Ceremonial Dress Of The Delaware Man
by James H. Howard

Preface

A few years ago I was informed by the curator of a large and prestigious museum, one with extensive North American Indian collections, that Delaware Indian culture was "practically extinct". I was also told that few, if any, Delaware were producing native crafts and that it was utterly impossible to procure Delaware craft items at any price. These statements seemed a bit too emphatic to me, and from that moment on I "kept my antennae out" searching for Delaware Indian craftworkers. In the intervening years I have had the pleasure of meeting and visiting with several men and women of Delaware descent in both the United States and Canada who produce excellent native crafts, and I have heard of many others whom I have not yet had the opportunity to meet. Through the years my home has become adorned with many beautiful Delaware items, a few of them antiques, but most modern replicas of traditional Delaware artifacts of both utilitarian and ceremonial types. It was likewise possible, relying entirely upon living craftspersons, to assemble a complete Delaware man's ceremonial costume. Therefore, when I saw Tyrone Stewart's recent paper "Oklahoma Delaware Women's Dance Clothes" (1973) I determined to write a complementary paper describing the garb of the Delaware man. This paper is the result. In it I will attempt to describe the ceremonial dress of the Delaware man in its present form and as it existed in the recent historic past. Most of my material is derived from the Oklahoma Delaware (also known formerly as the "Cherokee" Delaware and the Caney River Delaware) though I have included comparative material from other Delaware groups.

For assistance in preparing this brief study I am deeply indebted to Nora Thompson Dean and her family and to James Rementer, a student of the Delaware language who makes his home with the Deans. Nora Dean supplied the Delaware names for costume items and Jim Rementer supplied phonetic transcriptions of these. We also wish to thank the following individuals: Freddie Washington, Wann, Oklahoma, a Delaware craftsman and singer, in his youth a "janitor" in the Big House ceremony and a War dancer; Numerous Falleaf, Caney, Kansas, a War dancer and one of those individuals most responsible for the revival of dancing among the Delaware during the past decade; Mrs. C.O. Davis, Dewey, Oklahoma, a Delaware craftswoman and traditionalist; the late Nathan Montour, Ohsweken, Ontario, a skilled Delaware woodcarver; Merle Molde, a Stockbridge-Munsee of Bowler, Wisconsin, who spent most of an afternoon showing me recent crafts produced by his people; and James Revey ("Lone Bear"), of the Sand Hill band of Delaware, who keeps alive the Delaware craft tradition in the old Delaware homeland.

Historical Synopsis,
Divisions, and Numbers

In the 17th century European explorers found various communities of Indian people who called themselves *Lenápe* ("Ordinary people") along the Delaware River and its tributaries in New Jersey, Delaware, eastern Pennsylvania, and southeastern New York. At the time of these first encounters these various communities were not unified politically. Each village was more or less autonomous though all shared a common language and culture, with local and regional variations. As Whites began to settle on the coast, these Indian communities, in order to deal with the common threat to their land base, became more united politically, and began to think of themselves as a single tribe. Since they lived along the shores of a body of water which a White explorer had named "de la Warr Bay" and the river that emptied into it, they came to be called Delaware Indians by the Europeans. In time, as a matter of convenience, they learned to use the name in reference to themselves when speaking English.

Some of the northern *Lenápe* communities, known from their stony, mountainous habitat as the *Minsíu*, "people of the stony country", came to be known as the Munsee or Muncie. They spoke a slightly variant dialect of the Delaware language, known as the Munsee dialect, as distinguished from the other communities whose dialect is generally termed *Unámi* ("People down river").

With the increased European settlement of the Atlantic coastal region, most of the *Lenápe* groups, both *Unámi* and *Munsee* speakers, came to be surrounded by Whites, who coveted the Delaware lands. First the Dutch, then the Swedes, then the English, and, after the Revolution, the Yankees treated with the Delaware, and like other American Indian groups of the eastern seaboard the Delaware were gradually separated from their land and pushed west. Each removal would invariably end with a new treaty which promised no further usurpation of Indian land, but each time after a short breathing spell the pressure would build for another treaty, another land session, and another removal. As the various bands left their homeland and settled in new locations in Pennsylvania, Ohio, and Indiana the names *Unámi* and *Munsee*, which had once been used in a geographical sense, and to distinguish the two dialects of the Delaware language, came

Bulletin Of The Archaeological Society Of New Jersey

Special Issue

No.33 1976

to be used in a political sense, as referring to two separate tribes each having its own chiefs and councilors. A few of the *Unámi* Delaware still use the terms in this sense, calling themselves the "Delawares" and referring to the Munsee as a separate tribe. It should be noted, however, that most of the Munsee think of and refer to themselves as Delaware as well.

It is not the purpose of this brief paper to recount in any detail the history of the Delaware or the dreary circumstances of their contacts with White society. C.A. Weslager has ably documented the tragic history of the tribe in his recent book *The Delawares, A History* (1972), which we highly recommend. In Weslager's work one can trace the various treaties, wars, and demoralizing removals which have resulted in the dispersion of most of the Delaware descendants to locales far from their Atlantic coast homeland. Today the following groups, descended from the origina *Unámi* and *Munsee* Delaware communities of the East coast, are known to scholars:

(1) The largest grouping of Delaware is that usually known simply as the Oklahoma Delaware. This group is concentrated along the Caney River in northeastern Oklahoma. These Delaware are sometimes called the "Cherokee" Delaware since the band was incorporated into the Cherokee Nation in 1867. They are *Unámi* speakers or descendants of *Unámi* speakers for the most part, and number approximately 6,500. Though widely scattered throughout Oklahoma and the United States at the present time, the principal population center is in Washington County, in or near Bartlesville, Dewey, Copan, and Wann, Oklahoma.

(2) Also located in Oklahoma are the so-called Absentee Delaware, offically known as the Delaware Tribe of Western Oklahoma. They are also *Unámi* speakers or descendants of same. This group split off from the main group of *Unámi* Delaware early in the 19th century and moved west, often in association with other tribes. They were living in eastern Texas until 1839, when they were forced to remove to what is now the state of Oklahoma. For many years this group of Delaware has been closely associated with the Caddo and they are sometimes known as the Caddo-Delaware. They number approximately 500 and live in or near Anadarko and Gracemont, Oklahoma.

(3) In Wisconsin are the Stockbridge-Munsee who live in Shawano County in and near the towns of Bowler and Gresham. The Stockbridge element of this group takes its name from a group of Mahican Indians who came from the environs of Stockbridge, Massachusetts. The Mahican tribe was very similar to the Delaware both linguistically and culturally, and the Mahican were the northern neighbors of the Delaware when both tribes lived in the East. The Munsee element, as their name would indicate, is derived from the Munsee dialect group of Delaware. The Stockbridge-Munsee group numbers 1,424.

(4) In Franklin County, Kansas, in and near the town of Ottawa, there are perhaps 60 to 70 persons of part-Munsee descent. Most of these individuals are almost completely assimilated into White society, though they have knowledge of their Indian background. A few individuals from this Franklin County Munsee group came to Oklahoma in the late 19th century. Bill Supernaw, a well-known Indian personality in Oklahoma, is a Munsee descendant from the Franklin County group (Cf. Plate 53).

(5) On the Six Nations Reserve, in Brant County, Ontario, there is a group of about 251 persons of Delaware background. They live in the environs of Ohsweken and Hagersville. Though no one speaks the Delaware language any longer it is known that these people were of the Munsee dialect group.

(6) In Kent County, Ontario, between the towns of Bothwell and Thamesville, is a community of about 300 Delaware known as the Moraviantown group. They are of the Munsee dialect group, although only a few older people still speak Delaware.

(7) About thirty miles up the Thames River from Moraviantown, south of London, Ontario, and near the town of Melbourne, is a group of Delaware sometimes called the Munsees of the Thames, or the Munseytown group. Actually there are three adjoining reserves in this vicinity, the others being Ojibwa, who number 500, and Oneida, numbering 1,250, while the Delaware number only 100. As their name would indicate they are of the Munsee dialect group. There has never been a formal ethnographic study of this group. Some native crafts, games, and dances survive but there has been a great deal of intertribal borrowing from the Oneida and Ojibwa.

(8) In Monmouth County, New Jersey, and elsewhere in the state, are many families of part-Delaware descent. One group of these Delaware descendants maintained a formal organization until 1953, calling themselves the Sand Hill Indians. This interesting group represents the descendants of people of Delaware background who never removed from their native habitat. Their name derives from the Sand Hill area near Cold Spring Indian Lake, west of Asbury Park. The original Delaware families living in this area were joined by a number of Cherokee families from North Carolina in the early 1800's. For many years this group maintained a tribal organization and held ceremonies. One member of this group, James "Lone Bear" Revey, still produces excellent Delaware crafts.

In New Jersey, Pennsylvania, Delaware, and southern New York there are other communities and families who are undoubtedly of part-Delaware background, though they have never organized themselves on a formal basis. The "Moors"

of Delaware, who live in the environs of Cheswold, in Kent County, are such a group. C.A. Weslager has recently published on surviving herbal practices of both the Moors and the Sand Hill Indians (1973:105-130).

Of all of the Delaware groups listed above, only the Oklahoma Delaware, Absentee Delaware, and Munsees of the Thames still stage or participate in Indian dances and ceremonial activities.

Wearing of Native Dress by Delaware Men and Boys

Among the Delaware, for at least a century, the wearing of elements of native costume has been limited to ceremonial occasions and dances. Old photographs of Delaware men taken in the 1860's (Cf. Weslager 1972: Figs. 18, 19, 22) show that already by this time most men were completely attired in "citizen's dress" (i.e. White man's garb). Going back another three decades, however, to 1830 (Cf. Berlandier 1969: Plate 10) we find native dress very much in evidence. In fact at that time what was later considered "ceremonial dress" was merely everyday garb for the Delaware and their neighbors. The period 1830-1860 was apparently a period of great change for many Eastern Woodland Indian men, a period during which most of them abandoned native dress in favor of the White man's leather boots, trousers, vests, white shirts and black cravats, and long frock coats.

An interesting account of Delaware male costuming during this transitional period is provided by Lewis Henry Morgan, who attended a Delaware "Payment Day" in June, 1859 (Morgan 1959: 50). Morgan's account shows the racist and ethnocentric attitudes prevalent among the Whites of his time, but nevertheless conveys a fairly accurate picture of Delaware dress:

The men were more fantastically dressed than the women, and did not appear half as well. Their fancy dresses were cheap and absurd, rendering their general appearance ridiculous. There were many good faces among them, and also well dressed Indians who speak our language and have the manners and address of gentlemen. Some of the old men and some of the young men had on colored calico frock coats of the most gaudy colors. Many had vermillion on their faces, thus giving them a low appearance, and I saw a few girls with spots of it on their cheeks. One man I saw with a silver ornament in his nose, which covered part of his mouth. Many of the men wore leggings with a wide side projection, ornamented, and the breechcloth, over which they wore a vest or shirt, and perhaps one of the frock coats of calico above named, with broad bands of beadwork over the shoulder and meeting in a large beadwork pocket on the right hand side. As a body I should think the men inferior to the women.

From the time of the Civil War until the recent revival of interest in Native American dance and dress, there was apparently very little native costuming, even for important ceremonies, by the Delaware. A painting of the Delaware Big House ceremony encampment by the Delaware artist Jake Parks shows only two men in native dress, and one of these is the *M'sínghalikun*, the man who wears the wooden mask and bearskin suit of the Delaware Mask Being. Another Parks painting, of the Otter rite, shows some men wearing Delaware shirts, finger woven sashes, and moccasins, but few complete Delaware men's costumes. Apparently even for the Big House ceremony itself, the Doll dances, and the various so-called "Grease drinking" rites, only a few key personnel wore complete native attire.

One ceremonial, however, which called for full native dress by the men who danced in it was the *Iláwkan* ("Warriors' dance") or ceremonial War dance. This ritual, which is an Eastern Woodlands cognate of the Prairie-Plains *Hetkúška* or "War dance", was not merely a social activity like the present-day pow-wow, but a performance with strong religious overtones. The *Iláwkan* was last performed by the Delaware in 1927 or 1928 at a spot about a mile and half east of the present Delaware "Stomp" or pow-wow grounds northeast of Copan, Oklahoma. After they discontinued their own "Warriors' dance" the Oklahoma Delaware often joined the Shawnee in their performances of the dance at the old Spybuck ground, located on Bird Creek near Sperry, Oklahoma. Variants of the dance are still carried on to this day by the Oklahoma Seneca-Cayuga, the Absentee Shawnee, and the Oklahoma and Mexican bands of Kickapoo. With all of these groups, as formerly with the Delaware, the dance is a sacred ceremonial.

The Delaware Warriors' dance was preceded by a "Ride-in" or circuit of the camping ground by mounted men and boys costumed for the dance. Some of the horses were painted and decorated for this parade as well. Mrs. C.O. Davis recalled that some of the men cropped the manes of their horses and stiffened the manes with mud to make them stand erect and "look fierce". Music for the Ride-in was provided by a water drum, carried by one of the riders, and by the singing of this man and others who rode near him. After circling the dance ground the men and boys would dismount and their horses would be led away by the women and children. The costumed men and boys would remain to dance for the remainder of the day.

In the Delaware *Iláwkan* there were only three main singers, and they were seated on a log bench on the west side of the dance ground. The principal singer sat in the center and used the water drum. His seconds flanked him on either side and shook large gourd rattles. The male dancers each danced as individual units, but generally followed a counter-clockwise circuit in the central part of the dance ground. The actions of the male dancers were somewhat similar to those seen in the Prairie-

Plains *Heθĥuška* or War dance but are described as "wilder", with more bending of the body at the waist. Sometimes a dancer would point at the ground with his finger and bend near the ground, as if following the trail of an enemy. The women, for their part, formed a single file separate from the men and danced in a counterclockwise circuit around the outside of the dance arena. They moved in an erect, dignified manner, with little motion of the upper body. A variety of songs was used in the Warriors' dance, one type resembling the Ponca "Trotting" songs. There was whooping by the male dancers at the end of some songs.

Some of the male dancers wore only the roach headdress, breechcloth, and moccasins, while others wore the full ceremonial costume of the Delaware man. The roach headdress, emblem of the Delaware warrior, worn with a single center feather, was the preferred headpiece for the *Iláwkan*, though otterskin turbans and other headdresses were sometimes seen. The women wore the complete Delaware woman's costume (Cf. Stewart 1973).

A distinctive feature of the *Iláwkan* was the recital of deeds of valor, a custom called *pahkándama* in the Lenape language. Only warriors who had killed an enemy or performed an equally valorous deed were permitted to *pahkándama*. At the appropriate moment a qualified warrior would step up before the musicians and place his hand on the head of the water drum to stop the singing. He would then recite the circumstances of his battle experience, using many gestures. Telling points in his narrative would be marked by the principal singer sounding a loud beat on the drum. When he had finished his narrative all of the dancers would whoop in unison. The reciter would then put a gift of plug tobacco on the head of the drum. This tobacco would be shared by the singers or perhaps given to old people in the audience. Only one Delaware woman, it is said, was ever allowed to *pahkándama*. Her name was Ollie Buffalo, and she was said to have killed an enemy (Stewart 1973: 21). The *pahkándama* custom in the Delaware Warriors' dance is undoubtedly a survival of the earlier custom of "striking the war post" known throughout eastern North America.

A color sketch of the Delaware *Iláwkan* by Jake Parks, the Oklahoma Delaware artist, owned by his family, shows a few other features of the dance not mentioned by my informants (Plate 60). Though done in the 1920's, this sketch apparently depicts the dance as performed fifty years earlier. In this sketch all of the male dancers have bare bodies, wearing only the roach headdress, breechcloth, and moccasins. Some wear kneebands and metal armbands and one carries a warclub. They are shown circling a scaffold in the center of the dance ground from which a brass kettle is suspended. The women, attired in full Delaware woman's dress, are circling the outside of the dance area in a single file. Both men and women are moving in the Woodlands counter-clockwise progression.

To the rear of the scene is a tree from which most of the limbs have been trimmed, leaving only short stubs. This is undoubtly a "meat pole" from which venison and other game is hung at Delaware ceremonies. A similar "meat pole" was employed in the Delaware Big House ceremony. The singers are seated on a log bench at the right. One, presumably the head singer, beats a small water drum. The man to his left is holding a gourd rattle. Before the singers, a short post, about a meter and a half in height, is set in the ground. Its top half is painted red, the bottom half yellow. This is presumably the war post used in the *pahkándama* feature. Male spectators are seated upon and standing behind the singers' bench at right and female spectators are seated upon and standing behind a similar bench at the left. The dance is shown taking place in an open place beneath tall trees.

The traditional Delaware *Iláwkan* in which all participants wore native dress, had died out by the mid 1930's in northeastern Oklahoma. By this time, however, some of the younger Delaware were already participating in the Pan-Indian pow-wows staged by some neighboring tribes, such as the Quapaw, or joining the Osage in their formal War dances. This association with other tribes led, in time, to the introduction of certain non-Delaware items into the costume of the tribe. A few Delaware youths even adopted the baroque "feathers" or "Fancy dance" costume and style of dancing. Nora Dean (in a letter of Aug. 6, 1973) recalls that a Delaware named Tom Halfmoon (Cf. Plate 48) who had lived among the Osage, was the first to introduce "pow-wow" style dancing among the Oklahoma Delaware. This was, according to Nora, in the early 1920's:

> *...one summer he decided to have a War Dance (3 days) at his home northwest of Dewey. When Halfmoon was dressed for the dance, he appeared in the arena with bells on his legs, and a long breechcloth, much to the amazement of the Old time Delawares. They finally called him "Wa-sha-she", our name for the Osages.*
>
> *The feather bustle people came here later. We considered them strange in their dyed union suits and feather things over these. This War Dance where we first met them was held northwest of the Blue Mound area on Coon Creek.*

About the same time that the "pow-wow" style of dancing reached the Delaware, the Peyote religion, an earlier introduction from the Prairie-Plains groups, was becoming very popular among the Delaware. Many of the gourds, "feathers", and other ritual items secured by the Delaware as gifts from peyotist friends in other tribes were decorated in "gourd stitch" beadwork, either the standard "net" beadwork or the "stacked" bead technique. The Delaware admired these religious pieces with their Southern Plains beadwork and

were soon producing their own "gourd stitch" work, applying it not only to Peyote regalia but also to items of dance costume (fan handles, dance batons, sash ends, and bandolier ends) in place of their earlier spot-stitch or overlay stitch beadwork. Gourd stitch beadwork is still one of the most popular techniques among Oklahoma Delaware beadworkers.

Today a few Oklahoma Delaware youths wear the Oklahoma "fancy dance" style costume, but it is till considered "foreign" by most of the older people. Most of the Delaware men and boys who take part in the annual Delaware pow-wow, or the dances sponsored by neighboring tribes and urban Indian clubs favor an ensemble which is much like the "straight" clothes of the Osage, Ponca, Quapaw, and other Oklahoma tribes, but with certain distinctive features, which we shall presently describe.

The present day ceremonial dress of the Delaware man shows evidence of all the many influences which have affected the tribe throughout its postcontact history. The White man's world has provided many of the materials employed in its construction - woolen broadcloth, silk, rayon, cotton, glass beads, yarn, german silver, and even the basic cut of the traditional Delaware man's shirt. This is nothing new, for a preference for non-Indian materials was already evident in the Delaware man's dress in 1759 (Williamson 1974:14-16). Interaction with other tribes is evident in the gourd-stitch beadwork, otterhides, dance sticks, breechcloth tails, and perhaps some of the ribbon work designs. Other features, however, are much older, and show the continuity of present day Delaware man's ceremonial dress with the ancient past - the soft-soled moccasins, the roach headdress and its attachments, the cut of the breechcloth and leggings, the finger-woven sashes and kneebands, and the bandoliers. In its totality, then, the Delaware man's ceremonial dress is a combination of old and new, of original Delaware items and borrowings from the White world and alien tribes. It is not, after all a fossilized museum piece but part of a living tradition.

Unlike the Absentee Shawnee, who dislike seeing their traditional man's costume worn by other tribes, or even by Shawnee except at their own ceremonial dances, the Delaware do not seem to mind others wearing their tribal dress, providing it is worn with pride and dignity. Nora Dean told Ty Stewart (1973:21) that she would "feel proud" if someone chose to take the time to make Delaware clothes and dance in them. "They will only help carry on the traditions of the Delaware people."

A Delaware Man's Ceremonial Dress, Head to Toe

(1) Roach headdress (*psikálu*, "thing worn exactly on the head"). The crowning glory of the Delaware man's ceremonial costume, especially in the *Ilâwkan* or Warriors' dance, and in today's pow-wows, is the roach headdress. Ideally this should be made using the glistening black "beard" of the wild turkey for the longer fringes and red-dyed deer tail hair for the shorter inner and outer fringes. Freddie Washington, an expert roach maker of the Oklahoma Delawares, has made several fine turkey beard roaches during his career, but now finds it difficult to secure materials. Most of the roaches he makes at the present time employ porcupine back hair for the longer fringes. A typical example of Freddie's work is shown in Plates 1 and 2, and the same roach wrapped for storage in Plate 3. Unlike some tribes, the Delaware did not and do not strive to have the biggest and longest roach headdress. The base of a Delaware roach rarely exceeds eight inches (20 cm.) in length. Like most tribes now resident in Oklahoma, the Delaware make their roaches so that the fringes of hair stand almost upright.

Formerly a small braid of hair at the crown of the head was used to attach the front part of the roach to the wearer's head. This lock was thrust through a small hole left in the center of the front of the roach base, then carried through a small hole in the front of the bone or antler roach spreader (*hxánawâku*, "bone piece"). The headdress and spreader were then held securely in place by sticking a bone or wooden pin through the braided scalplock just above the spreader. Today it is more common for the dancer to use a long shoestring or leather thong to tie the fore part of the roach to his head. The back of the roach was, and still is, secured in place by strings attached to the roach which can be tied around the wearer's neck. Note that all of the Delaware men pictured wearing the roach have the headdress well back of their forehead, on the top of their head or at most an inch or so to the front. Nothing looks worse than a dancer with the front of his roach down near his eyebrows.

Mounted on the spreader, which is inside the outer fringes of the roach, is a small tube of turkey leg bone or river cane in which the center feather (*psikáon*, "head feather") is mounted (Cf. Plate 2). Both the Delaware and Shawnee invariably wear only a single feather with the roach, unlike the Sauk and Pawnee who sometimes wear two, even with "straight" clothes. Freddie Washington makes beautiful feather sockets of river cane with incised straightline decorations into which he rubs red paint. Mounted in such a socket the center feather swings, nods, and "dances" as if it had a life of its own, adding greatly to the total effect of the dancer's movements. Three center feathers formerly worn by Freddie Washington are shown in Plate 4. One of these is jet black (bird unidentified), another is a golden eagle feather dyed red with a peacock feather "eye" and a bit

of downy white plume glued at the tip, while the third is a natural brown and white feather with downy yellow and red plumes at the tip and more yellow at the base. Note the characteristically Delaware bead and metal sequin ornaments on the shafts of the two feathers at the right.

When not in use the roach is always carefully stored on a stick specially made for this purpose. This keeps the hair in the fringes straight and prevents the hair in the outer fringes from breaking, their usual fate in museum collections. Note the characteristic Delaware wrapping of the Freddie Washington roach (Plate 3). First a narrow strip of calico is wrapped around the roach, binding it tightly to the stick, then a second wrapping of braided red yarn is tied over this. Should your roach "get out of shape" it can be reconditioned by dampening the hair and its wrapping slightly before storing.

