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Thesis

Chief Paskwa's Pictograph: Revisiting Treaty Four Through an Anishinaabe Philosophy

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Gichi miigwech

¹ Miigwechwendam- I am thankful for

² Anishinaabeg- Indigenous people.

³ Miigwech- thank you

⁴ Anishinaabeikwe- Ojibway Women.

⁵ Wewezhigaabawing First Nation- Waywayseecappo First Nation.

⁶ Nindaanisag- my daughters.

⁷ Binesi- Thunderbird.

Bezhik⁸: Introduction

Positionality

Boozhoo, Binesi Ikwe nindizhnikaas Wewezhigaabawing nindoonji Anishinaabe Ojibwe nindaaw.⁹ As Anishinaabeg, our introduction of our name, commitment, and acknowledgment to serving our name is significant. The name given by the spirits must be lived out by the Anishinaabeg, it is embedded in everything that we do. It is our responsibility to walk in our name, our given izhinikaazowin,¹⁰ and doodem.¹¹ Studying in the language of the mainstream academy, our izhinikaazowin and clan define who we are and our roles as a scholar. While walking on aki,¹² we conduct ourselves through traditional ethics and protocol and how we conduct ourselves on aki. Our izhinikaazowin, clan, anishinaabemowin¹³ and home teach us our responsibility to walk in our name. Manidoow aki¹⁴ is a scientific theory about the earth being round. Our culture and spirituality teach us reciprocity and respect for all Creation, which we are only a part of. Learning how to introduce izhinikaazowin, clan, where you come from, and what being you are, is important for Anishinaabeg when walking in two worlds.

My izhinikaazowin, Binesi Ikwe, is who I am, my nature. I will spend the rest of my life learning about who I am through my name. I do not know my clan, yet. I will offer asemaa¹⁵ in the spring to an Elder and ask what I will need to prepare in exchange for my clan. This may be

⁸ Bezhik- one

⁹ "Hello, my name is Thunderbird Woman, I am from Waywayseecappo First Nation, and I identify as an Ojibwe human being"

¹⁰ Izhinikaazowin- name

¹¹ Dodem- clan

¹² Aki- land

¹³ Anishinaabemowin- Ojibway language

¹⁴ Manidoow Aki- Creators Land

¹⁵ Asemaa- tobacco

given to me through a Sweat Lodge and Sun Dance Manidookewin¹⁶, or through a dream. Nibaabaa¹⁷ offered asemaa to an Elder on two occasions to receive the meaning of our last name Twovoice. As described by the Elder and shared with Nimbaabaa, "you know that loud sound during a thunderstorm and the trickling sounds to follow? That is Twovoice." Another Elder used the timber wolf and shared the same sounds made by this animal for our last name.¹⁸

I was reconnected with my name four summers ago at a Sun Dance Manidookewin located in Wewezhigaabawing First Nation. I say reconnected as this name was given to me when I was born from Creator, but it was not until I was twenty-seven when I was reconnected back to my name. Nimbaabaa was there when my little family and I offered asemaa and our flags to receive our names. The late Richard Gaywish from Rolling River First Nation prayed and said to me as he shook my hand, Binesi Ikwe is my name. I repeated my name over and over as I shook everyone's hand. Nimbaabaa expressed how the name given to me through Manidookewin was the name he went to seek years before and shared the teachings; he was so pleased that was the name given to me. Binesi Ikwe is my name, Thunderbird Woman. When I speak, I need my voice to be heard, so I speak with a strong voice. When I am upset, I am tempered. When I am working for my people, I am strong-minded. As an Anishinaabe Ikwe attending post-secondary, I am determined.

I am entering a new phase of the Masters of Indigenous Governance program, as I begin to remember my healing journey and I feel it is essential to go into detail about my positionality for this research. As an abinoonji¹⁹ growing up in a single parent household while half my siblings were in foster care, living through the deep impacts of intergenerational trauma from Indian

¹⁶ Manidookewin-Ceremony

¹⁷ Nimbaaba- father

¹⁸ Twovoice, Maurice L. (Waywayseeccappo First Nation), in discussion with author June 2017.

¹⁹ Abinoonji: child

Residential School, and being the first generation not to have attended Indian Residential School, I never imagined sitting at my Ikea Island typing a thesis proposal for a master's degree, let alone a thesis itself. Having spent the last ten years learning about the history, atrocities, wars, epidemics, and triumphs of Anishinaabeg put a strain one's mental health; but also stimulates the need to revitalize traditional stories, protocols, and in this circumstance, revisit Treaty Four through an Anishinaabe philosophy. As I began to position myself, my family, my ancestors who came before me, I know I need to do this work as I will have generations who will come after me.

It was not until I attended my first year of post-secondary school when we started learning about Anishinaabe history, sat in a tipi for the first time and prayed in a Sweat Lodge Manidookewin. Realizing now the huge disconnection I had with who I am today. Searching for my identity in textbooks and relying on western academics to assist with the search. This portion of my education path allows me to write with an Anishinaabekwe voice, exercise the Treaty Right to education, and revitalize traditional protocols, language and research utilizing a higher order of knowledge holders in Anishinaabeg communities, the Elders. Nimbagoshedaakoziyang²⁰ to reconnect and conduct this research.

Anishinaabe gaa-nanaandogikenjiged²¹, what does that mean? Anishinaabeg come from a long line of generational knowledge keepers. Everything is passed down to the next generation, and having to balance, or even reconnect to those teachings, knowledge, and Manidookewinan, is triumph. However, even after the aftermath of Indian Residential Schools across Turtle Island or the outcome of integrating into public schools for Anishinaabeg is not a fond memory for most.

²⁰ Nimbagoshedaakoziyang: I asked for help from the Elders

²¹ gaa-nanaandogikenjiged- one who tries to find out

And the percentage of Anishinaabeg graduates has been average throughout the decades. See the following statistic regarding Anishinaabekwe attending post-secondary.

....in 2011, half (51%) of Aboriginal women aged 25 to 64 had a post-secondary qualification, compared with 65% of their non-Aboriginal counterparts. However, there were differences among the Aboriginal identity groups...²²

Unless the statistics for “Indigenous Master’s Degree graduates” have not been updated, it is uncertain as to how many acquire a master’s degree currently. The Daily which focused on Indigenous women statistic regarding post secondary percentages published these statistics, writing a master’s thesis after my family has been disrupted for a few generations before me, I dedicated my time and energy to adding to this statistic for Anishinaabekwe attending post-secondary.

Returning home after attending post-secondary school will sometimes be an issue. “This is a legitimate concern for the Indigenous researcher because the process of removal and education can significantly transform a person, and this change is perceivable on both sides. If a Anishinaabeg researcher has successfully met demands of the academy, they will have undergone intensive training in other ways of thinking.”²³ This is where the reality of walking in two worlds is introduced. On a balanced and spiritual level my four quadrants, mind, emotional, physical, and spiritual levels should be balanced while challenging the western academic institutions levels of success.

²² The Daily, *Study: Women in Canada: First Nations, Metis and Inuit Women*, Statistics Canada, February 23, 2016, Accessed May 25, 2021, <https://www150.statcan.gc.ca/n1/daily-quotidien/160223/dq160223a-eng.htm>

²³ McNab, 2016, Miriam, *George Gordon First Nations Women: Partners in Survival*, Degree of Doctor of Philosophy- Interdisciplinary Studies, University of Saskatchewan, Saskatoon,

Furthermore, this research will add to the scholarship of Anishinabekwe, I want to contribute to Indigenous Studies, and to my community by using my research as a tool to promote the revitalization of Anishinaabemowin and Anishinaabeg history.

There will be terms in Anishinaabemowin used to identify certain events, description and/or names of places or people. Using Anishinaabemowin does not only reflect the strong Anishinaabe identity for this research, but it also indicates the fundamental understanding of how English language misses the descriptive and meaningful compassion embedded in the Anishinaabe language. This will be done using primarily roman orthography writing system. As a reader you will see some of the Anishinaabemowin terms using double system and others will be spelled phonetically. Anishinaabemowin is not static, there is not one right way to write in Anishinaabemowin. And while gathering information, some Anishinaabemowin terms were written phonetically. Additionally, the original spelling of individuals and places will also be revitalized. This meaning they may not contain the double vowel writing system. In the contemplation phase of whether to revitalize Anishinaabemowin throughout this research, it was not an option. A few reasons: one, there was an era in history when Anishinaabemowin was prohibited from being spoken in any form. Secondly, I am the first generation in my family not to have attended residential school but also the first generation in my family line to be disconnected from my Anishinaabemowin language and thirdly, my research topic has been conducted in the English language, it is now time to use Anishinaabemowin to deliver this research. Anishinaabemowin is important to Anishinaabeg on many levels. First, the worldview of our ancestors and the language they spoke is acknowledged. It is important to understand spiritually

that we do things the right way and are given direction and guidance from our ancestors when asked.

The other terms used throughout this research will connect to both Anishinaabe understandings and contemporary history. Furthermore, revisiting Treaty Four through an Anishinaabe philosophy does not exclusively depend on previous attempted research, it includes the process of reconnecting through traditional Manidookewinan to seek guidance.²⁴ Again, this will provide new words to add to the vocabulary in understanding how this research unfolds.

Lastly, the position as an Anishinaabeikwe gaa-nanaandogikenjiged²⁵ will reflect the importance of Anishinaabeg history; revitalize Anishinaabemowin, and the importance of original teachings and Manidookewin in relation to Chief Paskwa's Pictograph. This research is more than just for academic accomplishment, it is for the current and future generations of Anishinaabeg. As I unfolded a Treaty Four flag, I received in the mail to bring along to thesis defence, my four-year-old daughter asked, "what is it mom?" As I was going to begin sharing my knowledge of the Treaty Four flag, she started "I see the sun shining here, the grass is green over here, the buffalo is here too and the waters." This is an interpretation of a four-year-old Anishinaabekwezens who was able to interpret a symbol she has seen for the first time. I praised her for her thoughts and words and added the importance of understanding Treaty Four as this living document will be the foundation she advocates for her people when the time comes.

²⁴ Delbert Pasqua, (Pasqua First Nation) in discussion with author, June 9, 2019.

²⁵ Anishinaabeikwe gaa-nanaandogikenjiged- Ojibway women who tries to find out

When conducting research using Anishinaabeg methodologies, Anishinaabeg ways of doing things and Anishinaabemowin throughout, it contrasts the standard University master's degree thesis. Furthermore, the material gathered for this research have been primarily through secondary sources. I have included past personal experiences and teachings passed through conversations and from attending Anishinaabeg traditional Manidookewinan over the years. The Elders and Knowledge Keepers who have shared their mashkiki²⁶ and history teachings are recorded in this thesis have been influential in my life as an Anishinaabekwe researcher.

As a student learning traditional way, it is uncommon to attend Manidookewinan with a paper and pen and record what it is we are seeking. Oral storytelling and teachings are provided and if you are ready for the knowledge and teachings, you will remember what is shared with you. I did not conduct formal interviews for this research merely shared conversations and teachings along my journeys.

History of Research Topic

“As long as the sun shines, grass grows and river flows.”²⁷ In 1871, the first of eleven numbered Treaties was negotiated between Anishinaabeg and the Crown using this quote as the backbone for what is acknowledged by Ojibwe, Cree, Anishininew, Dene, Nehiyaw and Blackfoot as ‘living, breathing documents.’²⁸ These earlier treaty negotiations served as a template for the

²⁶ Mashkiki- medicine

²⁷ <http://www.trcm.ca/treaties/pre-confederation-treaties/> Accessed April 5, 2019.

²⁸ Aimee Craft, Living and Breathing Treaties

numbered treaties. For example, the Robinson Huron and Superior Waawiindaamgwin.²⁹ This research uses secondary sources regarding Treaty Four. Ogimaag travelling by horse and on foot, they gathered and set up camp. Breathing the air and e gii bimosewaad akiing³⁰ given by Manidoo³¹, entrusting the unfamiliar negotiations would be in their favor; mindful of Anishinaabe laws, teachings, and resiliency, Anishinaabe Ogimaag, lead their odinaawemaaginag³² into the treaty negotiation process.

The process of survival during a period of drastic change entered another phase. Anishinaabe Ogimaag stood proud when the Crown sent treaty negotiators to deliver 'promises,' that determined the current and future existences of Anishinaabeg included in Treaty Four. During the nineteenth century Ogimaag³³ across Turtle Island negotiated with a focus on future generations.

The understanding of treaty negotiations is significant for Anishinaabe People, included in the treaty agreements. In 1874, Chief Paskwa,³⁴ one of the Ogimaag, created a pictograph, containing sketches of a crucial moment for Anishinaabeg located on Fort Qu' Appelle Valley Aki³⁵, the only recorded document of its kind in Canada. In 2007, after one hundred and twenty-four years this pictograph was reclaimed by the Pasqua First Nation, Saskatchewan.³⁶ *Revisiting*

²⁹ Waawiindaamaagewin- Robinson Huron Treaties, Robinson (1850) Setting it right, changing how Treaties have been understood

³⁰ E gii bimosewaad akiing- they walked on the land

³¹Manidoo- Creator/ Great Spirit

³² Odinaawemaaginag- their relatives

³³ Ogimaag- Leader(s) and/or Chief(s)

³⁴ Paskwa: Original spelling of Chief Pasqua

³⁵ Aki: land

³⁶ Beal, Bob, "An Indian Chief and English Tourist, a Doctor, a Reverend, and a Member of Parliament: The Journeys of Pasqua's Pictograph and the Meaning of Treaty Four, 110.

Treaty Four through an Anishinaabe Philosophy, provides historical, contemporary, and traditional perspectives of the treaty process, based on information from Anishinaabe descendants, Elders and Anishinaabeg and non- Anishinaabe researchers.

This research aims to provide an opportunity, feel, and learn what Treaty Four entails beyond exclusively relying on the history provided by the Lieutenant Governor at the time of Treaty making. His narrative only tells one side of the story, and one-sided understandings of Treaty agreements lead to misconceptions, as well as the idea of having been deceived, and/ or manipulated by the Crown. The research and this thesis privileges Anishinaabe understandings and philosophies of treaty negotiations and uses settler perspectives as secondary source.

Another reason to continue this research is that history for Anishinaabeg lies deeper than English words can explain. Anishinaabemowin and ideas are important. The words used are important. By including this in the research it allows the platform to express to the world who we are, where we are from, what we do, and how we are going to change the world. This thesis will provide the importance of Anishinaabemowin, how to weave in the language and how to care for the Treaties and land in the language. History provides a timeline of significant events for Anishinaabeg such as heroes, midwives, medicines, wars, epidemics, drastic changes, evolution, confinement, the Indian Act of 1876, and Treaty negotiations. In the pictograph Anishinaabe history and understanding is retold by a Cree Ogimaa, Chief Paskwa. This is the heart of the research. Having understood and learned about Treaty agreements utilizing Treaty Commissioner, Alexander Morris' recollections, dialogue and previous non- Anishinaabe historians' research

pertaining to treaty negotiations, it is time to revisit and approach this topic through an Anishinaabe philosophy.

Niizh:³⁷ Mazina'iganan gii-anamichigeyan³⁸

The existing literature interpreting Chief Paskwa's pictograph has been limited. An inadequate quantity of literature inhibits the process of understanding of shortcomings for Anishinaabeg such as understanding the Treaty Four process through a western point of view. Instead of solely filtering Treaty Four through Settler research regarding Treaty Four this thesis research will include using spiritual forces of family and leadership long passed, in this case Chief Paskwa.³⁹

Chief Paskwa's pictograph is an important naanaandawaayjikaayan⁴⁰ as it does not only identify a treaty relationship but also two philosophies in terms understanding treaty negotiations. This was not just a peace agreement, a friendship or commitment made with one party, it was all the above and a treaty relationship, an agreement between Anishinaabe & Cree Ogimaag and the Crown, it is to last as long as the sun shines, grass grows and river flows.⁴¹ As Anishinaabeg, treaty relationships go back to the beginning of Creation among the animals who agreed to serve and protect Anishinaabeg. Like the Creation stories, the Treaties are existent agreements among two parties. This literature review encompasses twenty peer-reviewed sources, newspaper interviews pertaining to Chief Paskwa's pictograph.

³⁷ Niizh- two

³⁸ Mazina'iganan gii-anamichigeyan- books I read

³⁹ Beal, "*An Indian Chief and English Tourist, a Doctor, A Reverend, and a Member of Parliament*, 110.

⁴⁰ Naanaandawaayjikaayan- areas of research

⁴¹ <http://www.trcm.ca/treaties/pre-confederation-treaties/>. Accessed April 16, 2019.

Mazina'iganan gii-anamichigeyan by Anishinaabeg⁴²

When we gather knowledge, stories, and teachings and attend Manidookewin, the work has just begun, the learning process continues, and new teachings will be learned along the way. Throughout history, Anishinaabe histories have been transmitted through an outsider's voice. Angela Wilson illustrates the reality of writing about Anishinaabeg from an outside position. Some questions to address when writing about Anishinaabeg include: Who is doing this? Why? And what is it the subjects are saying?⁴³ Whether this was in the form of writing, sketches, or paintings, Anishinaabeg have been depicted through the words, assumptions, and debwewin⁴⁴ from outsiders. In what is now the twenty-first century, Anishinaabe Elders, community members, historians, advocates, and youth are expressing Anishinaabeg law and reclamation of the power of Anishinaabe voice, and it is important to only state what you understand. You need permission to speak. However, you will notice in this section, limited literature in respects to Chief Paskwa's pictograph. Limited in the sense of written research regarding Chief Paskwa's pictograph, however, this research is rich in oral stories, teachings, and Manidookewin of the Anishinaabeg.

Delbert Pasqua, a direct descendant of Chief Paskwa has devoted his time, energy, and strong connection to the pictograph since its repatriation in 2007. He and others have provided

⁴² Mazina'iganan gii-anamichigeyan by Anishinaabeg- Books I have read by Anishinaabeg

⁴³ Wilson, Angela C., American Indian History or Non- Indian Perceptions of American Indian History?, American Indian Quarterly, Vol. 20, No. 1, Special Issue: Writing about (Writing About) American Indians (Winter, 1996), 3.

