



PLATE 1. FIGHT AND FLIGHT. (See pp. 14–15.) This was first thought to illustrate a battle, but it is now considered more likely to represent the mystical struggle against evil spirits by shamans in trance. The facsimile reproduction shown here—pencil, watercolor, and poster paint by R. Townley Johnson—is based on photographs and tracings of the original. Length of the original: 90 cm. Pakhuis Pass, Clanwilliam Dis-

trict, Western Cape. From R. Townley Johnson, *Major Rock Paintings of Southern Africa: Facsimile Reproductions*, ed. T. M. O’C. Maggs (Cape Town: D. Philip, 1979), pl. 67 (p. 62). By permission of the Townley Johnson Family Trust and David Philip Publishers Pty. Ltd., Claremont, South Africa.

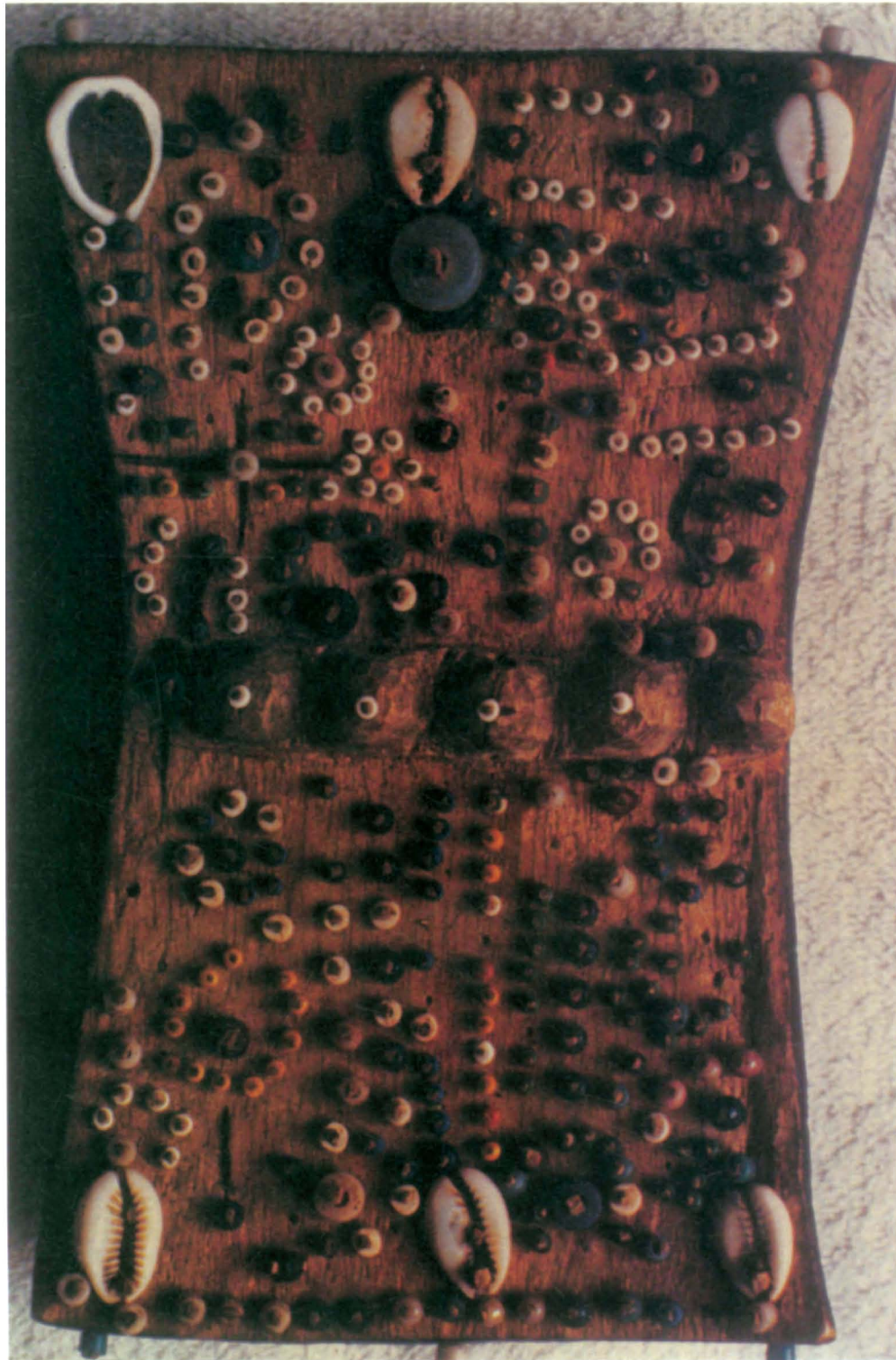


PLATE 2. LUKASA MEMORY BOARD USED DURING THE LAST STAGE OF BUDYE SOCIETY INITIATION CEREMONIES. (See pp. 32–33.) Made of wood, shells, and beads. *Lukasa* are mnemonic maps that enable praise singers to recount the history of a specific Luba king. The placement and

configuration of beads, shells, and incisions in the board recalls the location of spirit capitals, lakes, and other places important to royal history. Size of the original: ca. 20–25 cm long × 13 cm wide. Photograph courtesy of Thomas Reefe.



PLATE 3. KING NJOYA'S SURVEY MAP OF BAMUM. (See p. 43.) Map of the kingdom of Bamum by Ibrahim Njoya in ink and crayon. Oriented to the west. Place-names are written in the *mfemfe* alphabet. Acquired by the museum in 1937. Njoya appears to have based this version on an older original.

Size of the original: 93.0 × 87.5 cm. Photograph courtesy of the Museum of Ethnography, Geneva (Gift of Jean Rusillon 1966; no. 33553).

