / the four Cleetso or snake monsters which are often interpreted as / being the far mountains of direction. This is a Nith Chidje picture / when it sung five days - a type that has become almost obsolete. It / is quite certain that when this ceremony was commonly known and used, / those pictures contained much more detail that was gradually forgotten. / F.J. Newcomb	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
COO.1483.114	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Wind Boy and the Corn		1937	20th century	Poster paint on cardboard	22 x 28 in. (55.9 x 71.1 cm)	Wind boy and corn girl crossed by snakes with corn, on horizon bar, with crossed snake garland and messenger fly guardians for male and female patients together. Source: Female Wind Chant.	From Striped Windway, Injanyway subritual according to Leland Wyman. Navajo sand painting reproduction. Typed label affixed to verso: Wind Boy and the Corn / This is a combination picture used when there are two patients of / equal importance to be treated: - one a man and one a woman. This picture / comes from the Nith-Chidje Bande as given by a medicine-man from near / Crown Point. The black Wind boy and the black corn form the male altar / while the blue Wind Boy and the blue corn form the female, divided by two / long rain spots which belong to the corn. The only new feature on this / painting is the guardian symbol. Black and blue serpents with tails cross- / ing in the west make an unusual arc. The black and white dontoso which / guard the east are often found in paintings belonging to the Wind Ceremony. / F.J. Newcomb	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
COO.1483.135	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: The Bead Man and the Eagle		1937	20th century	Poster paint on cardboard	22 x 28 1/4 in. (55.9 x 71.8 cm)	Bead man lifted by snakes, with 24 eagles and hawks. Source: Bead Chant	Navajo sand painting reproduction	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
COO.1483.136	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Eagle Painting from the Bead Chant		1937	20th century	Poster paint on cardboard	22 x 28 in. (55.9 x 71.1 cm)	Bead Man ascending with wings, 24 eagles and hawks, feather garland. Source: Bead Chant.	Navajo sand painting reproduction	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
COO.1483.138	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Animal Painting from the Yohe Chant		1937	20th century	Poster paint on cardboard	22 x 28 in. (55.9 x 71.1 cm)	Ten game animals with corn packs, rainbow girl. Source: Bead Chant.	Navajo sand painting reproduction	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
COO.1483.139	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: Hunting Animals		1937	20th century	Poster paint on cardboard	22 x 28 in. (55.9 x 71.1 cm)	Exchange of quivers with ten game animals, rainbow girl. Source: Bead Chant.	Navajo sand painting reproduction. Typed label affixed to verso: Hunting Animals / this is the second picture of the Yohe Ceremony as given by Yohe - / Hable of Tse-nas-tee Valley. It is evidently a picture referring to a / very ancient period of / Navajo history when sacrifices and ceremonies / were held for the hunting clans. The yellow figure in the center is / that of a mountain lion, the white one is that of the great wolf. / Both carry quivers full of arrows and long bows, to indicate their oc- / cupation, and are given the central position on the painting to show / that they were the greatest hunters. Next are two black Mexican leopards / then two yellow lynx followed by two blue wildcats, and last in line / stand two speckled badgers. Each figure has a prayer bundle on its head, / consisting of an eagle feather and a yellow tailed hawk feather held by strips of / bulrush and tied with white cord. Each hand carries a prayer bundle and / there are prayer feathers in each mouth. / F.J. Newcomb	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