⁴⁴ Debwewin: truth

insight as to what is illustrated on the pictograph. The pictograph reveals on the left side of the panel is an illustration of the Chief's understanding of Treaty Four and on the right-side panel illustrates the Treaty Provisions Chief Paskwa and other Anishinaabe leaders received.⁴⁵ The pictograph may have been away from the community for over one hundred years, but the community Elders were aware of the pictograph and knew it would eventually make its way home.⁴⁶ Furthermore, Delbert demonstrates the importance of self-determination and encourages members to utilize the pictograph and conduct further research and knowledge from the elders of the community.⁴⁷ For example, the Manidookewin the pictograph has been involved in the past few year has been creating footprints as it travels around First Nations.

Interviews began in 2007, one of the many interviews declared the advocacy for the pictograph to be returned to the community.⁴⁸ In most recent interviews Delbert states "Chief Paskwa didn't understand them, he had to take the interpreter's word that this is what [the Crown] meant, what they were promising."⁴⁹ Deciphering the images illustrated within the pictograph will take time; it starts with examining the illustrations and connecting the images with oral histories and traditional Manidookewinan must be conducted before reaching further and more complete. Research conducted by Delbert includes consultation with Anishinaabe Elders

⁴⁵ Treaty Walks, Viewing the Pasqua Pictograph with Keitha Brass, 2016 <http://treatywalks.blogspot.ca/2016/07/viewing-pasqua-pictograph-with-keitha.html>. Accessed October 18, 2016.

⁴⁶ Treaty Walks, Viewing the Pasqua Pictograph with Keitha Brass,

⁴⁷ Beaudry, Morgan. 2007. "Rare written record of Treaty 4 signing finally returns to Pasqua First Nation." Eagle Feather News. <http://www.eaglefeathernews.com/quadrant/media/pastIssues/July%202007.pdf>. Accessed September 15, 2016.

⁴⁸ CBC News Entertainment. "Historic pictograph is First Nations view of treaty talks." <http://www.cbc.ca/news/entertainment/historic-pictograph-is-first-nations-view-of-treaty-talks-1.667195>. Accessed October 18, 2016.

⁴⁹ <https://www.cbc.ca/news/canada/saskatchewan/delbert-pasqua-decipher-pictograph-1.4041710>

from Keeseekoose and Kamsack First Nations.⁵⁰ In addition to oral histories, traditional Manidookewinan must be conducted before reaching further understandings.⁵¹

Since 2017, Chief Paskwa's pictograph has been on exhibit at the Royal Saskatchewan Museum. At the time the exhibit was entitled "*We Are All Treaty People*" and would later become a permanent exhibit.⁵² With now further reconnection, Chief Paskwa's vision of completed pictograph was to be illustrated and taken to Queen Victoria in England.³⁶ The pictograph has been stored in Royal Saskatchewan Museum for the past twelve years. Remarkably this significant piece to the history of the Treaty Four negotiations has not been researched from an Anishinaabe philosophy.

There has been research conducted from other Anishinaabeg, however their research is primarily focused on different Treaty areas and research topics. Research about Treaties completed by Anishinaabe for Anishinaabeg demonstrates the self-determination of the people to write history about their own. Referring to Aimee Craft's research on Treaty One, "*Breathing life into the Stone Fort Treaty: An Anishinaabe understanding of Treaty One*" is a detailed reconnection to the treaty negotiating process. Craft discusses the importance of voice of Elders and stories shared from generations before. Reconnecting Elders voices and treaties needs to be acknowledged. Within this resource Craft delivers a great understanding of two worlds and heavily incorporates Anishinaabe Elders, community members and oral histories to instill the importance of knowing the Treaty processes from an Anishinaabe position. Craft includes detailed research,

⁵⁰ <https://www.cbc.ca/news/canada/saskatchewan/delbert-pasqua-decipher-pictograph-1.4041710>

⁵¹ <https://www.cbc.ca/news/canada/saskatchewan/delbert-pasqua-decipher-pictograph-1.4041710>

⁵² <https://www.saskatchewan.ca/government/news-and-media/2017/january/05/chief-paskwa-pictograph>

including oral stories about relationships and protocols. Recognizing Anishinaabeg legal traditions, “Anishinaabeg law was all about relationships”, also infused with Anishinaabemowin and passed down through teachings.⁵³ The importance of Anishinaabeg interpretations of Treaties is needed so the documents can breathe.⁵⁴

Authors such as Lyle Longclaws and Lawrence Barkwell of “*History of the Plains-Ojibway and the Waywayseecappo First Nation*” again provide insight and history background to Anishinaabeg included within the Treaty Four negotiations. Manidookewinan were a large part of the treaty process and sometimes fail to be presented in treaty research.⁵⁵ Thirteen Ogimaa are recognized as the “Indian Signatories to the Main Treaty Four Document” on September 15, 1874, Chief Paskwa was one of them.⁵⁶

Margaret Kovach, in “*Indigenous Methodologies: Characteristics, Conversations, and Contexts*,” incorporates similar methods and methodologies as Wilson. Skimming through the preface and positioning the author into ‘Indigenous research methodologies’ lead to the discovery of an Anishinaabe and Plains Cree ikwe⁵⁷ from both Pasqua and Okanese First Nations.⁵⁸ What is significant about this purpose of understanding Anishinaabe standpoint on conducting research in

⁵³ Burrows, John, *Drawing Out Law: A Spirit's Guide* (Toronto: University of Toronto Press, 2010) at 8, **quoted in** Craft, Aimee, *Breathing Life into the Stone Fort Treaty: An Anishinaabe Understanding of Treaty One*, Purich Publishing Ltd., Saskatoon, Saskatchewan, 2013, 69.

⁵⁴ Craft, Aimee, *Breathing Life into the Stone Fort Treaty: An Anishinaabe Understanding of Treaty One*, Purich Publishing Limited, Saskatoon, Saskatchewan, 2013, 12.

⁵⁵ Barkwell, Lawrence J., and Longclaws, Lyle, *History of the Plains- Ojibway and the Waywayseecappo First Nation*, Pemmican Publications Inc., 2001, 40.

⁵⁶ Barkwell and Longclaws, *History of the Plain-Ojibway and Waywayseecappo First Nation*, 44.

⁵⁷ Ikwe: Woman

⁵⁸ Kovach, Margaret, *Indigenous Methodologies: Characteristics, Conversations, and Contexts*, University of Toronto Press, Toronto, ON, 2009.

a good way; even if it inadvertently stems from a visit to McNally Robinson bookstore at the Forks Market in Winnipeg, Manitoba. Kovach illustrates many possible methods, methodologies and research instructions which will enhance this research a great deal. For instance, she discusses the importance of research preparations. Self-location in Indigenous research is essential.⁵⁹ Reconnecting traditionally but also on a personal level. "You are answering to 'all your relations' when you are doing research," it is not research only to reach your goal, but to reconnect and position yourself within your identity and culture.⁶⁰ This prominently relates back to the curiosity of Nanabozho, curiosity of looking for your bellybutton, hence the search of knowledge is a natural state.⁶¹

'Research poachers,' as described by Roxanne Struthers, 'who take Anishinaabe Knowledge and do not give back any of the rewards/ benefits to Anishinaabeg communities.'⁶² Additionally, it must be understood when conducting Anishinaabeg research, the stories and teachings are sought for a contemporary colonial project for post-secondary studies, and this must be respected as well as protected.⁶³ There are cultural boundaries as to what can be shared generously written regarding Anishinaabeg Manidookewinan. For a few reasons, I have come to understand reading about and experiencing traditional Manidookewinan is different on many levels and the words of experience cannot quite reiterate written in the English language. Also, to refrain from encouraging cultural appropriation while observing material written about traditional

⁵⁹ Kovach, *Indigenous Methodologies*, 50.

⁶⁰ Kovach, *Indigenous Methodologies*, 35.

⁶¹ Courchene, Darren, curiosity conversation, 2020.

⁶² Struthers, Roxanne **quoted in** Courchene, Darren, *Anishinaabe Gaa-giikidoo Gaagii-bi-izhisemassgoowin* (Articulating an Anishinaabe Oral History Methodology), 2013, 8.

⁶³ Kovach, *Indigenous Methodologies*, 103.

Manidookewinan. As you will continue this research introduces the surface of traditional protocols and Manidookewin knowledge.

Niswi: ⁶⁴ Research Goal/ Objective

Goal

The goal of this research is to provide understanding of Treaty Four through an Anishinaabe philosophy by using Anishinaabe research methods. An Anishinaabe lens is implemented utilizing secondary sources for the understandings of Chief Paskwa's pictograph. This research not only shed light on Treaty Four negotiations, but also speak to the significance of Chief Paskwa's imagery used to depict a shared and meaningful era for both Anishinaabeg and Canadian citizens.

Objective

This research is primarily focused on Treaty Four, the objective to pursue the research holds deeper than just producing a final thesis report. It is also an ongoing life reconnection, involving protocol and Anishinaabe ways of knowing Anishinaabe research is employed throughout using the following protocols:

- Offer asemaa⁶⁵ to Delbert Pasqua to conduct secondary research regarding Chief Paskwa's pictograph and to build relationship.
- Enhance Anishinaabe understandings of Treaty Four through secondary research study.

⁶⁴ Niiiswi- three

⁶⁵ Asema: tobacco

- Biindigogaadiwin⁶⁶, guidance from gimishoomisinaanig⁶⁷ and gookomisinaanig⁶⁸;
- Advocate the revitalization of Anishinaabemowin language.
- Add to the limited literature research conducted on Chief Paskwa's pictograph.
- Bring awareness to Anishinaabe understandings, histories, and oral stories; and,
- Represent Pasqua First Nation and gwayakwaadiziwin zhigo debwedamowin⁶⁹

Niiwin⁷⁰: Odaabijigaan (Medicine Bundle)

Anishinaabe methodologies are greatly focused on belief systems, specifically, epistemology and ontology.⁷¹ Therefore, the methodologies within this research will include the reconnection to stories, revitalization of language and traditional protocols. Anishinaabeg believe the following is the order of creation; 1. Physical world, 2. Plant world, 3. Animal, and 4. Human beings.⁷² Regarding Chief Paskwa's pictograph, Anishinaabeg are seeking guidance, clarification, and reconnection from Gizhe Manidoo,⁷³ zhigo mishoomisag⁷⁴ zhigo nookomisag⁷⁵ to decipher the images within the pictograph. Each order of Creation must abide by natural laws which govern the universe and the world.⁷⁶ Furthermore, Anishinaabe Manidookewinan conducted in relation to pictograph follow a traditional way of life, protocol, guidance as a human being on Mother Earth.

⁶⁶ Biindigogaadiwin: to enter one another's lodge

⁶⁷ Gimishoomisinaanig: our grandfathers

⁶⁸ Gookomisinaanig: our grandmothers

⁶⁹ Gwayakwaadiziwin zhigo debwedamowin: Honesty and good faith

⁷⁰ Niiwin- four

⁷¹ Kovach, *Indigenous Methodologies*, 25.

⁷² Johnston, Basil, *Ojibway Heritage*, McClelland & Stewart, 1976, 21.

⁷³ Gizhe Manidoo: Creator, Loving spirit

⁷⁴ Zhigo mishoomisag: And Grandfathers

⁷⁵ Zhigo nokoomisag: And Grandmothers

⁷⁶ Johnston, *Ojibway Heritage*, 21.

Asemaa has been passed to start and continue this research on Chief Paskwa's pictograph. Delbert Pasqua has provided verbal and written consent to proceed. In addition, as an Anishinaabekwe spectator, I was invited to attend a blessing Manidookewinan in respects of Chief Paskwa's Pictograph at a Rain Dance also known as Wipi⁷⁷ Manidookewinan, located in Kiniston First Nation, Saskatchewan. Chief Paskwa's pictograph has been in Manidookewin for the past three years, this blessing Manidookewin is in addition to a Sun Dance, located in Okanese⁷⁸ First Nation, Saskatchewan, where a Sun Dancer fasted for the spirit of the Pictograph.

Storytelling is significant for Anishinaabeg and surviving pictographs throughout history are influential. A part of history captured by artistic, future focused, individual's lead Anishinaabeg today, to reconnect, seek guidance and connect traditional ways of life with our Ancestors. Other pictographs like birch bark scrolls, imbedded with the Midewiwin (Grand Medicine Society) or rock painting with similar images used to capture history have surfaced within limited research.⁷⁹

In the past, the stories were not recorded through western research; however, this research will reiterate what has been written from an Anishinaabe philosophy. In terms of anishinaabemowin, words to describe manidookewin⁸⁰, Pictograph, or Chief Paskwa are my odaabijigaan⁸¹ for this research will consist of these crucial components. This research is

⁷⁷ Wipi- Rain

⁷⁸ Okanese- Bone

⁷⁹ Dewdney, Selwyn and Kidd, Kenneth E., *Indian Rock Paintings of the Great Lakes*, University of Toronto Press, 1962, 12.

⁸⁰ Manidookewin- making a spirit

⁸¹ odaabijigaan: Medicine Bundle (items used with purpose)

distinctive, the knowledge, Manidookewin and oral histories regarding Chief Paskwa's Pictograph speaks to a significant time for Anishinaabeg.

4.1 Inaadiziwin⁸² (Ontology) Spider Web-Model

Social Reality: The Spider Web Model⁸³ has been utilized and helped with the positioning of this Anishinaabe researcher's goals. The Spider Web Model was created by Dr. Lori Lambert, she is of Mi'kmaq/ Abenaki descent. She created this framework based on the stories, information and needs of the community.⁸⁴ In terms of research she wanted to create a framework that could be used for her own research and with other Anishinaabeg communities, so she looked for what ties us together and what we share.⁸⁵

...The heart of any Indigenous research begins with Place and within that Place is Oneself and the heart of the research. Indigenous research methodologies differ from the Western approach because they flow from a place, an Indigenous place, a tribe place, a community. They flow from place-based tribal knowledge...⁸⁶

The following categories are used within the spider web model to illustrate the journey, progress, and result of research.

⁸² Inaadiziwin- Ontology

⁸³ Lambert, Lori, Spider Web Model, Indigenous Research Methods Lecture November 2016, eds., *Research for Indigenous Survival: Indigenous Research Methodologies in the Behavioral Sciences*, Salish Kootenai College Press, 2014, 220.

⁸⁴ Lambert, *Research for Indigenous Survival*, 219.

⁸⁵ Ibid.,

⁸⁶ Lambert, *Research for Indigenous Survival*, 18.

Passion:

Passion: What am I giving back to my family, community, Treaty Four First Nations? Reconnection to Anishinaabeg history, ancestral connections to Chief Paskwa, revisiting living documents that bind Anishinaabeg and the Crown.

When deciding which topic to choose for a master's degree program, my mind gravitated to the question, what can I bring home? I wanted to research a topic that would accompany me to receiving a degree, but meaningful for myself, my family and community. Wewezhigaabawing is the community I am connected to.⁸⁷ It is in Manitoba and is approximately fifty minutes from the Saskatchewan border. Wewezhiigaabawing is part of the 1874 Treaty Four Agreement, by adhesion.

As an Anishinaabekwe, student, tracing back history through knowledge, stories and Manidookewin is second nature, for some. While researching the surface of this topic it became more and more motivating to continue to do this work. I found myself reconnecting with personal Manidookewinan and having a better understanding of the Manidookewinan conducted regarding Chief Paskwa's pictograph. It is a lifelong journey, I am told. A great deal of patience is to be learned. I am one of those people who want answers to the way things are. But I am humbly reminded to be patient, those teachings will come to you, and you will understand. Almost like this research.

I started Google searching in 2016 while meeting with a data base mentor from the library. Five years later with niizh nidaanisag,⁸⁸ childbirth is its own Manidookewin and continuing my research was not meant to be written right after finding, I needed to plan and organize how it

⁸⁷ Wewezhiigaabawing- Waywayseecappo First Nation

⁸⁸ Niizh nidaanisag- two daughters

should be written. I searched different data bases to see what kind of topic ember with my interest would and where I could include my knowledge and way of knowing. There were a variety of topics to choose. I had just finished a Treaties course that spring and was interested to research further; search bar read "Treaty Four, 1874."

Many articles regarding treaties came up; the one that caught my eye, "Chief Pasqua's Pictograph" read the title. Wondering why I had never heard of this before was also well enough reason for this to be my topic. After taking the Treaties course, I was bothered by the fact that the only literature I came across, in relation to treaties, was written by non-Anishinaabeg.⁸⁹ This may be the same for other Anishinaabeg have when learning about our histories and having a variety of emotions: anger, disheartened, resiliency, and triumph. I felt this way while reading Alexander Morris. Morris writes:

...His Honor- "With regard to the camp, the Queen sent one of her chief men of our soldiers with us, and he selected the best place for the men, the place where we are now, and I think it is a good place. At first he thought to have encamped across the river, but he thought this was better ground and chose it. I think it just as well that our tents should be a little distance from your braves and your camp. I want to say to the Indian children of the Queen that if their people are coming in, that our men have walked a long way here, and must go back again to Fort Garry, and I have other things to do. Mr. Laird has to go back again to look after other things for the Queen at Ottawa. I want to speak to the Chief when they will be ready to meet us tomorrow..."⁹⁰

A servant sent by the Queen to finalize negotiations and agreements at the snap of a finger. Aggressively encouraging the "Indian"⁹¹ bands to agree to what was presented to them, that day, hour, second. However, as you can perceive from that insert, the Indian bands present wanted more time to wait for those travelling to arrive and be a part of this monumental period. "... I have other

⁹⁰ Morris, Alexander, *The Treaties of Canada with The Indians of Manitoba and The North-West Territories, Including the Negotiations on which they were based*, Fifth House Publishers, Calgary, Alberta, 1991, 91.

⁹¹ Indian- term used when found in research to describe First Nations People

things to do..." dabishkoo⁹² this moment was something taken lightly by the treaty negotiators.

As an Anishinaabeikwe student and researcher, it became evident to me that completing this research would not only assist with achieving a master's degree but give me the opportunity to be a voice for Treaty Four people in understanding the lifelong journey of Manidookewin. And Manidookewin for Chief Paskwa's pictograph is currently underway.