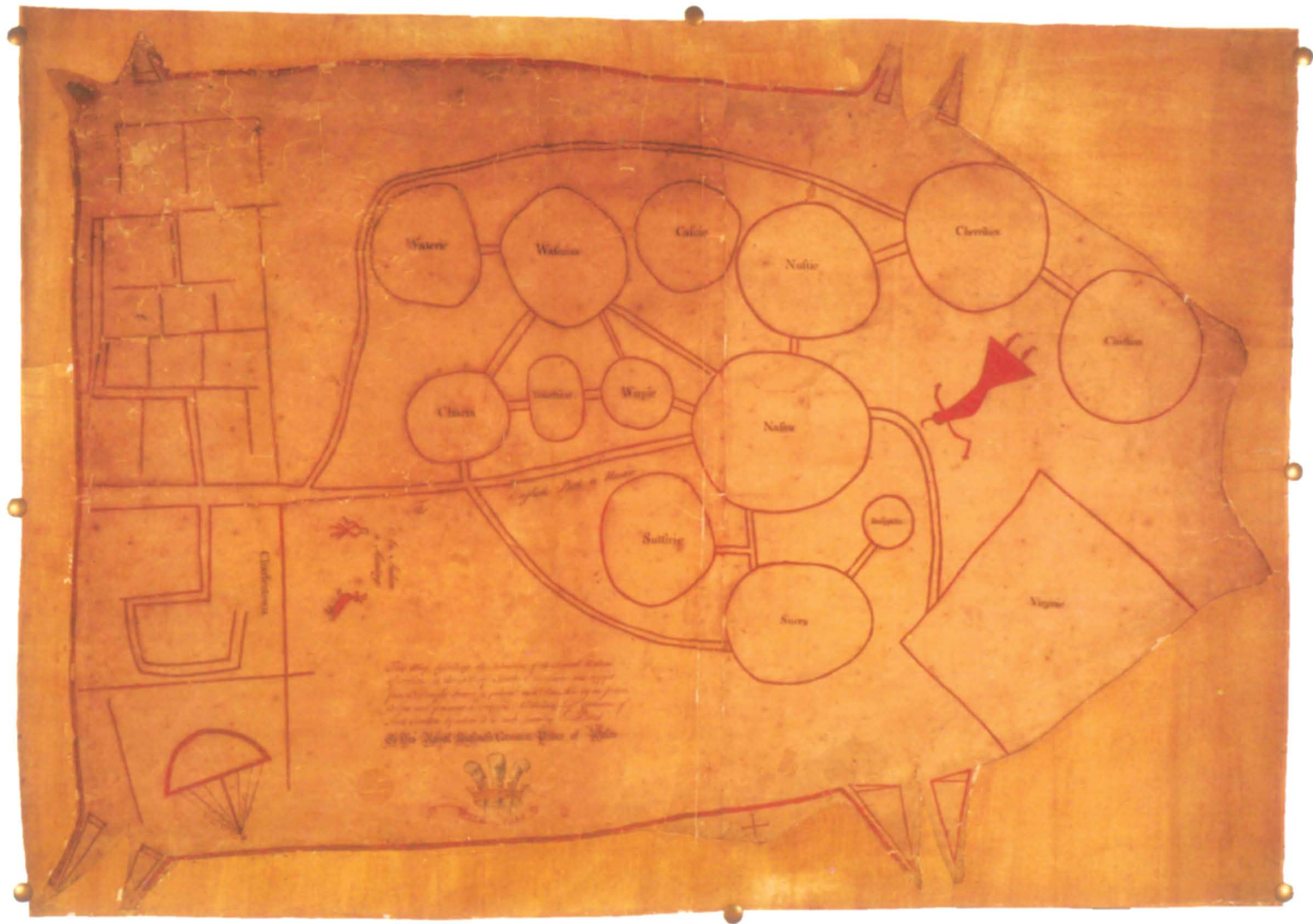


PLATE 4. SUPPLEMENTED MANUSCRIPT COPY OF THE CA. 1721 CATAWBA MAP ON SKIN OF INDIAN AREAS IN THE SOUTH CAROLINA HINTERLAND. (See p. 101.) The caption at the bottom of the map states: "This Map describing the Scituation of the Several Nations of the Indians to the NW. of South Carolina was copyed from a Draught drawn & painted on a Deer-Skin by an Indian Cacique and presented to Francis Nicholson Esqu<sup>r</sup>. Governour of South

Carolina by whom it is most humbly Dedicated To His Royal Highness George Prince of Wales." The original was made to show English colonial administrators strategically important linkages between Indian groups and with South Carolina and Virginia.

Size of the original: 81 × 112 cm. By permission of the British Library, London (Add. MS. 4723 [formerly Sloane MS. 4723]).