COO.1483.140	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: The Apache Wind Chant Painting of the Sun		1937	20th century	Poster paint over pencil on cardboard	22 x 28 in. (55.9 x 71.1 cm)	Blue Sun with eagle feathers, for male patient. Source: Chiricahua Wind Chant.	Navajo sand painting reproduction. Typed label affixed to verso: The Apache Wind Chant / Painting of the Sun / This picture is used if a man is the patient, it shows sun-spots / on the blue face of the sun. Around the sun four lines are drawn and / then there are twelve medicine-bundles extending in the four directions. / Rainbow arcs protect anyone outside from being harmed by those whil- / ing knives. / On each side lie four firesticks, and just above them lie / the drills which are used to make fire in a ceremonial manner. In this / symbolism, the wind Chant and the sun-dance seem to be closely related. / F.J. Newcomb	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s
COO.1483.141	Watercolors (paintings)	Navajo (culture or style)		Newcomb, Franc Johnson	Watercolor	Sand Painting Reproduction: White Moon with Eagle Feathers		1937	20th century	Poster paint on cardboard	22 x 28 in. (55.9 x 71.1 cm)	White moon with eagle feathers, for female patient (?). Source: Chiricahua Wind Chant.	Navajo sand painting reproduction. Label on verso: The Apache Wind Chant / Painting of the Moon / This painting is used if a woman is to be doctored, it is identical / with the sun painting only the moon is substituted in the center. This / is the version that comes from the Navajo reservation near Huerfano. / There is a very similar set from Denehotso, and one a bit different / from Tahatchi. Every medicine-man who knows this chant uses his own / variation, but the center is always the sun or the moon. / F. J. Newcomb	Presumably commissioned by or acquired from the artist by Gladys Reichard (1893-1955), professor of anthropology, or Wendell Ter Bush (1867-1941), professor of philosophy, for the Bush Collection of Religion and Culture, Dept. of Religion, Columbia University, and thereafter transferred to Art Properties in the 1980s

COO.1483.043	Watercolors (paintings)	Navajo (culture or style)		Unknown	Watercolor	Sand Painting Reproduction: Female and Male Snakes		1920s-1930s	20th century	Poster paint on cardboard	28 1/4 x 11 in. (71.8 x 28 cm)	Female snakes (white) moon (Snakehouse?) and male snakes (black and blue) crossed on black snakehouse. Source: Male Shooting Chant. Apparently cut from single sheet (after collection) which also contained sandpainting sketch (COO.1483.042 (SK1) and COO.1483.051 (SK10).	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.047	Watercolors (paintings)	Navajo (culture or style)		Dudley (Slim Singer, Round Man)	Watercolor	Sand Painting Reproduction: Basket for Carrying Moon and Yellow Wind		1920s-1930s	20th century	Poster paint on cardboard	28 1/4 x 11 1/4 in. (71.8 x 28.6 cm)	Basket in which Holy People carried (white) moon, and basket which Holy People carried yellow wind. Source: Male Shooting Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.051	Watercolors (paintings)	Navajo (culture or style)		Hattie, Hatoz	Watercolor	Sand Painting Reproduction: Crossed Snake Prayer Picture		1920s-1930s	20th century	Poster paint on cardboard	14 1/8 x 11 1/4 in. (35.9 x 28.5 cm)	Male snakes (black and blue) crossed on (blue) sun (snakehouse?) Source: Male Shooting Chant. Apparently cut from single sheet (after collection) which also contained sandpaintings COO.1483.042 (SK1) and COO.1483.043 (SK2).	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.059	Watercolors (paintings)	Navajo (culture or style)		Miguelito	Watercolor	Sand Painting Reproduction: Corn Beetle Girl		1920s-1930s	20th century	Poster paint on cardboard	14 1/4 x 22 1/4 in. (36.2 x 56.5 cm)	Corn beetle girl on (white) moon, with rain and straight rainbow, black and white snake garlands for use after eclipse. Source: Male Shooting Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.064	Watercolors (paintings)	Navajo (culture or style)		Unknown	Watercolor	Sand Painting Reproduction: Child-of-the-Water in the House of the Moon		1920s-1930s	20th century	Poster paint on cardboard	23 3/8 x 22 1/4 in. (59.4 x 56.5 cm)	Source: Female Shooting Chant	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.066	Watercolors (paintings)	Navajo (culture or style)		Gleason	Watercolor	Sand Painting Reproduction: "Dawn Painting"; Four Skies with Tailfeathers		1920s-1930s	20th century	Poster