Community Collaboration:

Community collaboration/permission: Delbert Pasqua has agreed to build a relationship as I continue my secondary research. Delbert granted permission both written and verbally for this research to continue. Furthermore, previous research conducted and current interest regarding pictograph was agreed by Pasqua First Nation leadership that Delbert be the direct contact for future research/ participation.

In addition, as Anishinaabeg we tend to get to the family tree/ kinship ties when first meeting. The following questions quite often come up: "where are you from?", "Do you know so and so?", "are you related to...?" and so on.⁹³ By asking these questions the parties involved are then placed in relationship through mutual friends, landmarks, or places.⁹⁴ In this case, we both are from First Nations from the Treaty Four Agreements. Coincidentally, a part of my Twovoice family is from Pasqua First Nation through marriage, we also made those connections. Discovering this information allowed for us to strengthen our new research relationship and be comfortable with sharing.

⁹² Dibishkoo- just like

⁹³ Wilson, *Research is Manidookewin*, 84.

⁹⁴ Ibid, 84.

Community Empowerment:

This research will be written for Pasqua First Nation, as well as for other Nations of the Treaty Four Agreement, to revisit and uses as an educational tool for the next generation.

Anishinaabe research conducted by non-Anishinaabe is essential, however, research conducted by Anishinaabe about Anishinaabeg is even more imperative, especially in regarding Chief Paskwa's pictograph. *Revisiting Treaty Four Through An Anishinaabe Philosophy* is written for Anishinaabeg. A piece of history that has been repatriated back to Pasqua First Nation is history that should be written by Anishinaabeg respectfully. According to my understanding and research, it is discernable to note places like the Museum of Regina or newspaper articles have been sharing research on the topic. This type of media/ research is empowering for the community as an eye opener for others to acknowledge the Treaty Four agreement. However, having the opportunity to write from Anishinaabekwe philosophy is another kind of triumph. Using Anishinaabe methodologies delivers knowledge in a way western methodology does not.

Kathleen Absolon states the following: The roots represent worldviews, self is located in the center, the leaves are the journey, the backbone is the stem and the diversity of methodologies is represented in the petals.⁹⁵ While conducting research utilizing Indigenous methodologies maintain a balanced life and living in accordance with spiritual and natural laws, ensure its survival.⁹⁶ Shawn Wilson states there are three R's of Anishinaabeg research: Respect, reciprocity and responsibility.⁹⁷ Margaret Kovach emphasizes on stories; stories

⁹⁵ Absolon, Kathleen (Minogizhigokwe), *Kaandossiwin: How We Come to Know*, Fernwood Publishing, Halifax & Winnipeg, 2011, 48.

⁹⁶ *Ibid.*, 48.

⁹⁷ Wilson, *Research is Manidookewin*, 77.

remind us of who we are and of our belonging.⁹⁸ There are two types of stories: stories of mythical narratives like the Creation and teaching stories, and then there are narratives that are personal which include places and happenings.⁹⁹ As an Anishinaabe student, I assume the responsibility that the knowledge shared will be treated with the respect it deserves.¹⁰⁰ Given the egregious past as Kovach states, a primary relationship between researcher and research participant should be built alongside trust.¹⁰¹

As an outside member of the community utilizing secondary research for Chief Paskwa's pictograph, this research will be written as an educational piece for generations to come. Having an item so monumental in their community for the reason it reveals the reality of Anishinaabeg understanding during the signing of treaties. The research before this thesis report has included much of what has been included however, the important piece when writing about Chief Paskwa's pictograph is Manidookewin and teachings Anishinaabeg follow. It is important to have this research for the generations to follow as each generation after the signing of Treaty Four are impacted by the treaty agreements made in 1874. The images Chief Paskwa illustrated are a depiction of what was understood, and these same depictions are to be used to advocate for treaty rights for Anishinaabeg when needed.

As a nimaamaa¹⁰² of two nidaanisag,¹⁰³ I for one know this research will be beneficial for their growth as they too will grow and encounter what it means to live and walk in two worlds. Chief Paskwa's pictograph demonstrates the reality of this. The Treaty Four agreement will be

⁹⁸ Kovach, *Indigenous Methodologies*, 94.

⁹⁹ *Ibid.*,

¹⁰⁰ Kovach, *Indigenous Methodologies*, 97.

¹⁰¹ Kovach, *Indigenous Methodologies*, 98.

¹⁰² Nimaamaa- mother

¹⁰³ Nidaanisag-my daughters

as relevant as it is to me as an Anishinaabekwe presently as it will be for the generations in my family after me.

Additionally, having the present and future generations learn about Chief Paskwa's pictograph through this research makes Anishinaabeg history available to them from Anishinaabeg writer, a fellow Treaty Four sister from another ishkoniigan.¹⁰⁴ This comes from the treaty making process, Elders involved in the decision making process, the disagreements along the way, other research conducted to signify the importance of writing about our history for ourselves, and reminding the present and future generations this agreement will be here to call upon when violations to the Treaty Rights are made.

Community Interest:

Considering Delbert Pasqua has been working extensively with the pictograph since the 'repatriation' in 2007, he continues to dedicate his time and energy to Manidookewin for the pictograph. Delbert has been of great assistance for those wanting to learn more about Chief Paskwa's pictograph.

The limited previous research and Manidookewin conducted by other writers to this point, has been completed by Delbert and his community supports his undertakings. In addition to Delbert, there have been many individuals assisting with Chief Paskwa's pictograph: Peter Nipi- Rain Dance Chief, Roman Pasqua- Sun Dancer for Pictograph; Blaire Stonechild- First Nations

¹⁰⁴ Ishkonigan- reserve

University Professor, Lorne Carrier and many more influential people helping Delbert Pasqua follow traditional protocols to decipher the pictograph in Manidookewin.¹⁰⁵

In addition, not only is Pasqua First Nation the only reserve in Canada to preserve a Treaty pictograph but having literature complementing the existing literature from an Anishinaabe philosophy will expand the knowledge surrounding Chief Paskwa's pictograph.

Ethics/ Respect:

Ethics/ respect: Delbert Pasqua granted permission for Masters of Indigenous Governance Thesis research to begin and continue. Following traditional protocol, asemaa was passed in exchange for a relationship and permission to complete research in a good and respectful way. It is noteworthy to understand the importance of offering asemaa. This gesture can be seen as minor, appreciating their time or it could be to acknowledge the spirits we ask to bring in conversation.¹⁰⁶

Tribal Protocols:

Tribal protocols: Following Anishinaabe protocols, asemaa was passed in respects of receiving guidance to continue research regarding Chief Paskwa's pictograph. In addition, this information gathered through secondary sources will of course be in favour of Pasqua First Nation.

When attempting to conduct research in a First Nation community, there are protocols to follow, both traditional and political. Before diving into this research, it was a must to arrange an initial meeting with Mr. Delbert Pasqua himself. Reading about the work he has conducted and

¹⁰⁵ Delbert Pasqua (Pasqua First Nation) in discussion with author June 2019.

¹⁰⁶ McNab, *George Gordons First Nations Women*, 16.

the guidance he has been given regarding Chief Paskwa's pictograph is more vibrant in person. Following traditional protocol, I had purchased red broadcloth, cut 4'4-inch square and placed asemaa onto the cloth as I prayed in my head attaching good thoughts into the asemaa tie. With the intent to request consent to move forward with secondary research.

Ownership of Sharing Knowledge:

I was granted permission to use knowledge, stories, personal experience to complete research for this thesis. This research will be available to Pasqua First Nation and Delbert Pasqua as a teaching tool.

Dissemination of Data:

The thesis research will be available for the University of Winnipeg WinnSpace and Pasqua First Nation.

Survival and Recovery (moving the community past historical trauma):

This research will provide Pasqua First Nation the opportunity to share from Anishinaabe worldview opposed to non-Anishinaabe written research regarding Chief Paskwa pictograph. This research will also expand the importance of revitalization of taking back our voice.

4.2 Naanaangaadawenjiewin (Epistemology)

Ways of Knowing: Anishinaabe teachings, stories, Manidookewinan and prayers were given instruction from Gichi Manidoo. Ways of knowing stem from the Creation Stories, the beginning, they help to explain the original relationship to the land and other beings.¹⁰⁷

¹⁰⁷ Linklater, D'Arcy, Bone, Harry, and the Treaty and Dakota Elders of Manitoba with contributions by the AMC Council of Elders, *Ka'esi Wahkotumahk Aski Treaty Our Relations with The Land: Treaty Elders' Teachings Volume 1*, Treaty Relations Commission of Manitoba & Assembly of Manitoba Chiefs Secretariat, Winnipeg, Manitoba, 2014, 14.

Anishinaabe teachings, knowledge and Manidookewinan have been shared by authors like Edward Benton-Banai, Basil Johnston, and Treaty Elders of Manitoba, to name a few. These will be utilized to ground understanding of Anishinaabe teachings in addition to oral histories. Regarding Chief Paskwa's pictograph, this fundamental area is limited.

For Anishinaabeg, our family tree stems way back to the Creation of Aki. We are connected to the animals, plants, human beings and to the spirits. To live harmonious with all of Creation and teach the next generations to come.¹⁰⁸

...When Aki was young it was said that the Earth had a family. Niibaagiizis¹⁰⁹ is called Grandmother, and Giizis is called grandfather. The Creator of this family is called Gichi Manidoo. The Earth is said to be a woman. In this way it is understood that woman preceded man on the Earth. She is called Mother Earth because from her come all living things. Water is her life blood. It flows through her, nourishes her, and purifies her.

On the surface of the Earth, all is given Four Sacred Directions- North, South, East, and West. Each of these directions contributes a vital part to the wholeness of the Earth. Each has physical powers as well as spiritual powers, as do all things. When she was young, the Earth was filled with beauty. The Creator sent his singers in the form of birds to the Earth to carry the seeds of life to all of the Four Directions. In this way life was spread across the Earth. On the Earth the Creator placed swimming creatures of the water. He gave life to all the plant and insect world. He placed the crawling things and four-legged on the land.

All of these parts of life lived in harmony with each other. Gichi manidoo then took four parts of Mother Earth and blew into them using a Sacred Shell. From the union of the Four Sacred Elements and his breath, man was created. It is said the Gichi Manidoo then lowered man to the Earth. Thus, man was the last form of life to be placed on the Earth. From this original man came the A-nish-i-na'-be people. In the Ojibway language if you break down the word Anishinaabe, this is what it means:

Ani- From Whence
Nishina- Lowered
Abe- the male of the species...¹¹⁰

The Creation story varies in the way it is shared depending on storyteller and/or community; however, Anishinaabeg understand from this story, life was created. Gichi Manidoo

¹⁰⁸ Benton- Banai, Edward, *The Mishomis Book: The Voice of the Ojibway*, University of Minnesota Press Edition, 1988, 2.

¹⁰⁹ Niibaagiizis- the moon

¹¹⁰ Benton-Banai, *The Mishoomis Book*, 2-3.

provided Anishinaabeg with answers and explanations through songs, prayers, stories, rituals and Manidookewinan.¹¹¹ Among many impacts from this story, one that stands out is the importance of understanding that the two-legged/ human beings are the last to be placed on Aki, therefore, aki will continue with or without us.

...Disaster fell upon the world. Great clouds formed in the sky and spilled water upon the earth, until the mountain tops were covered. All that was left was one vast sea. All men died. All the land creatures perished. All the plants were covered by the sea. Only the water animals and birds and fish lived on. What was once earth was a huge unbroken stretch of water whipped into foam and wave by the ferocious winds. The world remained a sea for many generations.

Sky woman, a spirit in the heavens was alone. She asked Creator for pity on her loneliness, he sent her a companion. They conceived, but before she gave birth to two children her comfort left. Alone she birthed two children, one of pure spirit and the other a physical being. Her children were of opposite natures and hated each other, eventually after battling and fighting, they destroyed one another.

Gichi Manidoo sent Sky woman another companion after living in solitude. She conceived again. The water creatures observed what was happening in the heavens. They wanted to provide relief to Sky woman, so they persuaded a giant turtle to rise to the surface of the waters and offer its back as a haven. Then invited sky woman down and she agreed. She was settled on the back of the turtle, and then requested the water creatures to get some soil from the bottom of the sea.

Gladly all the animals tried to serve Sky woman's request. The beaver, fisher, and marten attempted, but either came up defeated or out of breath, empty handed. The least of the water creatures, muskrat dove down. After some time, muskrat surfaced the water, appearing more dead than alive. But in his hand closed together a small crumb of soil from the bottom of the sea.

With that crumb of soil, she breathed upon it and into it the breath of life. No longer needed,

the turtle swam away. The island formed in this way is call Mishee Mackinakong...¹¹²

4.3 Izhichigewin (Methodology)

Western methodologies have been exhausted in the process of research in respects to Anishinaabeg Peoples. However, this is not the only route to complete research. Anishinaabe research and ways of conducting research using methodologies,

¹¹¹ Johnston, Basil, *Ojibway Heritage*, McClelland & Stewart, 1976, 12.

¹¹² Mishee mackinakong- the Great Turtles Back

frameworks and teachings to complete research is a form of 'return to teachings', taking back and restoring control of Anishinaabe research.¹¹³ Having understood western methodologies, Anishinaabe methodologies should be understood to be inherently and solely Anishinaabe.¹¹⁴

To conduct research following Anishinaabe ways of knowing, we must engage ourselves completely. Balancing spiritually, physically, emotionally and our intellect, our own methodologies must be integrated into a whole in order to grow our research methodologies.¹¹⁵ There are many Anishinaabe authors, like Mary Young, Angela Wilson, Roxanne Struthers, Shawn Wilson and Margaret Kovach, who, in reference to methodologies have suggested and strongly encouraged 'self-reflection' what Elders say, Manidookewinan, and academic life.¹¹⁶ Their research methodologies answers questions like: Where do I fit into all of this? How am I connected to this research? What am I doing for nindinaawemaaginag¹¹⁷? This is important as it shapes this research to add another Anishinaabe researcher to the rising list.

Some other written resources surrounding the importance of Anishinaabe research methods and methodologies include Shawn Wilson and Margaret Kovach, whose knowledge has enhanced this research. Wilson's book, "*Research is Manidookewin: Indigenous Research*

¹¹³ Battiste, Marie, *Indigenous Knowledge and Pedagogy in First Nations Education a Literature Review with Recommendations*, [National Working Group on Education and the Minister of Indian Affairs Indian and Northern Affairs (INAC) and Assembly of First Nations, 2002, 5.

¹¹⁴ Kovach, Margaret, *Indigenous Methodologies: Characteristics, Conversations, and Contexts*, University of Toronto Press, 2009, 13.

¹¹⁵ Simpson, Leanne, *Dancing on Our Turtle's Back: Stories of Nishinaabeg Re-Creation, Resurgence and a New Emergence*, Arbeiter Ring Publishing, Winnipeg, Manitoba, 2011, 42.

¹¹⁵ Kovach, *Indigenous Methodologies*, 71.

¹¹⁶ Kovach, *Indigenous Methodologies*, 71.

¹¹⁷ Nindinaawemaagidoog- my relatives

Methods” explains in detail the process of making difficult decisions when deciding what to include in a piece finished by an Anishinaabe researcher. What to expect during field work or how greatly research is connected to Manidookewin, individual Manidookewin. Trying to find balance in western academia and revitalize traditional ways of knowing, sharing, and writing will be the biggest challenge. Wilson strongly shares throughout his book, “research is Manidookewin... Everyone who is participating must be ready to go beyond the everyday and to accept a raised state of consciousness.”¹¹⁸

This research will differ a great deal from standard research ethics, methodology based on the traditional ontology and epistemology of Anishinaabeg included in Treaty Four. Methodology for this research is connected through traditional protocols, and the pictograph while using secondary sources.

Naanan¹¹⁹: Ode'minan¹²⁰

Pasqua First Nation

Pasqua First Nation #79 is a Saulteaux/ Cree First Nation located northeast of Regina and west of Fort Qu' Appelle, Saskatchewan.¹²¹ Ishkonigan currently has an area of 22,141 acres and 653 acres is valley land.¹²² Pasqua First Nation approximately has two thousand band members

¹¹⁸ Wilson, Shawn, *Research is Manidookewin: Indigenous Research Methods*, Fernwood Publishing, Nova Scotia, 2008, 69.

¹¹⁹ Naanaan- five

¹²⁰ Ode'immin- strawberry/ heart

¹²¹ Pasqua First Nation, *Pasqua History*, Accessed January 2, 2022, <https://www.pasquafn.ca/about-pasqua-first-nation/>

¹²² Pasqua, “*History*.”

with sixty-nine percent of membership live off-ishkonigan.¹²³ Pasqua First Nation is also a member of File Hills Qu' Appelle Tribal Council which is part of Treaty 4 Territory.¹²⁴

Where Pasqua First Nation is located the surrounding aki offered timber, agricultural, hay lands and easy access to markets for agricultural produce for both the Canadian Pacific Railway and Grand Trunk Pacific Branch lines.¹²⁵ After two years of signing Treaty Four in 1874, the aki was surveyed and settled in 1876. According to history provided by Pasqua First Nation, much of the timber was small and the soil was light in some areas, and despite ample hay meadows would make the reserve a rather poor one.¹²⁶ According to government agent Angus Mckay in 1876, Indians subsisted on waterfowl and fish stocks for much of the summer months.¹²⁷

When I made the trip to meet with Delbert Pasqua, we planned to meet at Pasqua First Nation. Opposed to travelling by horse and wagon like long ago, I typed in Pasqua into my vehicle navigator and set out on the highway alone. As I was driving, I was thinking to myself, how grateful I am to meet with Delbert Pasqua. When you travel to meet knowledgeable Elders, you are fortunate as you do not know how long they will be here with us, along with their PhD of traditional knowledge. The route listed estimated time was two and half hours away. I passed through Fort Qu' Appelle reminiscing as a youth on an annual school trip there for Treaty Days. We would travel by bus and take part in the activities and watch the powwow. We would attend this event to reconnect, recognize and honor the spirit and intent of Treaty Four.¹²⁸ The annual

¹²³ Ibid.,

¹²⁴ Ibid.,

¹²⁵ Pasqua, "History."