The roach headdress has undoubtedly been used by Eastern Woodland Indians, including the Delaware and Shawnee, since prehistoric times. Although the roach itself does not survive archeologically, the characteristic bone or antler spreaders and the bone feather sockets used with them have been recovered in archeological sites (often unrecognized, as to function, by the archeologists). An interesting sidelight on the use of the roach headdress by the Delaware during the American Revolution is provided by David Zeisberger, a Moravian missionary, who notes that in 1778 those Delaware who were allied with the Americans "surmounted their headdress with deers's tails (i.e they wore the roach headdress) so as to be distinguished from passive or enemy Indians (i.e. those in the British interest) in that neighborhood." (Zeisberger, cited in Boyd 1928:96) Delaware men who did not wear the roach simply fastened the *psikáon* or head feather to their hair in back, so that is pointed downward.

(2) "Scalp" feathers(*mãnšapiahásu psikáon*, "beaded feathers"). In connection with the roach headdress the Delaware man usually wears two or more feathers, beaded at their bases and otherwise ornamented by trimming, notching, and gluing small bits of fur or downy feathers to them. They are attached to the same lock of hair used to fasten the front of the roach headdress to the head and arranged to hang down toward the front and slightly to the wearer's right or left side. The examples shown in Plate 5 were all made and formerly worn by Freddie Washington.

In 1954 the writer was told by Leslie Redleaf, a Ponca chief, that among the Ponca these feathers had once indicated that the wearer had taken a scalp or scalps. Whether or not this symbolism ever applied among the Delaware we do not know. At any rate such feathers have long been a part of the Oklahoma Delaware man's ceremonial dress.

(3) With the roach headdress and scalp feathers the Delaware man sometimes wears a band of some sort around the head. Today most Delaware dancers wear the same white scarf folded into a narrow band used by straight dancers of other tribes (Cf. Plates 48, right, 49, 50) but a generation ago a beaded band (Cf. Plate 6, below, 42, and 48, left) was commonly seen, or no headband at all was worn. The beaded band shown in Plate 6, below, was secured from Jamie Thomas, Delaware of Dewey, Oklahoma. It is interesting in that a common ribbonwork design, the "otter track", has been duplicated in beadwork. The upper headband in the same plate is a curious innovation secured from the late Reuben Wilson (Cf. Plate 47) a Delaware of Copan, Oklahoma. It is nothing more than the band of an old straw hat, together with a portion of the crown. Reuben cut this portion from the hat, painted it with red and white paint, added a copper brooch and some metal studs, and sewed some fragments of beaded yarn fringe, probably salvaged from an old finger woven sash, at top and bottom.

(4) Fur turban (*təmakwéi alukwɛ́pi*, "beaver hat"). In place of the roach headdress and its attachments, described above, some Delaware men wear a fur turban with an ornamented ribbonwork band at the top and one or more beaded rosettes spaced around the fur part. Nora Dean insists that most of these turbans were made of beaver fur, but all of those I have seen in use or in museum collections are of otter. The specimen shown (Plate 7) is from the Museum of the American Indian, Heye Foundation, and was collected several years ago in Oklahoma. The downy eagle plume mounted at the front of this headdress in the photograph was probably placed there by a museum worker rather than a Delaware Indian, and almost certainly belongs at the back of the headdress and on the inside.

From the painting of Jake Parks, the Delaware artist, one gains the impression that the fur turban was worn by the Delaware man at religious ceremonies, while the roach headdress was worn at the *Ilâwkən* and on other occasions calling for martial display. This was not a hard and fast rule, however.

(5) Face paint (*olámən* , "Indian paint"). When in ceremonial dress the Delaware man commonly painted his face. In the 19th century designs were often quite elaborate, and as late as 1932 Delaware men painted their faces in a very colorful manner (Cf. Plate 46). The large spot of red paint on either cheek worn by Charlie Webber, the man at viewer's right in Plate 46, was termed a "woman's paint" by Nora Dean. The same face painting, however, appears in the illustration of an Absentee Delaware costume done in Texas in 1830 (Berlandier 1969: Plate 10). At the present time a short line of red paint extending two or three inches from the outer corner of either eye is the most commonly seen male face painting among the Delaware (Cf. Plate 48, left).

(6) Choker necklace (*ehukwengânšapia*, "beads worn around the neck"). The choker necklace is apparently not an ancient part of Delaware male attire, though such items have been worn by some Oklahoma Delaware and Absentee Delaware men since at least 1870. Common types are shown in Plates 8, 37, and 41. The Museum of the Southern Plains, in Anadarko, Oklahoma, also has in its collections an Absentee Delaware choker done in the bias-weave technique, a type common in many Midwestern Tribes. More commonly, however, no choker was worn.

The choker shown in Plate 8 was made by James Revey in 1970, though he insists it is a Plains style. The conch shell disk and beaded center rosette were added to the piece by Freddie Washington, who for many years has made similar pieces for dancers among his own people and also the Osage.

(7) Neckerchief (*akontpɛpi*, "neckerchief"). For many years the Delaware man has worn a neckerchief, consisting of a square of silk or other bright material folded into a triangle, as a part of his ceremonial dress (Cf. Plates 9, 10, 40, 41, 42, 46, 48, 49, and 50). In the past the scarf was simply knotted in front (Plate 40) but more often its ends were passed through an ornamental slide.

A distinctively Delaware type of scarf slide is made from a short length of dried gourd neck. The Delaware, whose original homeland bordered on the Southeastern culture area, where gourds were used for many purposes, shared with their southern neighbors the custom of making all sorts of utilitarian items from this abundant native material (dippers, bowls, spoons, water bottles, salt bottles, and birdhouses). The Delaware, in addition, made scarf slides and dance whistles of gourd. The specimen mounted on the scarf in Plate 9 was made by Freddie Washington in 1971, the other two were made by his father, the late Joe Washington, many years earlier. The sections of gourd neck are incised and paint has been applied to the incised areas. Freddie even inset a rhinestone "jewel" in his slide.

A beaded scarf slide, also secured from Freddie Washington, is shown in Plate 10. The design is characteristic of the fine floral beadwork produced by the Oklahoma Delaware (Cf. also Stewart 1973: 6).

A silver scarf slide (eagle design) and a silver pin (swallow design) are shown in Plate 11. Both pieces were made by John Welch, of the Wisconsin Stockbridge-Munsee group, in 1967, and are excellent examples of the "scratch engraving" silverwork produced by them.

(8) Shirt (*l\nuxahɛ́mbəs*, "man's shirt"). The name of this characteristic item of Delaware male attire is interesting. The first element is the Lenape word for "man". The second, *hɛ́mbəs* is a loan word from the Dutch *hemd*, "shirt", indicating that prior to White contact the Delaware probably did not wear shirts.[1]

In its basic design the shirt clearly shows its 19th century "White man" ancestry, yet has been modified into a distinctively Delaware form (Plate 12). The wide pleated yoke in the front, ribbonwork at the shoulders (an optional feature), ribbons across the shoulders in front and in back, ribbons at the cuffs, and full sleeves with ruffled cuffs, combine to make a garment which to the practiced eye is instantly recognizable as Delaware. Many other Woodland tribes now resident in Oklahoma have men's shirt styles which are quite distinctive and are worn as tribal badges, including the Kickapoo, Sauk, Shawnee, and Caddo. The Caddo man's shirt is so very similar to that of the Delaware that we are convinced that it was borrowed from the Delaware by the members of that tribe. While we are on the subject we might mention that the same is probably true for the Caddo woman's costume as well. Item for item, the Caddo woman's costume is virtually identical with that of her Delaware sisters. This fact, coupled with the almost total dissimilarity between Caddo dress of the 1870's with that of the present day (Cf. Belous and Weinstein 1969: 64, 65) indicates that most of the intertribal borrowing between the two tribes was Delaware to Caddo, rather than the reverse as Stewart (1973:4) has suggested.

The shirt pictured in Plate 12 was made by Nora Thompson Dean in 1969. A slightly different style of man's shirt, now almost obsolete, can be seen in Plate 46. This style, which the Delaware share with the Iroquois, Shawnee, and probably other groups has a beaded front yoke or "bib", sometimes with matching cuffs and collar, attached to the shirt. Bib, cuffs, and collar were usually of black velveteen and beaded in floral designs.

(9) Armbands (*təlamánganing, təpintxkɛ́pia* /plural/ "bands that go around the upper arm"). German silver, beadwork, or finger-woven yarn armbands are usually worn with the Delaware man's shirt (Cf. Plates 13, 37, 41, 42, 43, 45, 48, 49 and 50) but this item is sometimes omitted. German silver and beaded armbands are still in common use, but the yarn variety is now obsolete. Nora Dean recalled that her mother was expert at making this last type. The beaded armbands shown in Plate 13 were made by Louise Dean, daughter of Charles and Nora Dean, and incorporate a very old Delaware interpretation of the thunderbird motif.

(10) Bead bandoliers (*ašuwilunghusäⁿšápia*, "beads worn in strings from the shoulder to the opposite hip"). Bandoliers of bone hairpipes, glass, and metal beads have been worn by the Delaware man for several generations. Today's Delaware dancer usually wears two crossed bandoliers (Cf. Plates 46, 49, 50) but in the past sometimes only one was worn. The bandolier

Plate 1. Delaware roach headdress with mounted center feather.

Plate 2. Back view of Delaware roach headdress showing center feather, feather socket, and bone spreader.

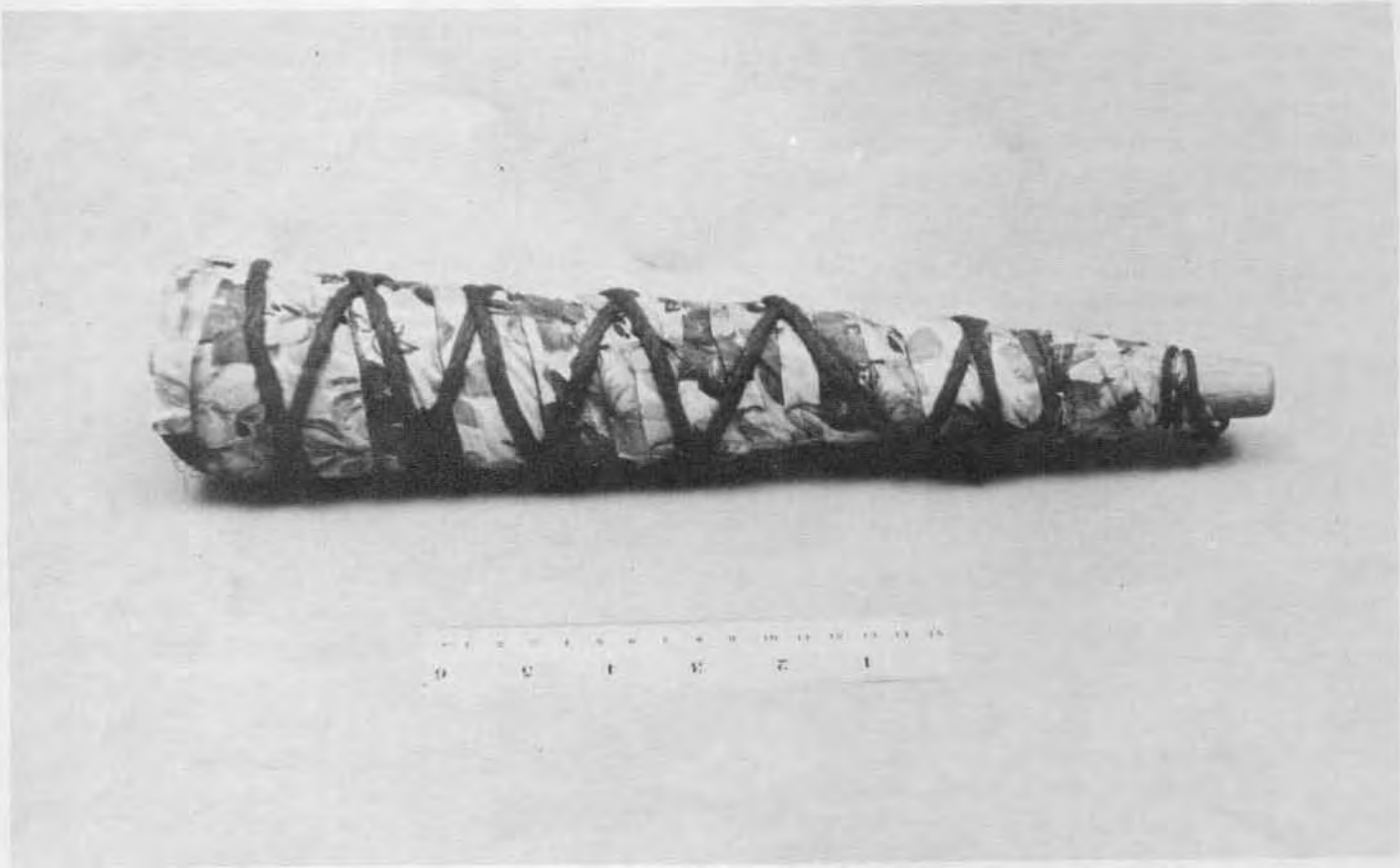


Plate 3. Roach headdress wrapped for storage.

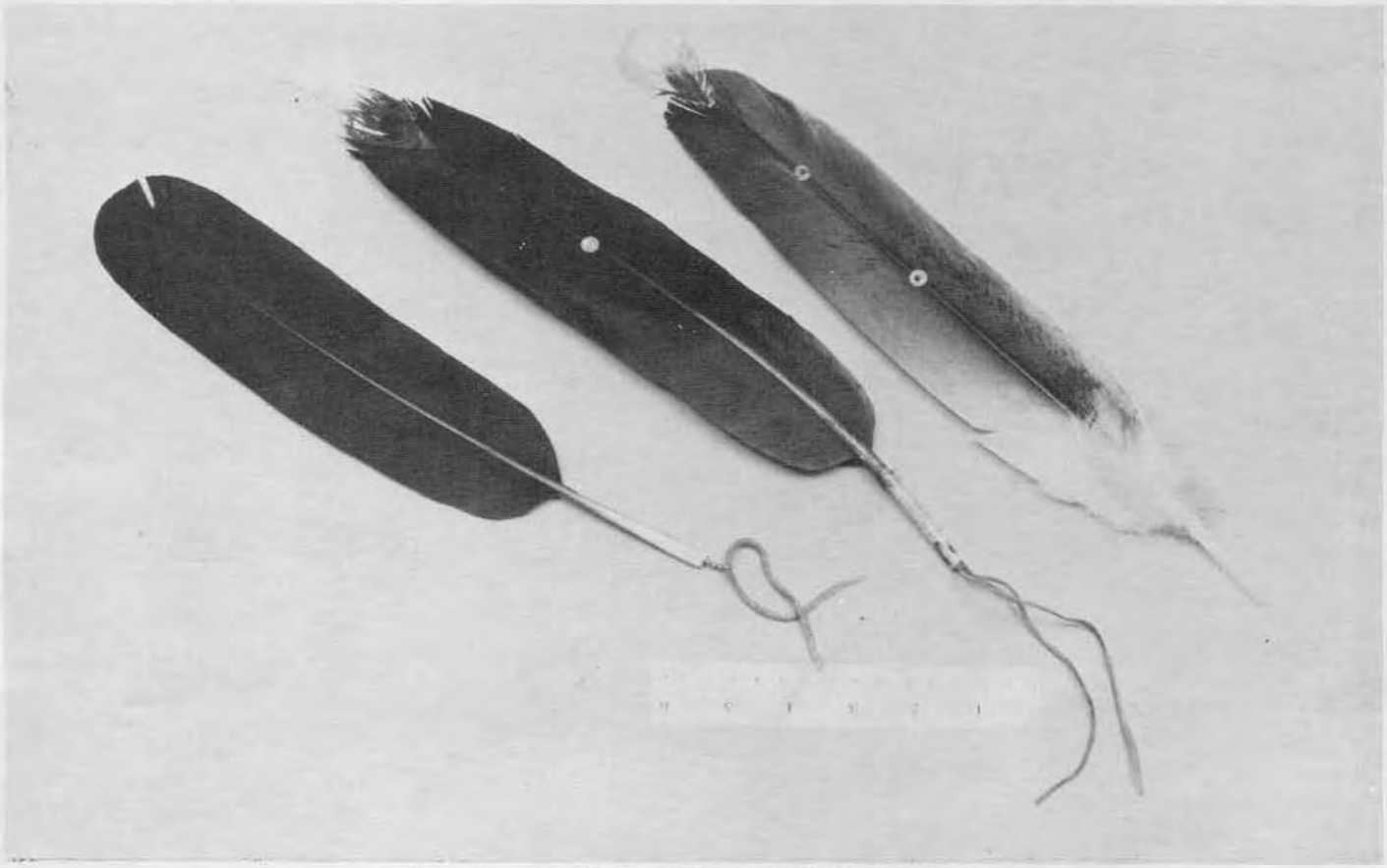


Plate 4. Center feathers used with roach headdress.

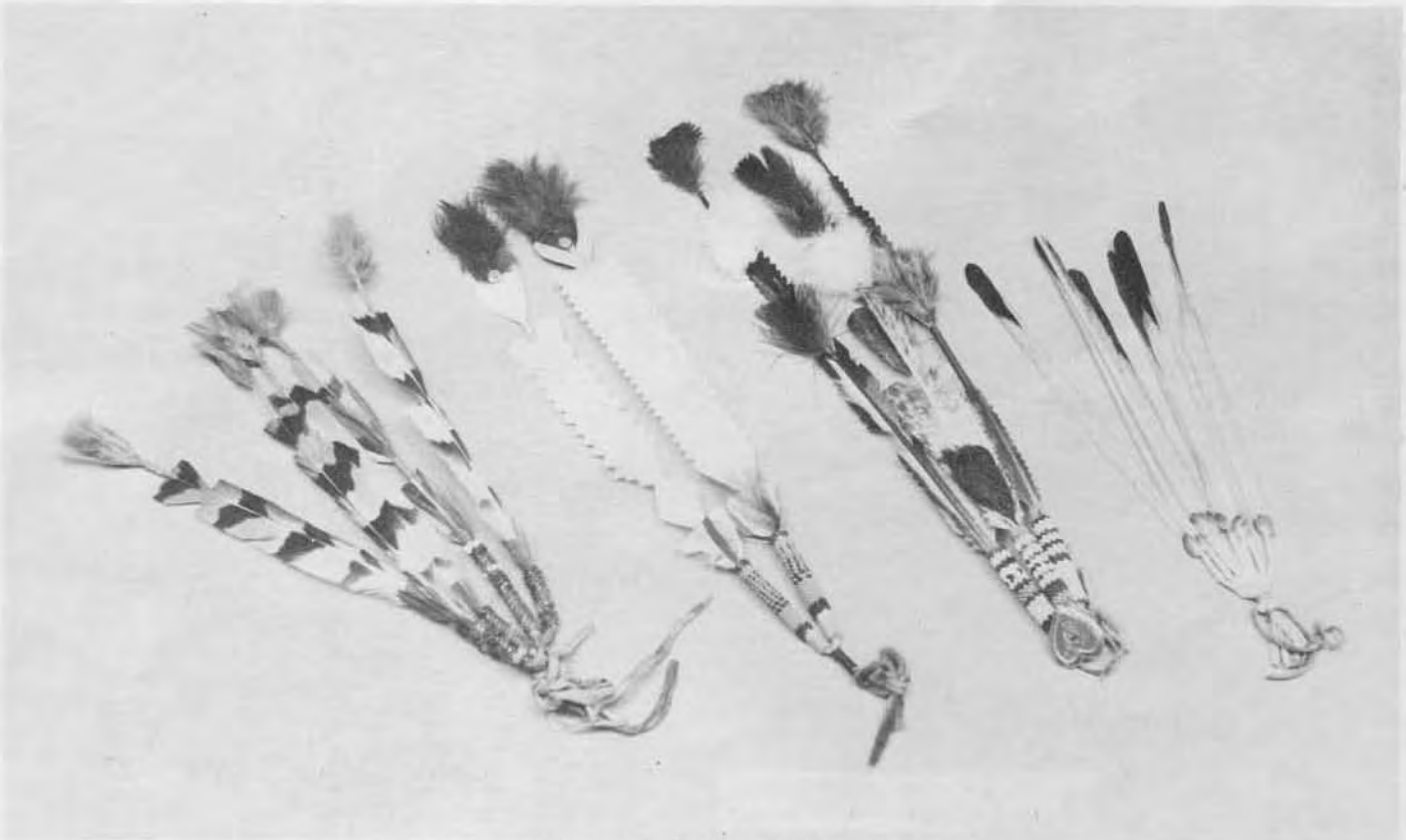


Plate 5. Delaware "scalp feathers", left to right: scissortail flycatcher, golden eagle, and barred hawk.

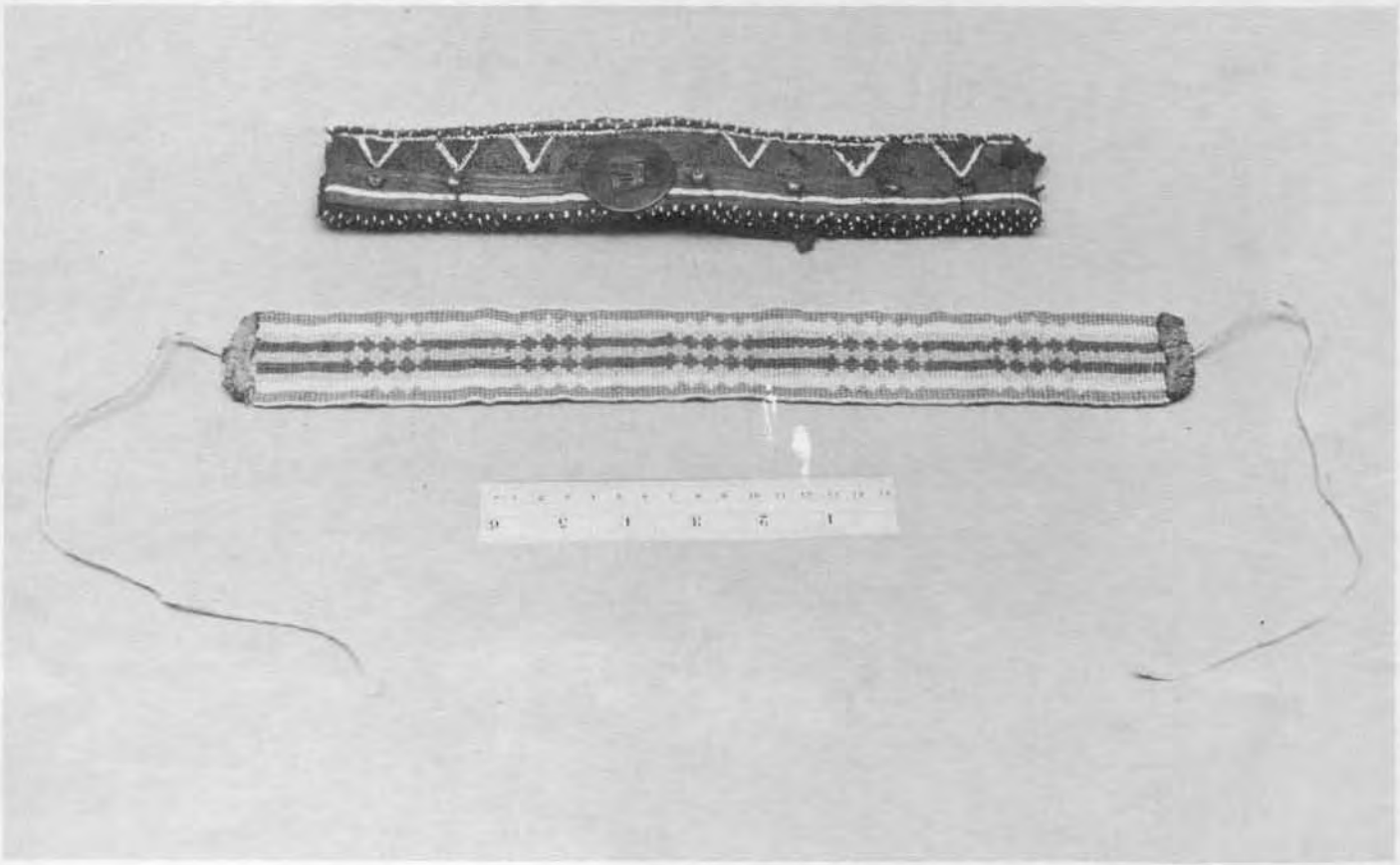


Plate 6. Delaware headbands.

