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# A RARE NATIVE AMERICAN SASH and its Paper Label "Belt of the Indian King Phillip. From Col. Keyes." A Collaborative Study

The focus of this paper is a single, culturally significant object, a sash of red and blue wool cloth adorned with white glass beads. A paper label stitched to the reverse reads "Belt of the Indian King Phillip. From Col. Keyes" (Fig. 1). With standing questions about the sash's potential age, location of manufacture, technology, and cultural context, a closer examination of the sash from multiple perspectives was initiated. This paper

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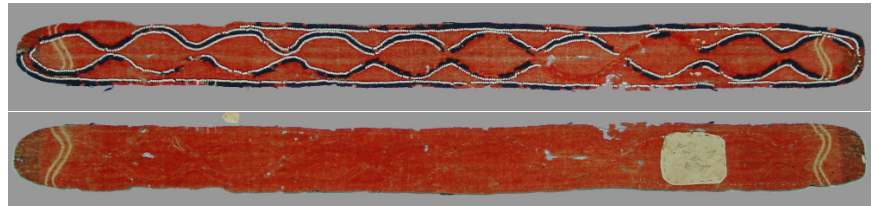


Fig. 1 "King Philip Belt," face and rear. Peabody Museum of Archaeology and Ethnology, Harvard University, cat.no. 90-17-10/49333. Photograph: Conservation Department, Peabody Museum, 2006. (Copyright President and Fellows of Harvard College.)



Fig. 2 "King Philip Belt" shown with belt owned by W. C. Tuffing of Minneapolis, cat.no. N2528. Peabody Museum, glass plate negative no. 1902. (Copyright President and Fellows of Harvard College.)

includes a discussion of archival research, material identification, and Eastern Woodland Native textile traditions. Metacomb, also known as "King Philip" among English colonists, was a sachem of the Wampanoag people of southeastern Massachusetts. During the 1675–1676 war he led several different Algonquian groups of the New England region against encroaching English colonists (Drake 1999: 48).

## Museum and Archival Research

The "King Philip belt" was gifted to the Peabody Museum of Harvard University by the American Antiquarian Society (hereafter referred to as AAS) in 1890. The society was organized in

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1812 to preserve historical records and items of antiquity.<sup>1</sup> The only documentation that came to the Museum with the sash was the label sewn on the reverse side. In 1902, the sash was paired with another sash of similar dimensions and materials for a museum photograph (Fig. 2). A review of paper labels associated with objects that came to the Peabody from the AAS and a recent examination of early documents of the AAS verifies that the

<sup>1</sup> From the Librarian's report of 23 October 1827: "The Library has been increased by the addition of many books and the Cabinet enriched with specimens of the workmanship of the aboriginal inhabitants of New England ..." The librarian acknowledges gifts from individuals and associations including "... Mr. Drake of Providence for a copy of the new edition of Col. Church's Narrative of the War with Philip, the patriot sachem of Mount Hope ..." "... it [AAS] possesses more than 7,000 bound volumes, 15,000 tracts, a vast mass of unpublished MSS, a Cabinet rich in coins, medals, shells and fossils; a collection of the weapons of Indian warfare, ornaments of savage dress ..." (AAS 1912: 219–221, emphasis added).

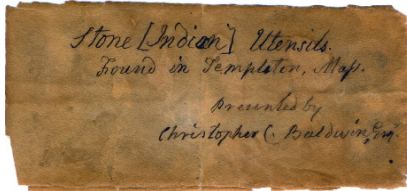
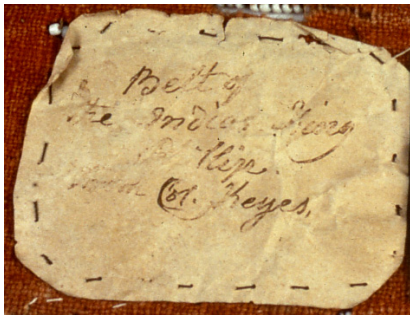


Fig. 3 Paper label on rear of “King Philip Belt” and paper label for a stone implement. Peabody Museum, accession file 10-47. (Copyright President and Fellows of Harvard College.)

handwriting on the sash label is that of Isaiah Thomas (1749–1831), founder and first president of the AAS (Fig. 3).

