

SPECIAL COMMEMORATIVE ISSUE >>

CELEBRATING THE MALL MUSEUM GRAND OPENING

NATIONAL MUSEUM of the AMERICAN

INDIAN

FALL 2004

People
+ Place

CELEBRATING
NATIVE
CULTURES AND
COMMUNITIES

Smithsonian
National Museum of the American Indian

A TRULY
NATIVE
PLACE
The Beauty
of the New
NMAI



NATIVE GIFTS
TO THE WORLD

N. SCOTT
MOMADAY

SACRED
PLACES

VINE
DELORIA
OUR PLACE
IN THE
UNIVERSE

+
MUSEUM
VISITORS
GUIDE

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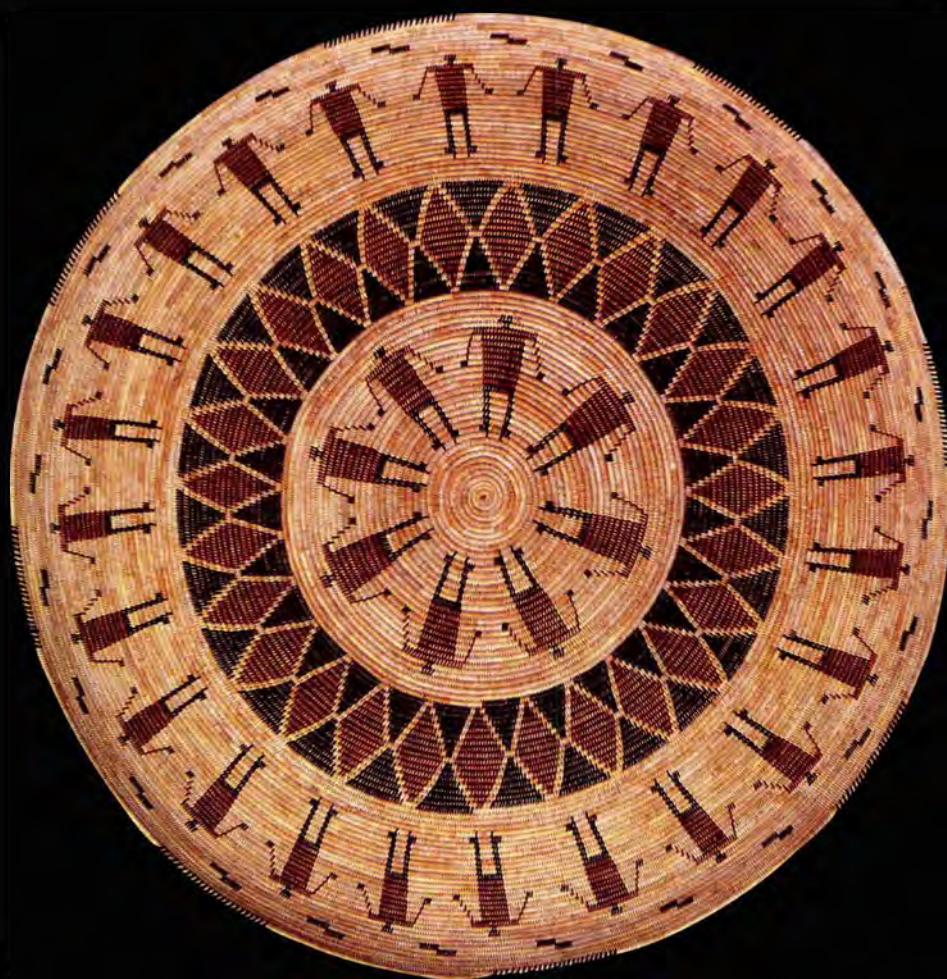
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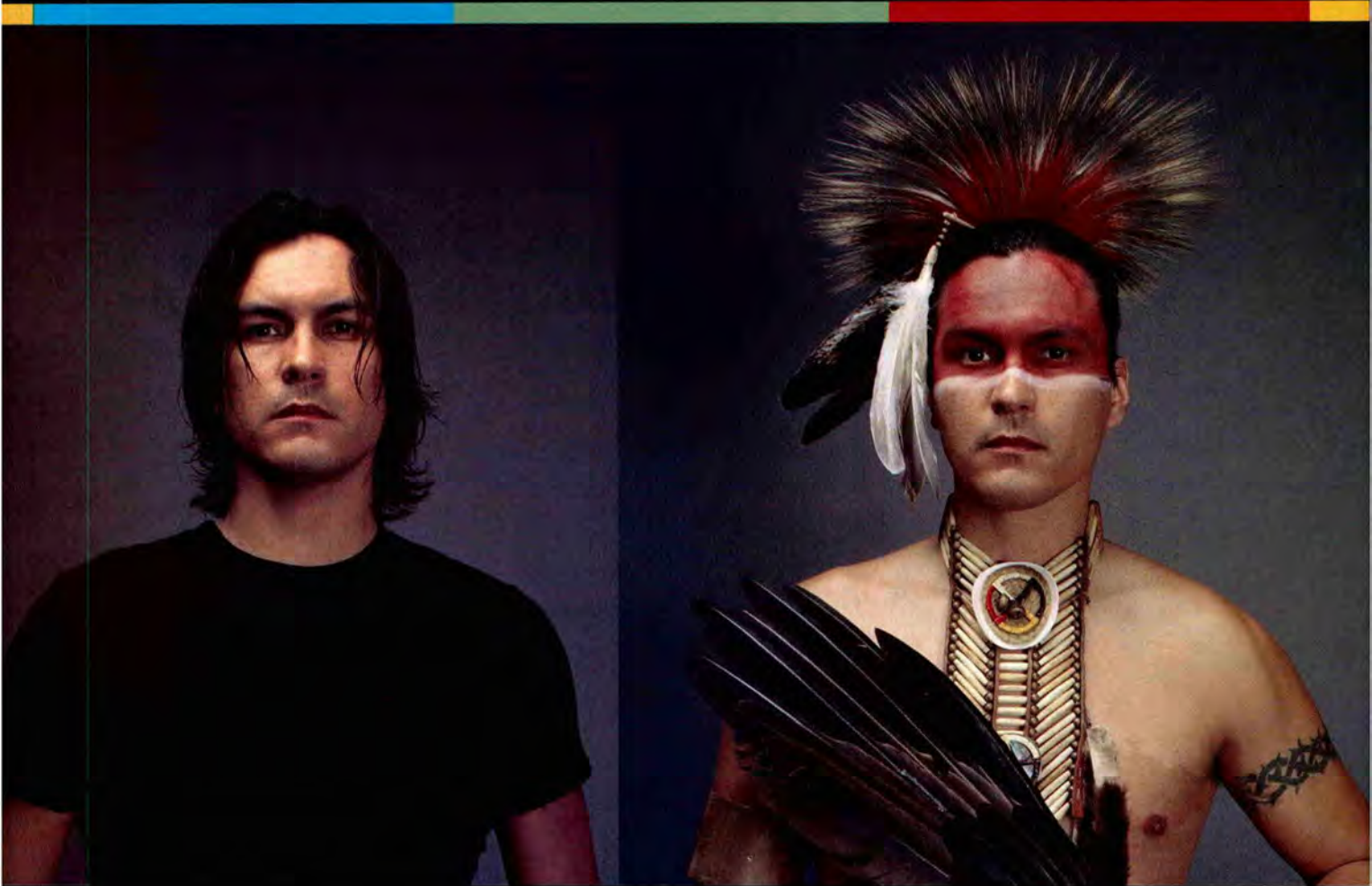
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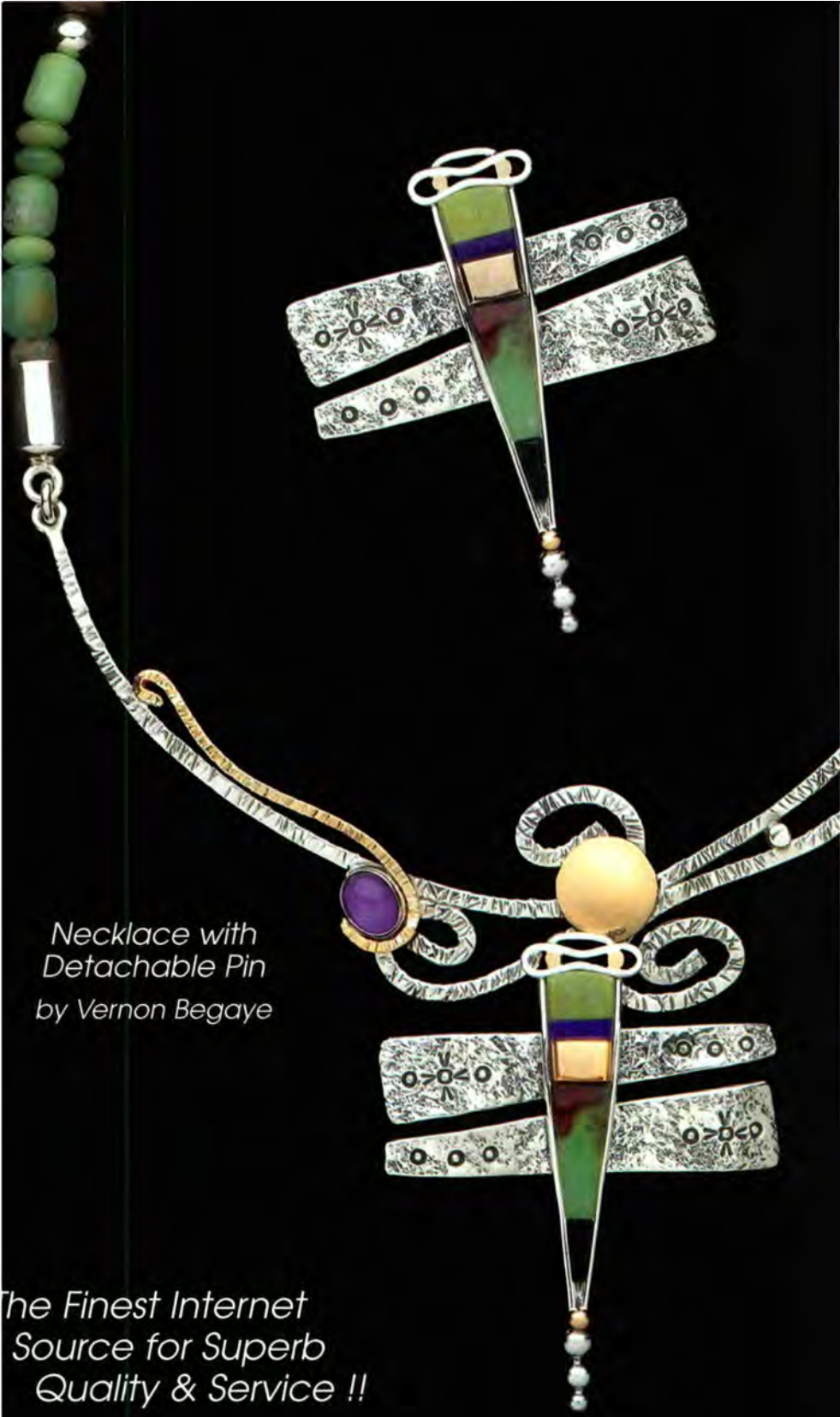
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DIRECTOR

W. Richard West, Jr.
(Southern Cheyenne)

PUBLISHER

Elizabeth Duggal

EDITOR-IN-CHIEF

Thomas W. Sweeney
(Citizen Potawatomi)

MANAGING EDITOR

Millie Knapp
(Kitigan Zibi Anishinabe)

CALENDAR EDITORS

Rachael Garguilo
Amy Drapeau

ADMINISTRATIVE

COORDINATOR
Leonda Levchuk (Navajo)

ART DIRECTOR

David Beyer (Cree)
x2idea Inc., Toronto
david@x2idea.com

ADVERTISING SALES

Knapp Media Inc.
Jamie Hill (Mohawk)
Tel. (416) 225-7458
Fax (416) 225-7478
jamie@knapppublishing.com

DESIGNER

Troy Beyer (Cree)

MEMBERSHIP/CIRCULATION

MANAGER:

Edison R. Wato, Jr. (Zuni)

CIRCULATION INQUIRIES

For Circulation/Membership questions, please call Member Services at (202)357-3164 ext. 170, or fax (202)357-3369 or email aimember@nmai.si.edu

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ive for the journey, not the destination, we are wisely advised, and I believe there is real insight in that proverbial advice. When the National Museum of the American Indian opened the George Gustav Heye Center in lower Manhattan in 1994, we built our exhibitions and publications around the metaphor of the journey: *All Roads Are Good, Nation's Journey, This Path We Travel*. We had come a long way at that point, but we were keenly aware of how much further we still needed to go.

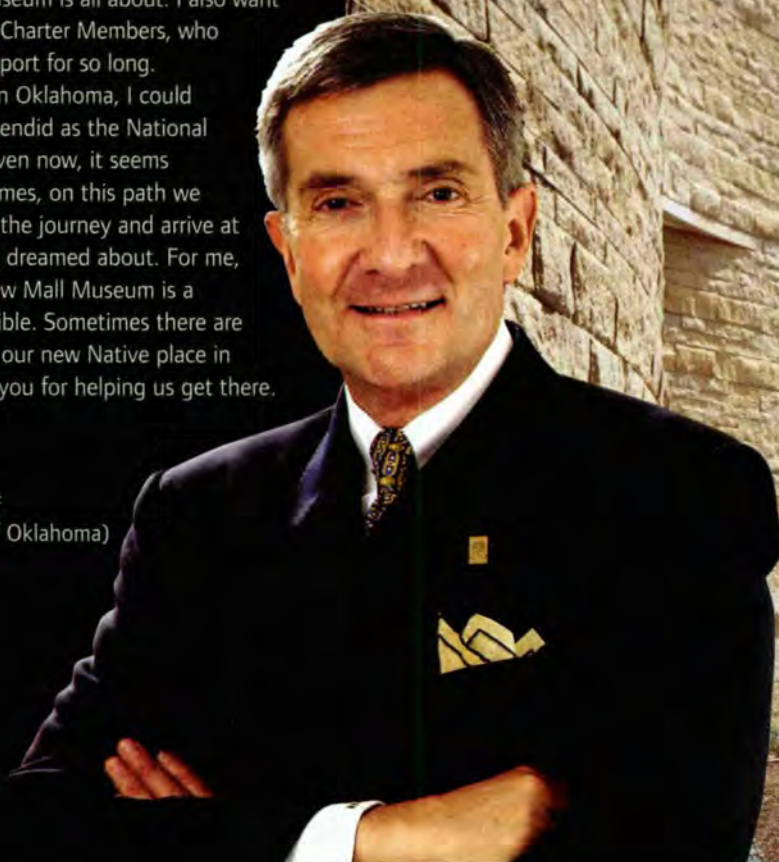
My colleagues at the National Museum of the American Indian tell you that no one but an airline pilot could possibly have spent more time in the air than I have since I became this museum's founding director in 1990, not long after Congress established the NMAI as part of the Smithsonian Institution. To read the good word about our plans to build a Native place on the National Mall, and to nurture friendships and build support for our fledgling enterprise, I have traveled more than a million and a half miles and have met with thousands of people throughout the hemisphere and the world – including tribal council members, movers and shakers in the business realm, creative artists and elders, museum directors, and even a politician or two. I've been all through Canada and the United States, including Hawai'i and Alaska. I've traversed Latin America – Mexico, Peru, Guatemala, Uruguay, Cuba, Chile – where so many of my fellow Native people live. I have visited with the indigenous people of Australia and New Zealand. Everywhere I've gone, I have been met with a spirit of hospitality and generosity. In this special issue of *American Indian*, I'd like to thank all those who have helped us on our journey. I want to offer special thanks to the Native people from dozens of communities who helped us, in our early years, to conceptualize what we needed to do to make our museum a truly Native place. Those community consultations helped not only to shape the physical reality of the new museum but also to implant the Native spirit and knowledge that profoundly define what the museum is all about. I also want to extend my gratitude to our loyal Charter Members, who have been the backbone of our support for so long. As a Cheyenne boy growing up in Oklahoma, I could hardly have imagined a place as splendid as the National Museum of the American Indian. Even now, it seems almost dreamlike to me. Yet sometimes, on this path we travel through life, we do interrupt the journey and arrive at our destination, a place we have long dreamed about. For me, and for many of our friends, the new Mall Museum is a vision that has finally become tangible. Sometimes there are great destinations, my friends, and our new Native place in Washington is one of them. Thank you for helping us get there.

RICHARD WEST, JR.

Southern Cheyenne and member of the Cheyenne and Arapaho Tribes of Oklahoma)
Founding Director

A VISION COME TO PASS

R. WEST PHOTO BY JEFF TINSLEY/MUSEUM PHOTO BY ROBERT C. LAUTMAN

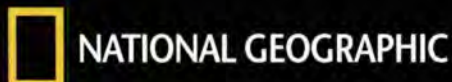
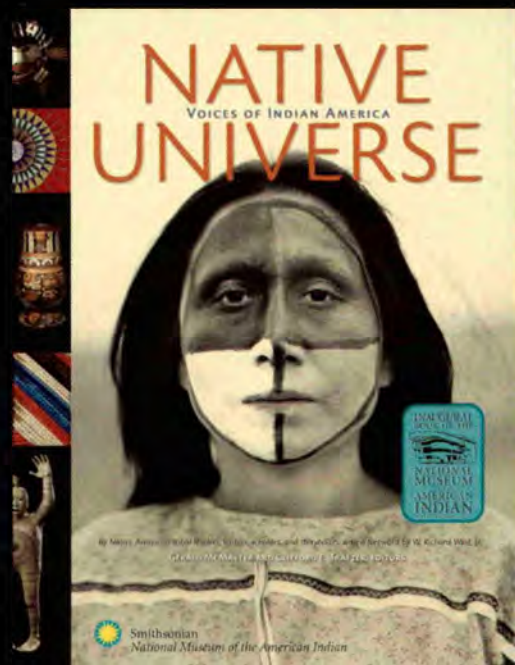




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For more about the museum's September 21, 2004, grand opening on the National Mall in Washington, D.C., visit www.AmericanIndian.si.edu.

A TRIUMPH OF HUMAN SPIRIT

That we have simply endured is a testament to the indomitable spirit of the Native peoples of the Americas. That we are beginning to thrive and, in this magnificent new museum, share our priceless heritage is both a triumph and a blessing.



BY N. SCOTT MOMADAY

In July I dance in Oklahoma. There are many camps, including a number of teepees, and a large arbor describing part of the circular dance ground. There are crowds of people and much jubilation. There is laughter and talk. The singing and the drums make a hypnotic music. Underneath all the color and clamor is the ancient spirit of the earth and of life itself in a continuum that is as old as humankind, older than memory. This is the Kiowa Gourd Dance.

There are many such expressions of the Native spirit throughout the Americas. Every one of them bears witness to the indomitable character of Native peoples. On one level the story of the American Indian is one of survival. It is a story of shame and persecution, disease, and despair, a story of human persistence and overcoming, a story of simple endurance against great odds. By 1900 the death rate among Indians exceeded the birth rate.