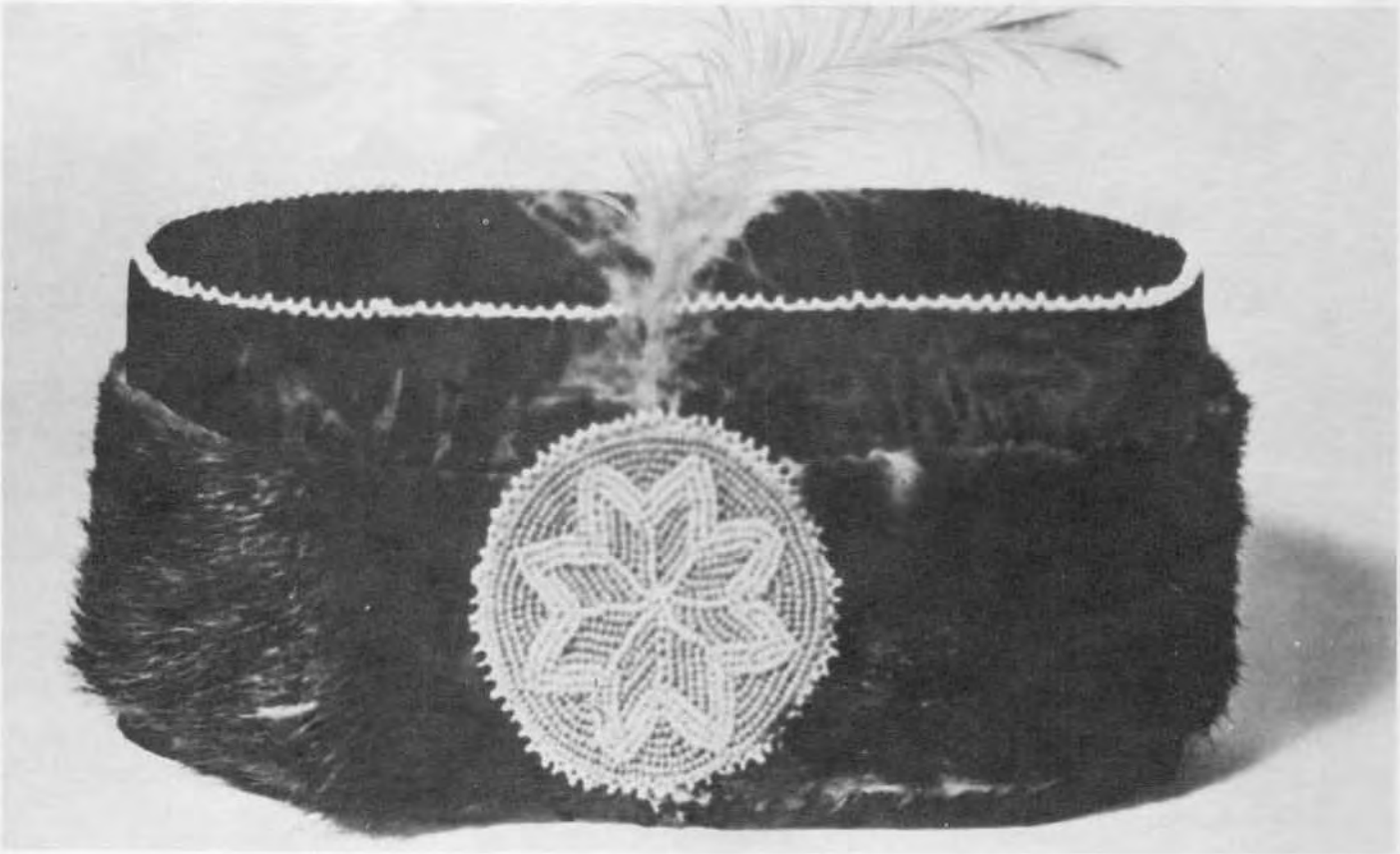


Plate 7. Turban of otter fur, Oklahoma Delaware. Photo courtesy of the Museum of the American Indian, Heye Foundation.

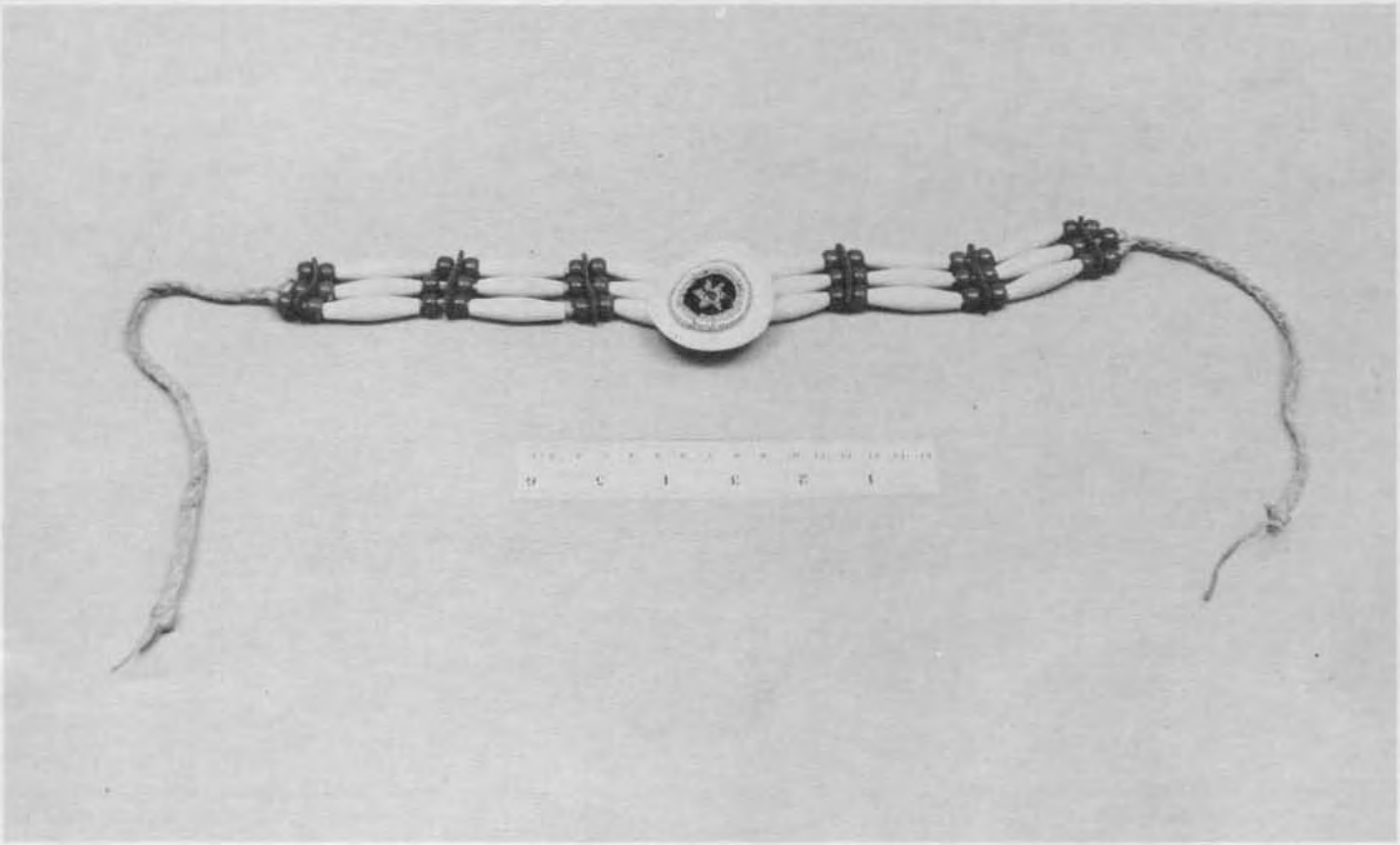


Plate 8. Delaware choker necklace.

Plate 9. Delaware scarf slides of gourd.

Plate 10. Delaware scarf slide in typical floral beadwork.

Plate 11. Stockbridge-Munsee silverwork in "scratch engraving" technique. Scarf slide (left) and pin (right).

Plate 12. Characteristic Delaware man's shirt, present style.

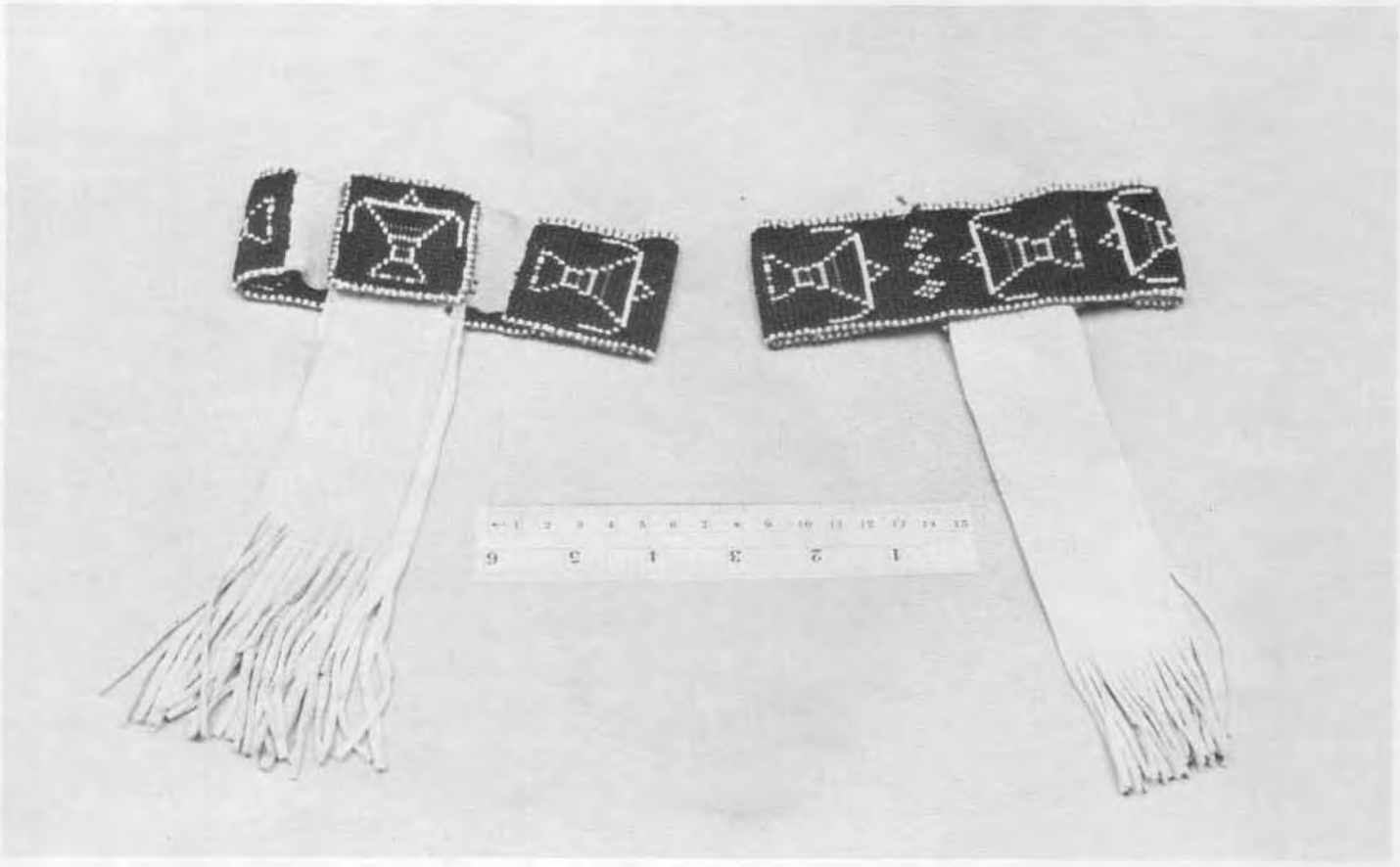


Plate 13. Beaded armbands with thunderbird design.

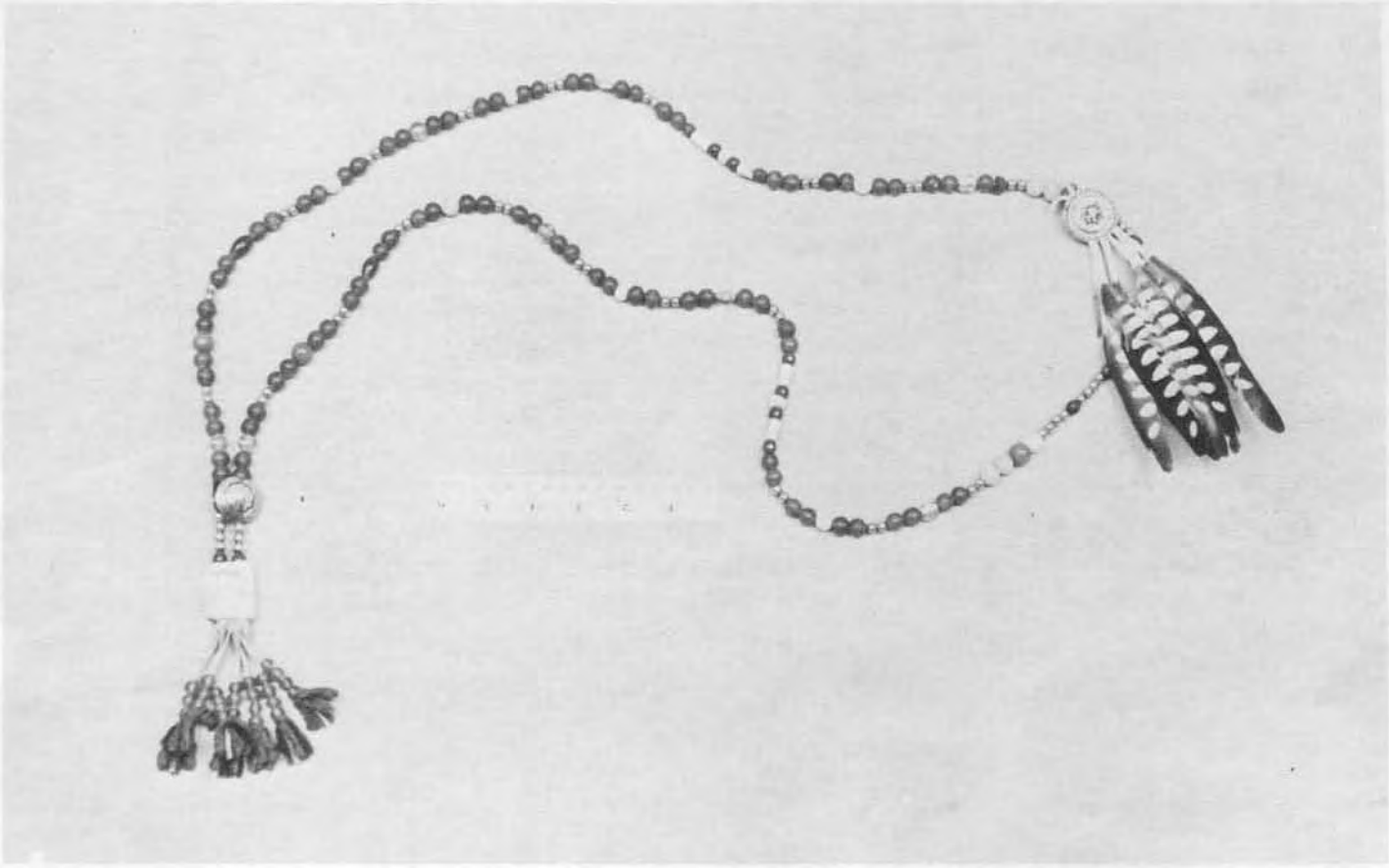


Plate 14. Delaware man's "shoulder beads" or bandolier.

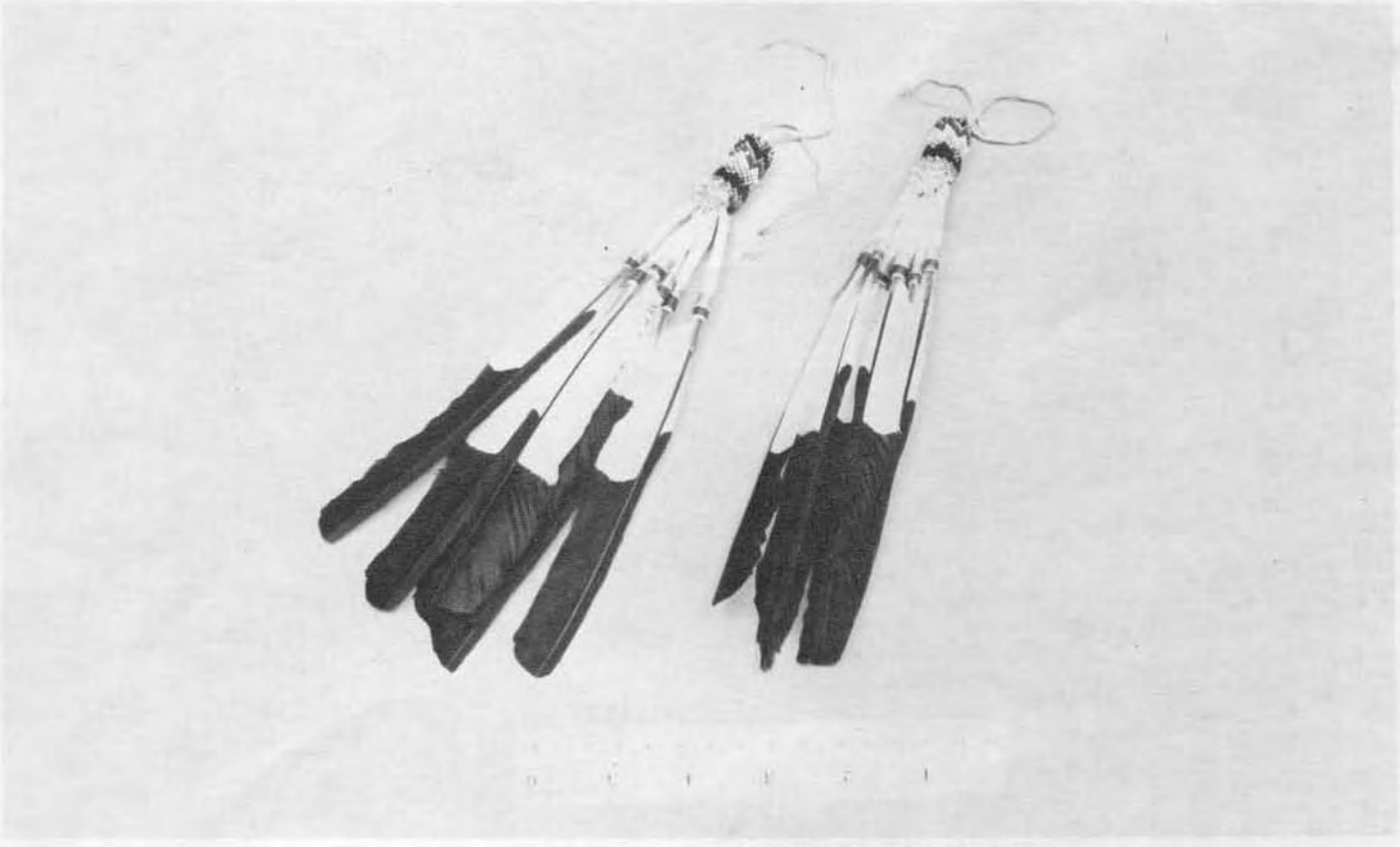


Plate 15. Delaware man's "shoulder feathers" used with bandoliers.

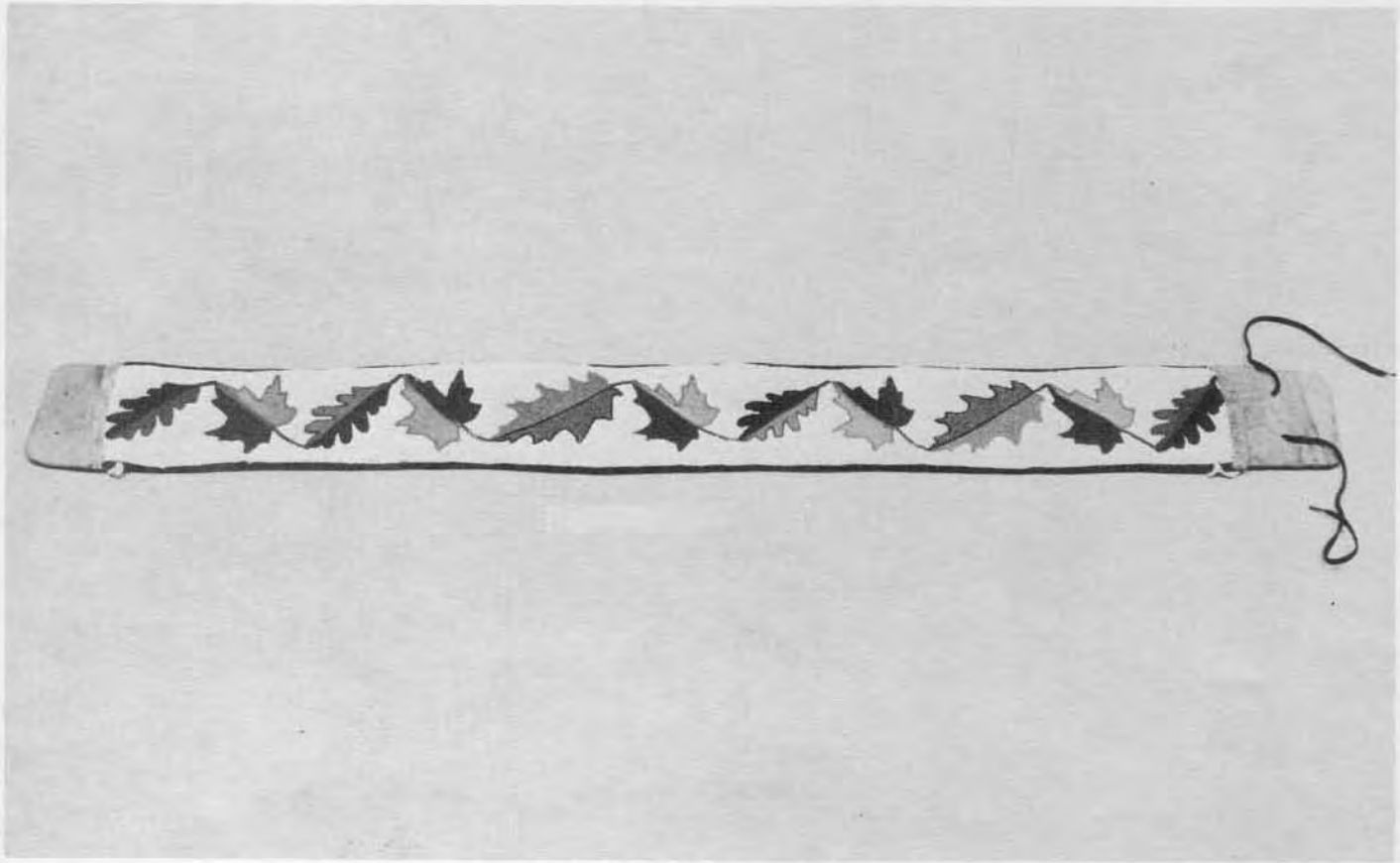


Plate 16. Beaded belt, probably Delaware.

Plate 17. Man's belt pouch, Delaware.