Research into the name “Col. Keyes” suggests a possible provenance for the sash. Danforth Keyes (1740–1826) was a colonel in the Revolutionary War of the 1770s, his father was involved in the French and Indian Wars of the early eighteenth century, and his great-grandfather in the Anglo-Native conflicts of the late 1670s (Anonymous 1997). The Keyes family originally settled in Chelmsford, Massachusetts, in the mid-1600s, and they later moved to Warren (then known as Western), located 28 miles from Worcester. With these associations, it is plausible that the “King Philip belt” may have descended down through the Keyes family, prior to or after Colonel Danforth’s death in 1826. From an account of the 150th anniversary of the town of Warren in 1891, a description of objects exhibited during the town’s celebrations included: “... Mr. Danforth Keyes—Oil portraits of Colonel and Mrs. Danforth Keyes, 1770; belt worn by Indian Chief Paugus, taken from him by Captain Solomon Keyes at Fryeburg, Me, 1752 (this belt is woven of gold threads) ...” (Stebbins 1891: 55).<sup>2</sup> The fact that the Keyes family was in the possession of other Native objects supports the provenance for the King Philip sash.

A second line of research has found that Lieutenant Colonel Erasmus Keyes (1810–1895, born in Brimfield, Massa-

chusetts) from Kennebec County, Maine, served in Florida during the Second Seminole War (1835–1842), which involved Seminole leader Eemat-la (d. 1839), also known as King Phillip (Kettl 2002, Stephenson 2006). The supposition that the sash’s label might refer to him does not chronologically align with the date of the sash’s label and proposed attachment to the sash. Indeed, there would be little reason to commemorate the nineteenth-century Seminole leader at AAS while he was still alive, and likewise the sash would have had no antiquity at that time. The first written historical reference to the sash is in the AAS 1868 register as “An Indian belt, supposed to have belonged to King Philip,” with a notable omission of the Keyes donation (AAS 1880: 48). A recent study of Thomas’s letters and other AAS records dating 1812 through the 1860s has not revealed any connections between Keyes and Thomas (both prominent Revolutionary War veterans).

### Material Components

Material examination of the sash’s components is ongoing. Currently available results and comments are presented below in abbreviated form.

*Paper Label:* Fiber microscopy of the label’s paper revealed that it contains mostly bast fibers with some cotton. No straw or wood pulp fibers were observed which otherwise would have indicated a later date than the first quarter of the nineteenth century. (Mayer 2006)

*Red Cloth:* Correspondence between colonial agents and court officials in England and Europe, merchant inventories, and custom and probate records provide insights into the large quantities and numerous varieties of cloth exported, sought after, and developed for trade in the Americas (Baumgarten 1985, Becker 2005, Gerin-Lajoie 1971–1975, Welters et al. 1996). “Strouds, duffels, and blankets, which the North American Indians traded for beaverskins, were made to their exact specifications ...” (Montgomery 1984: 353).<sup>3</sup> Documentary

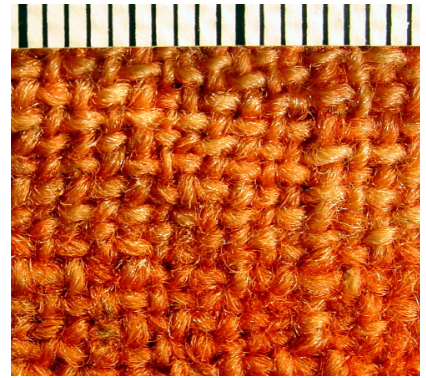


Fig. 4 Detail of plain weave structure of “King Philip Belt”. Photograph: Conservation Department, Peabody Museum, 2006. (Copyright President and Fellows of Harvard College.)

sources confirm that wool cloth was one of the most popular and valuable items shipped to the New World from the seventeenth century onward, with certain qualities selected with Native clients in mind (Back 1990, 1991; Gerin-Lajoie 1971–1975; Kidd 1962: 49–53; Montgomery 1984; Ray 1980: 266–267; Welters et al. 1996).