On another level the story is one of

triumph, of the achievement of the best that is in human nature. At the lowest point, when despair was pervasive and all hope seemed lost, the grandmothers began to make cradles for unborn children.

*This child who draws so near,
Who has no name, who cannot see,
Who waits in darkness to be born
Into an empty world,
I make a cradle for this child.*

*This child whose trust we keep,
Who knows of nothing but our love,
Whose hands will guide our destiny
Into an empty world,
I make a cradle for this child.*

*This child who blesses us,
Whose words will heal and carry on
Beyond the silence of our sorrow,
Beyond an empty world,
I make a cradle for this child.*

*This child who will enter
Among us in our empty world
And stand before us in our need
And promise us the dawn,
I make a cradle for this child.*

The cradles were beautiful. Today they are examples of an artistic greatness, informed by an aesthetic that is at once universal and unique.

Art is an essential matrix in American Indian culture. It is an art that is original and profoundly creative. It has the immediacy, mystery, and timelessness of cave paintings, the spiritual information of the Renaissance, the purity of form that distinguishes the line drawings of petroglyphs of the Southwest. The range and clarity of colors reflect the infinite variety of hues in the earth itself. These aspects of the beautiful we find in every expression of American Indian art.

And we must be aware of the utility inherent in so much of this art. One of the most beautiful crafted objects I ever saw was a birchbark canoe. Another was an Acoma bowl, as simple and organic as art can be. Another was a buckskin dress, decorated with beads and elk's teeth, its fringes swaying to the music and the dance.

Art is but one expression of the culture of the American Indian. That culture, in all of its richness and complexity, is on view in this truly remarkable museum. Here we have the story of a people writing large, comprehending one of the world's great triumphs of the human spirit. Welcome and be blessed in it.

N. Scott Momaday (Kiowa) is a founding trustee of the National Museum of the American Indian.

MUSEUM PHOTO BY ROBERT C. LAUTMAN

MANY REASONS TO GIVE THANKS



The new Mall Museum as seen at a distance

BY KELLER GEORGE

WE, AS ONEIDA PEOPLE, BELIEVE IN the circle of life and celebrate its continuance through our ceremonies that punctuate the seasons. We are thankful for the multitude of blessings the Creator has bestowed upon us and the strength given to us, which has been our ally during times of grave adversity. Today the Oneida have many reasons to give thanks, as we begin to enjoy our hard-won prosperity after centuries of poverty. And, in accord with our age-old tradition, we share our blessings and are proud to say the Smithsonian's National Museum of the American Indian is one of the recipients.

While the museum was in the development phase, founding director Richard West (Southern Cheyenne) made a presentation to our governing council, asking for a \$5 million donation. After careful consideration, one year later we agreed to donate \$10 million over a 10-year span.

It seemed only natural to us that the Oneida should contribute to the museum that will fill the last remaining spot on the National Mall. The Oneida people's contribution to this country began centuries ago when we chose to fight with the colonists

against the British. As the new country's first allies, we took on their fight for freedom as our own.

The Oneida and Tuscarora were the lone members of the Iroquois Confederacy — which also included the Mohawk, Seneca, Onondaga, and Cayuga — to side with the colonists, fighting alongside them at several key battles, including Oriskany and Saratoga. The Oneida people also brought corn to Gen. George Washington's starving troops at Valley Forge.

This legacy of valor is not available in most history books. Although it is true that our aid to the Revolutionary War effort has been recognized by the U.S. Congress — especially through the 1794 Treaty of Canandaigua — we wished for a broader scope to relay our forebears' commitment to this

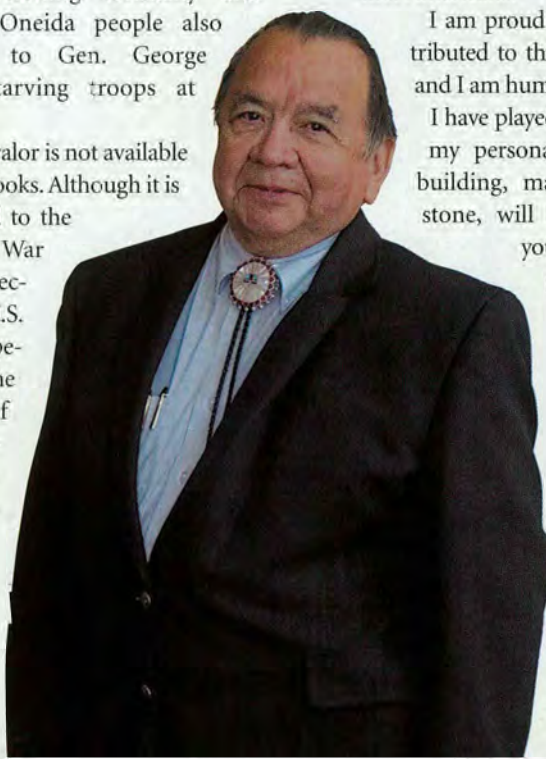
country's founding.

The National Museum of the American Indian honors the Oneidas and all Indian people in the Western Hemisphere, finally allowing us to tell our stories ourselves. And really, what could be more fitting than having the first building looking down from the steps of the Capitol be a building dedicated to the first Americans?

I am proud that my nation contributed to this beautiful museum, and I am humbled by the small role

I have played in its evolution. But my personal hope is that this building, made of mortar and stone, will help imbue Indian youth with a sense of pride in who they are and where they have come from — for our true testament to the future lies within their hands.

Keller George (Wolf Clan Representative, Oneida Nation Men's Council) is a member of the Board of Trustees for the National Museum of the American Indian.



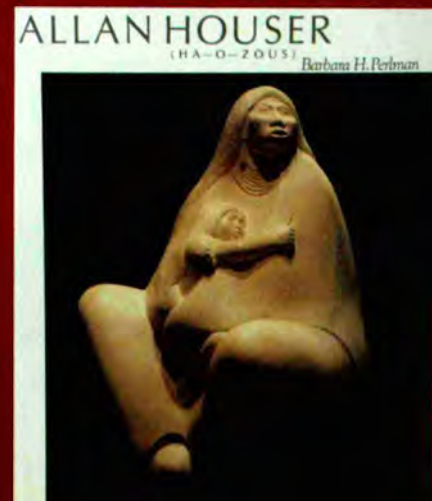
Allan Houser (Ha-o-zous)



Earth Mother. © 1980 A. Houser, unique, Indiana Limestone 41" x 28" x 31"

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Bernard Ewell, ASA, Accredited Senior Appraiser of Fine Art, October, 2002



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ated a New York City home for these items known as the Museum of the American Indian/Heye Foundation (MAI). The work of this institution forms the legacy handed down to the NMAI in the vital role of cultural ambassador that it plays today.

It takes more than just artifacts to enlighten the hearts and minds of people around the world. To make an enduring difference in this realm you also need dedicated individuals working together with vision, talent, and resources to present significant items in a relevant way. The MAI was responsible for several stunning Native exhibits, including *The Ancestors*, which traveled to Beijing and Shanghai at the request of the Chinese government in 1981.

On November 28, 1989, President George H. Bush penned legislation making the Smithsonian's MAI a legal entity after ten years of work behind the scenes by dozens of dedicated individuals. **SEN. DANIEL INOUE** and Smithsonian Secretary **ROBERT McC. ADAMS** were the first to enter into discussions with MAI Director **DR. ROLAND FORCE** and Board Chairperson **JULIE JOHNSON KIDD**. Eventually these efforts



A SHARED VISION, A DREAM

More than simply a vast collection of artifacts, the NMAI owes a debt of gratitude to a history of people whose passion and perseverance made dreams come true.

IN 1896, A 23-YEAR-OLD ELECTRICAL engineer named **GEORGE GUSTAV HEYE** acquired a Navajo deerskin shirt while working on a railroad construction project in Arizona. Although that simple event must have seemed insignificant at the time, it marked the genesis of the Smithsonian's National Museum of the American Indian (NMAI).

Heye went on to spend the next 45 years building an astounding collection of objects from tribal cultures across the Americas — more than 800,000 pieces in all. He also cre-



would bring the life's work of George Gustav Heye into renewed prominence on the National Mall in Washington, D.C. — but not without clearing significant hurdles first.

When MAI chairperson Kidd signed an agreement with the Smithsonian on March 16, 1989, it set the stage to move the collection into the 21st century. But before that could happen, an unprecedented process needed to unfold. Besides legislation introduced by Sen. Inouye and then **REP. BEN NIGHTHORSE CAMPBELL** (Northern Cheyenne), the work involved finding a plan



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that would satisfy the needs and desires of the city of New York, the state of New York, the Smithsonian Institution, the U.S. Congress, the Museum of the American Indian itself, and most important of all, Native peoples.

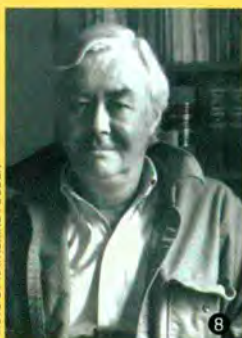
Prominent New York citizen **DAVID ROCKEFELLER** worked with the board of the MAI in rallying the political will and spirit of compromise necessary to move the MAI collection out of New York City and onto the National Mall in Washington. As Sen. Daniel Inouye of Hawaii would say in support of the plan: "In a city of memorials, it is deplorable that there are no memorials to the Native peoples of this country."

To recognize the heritage of the Heye col-



7

PHOTO BY KATHERINE FOGDEN



8



9

1. NMAI founder George Gustav Heye 2. George Heye lays the corner stone for the original MAI in New York, 1914 3. Sen. Daniel Inouye 4. Julie Johnson Kidd 5. Early Supporter David Rockefeller 6. The George Gustav Heye Center in New York City 7. The Cultural Resources Center in Suitland, MD. 8. Sen. Daniel P. Moynihan 9. then Rep. Ben Nighthorse Campbell 10. Dwight Gourneau 11. W. Richard West

was appointed in 1990 founding director of the new museum, a man instrumental in creating the hemisphere-wide process of Native consultation behind the National Mall facility. Significant cultural and financial input from tribes across the Americas makes the museum a stunning example of cultural celebration. **PHYLLIS YOUNG** (Standing Rock Sioux) served as chairperson of the NMAI board of trustees and was an especially powerful voice, offering a grassroots tribal perspective on development of the museum.

Like all good stories, the history of the NMAI isn't over yet. As the museum showcases the cultural richness of indigenous peoples for visitors on the National Mall beginning in the fall of 2004, plans are unfolding to extend the influence of the

TEAM REALIZED

lection as a New York City landmark, and to enhance opportunities to view artifacts, a permanent exhibition facility of the NMAI — the George Gustav Heye Center — was established in 1994 at the Alexander Hamilton United States Custom House, in Lower Manhattan, an idea championed by the late **SEN. DANIEL P. MOYNIHAN**. Another facility of the NMAI, the Cultural Resources Center in Suitland, Maryland, was opened in 1999.

After the NMAI became a reality, **W. RICHARD WEST** (Southern Cheyenne)



10



PHOTO BY JEFF TINSLEY

NMAI as a global information resource for Native studies and understanding.

"This museum is about history, but it also establishes the fact that Native peoples have a contemporary role in the 21st century," explains **DWIGHT GOURNEAU** (Turtle Mountain Chippewa), current chairman of the board of trustees of the NMAI. "It's a place where we share our stories, cultures, and values. This is why the NMAI is one of the most significant things that could be done for — and with — Native peoples today." ★



A CREATION STORY

BY STEVEN MAXWELL

THE MOMENT YOU STEP ONTO THE grounds of the new National Museum of the American Indian (NMAI), prepare to experience something beyond the ordinary. Everywhere you'll find fascinating experiences with the power to change you. It's a place where hundreds of tribal communities come together and reach out to the world.

"In Native culture, the animals, plants, and rocks are people," explains Donna House (Navajo), botanist/ethnobotanist on the five-person NMAI design team. "Forty granite boulders — called Grandfather Rocks — greet visitors as guests when they arrive. The stones help show that all parts of the natural world are our relatives."

Just as these "ancient ones" display the traditional Native reverence for the ancestors, in countless other ways indigenous culture and spirituality are woven into the fabric of the NMAI. "There are four worlds with a voice in the completed Mall Museum," explains Johnpaul Jones (Cherokee/Choctaw), an architect and member of the project design team.

"There's the natural world, the animal world, the spirit world, and the human world." What does all this mean in the context of the museum? Many things. The Native landscape and habitat around the building welcome the animal world. The spirit of peace and healing is created by features like the rainbow prisms, which cast moving areas of colored light in the central meeting space called the Potomac. The inviting, curved benches found in all gathering places enhance the experience of the human world, especially during storytelling and dramatic performances. The four directional stones — one at each of the cardinal compass points visible outside the building — come from across the Americas and give connection



Donna House



THE NEW MALL MUSEUM IS MORE THAN BRICKS AND MORTAR. IT'S THE OUTCOME OF A COLLABORATION OF TALENTED INDIVIDUALS WHO HAVE IMBUED THE SITE WITH A NATIVE AMERICAN SENSIBILITY.

to the natural world.

The shape, features, and spiritual significance of the museum spring from a four-year consultation process called *The Way of the People*. This began when renowned Native architect Douglas Cardinal (Blackfoot) was involved in the early design stages of the NMAI, as input on the nature of the future museum was sought from Native communities across the United States, Canada, Mexico, and Central and South America. The results led to specific elements in the new development, including spiritually significant features that embody the aspects of the four-world philosophy. An east-facing entrance respects the reality of the four cardinal directions; running water courses on the site embody the animation and life-giving qualities of water; a landscape of native trees and shrubs (with 150 different species covering 75 percent of the 4.25 acre site) recreates features of the site as they existed traditionally; and generous natural lighting within the building all help create a seamless transition between indoors and out.

What separates the NMAI from other institutions that focus on natural history is the connection to Native cultures past and present. It's people that make the difference. "One of the things I took from *The Way of the People* document," Jones remembers, "was a challenge: How do we make a place that connects with all Indian people across the Americas? An Inuit woman I met put the answer best: 'When we come to this museum we want to see something of ourselves.'" Presenting the Native world — including the

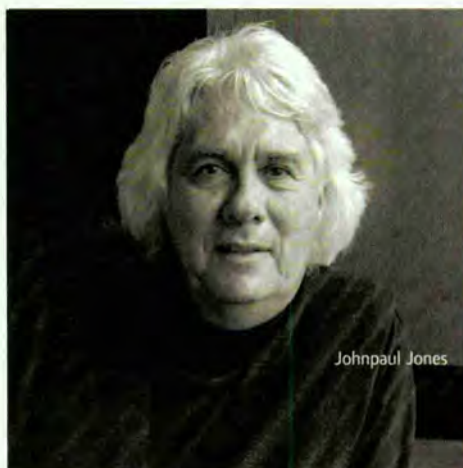
human, animal, spiritual, and natural dimensions — is what makes the NMAI unique.

The grounds around the Mall Museum include re-established features of the natural world, resulting in a living landscape. "My energy has been focused on the landscape, uniting the objects in the collection with indigenous habitats and Native technologies on the grounds," House explains. "We have created a stable ecosystem that's in balance, attracting birds, insects, and animals that haven't been here for a long, long time."

Moving inside the museum, you'll find objects that relate directly to the features of the surrounding grounds: duck decoys that were used traditionally among the same reeds growing today in the watercourses; agriculture tools that were key to the Native food production plots shown in action outside; window locations that allow the direction stones to be seen.

Besides the objects in the collection, the textures inside the building are key. Hand-adzed, old-growth cedar paneling (harvested from wind-fallen West Coast trees), a 100-foot-long hand-woven copper screen wall in the Potomac, and hand-cast glass elements in the front doors, café signage, and theater light sconces are just a few of the features that inspire people to respond to the spirit around them.

Ramona Sakiestewa, a Hopi artist on the NMAI design team, experienced this reaction walking past tradespeople laying granite pavers near the entrance. "They were so thrilled by what they were doing that they literally stood up and told me all about it, even though we didn't know each other." It's not unusual for those involved in hands-on building of the NMAI to claim that this is the greatest building they've ever worked on. "There's a spirit of peace and great significance here," Sakiestewa says. ✱