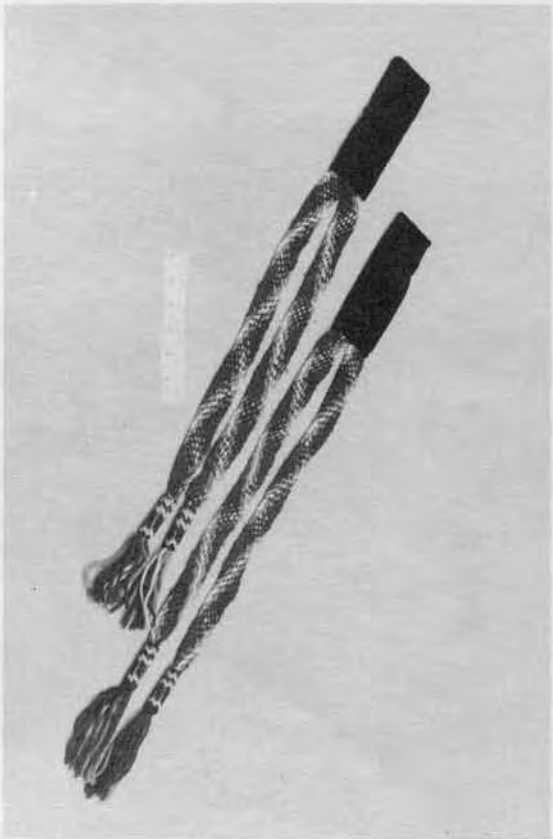


Plate 18. Dancer's yarn side drops.

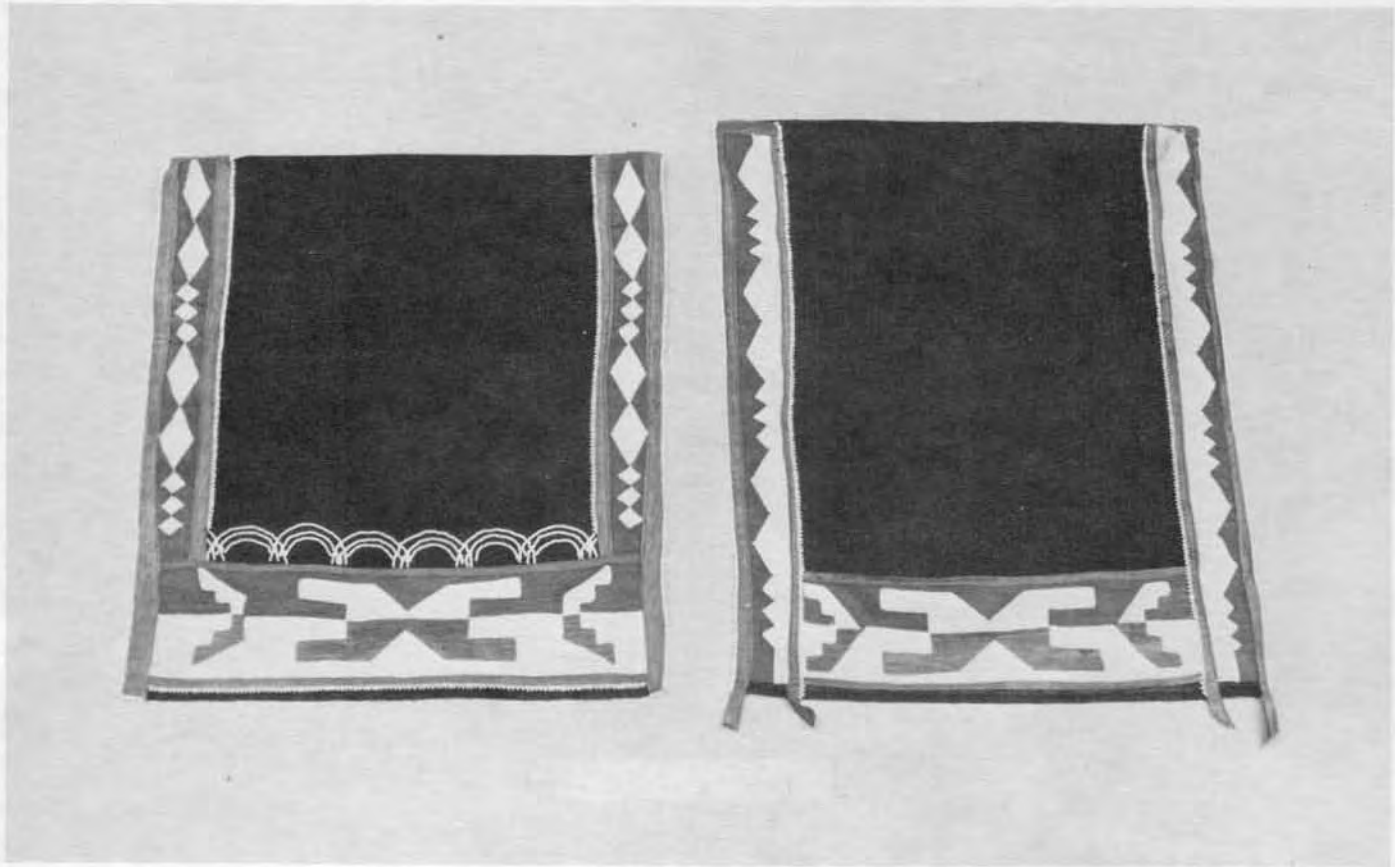


Plate 19. Breechcloth panels, Oklahoma Delaware. Front panel is the one at the left.

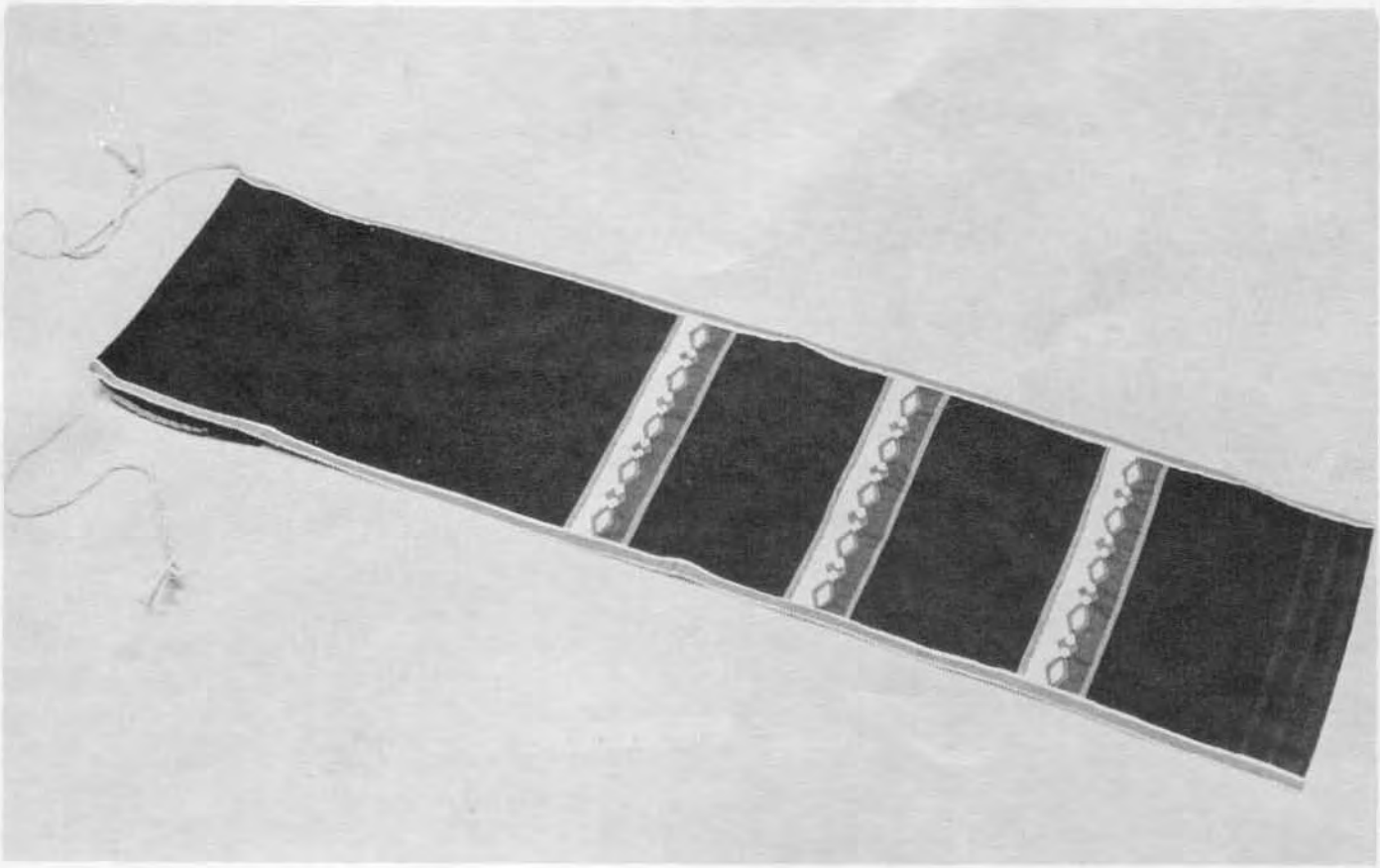


Plate 20. Dancer's "breechcloth tail".

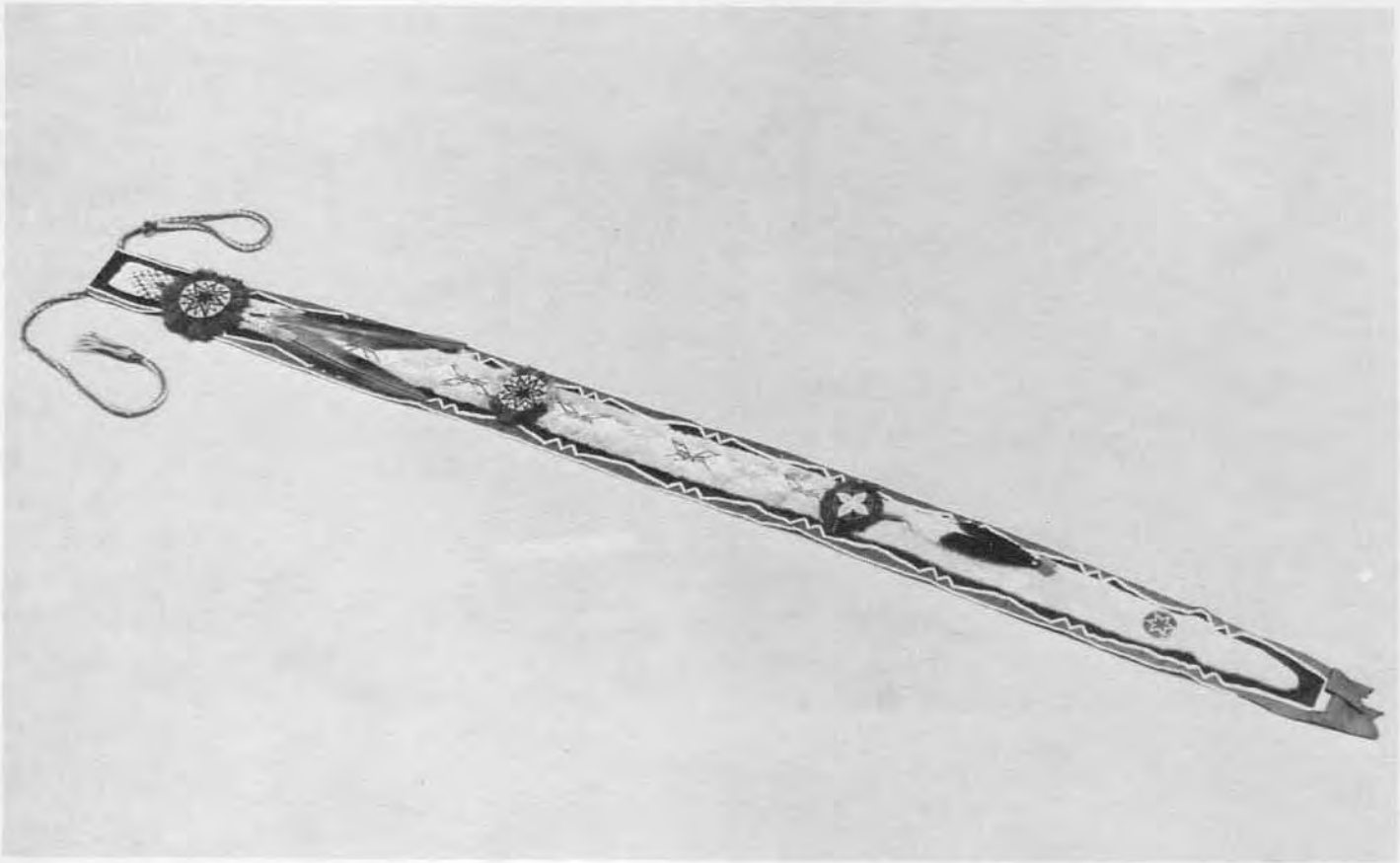


Plate 21. Delaware dancer's "otterhide".

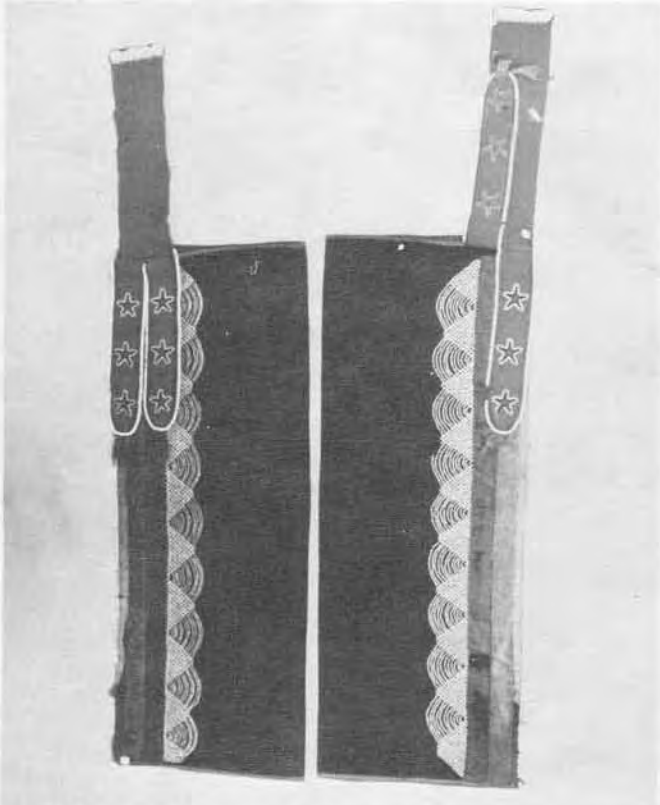


Plate 22. Delaware man's leggings, early 19th century. These beautiful leggings are in the American Museum of Natural History. Photo courtesy of Tyrone Stewart.

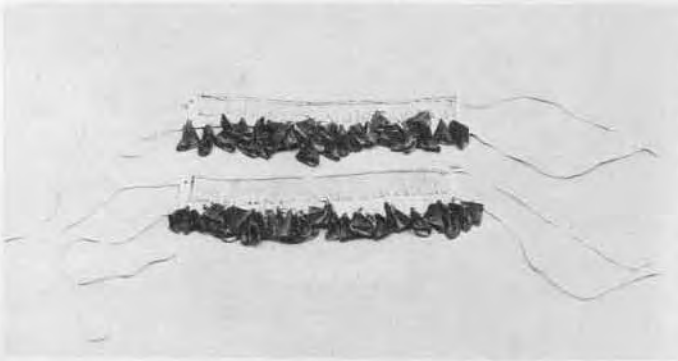


Plate 23. Deerhoof knee rattles, Oklahoma Delaware.

Plate 24. Oklahoma Delaware moccasins.

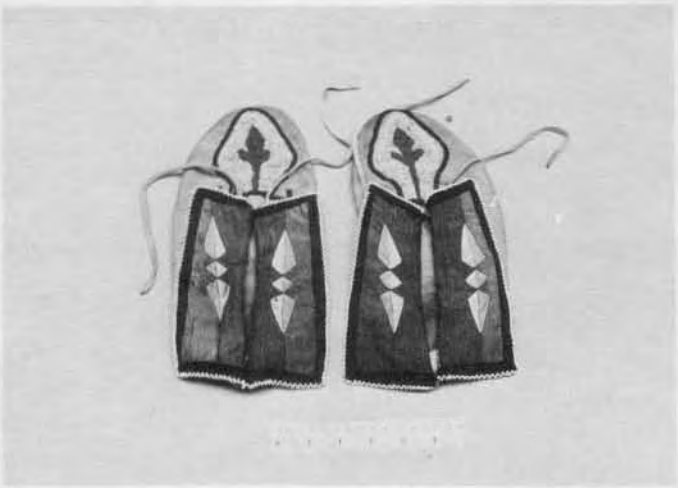


Plate 25. Oklahoma Delaware moccasins with ribbonwork cuffs.

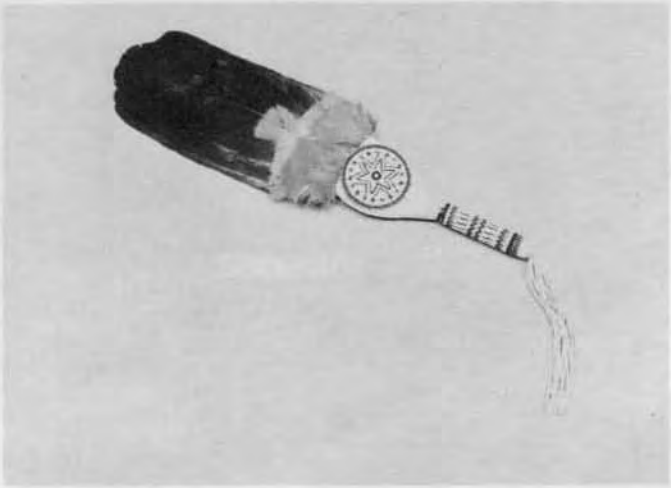


Plate 26. Man's eagle tail fan.

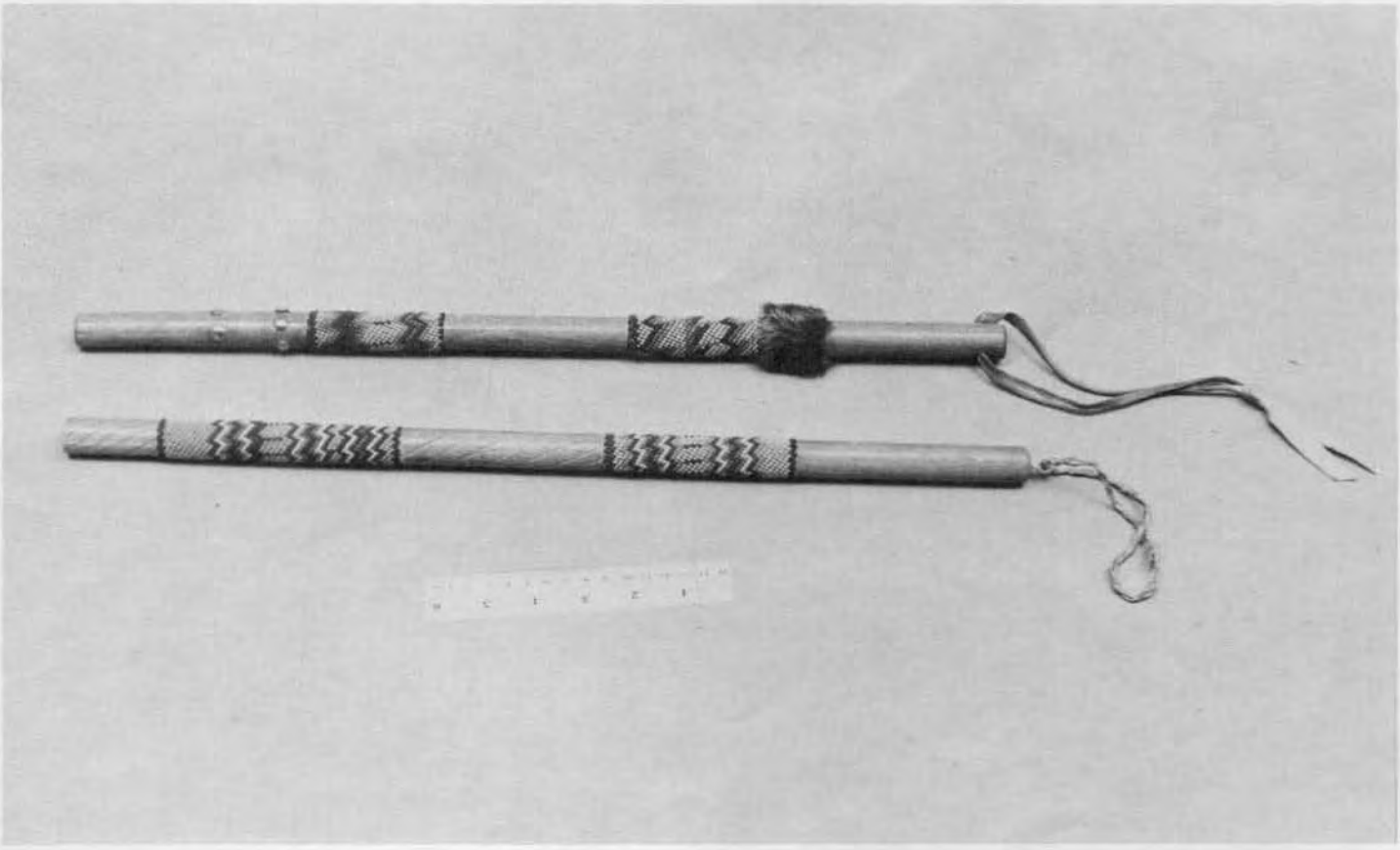


Plate 27. War dance batons, Oklahoma Delaware.