paint on cardboard	22 1/8 x 28 3/8 in. (56.5 x 72.1 cm)	"Dawn Painting". Four skies with tail feathers around center of sun, moon, winds (?), connected by rainbow; bat and tobacco pouch guardians. SK no. on back SK 25. Source: Male Shooting Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.083	Watercolors (paintings)	Navajo (culture or style)		Unknown	Watercolor	Sand Painting Reproduction: Four Thunders around Holy Person & Holy Person and Mountains		1920s-1930s	20th century	Poster paint on cardboard	22 1/4 x 28 1/4 in. (56.5 x 71.8 cm)	Double sandpainting sketch: Four Thunders around Holy person on one, and Holy person, mountains, etc. on other; rainbow girl garland around entire sketch. Source: Male Shooting Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.085	Watercolors (paintings)	Navajo (culture or style)		Hastin Gani	Watercolor	Sand Painting Reproduction: Four Flint People with Brown Quivers		1920s-1930s	20th century	Poster paint on cardboard	22 1/4 x 23 1/8 in. (56.5 x 58.8 cm)		Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.087	Watercolors (paintings)	Navajo (culture or style)		Unknown	Watercolor	Sand Painting Reproduction: Corn and Snake Painting	Snakes of all kinds on each side of black corn	1920s-1930s	20th century	Poster paint on cardboard	22 1/4 x 28 1/4 in. (56.5 x 71.8 cm)	Black in center with groups of four of each of three kinds of snakes on each side, rainbow girl and snake guardians. Source: Male Shooting Chant	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.091	Watercolors (paintings)	Navajo (culture or style)		Blue Eyes	Watercolor	Sand Painting Reproduction: Big House Painting from Manuscript		1920s-1930s	20th century	Poster paint on cardboard	28 1/4 x 22 1/4 in. (71.8 x 56.5 cm)	Holy boy and Holy man in sun's house from Sun's House phase. Source: Male Shooting Chant.	Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.127	Watercolors (paintings)	Navajo (culture or style)		Left-handed	Watercolor	Sand Painting Reproduction: Night Sky		1920s-1930s	20th century	Poster paint on construction paper	20 x 20 1/4 in. (50.8 x 51.5 cm)	Night Sky (by Left Handed) Source: Hall Chant.	Attributed to Left Handed by Leland Wyman. Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.128	Watercolors (paintings)	Navajo (culture or style)		Left-handed	Watercolor	Sand Painting Reproduction: Cloud Spirits		1920s-1930s	20th century	Poster paint on cardboard	18 7/8 x 19 1/2 in. (48 x 49.5 cm)	Four columns of Cloud people, black corn, horizon bar and mirage garland, (by Left handed). Source: Hall Chant.	Attributed to Left Handed by Leland Wyman. Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.129	Watercolors (paintings)	Navajo (culture or style)		Left-handed	Watercolor	Sand Painting Reproduction: Lightning Painting		1920s-1930s	20th century	Poster paint and crayon pencil on construction paper	17 3/4 x 18 3/8 in. (45.1 x 46.6 cm)	Pairs of hall people on rainbows, holding hall stones around center of sun, moon, black and blue hall stones, rainbow girl (by Left-handed).	Attributed to Left Handed by Leland Wyman. Presumably commissioned by or acquired from the artist by Wendell Ter Bush (1867-1941), professor of philosophy, date undetermined; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s
COO.1483.373	Watercolors (paintings)	Pueblo (Native American style)		Unknown	Watercolor	Indian Dance (Six Figures in Profile)		ca. 1930	20th century	Watercolor on brown paper	8 7/8 x 15 11/16 in. (22.5 x 39.9 cm)		Probably acquired by Ruth L. Bunzel (1898-1990), anthropologist at Columbia, possibly for \$4.50, location unknown; given to Prof. Wendell Ter Bush or transferred to Columbia for the Bush Collection of Religion and Culture, date undetermined
COO.1483.374	Watercolors (paintings)	Pueblo (Native American style)		Unknown	Watercolor	Indian Warriors (Two Figures in Profile)		ca. 1930	20th century	Watercolor on brown paper	9 5/8 x 13 7/8 in. (24.5 x 35.2 cm)		Probably acquired by Ruth L. Bunzel (1898-1990), anthropologist at Columbia; given to Prof. Wendell Ter Bush or transferred to Columbia for the Bush Collection of Religion and Culture, date undetermined