Johnpaul Jones



Ramona Sakiestewa

J. JONES PHOTO: MARSHA BURNS/R. SAKIESTEWA PHOTO: ANDY MERRILL/TOP PHOTOS: MAXWELL MCKENZIE

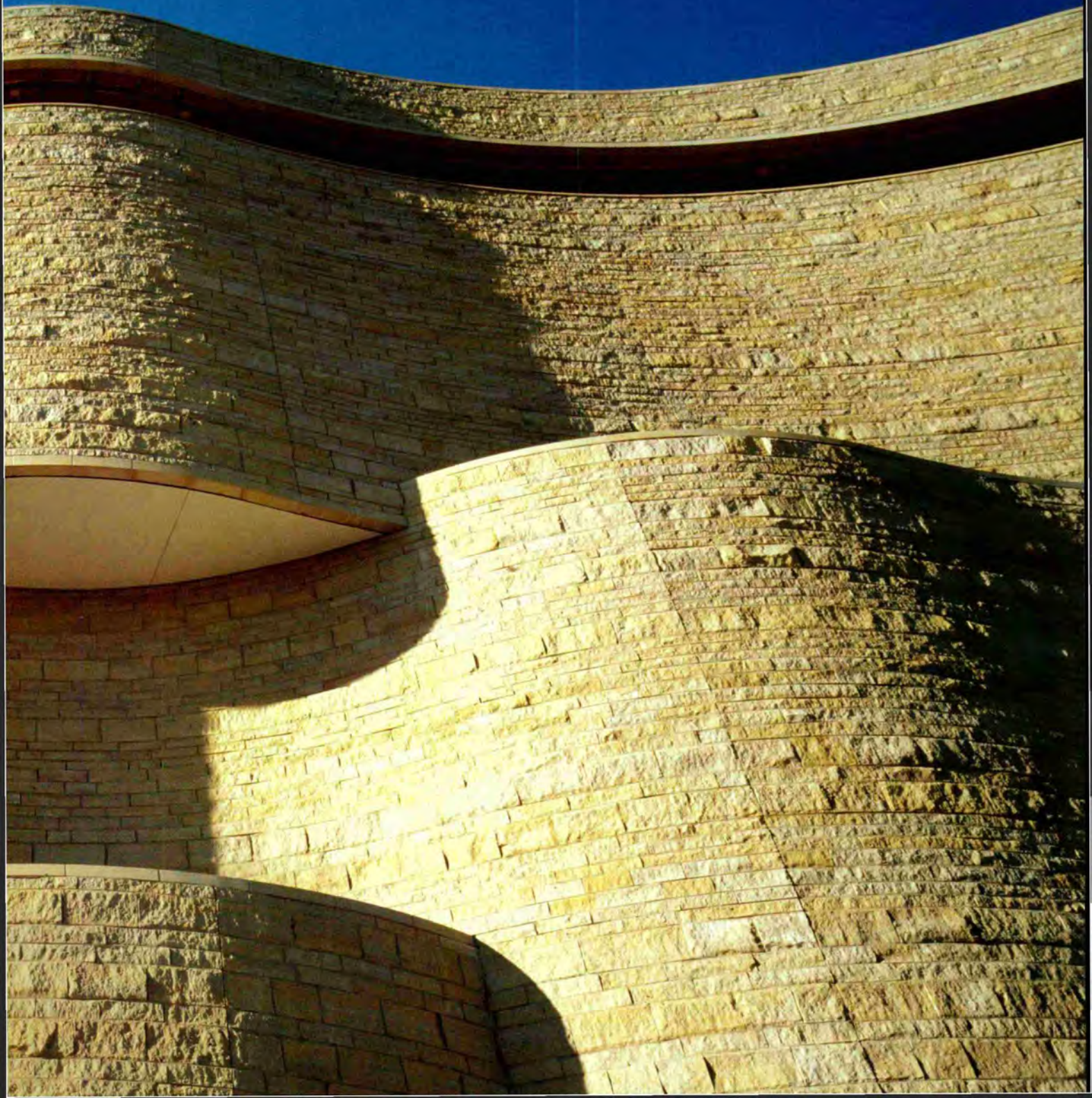


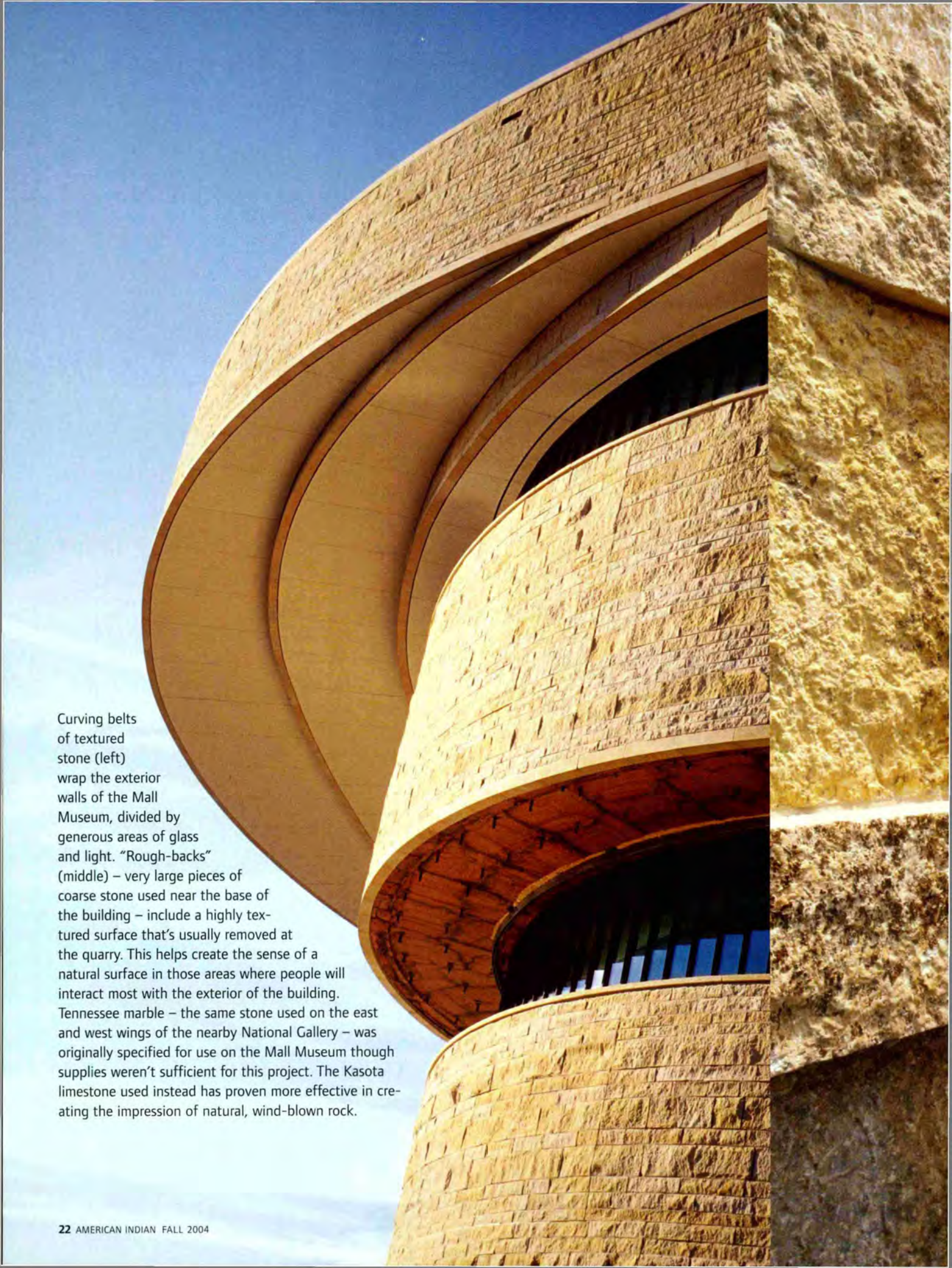
A TRULY NATIVE PLACE

TECHNICALLY CHALLENGING, CULTURALLY SIGNIFICANT, AND HISTORICALLY VITAL, THE MOST RECENT ADDITION TO THE NATIONAL MALL IS A STUNNING SHOWCASE OF NATIVE CULTURES FROM ACROSS THE AMERICAS.

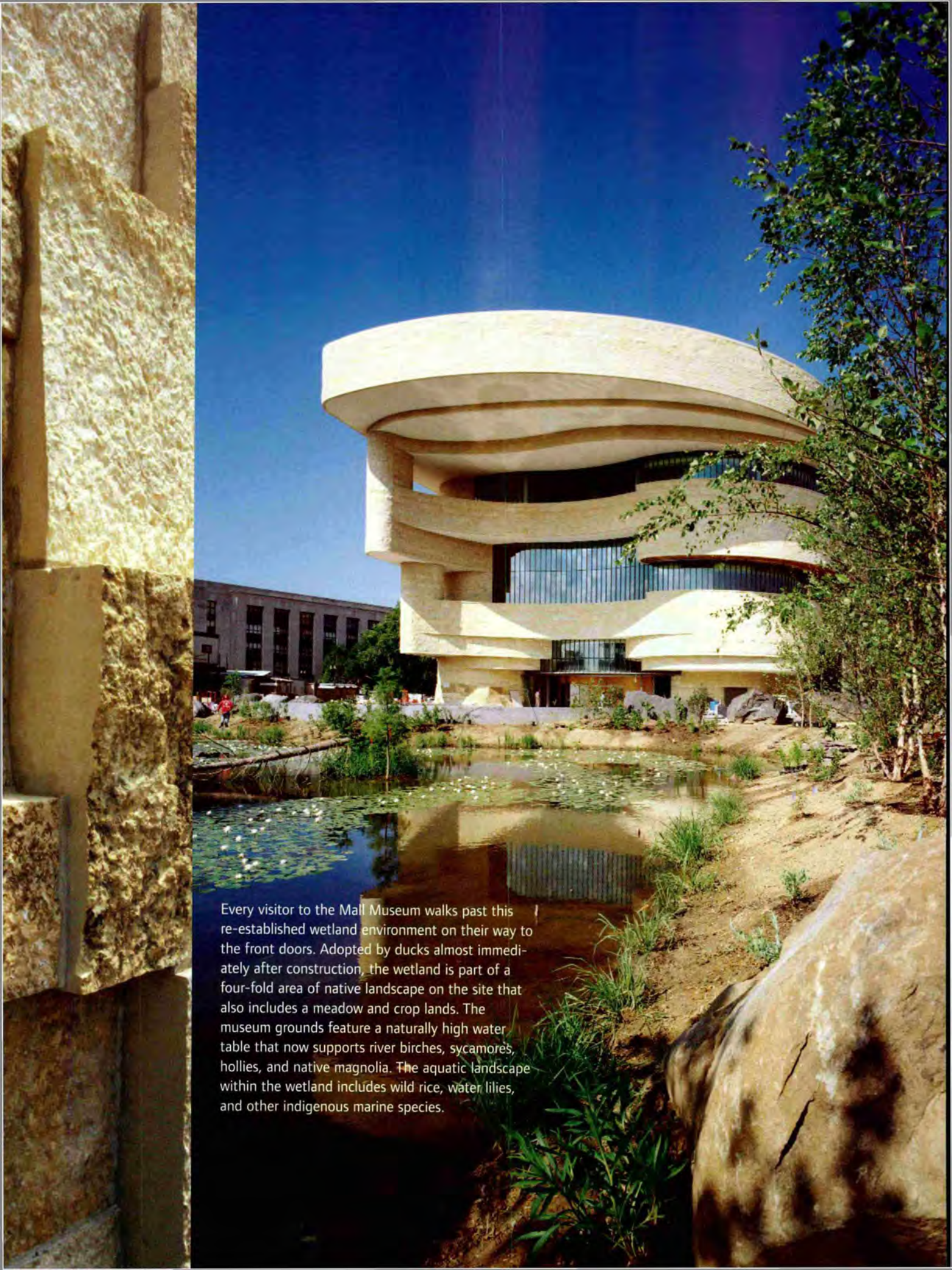
PHOTOS BY ROBERT C. LAUTMAN TEXT BY STEVEN MAXWELL

The newest facility of the National Museum of the American Indian is unique for reasons that go beyond the obvious. The spirit of the facility springs from input from tribes and peoples whose values rarely influence large, public spaces. It's these influences brought together with harmony and respect – that makes the Mall Museum what it is – a truly significant Native place.





Curving belts of textured stone (left) wrap the exterior walls of the Mall Museum, divided by generous areas of glass and light. “Rough-backs” (middle) – very large pieces of coarse stone used near the base of the building – include a highly textured surface that’s usually removed at the quarry. This helps create the sense of a natural surface in those areas where people will interact most with the exterior of the building. Tennessee marble – the same stone used on the east and west wings of the nearby National Gallery – was originally specified for use on the Mall Museum though supplies weren’t sufficient for this project. The Kasota limestone used instead has proven more effective in creating the impression of natural, wind-blown rock.

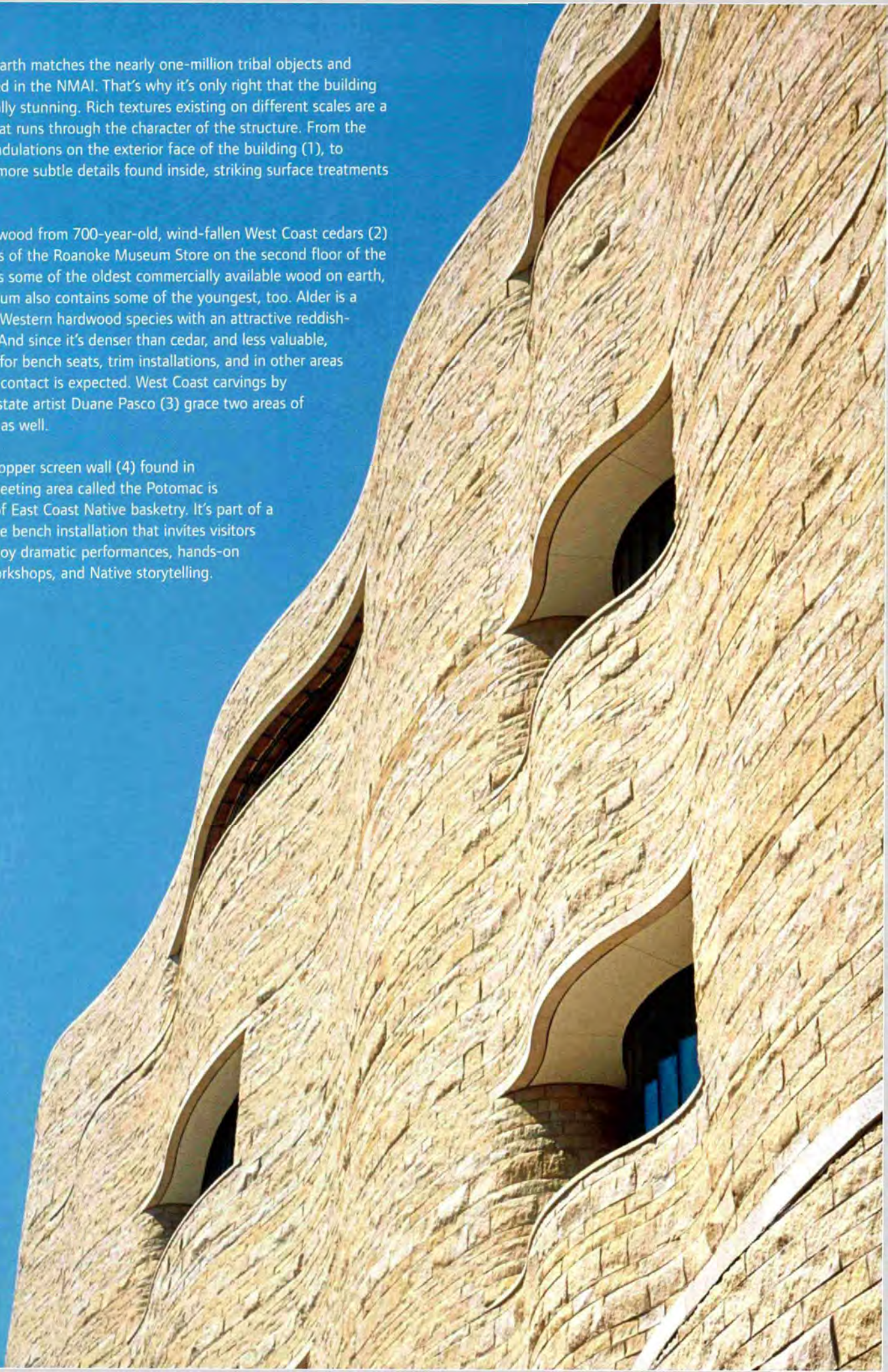


Every visitor to the Mall Museum walks past this re-established wetland environment on their way to the front doors. Adopted by ducks almost immediately after construction, the wetland is part of a four-fold area of native landscape on the site that also includes a meadow and crop lands. The museum grounds feature a naturally high water table that now supports river birches, sycamores, hollies, and native magnolia. The aquatic landscape within the wetland includes wild rice, water lilies, and other indigenous marine species.

Nothing on Earth matches the nearly one-million tribal objects and images housed in the NMAI. That's why it's only right that the building itself be equally stunning. Rich textures existing on different scales are a key theme that runs through the character of the structure. From the stone-clad undulations on the exterior face of the building (1), to hundreds of more subtle details found inside, striking surface treatments abound.

Hand-adzed wood from 700-year-old, wind-fallen West Coast cedars (2) lines the walls of the Roanoke Museum Store on the second floor of the facility. This is some of the oldest commercially available wood on earth, but the museum also contains some of the youngest, too. Alder is a fast-growing Western hardwood species with an attractive reddish-brown color. And since it's denser than cedar, and less valuable, alder is used for bench seats, trim installations, and in other areas where visitor contact is expected. West Coast carvings by Washington-state artist Duane Pasco (3) grace two areas of the Roanoke as well.

The curved copper screen wall (4) found in the central meeting area called the Potomac is reminiscent of East Coast Native basketry. It's part of a curved granite bench installation that invites visitors to sit and enjoy dramatic performances, hands-on exhibition workshops, and Native storytelling.





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As the central meeting place within the Mall Museum, the 120-foot high, 120-foot diameter Potomac includes features that set the tone for the rest of the museum, while creating space for the demonstration of tribal cultures and skills.

In keeping with the museum's theme of blending indoor and outdoor spaces, many of the building materials within the Potomac are also found outside. These include polished granite paving stones, Kasota limestone wall treatments, and perhaps the most important attribute: sunlight.

A round, central skylight in the middle of the stepped dome ceiling of the Potomac admits natural light into the space along with a fascinating dance of brightness and shadow. Sunlight is also used in significant ways to highlight solstice and equinox events throughout the year. The entrance doors to the museum face east to the rising sun and are aligned with the U.S. Capitol.



The bare site before construction began (1) shows the skyline now seen from the open doors of the Potomac. A native wetland currently exists in the area covered by green grass.

The task of building the highly curved, cantilevered museum structure has been called the most challenging job of their career by veteran tradespeople building the Mall Museum. Working to within 1/2-inch tolerances on the main structure was especially

difficult because of the lack of square reference points. There are simply no conventional corners anywhere. The construction techniques involved were so revolutionary that a freestanding mockup of a curved wall (including stone cladding) was erected before

CONSTRUCTION PHOTOS BELOW: MAXWELL MACKENZIE



As you approach the five-story, 250,000 sq. ft. building that rises on the 4-1/4 acre museum site, you won't need to find a street address. Just head for what looks like the only outcropping of weathered bedrock in the neighborhood. The building is a complex series of non-repetitive curves, all shaped using plywood templates and adjustable form work. The first thing to be tossed out on this project was the carpenter's squares. And even though there are few 90-degree corners in the entire building, external beauty is only part of the attraction. This place is also a blend of art and culture all rolled into one.