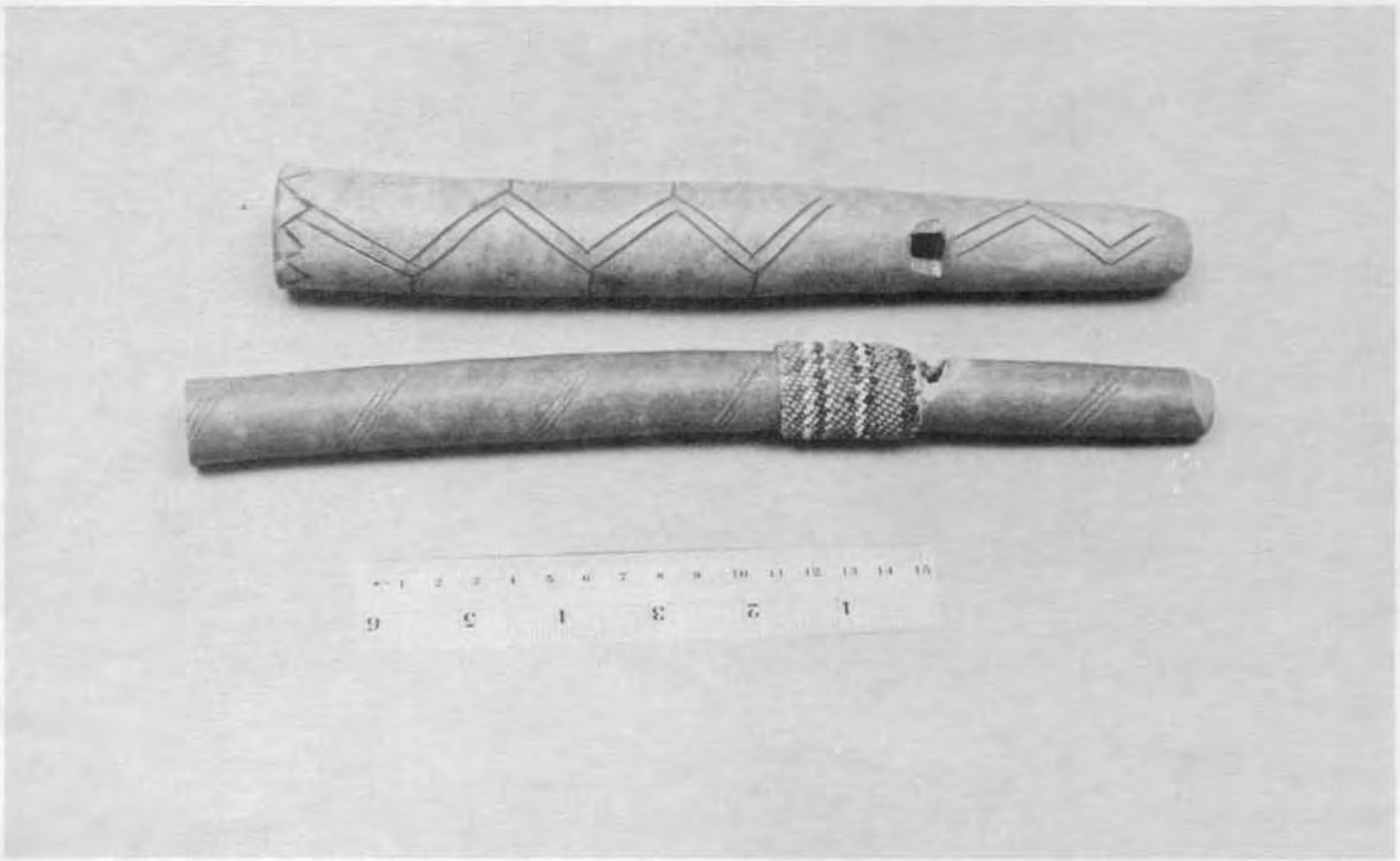


Plate 28. Gourd neck War dance whistle, Oklahoma Delawares.

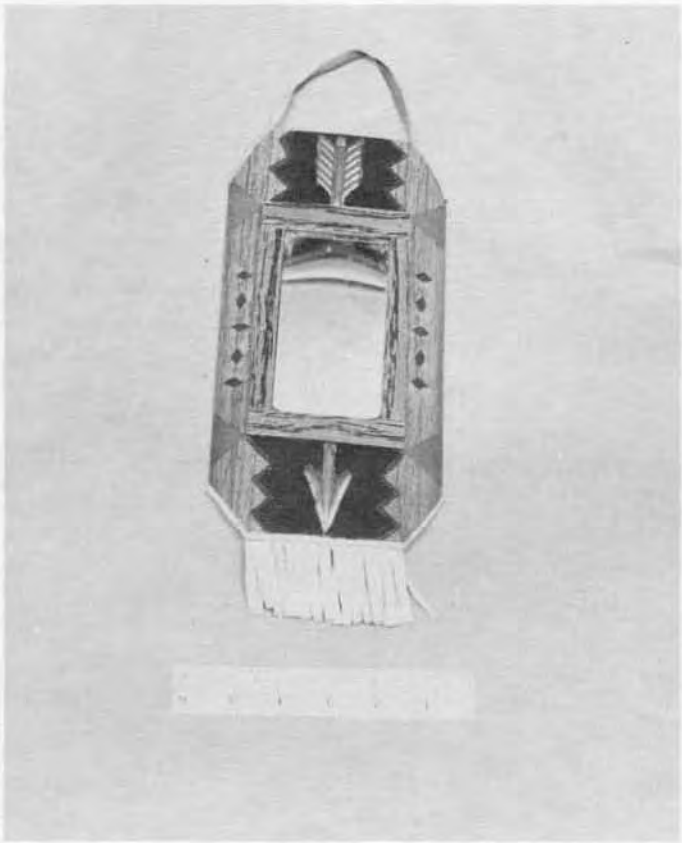


Plate 29. Man's War dance mirror in carved wooden frame.

Plate 30. Pipe-tomahawk. Hafted by Freddie Washington, Oklahoma Delaware.

Plate 31. Delaware man's "turkey hat". Sand Hill Delaware, New Jersey.

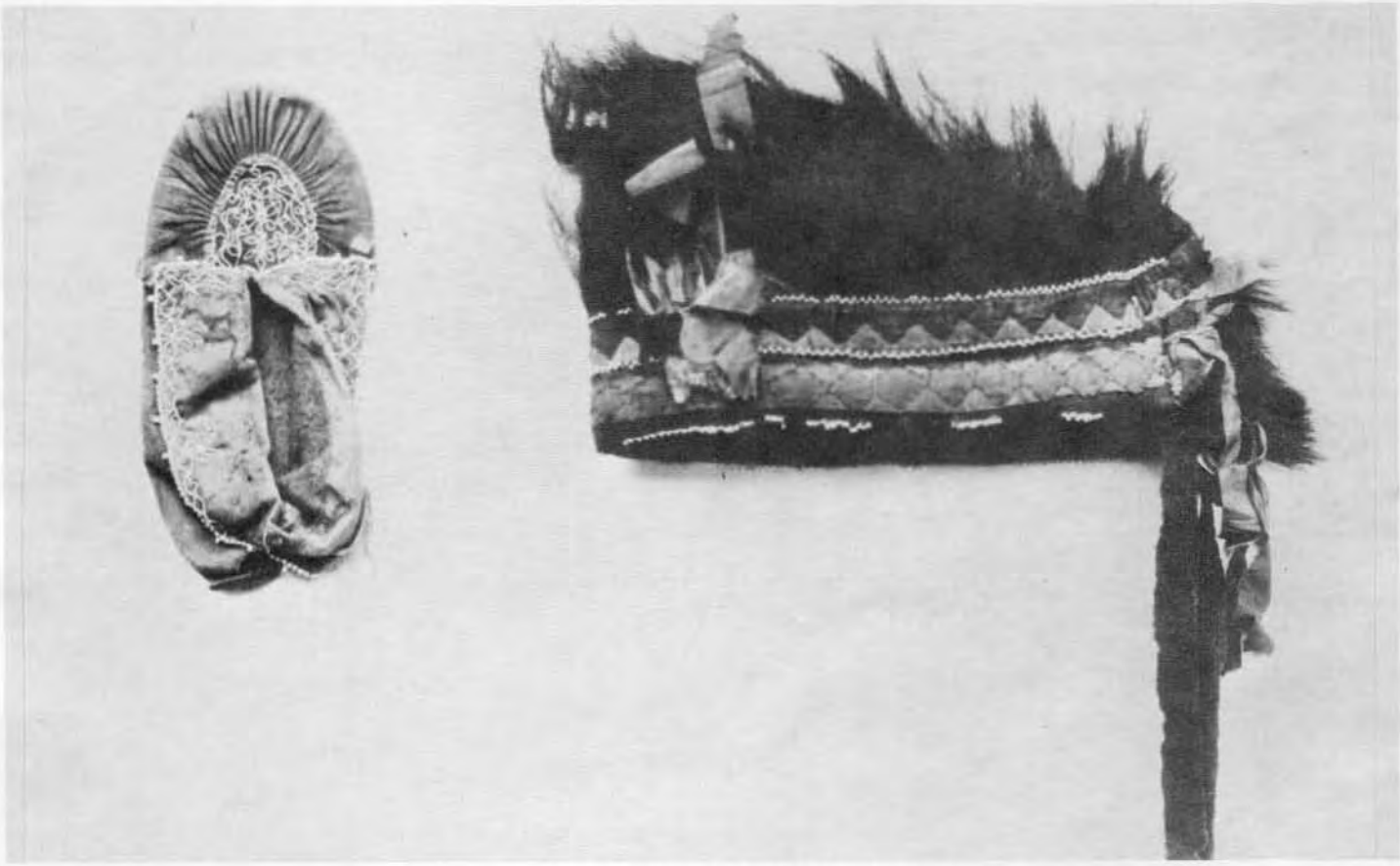


Plate 32. Left: Munsee moccasin; Right: Old Delaware headdress of bearskin. Photo courtesy of the Museum of the American Indian, Heye Foundation.

Plate 33. Model of old style Delaware man's shirt.

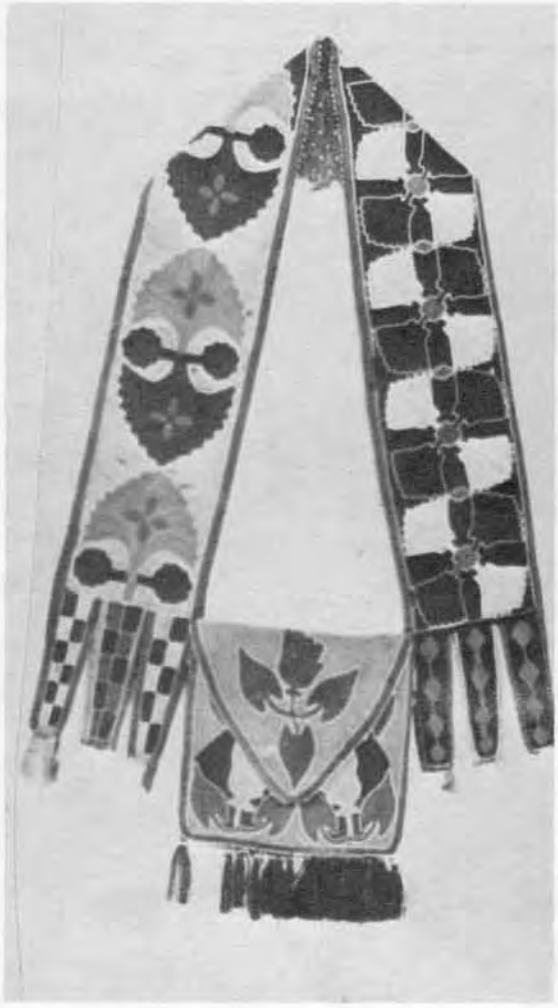


Plate 34. Delaware shoulder bag, early 19th century. Photo courtesy of the American Museum of Natural History.

Plate 35. Shoulder bag, Sand Hill Delaware, New Jersey.

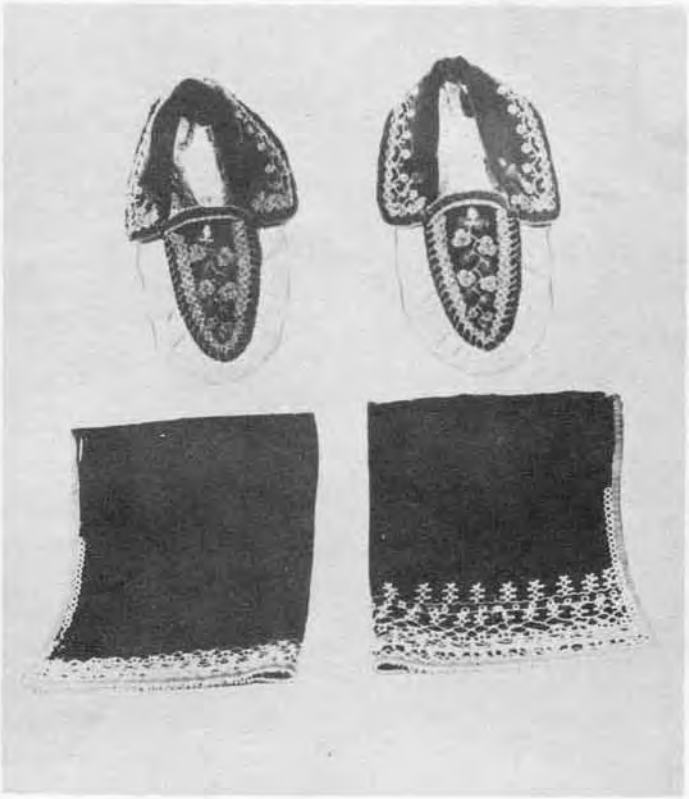


Plate 36. Delaware moccasins and woman's leggings, Moraviantown, Ontario. Note that these moccasins, from the Canadian Munsee, are quite different in both cut and ornamentation from those of the Oklahoma Delaware. The same can be said of the woman's leggings, which approach the Iroquois style. Photo courtesy of American Museum Natural History.

Plate 37. Enoch, an Absentee Delaware man. This picture is undated but we suspect it was taken in the 1870's. Note the numerous bone bead necklaces and the loom beaded necklace with attached mirror. Photo courtesy Oklahoma State Historical Society.

This is an error. Enoch Hoag was a Caddo who was married to a Delaware and is here dressed in Delaware clothing.

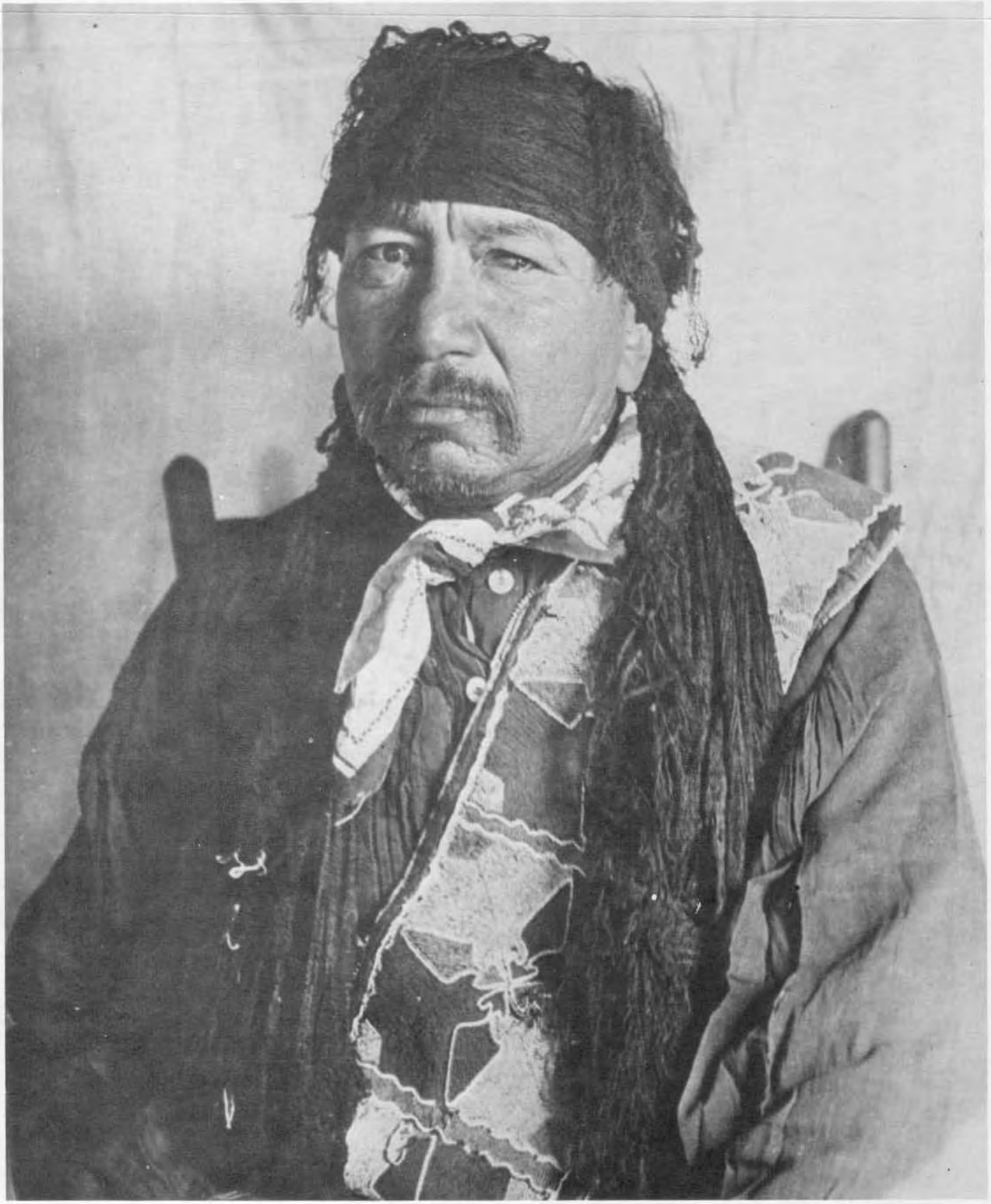


Plate 38. Charley Whitefeather, Oklahoma Delaware, Dewey, Oklahoma. This photograph was taken by M.R. Harrington in 1909. Note the yarn turban and the beautiful beaded shoulder bag. Photograph courtesy of Museum of the American Indian, Heye Foundation.

Plate 39. John Anderson and son, Oklahoma Delaware, Bartlesville, Oklahoma, ca. 1909. The costume worn by Anderson in this picture is the same, except for the moccasins, as that worn by William Brown in Plate 40. M.R. Harrington photograph, courtesy Museum of the American Indian, Heye Foundation.

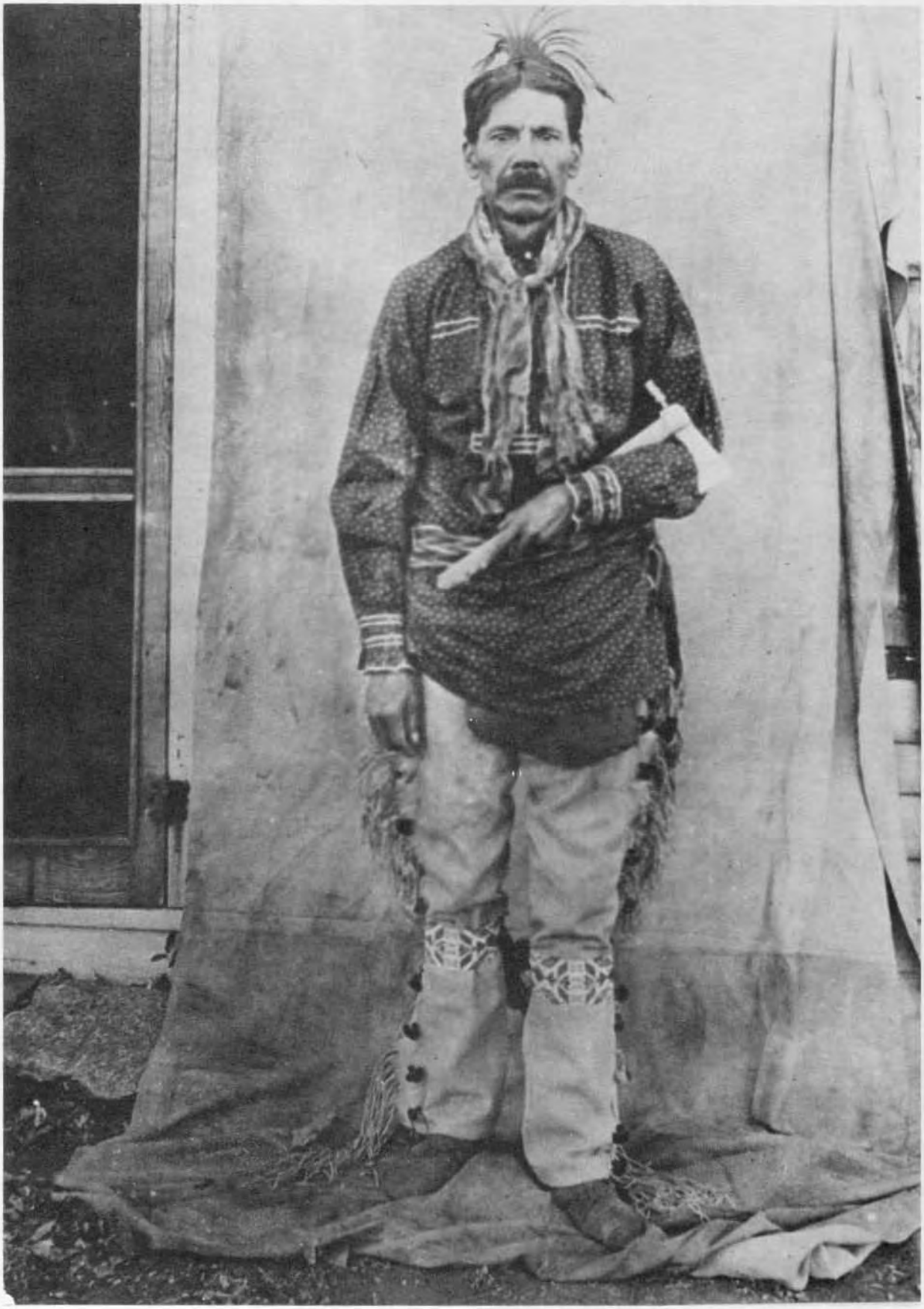


Plate 40. William Brown, an Oklahoma Delaware, ca. 1909. Note the undecorated Delaware moccasins.

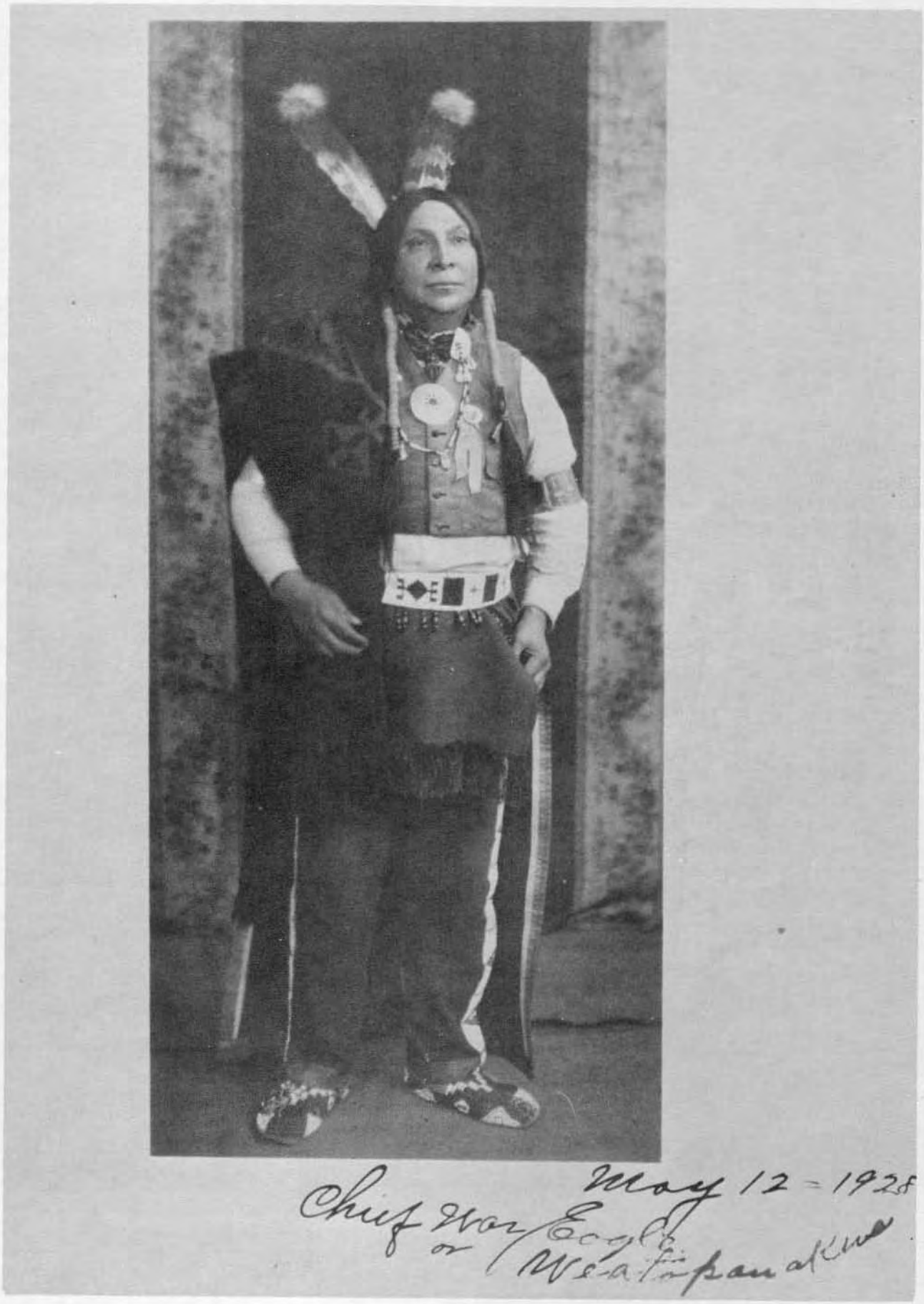


Plate 41. Charlie Webber or Witapanuxwe, "Walks with daylight", Oklahoma Delaware. Photograph taken in 1928.