COO.1483.178	Watercolors (paintings)	Zuñi	New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Citsuka (White God)		ca. 1925-1930	20th century	Pen and ink and watercolor on poster board	11 7/8 x 6 3/8 in. (30.1 x 16.2 cm)		Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s
COO.1483.179	Watercolors (paintings)	Zuñi	New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Tlakwena Oka		ca. 1925-1930	20th century	Pencil and watercolor on poster board	9 1/2 x 3 3/8 in. (24.1 x 8.6 cm)		Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s
COO.1483.180	Watercolors (paintings)	Zuñi	New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Natacku		ca. 1925-1930	20th century	Pencil and watercolor on poster board	9 1/2 x 5 1/4 in. (24.1 x 13.3 cm)		Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s

[illegible]

[illegible]

C00.1483.211	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Ko'keiki (The Good or Beautiful Katsina)		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	10 1/16 x 4 in. (25.5 x 10.2 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.212	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Kokwe'lactoki (Katsina Maiden)		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	10 x 4 in. (25.4 x 10.2 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.213	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Si'wuluhsietta (Komokitsuk)		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	10 x 4 5/8 in. (25.5 x 11.7 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.214	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Upoyona		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	10 x 4 1/2 in. (25.5 x 11.5 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.215	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Kachina Corn Grinding		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	7 1/8 x 11 1/2 in. (18.1 x 29.2 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.216	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Upik'alaipona (Downy Feathers Hanging) or A'zamiokicki	Zuni Kachina Painting: Upik'alaipona (Three "long-hair" dancers)	ca. 1925-1930	20th century	Pencil, ink and watercolor on paper	7 5/8 x 10 3/8 in. (19.4 x 26.4 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.217	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Ko'kwe'lactoki Oken'ona (Katsina Maiden, the One Who Grinds)		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	11 3/8 x 6 1/8 in. (28.9 x 15.6 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.218	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Hehea		ca. 1925-1930	20th century	Ink and watercolor on paper	11 1/8 x 8 in. (28.3 x 20.3 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.219	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Tcakwena		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	8 7/16 x 5 1/16 in. (21.2 x 12.9 cm)		S. Koenig says the first word in the inscription is "Towa"	Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.220	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Tomsinapa		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	8 3/8 x 5 1/4 in. (21.2 x 13.3 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.221	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Tcilli		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	8 7/16 x 5 1/2 in. (21.4 x 14 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.222	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Laguna Tcakwena		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	10 x 4 3/8 in. (25.4 x 11.2 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.223	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Hatacuka		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	10 x 4 5/8 in. (25.4 x 11.8 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.224	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Kukuclli		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	10 1/16 x 4 15/16 in. (25.5 x 12.5 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.225	Watercolors (paintings)	Zufii		New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Kalawani		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	10 x 4 5/16 in. (25.4 x 11 cm)			Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1859-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.