The sash is made from a narrow cut strip of piece-dyed plain-weave wool fabric, measuring 10 cm x 131 cm, with its length being the full width of the loomed cloth. It has a slight nap on both sides. Warp and weft yarns are Z-spun singles with widely different diameters, 0.4 to 1.2 mm. The cloth was probably woven as a balanced weave (8 warps/centimeter with 8 wefts/centimeter), though several measurements show varying density, from center areas to cut edges, due to use and other factors (Fig. 4). Large English (and European) looms produced broadcloth from 1 1/2 to 2 yards wide (Montgomery 1984: 177; Stavenow-Hidemark 1990: 275; Welters et al. 1996: 201). By these standards, the sash would be a narrow broadcloth at 131 cm or 51.5 inches. Based on yarn type and surface finish, the red fabric would probably be termed a medium weight broadcloth and a type of stroud<sup>4</sup> (Corey 2005: 131–133; 2001; Digital Stroud 2007; Montgomery 1984: 353; Willmott 2002: 197).

Broadcloths of several weights and qualities were marketed in the seven-

wool sample from the 1743 Maurepas Papers and listed as *ecarlattill[n]e* used in America and Europe by the Spanish, was examined (Lamontagne 1970; Montgomery 1984: pl. D-49, 350, 159). It is made of fine quality yarns (0.3 to 0.5 mm diameter) of fine consistent fibers. It is a 2/2 twill with 8 x 12 e/p/cm (warps/wefts not distinguishable) (Kiefer 2006).

<sup>3</sup> Bays (or bayette), kerseys, and *ecarlattines* are other cloth names noted in merchant records being marketed for Native trade (Montgomery 1984; Back 1990, etc). Some merchant records list *ecarlattine* or scarlet cloth as English stroud (Back 1990: 5–6; Brain 1979: 292; Gerin-Lajoie 1971–1975). A red

<sup>2</sup> The date 1752 is a misprint; the date for the battle in Maine was 1725.





Fig. 5 Detail of selvedge and resist-lines, beads and thread of "King Philip Belt". Photograph: Conservation Department, Peabody Museum, 2006. (Copyright President and Fellows of Harvard College.)

teenth century up until the late eighteenth and early nineteenth century (when factory-produced cloth became more cost-effective). The specialized textile techniques of spinning, weaving, dyeing, and finishing for hand-produced broadcloths were within the expertise of European colonists using imported materials (Cardon 2007; Welters et al 1996: 210). Technical analysis of imported European wool textile fragments from late seventeenth-century Wampanoag, Narragansett, and Pequot archaeological sites<sup>4</sup> in Rhode Island and Connecticut that date between 1640 and 1720 provides important information for reference and comparative study (Dillon 1980; Ordonez and Welters 2004, Welters 1985, Welters et al. 1996). For example, late seventeenth-century Pequot fragments were identified to be coarse cloth made of wool fibers from hairy fleeces (characterized through study of fiber diameter distribution) (Welters et al. 1996: 212–214). Preliminary microscopic examination of one small sampling of fibers from the King Philip sash reveals a wide range of fiber diameters including coarse kemp of nearly 200 microns. A more extensive technical study will contribute to better understanding of the fibers and of their current state of preservation.

**Selvedges:** The sash's 20 selvedge warps at each edge, are made of two Z-spun yarns plied S (2 ply S) from naturally brown wool fibers. Selvedge yarns are typically distinguished from the main body of cloth by a different

material, density, color, and/or quality (Corey 2005: 140; Kerridge 1985: 148, 161). Selvedges [or *lists* obsolete], not a design feature of European dress, were cut off and used for other purposes or concealed in garment seams (Back 1991: 10; Corey 2001: 15; OED 1989: 335). The two loom-finished selvedges (3.5 cm wide each) on the "King Philip belt" were deliberately retained.

For Native peoples, specific treatments within or near the selvedges on imported cloth were deliberately requested early on. Such attention is shown by an entry of the Narragansett word "wuss" with "edge or list" in Roger Williams' *A Key into the Language of America* printed in 1643 (Williams 1936: 161). In 1677 William Hubbard of Ipswich, Massachusetts, wrote in one of his accounts of Native peoples in New England: "The list or border here being known to be more worth then the whole cloth" (OED 1989: 335). The Pennsylvania merchant James Logan wrote to England in 1714 to procure cloth for Native trade: "The List of both [blue and red cloth] must be as black as may be & not so coarse as Some as made ..." (Kidd 1962: 54). During the eighteenth and into the nineteenth century, white ("saved") lists, selvedges with white between dark stripes, or colored stripes were frequently requested (Fig. 5; Corey 2001, 2005).