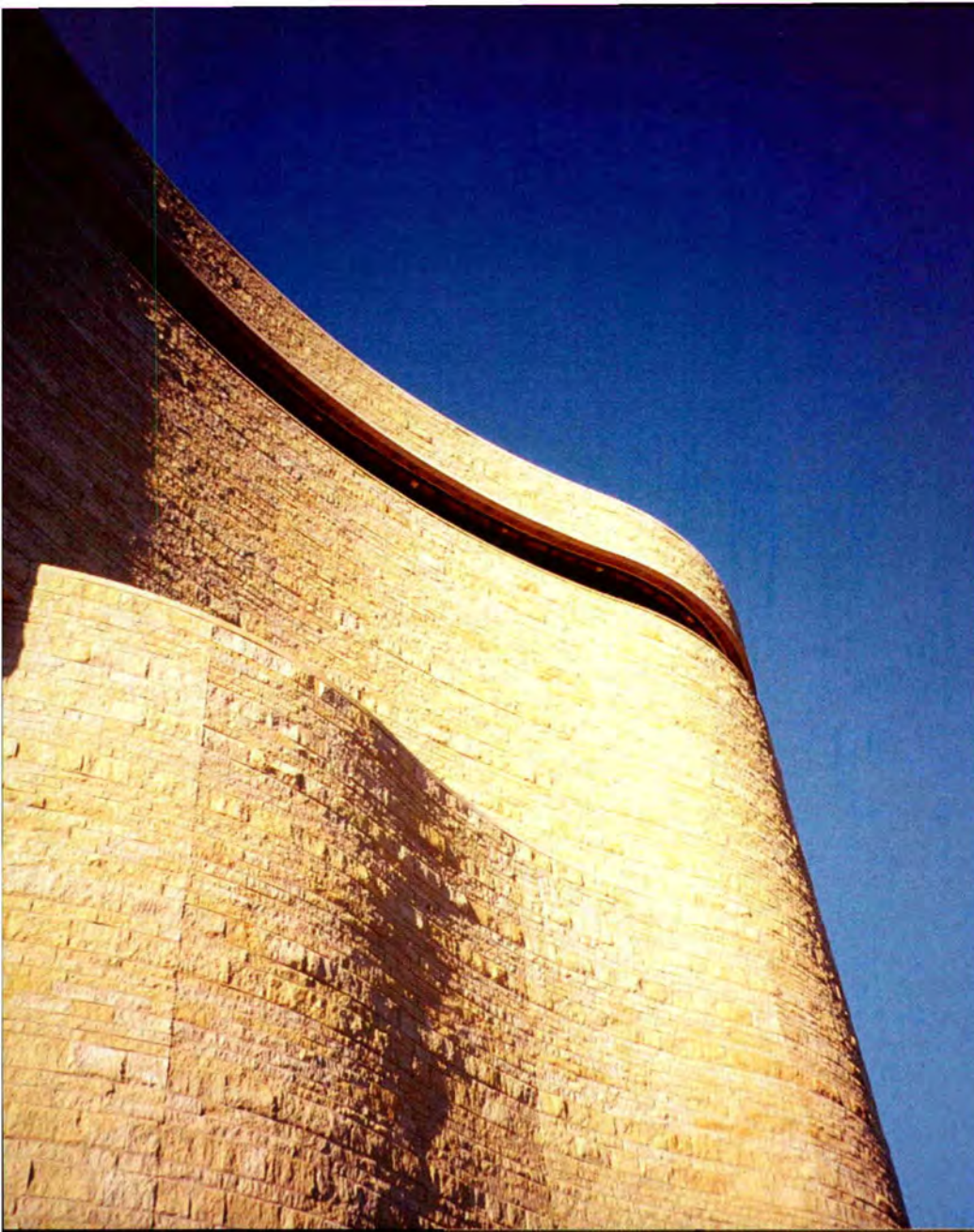
The south side of the building shows the anchor points of the cantilevered brow that extends 50 feet out over the entrance of the museum. The outside of the concrete structure is clad in Kasota limestone quarried in Minnesota. Ranging from 4 to 15 inches thick, the textured surface created by this stone highlights the changing beauty of light and shadow during the course of the day and the year.

building actually began. An aerial view of the building site (2) shows the domed Potomac meeting space under construction. The 50-foot cantilevered "welcome plaza" (3) provides shelter and shade for visitors waiting to enter the museum.

Construction of the domed Potomac (4) included an exterior composite sheathing designed to blend with the color of the limestone used elsewhere. Steel ribs form the dome's superstructure, resting

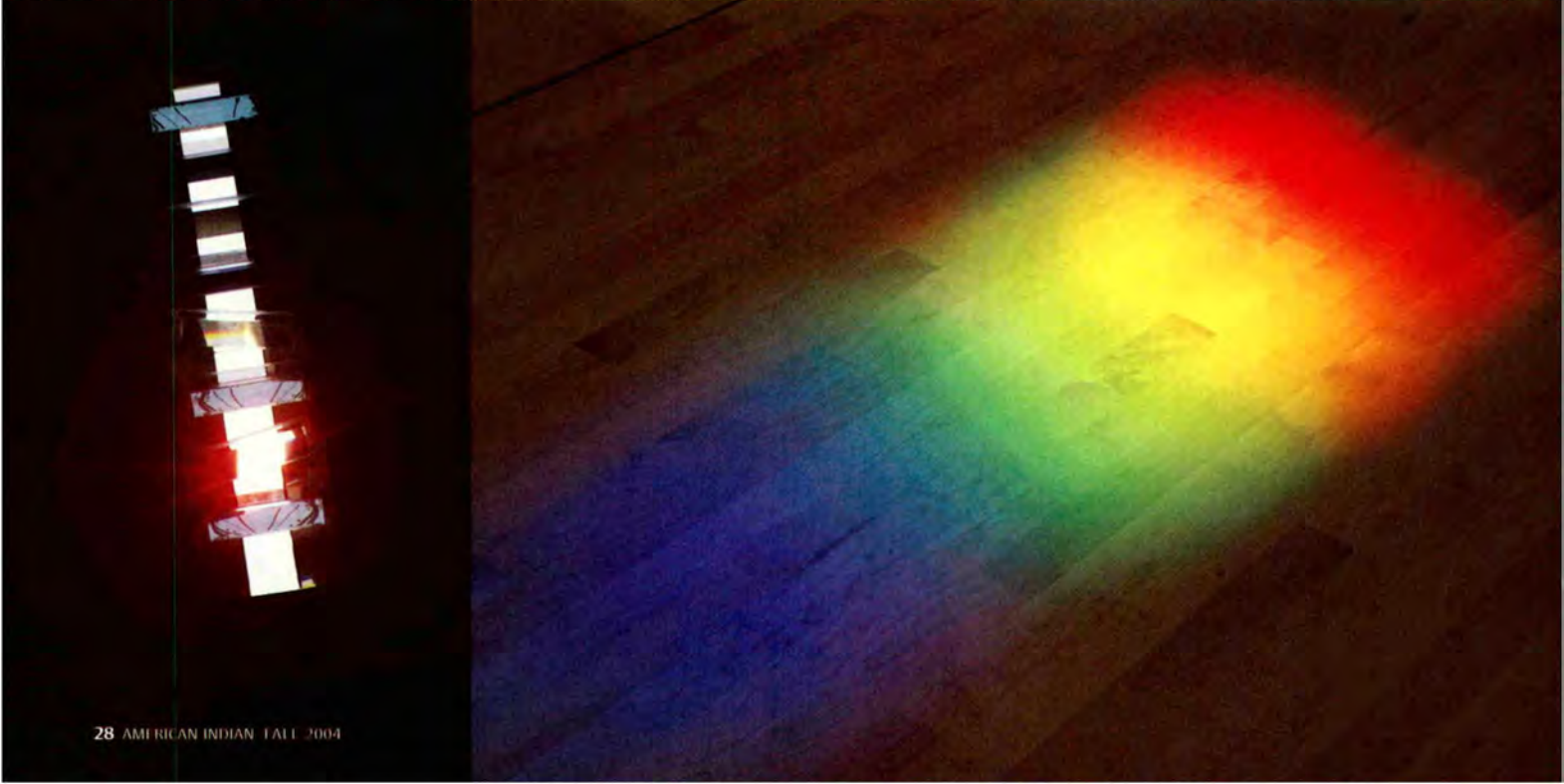
on a central ring beam (5) that offers support and an open space for the central skylight (6).





The quiet “pause area” on the fourth floor of the museum is located near theaters and exhibits, allowing visitors to sit, rest, and think about what they’ve seen. Curved benches and a view of the National Mall greet visitors in this space.

Eight liquid-filled prisms (left) on the south wall of the Potomac meeting area create moving displays of colored light within the space (right). Significant alignments of light can also be seen on the floor of the Potomac during solstice and equinox days throughout the year. ✱



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BY VINE DELORIA, JR.

NATIVE WISDOM A NEW RESPECT FOR OLD WAYS



TRADITIONAL AMERICAN INDIAN knowledge is becoming an increasingly popular topic. Beginning with Carl Jung's celebrated trip to Taos in the 1920s, Indian beliefs have become increasingly important to psychoanalysts and theologians. Geologists are starting to compare tribal legends about land changes with their speculations about earthquakes and floods. Tribal genotypes are proving to be valuable properties in the areas of health research and genetic research. Gathering information of all kinds, anthropologists and archaeologists swarm into Indian communities like mosquitoes every summer, while they prove to be equally annoying, according to those being studied.

Scholars are recognizing Indian culture as a fertile field for research, yet no systematic articulation of Indian philosophy has been undertaken or written. A generation ago physicists remarked that the Navajo concep-

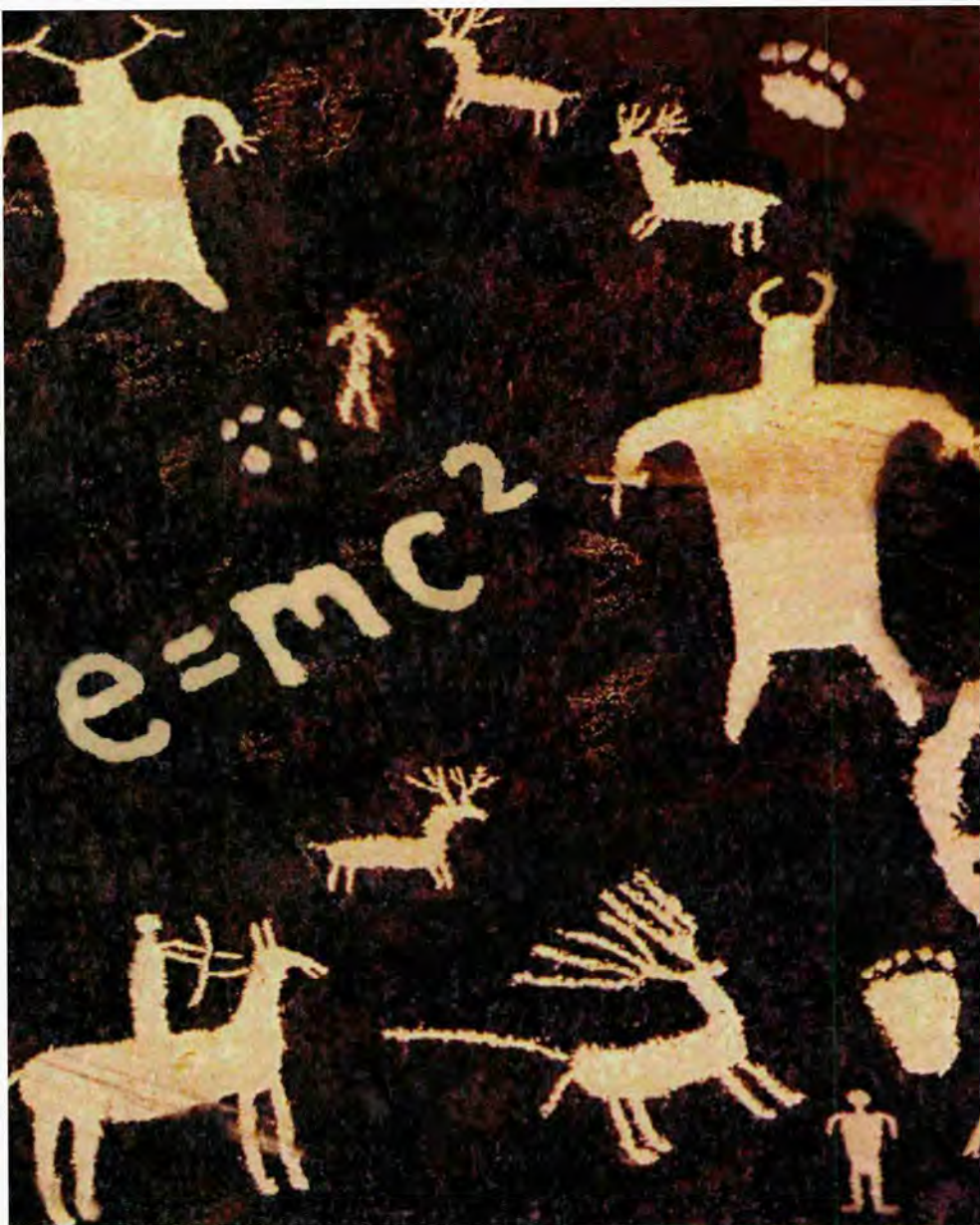
tion of time was quite similar to concepts used by quantum physicists to describe subatomic processes, but there was little interest in further consultation with the Navajo elders.

Some Indians have tried, though. Most Indian efforts to explain Indian philosophy and beliefs are to be found in the biographies of notable tribal elders. Although their philosophy clearly emerges, their ideas are not presented in the logical manner familiar to Western philosophy. So the wisdom of the elders has often been treated as an Indian version of *Aesop's Fables*.

On the whole, Indians have been regarded as subjects for study rather than as the spokespeople for an alternative and meaningful comprehension of the natural world. In the 1930s Charles Eastman outlined the philosophy of the Sioux in his book, *The Soul of the Indian*, and later John Neidardt edited a philosophical biography based on his meetings with Black

Elk. Paul Radin's *Primitive Man as Philosopher* generalizes about tribal life but has only a few references to Indians and very little of substance regarding indigenous philosophy.

One trend today is to seek out the traditional knowledge of the tribe to see where and how it can speak to nontribal philosophies. Leaders in this effort have been the Native American Studies Department at Sinte Gleska University on the Rosebud Sioux Reservation. The department gathered astronomical information from the elders and published *Lakota Star Knowledge*. They demonstrated that the Lakota had a complex and extensive astronomy and that their knowledge of the heavens was intimately connected to their customs and ceremonial life. In the Lakota historical experiences, humans lived in a moral universe, and what was reflected in the heavens had physical and social counterparts and consequences on earth.



**INDIAN PHILOSOPHY
CAN BE DESCRIBED
AS HOW NATIVE
PEOPLES LIVED,
THE ATTITUDES
THEY DISPLAYED
TOWARD THE REST
OF THE WORLD AND
ITS CREATURES,
AND HOW
EVERYTHING
EXPERIENCED HAD
REAL MEANING.**

Recognizing this body of information, Norbert Hill directed the American Indian Science and Engineering Society to sponsor a conference on the subject. In 1992 AISES held the first conference on traditional knowledge, featuring the star knowledge of eight tribes. The presentations of complete systems of thought centered on the stars made a powerful impact, and soon workshops on Lakota Star knowledge were being held in the Dakotas. AISES sponsored additional gatherings where elders presented tribal knowledge about animals, plants, and origins and migrations, and all were enthusiastically received.

Since then the popularity of gatherings to discuss traditional tribal knowledge has spread across Indian country, and now non-Indian scientists often sponsor or attend such gatherings. Ideas gathered by non-Indian scientists are often used to bolster their own

favorite existing arguments in the world of Western intellectual activities. But the contributions Indians should and could make toward an emerging new metaphysics or epistemology never seem to make an impact. F. David Peat is a noted English physicist whose recently published book, *Blackfoot Physics*, celebrates the similarities between quantum physics and the Blackfoot conception of time, space, and matter. The book unfortunately also stresses his gratitude at being welcomed by the Indians and does not try to incorporate Indian concepts of thinking into physics. Yet the similarities are intriguing and offer much food for thought.

Unlike atomic physicists, who often work with concepts representing realities they have never seen, Indians have always been aggressively empirical, demanding that ideas correlate with some form of physical expression. This emphasis might help all sciences, many of which are doctrinally driven when facing physical facts.

Physicists began with the proposition that the natural world is composed of wholly inert matter. After exhaustive experimentation and refinement of their conclusions, physicists now believe that the universe is a gigantic complex of thought, best described as mind, spirit, or energy. For eons, a surprising number of tribes reached the same conclusion, believing that the world was ultimately composed of an intelligent energy that pervaded everything, gave it mobility, and imparted a specific knowledge to each species or entity. But Indians also saw the presence of personality in the universe, a presence that cannot be detected using complex instruments. With this different view of reality, Indians set their goals not on controlling nature but on finding the path that would create an intimate relationship with the high powers.

If there was personality in the world, then not only could it be seen and manifested in other entities and creatures but it also meant that beneath the superficial physical differ-



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ences existed the possibility of sets of personal relationships between humans and the rest of the world. Every creature then deserved a measure of respect, since it occupied a place and played a role as precious to the rest of the world as human place and activity were to us. And if knowledge was given to each kind of being, then sharing that information became an ethical demand, not just on humans but on other creatures as well. Thus people had to be alert to the activities of the other creatures and not miss the opportunity to make friends, share insights, and work together to benefit all parties.

Observation of other creatures showed that they had many ways of adjusting to the world that were valuable as patterns for humans as well. The Plains Indians adopted the same form of organization that they saw in the buffalo herd migrations. Cows and calves were in the middle of a herd, protected by mature adults on each side and by experienced older males at the front and back. As the herd moved, the males would change places so that each adult buffalo understood the duties of a protector when acting in different formations. Thus the Plains Indians placed women, children, and the disabled in the middle, the band protected by warriors and elders.


When a buffalo was wounded or ill, the others gathered near him and tried to give assistance. For some purposes the herd would divide into two parts, males and females, and sort out the hierarchy within the herd before scattering again. The buffalo provided meat but also gave the people a pattern of relationships that served them well. At council meetings the band often divided between men and women. Similar observations were made of wolves, bears, deer, and even fish. These animal acts of solidarity convinced people that each creature had its own emotional and social life. Sometimes hunters would allow an older animal to escape, recognizing that it had earned a restful old age, and caring about the animals as they did for their own elders.

Different animals used different plants and herbs to feed themselves and, more importantly, to heal themselves. The bear and the badger were generally regarded as most trustworthy in this respect, the bear showing the people herbs that were useful for healing adults and the badger offering plants that would work best for children's sicknesses. Often the people competed directly with animals in harvesting foods. In the lake country, the small water animals such as the beaver,




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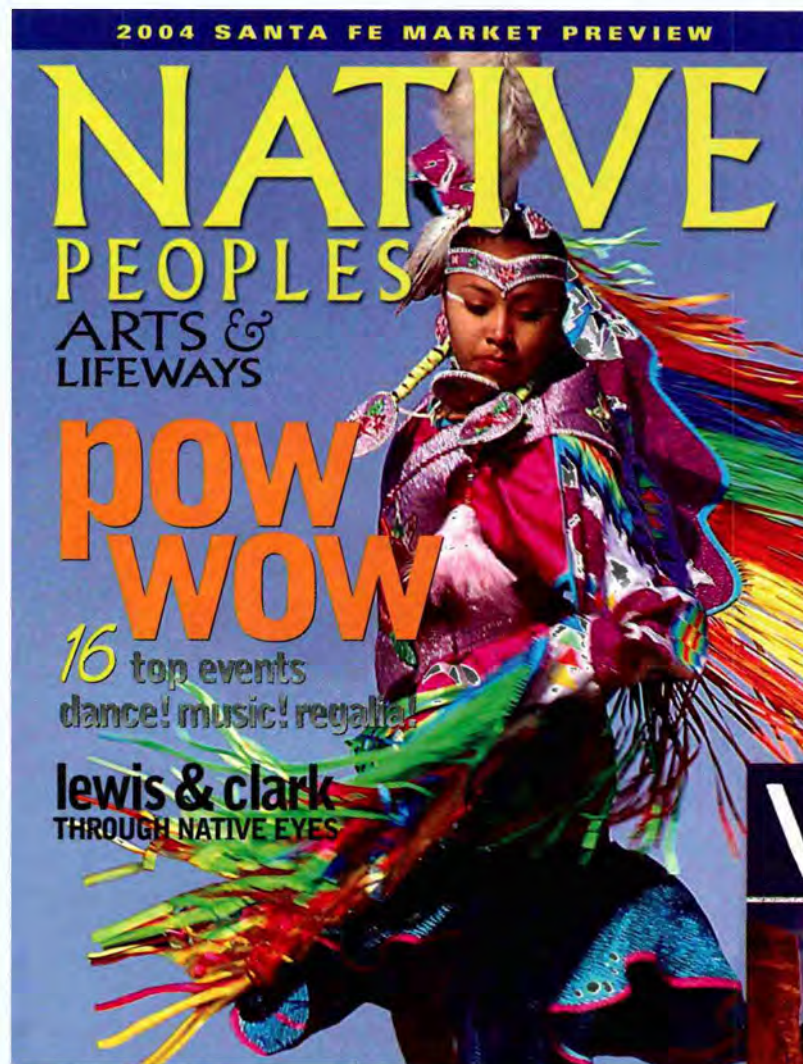
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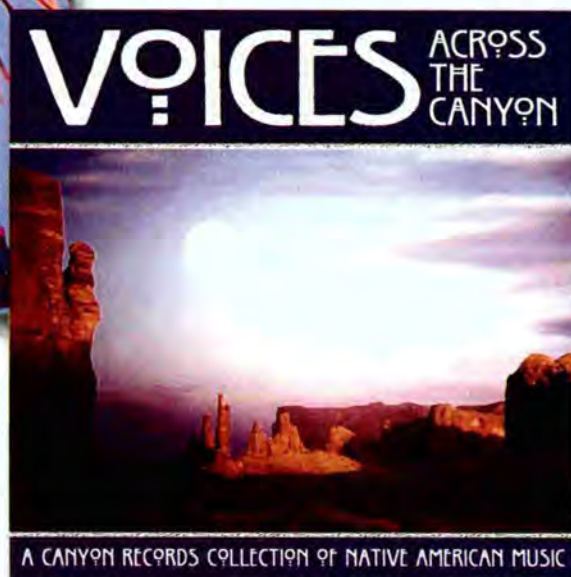


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the otter, and the marten ate roots that proved to be tasty and nutritious. Harvesting these roots became a religious occupation, because care had to be taken not to offend either the plant or the animal that depended upon that plant for food.