¹²⁶ Pasqua, "History."

¹²⁷ Ibid.,

¹²⁸ Treaty 4 Gathering, *Celebrating 145 Years of the Making of Treaty #4*, January 14, 2022, <https://treaty4gathering.ca/>

Treaty 4 Gathering provides opportunity to build respectful relationships and educate non-Anishinaabeg about Treaty agreements, acknowledge Treaty Rights and Anishinaabeg history and culture.¹²⁹ Most importantly this gathering is to acknowledge and honor the ancestors, educate, and empower the youth, preserve culture and language.¹³⁰

My travels continued forty minutes passing through Regina, I called Delbert and let him know I was almost there. I drove down a slight back road and came to what looked like a deserted town with a sign that said Pasqua. I was confused as I trusted my navigation to lead me to Pasqua First Nation. I called Delbert back and explained to him my location and he laughed on the phone and said “okay, you have gone passed quite a way, turn around and come back to Fort Qu’Appelle.” I wondered why this place was called Pasqua but was not Pasqua First Nation. Over dinner Delbert explained to me that place was a meeting place for Chief Paskwa and his people to trade mashkiki.¹³¹ I was fortunate to make that accidental drive and position myself on aki.

After leaving the restaurant I followed Delbert to the ishkoniagan¹³² through a back road. A sign read, “Now entering Indian land,” as we drove past to get to my relative’s home where I was camping for a few days. I was not camping in a tent but growing up we used this term to describe sleeping over someplace. While sitting in Instructor Darren Courchene’s university class he shared the history of Anishinaabeg travelling during the summer months to other territories to visit family and friends, and they would set up ‘camp.’ Interesting how I made the connection. I met Delbert

¹²⁹ Ibid.,

¹³⁰ Treaty 4 Gathering, *Celebrating 145 Years of the Making of Treaty #4*, January 14, 2022, <https://treaty4gathering.ca/>

¹³¹ Pasqua, Delbert (Pasqua First Nation), in discuss

¹³² Ishkonigan- reserve

in Fort Qu' Appelle for nine am the next day for breakfast. I drove us around Fort Qu'Appelle as Delbert provided me with history about the aki, Anishinaabeg population in Fort Qu' Appelle and reminded me where the Treaty Four Gathering takes place. I envisioned what it must have looked like when Ogimaag¹³³ and their bands gathered to negotiate the future generations travelling through the large hills. We drove to the location where the "Old Indian Hospital" stood. A segregated hospital to treat Anishinaabeg patients and was originally used to isolate for tuberculosis.¹³⁴ Although it was called an "Indian Hospital," there was no practice of traditional medicines, midwifery, or any sort of traditional holistic approach to treat patients.¹³⁵

We continued our travels through the ishkoniigan. I positioned myself with aki of the community Chief Paskwa lead in 1874. The scenery was beautiful, rolling hills with bashkode mashkiki¹³⁶ patches alongside the hills. I was fortunate to see the aki where Pasqua First Nation hosts their Annual Traditional Powwow, alongside nibi.¹³⁷ It was a onizhishin¹³⁸ day, giizis¹³⁹ shining, could hear the insects, bineshiiwag,¹⁴⁰ the grass flowing lightly as we stood at the top of the hill above powwow grounds.

I should mention this meeting was not to conduct research regarding Chief Paskwa's pictograph, it was to introduce myself as an Anishinaabekwe student with an interest to write about Chief Paskwa's pictograph from an Anishinaabeg philosophy. When meeting an Elder/ Knowledge Keeper it is not for a quick visit, we spent time getting to know one another to build a

¹³³ Ogimaag- Chiefs

¹³⁴ Lux, Maureen, The Canadian Encyclopedia, *Indian Hospitals in Canada*, July 17, 2017, <https://www.thecanadianencyclopedia.ca/en/article/indian-hospitals-in-canada>

¹³⁵ Ibid.,

¹³⁶ Bashkode mashkiki- sage medicine

¹³⁷ Nibi- water

¹³⁸ Onizhishin- beautiful

¹³⁹ Giizis- sun

¹⁴⁰ Bineshiiwag- birds

strong relationship, so I would provide him with a trustworthy piece of work when I have completed my part. Respectfully written for Anishinaabeg from Treaty Four 1874 Territory.

5.0 The Royal Proclamation

The Royal Proclamation 1763 was created as Settlers recognized Anishinaabeg were on aki first and were entitled to the land.¹⁴¹ This document acknowledges our rights as Anishinaabeg, it is a document to remind the government of their obligation to recognize their source of rights, which includes recognizing Anishinaabeg rights.¹⁴² Source of rights meaning the understanding that this came directly from the land and Anishinaabeg were here first.¹⁴³ It is important to emphasize prior to the North-West Territory treaties, there were other treaty agreements made between Anishinaabeg and Settlers which acknowledged peace. And in those agreements, there was an understanding of spirit and intent. “Spirit of intent:” meaning: Gichi Manidoo watches over us, the eye is giizis, the land is fertile where the grass grows and we depend on, nibi from flowing down stream or flowing during birth.¹⁴⁴ What is the intent of the Settlers with the Royal Proclamation? What is Anishinaabeg intent? During this time, Anishinaabeg were recognized as having some sort of power regarding aki. “...We will share this land with people coming from

¹⁴¹ Treaty Relations Commission of Manitoba, *Gakina Gidagwi'igoomin Anishinaabewiyang: We Are All Treaty People: Treaty Elders' Teachings* Volume 4, Canadian Cataloguing in Publication Canada, 2016, 15.

¹⁴² Ibid.,

¹⁴³ Treaty Relations, *Gakina Gidagwi'igoomin Anishinaabewiyang*, 15.

¹⁴⁴ Pratt, Doris, Bone, Harry, and the Treaty Dakota Elders of Manitoba with contributions by the AMC Council of Elders, *Pi Kin He: Who We Are: Treaty Elders' Teachings, Volume 1*, Treaty Relations Commission of Manitoba, 2014, 114.

other parts of the word...”¹⁴⁵ This was the understanding of Anishinaabeg when Settlers arrived, we will share the land and resources to survive, and they did until they were taken advantage of. The generosity from Anishinaabeg was mistaken for the need to be controlled. The Royal Proclamation is a reminder that Anishinaabeg were never defeated, conquered, or surrendered, momentous agreement between two nations in 1763.¹⁴⁶

The Royal Proclamation was created over two hundred and fifty years ago, however, it is still relevant today. It is a Canadian Constitutional document, like treaties, that is a reminder to both the government and Anishinaabeg. A reminder for the government of Canada to follow their own laws and trace back their sources and for Anishinaabeg it is a reminder we are nations, and to be viewed as equal nations with Settlers.¹⁴⁷ The acknowledgment of Anishinaabe culture, language, and their own way of doing things.¹⁴⁸ Anishinaabeg laws are visible on aki, some are seen written, rock paintings or designs right on aki.¹⁴⁹

Despite the Royal Proclamation 1763 and the law within it for connecting two nations, Anishinaabeg strongly believe our rights and laws are given by Gichi Manidoo, the Royal Proclamation is only a part of the process.¹⁵⁰

“... We were already here in North America before the coming of the white people [newcomers]. We were already here. We were given certain gifts, through our pipe Manidookewinan of who we are but the emphasis of our forefathers told us in the language itself...”¹⁵¹

¹⁴⁵ Treaty Relations, *Gakina Gidagwi'igoomin Anishinaabewiyang*, 15.

¹⁴⁶ Treaty Relations, *Gakina Gidagwi'igoomin Anishinaabewiyang*, 16.

¹⁴⁷ Treaty Relations, *Gakina Gidagwi'igoomin Anishinaabewiyang*, 15.

¹⁴⁸ Treaty Relations, *Gakina Gidagwi'igoomin Anishinaabewiyang*, 17.

¹⁴⁹ Treaty Relations, *Gakina Gidagwi'igoomin Anishinaabewiyang*, 29.

¹⁵⁰ Ibid.,

¹⁵¹ Treaty Relations, *Gakina Gidagwi'igoomin Anishinaabewiyang*, 23.

There are two ways to view this document, one of the crucial aspects of the Royal Proclamation from Anishinaabeg perspective is to remember we are nations and were created by Gichi Manidoo to exercise our rights. The other is when a foreign government write something in a document, they could change it in time to come.¹⁵² As the government's values, norms and as society changes, it reflects in documents.¹⁵³

5.1 Treaty 4 1874

What is a Treaty? A Treaty is an agreement with promises made by partners. It is binding in international law. And it can only be made by an entity with international authority, like the Crown of the British Empire.¹⁵⁴

Anishinaabeg understanding:

“For As Long As The Sun Shines, Grass Grows, Waters Flow, and Buffalo Are On the Prairies.”¹⁵⁵

Treaty Commissioners understanding:

.....Treaty Four
Between
Her Majesty The Queen
And The
Cree And Saulteaux Tribes of Indians
At The Qu' Appelle and Fort Ellice....¹⁵⁶

¹⁵² Treaty Relations, *Gakina Gidawgi'igoomin Anishinaabewiyang*, 26.

¹⁵³ Ibid.,

¹⁵⁴ Treaty Relations, *Gakina Gidawgi'igoomin Anishinaabewiyang*, 66.

¹⁵⁵ Files Hills Tribal Council, *Treaty 4 Gathering*, <http://fhqtc.com/t4gathering/>

¹⁵⁶ Duhamel, Roger, *Treaty Four Text*, Queens Printer and Controller of Stationary Ottawa, 1966, 1.

The making of Treaty Four was on September 15, 1874, at Fort Qu' Appelle. The signing included thirteen separate Cree and Saulteaux Nations and another twenty-three First Nations signing by adhesion later.¹⁵⁷ It is important to note the Anishinaabeg Signatories to the main Treaty Four document were the following: Ka-kii-shi-wi,¹⁵⁸ Paskwa, Ka-we-zauce,¹⁵⁹ Ka-kee-na-wup,¹⁶⁰ Kus-kee-tew-mus-coo-musqua,¹⁶¹ Can-ah-ha-cha-pew,¹⁶² Kii-si-caw-a-chuck,¹⁶³ K-wa-ca-toose,¹⁶⁴ Ka-kii-wis-ta-haw,¹⁶⁵ Cha-ca-chas, Wa-pii-moose-toosis,¹⁶⁶ Mee-may,¹⁶⁷ and Ka-ne-on-us-ka-tew¹⁶⁸.¹⁶⁹ In addition to Ogimaag, the Honourable Alexander Morris, Lieutenant Governor of the Province of Manitoba and the North-West Territories, The Honourable David Laird, Minister of the Interior, and Willian Joseph Christie, Esquire, of Brockville, were present during the making of Treaty Four.

As you read the Treaty conversations from Morris book you will notice it portrays the impatience of the Treaty Commissioners on behalf of the Queen. Dibishkoo this was the best lifelong decision for Anishinaabeg made by Settlers and if they chose to comply, they would not survive. How could Anishinaabeg decide the future for the present and future generations over the course of a few days? The Treaty agreement:

¹⁵⁷ Pasqua First Nation, *Pasqua First Nation Community Plan*, Pasqua First Nation Community Plan/ Cities & Environment Unit, Dalhousie University; Pasqua First Nation, 2009, 18.

¹⁵⁸ Ka-kii-shi-way- Loud Voice

¹⁵⁹ Ka-we-zauce- Cowessess, Little Boy; Little Girl

¹⁶⁰ Ka-kee-na-wup- One that Sits Like an Eagle

¹⁶¹ Kus-kee-tew-mus-coo-musqua- Little black bear

¹⁶² Can-ah-ha-cha-pew-Making Ready the Bow

¹⁶³ Kii-si-caw-a-chuck- Day Star

¹⁶⁴ K-wa-ca-toose- The Poor Man

¹⁶⁵ Ka-kii-wis-ta-haw- Him That Flies Around

¹⁶⁶ Wa-pii-moose-toosiis- White Calf or White Buffalo Calf

¹⁶⁷ Mee-May- The Pigeon; Gabrielle Cote

¹⁶⁸ Ka-ne-on-us-ka-tew- One That Walks on All Fours

¹⁶⁹ Barkwell, *History of Plains-Ojibway*, 46.

[.....The written terms of Treaty 4 included: reserves of one square mile for every five persons; annuities of \$25 for a Chief, plus a coat and medal, a \$15 annuity per headman, and a \$5 annuity for each individual; a suit of clothing every three years per chief; blankets, calicoes and British flag (given once); \$750 worth of powder, shot and twine annually; two hoes, a spade, scythe, axe and seed per family; a plough and two harrows per ten families; oxen, a bull, four cows, carpenter's tools, five hand saws, five augers, a crosscut saw, a pitsaw and a grindstone per chief; there was to be a school on the reserve; no liquor was to be allowed; and hunting, fishing and trapping rights would be respected.....]¹⁷⁰

Considering the distrust of treaty negotiations resulted for Treaty 1, 2 and 3, Saulteaux were aware of the dissatisfaction and were hesitant to enter negotiations.¹⁷¹ It should be noted Treaty Four had taken the course of a week to discuss unresolved issues, concerns, and misunderstandings. Treaty Four was the first major Treaty to be negotiated for the North-West Territories and it was important for First Nations to confront the Crown over a large settlement of land and money that had been made with the Hudson's Bay Company (HBC)¹⁷² The lack of trust has surfaced time and time again during the Treaty negotiation process and it should be continued to be highlighted as unfairness was witness by Signatory Ogimaag. As the negotiation process continued the discussions among Anishinaabeg and the Treaty Commissioners arose. Frustrating for the Treaty Commissioners as their minds were set on what was being offered with no leeway for corrections. But also infuriating for Anishinaabeg as their understanding and concerns were not being addressed or answered truthfully. The lands discussed was transferred from the Hudson's Bay Company to the Canadian Government with a payment of \$300,000 sterling for the land.¹⁷³ This land was not theirs to sell as argued by Anishinaabeg.¹⁷⁴

¹⁷⁰ Stonechild, Blaire, *Treaty 4*, University of Saskatchewan, Indigenous Encyclopedia, Regina, SK, January 2, 2022, https://teaching.usask.ca/indigenoussk/import/treaty_4.php

¹⁷¹ Stonechild, Blaire, *Treaty 4*, University of Saskatchewan, Indigenous Encyclopedia, Regina, SK, January 2, 2022, https://teaching.usask.ca/indigenoussk/import/treaty_4.php

¹⁷² Ibid.,

¹⁷³ Barkwell, *History of Plains-Ojibway*, 42.

¹⁷⁴ Ibid.,

The treaty negotiations were viewed from two different philosophies, two different understandings of what this would mean for the future. How could a life changing decision be made by selected Chiefs to speak on behalf of their bands in a few days span? Did the Crown inevitably believe each Anishinaabeg band required the same promised gifts? What about the Anishinaabeg like Pasqua First Nation belong to aki that was seen as poor?¹⁷⁵ How could survival for future generations be decided in this short period of time?

According to Perry Bellegarde,

...When Treaty 4 was signed, First Nations were suffering through starvation, disease, and loss of the buffalo, but they had the vision to include things like: health care, education, and hunting rights in the Treaty. My belief is, I hold our people up because they were visionaries. They knew that we had to adapt as Indigenous people to something different-to something new and how to blend in and walk in both world...¹⁷⁶

These agreements are not old or pointless, they are Anishinaabeg history and accounts of the treaty process.¹⁷⁷ Treaties open a new door for a path moving forward as ongoing relationships with Settlers in the past, present and future generation.¹⁷⁸

Anishinaabeg understanding of the Numbered Treaties varies significantly from the written texts. For example, Elders of Anishinaabeg communities understood that only topsoil was agreed to share for agricultural purposes and that ownership for the people was not only over their reserve

¹⁷⁵ Pasqua, "History."

¹⁷⁶ Koops, Sheena, *Finding Common Ground: The Treaty Walk of Fort Qu' Appelle*, ArcGIS Story Maps, 2016.

¹⁷⁷ Canada's National History Society, *Treaties and the Treaty Relationship*, Canada's History Society, Winnipeg, Manitoba, 2018, <https://www.canadashistory.ca/CNHS/media/CNHS/enhs-media/PDFs%20and%20Powerpoints/EN/CHDig2018Treaties.pdf>

¹⁷⁸ Ibid.,

lands but also over wildlife.¹⁷⁹ Another example would be the understanding that Anishinaabeg did not write like the English language to capture events. Anishinaabeg writing included images like rock paintings and birchbark etching.¹⁸⁰ In order to create such images, it must have been given permission through Old Law, Creator's Law.¹⁸¹ Did Chief Paskwa have instructions to create the understanding of Treaty Four? Was he instructed to illustrate the negotiations to prepare or protect for future generations? These questions continue to be present when thinking about Chief Paskwa's pictograph during the making of Treaty Four.

When treaty negotiations were being conducted on September 8, 1874, less than half of the Anishinaabeg communities were present, many were away buffalo hunting.¹⁸² This resulted in delaying the agreements to September 11, 1874. However, with previous dissatisfaction from previous treaty negotiations the Anishinaabeg returned to the subject of Hudson's Bay Company.¹⁸³ After weeks of discussion, disputes, and Manidookewin the days before the arrival of Treaty Commissioners, on September 14, 1874, the Chiefs were ready to sign the Treaty.¹⁸⁴ In past agreements between the Crown and Anishinaabeg a pipe Manidookewin was conducted. However, under the circumstances of the negotiations of Treaty Four, out of thirty-four bands only thirteen initially signed the treaty document and there was no pipe Manidookewin which symbolized mutual respect- this being an indication the Anishinaabeg were displeased with the conclusion of the treaty arrangement.¹⁸⁵

¹⁷⁹ Stonechild, Blaire, *Indigenous Peoples of Saskatchewan*, Indigenous Saskatchewan Encyclopedia, University of Saskatchewan, January 2, 2022,

https://teaching.usask.ca/indigenoussk/import/indigenous_peoplesof_saskatchewan.php

¹⁸⁰ Treaty Relations, *Gakina Gidagwi'igoomin Anishinaabewiyang*, 46.

¹⁸¹ Treaty Relations, *Gakina Gidagwi'igoomin Anishinaabewiyang*, 45.