[illegible]

[illegible]

[illegible]

[illegible]

C00.1483.286	Watercolors (paintings)	Zuni	New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Saletci elactoki (Santu dance)		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	10 x 4 1/2 in. (25.5 x 11.5 cm)		Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.287	Watercolors (paintings)	Zuni	New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Bititsi		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	9 7/16 x 3 5/8 in. (24 x 9.2 cm)		Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.288	Watercolors (paintings)	Zuni	New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Lewekwe		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	9 7/16 x 4 7/8 in. (24 x 12.4 cm)		Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.289	Watercolors (paintings)	Zuni	New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Lewekwe Okä		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	9 7/16 x 5 1/2 in. (24 x 14 cm)		Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.290	Watercolors (paintings)	Zuni	New Mexico, United States	Unknown	Watercolor	Zuni Kachina Painting: Make Lanakine, or Potšiköi Lewekwe		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	9 7/16 x 4 7/16 in. (24 x 11.3 cm)		Painted by an unidentified Pueblo artist ca. 1925-30, likely commissioned by Ruth L. Bunzel (1898-1990), a student of Franz Boas (1858-1942), for her research on Zuni and other Pueblo religious practices; purchased from Bunzel by Wendell Ter Bush (1866-1941) for his teaching collection in the 1930s; transferred to the Bush Collection of Religion and Culture in 1941, and thereafter to Art Properties in the 1980s.
C00.1483.298	Watercolors (paintings)	Zuni	New Mexico, United States	Unknown	Watercolor	A Zuni Village Scene with Koyemsi (Kokko / Mud Heads) in the Plaza		ca. 1925-1930	20th century	Pencil, ink and watercolor on poster board	7 1/8 x 12 in. (18.1 x 30.5 cm)		According to Seymour Koenig this watercolor represents a Zuni village scene with Koyemsi (mud heads) in the plaza. It is not in Bunzel.
C00.1483.372	Watercolors (paintings)	Zuni		Unknown	Watercolor	Zuni Kachina Painting: Shalico		ca. 1930	20th century	Poster paint on paper	18 1/16 x 12 1/16 in. (45.9 x 30.6 cm)		Probably acquired by Ruth L. Bunzel (1898-1990), anthropologist at Columbia; given to Prof. Wendell Ter Bush or transferred to Columbia for the Bush Collection of Religion and Culture, date undetermined.
C00.1520.058	Weapon components	Native American		Unknown	Ax head	American Indian axe head with grooves		N.D.		Sandstone	L 5 1/2 x W. 2 3/4 x D. 1 1/2 in. (14 x 7 x 3.8 cm)	Incised with grooves	Okcott acc. no. 287. Okcott's notes date this item to the Stone Age, but this is unverified. From unknown locality.
C00.1520.059	Weapon components	Native American	Barlow County, Georgia, United States	Unknown	Ax head	American Indian axe head		N.D.		Sandstone	L 4 1/2 x W. 2 1/8 x D. 1 1/16 in. (11.5 x 5.5 x 2.7 cm)	No grooves	Okcott acc. no. 288. Okcott's notes date this item to the Stone Age, but this is unverified. This ax head is said to come from the bed of the Etowah River (also known as the High Town River, High Tower River, or Hightower River in the eighteenth and nineteenth centuries), in Bartow County, Georgia. This area is affiliated with the Etowah Indian Mounds (ca. 1000-1500 CE) associated with the Mississippian people.
C00.1520.061	Weapon components	Native American	Kentucky, United States	Unknown	Ax head	American Indian axe head with grooves		N.D.		Slate	L 4 7/8 x W. 2 x D. 1 1/8 in. (12.4 x 5 x 2.8 cm)	Incised with grooves, blunt edge, dark slate	Okcott acc. no. 290. Okcott's notes date this item to the Stone Age, but this is unverified. Noted as having been used as a hammer. Said to have originated in Kentucky and was formerly in the collection of William Marcus Linney (1835-1887), assistant state geologist of Kentucky.
C00.1520.064	Weapon components	Native American	Trumbull County, Ohio, United States	Unknown	Ax head	American Indian axe head with grooves		N.D.			L 3 1/4 x W. 2 1/2 x 1 1/2 in. (8.3 x 6.4 x 3.8 cm)	Incised with grooves	Okcott acc. no. 293. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Trumbull County, Ohio and was formerly in the collection of "Novistown, Pa: Female Academy," which likely is a mistranscription of Norristown, Pennsylvania and thus referring to the Oakland Female Institute (1845-1880), established there by J. Grier Ralston.