Plate 42. Two generations of Delaware dancers as photographed by anthropologist Vincenzo Petrullo in 1929 or 1930. The man on viewer's right is the late Joe Washington, the man on the left is Freddie Washington, his son. Note the differences in the costumes of these two men, showing the changes which were coming in at this period.

Plate 43. Rear view of Freddie Washington, Oklahoma Delaware, showing the otterskin ornament which was introduced among the Delaware in the 1920's. This picture was taken by Vincenzo Petrullo about 1929 or 1930.

Plate 44. The late Joe Washington, an Oklahoma Delaware, wearing a hawk feather warbonnet of his own construction, ca. 1930. The Delaware admired the beautiful warbonnets of the Plains tribes in western Oklahoma but at this time had not learned how to make them correctly.

Plate 45. The late Jake Parks, Oklahoma Delaware, in native dress. Parks was a talented artist whose paintings and sketches record much detail concerning Oklahoma Delaware life in the 19th and early 20th centuries. From an heirloom photograph loaned by Freddie Washington, taken ca. 1930.

Plate 46. Two Oklahoma Delaware men photographed in 1932. Man at viewer's left is George T. Anderson, man at viewer's right is Charlie Webber (see Plate 41). Note how both men are using their blankets as articles of wearing apparel, a custom which has since disappeared among the Delaware. Note also the face painting of the men.

Plate 47. The late Reuben Wilson, Oklahoma Delaware of Copan Oklahoma, dressed for the "Poineer Parade" in Bartlesville, Oklahoma, June 1939. Noted for his strong personality and eccentric behavior, Reuben was a skilled woodcarver and archer. In this view he is wearing his bells low, rather than at the knee, because he is on horseback. Photo courtesy Loyce Brown and James Rementer.

Plate 48. Group of Oklahoma Delaware on a visit to Allentown, Pennsylvania, in 1941. The man on viewer's right, shaking hands with the local official is Tom Halfmoon, the man who introduced "pow-wow" style dancing and many Osage costume features among the Oklahoma Delaware. The other Delaware man is Freddie Washington. The girl is Tom Halfmoon's daughter Florence.

Plate 49. Numerous Falleaf, Oklahoma Delaware, Caney, Kansas. Numerous has been instrumental in the revival of dancing among the Delaware during the past decade. Though his ceremonial dress approximates the standard Oklahoma "straight" dancer's costume, the moccasins are traditional Delaware style, and his roach and beaded belt are also Delaware craftwork. Photo taken in 1971.

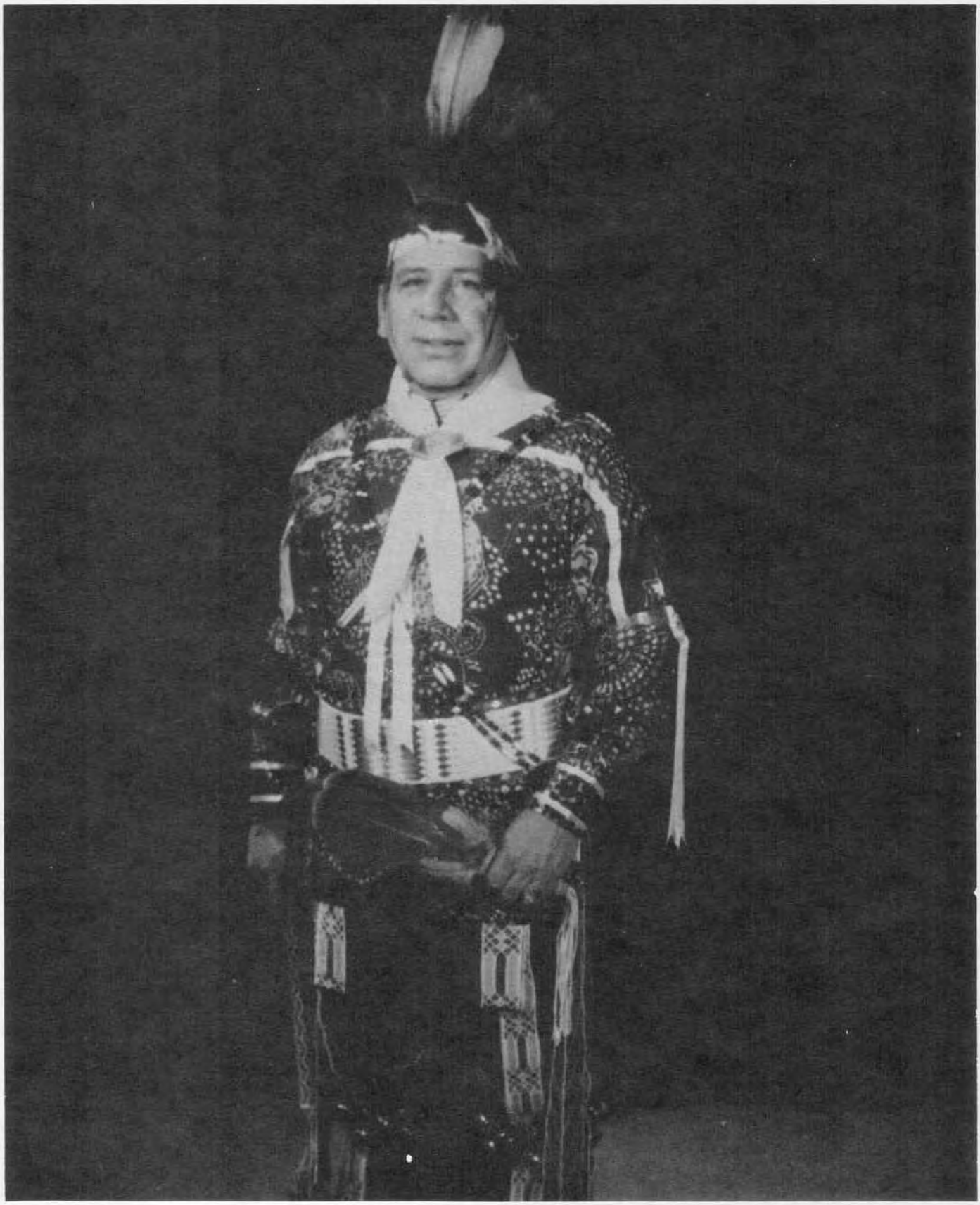


Plate 50. Don Wilson, Oklahoma Delaware of Dewey, Oklahoma. Don is a champion "straight" dancer. Note the characteristic beaded design on Don's leggings and breechcloth, which are old Delaware ribbonwork designs transferred to another medium. Photograph taken in 1973.

Plate 52. Richard Falleaf and his daughter Barbara in costume at the 1971 Delaware pow-wow, Copan, Oklahoma. The warbonnet worn by Dick on this occasion was to honor visiting Osage.

Plate 51. Richard Falleaf, Oklahoma Delaware of Copan, Oklahoma. Note the characteristic Delaware man's shirt and moccasins worn by Dick in this photograph, taken in 1972.

Plate 53. Bill Supernaw, a well known Indian personality of Skiatook Oklahoma. Bill is of part-Munsee background, derived from the Franklin County, Kansas, group. The costume he is wearing in this picture is an Osage "straight" dancing costume. Photograph taken in 1972.

Plate 54. Elijah Logan, Delaware of the Moraviantown Reserve, Ontario Canada. Photograph taken by M.R.Harrington in 1907. Note the Iroquois gastoweh type headdress worn by this man, the distinctively Munsee style beadwork on his collar, cuffs, and shoulder bag, and the ball-head warclub which he carries. Photo courtesy of Museum of the American Indian, Heye Foundation.

Plate 55. Tribal council of the Sand Hill band of Delaware, New Jersey, in native costume. The man in the center is Chief Crummel. The man at viewer's extreme left is Robert Revey, father of James Revey. The two men second from either end are wearing the traditional feather crown or "turkey hat" and Chief Crummel is wearing his bald eagle headdress and carrying his bald eagle fan. Photograph taken in the 1920's. Photo courtesy of James Revey.

Plate 56. Ceremony in which the late Governor Driscoll of New Jersey was made an honorary member of the Sand Hill band of Delaware, 1949. At this period eagle feather warbonnets, a style borrowed from western tribes, were very much in vogue among the Sand Hill group. Note also the traditional Delaware beaded yokes worn by the man in the center of the picture and by James (Lone Bear) Revey, the man standing behind Gov. Driscoll. The yoke worn by James Revey, with its interesting open hands and chain design was made by Restella Richardson Revey many years ago. The open hand, according to Mr. Revey, symbolizes peace (holding no weapons), while the center circle and cross represents the four cardinal directions, and the chain represents the "covenant chain", the pledge to keep the peace. The complete meaning behind the yoke was to symbolize the treaty of Easton , Pennsylvania, in 1757, between Teedyuskung and the Susquehanna Delaware and the Pennsylvania government (Cf. Wesloger 1972: 232-233).

Plate 57. Group of Sand Hill Delaware, New Jersey, taken on May 12, 1964. By this time the Sand Hill group had adopted "Pan-Indian" warbonnets and vests for the most part, though the man in the center retains an old style floral beaded yoke. Photo courtesy James Revey.

Plate 58. Member of the Sand Hill band of Delaware, New Jersey, wearing a fine example of the feather crown headdress made about 1943. According to James Revey, who supplied this photograph, the scroll design at the sides of the band is derived from the Cherokee, while the star at the front goes back to the period when dried starfish were sewn onto costumes along with shells, wampum beads, and other natural materials.

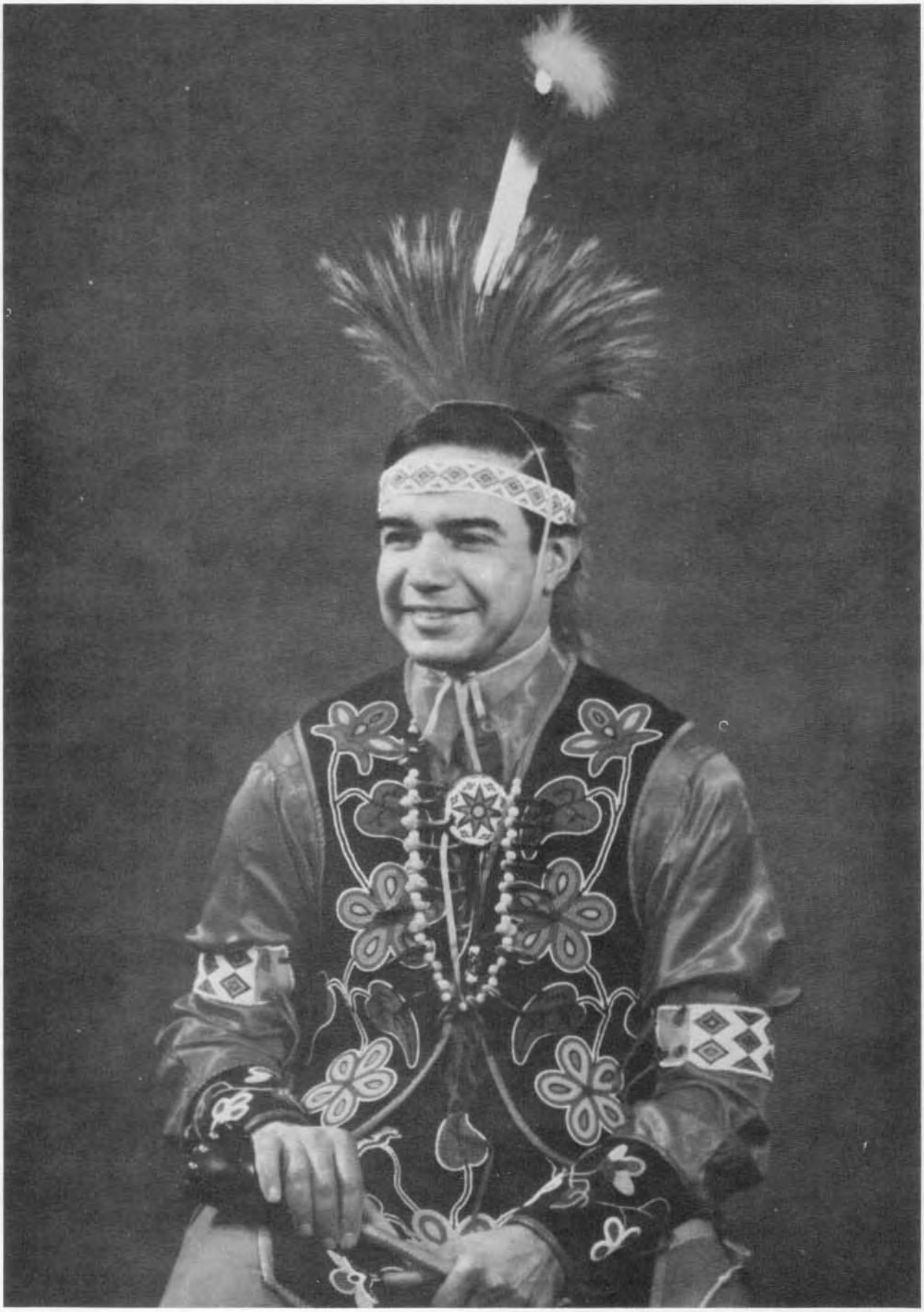


Plate 59. James Revey ("Lone Bear") of the Sand Hill band of Delaware, New Jersey. Photograph dated October, 1972.

James H. Howard, the author of Delaware Men's Clothing, was an anthropologist who took part in dances and other activities with a number of tribes. He also had a collection of traditional clothing and purchased items from several Delawares who made clothing items. He also requested and was given a Lenape name and it was Kwènakwinùnt – He who looks like a tall tree. Here are some photographs of Jim in his Delaware clothing

Old time Delaware clothes

Modern Delaware clothes

Dancing
at
Powwows

shown in Plate 14 was made by Freddie Washington, using old trade beads. Sometimes mescal beans (*Sophora secundiflora*) were drilled and strung for bandoliers by the Oklahoma and Absentee Delaware.

In earlier days strings of wampum were worn in the same manner, and were called *ašuwilunghúsu kékok*, "He is wearing wampum beads in strings from the shoulder to the opposite hip." Ordinary necklaces of wampum and other types of beads also appear in old photogtaphs (Cf. Plates 37, 41, 45).

(11) Shoulder feathers (*upxkoní mikwənətíta*, "small feathers worn on the back of the shoulders"). Freddie Washington and Nora Dean both remarked that the Delaware men usually wore bunches of small feathers attached to their bead bandoliers so as to fall down the back from a point just over the shoulder blades. These were worn instead of the "perfume bundles" usually seen with the Osage, Ponca, Quapaw, etc. "straight" costume. The shoulder feathers are made much like a small set of Peyote "feathers" except that the fringe is missing and replaced by two buckskin tie thongs. Each feather is sewed in an individual buckskin socket. These are then gathered into a single unit at the top, which is beaded in gourd stitch work. The shoulder feathers in Plate 15 are made from pileated woodpecker feathers, and were made by Freddie Washington. Flicker, blue jay, sparrow hawk, and grouse tail feathers are also used by the Delaware, in fact any colorful feathers of the right size.

(12) Belt and/or sash (*kəlamapisun*, "belt"). Traditionally the Delaware man wore a wide, finger-woven yarn sash around his waist over his shirt. This style, still current among the Absentee Shawnee, Creek, Yuchi, and Seminole, appears in Plates 39, 40, and in Freddie Washington's attire in Plates 42 and 43. Note that Freddie's father, Joe Washington, shown in Plate 42, wears neither sash nor beaded belt over his shirt. A simple utilitarian belt, of course, was always worn under the shirt to hold up the breechcloth and leggings.

Later, perhaps as a result of Osage influence, the Delaware began wearing the sash under the shirt and a wide beaded belt over it (Cf. Plates 46, 48, 49, 50, 51, and 52). At present only yarn side drops are worn under the shirt, not the full sash. These side drops are, of course, derived from the ends of the full sash formerly used.

The beaded belt shown in Plate 16 has no collection data indicating maker or tribal origin. It has been identified by several Delaware, however, as being typical of their tribe in its employment of leaf designs which are half one color and half another (Compare with Stewart 1973:11, Plate 7).

Sometimes the Delaware man wears a small pouch attached to his belt, a handy place to store change, cigarettes, etc. The pouch shown in Plate 17 was secured from Nora Dean in 1971. The antler button used to close the pouch is characteristically Delaware.

The yarn side-drops in Plate 18, once a single sash, are from the Stockbridge-Munsee of Wisconsin. The gourd stitch beadwork at the ends was added by Freddie Washington in 1968.

(13) Breechcloth (*sʌkutákʌn*, "breechcloth") and breechcloth tail. The Delaware man's breechcloth is usually made of dark blue or red woolen broadcloth of the finest quality, with ribbonwork down either side and sometimes across the bottom as well. The width of the breechcloth is roughly the width of the wearer's two outstretched hands, when placed together thumb to thumb, while the length is the distance between the wearer's right and left fingertips when the arms are extended full length at the sides.

At the present time most Delaware men "cheat" a bit, not wearing the full breechcloth but merely two panels representing the front and back ends, the so-called "dance aprons". These are equipped with belt channels at the top. For modesty's sake the dancer wears undershorts or a pair of swimming trucks beneath the breechcloth panels.

The breechcloth panels shown in Plate 19, and also the breechcloth tail shown in Plate 20, were made by Nora Dean. All have typical Delaware ribbonwork designs. Note that the ribbonwork designs on the sides of the front and back panels do not match in design (though they do match in color scheme), nor do either of the side designs match the designs on the breechcloth tail. Note also that no attempt has been made to utilize the selvage stripes of the broadcloth for decorative effect, as is commonly done by some Prairie and High Plains tribes. Note also the delicate beaded arches on the front panel just above the ribbonwork at the bottom. This very old beadwork design, which the Delaware share with the Iroquois tribes, the Shawnee, the Miami, and perhaps still others, is a feature one would never see on a Prairie or High Plains straight dancer's breechcloth. Finally, note that the front panel of the breechcloth is slightly shorter than the back. Formerly this characteristic was seen in even more exaggerated form (Cf. Plates 42 and 43).

Until the mid-1930's some Oklahoma Delaware and Absentee Delaware men wore a much wider breechcloth, decorated with beadwork designs rather than ribbonwork (Cf. Plate 46). These wide, beaded, breechcloths always seem to have been worn outside, rather than underneath the tails of the dancer's shirt.

The breechcloth tail, Nora Dean correctly insists, is not an element of traditional Delaware men's costume, but a feature added in the 1930's copying the Osage and other Prairie and High Plains tribes.

The question of how and when this seemingly superfluous piece of cloth became a part of the

Oklahoma "straight" costume has never been adequately explained. Ultimately it would seem to be almost as foreign to traditional Osage or Ponca male attire as it is to the Delaware, though the former tribes adopted it several years before the latter. The breechcloth tail does not appear in Cohoe's painting of the Osage dancers done in 1875, hence it must have been added to Osage male attire after that date (Cohoe 1964: Plate 9). Norman Feder once suggested that the breechcloth tail may be a vestigial relic of the long, narrow breechcloths formerly worn by the Kiowa, Comanche, Cheyenne, and other High Plains tribes. The Osage, who traded with these Plains people, probably adopted the style from them, adding it to their own short breechcloth. In time they abandoned the cumbersome front piece but retained the hinder part, which adds a graceful dimension to the gliding motions of the straight dancer and also prevents his otterhide from twisting itself around his leg at odd moments. Whatever its origins, the breechcloth tail is definitely a part of today's ceremonial dress for the Delaware man, and to omit it would invite commentary from other dancers. It is always worn under the back breechcloth panel by Delaware dancers.[2]

(14) Otterhide (*kwənə́məxhw xɛs*,"otter hide"). This element of costume, like the breechcloth tail, is a recent addition to the Delaware man's ceremonial costume, and almost certainly came to them from the Osage. It is worn tied around the neck with a braided yarn cord, so as to hang down the wearer's back. The cord at the top is concealed beneath the neckerchief, item 7.

The Delaware formerly possessed a sacred ceremony, one of the so-called "grease-drinking" rites, called the *Pəpasúkwihə̀lən* In this ceremony the master of ceremonies wore an otter pelt which was slit so that he could pull it over his head and fit it around his neck like a collar. The head of the otter rested on his chest, the body and tail falling down his back. (Weslager 1973:86) This otter pelt ornament, however, is in no way ancestral to the use of otterhides by present day Delaware dancers, though the manner of wearing both is similar. We merely mention the sacred otter pelt of the *Pəpasúkwihə̀lən* or Otter ceremony to indicate the general reverence for this animal by many American Indian groups. With the Osage and Ponca the otterhide used by the straight dancer was formerly the badge of a warrior.

The "otterhide" shown in Plate 21 (actually made of clipped sheepskin) is Pawnee or Osage in origin. The ribbon work edging, however, was added by Nora Dean and the feather rosettes were made and formerly used by Freddie Washington. Note that in Plate 42, a snapshot of Freddie Washington and his father, the late Joe Washington, taken by Vincenzo Petrullo in 1929 or 1930, Freddie is wearing an otterhide but his father is not. This fact serves to date, at least by generation, the introduction of the otterhide as an item of Delaware man's ceremonial dress. Plate 43, a shot taken of Freddie at this same time, shows how the otterhide appears from the back.

(15) Leggings (*kakína* /plural/, "leggings.") Leggings, either of buckskin (Cf. Plates 39, 40, 42 right, and 46) or woolen broadcloth (Cf. Plates 22, 37, 41, 42 left, 43, 45, 47, 48,49, 50, 51, and 52) are worn with the Delaware man's ceremonial costume. The buckskin leggings are always fringed up the side. They are sewed, or laced with buckskin thongs, on a bias from ankle to hip, and sometimes (Cf. Plates 39, 40) are ornamented with small yarn pompons along this seam, or with buttons made from sawed off sections of deer antler. The Delaware man's buckskin leggings are apparently identical with those worn by the Shawnee.

The broadcloth leggings takes its form from the earlier buckskin leggings, but it is not fringed. Instead, the extra cloth outside the seam remains as a flap. At its outer margin this flap is decorated with a band of ribbonwork or (rarely) beadwork, usually some 5 cm. (2 inches) in width, extending from ankle to hip. Since about 1930 Delaware dancers, have followed the custom of reversing their cloth leggings. What would normally be the left legging is worn on the right leg and vice-versa. When worn "backwards" in this manner the decorative ribbonwork edging can be folded around to the front and outside of the leg, where it can be seen, held in place by the dancer's kneehands. If worn in the normal manner, not reversed, the ribbonwork would be folded around to the back of the leg and its decorative effect would be lost. One suspects that the Delaware adopted this custom of reversing their leggings from the Osage. The Absentee Shawnee, longtime allies and cultural congeners of the Delaware, still follow the old style and do not reverse their leggings even at the present time. Bucksin leggings are never reversed in this manner, only cloth leggings.

The leggings shown in Plate 22 are an unusally fine pair dating from the early part of the 19th century. Note the very simple ribbonwork on the flaps, also the fine beaded "arches" inside this ribbonwork, the same design used by Nora Dean on the breechcloth (Plate 19) discussed above. Note also the red stroud cloth belt ties at the top of either legging. The Delaware shared with the Iroquois the habit of extending the lower part of these functional belt ties to make ornamental flaps. This feature also appears on old Delaware buckskin leggings.