¹⁸² Koops, *The Treaty Walk of Fort Qu' Appelle*.

¹⁸³ *Ibid.*,

¹⁸⁴ *Ibid.*,

¹⁸⁵ Koops, *The Treaty Walk of Fort Qu' Appelle*

Through oral history account regarding the treaty negotiation process have asserted that some of the promises were not included on the written Numbered Treaty documents.¹⁸⁶ Delbert Pasqua stated as we examined the pictograph at the Royal Saskatchewan Museum in Regina, “the right hand side is the gifts promised from the Queen, as the years go by, the gifts decrease visibly.”¹⁸⁷ Even though there may have been language barriers and obvious misunderstandings during the making of Treaty Four, Chief Paskwa captured that moment. Images created by Anishinaabeg come from generations of instructions before us, guided by Gichi Manidoo in Manidookewin.¹⁸⁸

The government of Canada, since signing treaties with Anishinaabeg people across Turtle Island have lost sight of the spirit and intent of the treaties.¹⁸⁹ Or may have even disregarded the acknowledgement it even existed. For the ancestors, the treaty agreement was trusted to benefit both Anishinaabeg and the Crown in a substantial way.¹⁹⁰ From an Anishinaabeg understanding the Treaties acknowledge the guaranteed rights for both parties; rights for Anishinaabeg include: health benefits, access to western knowledge through education, sustenance when famine arises, economic development, immunity from taxation and preservation to traditional lifestyles (hunting, fishing, trapping, and gathering without persecution).¹⁹¹ Somewhere throughout history Canada must have forgotten their obligation to the Treaties. The relationship built in 1874 is not static but

¹⁸⁶ Canada's National History Society, *Treaty and the Treaty Relationship*, Canada's History Society, Winnipeg, Manitoba, 2018, <https://www.canadashistory.ca/CNHS/media/CNHS/cnhs-media/PDFs%20and%20Powerpoints/EN/CHDig2018Treaties.pdf>

¹⁸⁷ Delbert Pasqua (Pasqua First Nation) in discussion with the author, 2019.

¹⁸⁸ Treaty Relations, *Gakina Gidawgii'oomin Anishinaabewiyang*, 46.

¹⁸⁹ Treaty Relations, *Gakina Gidawgii'oomin Anishinaabewiyang*, 58.

¹⁹⁰ Ibid.,

¹⁹¹ Ibid.,

must progress as events take place in the future. Revenue sharing, benefit sharing, and resource access agreements are recommendations from Anishinaabeg to ensure and honour the spirit and intent of the treaties.¹⁹² As nations within Treaties it is important to achieve full implementation of our negotiating ancestors. As explained in Gakina Gidagwi'igoomin Anishinaabewiyang: We Are All Treaty People, Treaty Elders' Teachings, the following is to follow through by Anishinaabeg:

- [- exercise systems of governance and laws that reflect our languages, customs, traditions, principles, and beliefs,
- continue to use, occupy, and exercise stewardship over our traditional lands.
- continue to exercise our livelihoods and occupations and harvesting practices without interference.
- protect the fish, animals, and plants within our lands.
- exercise our cultural and spiritual practices.
- protect our sacred, burial and medicine sites.
- deliver adequate education, health care and community services to all our citizens.
- live in safe and adequate housing; and
- receive and benefit from an equitable sharing of the employment and wealth arising from the use and development of the lands, waters, and natural resources with our traditional lands.]¹⁹³

Treaty Four and Treaty Two are both recognized and acknowledged for the imbedded cultural knowledge through Manidookewin and the drum. The cultural way of life is what connected the people together in these territories.¹⁹⁴

The flag to represent Treaty Four was seen through a dream from the late Gordon Oakes and in his dream came the symbol seen on the flag.¹⁹⁵ The flag has four quadrants and Anishinaabeg use the number four to describe different teachings.¹⁹⁶ For example, the four sacred

¹⁹² Ibid.,

¹⁹³ Treaty Relations, *Gakina Gidagwi'igoomin Anishinaabewiyang*, 59.

¹⁹⁴ Treaty Relations, *Gakina Gidagwi'igoomin Anishinaabewiyang*, 90.

¹⁹⁵ Files Hills Tribal Council, *Treaty 4 Gathering*, <http://fhqtc.com/t4gathering/>

¹⁹⁶ Blackbird, Stella (Keeseekowewin First Nation) in discussion with author July 2018.

mashkiki:¹⁹⁷ asema, bashkode bizhiki, wiingwash,¹⁹⁸ giizhik.¹⁹⁹ The four seasons: Daagwaagin,²⁰⁰ Biboon,²⁰¹ Ziiwan,²⁰² Nibin.²⁰³ The four directions: Giiwedin,²⁰⁴ Waabanong,²⁰⁵ Zhaawaanong,²⁰⁶ ningaabii'inong.²⁰⁷ Four cycles of life: abinoonjii,²⁰⁸ Oshki-aya-aawi,²⁰⁹ Gichi-ayaa'aa,²¹⁰ Mishoomis/Nookomis.²¹¹ And there are the four colours Anishinaabeg use: waabishkaa,²¹² ozaawaa,²¹³ miskwaa,²¹⁴ makade,²¹⁵ and these colours represent the different nations around the world.²¹⁶

The Treaty Four Flag holds many meanings, it represents the breadth of the promise which is visible in each quadrant. "For As Long As The Sun Shines, Grass Grows, Waters Flow, and Buffalo Are On the Prairies."²¹⁷ Mashkode bizhiki²¹⁸ represent the Education aspect of the Treaty Promises in the understanding that Anishinaabeg are to receive and benefit from western education but also remember their traditional ways of doing and knowing.²¹⁹ On a deeper understanding of the Treaty Four Flag Anishinaabeg hold Giizis, Aki, Nibi and Mashkode Bizhiki in high regard

¹⁹⁷ Mashkiki- Medicine

¹⁹⁸ Wiingwash- Sweetgrass

¹⁹⁹ Giizhik- Cedar

²⁰⁰ Daagwaagin- Fall

²⁰¹ Biboon- Winter

²⁰² Ziiwan- Spring

²⁰³ Nibin- Summer

²⁰⁴ Giiwedin- North

²⁰⁵ Waabanong- East

²⁰⁶ Zhaawaanong- South

²⁰⁷ Ningaabii'inong- West

²⁰⁸ Abinoonjii- baby/child

²⁰⁹ Oshki-aya-aawi- Adolescents

²¹⁰ Gichi-ayaa'aa- Adult

²¹¹ Mishoomis/ Nookomis- Grandfather/ Grandmother

²¹² Waabishkaa- white

²¹³ Ozaawaa- yellow

²¹⁴ Miskwaa- red

²¹⁵ Makade- black

²¹⁶ Blackbird, Stella (Keeseekowewin First Nation) in discussion with author July 2018.

²¹⁷ Files Hills Tribal Council, *Treaty 4 Gathering*, <http://fhqtc.com/t4gathering/>

²¹⁸ Mashkode bizhiki- Buffalo

²¹⁹ Files Hills Tribal Council, *Treaty 4 Gathering*, <http://fhqtc.com/t4gathering/>

and predominant in every ceremonial aspect for culture and spirituality.²²⁰ It represents Anishinaabeg walking the red road and leading mino bimaadiziwin²²¹ and practicing culturally and spiritually while walking in two worlds.²²² It also represents the unity as a community to share and promote traditional ways and values.²²³ And last but not least, it is a reminder that community is strong if we work together and share common goals and is a prompt of all of this for both Anishinaabeg and non-Anishinaabeg in the Treaty area.²²⁴

5.2 Chief Paskwa²²⁵

Chief Joseph Paskwa was the first Chief of the ishkonigan bordering Pasqua Lake for his Cree, Saulteaux, Assiniboine and Dakota People.²²⁶ Chief Paskwa was born in 1828.²²⁷ He was a major negotiator and signatory to Treaty Four signed on September 15, 1874.²²⁸ Chief Paskwa died in 1889, leaving Pasqua First Nation without a leader for twenty-two years.²²⁹ Chief Ben Pasqua, the son of Ogima Paskwa advocated for a new Chief to be assigned to the First Nation but was denied by the Canadian Government and in June of 1906 lost 16, 077 acres to Canada.²³⁰ In addition to the aki where member of Pasqua First Nation have been placed the land was not taken

²²⁰ Files Hills Tribal Council, *Treaty 4 Gathering*, <http://fhqtc.com/t4gathering/>

²²¹ Mino Bimaadiziwin- The Good Life

²²² Files Hills Tribal Council, *Treaty 4 Gathering*, <http://fhqtc.com/t4gathering/>

²²³ Files Hills Tribal Council, *Treaty 4 Gathering*, <http://fhqtc.com/t4gathering/>

²²⁴ Files Hills Tribal Council, *Treaty 4 Gathering*, <http://fhqtc.com/t4gathering/>

²²⁵ Paskwa- The Plain

²²⁶ Christian Thompson, *Pasqua First Nation*, Accessed January 2, 2022, https://teaching.usask.ca/indigenoussk/import/pasqua_first_nation.php

²²⁷ Nestor, Rob, Pasqua (1828-89), Indigenous Saskatchewan Encyclopedia, University of Saskatchewan, https://teaching.usask.ca/indigenoussk/import/pasqua_1828-89.php

²²⁸ <https://www.pasquafn.ca/about-pasqua-first-nation/history/>

²²⁹ Ibid.,

²³⁰ Ibid.,

by the Canadian Government and poor lands were given. Prior to Chief Paskwa's leadership for his band, his father Mahkaysis was a Cree Chief who led a Plains-Saulteaux Band.²³¹

Chief Paskwa and his band were living near present day Leech Lake, Saskatchewan and predominantly lived on Mashkode bizhiki²³²; but they also had gardens and raised small herds of cattle.²³³ Chief Paskwa and his band requested livestock immediately, after demonstrating to government officials they were equipped to do so, something understood Anishinaabeg did not have the skills.²³⁴ However, mentioned earlier, the land given to Pasqua First Nation was not ideal land for agriculture, therefore, they were already set up to fail given the circumstances.

As I have researched there is very little recorded about Chief Paskwa other than contemporary articles, his presence during the Treaty Four Agreement in 1874 and the Canadian negotiators written account of Chief Paskwa advocating the injustice of land exchange for payment from the Hudson's Bay Company to the Canadian Government.²³⁵ The government of Canada purchased this land in 1869 without the consultation of Metis and Anishinaabeg.²³⁶ He devoted himself to lead his band into the Treaty until he left to the spirit world on March 15, 1889.²³⁷ After suffering for several years he died from tuberculosis.²³⁸

²³¹ Barkwell, *History of the Plains-Ojibway*, 44.

²³² Mashkode bizhiki- buffalo

²³³ Nestor, Rob, Pasqua (1828-89), Indigenous Saskatchewan Encyclopedia, University of Saskatchewan, https://teaching.usask.ca/indigenoussk/import/pasqua_1828-89.php

²³⁴ Ibid.,

²³⁵ Nestor, Rob, Pasqua (1828-89), Indigenous Saskatchewan Encyclopedia, University of Saskatchewan, https://teaching.usask.ca/indigenoussk/import/pasqua_1828-89.php

²³⁶ Office of the Treaty Commissioner: We Are All Treaty People, *Treaty Timeline*, http://www.otc.ca/pages/treaty_timeline.html

²³⁷ Ibid.,

²³⁸ Ibid.,

5.3 Kapimoset ahkink²³⁹- Delbert Marshall Pasqua²⁴⁰

A direct descendant of Chief Paskwa, Delbert Marshall Pasqua izhkaazowewin has been conducting research regarding Chief Paskwa's pictograph since 2007.²⁴¹ He was born on August 24, 1949, in Fort Qu' Appelle, Saskatchewan. His parents were Stanley Pasqua and Clara Pasqua (nee Anaquod). He had five brothers and one sister, not to mention all the family he considered brothers and sisters from Sweetgrass First Nation and across Turtle Island.²⁴²

Delbert was determined and passionate about the history connected to Chief Paskwa's pictograph. He worked very hard to bring the history home to his community of Pasqua First Nation, and he did.²⁴³ He also served as a band councillor for fourteen years and was knowledgeable in Pasqua and its history. He was involved with attending Manidookewin through traditional lifestyles, politics, history, hockey, family and most importantly his grandchildren.²⁴⁴

Delbert was very welcoming when I had approached him as a master's Indigenous Governance student from the University of Winnipeg. He was not hesitant to provide me with written consent to continue my research. My thesis outline provided him with a sense of how I was going to write about Chief Paskwa's pictograph. Delbert was pleased when I travelled to offer asemaa in exchange for approval of my work. He accepted my research proposal to read over while I continued my thesis work. Delbert did mention the previous work done by non-Anishinaabeg

²³⁹ Kapimoset ahkink- one who walks the earth

<https://leaderpost.remembering.ca/obituary/delbert-pasqua-1081341726>

²⁴⁰ Dignity Memorial, Tubman Funeral Home, *Obituary Delbert Marshall Pasqua*, Accessed on December 19, 2021, <https://leaderpost.remembering.ca/obituary/delbert-pasqua-1081341726>

²⁴¹ Izhkaazowewin- his name

²⁴² Dignity Memorial, *Obituary*.

²⁴³ Ibid.,

²⁴⁴ Ibid.,

writers in respects to Chief Paskwa's pictograph and was not pleased with some of the writings.

For a few reasons, but the most significant was the research was not conducted by an Anishinaabeg.

Betty Bastien validates this:

“As an educator and researcher, I believe that the time has come to break the cycle of dependency, and to begin research from within the tribal paradigms of indigenous cultures. Research must be designed to explore solutions to problems from within the tribal interpretation.”²⁴⁵

We must find our way back to core values regarding Anishinaabeg research methodologies. And this would be done in acknowledgement of what is responsible, respectful, and kind, and is ours and not someone else's.²⁴⁶ Exercising traditional ways of knowing and storytelling is how this research will be conducted and shared, written by Anishinaabeg for Anishinaabeg.

At the Wipi Manidookewin held in Kiniston, Saskatchewan where I crossed paths with Delbert Pasqua. We had the opportunity of being at the same Manidookewin and had a lot in common to discuss. We sat around under a shade tent to get away from the hot sun for a moment. He was genuine with the little bit of knowledge shared with me that day. Delbert had taken the Mashkode Bizhiki robe to this Manidookewin for a few years and had been following the guidance of the Wipi Manidookewin Chief. Like any mishoomis²⁴⁷ he needed something sweet after a nice meal of naboob²⁴⁸ and bakwezhigan²⁴⁹. So, he pulled out a large bag of Nutty Club Pink Popcorn and continued storytelling with pink teeth.

²⁴⁵ Bastien, Betty, *Blackfoot Ways of Knowing- Indigenous Science*, Unpublished doctoral dissertation, California Institute of Integral Studies, San Francisco, 1999, Quoted in Kovach, Margaret, *Indigenous Methodologies: Characteristics, Conversations, and Contexts*, University of Toronto Press, 2009, 129.

²⁴⁶ Kovach, *Indigenous Methodologies*, 129.

²⁴⁷ Mishoomis- grandfather

²⁴⁸ Naboob- soup

²⁴⁹ Bakwezhigan- bannock

As he talked, I imagined all the work he has done in respects to Chief Paskwa's pictograph. Being a direct descendant of this historical pictograph does not happen too often and dedicating time and energy by doing right for the pictograph on behalf of Pasqua First Nation for future generations to come, is admirable.

Sadly, on December 29, 2020, Delbert travelled to the spirit world at the age of 71. His presence will be dearly missed. Especially with coming to an end for "Chief Paskwa's Pictograph: Revisiting Treaty Four from An Anishinaabeg Philosophy" thesis. In respects to his kindness and commitment, I wanted to dedicate a chapter to him and acknowledge his work both traditionally and professionally.

5.4 Pictograph

What is a pictograph?

It is a generic designation to cover "picture-writing" in every sort of medium which would include bark, wood, bone, rock, copper, hide, and so on. This would be done by painting, smeared, carved, scratched, pecked, or pounded.²⁵⁰

As we have explored the background, positionality, and history prior to Chief Paskwa's pictograph, we will now explore the pictograph. Pictographs are significant sources to refer when understanding a period in history and through an Anishinaabe philosophy. Pictographs are

²⁵⁰ Dewdney, Selwyn and Kidd, Kenneth E., *Indian Rock Paintings of the Great Lakes*, 102.

paintings made by using red ochre, less commonly, black, white or yellow die.²⁵¹ Majority of the illustrations were traced with the finger, but some could be executed with brushes which were made of animal or vegetal fibres.²⁵² Pictographs in Canada were mentioned by explorers, travellers and settlers in the early 18th and 19th centuries.²⁵³ Within the Canadian Shield from Rivière St-Maurice in Quebec to Saskatchewan, there is over five-hundred pictograph sites.²⁵⁴ Located in Saskatchewan many pictographs have been found on rocky outcrops and boulders in Calgary along the foothills and at Writing-On-Stone Provincial Park in southern Alberta.²⁵⁵ Pictographs images frequently include: spiritual icons Binesi²⁵⁶ or Mashkiki-inini²⁵⁷ figures.²⁵⁸ Some include camp circles, mounted warriors, tipis, guns and shot.²⁵⁹

In this chapter I use Selwyn Dewdney to enlighten the concept of pictographs and other art formations from Anishinaabeg. Dewdney is a well-known author with a focus on petroglyph work in Eastern Canada.²⁶⁰ Although he is not of Anishinaabeg descent, his work is rare in respects to writing about Anishinaabeg pictographs and imagery. Selwyn Dewdney illustrates a diagram to categorize the pictographs that have been found in one hundred sites.²⁶¹ In his research he divides symbols into the following groups: unidentified abstract symbols, animals and birds etc., mythological creatures, other human subject matter, handprints, man-made objects.²⁶² Paint or

²⁵¹ Vastokas, Joan M., *Pictographs and Petroglyphs*, The Canadian Encyclopedia, March 21, 2012, <https://www.thecanadianencyclopedia.ca/en/article/pictographs-and-petroglyphs>

²⁵² Ibid.,

²⁵³ Ibid.,

²⁵⁴ Ibid.,

²⁵⁵ Ibid.,

²⁵⁶ Binesi- Thunderbird

²⁵⁷ Mashkiki-inini- Medicine Man

²⁵⁸ Ibid.,

²⁵⁹ Ibid.,

²⁶⁰ Archives Society of Alberta, *Collection geln-831- Selwyn Dewdney Petroglyph Tracings Projects collection*, 2002, <https://albertaonrecord.ca/selwyn-dewdney-petroglyph-tracings-project-collection>

²⁶¹ Dewdney, *Rock Art*, 18.