C00.1520.065	Weapon components	Native American	Ohio, United States	Unknown	Ax head	American Indian axe head with grooves		N.D.		Sandstone	L 4 3/4 x W. 3 3/8 x D. 2 in. (12.1 x 8.6 x 5 cm)	Incised with grooves, coarse	Okcott acc. no. 294. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Ohio and was formerly in the "Spang Collection," which likely refers to Charles Frederick Spang (1809-1904) or his son Norman Spang (1843-1922), major collectors of minerals, as well as American Indian and Greco-Roman archaeological artifacts.
C00.1520.066	Weapon components	Native American	Illinois, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.			L 3 7/8 x W. 1 1/2 x D. 1/4 in. (9.9 x 3.7 x 4 cm)		Okcott acc. no. 295. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Illinois.
C00.1520.067	Weapon components	Native American	Kentucky, United States	Unknown	Blade	American Indian knife or scraper		N.D.			L 2 3/4 x W. 1 1/8 x D. 1/4 in. (7 x 2.8 x 4 cm)		Okcott acc. no. 296. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Kentucky.
C00.1520.068	Weapon components	Native American	Mystic, Connecticut, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.			L 2 1/2 x W. 1 1/8 x D. 1/4 in. (6.4 x 2.8 x 4 cm)		Okcott acc. no. 297. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Mystic, Connecticut.
C00.1520.069	Weapon components	Native American	Georgia, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.		Quartz	L 2 1/4 x W. 1 1/4 x D. 3/8 in. (5.7 x 3.2 x 1 cm)		Okcott acc. no. 298. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Georgia.
C00.1520.070	Weapon components	Native American	Nevada, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.			L 2 1/4 x W. 1 x D. 3/8 in. (5.7 x 2.5 x 1 cm)		Okcott acc. no. 299. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Nevada.
C00.1520.071	Weapon components	Native American	Wauwatosa, Wisconsin, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.			L 1 7/8 x W. 1 3/16 x D. 1/4 in. (4.7 x 3 x 4 cm)		Okcott acc. no. 300. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Wauwatosa, Wisconsin.
C00.1520.072	Weapon components	Native American	Virginia, United States	Unknown	Spearhead	American Indian spearhead or scraper		N.D.			L 2 1/2 x W. 3/4 x D. 1/4 in. (6.4 x 1.9 x 4 cm)		Okcott acc. no. 301. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Virginia.
C00.1520.073	Weapon components	Native American	Delaware, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.			L 1 3/4 x W. 1 1/8 x D. 1/4 in. (4.5 x 2.8 x 4 cm)		Okcott acc. no. 302. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Delaware.
C00.1520.074a-b	Weapon components	Native American	New Jersey, United States	Unknown	Set of arrowheads	Two American Indian arrowheads		N.D.		Quartz	A: L 13/8 x W. 3/4 x D. 1/4 in. (3.5 x 1.9 x 4 cm); B: L 2 x W. 5/8 x D. 1/2 in. (5 x 1.6 x 1.3 cm)	Tip broken	Okcott acc. no. 303. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in New Jersey.
C00.1520.075a-c	Weapon components	Native American	Kansas, United States	Unknown	Set of arrowheads	Three American Indian arrowheads		N.D.			A: L 1 5/8 x W. 5/8 x D. 1/4 in. (4.2 x 1.6 x 4 cm); B: L 1 5/8 x W. 3/4 x D. 1/4 in. (4.2 x 1.9 x 4 cm); C: L 1 1/4 x W. 1 x D. 1/4 in. (3.2 x 2.5 x 4 cm)		Okcott acc. no. 304. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Kansas.