**Dye and Resist Lines:** Dye analysis verified that the sash's red color is from a madder dye plant (possibly *Rubia tinctorium* L., common European madder). Madder dye was in use centuries before the 1600s and into the early 1800s (Newman 2006). Dyeing or printing with madder dye to achieve a permanent red requires a mordant, such as alum, to bind dye to fiber. Unique to this cloth is a design near to each selvedge of a pair of narrow white curving lines. Further study is needed to determine whether these undyed patterns were created by mordant-resist, discharge printing, or other method (Back 2006, Cardon 2003, 2007, Juvet-Michel 1940).

Correspondence dating to 1714 through 1718 reveals that a New-France merchant was urgently requesting French broadcloth with a small white undulating line between two white stripes for Native trade, initially on red cloth but later only on blue cloth (Back 1990: 5–6). A letter, related to English trade with Natives in the Southeast in 1757, requests "30 Strowds, 1/5 red, 4/5 blue-with a worm stripe and stars on each side"

(Waselkov 1998: 206; emphasis added). These historical documents seem to describe a similar motif as on the King Philip sash.

**Applique Trim:** The sash's narrow blue woolen trim may be of colonist, Native, or European production. More than six meters was originally required to edge the sash and to delineate the ten oval designs. There are six wool warp yarns (Z-spun singles) that range from 0.7 to 1.0 mm diameter wide. The trim is plain-woven at 0.8 mm wide with wool wefts (Z-spun singles), and possibly made on a tableloom or finger-woven. The trim was dyed with indigo (*Indigofera* spp.)

**Beads:** During the first half of the seventeenth century, Dutch traders began importing glass beads into North America that were being readily incorporated into Native dressing and adornment practices (Karklins 1992: 12–13; Pietak 1998; Turgeon 2001, 2004). This sash once featured nearly 4,000 opaque white beads. The remaining 1,900 beads share characteristics that classify them as 11a14 classic glass bead typology: small to medium circular, drawn tubular beads with dull and sometimes pitted surfaces (Karklins 1985). Most are opaque white though several have a clear glass outer layer over an opaque white core. Glass beads of this type were commonly produced in Amsterdam from 1600 to 1740 and possibly up until 1836 (Brain 1979: 191; Karklins 1985; Kidd and Kidd 1970). Some bead edges are still a bit angular, indicating that the beads were not tumbled or reheated to further smooth their edges, a common seventeenth-century technique (Turgeon 2004). Glass beads of 11a14 variety have been recovered in from contemporaneous seventeenth-century Native burials in Massachusetts, Rhode Island, and New York (Billings 1980, Bradley 1987, Pratt 1961, Turnbaugh 1984, Wray et al. 1987, 1991).

**Bead Stitching Thread:** During the seventeenth and eighteenth centuries in England, 2plyS linen, hemp, and nettle threads were in use for garment production and/or repairs (Sykas 2000). Several preserved seventeenth-century fragments of 2plyZ native spun thread at the Pequot burial site in Connecticut have been identified as *Apocynum cannabinum*, or Indian hemp (Welters 1985). The sash thread (2plyS) was intensively studied, and, based on its optical properties, it is likely to be an *Apocynum*, possibly Indian hemp or another dog-

<sup>4</sup> Archaeological sites with textile fragments analyzed by Welters et al: *Long Pond Pequot* 1670 to 1720 C.E.; *Burr's Hill Wampanoag* ca. 1650 to 1680 C.E.; *RI-1000, Narragansett* 1650 to 1680 C.E.



Fig. 6 Fragment of rawhide with white wampum appliqué. Rochester Museum and Science Center RFC 3964/28. (Copyright Rochester Museum of Science, Rochester, NY.)