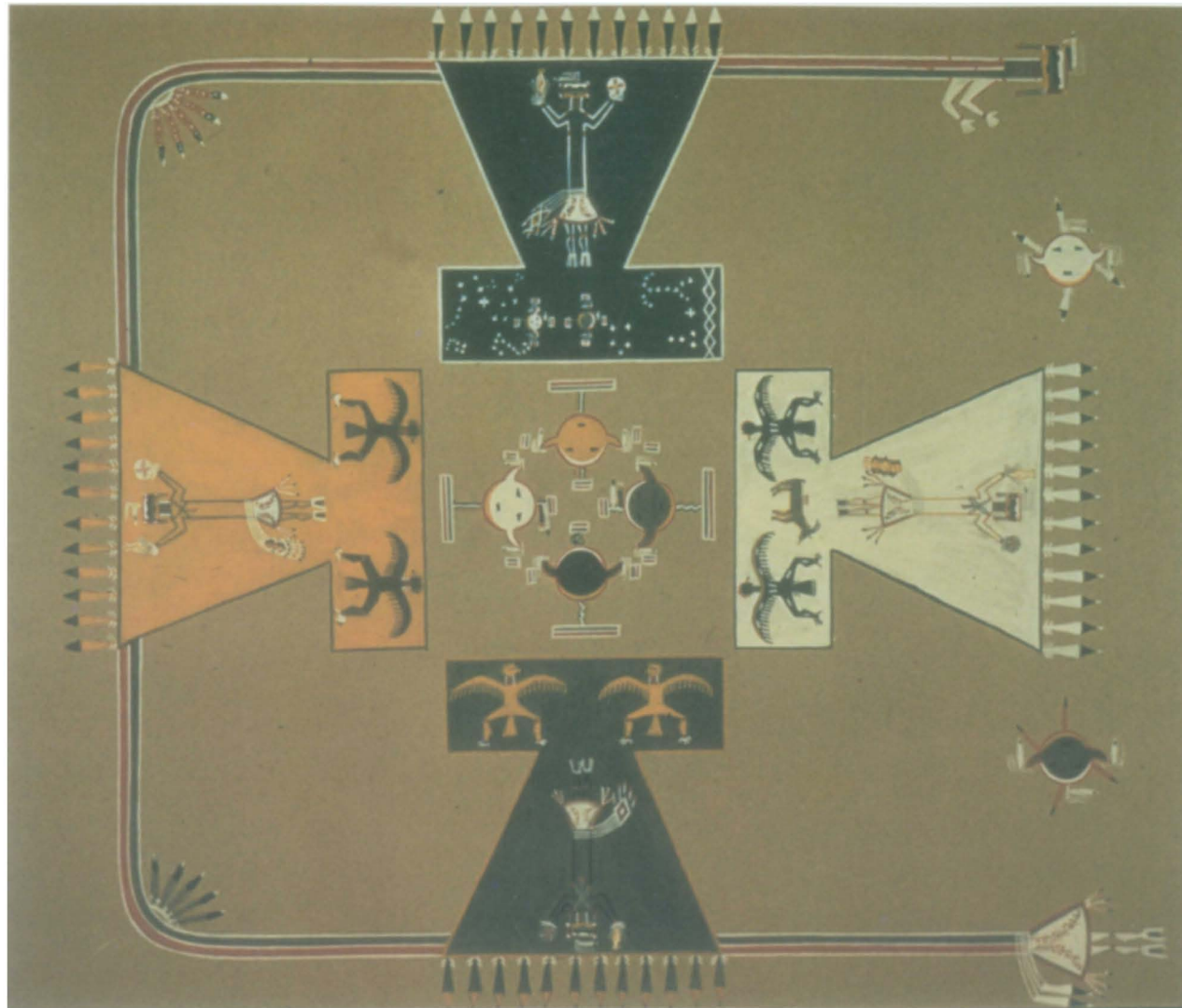


PLATE 5. NAVAJO MALE SHOOTINGWAY, "THE SKIES," BEFORE 1933. (See p. 110.) The reproduction, painted by Franc J. Newcomb in 1937, represents the four cardinal light phenomena—the white of dawn in the east, the blue of day sky in the south, the yellow of evening in the west, and the black of night in the north. Of the objects depicted in the sky in the north, the Milky Way is the most obvious: a cane (lattice) symbolizes an old man who leans on the cane while he waits for

the sun to come up so he can say his prayers. Also shown are stars, sun, moon, and a holy person. The traditional sand-painting from which this was derived was used in the Male Shootingway ceremony, which could last two, five, or nine nights. Many Shootingway ceremonies were conducted to cure respiratory and gastrointestinal diseases. Photograph courtesy of the Wheelwright Museum of the American Indian, Santa Fe, New Mexico (P4 no. 11).



PLATE 6. QUAPAW PAINTED BISON HIDE SHOWING THE ROUTE FOLLOWED BY QUAPAW WARRIORS TO CONFRONT ENEMIES, MID-EIGHTEENTH CENTURY. (See p. 117.) Overall, the route, represented by a single line through three Indian villages and Arkansas Post, is shaped by the de-

sign, but the sinuosity of its final stage may have been intended to be an approximate plan. This could be the oldest extant Indian map artifact.

Size of the original: 189.4 × 146.5 cm. Photograph courtesy of the Musée de l'Homme, Paris (MH 34.33.7).