C00.1520.076	Weapon components	Native American	Wakefield, New Hampshire, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.			L 1 3/4 x W. 3/4 x D. 1/4 in. (4.5 x 2 x 4 cm)		Okcott acc. no. 305. Okcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Lake-beach (Indecipherable on cards), Wakefield, New Hampshire.

C00.1520.077a-b	Weapon components	Native American	Marietta, Ohio, United States	Unknown	Set of arrowheads	Two American Indian arrowheads		N.D.		Quartz	A: L 1 3/8 x W. 5/8 x D. 1/4 in. (3.5 x 1.5 x .4 cm); B: L 1 x W. 5/8 x D. 1/4 in. (2.5 x 1.6 x .4 cm)	Olcott acc. no. 306. Olcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Marietta, Ohio.	Acquired by George N. Olcott, source unknown; gift to Columbia from Olcott in 1911
C00.1520.078	Weapon components	Native American	Illinois, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.			L 1 5/8 x W. 3/4 x D. 1/4 in. (4.2 x 1.9 x .4 cm)	Olcott acc. no. 307. Olcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Illinois.	Acquired by George N. Olcott, source unknown; gift to Columbia from Olcott in 1911
C00.1520.079	Weapon components	Native American	Virginia, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.			L 1 1/2 x W. 1 x D. 1/4 in. (3.9 x 2.5 x .4 cm)	Olcott acc. no. 308. Olcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Virginia.	Acquired by George N. Olcott, source unknown; gift to Columbia from Olcott in 1911
C00.1520.080a-b	Weapon components	Native American	Oregon, United States	Unknown	Set of arrowheads	Two American Indian arrowheads		N.D.		Agate	A: L 1 3/8 x W. 5/8 x D. 3/16 in. (3.5 x 1.6 x .3 cm); B: L 1 x W. 5/8 x D. 1/4 in. (2.5 x 1.6 x .4 cm)	Olcott acc. no. 309. Olcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Oregon.	Acquired by George N. Olcott, source unknown; gift to Columbia from Olcott in 1911
C00.1520.081	Weapon components	Native American		Unknown	Spearhead	American Indian spearhead or scraper		N.D.			L 2 1/2 x W. 5/8 x D. 1/4 in. (6.4 x 1.6 x .4 cm)	Olcott acc. no. 310. Olcott's notes date this item to the Stone Age, but this is unverified. From unknown locality. Said to have been a gift of Prescott Boyle Vail (1854-1900) to Olcott.	Acquired by Prescott B. Vail, source unknown; presumed gift from Vail to George N. Olcott, date unknown; gift to Columbia from Olcott in 1911
C00.1520.082	Weapon components	Native American	Mystic, Connecticut, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.			L 1 1/2 x W. 7/8 x D. 3/8 in. (3.9 x 2.2 x 1 cm)	Olcott acc. no. 311. Olcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Mystic, Connecticut.	Acquired by George N. Olcott, source unknown; gift to Columbia from Olcott in 1911
C00.1520.083	Weapon components	Native American	Mystic, Connecticut, United States	Unknown	Ax head	American Indian axe head without grooves		N.D.			L 3 3/4 x W. 1 7/8 x D. 3/4 in. (9.5 x 4.8 x 1.9 cm)	Olcott acc. no. 312. Olcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Mystic, Connecticut.	Acquired by George N. Olcott, source unknown; gift to Columbia from Olcott in 1911
C00.1520.084	Weapon components	Native American	Mystic, Connecticut, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.			L 3 1/4 x W. 1 3/8 x 1/2 in. (8.3 x 3.5 x 1.3 cm)	Olcott acc. no. 313. Olcott's notes date this item to the Stone Age, but this is unverified. Said to have originated in Mystic, Connecticut.	Acquired by George N. Olcott, source unknown; gift to Columbia from Olcott in 1911