²⁶² Ibid., See Appendix Symbol Diagram

technique used by Anishinaabeg when creating pictographs located in the Canadian Shield has lasted a thousand years, maybe longer depending on the technique used.²⁶³ It is unknown according to Dewdney why pictographs have endured and are still clearly visible.²⁶⁴ Rock pictographs had to be done when weather permitted to reduce the chance of fading.²⁶⁵ Rock pictographs are one form of recording, birch bark scrolls are another.

Birchbark scrolls have been used by Anishinaabeg to record events. There are two different types of birchbark scrolls, the first has inscriptions on birchbark and customarily found on small sheets approximately five to twelve inches and were inscribed with characters and images as reminders for Manidookewin.²⁶⁶ Birchbark scrolls would also be used to record mashkiki instructions for their ailments by a healer.²⁶⁷ The second kind can be found a much longer scroll and could be up to six feet in length and contained respected directions for Midewiwin²⁶⁸ and included beliefs of Mide through picture-writing.²⁶⁹ Anishinaabeg are known for oral instructions, teachings and stories, however, as mentioned through pictographs and birchbark scrolls, this recording system has been present thousands of years.

In this case, Chief Paskwa's Pictograph is one of the few to have travelled overseas. It also is the only of its kind to depict the understanding of the Treaty Agreements through an Anishinaabe philosophy.²⁷⁰ Even while it was held overseas, the Elders of Pasqua First Nation were aware of

²⁶³Dewdney, *Rock Art*, 17.

²⁶⁴ Ibid.,

²⁶⁵ Ibid.,

²⁶⁶ Dewdney, *Rock Art*, 12.

²⁶⁷ Dewdney, *Rock Art*, 12.

²⁶⁸ Mide/ Midewiwin- Grand Medicine Society

²⁶⁹ Dewdney, *Rock Art*, 12.

²⁷⁰ Beaudry, Morgan, "Rare written record of Treaty 4 signing finally returns to Pasqua First Nation," Eagle Feather News, 2007, <https://www.eaglefeathernews.com/quadrant/media//pastIssues/July%202007.pdf>

the pictograph and even though the pictograph was away from the community for over a hundred years, they knew it would reappear one day, be patient.²⁷¹ The illustrations Chief Paskwa created within the pictograph depict the Treaty agreement which took place in 1874.²⁷² On the left side is an illustration of Ogimaag understanding of Treaty Four and on the right side panel is the illustration of the Treaty provisions Chief Paskwa and other Ogimaag received for their bands.²⁷³ The left panel shows men in discussion and symbolism of services and provisions promised to be offered to Anishinaabeg and the panel on the right includes the material goods Chief Paskwa received when signing Treaty Four.²⁷⁴

Like pictographs in all forms and shapes, they are in the process of deciphering the meaning behind the illustrations used. Lorne Carrier had the opportunity to work alongside Pasqua First Nation in the repatriation of Chief Paskwa's pictograph.²⁷⁵ The pictograph includes visible images like a medicine bag which could be interpreted as the medicine chest clause mentioned in Treaty 6 but there is no provision of this for Treaty 4 for health care for Anishinaabeg.²⁷⁶ Medicine bag in the pictograph is visibly what is known as a bandolier bag. This bag was fully beaded and typically worn by men for their mashkiki or food on their travels and the beadwork would share the map of plants seen.²⁷⁷ Other images depict education, hunting/ gathering, agreement by shaking

²⁷¹ Beaudry, Morgan, "Rare written record of Treaty 4 signing finally returns to Pasqua First Nation," Eagle Feather News, 2007, <https://www.eaglefeathernews.com/quadrant/media/pastIssues/July%202007.pdf>

²⁷² Beal, "An Indian Chief and English Tourist, A Doctor, A Reverent, and a Member of Parliament: The Journeys of Pasqua's Pictograph and the Meaning of Treaty Four," 110.

²⁷³ Ibid.,

²⁷⁴ Beaudry, Morgan, "Rare written record of Treaty 4 signing finally returns to Pasqua First Nation," Eagle Feather News, 2007, <https://www.eaglefeathernews.com/quadrant/media/pastIssues/July%202007.pdf>

²⁷⁵ Beaudry, Morgan, "Rare written record of Treaty 4 signing finally returns to Pasqua First Nation," Eagle Feather News, 2007, <https://www.eaglefeathernews.com/quadrant/media/pastIssues/July%202007.pdf>

²⁷⁶ Beaudry, Morgan, "Rare written record of Treaty 4 signing finally returns to Pasqua First Nation," Eagle Feather News, 2007, <https://www.eaglefeathernews.com/quadrant/media/pastIssues/July%202007.pdf>

²⁷⁷ Darren Courchene(Sagkeeng First Nation) in discussion with author.

hands, arm's length.²⁷⁸ On the reverse side of the pictograph there is an illustration of a man in plaid suit with a top hat, this illustration differs from what is drawn on the front.²⁷⁹ These depictions need to be deciphered by Elders, it is important as noted throughout this thesis the inclusion of traditional understanding and ways of knowing. Through Manidookewin Chief Paskwa's pictograph will continue to be guided by Elders and Knowledge Keepers to attempt to interpret the pictograph.

Chief Paskwa's pictograph is crucial for Anishinaabeg in the context Treaty rights moving forward. It will be an asset and can be used to strengthen Treaty Four.²⁸⁰ In order to reach this understanding of Chief Paskwa's pictograph, traditional protocols, and ways of doing things must take place. As Anishinaabeg people it is known to travel back in history to find your roots, like this pictograph, through Manidookewin the roots will be uncovered.

N'godwaaswi²⁸¹: Manidookewin

For many Anishinaabeg, Manidookewin is crucial to understanding this life Creator has lent to us during our time here on Aki. This understanding is not customarily found in a textbook, it is learned through lived experience. However, there are many Anishinaabe authors who have taken back their voice, their knowledge, and teachings, and wrote it in a book form. But differentiating between reading and experiencing is essential, especially when referring to

²⁷⁸ Delbert Pasqua (Pasqua First Nation) in discussion with author June 26, 2020.

²⁷⁹ Beaudry, Morgan, "Rare written record of Treaty 4 signing finally returns to Pasqua First Nation," Eagle Feather News, 2007, <https://www.eaglefeathernews.com/quadrant/media/pastIssues/July%202007.pdf>

²⁸⁰ Beaudry, Morgan, "Rare written record of Treaty 4 signing finally returns to Pasqua First Nation," Eagle Feather News, 2007, <https://www.eaglefeathernews.com/quadrant/media/pastIssues/July%202007.pdf>

²⁸¹ N'godwaaswi- six

Manidookewin. Manidookewin can mean a lot of things and it will differ depending on community, family, and person. I learned each Nation has been given different teachings, sometimes they are similar sometimes they have been adopted, and sometimes they can be conducted differently, but what is most significant is it is practiced by Anishinaabeg. This section will discuss teachings, Manidookewinan and knowledge given by Creator to those who can share and teach others. This section will also provide examples of different stories, teachings, and Manidookewinan among Anishinaabeg on Turtle Island. These teachings and Manidookewinan will continue to carry generations after we are no longer here on Aki. This section is included as the current journey of Chief Paskwa's pictograph is and has been for quite a few years, in Manidookewin.

As an Anishinaabekwe student/ writer and I am far from being a PhD Knowledge Keeper from Anishinaabeg territory; however, I understand the importance of including introductions of a few Manidookewinan as they relate to the journey of Chief Paskwa's pictograph currently. This section will not go into depth of how certain Manidookewinan are conducted or over share the sacredness of the Manidookewinan but to familiarize the audience Anishinaabeg ways of knowing and experience.

When Anishinaabeg are seeking guidance or teachings asemaa is offered. Asemaa is one of the four sacred mashkikiwan. Before you set out to learn or gather mashkikii from Aki, offer asemaa in respects of thanks. One of the teachings regarding mashkikii is that it is the strength that comes from Aki.²⁸² When picking mashkikii you are only to pick what you need, and this should

²⁸² Roulette, Valerie, *First Nations Manidookewinan*, Manitoba First Nations Education Resource Centre Inc, Winnipeg, Manitoba, 2015, 20.

be done after Animikii come in the spring.²⁸³ When you are picking a certain mashkikii, take a look around and see if you can find an abundance of that plant, if you can, you can pick, if you cannot, it is not ready to pick.²⁸⁴ In some Anishinaabeg communities asemaa can be made traditionally from the inner bark of red willow and a combination of another mashkikii.²⁸⁵ Asemaa is offered when seeking answers from Elders and Knowledge Keepers and this context asemaa was offered to continue this research. Without question, I travelled to meet Delbert Pasqua to introduce myself, my research interest and my thesis proposal and with an asemaa tie I asked for guidance and permission to do so respectfully. I used red broadcloth cut into 4x4 inch square and added asemaa and ripped a thin small piece of the broadcloth to tie it together. As an Anishinaabeg researcher it was important to follow traditional protocol before academia ethics protocol in this circumstance. Even though this research will be for the University of Winnipeg, as an Anishinaabekwe student it is instilled in my values and beliefs that our ways will come before western ways of doing things, especially when writing about Anishinaabeg.

Since the returning of Chief Paskwa's pictograph, direct descendant Delbert Pasqua has taken it upon himself for the past decade and a half to devote his time and energy to follow traditional protocols regarding what comes next for the pictograph. He sought Elders and Knowledge Keepers and offered asemaa in exchange for their guidance. The first footsteps were to get the pictograph repatriated back to Pasqua First Nation, and this was done with the help of other influential helpers in 2007.

²⁸³ Ibid.,

²⁸⁴ Audrey Bone (Keeseekoowewin First Nation) in discussion with author, July 2020.

²⁸⁵ Stella Blackbird (Keeseekoowewin First Nation) in discussion with author, July 2019.

Manidookewinan have taken place in respects to Chief Paskwa's pictograph since the returning to the community. Delbert was guided to take the pictograph to Manidookewin by mishoomisag and it was there he was to attend a few Manidookewinan like the Sweat Lodge and Sun Dance Manidookewinan and Feast.

The Sweat Lodge Manidookewin is conducted differently depending on communities and teachings. This is a story shared by Anishinaabeg Elder Edward Benton-Banai provides an overview of what the Sweat Lodge was taught:

...Ha be-in-di-gayn'! (Come in)" said one of the grandfathers. "We have been expecting you. You have been sent to us by the Creator to carry a very special gift back to your people. We are going to instruct you in how a purifying Manidookewin can come to your people. It is a Manidookewin that will purify both the body and the mind." The Grandfathers spoke as if their words were sent directly from their minds to the mind of the boy. They told the boy all the details as to how the Manidookewin should be performed: "The lodge is to be made out saplings from papa'koosigun (the willow tree). The men of the village are responsible for gathering the willow and building the lodge. They should remember that before they take anything from the Earth in preparing the lodge that they are to offer ah-say-ma' (tobacco) in thanksgiving. "The Lodge is to have four doorways so that the spirits can enter from each of the Four Sacred Directions. One the eastern doorway is to be used by humans. There should be four rings of willow placed around the framework of the lodge that represent the four levels of knowledge above the surface of the Earth. There are also four levels of knowledge below the surface of the Earth. All the saplings are to be lashed together with the inner bark of wee-goo-bee' (the basswood tree). "In the center of the lodge there shall be a shallow pit that will represent the n-nee-ja-win (womb) of Mother Earth. The lodge will be covered with the skins of the deer, moose, buffalo, or with sheets of elm bark. "Outside the lodge, a me-ka-nayns' (pathway) shall be made from the eastern doorway to the fireplace. The fireplace is to be surrounded by a crescent-shaped ga'ki'ina'wa'ji'bin-gwe (alter). The menfolk shall be responsible for gathering rocks to place in the fire. If they put tobacco down as an offering, they will be shown just what kind of rocks will withstand the intense heat of the fire. All these preparations including the gathering of firewood shall be done by the men. When their work is complete, the women of the village will prepare the grounds of the lodge for the Manidookewin. They shall carefully clean the Earth around the lodge, and with their hands give final shape to the crescent-shaped altar. Their final act will be to gather Gee-zhee-kan-dug (Cedar) for the Manidookewin. The women will take some of this Cedar and sprinkle it over the alter and down the pathway coming from the eastern door of the lodge...²⁸⁶

²⁸⁶ Benton-Banai, Edward, *The Mishomis Book: The Voice of the Ojibway*, University of Minnesota Press, 1998,86.

The Sweat Lodge Manidookewin share a commonality across Turtle Island which is the truth that interweaves all natural ways of being.²⁸⁷ This lodge has kept its original form through the years and the manidoo nagamonan²⁸⁸ are millennia old.²⁸⁹ When Anishinaabeg were lowered down, there was a nagomon and there was a nagomon sung for Creation. These nagamonan link Anishinaabeg to the beginning of time.²⁹⁰

To the Zhaawaanong of Delbert Pasqua's home in Pasqua First Nation there was a Sweat Lodge Manidookewin being held. There is a place where there is a Tipi and at this Manidookewin it was held for sharing and community interested.²⁹¹ He has been working immensely with the Pictograph. As described by him, having the pictograph reunited back with the community did not end the journey for the pictograph, but opened more ways of working with the pictograph from an Anishinaabeg philosophy.²⁹²

In 2017 Delbert Pasqua was told by Wipi Manidookewin Chief to duplicate the pictograph onto a Mashkode Bizhiki robe. Following the Wipi Manidookewin Chief's instruction, first he had to find a Mashkode Bizhiki robe. This is not an easy find, as you must travel and be in contact with individuals who work on brain tanned hides. Long ago, a lot of Anishinaabeg knew how to hunt, stretch, and scrape hides, today there is a handful of people in many communities across Turtle Island. In Edmonton Alberta Delbert found a Mashkode Bizhiki robe and paid \$1800.00.²⁹³ The

²⁸⁷ Benton-Banai, *Mishomis*, 88.

²⁸⁸ Manidoo Nagamonan- spiritual songs

²⁸⁹ Ibid.,

²⁹⁰ Darren Courchene (Sagkeeng First Nation) in discussion with author, February 26, 2022.

²⁹¹ Delbert Pasqua (Pasqua First Nation) in discussion with author June 2020.

²⁹² Ibid.,

²⁹³ Delbert Pasqua (Pasqua First Nation) in discussion with author July 2019

Mashkode Bizhiki is roughly five years old as of 2022. Next was to find someone to complete the instructions from the Sun Dance Chief.

He sought an artist or in this case, a few artists to assist with this project. At the University of Regina Delbert approached an Art Instructor and with the assistance of the students in his class, they were able to reprint a replica of Chief Paskwa's pictograph onto the Mashkode Bizhiki hide.²⁹⁴ Fortunately, I was able to view the Mashkode Bizhiki robe with the pictograph on it. With intentions to capture a photo, I respectfully did not. Being in its presence and having the opportunity to see it firsthand was quite astonishing. I was looking at a reprinted pictograph created almost one hundred and forty-four years ago by an Ogimaa who understood Treaty Four visibly differently than the Treaty Commissioners. Since the pictograph has been reprinted Delbert has taken the Mashkode Bizhiki robe to Sun Dance for blessing.²⁹⁵ As much as historians and museum historians want to decipher the images promptly, it is clear there is more to be done to do so. Especially following traditional ways of doing things, it must be understood we must be patient as Gichi Manidoo has guided Delbert and his helpers reach this. It will be the responsibility for family members of Delbert to continue his legacy with the support of Pasqua First Nation. Now it is uncertain who currently has the Mashkode Bizhiki robe in their possession.

Delbert was also instructed by the Wipi Manidookewin Chief to participate in Sun Dance on behalf of the pictograph. The Sun Dance Manidookewin has been practiced across Turtle Island for many years and is primarily known to the Plains Nations.²⁹⁶ As it may be practiced differently

²⁹⁴ Ibid.,

²⁹⁵ Ibid.,

²⁹⁶ Roulette, *Manidookewinan*, 16.

among Nations there is a lot of commonalities such as nagomonan passed down from generations, specific ways of dancing, the use of drum, praying with the pipe, fasting, offerings and in some cases piercing of the skin.²⁹⁷ The Sun Dance Manidookewin is to offer personal sacrifice through prayer for the benefit of one's family and community.²⁹⁸ In this case, Delbert Pasqua was instructed to make a personal sacrifice at the Sun Dance in respects to Chief Paskwa's pictograph. Comical as Delbert was, I thought, "wow, you are Sun Dancing for your great-grandfathers pictograph," but was quickly informed that was the original plan, however, when you become a certain age, you are not expected to make this type of sacrifice on behalf of your family and community.²⁹⁹ He took that both as a compliment and humorously. Instead of him personally dancing for Chief Paskwa's pictograph, he invited his nephew to make the commitment.

I should mention there was a time in history when Anishinaabeg across Turtle Island were not allowed to practice traditional Manidookewinan or participate. The Department of Indian Affairs officially persecuted Rain Dance and Sun Dance practitioners and attempted to prohibit the Rain Dance from 1882 to 1951.³⁰⁰ In 1951 government officials revised the Indian Act and permitted legislation to prohibit flesh sacrificing and gift giving at this Manidookewin, two of the most significant aspects of these Manidookewinan. Although this was in legislation this did not prevent Anishinaabeg from hosting these Manidookewinan, it was fulfilled quietly, far into the bush. Many of the artifacts found in Museums across Turtle Island are items confiscated from Anishinaabeg, many of which were ceremonial items like pipe, rattles, and pipe bags. For example,

²⁹⁷ Ibid.,

²⁹⁸ Roulette, *Manidookewinan*, 16.

²⁹⁹ Delbert, Pasqua (Pasqua First Natio) in discussion with author, June 2019.