Although much human activity was dictated by the seasons — harvesting fruits and vegetables, hunting to ensure warm robes, and choosing a proper place to spend the winter — the movement of the stars dictated other behavior. Tribes had their own constellations that were considerably larger than the familiar non-Indian figures. The Sioux had a major constellation that was fully three times as large as a European configuration. In the spring they would start in the middle of Nebraska and move four times, finally arriving at Bear Butte to do a ceremonial Sun Dance when a certain star was directly overhead. The Tohono O'odham watched the sky, and when a certain configuration appeared they would forgo harvesting the desert plants so that the birds and animals could take their share. When the stars came to another location, it was then permissible for humans to harvest the plants.

Believing that the Great Mystery had created humans to talk, think, and reflect, Indians developed highly complex ceremonials in which life crises were resolved, the future forecast, and human behaviors reconciled with the higher powers. Since the world was an expression of mind and the physical world merely a manifestation of a higher spiritual world, then dreams, visions, and strange happenings were regarded as sources of knowledge equal to those given by physical events. New information about the world and predictions of the future were learned in dreams, when animals and spirits took people to other places and gave them songs, medicines, good luck charms, and new names. Almost everyone in a tribal community had a special relationship with another creature and sometimes with the elements of wind, rain, and the thunders.

Like modern professionals, the medicine men specialized in certain kinds of healings. One might cure illnesses of the lungs, another fevers, and yet another broken bones or blood diseases. Some elders could locate lost objects, others could find game, and still others could become invisible or predict the outcome of scheduled events. Unlike modern science, which ridicules intangible yet meaningful psychological encounters, Indians welcomed the appearances of the higher spirits



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Life, both human and animal, was regarded as a seamless continuity. Therefore it was in the order of things to find traces of reincarnation in twins or in medicine men who swore they had been animals in a previous life. In some ceremonies people used the same songs used by previous generations and were visited by the spirits whose ancient songs they were singing. Unlike the industrialized peoples, Indians did not fear death, as it meant merely moving from a world that was part physical and part spiritual to one wholly spiritual. Yet there were boundaries to this phenomena; one could not eat of the food of the dead without crossing over the line between this world and the next. Spirits could sometimes be angry and unreliable.

On many occasions the medicine men created a ceremony to confront the immediate situation. Guided by the invisible spirits and using their own intuitive sense of what might be appropriate, the healers used their powers in new ways. In this respect they were quite similar to modern scientists beginning an investigation of phenomena with only the structure of the prevailing paradigm as their guide. Like scientists, if the things they did worked, the medicine men would incorporate them and create a new ceremony, using the new procedures when they next encountered similar situations.

Indian philosophy can be described as how Native peoples lived, the attitudes they displayed toward the rest of the world and its creatures, and how everything experienced had real meaning. Explanations of behavior would always contain the germ of the philosophy that the universe was a living organism and needed to be respected. Having mastered the basic knowledge of nature, individuals were free to participate in new events that would further reveal the possibilities and limitations of a world created and sustained by the great mysterious energy. Ethical behavior extended far beyond the human social circle and required sensitivity toward other beings. Western scientists believe that if something is theoretically possible to do, it should be done. Indians believed that everything was possible until one began to intrude on another being. So ultimately, self-discipline became the cornerstone of Indian philosophy — what was enough, was enough. *

Vine Deloria, Jr. is a member of the Standing Rock Sioux Tribe of North Dakota. Deloria has published numerous books such as *God Is Red*, *Red Earth*, *White Lies*, and *Behind the Trail of Broken Treaties*.



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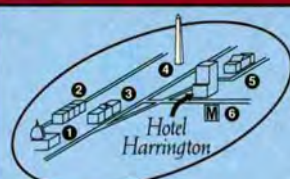
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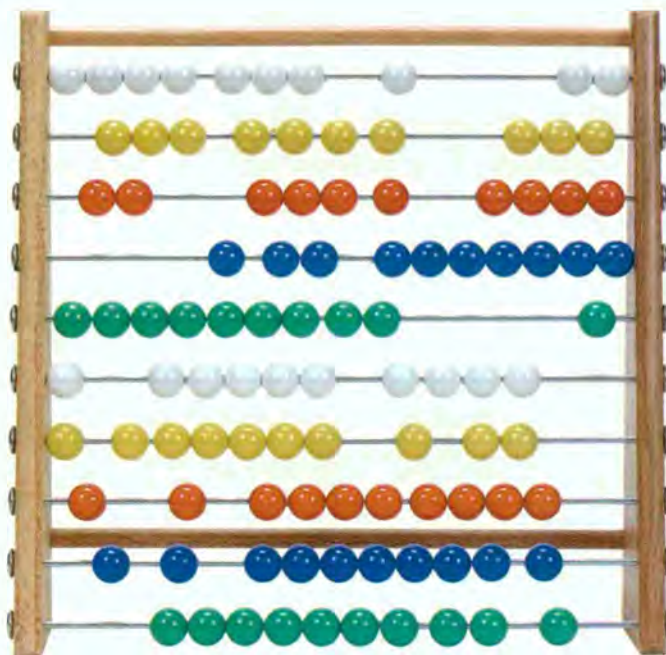
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ABACUS

The Aztec invented an abacus, called a nepohualtzizin, that used dry corn kernels as counters to calculate transactions in the marketplace. The Inca calculated using a counting board with compartments.



CAMOUFLAGE

When Indian hunters throughout the Americas stalked game, they often wore hides of the animals they sought. Frequently they painted their faces. Hunters of California and the Great Basin built blinds in which they could hide when they hunted birds. Using camouflage during hunting and warfare was a practice in North America, Mesoamerica, and South America.



KNOW HOW

Over the centuries the Americas' First Nations advanced societies used their ingenuity to make discoveries which vastly improved the quality of our lives.

By EMORY DEAN KEOKE and KAY MARIE PORTERFIELD

ASTRONOMICAL OBSERVATORIES

Indians of South America and Mesoamerica built structures from which to observe astronomical events. Archaeologists found that the windows of these buildings were aligned precisely to the rising and setting of the sun and Venus during certain times of the year.



CHEWING GUM

The Aztec chewed chicle, the latex from the sapodilla tree. North American Indians chewed sweet gum and licorice root. They taught New England colonists to chew spruce sap, which became the first commercially sold chewing gum in the United States. Chicle was used as a base for modern chewing gum.



BOOKS

The Toltec, the first people of the Americas to write books, did so in about A.D. 660. Later, the Mixtec, Aztec, and Maya also created books. Some Mesoamerican books contained histories, genealogies, and financial accounts. Others focused on astronomy and religion.

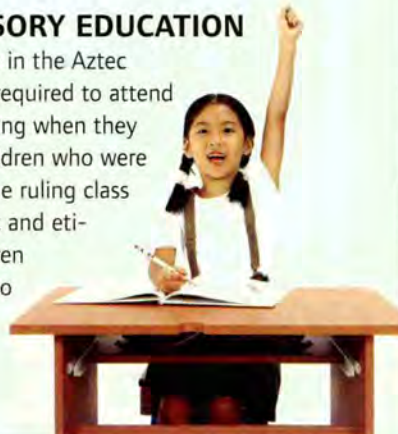


GEOMETRY

South American people used their working knowledge of plane and solid geometry to build pyramids in about 3000 B.C., well before the Egyptians built their pyramids. Many North American tribes used geometry to plan buildings and create art.

COMPULSORY EDUCATION

Young people in the Aztec Empire were required to attend schools, starting when they were ten. Children who were not part of the ruling class learned music and etiquette. Children of nobility also learned how to be leaders.



100 AMAZING INDIAN DISCOVERIES

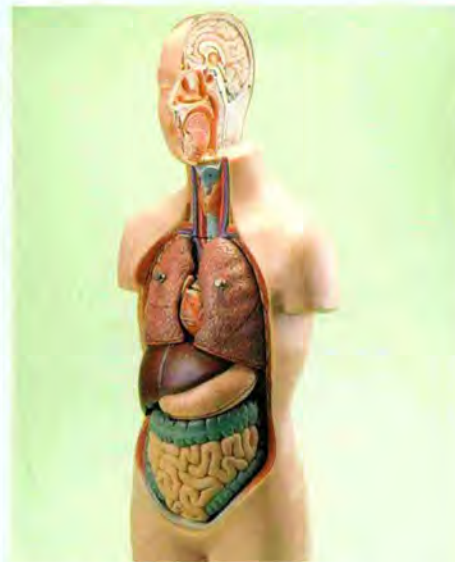


DENTAL INLAYS (TOOTH FILLINGS)

The Maya drilled teeth and filled them with inlays of jade and turquoise as well as gold. Although most inlays were done as a fashion statement, Maya dentists occasionally drilled and filled cavities caused by decay.

TOOTHBRUSHING

To prevent tooth decay, Indians of North America cleaned their teeth with the frayed end of a stick. The Aztec polished their teeth with salt and charcoal.



ANATOMICAL KNOWLEDGE

Aztec physicians understood the structure and functions of the human body, including the circulatory system, long before European doctors possessed this knowledge.



ANTIBIOTICS

Pre-contact indigenous peoples used plants containing bacteria-killing substances to prevent infections. Makah of the Northwest used yarrow and tribes of the Northeast used cranberries. The Aztec used sap from the maguey plant and salt.



SURGERY

Indians of the Americas performed complex surgeries. For example, Mesquaki healers drained fluid from between the lungs and the chest by carefully puncturing the chest. To close incisions, many Indian healers used human hair as a suture.

HEMOSTATS

Indigenous healers throughout the Americas used plant medications, called hemostats, to slow or stop the flow of blood from wounds and incisions. The Chickasaw used alum, which works by constricting blood vessels.

CATARACT REMOVAL

Aztec surgeons were skilled at removing cataracts from patients' eyes. They used scalpels made from obsidian for surgery because they were sharper than metal knives.





TREPHINATION

(BRAIN SURGERY)

As did ancient healers in other parts of the world, some groups of Indians practiced trephination, drilling holes into patients' skulls to relieve pressure on the brain. Indians were more successful at it than their European counterparts. More than half of their patients survived, according to archaeologists. European trepanners had only a 10 percent success rate.



ASEPSIS

Indians cleaned wounds and incisions with water that they had sterilized by boiling it. Operating under sterile conditions and keeping wounds clean and bacteria-free did not become part of Western medicine until the early 1900s.



PRESCRIPTIONS

Over the centuries, groups of Indians throughout the Americas developed standard treatments for illnesses. The Anishinabe used pictograms to write prescriptions on strips of bark.

ANESTHETICS

Starting in about 1000 B.C., Native healers used anesthetics from medicinal plants, including coca, peyote, and datura to ease aches and pains. They also used anesthetics to cause patients to lose consciousness during surgery.



PUBLIC HEALTH

The Aztec believed that community cleanliness affected health and had street cleaners regularly sweep their streets. The Aztec Empire also established public hospitals, staffed with doctors, nurses, and pharmacists, in their large cities.

QUARANTINE AND ISOLATION

Indians of the Americas often isolated people who were ill with contagious illnesses in a separate dwelling where they would not come in contact with other tribal members. Isolation to prevent the spread of the disease did not become a routine practice in Western hospitals until the 1900s.

SYRINGES

Some pre-contact North American Indian healers administered medicine beneath the skin with hypodermic syringes that they made from hollow bird bones and small animal bladders. European physicians did not use hypodermic syringes until 1853.



HOLISTIC MEDICINE

Native healers addressed the psychological and spiritual needs of their patients along with the physical needs. The Iroquois are known for their sophisticated understanding of how the mind can affect the body and cause illness.



SUNFLOWERS

American Indians domesticated and raised sunflowers for the high nutritional content of the seeds. After the Hidatsa of the Plains harvested the seeds, they parched them, ground them, and shaped them into balls. Sunflower seeds are a popular snack today.



ZUCCHINI

Although zucchini, a type of summer squash, has an Italian name, it was domesticated by Indian farmers along with other squash in the Valley of Mexico. Indigenous farmers of the Northeast considered squash one of the "three sisters," along with corn and beans. They planted these three crops together in small hills. Together, the three sisters provide a balanced diet.

VANILLA

Vanilla was first developed by indigenous people of what is now Vera Cruz, Mexico. They developed a complex process for turning the pods of the vanilla orchid into the flavoring that is popular throughout the world today. They kept the process a secret for hundreds of years after the Spanish arrived.



AVOCADOS

Native farmers in the Valley of Mexico first domesticated avocados between 3400 and 2300 B.C. Much later, Spanish priests banned the trees from mission gardens because they thought, based on the fruit's appearance, that avocados were an aphrodisiac.



PINEAPPLES

Ancient farmers in what is now Brazil domesticated pineapples. The fruit was eventually cultivated by Native peoples in other parts of South America and in Mesoamerica and the Caribbean.



BLUEBERRIES

North American Indians ate fresh and dried blueberries. Most blueberries sold in grocery stores today were domesticated from North American wild blueberries – the same type of blueberries that North American Indians gathered.



CASHEWS

Rainforest Indians used cashews for food and medicine. They built houses from cashew wood, which contains natural insect repellent. Today cashews are eaten throughout the world.



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BEANS

Indians of the Valley of Mexico domesticated beans between 5200 and 3400 B.C. South American Indians also domesticated beans. The only beans that American Indian farmers weren't the first to grow are garbanzo, adzuki, and mung beans.

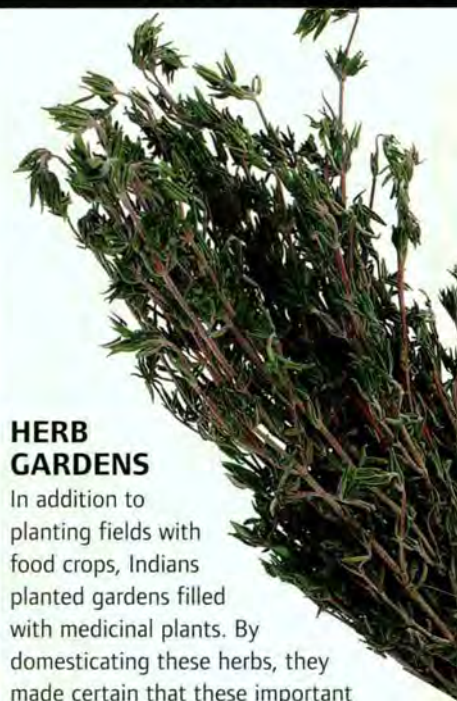
POPCORN

By saving seeds from parent plants with desired characteristics and planting them, Indians developed many varieties of corn, including one that popped when it was heated. One way Indians popped corn was by pushing a stick through a cob of dried corn and holding it in a fire. The Moche of South America invented pottery popcorn poppers.



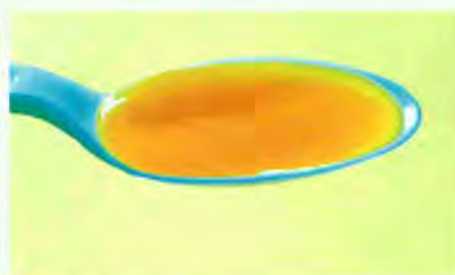
HERB GARDENS

In addition to planting fields with food crops, Indians planted gardens filled with medicinal plants. By domesticating these herbs, they made certain that these important sources of medicine would be available when they were needed.



PEPPERS

Sweet (bell) peppers and chili peppers were some of the first crops Indian farmers in the Valley of Mexico domesticated. These first farmers bred dozens of types of chilies, ranging from mild to fiery hot.



CORN SYRUP

Indians of Mesoamerica and the Northeast sweetened their food with corn syrup that they made from corn stalks. Today corn syrup is made from corn kernels and is an ingredient in many prepared foods.



POTATO CHIPS

George Crum, a Mohawk cook at a Saratoga Springs, N.Y., resort, is credited with inventing the potato chip. After railroad mogul Cornelius Vanderbilt sent his fried potatoes back to the kitchen, complaining that they were too thick, Crum retaliated with paper-thin slices.



FREEZE-DRYING

The Inca invented freeze-drying. They froze potatoes at high altitudes so that the moisture they contained would vaporize. The freeze-dried potatoes remained edible for several years. Spaniards provisioned their ships with freeze-dried potatoes, and Spanish speculators made fortunes on this commodity.

INSTANT FOODS

Maya cooks ground parched beans into a powder that they reconstituted with water to make refried beans. The Inca added water to freeze-dried potato flour to make the world's first instant mashed potatoes.