Fig. 7 (right) Curvilinear pattern in porcupine quillwork on deerskin pouch. Attributed to the Abenaki. Photograph courtesy of Peabody Essex Museum E28,561. (Copyright Peabody Essex Museum, Salem, MA.)



bane in the genus (Jakes 2006). Each sewing stitch serves simultaneously to hold a single glass bead and a section of blue trim in place. About 40 meters of thread was originally needed.

*Abbreviated Condition Notes:* Notable breakage of the hemp thread indicates that it was under considerable strain during use, resulting in bead loss. Trim loss is due to a combination of factors (thread breakage, insect damage, wear/use) not yet fully studied. The nearly complete loss of the raised (nap) fibers on the surface, except below intact areas of the trim and in isolated sections, indicates wear and abrasion from use over a long period of time. The red color remains visually strong under the blue trim, though poor dye penetration of cloth is noticeable with nap fiber loss. Yarn thinning or breakage along the center of the sash length indicates elongation, perhaps folding during wear as would occur if worn at the neck and across the chest or at the waist. There are small holes due to insect damage; at each end, there are larger holes (broken warp/weft elements) that suggest an applied weight such as affixed pendants or fasteners.

### Perspectives on Cultural Context

Perry's research has focused primarily on Eastern Woodland material culture. The determination that the sash was likely manufactured by a Native person from the Northeast was based upon the following: red trade wool cloth; what looked to be rewoven blue

tape; the overall design; and the technique of bead appliqué where one bead was stitched down at a time, just catching the nap of the red wool beneath the tape but not piercing to the other side. There were several items in particular this sash called to mind. The two undulating lines at either ends of the "King Philip belt" remind one of surviving examples of seventeenth- and eighteenth-century oblique woven sashes and pouches from the Great Lakes region which share distinct yellow stripes and other patterns on a red or tan/brown background, possibly created through use of the resist-dye technique.<sup>5</sup> Many of these hand-woven buffalo wool or trade wool items have narrow selvages in a contrasting, usually darker, color and are sometimes decorated with white glass trade beads. In some cases, only the outer edge or joint in the weaving bears a straight line of white beads.

Wampum appliqué on clothing is mentioned in seventeenth-century archival documents and also appears in the archaeological record throughout the Northeast, such as an early leather piece from New York featuring a pair of superimposed wavy lines

(Fig. 6) and on a child's leather garment in an early-Contact burial in central Maine (Grimes et al. 2002: 103; Josselyn 1988: 101; Petersen and Blustain 2004).

Symmetrical wavy lines were common decorative motifs on woven bulrush mats and space-twined bags, partially because twine weaving allows curvilinear patterns to emerge. The wavy lines of blue wool tape and white beads on the "King Philip" sash are similar to designs quilled or beaded onto eighteenth-century clothing, such as an Abenaki(?) pouch (Fig. 7) or a Penobscot legging that features ribbons, glass and shell beads (Fig. 8).<sup>6</sup>

Based on the historical accounts (Gerin-Lajoie 1971–1975) it seems that Native customers were very particular about the kinds, colors and weights of trade cloth, preferring blankets to tailored clothing (Johannsen 1980: 30) and refusing to purchase shipments that did not meet their expectations (Hamilton 2005). This discernment is important to note,

<sup>5</sup> Several extant objects that feature *resist-lines* include: Creek sash on blue wool, early-late eighteenth century: University of Aberdeen, cat.no. 5512; Eastern Great Lakes, late eighteenth century: Canadian Museum of Civilization (CMC), cat.nos. III-X-230; III-X-263; III-X-256 (Brasser 1976: 72, #21; 150, #149; 167, #177); Völkerkundemuseum der Hansestadt Lübeck, cat.no. 10473 (Umlauff coll.); Museum der Weltkulturen, Frankfurt a.M., cat.no. n.s. 4307 (Umlauff coll.).

<sup>6</sup> Objects that relate to this discussion: moccasins, St. Lawrence River valley or Eastern Great Lakes: Musée du quai Branly, cat.no. 71.1878.32.149 (Feest 2007: 79); wampum belt, Eastern Great Lakes, ca. 1780: CMC III-X-253; finger-woven sash, late eighteenth century: CMC III-X-254; garter pendant, Eastern Great Lakes, ca. 1780: CMC III-X-255 (Brasser 1976: 148, #147; 151, #151; 164, #173); finger braided wool sash, Iroquois, early nineteenth century: Denver Art Museum, cat.no. 1952.476; probably Eastern Great Lakes, mid-late eighteenth century: Murray coll., Blair Castle (Idiens 2007: 15, fig. 6); *Catherine Tekakwitha*, painting by Claude Chouteau, 1683: Kahnawake Mission Church.