³⁰⁰ Brown, Randall, *A Description and Analysis of Sacrificial Stall Dancing: As Practices by the Plains Cree and Saulteaux of the Pasqua Reserve, Saskatchewan, in their Contemporary Rain Dance Manidookewinan*, Masters Thesis of Interdisciplinary Master of Arts in Native Studies, University of Manitoba, 1996, 34.

in North West Coast Manidookewinan like the Potlatch were banned and anyone who participated in this Manidookewin would be punishable by a prison sentence of two to six months.³⁰¹ During the arrests and raids, masks, copper and other valuable ceremonial items were confiscated and then disappeared into to both private and public collection.... And under this law there was many items of cultural value seized and sold.³⁰² Similar to Chief Paskwa's pictograph, it was claimed by a traveller and held until it went up for auction by a private seller. Ironic how zhooniyaas³⁰³ was made off Anishinaabeg ceremonial and cultural artifacts.

According to Randall Brown, an Anishinaabeg researcher, the rain/ sun dance is conducted in a circular lodge constructed by poplar trees. There is a central pole which is both a conduit to the spiritual realm, and receptacle for the Animikaa to alight.³⁰⁴ Around the inner circumference of this lodge there are stalls (booths) where individual dancers and the sponsor are housed during the Manidookewin.³⁰⁵ This Manidookewin lasts three to four days with song and dance to the beat of the drum. The dancers who have committed themselves vow to fast while dancing up and down while in stationary position and blow whistles and stare at the centre pole.³⁰⁶ The dancers vow to make this commitment. Dancers' reasons to committee vary whether it involves family members who are ill or maybe when an individual encounters immediate danger. And in some instances, it could be for the sole reason to reconnect with traditional Manidookewinan.³⁰⁷

³⁰¹ Oniciul, Bryony, Museums, *Heritage and Indigenous Voice: Decolonizing Engagement*, 32.

³⁰² Oniciul, Bryony, Museums, *Heritage and Indigenous Voice: Decolonizing Engagement*, 32.

³⁰³ Zhooniyaas- money

³⁰⁴ Brown, *Stall Dancers*, 37

³⁰⁵ Ibid.,

³⁰⁶ Ibid.,

³⁰⁷ Brown, *Stall Dancers*, 44.

During any time of the year an individual may make their vow to the Rain/Sun dance. It is common for devotees to make their vow while attending one of the four nagomonan and niimin sessions.³⁰⁸ By committing to dance in these Manidookewinan it is understood as an intimate promise of a specific sacrifice undertaken by dancer in hope to exchange Gichi Manidoo would in turn reciprocate.³⁰⁹ Without food or water for the duration on the Manidookewin the dancers would blow on their whistles so they would suffer more.³¹⁰ “Suffering causes the spirits to take pity on you” An Elder Douglas Shingoose shared in regard to these Manidookewinan.³¹¹ Depending on your wellbeing you could commit to dance for the whole three or four days or you could dance for a portion or even a day. For example, people who are diabetic cannot go too long without something sweet to keep their sugar levels at bay. Or another example would be a nursing mother who cannot be away from her child for too long.³¹²

In addition to personal vows dancers also made a promise with Gichi Manidoo to offer material sacrifices and this would consist of asemaa, cloth and ribbons.³¹³ Depending on your name, for example if it were “Gizhigoo Ikwe” you would by blue cloth to represent your name.³¹⁴ or if it was related to Mashkode Bizhiki, brown cloth.³¹⁵ The colours among offered cloths varied and would be different in different communities. Most common used colors of cloth were blue, red, green, and white.³¹⁶ The commitment of these Manidookewinan is not taken lightly, it takes

³⁰⁸ Ibid.,

³⁰⁹ Ibid.,

³¹⁰ 46.

³¹¹ Ibid.,

³¹² 45.

³¹³ Ibid.,

³¹⁴ 47

³¹⁵ Ibid.,

³¹⁶ Brown, *Stall Dancers*, 47.

time and energy to gather all you will need to complete your commitment may take all year to prepare, physically, emotionally, mentally, and spiritually.

I was enrolled in a Spirituality course during my undergraduate degree and one of the assignments was to attend a Sun Dance Manidookewin. I am uncertain about any other programs, but I took advantage of the land-based classroom teachings offered and this was memorable for me. I packed all my camping gear and invited my nishiime³¹⁷ to come along. We travelled north of Winnipeg on highway 59 to get to the Sun Dance. Something about travelling to Manidookewin is so humbling. Leaving a fast-paced life in the city behind for a few days, putting your cellphone on silent and reconnecting with aki is important as an Anishinaabeg walking in two worlds. It is grounding. We arrived and it was raining. Great, all my stuff will be wet, I am going to be wet, should I stay in my tent? These are my thoughts. But as I look around through the trees on the Manidookewin grounds everyone did not skip a beat. They are working, everyone has a role. Rain or shine, the Sun Dance will carry on. I attempted to approach the Manidookewin grounds with an umbrella, an Elder who I made eye contact smiled and shook her head and signalled for me to put it away. It was then I realized I needed to decolonize, the rain is not going anywhere, my ancestors did many things in much worse weather conditions.

There is always work to be done, if you ask, someone will need you. There were a few ladies getting their poplar branches cut and tied for their stalls. When you commit to dance in Manidookewin you must make your own stall, and this is shown to you by the grandmothers and aunts. I will explain the layout of the Manidookewin in a moment. I watched them work and be

³¹⁷ Nishiime- younger sibling

so focused on getting their work done before the Manidookewin started. Aki we were on had no lodge built, yet. This is what everyone was working towards. The men on the right side of the imaginary circle were getting the poles ready, carving the mitig³¹⁸ that is usually chosen through a dream or vision, and the women continued to work. As an observer I refrained from asking too many questions, you do not show up to a traditional Mandiookewin with a note pad and a list of questions. You observe, help, listen and embrace the moment.

When the sun was going down, we all gathered in a circle with the Sun Dance Chief and Elders in the center. The way we entered this circle is women sat to the right of doorway and the men on the left. The left and right-side changes as you enter the doorway from when you are walking up to the Manidookewin grounds. Rows of us gathered and sat closely together while the Sun Dance chief began to speak. Traditionally this Manidookewin is done in Anishinaabemowin or whichever language the Sun Dance you are attending. The Anishinaabemowin is embedded in the Manidookewin and translated into English language loses its meaning. I was fortunate this time it was spoken both in Anishinaabemowin and translated in English. The Elders in the centre had their pipes and were praying and smoking them in between nagomonan. The dancers who had made their four-year commitment to Sun Dance were honoured with a feast and us as supporters. The feast to honour the dancers was, naboob, bakwezhigan,³¹⁹ manoomin,³²⁰ Anibiishiwaabo,³²¹ and jellybeans. The ikwewag prepare the food and the ininwag³²² serve everyone in the circle. This

³¹⁸ Mitig- tree

³¹⁹ Bakwezhigan- Bannock/bread

³²⁰ Manoomin- rice

³²¹ Anibiishiiwaabo- tea

³²² Ininiwag- men

may be unusual if you come from a non-Anishinaabeg community. Elders, children, and dancers are served first, usually, and then the rest of the Anishinaabeg in attendance.

This will be the last meal the Sun Dancers have until the final day of Manidookewin. They will sacrifice themselves and refrain from drinking nibi or eating during their commitment. The dancers continue to prepare their stalls and gather everything they need for the next few days. Giizis starts to go down and the nagomonan continue and the drumming until late into the dibikan.³²³ The day will start at 5:00am, must be up and ready to go. Mitigoonaabe³²⁴ must be located, cut down and carried back to the circle. Back in the day this would have been done by walking and carrying, in contemporary time we have vehicles and trailers and chain saws to do this work. The work continues until that Mitigoognaabe is centred and the circle is completed with mitigoog poles and branches with leaves for shade. The circle everyone is working on is no longer a thought, it has become a reality and the lodge is ready to begin the Manidookewin.

I will end this experience with the full days of nagomonan and praying from the Elders and Knowledge Keepers, and the Dancers focusing their energy on their prayers and Mitigoonaabe in the centre. Remembering why they have committed themselves to be there. As an observer you learn as you go, and the Knowledge Keepers will share as the Manidookewin continues. The nagomonan and dancing go all day and continue into the night when nookomis dibiki giizis³²⁵ is high in the night sky. The stories and teachings must be shared with appreciation to be protected from exploitation or cultural appropriation.³²⁶

³²³ Dibikan- night

³²⁴ Mitoognaabe- spiritual tree

³²⁵ Nookomis dibiki giizis- Grandmother moon

³²⁶ Kovach, Indigenous Methodologies, 103.

The Sun/Rain Dance Manidookewin is not done in a day or for one year, it is more commonly known to be a four-year commitment. And is done so over the course of four days. Depending on which Anishinaabeg community you come from or Sun Dance you are attending, this may vary. It should be noted that although it is a four-year commitment, it is also a sixteen-year commitment. Four years is only one cycle, and the Sun Dance is a four-year cycle commitment. With each year you dance and learn a teaching, you live this teaching throughout the year and learn and live another for each of the sixteen years.³²⁷ The Sun Dance where Delbert's nephew danced was held in Okanese First Nation, Saskatchewan.³²⁸ It was understood that the summer of 2021 will be the last year of the Sun Dance Manidookewin where Delbert's nephew danced in honour of Chief Paskwa's Pictograph. The experience of what the four years of commitment looked like for Delbert's nephew are another story, maybe another thesis. As mentioned previously, I am introducing the surface of some traditional Manidookewinan that Chief Paskwa's pictograph have been present. I will not include personal experiences from Delbert's nephew as his journey through Manidookewin is not to be flaunted, but more of an acknowledgement of commitment following Anishinaabeg traditional Manidookewinan, protocols, and guidance. It is not my story to share, that story belongs to Delbert's nephew. This act of commitment is not to be taken lightly as it is a sacrifice made by the individual for four days of the year for four years.

³²⁷ Darren Courchene (Sagkeeng First Nation) in discussion with author February 26, 2022.

³²⁸ Delbert Pasqua (Pasqua First Nation) in discussion with author July 2019.

The four-year commitment dedicated to Chief Paskwa's Pictograph is the beginning of what will be guided and directed by Elders in the future. As mentioned, it will take time to decipher and understand the pictograph in depth. Answers will not be given in the same time frame it took during Treaty Agreements; it will be a few years maybe even another generation. Miigwech to those who will continue Delbert Pasqua's legacy work with Chief Paskwa's pictograph.

Niizhaaswi: Weyskahsay (Conclusion)

While it is important to write about Anishinaabeg in Western Academics, it is crucial to understand the prominence of writing about Anishinaabeg from an Anishinaabeg philosophy. The secondary sources provided throughout this research has supported the overall impression of this work. Throughout this research I have indicated the importance of Chief Paskwa's pictograph: Revisiting Treaty Four from An Anishinaabeg Philosophy. I have validated the voices of Elders and Knowledge Keepers regarding the understanding of Treaties by integrating Treaty Elder' Teachings Volumes and personal communication with Elders and Knowledge Keepers through conversation and Manidookewin. Utilizing Anishinaabeg authors like Shawn Wilson, Margaret Kovach, Lori Lambert, Edward Benton-Banai and Aimee Craft to list a few. Additionally, articles written by Anishinaabeg like Blaire Stonechild, Sheena Koops, Randall Brown, and the Anishinaabeg newspaper articles enlightened this research a great deal. A combination of well-written, knowledgeable, and intelligent Anishinaabeg researchers, writers and traditional Ph.D Knowledge Keepers was illustrated all through. Previous research observing Chief Paskwa's pictograph has been primarily by non-Anishinaabeg and within the research does not emphasis the important role of traditional Manidookewinan and traditional protocols and the revitalization of

Anishinaabemowin. It is critical to include this area as Anishinaabeg philosophies and understandings differ from non-Anishinaabeg in terms of the pictograph and Manidookewin.

When writing about Anishinaabeg for Anishinaabeg it valuable to include my positionality as a researcher. Shawn Wilson suggests by understanding the role of a researcher and responsibilities grounds your work when writing from an Anishinaabeg philosophy.³²⁹ The question of “What am I contributing or giving back?”³³⁰ Where I am from, who my family is, my connection to this topic and my reasoning for completing this chapter in my life. Kovach advises the importance of self location, meaning it is valuable to situate one' self in relation to the research focus and process.³³¹ It is also noteworthy to acknowledge the layout of this research. Utilizing Anishinaabeg methodologies to conclude this research I have weaved as much Anishinaabeg values as possible. The chapters are numbered in Anishinaabemowin, Bezhik, Niizh, Niswi, Niiwin, Naanan, N'godasswi, Niizhaaswi. Niizhaaswi is the number seven, there are seven chapters. As Anishinaabeg people the number seven is as essential as the number four. Four seasons: Nibin, Ziigwan, Daagwagin, and Biboon. Four colours: Waabishka, Ozhawaa, Miskwaa, and Makade. Additionally, this thesis research has revitalized Anishinaabemowin throughout and teachings from Anishinaabeg are embedded in each chapter, this illustrates the value of understanding this research from Anishinaabeg philosophy.

Odaabijigaan indicates how Inaadiziwin, Naanaangaadawenjiewin and Izhichigewin will be used throughout this research. Inaadiziwin explains how this research has been delivered. The

³²⁹ Wilson, *Research is Manidookewin*, 77.

³³⁰ Ibid.,

³³¹ Kovach, *Indigenous Methodologies*, 50.

Spider-Web Model explains the connection and research regarding Chief Paskwa's pictograph. The following headings represent the Spider-Web Model: Passion, Community Collaboration, Community Empowerment, Community Interest, Ethics/ Respect, Tribal Protocols, Ownership of Sharing Knowledge, Dissemination of Data and the Survival and Recovery. Applying the Spider-Web Model demonstrates the significance of revitalizing Anishinaabeg methodologies opposed to western methodologies. As an Anishinaabeikwe researcher walking in two worlds is common, meaning contemporarily Anishinaabeg are to relearn traditional teachings, revitalize language and reconnect through Manidookewin in addition to what mainstream society expects of us as human beings and in this case, post-secondary education. It is crucial to incorporate Anishinaabeg ways of knowing into this work by including the teachings of Elders and Knowledge Keepers passed through conversation and Manidookewin.

Naanaangaadawenjiewin justifies how this research knowledge used within this research have been chosen to enlighten the journey of Chief Paskwa's pictograph. Anishinaabeg knowledge, teachings and stories are embedded within this research dibishkoo traditional knowledge, teachings and stories are stem from Manidookewin. The Creation Story is shared to provide background to where Anishinaabeg come from. Where everything started from, the stories, teachings, and Manidookewinan. Regardless of which direction your life journey will lead you, it's the traditional roots we always return to for guidance.

Izhichigewin illustrates the importance of understanding your roots, but answering guiding questions like: Who am I? What is my position? What is my role? Acknowledging these questions are important when conducting Anishinaabeg research regarding Anishinaabeg content. How do I

fit into all of this? Positioning the approach with this research right from the beginning. This research focus on Treaty Four 1874 is knowledge that will be used for generations to come and revitalizing traditional protocols and teachings throughout provides a much deeper connection for readers as well as Anishinaabeg, like me, to read about themselves, from Anishinaabe voice.

Chapter Naanaan, Ode'immin, is the heart of this research. It is significant to include the subtitles within this chapter as each play a role in the understanding of Treaty Four. It is difficult to discuss one without the other to comprehend. It starts with the history of Pasqua First Nation and reconnects with The Royal Proclamation of 1763 as the Treaty process followed the mutual and respect agreements made prior to Treaty making. Treaty Four was signed on September 15, 1874, in Fort Qu'Appelle Valley with thirteen Ogimaag and their bands. Ogimaag and their bands who did not make the Treaty Agreement process joined by adhesion at later dates. Chief Paskwa spoke on behalf of his people during this process and entered into the Treaty Four agreement, without his presence, Chief Paskwa's pictograph would not exist. The acknowledgement of two different understandings of the Treaty Making process was existing, this would be lost if Chief Paskwa's pictograph was not created. With its existence Anishinaabeg who are band members of Treaty Four Nation have reference and history to reconnect to

Chief Paskwa illustrated the pictograph on a two-panel parchment paper, on the left-hand side is the depictions of Anishinaabeg interpretations of what had occurred during that condensed time. On the right-hand panel is the promised gifts each band was to be given. As the years go by, the gifts dwindle. Chief Paskwa's pictograph has been on a journey since it was repatriated back in 2007 to the community of Pasqua First Nation. Since then, it has undergone Manidookewin and

guidance from Elders to direct where the next journey will begin. This will continue to take time and patience, as answers do not come as quick as we want.

As legacy of direct descendent Delbert Pasqua, his family and community will continue their dedication through Manidookewin to decipher the meaning behind each imagery and what is the next journey for Chief Paskwa's pictograph. A lot of personal commitment has been poured into the return of Chief Paskwa's pictograph. These commitments should be acknowledged a great deal as committing to Manidookewin and following traditional ways of doing things is complex when walking in two worlds as Anishinaabeg considering the time spent observing, helping and practicing while balancing a stable homelife.

Lastly, chapter n'godwaaswi, introduces the surface of Manidookewinan. And these Manidookewinan are a few Chief Paskwa's pictograph has been reconnected to with the help and guidance of Knowledge Keepers and Elders. Throughout this research the goal was not to appropriate or exploit Anishinaabeg traditional culture and values, it was to include Anishinaabeg voice when examining Treaties. Filter out the non-Anishinaabeg voice and understandings regarding Treaty Four and emphasize the difference in understandings from two world views. The way Anishinaabeg understand the Treaties is delivered through Chief Paskwa's pictograph. There were language barriers, so illustrating was another outlet to convey what was understood in 1874. Miscommunication was unquestionable during the negotiations and Treaty making process and mistrust considering the dishonesty from non-Anishinaabeg in previous land agreements. Through Manidookewin, Anishinaabeg utilized traditional ways of knowing and ways of being to assist with guidance for Chief Paskwa's pictograph. Manidookewin is what grounds Anishinaabeg. And

it will be through Manidookewin where we are truly content with who we are and where we are going.