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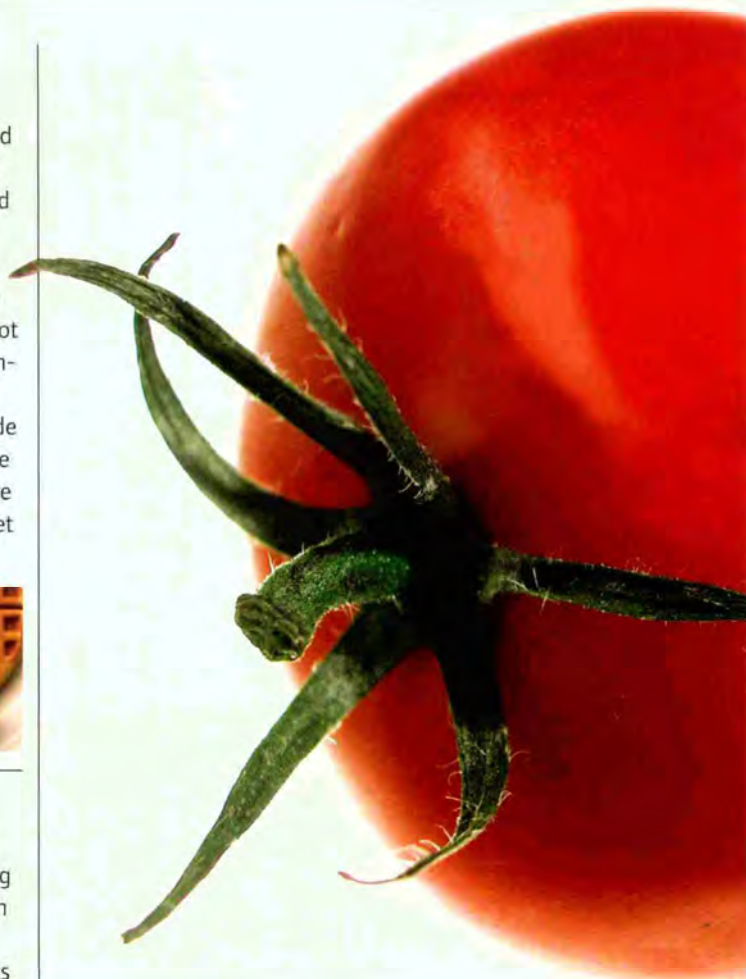


PEANUTS

Native to the Caribbean, peanuts were domesticated by the Arawak people sometime before 3000 B.C. Indians living on the northeast coast of South America and the southeastern part of North America also raised peanuts. Spanish explorers refused to eat the nuts because they did not like the way they tasted but imported them to West Africa, where they became a dietary staple.

MAPLE SYRUP

The Anishinabe and other tribes of the Northeast collected sap from sugar maple trees and made it into syrup by dropping red-hot rocks into bark containers filled with sap. They also made maple sugar. Maple sugar and syrup are considered gourmet delicacies today.



TOMATOES

Indians in what are now Mexico and Peru first domesticated tomatoes as early as A.D. 700. Later, the Aztec combined them with chilies to make what the Spanish would later call salsa.



PUMPKINS

Indigenous peoples started domesticating this variety of squash about 10,000 years ago. English colonists quickly came to appreciate pumpkins and used them to make pumpkin pudding, which eventually became pumpkin pie.



BLUE-GREEN ALGAE (SPIRULINA)

The Aztec harvested blue-green algae from lakes and dried it. Algae, which contains 70 percent protein, was a staple in their diet. Today it is sold in health food stores.



CHOCOLATE

In about A.D. 1, the Maya were the first to make chocolate from cacao beans, inventing a four-step chemical process to remove much of the bitterness from the beans.



TOBACCO

Starting in about A.D. 1, Indians of the Americas began growing tobacco. By 1492 it was grown from Canada to the Amazon and in parts of what is now Peru. They did not consider it a recreational drug; for the most part, people smoked tobacco during ceremonies.

STRAWBERRIES

Indian people of the Northeast gathered strawberries and made a pudding-like bread from cornmeal and berries. European colonists borrowed the idea and turned it into strawberry shortcake.



COTTON

Cotton was independently domesticated by the people of Meso- and South America between 3500 and 2300 B.C. Much of the cotton that is grown today is a cross between Egyptian cotton and American Indian cotton.



ALOE VERA

Indians of the Southwest were the first to use the sap of the American aloe to treat chapped lips and skin rashes. Today American aloe is grown commercially to produce aloe vera, a popular remedy.



BOTANICAL GARDENS

Aztec rulers ordered the planting of elaborate gardens that contained local plants as well as those imported from hundreds of miles away. The gardens served as laboratories for the study of medicinal plants.

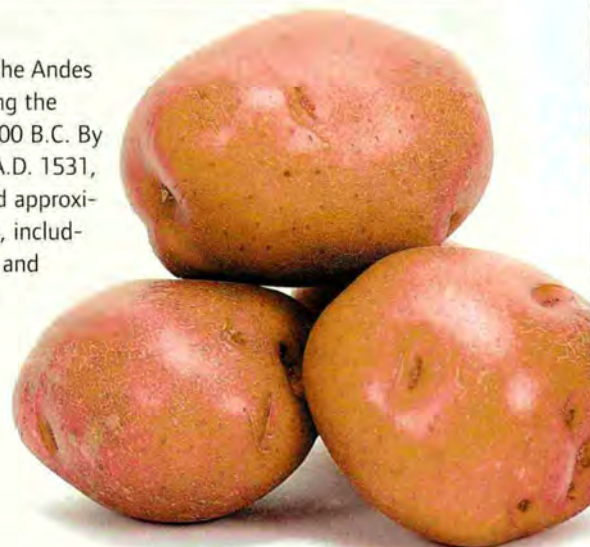


BLACK WALNUTS

Indian cooks of the Northeast used black walnut oil in corn pudding. Plains cooks ground the nuts and used them for soup. Today these nuts are a common ingredient in ice cream and candy.

POTATOES

Native peoples of the Andes began domesticating the potato in about 8000 B.C. By Pizarro's arrival in A.D. 1531, they had developed approximately 3,000 types, including white potatoes and sweet potatoes.





PLUMBING

The Olmec built stone channels to bring water to their cities between 1700 and 400 B.C. Much later, the Aztec did the same. The Inca used copper pipes to carry hot and cold water into their bathhouses.

SHAMPOO

Balsam is one of the plants that pre-contact Indians used as shampoo, and it has become an ingredient in commercial shampoos that are sold today. Indigenous people of the Southwest used jojoba as a hair conditioner.



LATEX

The Omec, called the "Rubber People" by neighboring tribes, gathered latex from trees and used it to make balls and rubber bulb syringes. Some pre-contact people of Mesoamerica applied rubber to clothing to make it repel water, and they waterproofed the soles of their sandals.

DEODORANTS

The Aztec used copal and American balsam to neutralize body odor. Indians of the Great Plains stored sweetgrass with their clothing.



SUNSCREENS

Northeastern tribes used sunflower oil as protection against sun and windburn. The Zuni of the Southwest used a mixture of western wallflower and water. Other Southwestern tribes protected against sunburn with aloe vera.



DETERGENTS

Indians throughout the Americas used plants that contained saponins, chemicals that lift soil from a surface so that it can be more easily rinsed away. Natives of the Southwest used roasted yucca roots as a laundry detergent, shampoo, and a body wash.

DAILY BATHING

American Indians bathed on a daily basis whenever possible. North American and Mesoamerican Indians bathed in sweat baths or lodges. Hot springs and streams were other favored bathing places. Europeans, who were forbidden by the Church to bathe, did not practice daily bathing until the 1900s.



We Know the Landscape

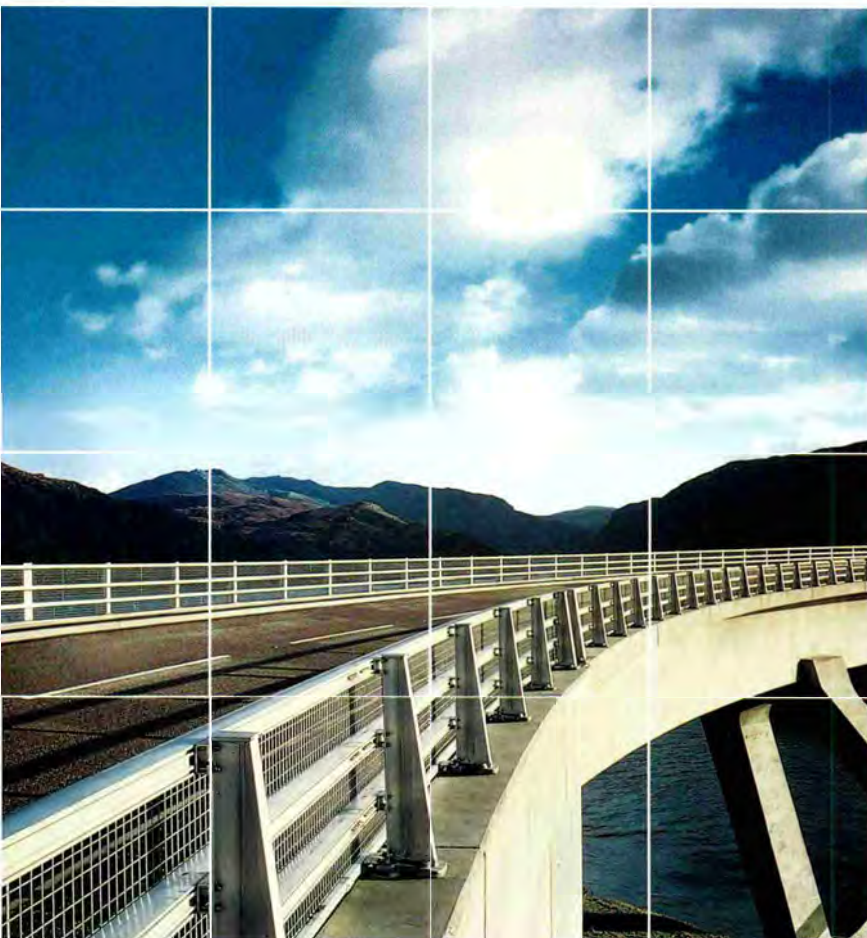


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FISHHOOKS

Between 5000 and 4000 B.C., indigenous peoples of the Great Lakes made the first metal fishhooks in the Americas and perhaps the world. Other groups of Indian fishers carved hooks from antler, bone, or wood. Early South American fishers made hooks from shells and from plant spines.



COPPER METALLURGY

Paleo-Indians who lived in the northern Great Lakes region first dug shallow pits to mine copper from the south shore of Lake Superior and parts of Wisconsin and Minnesota in about 5000 B.C. They used copper to make awls, knives, needles, fishhooks, and beads.



SOLDERING

Indian metallurgists of the Andes discovered how to solder pieces of gold together with copper, salt and resin.

ANNEALING

Paleo-Indians of the Great Lakes were the first people in the Americas to discover that heating and slowly cooling metal makes it stronger and easier to shape. Some archaeologists believe they were the first metalworkers in the world to discover annealing.



COLANDERS

Mesoamerican Indians made holes in large gourds. They used them to drain corn that they had soaked in lime water (calcium hydroxide) in order to make hominy.



VULCANIZATION

In its raw state, rubber latex is not useful. The Olmec learned that if they held latex over a smoking fire to cure it, the resulting rubber would retain its shape in hot weather. The process they used is similar to vulcanization, which was independently invented by Charles Goodyear in 1844.



MOUTHWASH

North American Indians used mouthwash in order to keep their breath fresh and to treat mouth and gum problems. In the Northeast, many tribes used gold thread, a plant that contains substances that ease mouth pain. Some used it as a teething lotion. The Aztec used salt-water mouth rinses and gargles.



NEEDLES

Paleo-Indians living in what is now Washington State invented the first bone needle with an eye in about 8000 B.C. Indigenous people of the Andes made copper needles with eyes between A.D. 800 and 1100 for a type of knitting that they did with one needle.



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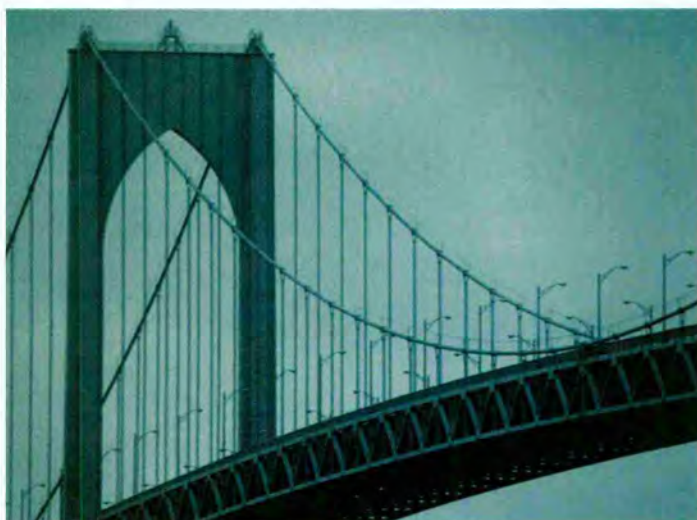
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SUSPENSION BRIDGES

The Inca built suspension bridges hung from thick ropes in the A.D. 1300s. The largest ones were about 150 feet long. The entire Inca road system had over 40 large bridges and more than 100 smaller ones.



OIL WELLS (PETROLEUM)

Indians were the first people to discover oil in what is now Pennsylvania. (They did so long before William Drake, who is often credited with digging the first U.S. oil well.) Indian people dug 15- to 20-foot-deep pits and used the oil that collected there for skin lotion and to fuel ceremonial fires.



ECOLOGY

The understanding that all living organisms and their environment are related is ancient in the Americas. Unlike Europeans, who believed they had a religious mandate to dominate the earth and its creatures, American Indians generally believed that humans were in equal partnership with land, water, sky, plants, and animals.



CEDAR SHINGLES AND SIDING

Native builders of the Northwest used moisture-resistant western red cedar to roof and side their homes. Modern builders continue to use cedar for the same reason.



ADOBE

Throughout the Americas, Indians used adobe, a mixture of clay and water, as a building material. Ancient builders of the Southwest used it to create adobe apartment complexes. Today adobe remains an important part of Southwestern architectural style.



GOLD PLATING

Ancient metalworkers of South America invented gold electroplating that used chemicals between 200 B.C. and A.D. 600. Europeans did not independently invent electroplating until the early 1800s.

METAL FOIL

Ancient metalworkers of the Andes Mountains were the first peoples in the Western Hemisphere to make gold foil, between 1900 B.C. and 1400 B.C. Knowledge of the process was lost until about 200 B.C., when the Chauvin, who lived on the northern coast of what is now Peru, began making copper foil and electroplating it with gold.



CONCRETE

Between 300 B.C. and A.D. 300, the Maya discovered how to make concrete. They used a mixture of lime (calcium oxide), clay, water, sand, and crushed rock to surface roads and buildings.

ASPHALT

The Chumash of California used asphalt, which they collected from what are now the La Brea tar pits, to waterproof baskets and to caulk their boats. They also traded it.

SOIL ROTATION

Native farmers knew that nutrients in the soil were depleted with constant use. After a field had been planted with crops for a few growing seasons, they abandoned it and cleared land for another field. Allowing land to lie fallow would later be encouraged by the U.S. Department of Agriculture, beginning with the Soil Bank Program in 1956.

FERTILIZER

Northeastern Indians used fish to fertilize their crops, which they planted in hills rather than in rows as Europeans did. The Inca transported bird droppings from islands off their coastline to enrich their fields. Guano, which is high in nitrogen and phosphorous, is used by organic farmers today.



IRRIGATION

Before A.D. 300, Hohokam farmers of the Southwest began to establish a network of irrigation canals in the Arizona desert that eventually extended to more than 150 miles. Some of these canals are 30 feet wide and 10 feet deep. The city of Phoenix still uses some ancient Hohokam canals for irrigation today.



CARPENTRY TECHNIQUES

Northwest Indians, who were master carpenters, began building wooden homes at least 5,000 years ago. Their toolboxes contained mussel-shell knives, stone drills, grinding stones, and fine shark-skin "sandpaper." The Haida used mortise and tenon joints to join the beams of their wooden homes.



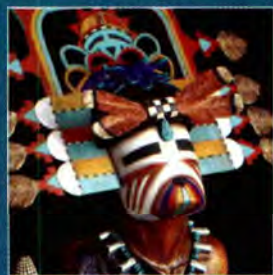
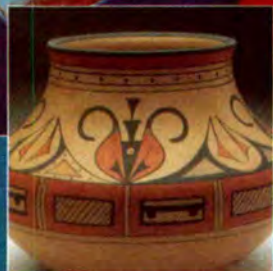
FOREST MANAGEMENT

North American Indians regularly burned underbrush from the forests where they hunted. This created parklike areas with large trees. The U.S. Forest Service has adopted controlled burning to reduce the risk of large forest fires.



STONEMASONRY TECHNIQUES

The Inca are considered to be the most skilled stoneworkers of the pre-contact Americas. They carved huge stone blocks into polygons and set them so precisely that it is impossible to push a razor blade into the space between the blocks today.



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STRAIGHT PINS

Indians who lived in what is now Florida between 5000 and 3000 B.C. made straight pins from bone. Chauvin metalworkers of South America made silver straight pins with golden heads between 900 and 200 B.C.



PARKAS

The Inuit invented the hooded parka as an outer garment made from animal skins. Today people throughout the world wear parkas made from many materials.



BRIQUETTES

From about 600 B.C. to A.D. 200, indigenous cooks in what is now Louisiana and Florida cooked with dried clay briquettes. They placed as many as 200 into a fire until they were red hot and then transferred them to a roasting pit.



HAMMOCKS

Indians of the Circum-Caribbean and Amazon Basin knotted hammocks from cotton twine. Europeans borrowed the idea for their naval and merchant ships.



UMBRELLAS

The Maya invented umbrellas – made from feathers – to protect themselves from the sun.



PONCHOS

The Mapuche of what are now Chile and Argentina invented the poncho, a simple jacket with unsewn sides. Spaniards adopted this garment. Because the poncho was practical for an equestrian lifestyle, the gauchos of the Pampas wore it to herd cattle. Today ponchos are popular casual wear in many countries.

WEAVING TECHNIQUES

The Anasazi people of the Southwest wove blankets on large upright looms. Pueblo people continued this tradition. When some Pueblo people lived among the Navajo to escape the Spaniards, they taught the Navajo how to weave blankets. Navajo rugs and blankets are collected throughout the world today.