(16) Kneebands or garters (*kəlíxkwnɛpia* /plural/ "kneehands"). A pair of wide beaded kneebands with yarn ties and fringes at the ends, or slightly narrower finger-woven yarn garters, are worn just below the knee by the Delaware man (Cf. Plates 39, 40, 46, 48 right, 49, and 52). These kneebands help to hold up the leggings and are also very decorative. Now that the Delaware dancers

wear bells at the knee, these bells conceal the main part of the kneebands, and only the decorative yarn fringes show on the outside of the dancer's legs. Only in recent years have Delaware dancers worn bells (*popowēsak*), though all do so at the present time. Freddie Washington, in his youth one of the better Oklahoma Delaware dancers, never wore bells with his costume, only beaded knee bands. Bells appear to be another addition to Delaware costume resulting from contacts with the Osage.

Sometimes, instead of beaded or yarnwork kneebands the Delaware dancer would wear a set of deerhoof leg rattles (*šuhwikahša*). The last Oklahoma Delaware to make and wear this characteristic item of costume was Joe Washington, Freddie's father (Cf. Plate 42.) The set of deerhoof knee rattles shown in Plate 23 was made by Freddie Washington for this writer, though he stated that he had never worn leg rattles himself. James Revey, of the Sand Hill group, still makes and wears deerhoof leg rattles.

Deerhoof rattles of various sorts have a wide distribution in both North and South America and are undoubtedly prehistoric in origin. To prepare the rattles the entire toes of the deer (the main portion of the hoof, not the dewclaws) are boiled for several hours. After this boiling the bone core can easily be pried loose and removed. A bit of scraping removes the fat and connective tissue from the inside. The thin upper part can then be trimmed off straight, or notched. The tip of the hoof should then be cut off so as to leave a small hole through which a buckskin thong can be passed. This thong should be knotted on the inside of the hoof, which then hangs upside down. The ends of these thongs are then threaded through holes in a heavy leather pad which circles each of the wearer's legs just below the knee, and tied together in pairs at the back. Generally two rows of hooves are used on each kneeband.

Deerhoof leg rattles were formerly used by both the Loyal and Absentee bands of Shawnee, and are still used by the Canadian and New York Iroquois. Until recently they were also used by the Oklahoma Seneca-Cayuga as well. A friend of mine in this last group, the late Frank White Tree, once made me a magnificent set of knee rattles which had small flat pieces of hoof sewed to the leather of the leg bands beneath the hooves to provide extra sound. This set of leg rattles, unfortunately, was stolen from a museum exhibit to which I had loaned them.

An interesting historical note is provided by Drake, who notes that "dried deer hooves", probably knee rattles of the type just described, were used by the Indian warriors, Shawnee and Delaware followers of Tenskwatawa, the Shawnee prophet, as a signaling device at the Battle of Tippecanoe (1811):

The Indians advanced and retreated with the aid of a rattling noise, made with deer hoofs, and persevered in their treacherous attack with an apparent determination to conquer or die upon the spot. (Drake 1852: 151).

This use of deer hooves by the Indians may have been inspired by the snare drum signals employed by "White " armies at that period in time.

(17) Moccasins (*lənhʌkšəna*, "moccasins"). Stewart (1973: 9) has described the construction and decoration of the Delaware moccasin in some detail. I can add little to his remarks except to note that the Absentee Delaware have apparently retained the older style of Delaware moccasins, the type without the tongue. There appears to be little sex differentiation in Delaware moccasins, nor is there for the Shawnee. The only differences noted, according to Nora Dean, is that the cuffs of ladies' moccasins are sometimes ornamented a bit more delicately and ornately than those of the men. The moccasins shown in Plate 24 were made by Mrs. C.O. Davis, Dewey, Oklahoma, and those in Plate 25 were made by Nora Dean.

The Munsee Delaware wore a different type of moccasin, with a large tongue. A pair of Munsee moccasins from the Moraviantown group is shown in Plate 36. The moccasins worn by George T. Anderson, the Delaware man at viewer's left in Plate 46, are almost certainly not Delaware. I would attribute them to the Sauk. A good idea of the appearance of undecorated Delaware footgear can be gained from the photograph of William Brown, Plate 40.

Accessories

When attired in ceremonial dress, the Delaware man always carries something in one or both hands. Some of the more common accessories carried in the hand in this manner are:

(18) Fan (*lɛlɛ́hwən*, "fan"). The fan, or "Indian air conditioner" helps cool off the Delaware man after his exertions in the dance arena. The fan is much more than a utilitarian device to the Delaware, however. Fans figured in almost every sacred ceremony, and even today serve to waft the holy cedar incense in purification rites in many Delaware homes. The tail of the eagle was highly prized by the Delaware for use as a fan, but turkey wings and tails, and hawk tails of various sorts were also employed.

The eagle tail fan shown in Plate 26 was made by Freddie Washington in 1968. In its gourd stitch beadwork, rolled fringe, and beaded rosette it shows definite Southern Plains influence.

(19) Dancing stick or baton (*kəndəhákən* "guiding the way"). Although items of this sort have been made by the Delaware for three generations, I suspect that they are derived from the dance sticks of the Osage, Ponca, and other Prairie tribes. They are the modern descendant of the "coup sticks" of Prairie and High Plains warfare. Speck (1937: 92, 94-96) is totally in error when he

states that such sticks were carried by the dance leader in the "Leading" or Stomp dance. The two specimens in Plate 27 were both made by Freddie Washington. The gourd stitch beadwork, again, indicates Southern Plains influence.

(20) Dance whistle (*pótatšíkən*,"whistle"). Some Delaware dancers carry a long whistle which they sound at the beginning of a dance song to encourage the singers and other dancers. These are an ancient feature of Delaware warrior regalia. Leonard Thompson, Nora Dean's brother, remembers the use of such whistles in the last performances of the Delaware *Ilάwkən* or Warriors' dance. The Oklahoma Seneca-Cayuga men and boys, when performing their version of the Warriors' dance, all carry long sticks. Earnest White Tree, a leading ritualist of this group told me that these sticks are modern substitutes for the whistles formerly employed. This fact, plus the use of such whistles by the Shawnee in their "Man's dance" would seem to indicate that such whistles were a general feature of the Eastern Woodlands War dance, known to the Delaware as *Ilάwkən*.

Freddie Washington produces two types of dance whistle, one of river cane, the native American cane from which the Caney River takes its name, and another type of gourd. The gourd whistles are another interesting example of the many uses which the Delaware made of this common plant. Freddie, who learned to make gourd whistles from his father, employs the long, straight neck of the long-necked gourd for this purpose. Only a few gourds from each year's crop are suitable for use as whistles. The gourd whistles are incised and painted in much the same way as the gourd scarf slides noted earlier. The two gourd whistles shown in Plate 28 were both secured from Freddie Washington. The upper, thicker, specimen he made himself, in 1969. The other was made by his father, Joe Washington, many years ago, though the gourd stitch beadwork was added by Freddie in 1971.

(21) Dance mirror (*čičʌngw* "mirror"). Mirrors, according to Leonard Thompson and Freddie Washington, were carried by some dancers in the last performances of the Delaware *Ilάwkən* .Leonard recalls wondering, as a boy, why these warriors were so fond of carrying mirrors. The answer may lie in the fact that the flashing surfaces of the mirrors resembled lightning, and were thus considered pleasing to the Thunderers, the Delaware war gods and the patron deities of the *Ilawkən*. The Delaware conceived the Thunderers as man-like beings with wings. These "elder brothers" of the Delaware pantheon protected the people against the great Horned snakes and other water monsters and from evil forces in general. (Harrington 1913: 226).

The dance mirror shown in Plate 29 was made by Freddie Washington in 1972.

(22) Pipe tomahawk (*hupokʌní-təmahíkʌn*, "pipe tomahawk"). Though rarely seen today, pipe-tomahawks were popular Delaware male accessories as early as 1759 (Williamson 1974: 14) and as late as 1909 (Plates 39 and 40). The piece shown in Plate 30 is an archeological specimen from Oklahoma which was hafted by Freddie Washington. The pipe bowl, formerly opposite the blade in this specimen, has been broken off.

(23) Blanket (*ahkwíən*,"blanket"). The Delaware male dancer of the present day, like the straight dancers of other tribes, uses his blanket mainly as a cushion to sit upon and to mark his seat on the dancer's bench while he is dancing in the arena. Formerly, however, the blanket was in every sense an item of dress, and was worn draped about the body in various ways to suit the occasion and the wearer's mood. Some of this earlier use of the blanket can be seen in Plates 37, 41, 44, and 46. Today, only in the Peyote ceremony and the Gourd dance, which the Delaware have recently (1972) borrowed from the High Plains tribes, does the man's blanket retain any of its function as an item of apparel.

At the present time a Pendleton blanket is generally carried to the dance arena by the Delaware dancer (Cf. Freddie Washington in Plate 42, Dick Falleaf in Plate 52) but a generation or two earlier a blanket of red woolen broadcloth or strouding, called *mάxkahkwíən*, "red blanket, was preferred. The blanket of today's dancer is, of course, the modern descendant of the beaver fur robes and turkey feather mantles used by the Delaware in their eastern homeland, or the buffalo robes which they employed later in the Midwest and on the Plains.

Other accessories have been carried by the Delaware man when in ceremonial dress: Single eagle feathers (Cf. Plate 46; ballhead warclubs (*pahkʌskingwehíkʌn*); ornamental canes (Cf. Joe Washington in Plate 42), and beaded bags (ibid).

Obsolete Costume Items

It is not the purpose of this brief paper to present a complete history of Delaware male attire from the time of White contact up to the present. This would entail a detailed examination of archival sources, museum collections, paintings, etc. far beyond the scope of our modest effort here. A few obsolete items of Delaware male attire, however, are well represented in museum collections and are still recalled by living informants, and will therefore be noted here.

(24) Feather crowns (*mikwénəhàsu alúkwèpi*, "feathered band"). This old style of Delaware headdress was probably universal among Indians along the Atlantic coast. The account of the explorer Verrazano , the first relating to Indians of the eastern seaboard, mentions this type of headdress in two places. The first is in connection with the Cape Fear Indians, a now-extinct Siouan speaking group affiliated with the Catawba. The

explorer notes that:

Some wore a headband of bird's feathers; all were naked except for a loincloth. (Verrazano, quoted in Sauer 19-1:58).

The same type of headdress is later described as being worn by the Indians of New York Bay (ancestral Delaware) who came out to greet the explorer's ship (Sauer 1971:59). The headdress was still popular in 1759, and is the type worn by Peter Williamson with his "Dress of a Delaware Indian" (Williamson 1974:14). The headdress survived until the age of photography among the Micmac, Penobscot, Mohegan, Mohawk, Pamunkey, Eastern Cree, and Ojibwa , as well as the Delaware. Although the feather crown disappeared generations ago among the Oklahoma Delaware, it survived until the 1920's among the Sand Hill group (Cf. Plates 55, 58). The specimen shown in Plate 31, with its fine old Algonkian "double curve" beaded band, was made by James Revey, of the Sand Hill Delaware, in 1966, and is a copy of an older piece.

Another old-time Delaware headdress consists of a hat made from the head and body skin of a bald eagle. An example of such a headdress, made and worn by Chief Crummel of the Sand Hill group, appears in Plate 55 (Chief Crummel is the central figure). This headdress, and a fan made from the tail of the same bird, also shown in Plate 55, were made from an eagle killed in 1881.

Still another old style Delaware headdress appears in Plate 32. It is made of bearskin, decorated with a ribbonwork band, and with streamers of strouding at the back. This specimen is in the collections of the Museum of the American Indian, Heye Foundation (specimen No. 16/9308).

The Delaware man also wore on occasion the headdress known as the *gástowǫ̀h* to the Iroquois (no Lenape term could be secured for this item, long forgotten by the Oklahoma Delaware). This is a cap covered with short or stripped hawk or eagle feathers, sometimes with a bone socket at the top holding an eagle tail feather. The headdress is usually finished off with a decorative beaded or silver band. This type of headdress has survived only in the Munseytown group (Cf. Plate 54). Lt. Dan Nickolas, a man of Oneida and Munsee descent from the Morgantown group now (1975) serving in the U.S. Army in Washington, D.C. wears a headdress of this type with his ceremonial costume.

Yet another headdress commonly worn by Delaware men in the early 19th century, which persisted among the Oklahoma Delaware until at least 1909, was a cloth turban, often made by folding and wrapping a woman's shawl, or a finger-woven sash, around the head. Such a turban appears in the painting of a Delaware man's costume by Lino Sanchez y Tapia, representing a Texas ("Absentee") Delaware in 1830 (Berlandier 1969: Plate 10) and also in Harrington's photograph of Charley Whitefeather, an Oklahoma Delaware of Dewey, Oklahoma, in 1909 (Plate 38).

The very earliest type of Delaware headgear to be pictured by a European artist is the wampum headband or circlet (*kékwi okákɔn*). The two colors of wampum, white and purple, were usually loomed so as to produce a checkerboard design in this item of attire. Though we have no available illustrations, a Narragansett version of this wampum circlet is illustrated in La Farge (1957:81). The Delaware examples were identical.

(25) Vests. Plain, porcupine-quilled, beaded, or stud-decorated vests were often worn by Delaware men, either over the shirt or as a separate garment, in the period from ca. 1850 to 1930 (Cf. Plates 37, 41, 59). The beaded vest, as a matter of fact, is not quite obsolete, for both Don Wilson, of the Oklahoma Delaware, and James Revey of the Sand Hill group, occasionally wear beautiful floral beaded vests with their ceremonial costumes (Cf. Plate 59).

(26) Ruffled shirt (*ghapučihəlak*, "wrong side out"). This type of man's shirt appears in some early photographs of Delaware men (Mooney 1959: 385; Weslager 1972: Fig. 25). It apparently became obsolete ca. 1880 among the Oklahoma Delaware though Jack Harry, an Absentee Delaware, is pictured wearing it in 1892 (Mooney 1959:385; Weslager 1972:Fig. 25). A model of such a shirt is shown in Plate 33. The characteristic feature is the jabot or double ruffle on either side of the opening at the front of the neck. This feature is probably an attempt to imitate the lace or linen jabots worn by White gentlemen in the 18th and early 19th centuries.

(27) Chest pouches. Small buckskin pouches containing tobacco, perhaps a clay pipe, and probably small personal "medicine" items were worn around the neck by Delaware men in the early historic period. Pouches of this sort appear in the portraits of Delaware chiefs Tishcohan and Lappawinzoe painted by Gustavus Hesselius about 1735 (Horan 1972: 321, 323). James Revey writes that the Sand Hill Delaware continued to wear these neck pouches with their ceremonial dress until the 1930's, and that some of the New England Algonkians still use them.

(28) Bandolier bags or shoulder bags *pəndahsənákʌn*, "shoulder bag"). One regrets that these items, undoubtedly the most beautiful item of male attire ever produce by the Delaware, are no longer seen. The few documented Delaware specimens which survive in museums show a rather small pouch with either a slit opening near the top, or a triangular flap, and a wide beaded shoulder band or baldric attached to this. Both elements are done in very stylized floral motifs, Delaware to the nth degree. The baldric or shoulder band usually terminates in three points at either end. Since only half of the baldric portion is seen at any one time (i.e. the wearer's front, or his back) usually

one design is employed on 50% of the strap and another on the other half. Though wide, the baldric portion is generally quite short, and the bag falls above the wearer's hip. Delaware bandolier bags are invariably done in the "spot" or overlay beadwork technique, never in loom beadwork.

Though prominent as an item of Delaware male attire in the 18th and 19th centuries, these shoulder bags went out of use among the Canadian Delaware by 1900, and M.R. Harrington apparently collected the last examples possessed by them in 1908 (Harrington 1908:412). They seem to have continued in use a bit longer among Oklahoma Delaware, and Nora Dean remembers seeing them worn when she was a girl. The specimen shown in Plate 34 is from the American Museum of Natural History, and was probably made prior to 1850. An example of the type without the triangular flap is pictured in Harrington (1913:213). Plate 35 is a recent example made of horsehide by James Revey in 1968. The shell button closure on this bag is apparently characteristic of the Sand Hill band. Shoulder bags as worn appear in Plates 38 and 54.

(29) Front seam leggings. Though not illustrated here, we should note that the Delaware man, prior to about 1850, often wore tight-fitting buckskin or cloth leggings with the seams in the front, rather than at the sides, and an extension at the bottom which partly covered the top of the moccasin. Such front seam leggings were apparently worn by many Eastern tribes in the pre-Civil War era, and are the most common type pictured for the various Eastern Woodlands tribes which had emigrated to eastern Texas in 1830 (Berlandier 1969). The Delaware man pictured in Berlandier's work is shown wearing blue cloth leggings of this type with red (probably finger-woven yarn) kneebands (Berlandier 1969: Plate 10). Norman Feder (1965:34 a) illustrates a beautiful front-seamer of red stroud cloth collected from the Delaware at Ft. Leavenworth, Kansas, in 1838. This is noted as being in the Peabody Museum at Harvard (Cat. No. 41-62-10/23540).

Notes

1. The same root, with diminutive modifier (*tʌkwɛ́mbəs*, "short dress") is used for the Delaware woman's blouse (Stewart 1973:8), indicating that the pre-contact Delaware woman usually went "topless". Harrington, in fact, was told by his Delaware informants that woman formerly wore no upper garment, or that they simply wore a piece of buckskin over one shoulder and under the other arm, replaced by a piece of fur in winter (Harrington 1913:220).
2. Osage straight dancers from the Pawhuska district and some Pawnee wear the breechcloth tail over the back panel of the breechcloth. Osages from the Grey Horse and Hominy districts and all other Oklahoma straight dancers wear the tail under the back panel.

References

Belous, Russell E., and Robert A. Weinstein
1969 *Will Soule, Indian Photographer at Fort Sill, Oklahoma 1869-74*, The Ward Ritchie Press.

Berlandier, Jean Louis (John C. Ewers, ed.)
1969 *The Indians of Texas in 1830*, Smithsonian Institution Press, Wash.

Boyd, Thomas
1928 *Simon Girty, The White Savage*, Minton, Balch & Co., New York

Cohoe
1964 *A Cheyenne Sketchbook* with commentary by E. Adamson Hoebel and Karen Daniels Peterson, University of Oklahoma Press, Norman.

Drake, B.
1852 *Life of Tecumseh and of his Brother the Prophet: with a Historical Sketch of the Shawnee Indians*, Cincinnati.

Feder, Norman
1965 *American Indian Art Before 1850*, (Catalogue of an exhibition of American Indian Art at the Chappell House Gallery, Denver Art Museum), Denver Art Museum Publications.

Harrington, M.R.
1908 "Vestiges of Material Culture Among the Canadian Delawares," *American Anthropologist*, n.s., 15, No. 2, pp. 208-235.

Horan, James D.
1972 *The McKenney-Hall Portrait Gallery of American Indians*, Crown Publishers Inc., New York.

La Farge, Oliver
1957 *A Pictorial History of the American Indians*, (3rd printing), Crown Publishers Inc., New York.

Mooney, James
1959 "Delaware," in: *Handbood of American Indians North of Mexico*, Part I, Bulletin 30, Bureau of American Ethnology, Washington, pp. 385-387, original edition published in Washington 1907, reprinted by Pageant Books Inc., N.Y.

Morgan, Lewis Henry (Leslie A. White ed.)
1959 *The Indian Journals 1859-62*, The University of Michigan Press, Ann Arbor.

Sauer, Carl Ortwin
1971 *Sixteenth Century North America; the Land and the People as Seen by the Europeans*, Berkeley, University of California Press.

Speck, Frank G.
1937 *Oklahoma Delaware Ceremonies, Feasts and Dances*, Memoirs of the American Philosophical Society, Vol. 7, Philadelphia.

Stewart, Tyrone
1973 "Oklahoma Delaware Woman's Dance Clothes" *American Indian Crafts and Cultures*, 7, No. 6, pp. 4-13, 18-22.

Weslager, C.A.
1972 *The Delaware Indians, A History*, Rutgers University Press, Rutgers, N.J.
1973 *Magic Medicines of the Indians*, The Middle Atlantic Press, Somerset, N.J.

Williamson, Peter
1974 "A Short Account of the Indians of North America," *Bulletin of the Archaeological Society of New Jersey*, No. 31, fall/winter 1974, pp 14-16, South Orange, reprinted from *The Gentleman's and London Magazine*, June 1759, Dublin.