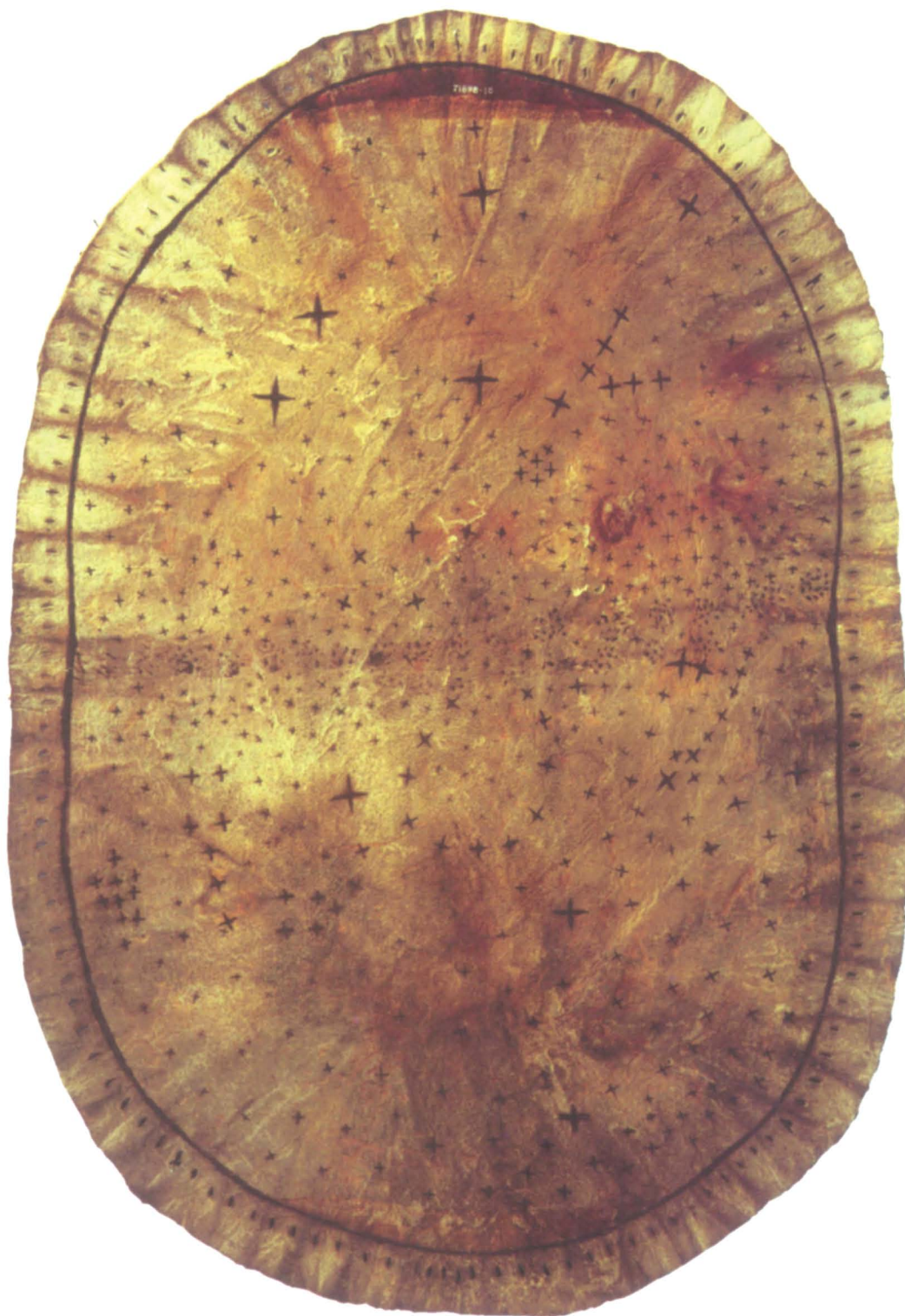


PLATE 7. PAINTED PAWNEE CELESTIAL CHART ON TANNED ANTELOPE SKIN OR DEERSKIN. (See pp. 123–25.) Originally belonging to the Skiri band of Pawnees, the chart was collected at Pawnee, Oklahoma, in 1906 as part of a sacred bundle. It may be a descendant of a precontact original. The Milky Way, which the Pawnees thought of as parting the heavens and as the pathway of departed spirits, is represented by small dots across the middle of the chart. Ad-

jacent to the Milky Way is a circle of eleven stars known as the Council of Chiefs. The North Star (“star-that-does-not-move”), chief over the other stars, is among the largest. There are traces of three pigments: black, red, and yellow.

Size of the original: 66 × 46 cm. By permission of the Pawnee Tribe of Oklahoma. Photograph courtesy of the Field Museum, Chicago (neg. no. 16231c).



PLATE 8. IKMALLIK, ACCOMPANIED BY TIAGASHU, EXTENDING A MAP FOR CAPTAIN JOHN ROSS. (See p. 159.) The HMS *Victory* was at Felix Harbour on the west shore of the Gulf of Boothia on 12 January 1830. Ross was attempting to obtain information about the coasts and waterways to the south. He provided Ikmallik, a Netsilik, with a

sketch of what he already knew, and Ikmallik is shown here adding to it. Pen, ink, and watercolor by John Ross. Size of the original: 13.5 × 21.5 cm. Photograph courtesy of the Scott Polar Research Institute, Cambridge (acc. no. 66/3/2).