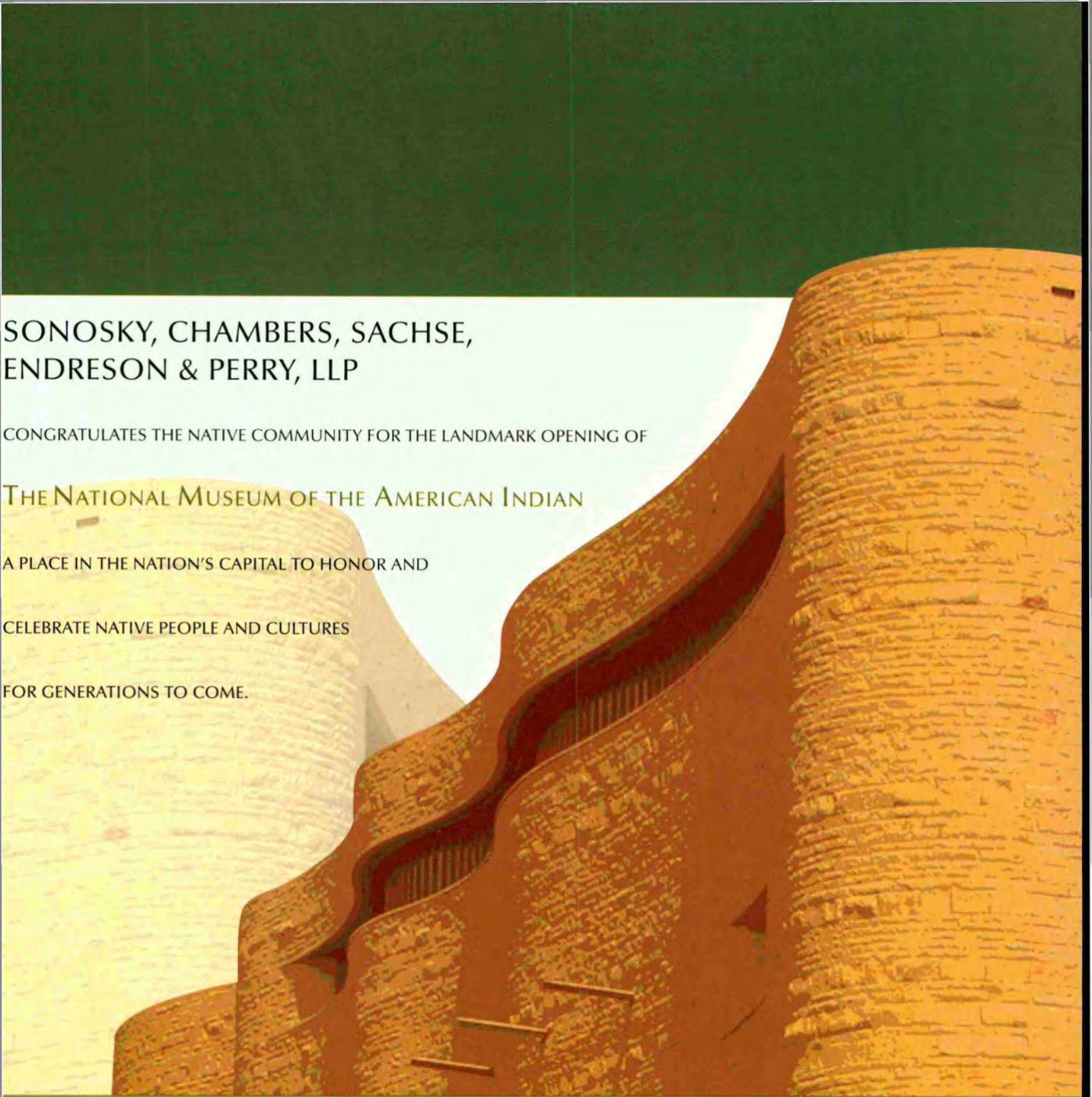
CALENDARS

Mesoamerican astronomers used their observational skills to calculate a year's length with an accuracy of 19 minutes. They did this without telescopes or fractions. The Inca of South America developed a calendar as well.



DISABILITY RIGHTS

The Inca had formal laws to ensure that the needs of people with disabilities would be met. They were given food, clothing, and shelter as well as jobs, such as shelling corn by the blind.



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BALL GAMES (BASKETBALL)

The Olmec invented the first game played by throwing a rubber ball through hoops on either end of a court. The game spread throughout Mesoamerica to the Southwest, where evidence of about 200 Hohokam ball courts has been found in Arizona.



FLOTATION DEVICES (WET SUITS)

Inuit whale hunters wore waterproof clothing made from sealskin. They made these special suits with hooded shirts sewn to trousers. The hood was tightened with a drawstring, and the wrist and ankle openings were tied to trap air inside the suit. The suits allowed hunters to float in the water when butchering whales.



LACROSSE

Indians throughout North America played lacrosse. Teams could number in the hundreds, and playing fields were from 500 yards to half a mile long. French colonists were the first non-Indians to adopt the game that half a million people play today.



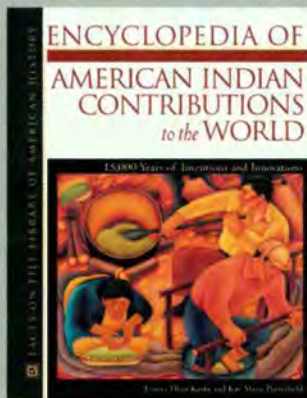
HOCKEY (SHINNY)

The modern game of hockey owes its existence to North American Indians. Non-Indians based both ice and field hockey on shinny, a stickball game that Indians of the Great Plains, Plateau, Southwest, and Northeast cultures played.

This material is adapted from *American Indian Contributions to the World: 15,000 Years of Invention and Innovations* (Checkmark Books, an imprint of Facts on File, Inc., 2003).

EMORY DEAN KEOKE is an enrolled member of the Standing Rock Sioux Tribe. He received his B.A. in Indian studies and his B.S. in nursing from the University of North Dakota.

KAY MARIE PORTERFIELD is a former instructor at Oglala Lakota College. She co-authored *American Indian Contributions to the World: 15,000 Years of Invention and Innovations* with Emory Dean Keoke.



Silver effigy figure, coastal Peru, A.D. 1200-1500



Gold ornament, Chiriqui, Panama, A.D. 1000-1200



Gold llama effigy, Peru, A.D. 1400-1500

A TREASURE AND A CURSE

For generations, rich deposits of precious metal brought wealth and beauty into the lives of Native peoples of South and Central America. But European thirst for gold and silver have left a bitter legacy.

BY MARTHA DAVIDSON

There is no question that gold is alluring, everywhere in the world. It speaks of beauty, wealth, and power. Imagine an entire wall covered with works of gold — that would be utterly dazzling.

One of the most striking exhibits in the Mall Museum is just such a wall of ancient goldwork, in the gallery of Our Peoples. It represents the diversity and tremendous wealth of American cultures before European contact. This impressive display flows into an array of gold coins — the economic gain of Europe from Indian mines and labor — and swords, symbolizing the violence with which invaders wrested these riches from Native peoples. In effect, the exhibit depicts the origin of the first global economy, in precious metals forcibly extracted from Indian lands in the 16th and 17th centuries.

Silver and gold are prized worldwide not only for their economic power but also for their luster, malleability, and resistance to corrosion. American Indians employed the same metallurgic techniques as Europeans but valued these metals for religious or aesthetic reasons, not monetary ones. In contrast, Europeans depended on gold and silver for coinage to facilitate trade and finance armies. In the 15th century, when Europe's resources diminished and Muslim traders impeded access to gold from West Africa, Spain and Portugal sought more direct routes to new supplies.

"Gold constitutes treasure, and anyone who has it can do whatever he likes in the world," Columbus declared in a letter to Ferdinand and Isabella. Although Columbus returned to Spain with

little of the precious metal, other explorers and adventurers followed him to the new shores. Cortes looted the gold of Montezuma when he conquered the Aztecs of Mexico. Pizarro demanded a roomful of gold as ransom for the Inca Atahualpa in Peru. Coronado searched the Southwest for the Seven Cities of Gold; others sought the legendary "Golden Man," El Dorado, in South America.

They found gold in the Caribbean, Mexico, and the Andes. Melted and molded into bullion, it was shipped to Spain, where it adorned palaces and churches and was minted into coins. But it was silver, more abundant and accessible, that ultimately made Spain a world power and

expanded international trade.

In 1545, Spain began mining Potosí, a mountain in western Bolivia with one of the world's richest deposits of silver. Though the local Quechua people knew the mountain, they had not mined it. Using forced Indian labor under brutal conditions, Spain extracted millions of ounces a year. Over the next century, roughly half the total silver output of Spanish America came from Potosí.

The introduction of mercury amalgamation to refine silver led to mining of mercury and made Potosí an industrial center. The demand for an enormous work force inflated its population to over 100,000. By 1600, Potosí was one of the world's largest cities. About half the inhabitants were Indian laborers, most of whom died within a year from the dangerous, arduous work. Gradually, Mexican mines overtook Potosí as Spain's silver source.

Silver, much of it minted in America for transport to Spain, circulated more easily than gold. These coins had lower monetary value and could be used for small transactions. Money trickled from the royal treasury to merchants and traders, replacing land as a measure of wealth and supporting a burgeoning middle class. Adam Smith observed in *The Wealth of Nations* (1776) that "the greater part of Europe has been much improved" by the produce of American silver mines. Trade increased with Asia. Africa, no longer a primary source of Europe's gold, supplied a work force of slaves. By the 18th century, the world was linked by a global money economy. ★



Gold human figure, Panama, A.D. 900-1500

BY ROBERT STRUCKMAN

WINNING WAYS

Native American athletes have accomplished some of the most impressive feats in sports history.



JIM THORPE



BRYAN TROTTIER



WANEK HORN-MILLER

IN 1904, THE GIRLS' BASKETBALL TEAM FROM THE Fort Shaw Indian Boarding School traveled by wagon and train to the World's Fair in St. Louis. The stellar group beat all challengers to earn the title of World Champions. The old fort, revamped into an Indian boarding school from 1892 to 1910, is gone but the school's basketball teams were extraordinary. Over the past century, Native people have garnered top honors in hockey, football, boxing, kayaking, track, baseball, golf, ice skating, basketball, and even race car driving.

In the 1912 Olympic Games in Stockholm, **JIM THORPE** (Sauk and Fox), sometimes called the greatest athlete of the 20th-century, became the first and only athlete ever to win gold in both the pentathlon and decathlon. In the same year, he led the Carlisle Indian School football team to the national collegiate championship, scoring 25 touchdowns and 198 points. Thorpe led the National Football League's Canton Bulldogs to championships in 1916, 1917, and 1919. He also served as the NFL's first president. During the same era, he played six years of major league baseball. Thorpe was the first American athlete to play both professional football and major league baseball.

BIG HAWK CHIEF (Pawnee) ran a mile under four minutes in 1876 in the service of the U.S. Army. At the Sidney Barracks near the town of the same name in Nebraska in 1876, Luther North, the commander of the scouts, and Hughey Bean, a citizen of Sidney, used a steel tape measure to set up a half-mile track. Two army officers with stopwatches timed the mile race. When Big Hawk Chief crossed the finish line, the watches read 3 minutes, 58 seconds.

GEORGE ARMSTRONG (Algonquin) played for the National Hockey League Toronto Maple Leafs for 21 years, 11 of them as team

the charitable Ted Nolan Foundation, Nolan has turned his efforts toward education.

In the 1908 Olympic games **LEWIS TEWANIMA** (Hopi) finished ninth in the marathon. Tewanima, from the Second Mesa in Arizona, won a silver medal in the 1912 games and established a U.S. record that stood for 52 years before it was broken by Billy Mills.

WANEK HORN-MILLER (Mohawk) co-captained the Canadian Water Polo team at the 2000 Olympics in Sydney, Australia. She won a bronze medal with her team at the 2001 FINA World Championships.

Canadian long-distance runner **TOM LONGBOAT** (Onondaga) had a long and successful running career. He set a record in winning the 1907 Boston Marathon, and he won dozens of other distance races in the early part of the past century.

BILLY MILLS (Sioux) earned his gold medal in the 10,000-meter event at the Tokyo Olympics in 1964 in perhaps the greatest upset in Olympic history; he later set a world record in the 6-mile race.

Although injuries cut short **SONNY SIXKILLER's** (Cherokee) professional football

TED NOLAN PHOTO: MILLIE KNAPP



NOTAH BEGAY



NAOMI LANG



TED NOLAN



TOM LONGBOAT (RIGHT)

captain, until retiring after the 1970-71 season. He earned four Stanley Cup rings and played in seven NHL all-star games. Armstrong was elected to the Hockey Hall of Fame in June 1975.

In the 1953-54 season, the Chicago Black Hawks drafted **FRED SASAKAMOOSSE** (Sandy Lake Cree), the first Native skater to play in the National Hockey League.

LOUIS "DEERFOOT" BENNETT (Seneca), from the Cattaraugus Indian Reservation, won races in England from 1861 to 1863. He ran at about a 5-minute-per-mile pace in races from 4 to 12 miles.

In 1997 **TED NOLAN** (Ojibwe) was voted coach of the year by the National Hockey League. Nolan didn't stop at coaching. Since then, with

NOTAH BEGAY (Navajo/San Felipe/Isleta) began his golfing career at Stanford University, where he played on the 1994 NCAA Championship team. He holds the record for the lowest 18-hole score in NCAA Championship history—a 62. Begay earned a place in professional golf history when he became the first Nationwide Tour player to record a 59 in tournament play.

MARVIN L. CAMEL JR.'s long and successful professional boxing career was marked by major wins and titles, including the world cruiser-weight title in 1979 for the Salish athlete.

NAOMI LANG (Karuk) was a gold medalist at the 2002 U.S. Figure Skating Championships. She earned four U.S. Nationals championships from 1999 to 2002.

career, his college career still shines in the record books and the hearts of Seattle. His aerial game at the University of Washington in Seattle was marked by long, accurate passes. He led the U of Washington's Huskies' return to prominence in the early 1970s. Sixkiller played for the Honolulu Hawaiians in the short-lived World Football League in 1974 and 1975.

The NHL Hall of Famer **BRYAN TROTTIER** (Métis) played for 18 seasons and won six Stanley Cups—four with the New York Islanders and two with the Pittsburgh Penguins. Many consider him to be one of the greatest hockey players ever. ★

For information on the National Indian Athletic Association and the North American Indigenous Games Council, contact Harold Joseph, president, at (425) 330-2106.

BY BARBARA ARAGON AND
JOANN KAUFFMAN

A TRADITION OF COURAGE

Every modern war fought by the United States has included Native American soldiers. More than 12,000 Native Americans served in World War I, years before most Native Americans were granted U.S. citizenship.

DURING WORLD WAR II AND THE KOREAN WAR, NATIVE American men and women served bravely and proudly, even though at that time it was common in the Plains states for businesses to display signs saying "No Dogs or Indians Allowed." No matter what the social climate at home, whenever the United States has been involved in a military conflict, Native Americans have joined the fight. They have the highest record of military service per capita of any ethnic group in the United States.

What would draw so many Native Americans to serve in the military? Although many of the reasons may be similar to those that attracted other ethnic groups, a unique history and set of traditions and values are part of the Native American experience. These values include strength, courage, spirituality, interdependence with community, and the honor and pride associated with the warrior tradition of protecting the people of their tribe and nation. It is this background that causes Indians to enlist in the military and to proudly represent the interests of the United States.

Native cultures place a high value on the contributions and sacrifices of veterans. Native American veteran stories are shared in many ways — in quiet moments of reflection and at large gatherings with ceremony, song, and tears. Some of these stories are well known, such as the bravery of the Native American Code Talkers who were instrumental during World War I and II. The Choctaw, Comanche, Navajo, and other tribes used their Native languages to construct a top-secret code that proved

Official portrait of John Herrington
(Chickasaw), mission specialist and the
first Native American in space.





Veteran Ira Hayes (Pima) was one of six Marines to climb Mount Suribachi on Iwo Jima during World War II.

RIGHT: Pfc. Lori Ann Piestewa (Hopi) became the first Native American woman to give her life in U.S. foreign combat.

unbreakable by their enemies. Nearly 57 years later, the United States honored the Code Talkers with congressional medals. Many of them were no longer alive, and their descendants received their medals.

During a Native American heritage event in November 2001, Attorney General John Ashcroft remarked: "Today, there are over 190,000 Native American military veterans in the United States. Many of those veterans serve as tribal government officials and leaders. Indeed, President Bush recognized that nearly half of today's tribal leaders are U.S.



veterans. Remarkable statistics like these reflect the strong value Native Americans place on service. America owes a debt of gratitude to Native Americans who continue to serve and lead by example."

One of those veterans is Hayes Lewis, one of the 120 Zuni and 42,000 Native Americans who served in Vietnam. "I knew a lot about my own Zuni culture but I didn't know much about other tribes," said Lewis about how his experience in Vietnam set the stage for community activism when he returned to the U.S.

Lewis was 19 years old when he enlisted in the U.S. Army. He obtained the rank of sergeant during his two years in Vietnam. He was often asked by the Vietnamese people how he, a person of color, was able to obtain such a high rank. While in Vietnam, Lewis met a Buddhist monk named Tran, whom he would visit in Pleiku City when on leave. During their visits, Tran challenged Lewis to examine why he was in the military and how his experience in Vietnam was a part of his "mythical journey." Villagers started a story about Hayes Lewis, saying that he was really a member of their village who had been stolen and taken to America and that now he had returned to his home in Vietnam as an American soldier.



Navajo Code Talkers Cpl. Henry Bahe, Jr., left, and Pvt. First Class George H. Kirk in a jungle clearing behind the front lines on the island of Bougainville in New Guinea (present-day Papua New Guinea), December 1943.



Chester Nez salutes President George W. Bush on Capitol Hill upon receiving his Congressional Gold Medal on July 26, 2001 as fellow Navajo Code Talkers Lloyd Oliver, far left, and John Brown, Jr. look on.

TODAY, THERE ARE OVER 190,000 NATIVE AMERICAN MILITARY VETERANS IN THE UNITED STATES.

"AMERICA OWES A DEBT OF GRATITUDE TO NATIVE AMERICANS WHO CONTINUE TO SERVE AND LEAD BY EXAMPLE."

PRESIDENT GEORGE W. BUSH

Tran pressed Sergeant Lewis, through gentle but persistent questioning, to examine why his village viewed him as one of them — one who had been stolen. They spoke about kinship, colonization, alienation, the loss of land, and resources. Tran likened the "fortified hamlets" in Vietnam to reservations in the United States. He questioned Lewis: "Do you think the U.S. policies in Vietnam are the same as those used against your people?" He also asked, "What are you going to do when you go back to America?"

When Hayes Lewis returned from Vietnam, he was greeted by his uncles, who helped him perform a Zuni cleansing and purification ceremony before entering the reservation. The ceremony cleansed Lewis of "what the enemy has given you," so that he would not bring the negative aspects of the Vietnam War back to his people.

Lewis returned to the United States with a new political awareness. He went to school at Fort Lewis College in Durango, Colo., and along with other Native American students

fought to retain tuition-free education for Indian students. He later went to graduate school at Harvard University, where he achieved a master's degree in education administration, planning, and social policy. He is a recipient of the Outstanding Public Service Award for New Mexico and the Profile in Courage Award for Vietnam veterans who have made a difference in New Mexico. He currently consults to Indian tribes, community-based organizations, and Native school systems.

Joe Medicine Crow, Crow tribal historian, tells of returning from World War II in an interview with Mike Tosee (Comanche), a 20th-century Native American history professor at Haskell Indian Nations University. Upon his return, Medicine Crow met with his clan uncles, who requested that he tell about his exploits in Europe. The telling of "war deeds" has been a practice among the Crow and other tribes throughout history. Historically, men received status within the tribe through their accomplishments in bat-

tle. More recently, with the Persian Gulf war, the Crow people and other tribes are reviving the community practice of welcoming tribal members back home with ceremony and honor songs.