C00.1520.085	Weapon components	Native American		Unknown	Arrowhead	American Indian arrowhead		N.D.			L 4 1/8 x W. 2 x D. 1/2 in. (10.5 x 5.1 x 1.3 cm)	Olcott acc. no. 314. Olcott's notes date this item to the Stone Age, but this is unverified. From unknown locality.	Acquired by George N. Olcott, source unknown; gift to Columbia from Olcott in 1911
C00.1520.086	Weapon components	Native American	Mystic, Connecticut, United States	Unknown	Arrowhead	American Indian arrowhead		N.D.			L 1 3/8 x W. 5/8 x D. 1/4 in. (3.5 x 1.6 x .4 cm)	No Olcott acc. no. Olcott's notes date this item to the Stone Age, but this is unverified.	Acquired by George N. Olcott, source unknown; gift to Columbia from Olcott in 1911
C00.1483.426A-C	Weapon components	Native American		Unknown	Group of arrowheads	Three arrowheads		N.D.	19th-20th century	Stone, beads, leather		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.427A-B	Weapon components	Native American		Unknown	Pair of axe heads	Two axe heads		N.D.	19th-20th century	Stone	A: L 5 1/2 in. (14 cm); B: L 3 1/2 in. (8.9 cm)	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.	
C00.1483.428	Weapon components	Native American		Unknown	Tomahawk	Trade tomahawk head		18th century	18th century	Bronze	L 7 1/2 in. (19 cm)	Reportedly from the Great Lakes area of New York State/Michigan	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
C00.1483.313	Weapon components	Plains Indian		Unknown	Whip	Willow and Rawhide Whip		N.D.		Red willow, rawhide strips, beads, shell, cloth	L 24 1/2 in. (62.3 cm)	The red willow whip is said to be a sign of skill in capturing and riding horses. It is possibly affiliated with the Cheyenne or Crow tribes.	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
C00.1483.424	Weapon components	Plains Indian		Unknown	Whip	Whip covered with blue and white beads with thong handle		N.D.	19th-20th century	Wood, beads, leather	L 12 in. (30.5 cm)		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
C00.1483.422.01	Woodwork (general works)	Kwakwaka'wakw (culture or style)		Unknown	Totem	Kwakwaka'wakw crest pole for tourist trade		N.D.	20th century	Wood with paint	H 15 in. (38.1 cm)		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
C00.1483.422.02	Woodwork (general works)	Kwakwaka'wakw (culture or style)		Unknown	Totem	Kwakwaka'wakw crest pole for tourist trade		N.D.	20th century	Wood with paint	H 13 in. (33 cm)		Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.
1997.08.020	Woodwork (general works)	Mohawk (culture or style)	Montreal, Quebec, Canada	Unknown	Cradle board	Cradle board with flower designs		Mid-19th century	19th century	Wood, carved and painted	H 32 1/4 x W. 10 1/2 x D. 10 in. (82 x 27 x 25.5 cm)	Constructed of hewn wood with decorative painted carving. Top edge of cradle board has deep carved out U-shaped scallops. Two large outline carved images of leaves and flowers flowing from red painted footed containers. Deep carved concentric petalled rosette near top of cradle board. Row of four deep carved red flowers and leaves across top. Wooden edge on front with bentwood cover holder doweled to cradle board back.	This object is attributable to the Kahnawake, Kahnataake, and/or Akwesasne groups.
C00.1483.429A-B	Woodwork (general works)	Native American		Unknown	Pair of pipes	Two pipe stems		N.D.	19th-20th century	Wood	L 14 in. (35.6 cm), L 17 in. (43.2 cm)	Pipe B has chisel and rasp marks	Acquired by Wendell Ter Bush (1867-1941), professor of philosophy, source unknown; gift to Columbia from Prof. Bush in 1935 for the Bush Collection of Religion and Culture, Dept. of Religion, and thereafter transferred to Art Properties in the 1980s.