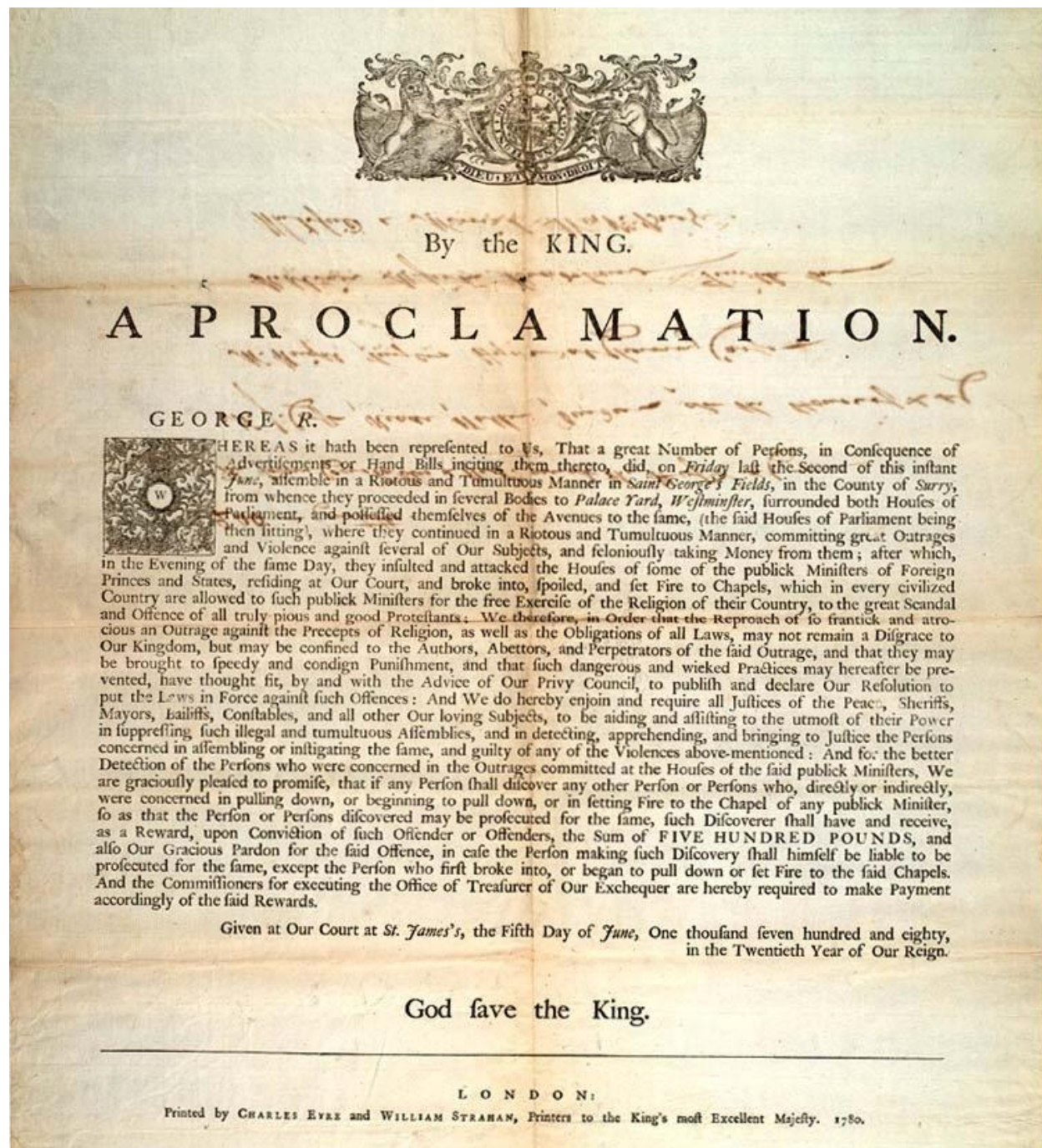
Chief Paskwa's pictograph is significant for being the only pictograph that speaks to Treaties across Turtle Island. An illustration of an Anishinaabeg understanding of Treaty Four and advocacy for future generations to come. Chief Paskwa's pictograph has been shared through this research utilizing Anishinaabemowin, traditional protocols, values, beliefs, and Manidookewinan. I am honoured to have the had ability to use my Anishinaabeg voice to enhance Anishinaabeg understanding of Chief Paskwa's pictograph and understanding of Treaty Four. Through an Anishinaabeg voice, Chief Paskwa's pictograph will resonate and connect Anishinaabeg to understand Treaty Four.

Appendix

- A. Copy of Chief Paskwa's Pictograph 1874.
- B. Photo of Chief Paskwa.
- C. Treaty Four Flag.
- D. Treaty Map.
- E. Pasqua First Nation Aki.
- F. Rain Dance Manidookewin Lodge Diagram
- G. Spider Web Model.
- H. The Royal Proclamation 1763.



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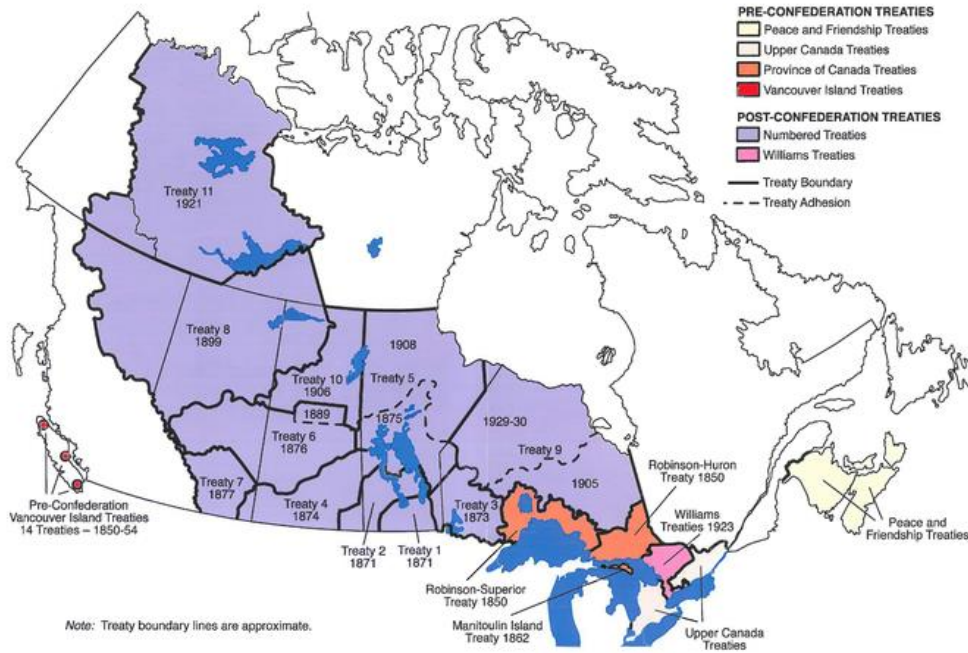
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³³⁴ File Hills Tribal Council, Treaty Four Gathering, <http://fhqtc.com/t4gathering/>

Location of Historical Treaty Boundaries in Canada

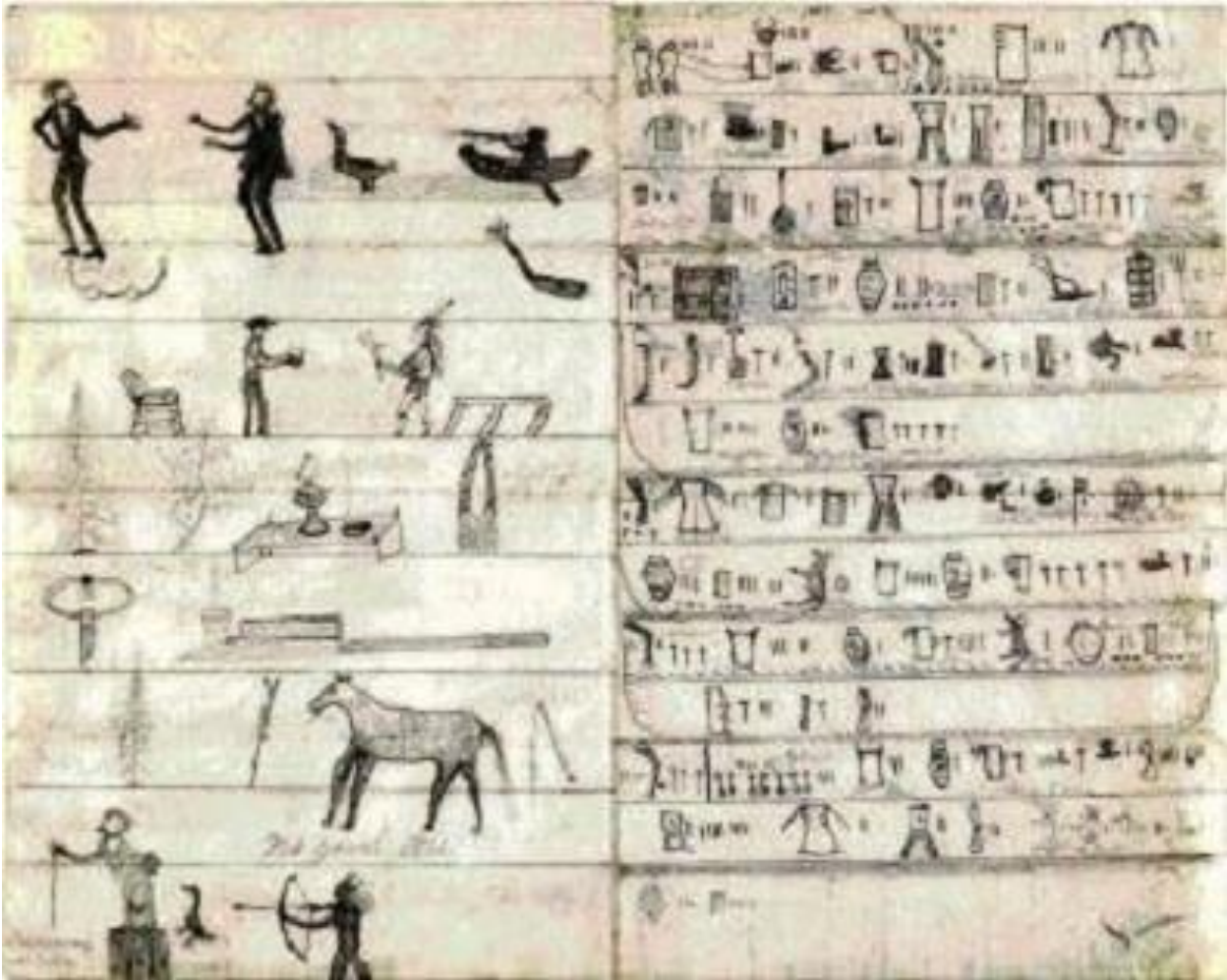


This map is based on information taken from the Geo Access Division maps.
©1998. Her Majesty the Queen in Right of Canada with permission of Natural Resources Canada.



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³³⁶ Tyler, Kenneth, Paskwa (Pasquah, Pisqua, The Plain, Dictionary of Canadian Biography, http://www.biographi.ca/en/bio/paskwaw_11E.html)



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³³⁷ <https://www.mbradio.com/2017/01/museum-featuring-only-known-historical-indigenous-perspective-of-treaty-4>

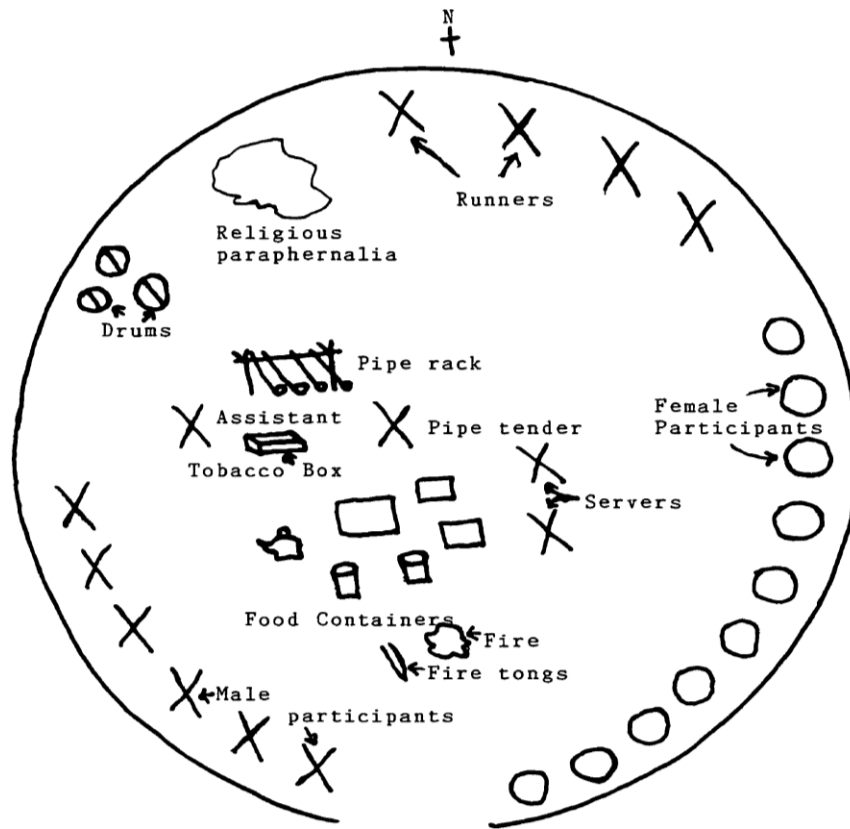


Diagram 2. The interior of the Sponsor's tipi during the feast event, Pasqua Reserve, June 18, 1981.

³³⁸ Brown, *Stall Dancing*, 54.

Indigenous Research Paradigm: A Conceptual Model



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³³⁹ <https://www.americanindigenousresearchassociation.org/mission/spider-conceptual-framework/>

Anishinaabemowin (Language)

Abinoonji: child

Aki: the land

Anibiishiiwaabo- tea

Anishinaabe- anish/inaa/be: Term used in replacement of colonial terms, breakdown of word: Ani- from whence, nishina- lowered, abe- the male of the species

Anishinaabe(g): This term will be used to replace imposed colonial terms.

Anishinaabekwe- Ojibway Woman

Anishinaamemowin- Ojibway Language

Animikii- Thunderbirds

Asema: tobacco

Bakwezhigan- Bannock/ bread

Bashkode Bizhiki- Sage Medicine

Bezhik- One

Biboon- Winter

Biindigogaadiwin: to enter one another's lodge

Bimose: walk

Bimosen akiing- walking the land

Bineshi-Bird

Binesi-Thunderbird

Can-ah-ha-cha-pew- Making Ready the Bow

Daagwaagan- Fall

Daanisag- Daughters

Dabiishigo- just like

Debwewin: truth

Dibikan-night

Dodem- Clan

Gaa-nanaandogikenjiged- the researcher, looking for knowledge

Gichi-ayaa'aa- Adult

Gichi Miigwech- Great Thank you

Gimishoomisinaanig: our grandfathers

Giizis- sun

Giizhik- Cedar

Giiweden- North

Gookomisinaanig: our grandmothers

Gwayakodiziwin zhigo debwedamowin: Honesty and good faith

Ikwe- Woman

Inaadiziwin: Ontology

Indigenous: Contemporary term to identify Anishinaabeg

Inini-men

Ishinikaasowin- name

Ishkode: fire

Ishkonigan- reserve

Izhichigewin: Methodology

Ka-kii-shii-way- Loud Voice

Ka-kii-wis-ta-haw- Him That Flies Around

Ka-kee-na-wup- Pne That sits Like an Eagle
Ka-ne-on-us-ka-tew- One That Walks on All Fours
Ka-we-zauce- Cowesses/ Little Child
Kapimoset ahkink- one who walks the Earth
Kii-si-caw-a-chuck- Day Star
Kus-kee-tew-mus-coo-musqua- Little Black Bear
K-wa-ca-toose- The Poor Man
Manidookewin- making a spirit/ Manidookewin
Manidookewinan- Manidookewinan
Manidoo Nagamonan- spiritual songs
Makade- Black
Mashkiki(wan)- Medicine/ Medicines
Mashkode Bizhiki- Buffalo
Mee-may- The Pigeon- Gabrielle Cote
Mide/ Midewiwin- Medicine Garden Society
Miigwech- Thank you
Miigwechiwendam- I am thankful for
Mino Bimaadiziwin- The Good Life
Minaadendamowin: Respect
Mishoomis- Grandfather
Miskwaa- red
Mitoognaabe- spiritual tree
Naanan- Five
Naanaangaadaawenjigewin: Epistemology
Naboob- soup
Nibi- water
Nibin- Summer
Nibaabaa- father
Nidaaniasag- My daughters
Nimaamaa- mother
Nimbagoshedaakoziyang: I asked for help from the Elders
Nimishee- younger sibling
Nindinaweemaaginidoog: All my relatives
Ningaabii'inong- West
Niswi- Three
Niiwin- Four
Niizh- Two
Nokomis- Grandmother
Nookomis dibiki giizis- Grandmother moon
Odaabijigaan: Medicine Bundle
Ode'imin- strawberry/ heart
Odinaawemaanig: their relatives
Ogimaa(g): leaders or Chiefs
Okanese- Bone
Onizhishin- Beautiful
Ozaawaa- yellow
Ozhka-ayaa-aa- adolescents

Chief Paskwa's Pictograph: Revisiting Treaty Four through an Anishinaabe Philosophy

Paskwa: Original spelling of Chief Paskwa: The Plain

Pipe: Used to connect parties involved in treating with one another, one party, second party and Creator

Treaty Four: Treaty agreement between First Nation bands and the Crown, signed in 1874

Waawiindaamaagewin- Robinson Huron Treaties, Robinson (1850) Setting it right, changing how Treaties have been understood

Waabanoong- East

Waabishkaa- white

Wa-pii-moose-toosis- White Calf/ White Buffalo Calf

Wewezhigaabaawing: Original spelling of Waywayseecappo First Nation

Weyskahsay: Conclusion

Wiingwash- Sweetgrass

Wipi- Rain

Ziigwan- Spring

Zhaawaanong- South

Zooniyass- money

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