LAYOUT OF BUCKSKIN LEGGING

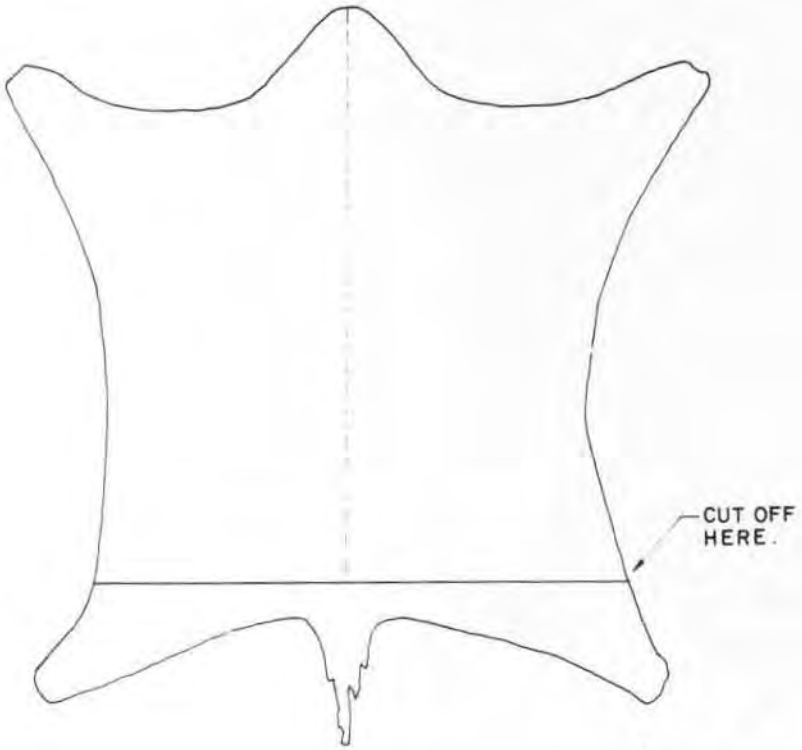


FIG. 1

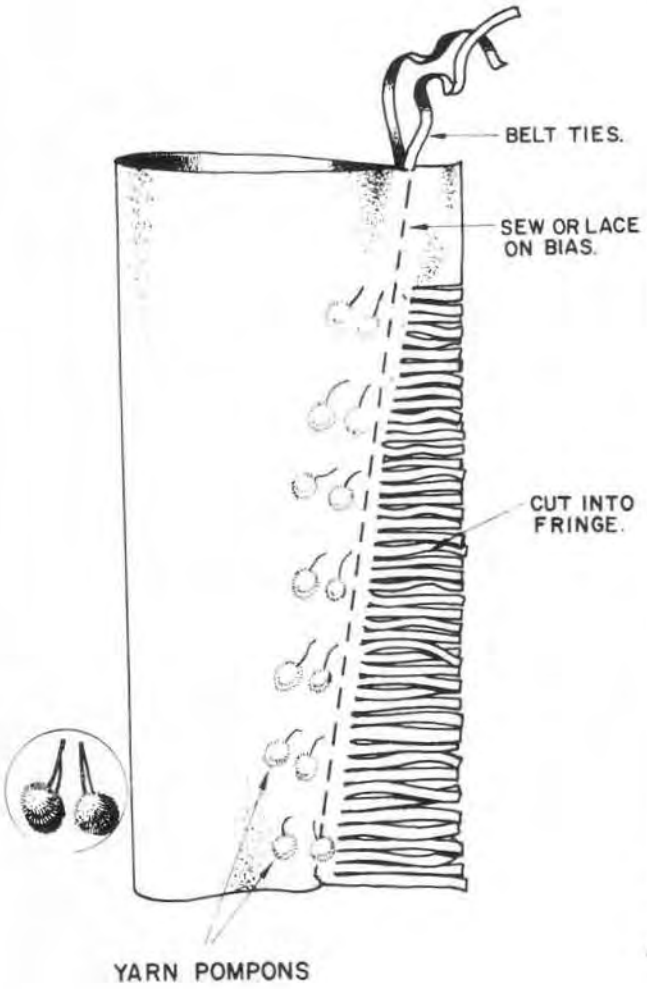


FIG. 2

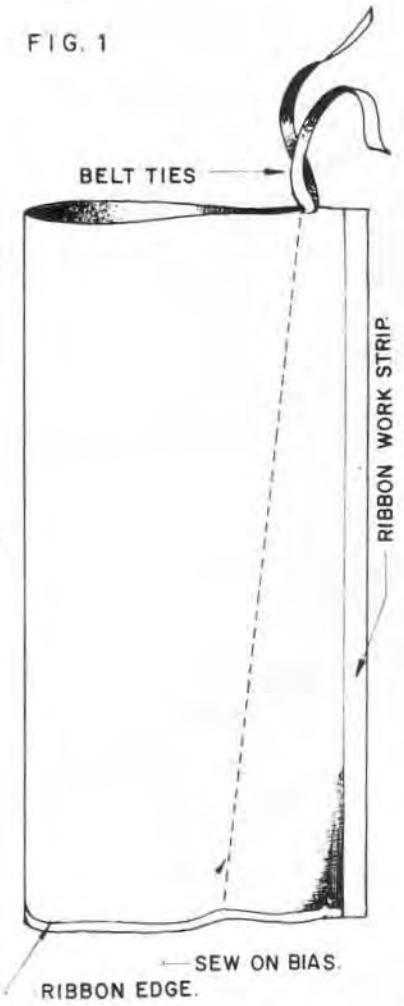


FIG. 3

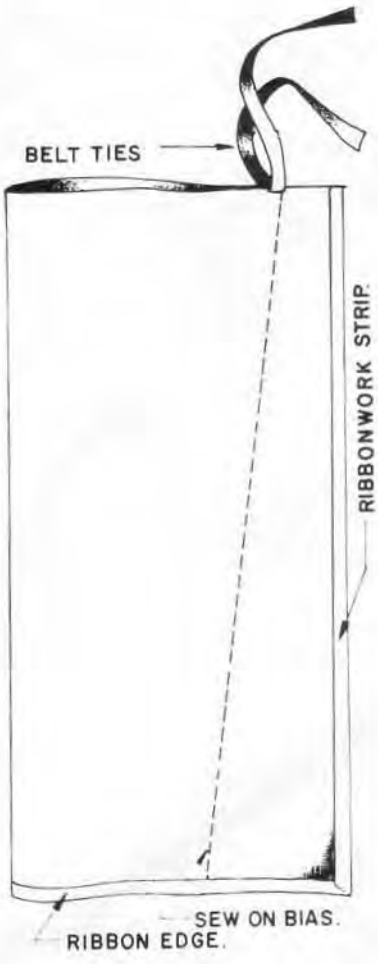
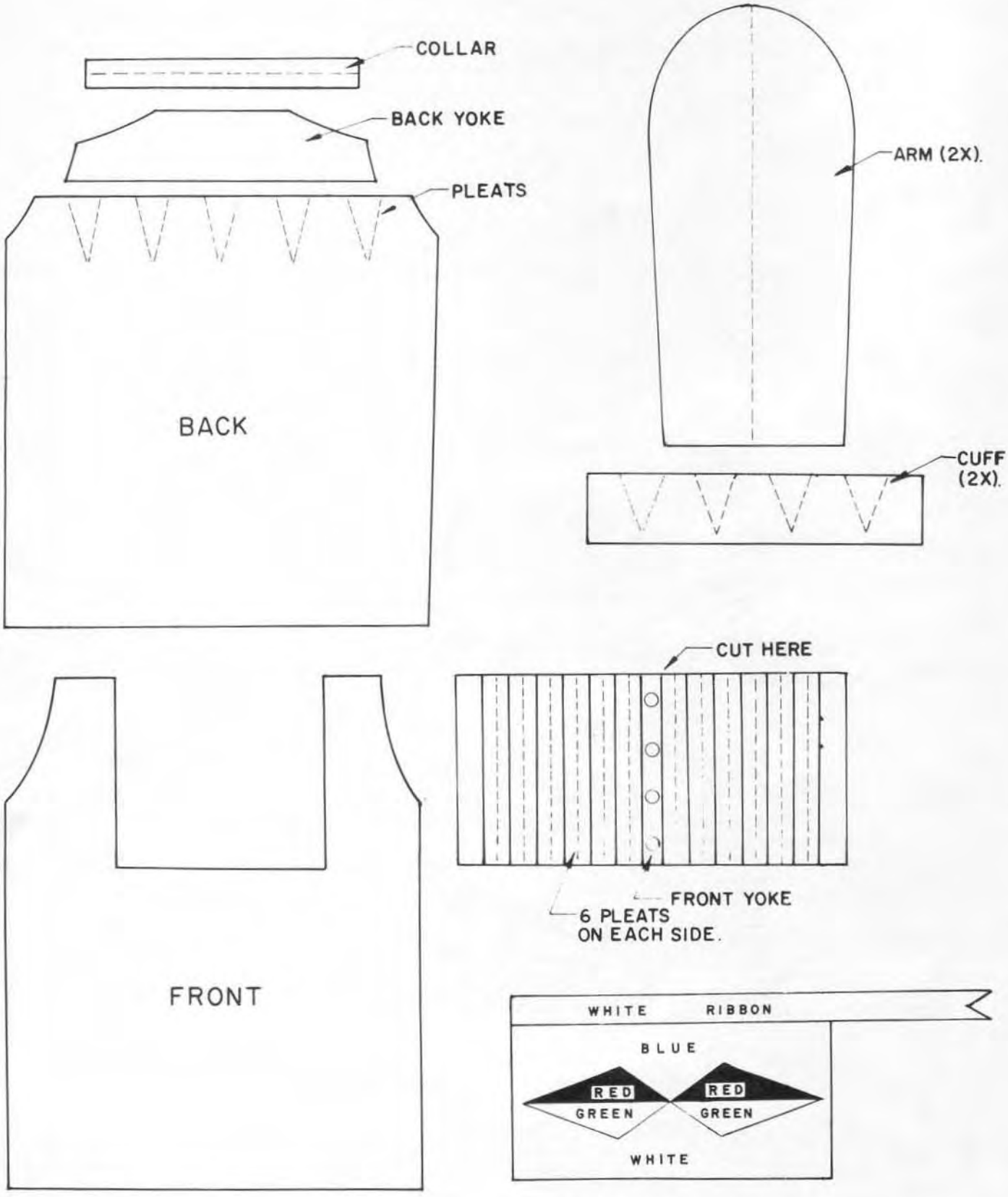
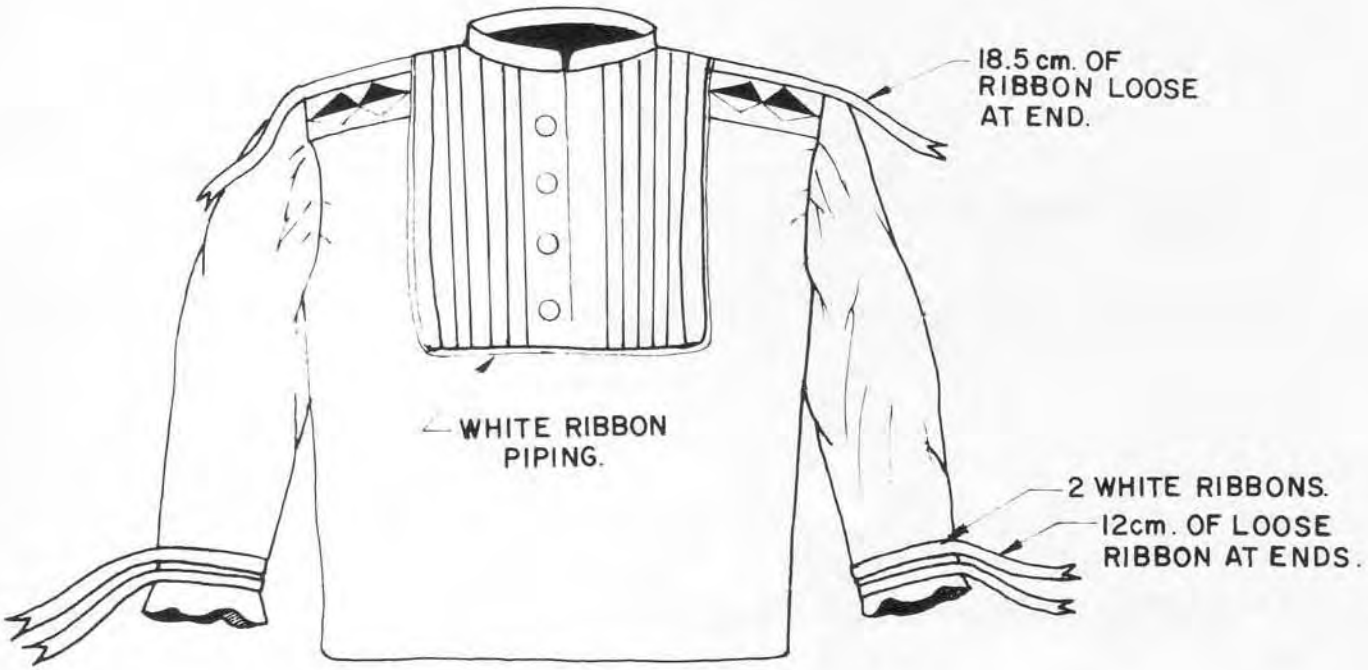


FIG. 3



DETAIL OF RIBBON WORK ON SHOUDLDER OF SHIRT.

FIG. 1A


18.5 cm. OF
RIBBON LOOSE
AT END.
WHITE RIBBON
PIPING.
2 WHITE RIBBONS.
12cm. OF LOOSE
RIBBON AT ENDS.
FRONT

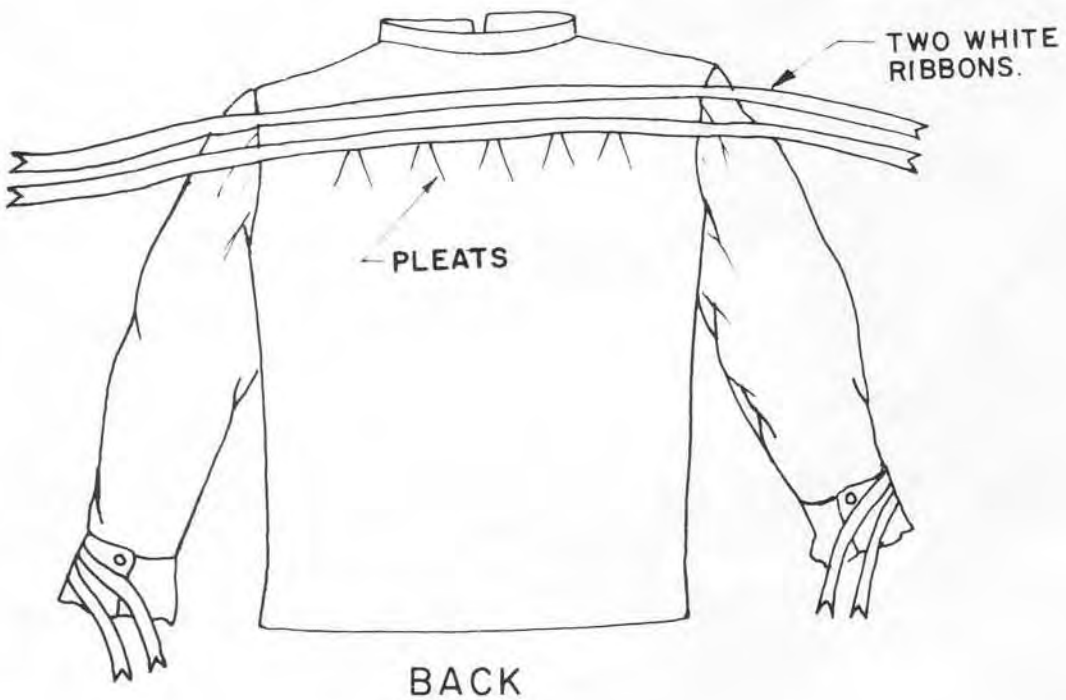
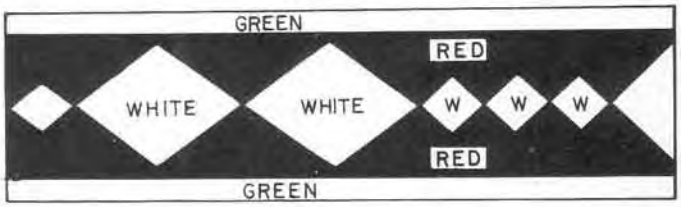
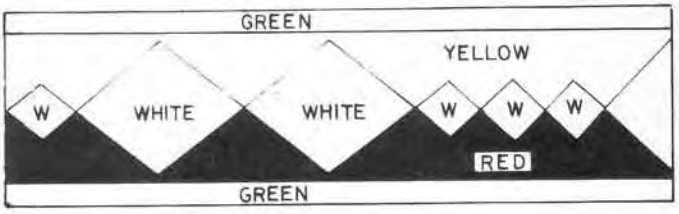

TWO WHITE
RIBBONS.
PLEATS
BACK

FIG 1,B

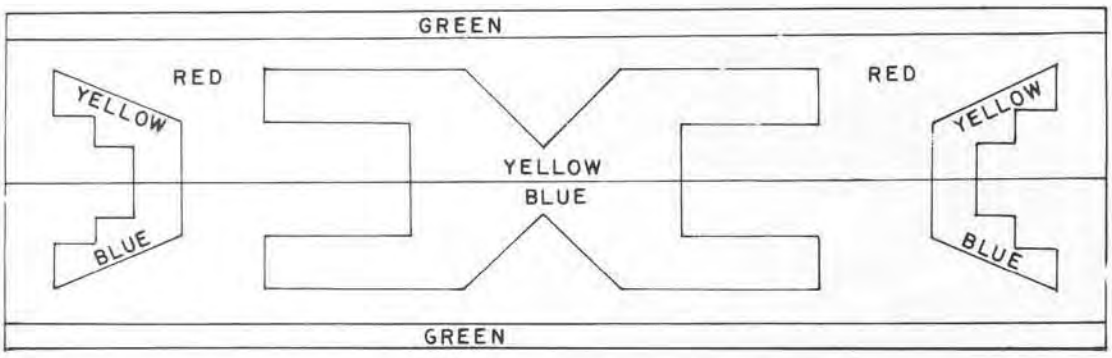
COLOR SCHEME, BREECHCLOTH & BREECHCLOTH TAIL.

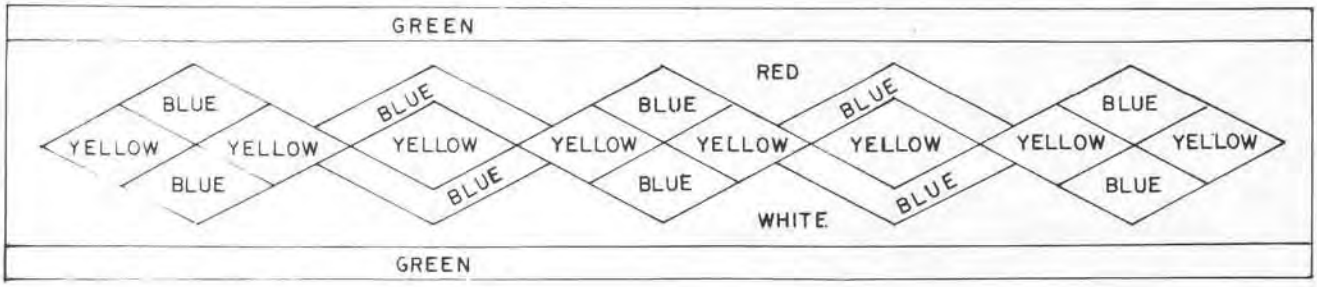


EDGE OF FRONT PANEL



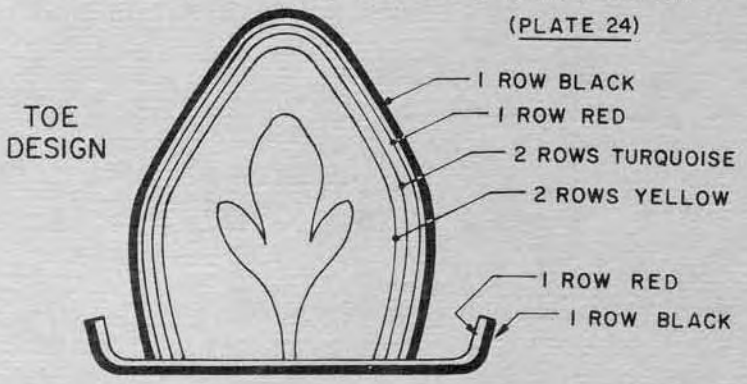
EDGE OF BACK PANEL

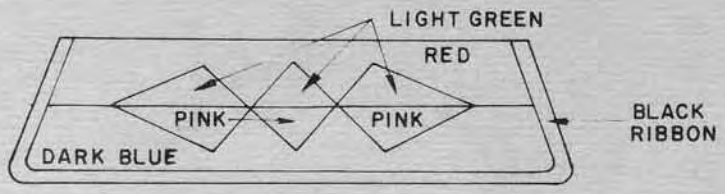




COLOR SCHEME: Moccasin made by NORA DEAN.

(PLATE 24)





RIBBONWORK ON CUFFS

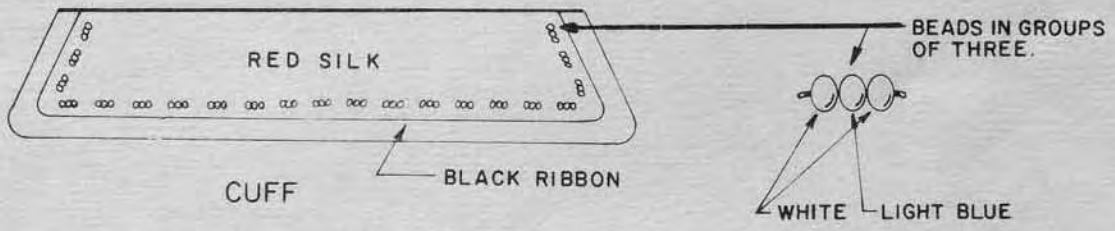
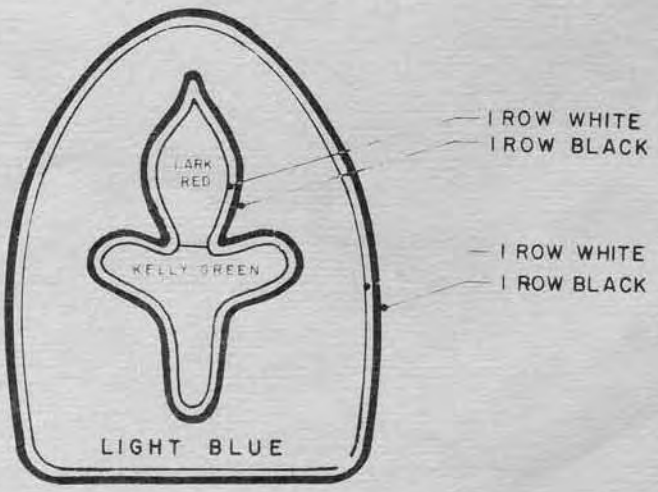


FIG. 4

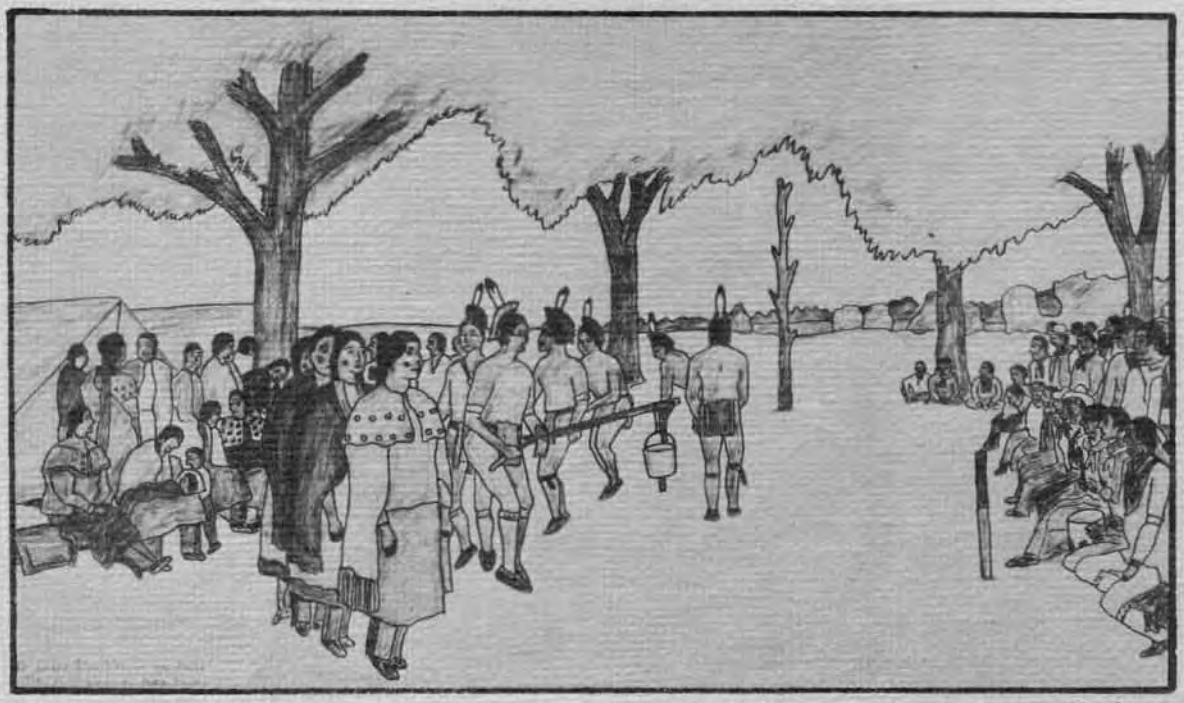
COLOR SCHEME: Moccasin made by C.O. DAVIS.



SPECIAL ISSUE

CEREMONIAL DRESS OF THE DELAWARE MAN

by JAMES H. HOWARD*



Pl. 60. The Delaware Ilawkan or Ceremonial War Dance, by Jake Parks.

---

* Dr. James H. Howard is Professor of Anthropology at the University of Oklahoma, Stillwater, Oklahoma.

About the Cover:

This photograph taken in 1907 by Mark R. Harrington, shows Ilijah Logan, a Munsee Delaware of the Moraviantown Reserve in Ontario, Canada. The headdress is the Iroquois gastoweh type. The beadwork collar, cuffs and shoulderbag are distinctively Munsee, as is the ball-headed war club which he carries. Photograph courtesy of the Museum of the American Indian, Heye Foundation.

Correction: The last issue of the Bulletin of the Archaeological Society of New Jersey , No. 32 page 19, carried an article by Paul Cresthull entitled "Bottle Rims: Profiles of Bottle Necks as Indicators of Relative Chronology". The editors incorrectly attributed the drawings to John Cavallo. We apologize to Paul Cresthull for this editorial oversight and request that the reader make the appropriate correction in the by-line.