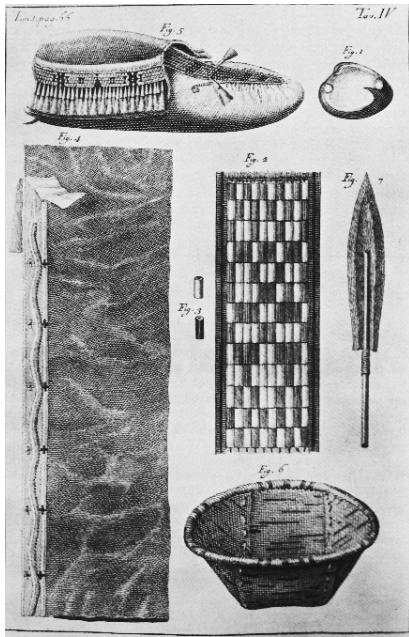


Fig. 8 Penobscot legging and other artifacts collected at Old Town, ME. After Castiglioni 1983: pl. IV.

because it indicates that seventeenth- and eighteenth-century Native people were looking for cloth that was similar and familiar, at least to some degree, to the weights and decorative motifs of their own textiles. Some were being used in traditional ways, demonstrating a continuity of design as the raw materials changed.

In the Northeast and slightly later the Southeast, Native-produced deer and elk skin garments were replaced with trade cloth from the French, English, or Dutch in the seventeenth and eighteenth centuries, due to a variety of circumstances (Cardoza 1976: 24–25; Cronin 1983: 100–103; Dillon 1980; Haan 1981; Speck 1998: 139–149). At the same time, some traditional pre-Contact embellishments were replaced with materials more suitable for use on cloth. For pre- and early-contact Wampanoag, Abenaki, Micmac peoples and others in the north, mineral paints were mixed with hoof glue or egg, then applied to leather using a bone stylus (Burnham 1992, Whitehead 2004, Willoughby 1935). Paints were commonly employed to create bold and intricate patterns directly inspired by cultural symbology and dreams (Burnham 1992; Willoughby 1935). It is clear from seventeenth- and eighteenth-century records that Native women had access to European-manufactured ribbons, gimps, braids and galloons (Back 1990: 2–3; 1991: 12; Gerin-Lajoie 1971–1975). Descriptions and paintings from the

seventeenth century onwards and photographs from the nineteenth and early twentieth century show use of such materials on traditional Native style or adapted European style-clothing (Bourque 2001, Johnson 1930, Speck 1998, Welters and Ordonez 2004). As previously stated, archaeological finds include cut wool for appliqué (Welters and Ordonez 2004: 191) and copper ornaments. This continuity of use, even if generally limited in Southern New England to ceremonial occasions, is worth noting.

Historically, white wampum was preferred among many Native nations for gift giving and ceremonial use with its symbolic meaning, a wholesome and connected spiritual, mental, and physical state (Grimes et al. 2002: 103; Hamell 1996: 47; Hamilton and Perry 2005; Nanepashemut 1989). Due to a variety of circumstances, including destruction of clam beds in southern New England from the seventeenth century onwards, displacement, and the heavy fines that were being levied against Native people by Colonial English authorities, the supply of real wampum diminished in New England, and white glass beads took their place. In the seventeenth century, Dutch and English colonists adopted the use of Native wampum as a currency; court fines were paid by multiple, fathom-lengths of handmade white or purple quahog shell beads (Grimes et al. 2002: 97, 110, 118, 119, 213). At the same time, traveling the roads carrying wampum amounts was risky, as highway robbery became a real danger (Kawashima 2001: 23–24).

In terms of use of color, the significance of red in Eastern Native clothing, whether achieved through red ochre paints, plant dyes, or by using trade cloth, has been interpreted as a strengthening of one's connection to mother earth (Peletier 2006). Red also denotes serious intent. Red, white, black, and yellow are the four sacred colors, and if the stripes had been dyed, would all be represented here, creating a balanced, and to the wearer, powerfully protective article of dress (Perry 2005, Charlebois 2005).

The possibility of the sash being associated with wartime is high as this region saw wars waged on a regular basis for about 100 years between 1675 and the Revolutionary War. Possible uses of the sash include a belt, a bandolier strap, or powder horn strap. If it were a strap for a powder horn worn in the conventional manner, the 131 cm

(51.5 inch) sash length would indicate that the wearer was well above average in height (Hamilton 2005).

Depending on the date of manufacture for the stroud cloth, the sash may have belonged to a Native person involved in King Philip's War. Yet, given a possible production in France between 1714 and 1720 and the use of imported glass beads and not native shell, the probability of the sash belonging to any seventeenth-century Wampanoag sachem seems low. John Josselyn (1988: 101) provided a description of the young sachem Metacom in 1663 he wrote: "Philip ... had ... Buckskins set thick with these Beads [of wampum] in pleasant wild works and a broad Belt of the same, his Accoutrements were valued at Twenty pounds." The Englishman has noted an estimated *monetary* value of the beads. In 1675 Mary Rowlandson describes the female leader of the Pocassetts, Weetamo, as wearing wampum "girdles" and "bracelets up to her elbows" (Derounian-Stodola 1998: 42). According to Captain Benjamin Church's account of King Philip's War, Metacom was described by his war captain Annawon as wearing a crown, disc pendant and an extraordinarily long, richly worked belt, all made of wampum, and a red wool blanket and two glazed powder horns. Annawon was said to have turned these very items over to Benjamin Church at the end of the war. Some of the wampum was to be sent to England, but may never have reached that destination (Burke 1967: 228). At a meeting with Awashonkes-sunsqua of Sackonnet during the war, Church also noted her 20 strand wampum earrings.

Alternatively, the sash may have belonged to someone from Maine: perhaps a member one of the Pequaque companies led by Paugus and Wahowan. In 1725 Solomon Keyes was wounded in present-day Fryeburg, Maine, during Captain Lovewell's Fight. According to Albott's *History of Maine*, he escaped and afterwards Colonel Tyng led a search for the battlefield and buried some of the dead. Among the Native casualties, Paugus's body was supposedly recognized by his tattoos. He was personally known to some of the Englishmen at the fight, and they took souvenirs.

#### Future Discussion and Research

Study of archival documents and research into the Keyes family will continue to be important towards address-



ing questions of provenance. Results of preliminary material examination have confirmed specific features of the King Philip sash, not previously known. Survey of early Native objects in other collections serve as opportunity to shape a team-approach for further comparative research especially focusing on seventeenth- through nineteenth-century Native sashes and other items from the Woodlands regions. Three Native sashes (all believed to be of Southeastern native traditions) were considered as part of this study and they include: a mid-to-late eighteenth-century sash, possibly Creek (Marischal Museum cat. no. 5512), an 1820s Choctaw sash (Peabody Essex Museum E24.410), and the W. C. Tussing sash of likely southeast derivation featured in the 1902 Peabody photograph. It is conjectured that all three sashes share several features in common beyond their similar beadwork imagery. The loom-woven fabrics are finer and thinner and have rear linings to protect the bead stitching threads that float on the rear wool surface. The "King Philip belt", as previously noted, has bead stitching threads that are worked within the fabric and do not appear on the reverse; and is constructed with a much thicker blanket-type loom-woven fabric. A rear lining was not part of its original design. The authors suggest that the "King Philip belt," given the above noted features and those addressed in the Cultural Context section of this paper, is of a different tradition, one that is earlier and deriving from the Northeast.

Further collaborative analytical research will be directed to benefit historical understanding of the sash and to support improved condition assessment and long-term future preservation of the sash.

There is no doubt that the combination of red and blue wool cloth and white glass beads of the "King Philip belt" speak to the stature and influence of its owner, and that the sash continues to offer unique insights into New England's complex past. Whether this rare sash actually belonged to King Philip may never be known, but its significance to Eastern Native people and to the Peabody Harvard Museum goes beyond that attribution.

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