But the story of Native American veterans is not only one of honoring the warrior tradition. It is also a story of socioeconomics. During his interview, Joe Medicine Crow stated that many young men went to war because there were no jobs on the reservation. This practice continues today as more single mothers and fathers enlist to access training and education to bring their families out of the poverty that is common on many reservations.

Some Native American veterans are well known, such as Ira Hayes (Pima), who was one of the six Marines to climb Mount Suribachi on Iwo Jima during World War II. Another is astronaut John Bennett Herrington (Chickasaw), a Navy commander who as part of the crew of the space shuttle *Endeavour* in late November 2002 became the

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HISTORICALLY, MEN RECEIVED STATUS WITHIN THE TRIBE THROUGH THEIR ACCOMPLISHMENTS IN BATTLE. MORE RECENTLY, WITH THE PERSIAN GULF WAR, THE CROW PEOPLE AND OTHER TRIBES ARE REVIVING THE COMMUNITY PRACTICE OF WELCOMING TRIBAL MEMBERS BACK HOME WITH CEREMONY AND HONOR SONGS.

first Native American to walk in space. He carried the flag of the Chickasaw Nation with him on the flight. In Canada, Sgt. Thomas George Prince was the most decorated Aboriginal war hero in the nation, serving in World War II and the Korean War. Prince was presented the King George Military Medal and Silver Star, on behalf of President Roosevelt, during a personal audience with King George VI.

Today, the war in Iraq has again highlighted the bravery of Native American soldiers and the sacrifice of the families and communities who cherish them. On March 23, 2003, Pfc. Lori Ann Piستewa (Hopi) became the

first American woman soldier killed in the Iraq war and the first Native American woman to die in U.S. foreign combat, when her company was ambushed near Nasiriyah, Iraq. (This same ambush is well known for resulting in the capture by Iraqi soldiers of Pfc. Jessica Lynch, who was later liberated in a daring military rescue operation.) Piستewa came from a family of military service: her father, Terry Piستewa, fought in Vietnam and her grandfather served in World War II. Her story touched the hearts of Native communities everywhere, and relatives once again offer prayer, song, and ceremony to send nephews, nieces, sons, daughters, and grandchildren off

to fight wars in foreign lands and await their safe return. In November 2003, while other communities prepared for Thanksgiving dinner, the Cheyenne River Sioux tribe brought home Pfc. Sheldon Hawk Eagle, a third-generation military warrior, son, and brother killed in battle in Iraq. Many will return home in good health, but others will return home with physical injuries, some with injuries too deep and unseen to understand. *

Barbara Aragon (Laguna Pueblo/Crow) is a program manager at Kauffman and Associates, Inc. KAI provides research and preparation services to the National Museum of the American Indian by gathering Native American veteran stories.

JoAnn Kauffman (Nez Perce) is the owner and president of KAI, a consultant firm headquartered in Spokane, Wash.

Indigenous Spirit, Indigenous Ideas, Indigenous Dreams...

May the National Museum of the American Indian always be a place of discovery and inspiration, especially to children, scholars, artists, and cultural leaders. Thank you for enlightening the world community through art, culture, and education.



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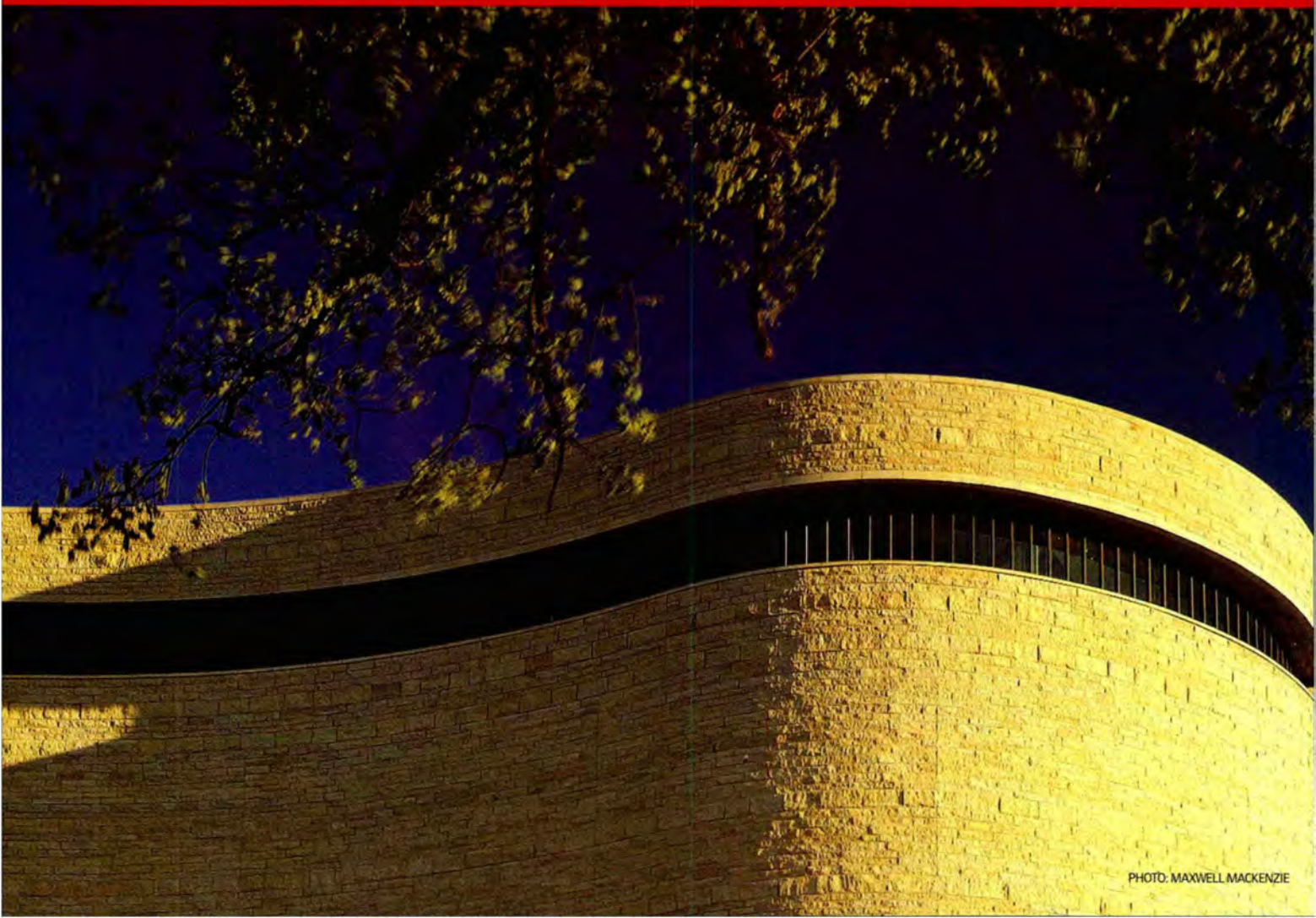


PHOTO: MAXWELL MACKENZIE

COURAGE AND COMPASSION

WITH DETERMINATION, GRACE & HUMILITY, THESE 13 NATIVE
WOMEN HAVE DEVOTED THEIR LIVES TO THEIR PEOPLE & CULTURES
AND HAVE CHANGED THE POLITICAL LANDSCAPES OF THEIR TIMES



NATIVE WOMEN HISTORICALLY HAVE INFLUENCED THE POLITICAL LANDSCAPE of their times. Whether through clan mothers or other forms of matriarchal councils — formal and informal — the wisdom of tribal women found its way to the decision-making process of American Indian nations.

The legacy continues to unfold, and it manifests in the bold actions of today's female defenders of indigenous rights and ways of life. Several 21st-century political reformers embody this dynamic leadership. Four honorees have gone on to the Spirit World, and of them, two bravely gave their lives pursuing a cause held close to their hearts.

Though their stories follow different paths, all of them have walked into the fray with virtues passed to them by strong women of generations past. They are mothers and grandmothers, some of them great-grandmothers. They reflect the heart and soul of their families. Unselfishly, these Native American women leaders have shared that love, warmth, and compassion with the extended family of humankind. They have spread their messages with commitment, courage, wisdom, grace, and humility.

These women, featured below, represent ways indigenous women make a difference every day in their communities. Collectively, their work is changing the global landscape of our time.

Like her ancestors who endured the Trail of Tears, **Wilma Mankiller** has blazed a path and demonstrated how to rise above death threats along the campaign trail from those who feared change. Challenged also in her personal life, Mankiller overcame life-threatening illnesses when she survived a kidney transplant and a chronic neuromuscular disease. She entered the national spotlight in 1985 as the first female in modern history to lead one of the largest American Indian nations. As principal chief of the Cherokee Nation of Oklahoma, Mankiller has transformed the social and economic conditions of her people and helped them rebuild their community and government.

Until her death in 2002, **Roberta Blackgoat** defended the right to live as her Navajo ances-

RIGOBERTA MENCHU PHOTO: NOGUES ALA/CORBIS SYGMA/MAGMA

Rigoberta Menchu & the Dalai Lama (Tenzin Gyatso), both Nobel Peace Prize winners, at the 50th Anniversary of the Universal Declaration of Human Rights at UNESCO, Paris, 1998.

RIGHT: Navajo Elder and activist Roberta Blackgoat atop Big Mountain.





Sisters Mary and Carrie Dann (far right) pose with members of their family.

ABOVE: Ada Deer
BELOW: Roberta Jamieson

tors did atop Big Mountain, the center of a longtime land dispute between the Navajos and Hopis. The Dine elder emerged as a spokesperson for resisters of the federal law to relocate Navajos from the area. Her footprints have faded from the rocky soil she called home, but Blackgoat leaves a lasting impression with those who knew and admired her work. Similarly, a cultural and religious tie binds **Katherine Smith** to the rugged landscape surrounding her home on Big Mountain in northeastern Arizona. One of the last resisters to federal relocation, Smith, an 84-year-old Navajo elder, disputed an agreement that allows displaced Navajos to remain on Big Mountain for 75 years under Hopi jurisdiction. Smith believes the federal act violates her religious freedom by barring her from practicing ancient ways of life on land she considers sacred.

The spirit of sisterhood has sustained **Mary and Carrie Dann** through decades of legal battles and political activism in defending treaty rights of the Western Shoshone people. The Dann sisters – grandmothers who have

waged political battles with the federal government since they were teenagers – have received international acclaim for challenging big business as well as Uncle Sam. The pair from Nevada has taken on international gold mining corporations and the nuclear industry in America in an effort to protect Western Shoshone land and culture. Recognized for their bravery and tenacity, the Danns also speak out against violations of rights of indigenous peoples globally.

The influence of the late **Janet McCloud** reached beyond her home state of Washington, where the Native rights advocate fought “fish wars” that led to federal protection of treaty fishing rights in her state. The Tulalip spiritual leader traveled the world, spreading messages of empowerment to indigenous people. She helped found many Native organizations, including the Indigenous Women’s Network. McCloud personified her Tulalip name, “The Woman Who Talks,” as a powerful voice for Native people.

With compassion and courage, **Ingrid Washinawatok El-Issa** devoted her life to

promoting indigenous cultures. Far from the Menominee people, Washinawatok El-Issa worked to preserve Native languages and traditions and aided in humanitarian efforts. Her work took her to remote parts of the world, where she helped expose human rights violations – an effort that cost her her life at the hands of militant revolutionaries in South America. She is remembered as a vibrant force for change.

The works of **Rigoberta Menchu** shone a global spotlight on the plight of Guatemalan Indians at the end of the 20th century. The youngest recipient of the Nobel Peace Prize, Menchu – raised in the Quiche branch of the Mayan culture – exposed the conflict between indigenous Indians and the military government of Guatemala through her book, *I, Rigoberta Menchu*. Menchu has become a leading advocate of Indian rights in the Western Hemisphere and a promoter of reconciliation between cultures engaged in conflict.

Ada Deer, a former Menominee tribal leader who led her community back to



Wilma Mankiller

federal recognition after a bleak period of termination, has known since childhood that she was destined to make a difference. As the first and only woman to serve as Assistant

Secretary for Indian Affairs in the U.S. Department of the Interior, Deer brought the Alaska Native Villages into federal recognition and forged the government-to-government relationship.

Roberta Jamieson (Mohawk) claims many "first" titles, among them: first Aboriginal woman lawyer in Canada; first female ombudsman of Ontario; and first female chief of the Six Nations of the Grand River. She has defended Aboriginal rights for decades and served all people of Ontario. She has been quoted as defining a national leader as a "good strategic thinker" who "knows when to be on the Hill marching, when to be at the negotiating table, and when to walk away."

Throughout her political career in Canada's House of Commons, **Ethel Blondin-Andrew** has remained a strong advocate for Aboriginal rights. The Dene politician represents the Western Arctic and serves in the cabinet as minister of state for children and youth. She has led numerous initiatives targeting youth and the disabled and disadvantaged and has developed programs and reforms affecting Aboriginal communities. The former educator has built a

reputation internationally for her work with children around the world.

Twenty-eight years after her tragic death, **Annie Mae Pictou Aquash** (Micmac) is remembered as a courageous soul who stood against social injustice. Aquash was a Native rights activist from Canada who traveled to South Dakota in 1973 to support the occupation at Wounded Knee. Her involvement in the aftermath eventually led to her murder. Her memory is honored annually by the Indigenous Women's Network in its "Annie Mae Pictou Award," bestowed upon extraordinary women of valor.

Noeli Pocatterra, a Wayuu from Venezuela, believes culture and language significantly shape one's identity and should be protected and preserved for future generations. Pocatterra, a social worker and human rights activist, has devoted her life to fighting for rights of indigenous peoples in her native Venezuela and elsewhere. A 2004 recipient of the Annie Mae Pictou Award, Pocatterra serves on Venezuela's National Assembly and has appeared several times before the United Nations. ✱

Karen Lincoln Michel (Ho-Chunk) is a freelance writer living in Wisconsin.



HENRY INMAN

HENRY INMAN
(1801-1846)

Sioux Chief (Family Siouan-Tribe Dakota)
oil on canvas, 30 1/2 x 25 1/2 inches
© courtesy Gerald Peters Gallery.

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THE GREAT LAW

THE U.S. CONSTITUTION, A DOCUMENT THAT OUTLINES THE ORGANIZATION OF THE THREE BRANCHES OF GOVERNMENT, DEFINES THE POWERS OF THE GOVERNMENT IN RELATION TO THAT OF INDIVIDUAL STATES. IT WAS FRAMED IN 1787 AND WAS ADOPTED IN 1789. ONE OF THE MOST SIGNIFICANT INFLUENCES ON THIS DOCUMENT WAS THE IROQUOIS CONSTITUTION, ALSO CALLED THE GREAT LAW OF PEACE.

The Great Law of Peace was created by the Iroquois to stop neighboring tribes from fighting. The document, recorded on wampum belts, formed a confederacy among the Iroquois tribes: the Oneida, Mohawk, Cayuga, Onondaga, the Seneca, and later the Tuscarora. The Iroquois place its creation between A.D. 1000 and 1400. Contemporary historians date the document at about A.D. 1450. It was conceived by Deganwidah, a man believed to be of non-Iroquoian ancestry, who traveled the southern shores of Lakes Erie and Ontario as well as up the St. Lawrence River with a Mohawk chief, Hiawatha, in an attempt to bring peace to the warring tribes in the area. Hiawatha served as Deganwidah's spokesperson.

Colonial leaders became aware of the Iroquois Constitution during the French and Indian War from treaty and council meetings they attended with Iroquois tribes that had allied themselves with the British colonists, rather than the French. Many scholars believe the Great Law was the longest international constitution until that time. The only possible exception to this was the unwritten English Constitution, which had its origins in the English Magna Carta. Certainly in fifteenth century Europe nothing existed to rival this

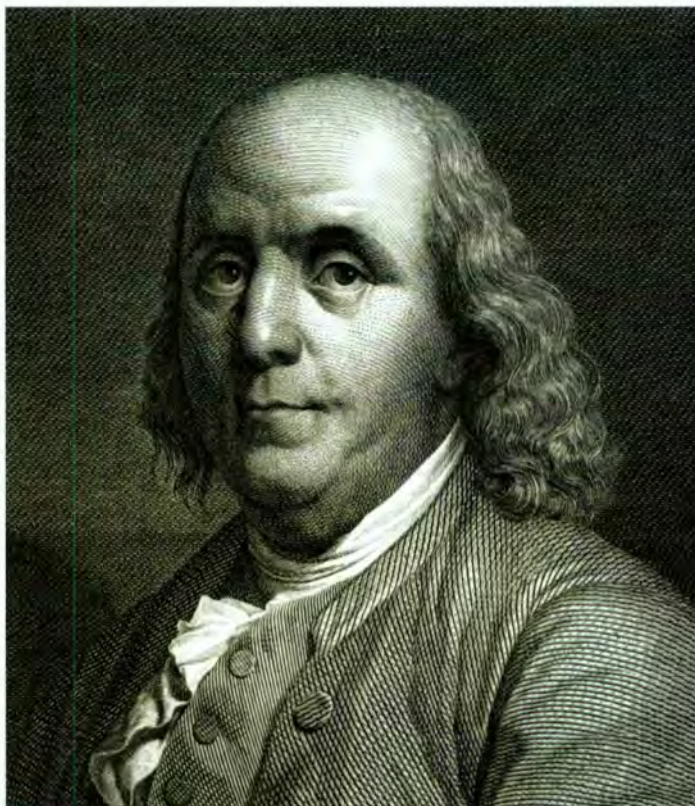
American Indian constitution.

In July 1744 at a meeting between Indians and British in Pennsylvania, the Onondaga chief Canassatego aired a concern that his people had about the colonial system of government. He complained that it was virtually impossible for his Iroquois Confederacy to deal with the colonies. Each one had its own policy, administration, and way of doing things. He encouraged the colonies to form their own union, which would be stronger than the existing confederacy. He suggested that the colonists who drafted the document use the constitution of the Iroquois as an example.

The Iroquois Constitution prevented government interference in everyone's daily lives and enhanced individual freedom. It also separated the civilian government from military and religious affairs; allowed many different religions and faiths to coexist; and recognized the importance of one's religious belief, no matter what its content or origin. Section 99 of the Iroquois Constitution stated outright the guarantee of religious freedom: "[t]he rites and festivals [religious practices] of each nation shall remain undisturbed and shall continue as before because they were given by the people of old times as useful

PHOTO BY MYRON ZABOL

FACING PAGE: The late Jake Thomas, a Cayuga chief, holding a Condolence Cane – the cane is symbolic of the Great Law of Peace and its markings and elements contain visual cues that are used when the Great Law is recited.



AS HIS CONTACT

with the League of the Iroquois continued, Franklin became convinced of the uniqueness and genius of their government compared to those of Europe. He recognized that the Iroquois Constitution contained many features absent in other governments at the time, including a ban on the forced entry by the government into citizen's homes, the freedom of political and religious expression, recall and impeachment of corrupt leaders, and the insurance that elected officials were never masters but remained servants of their constituents.

and necessary for the good of men.”

Benjamin Franklin became familiar with the Iroquois political system and its leaders as the official Pennsylvania colony printer. In that capacity he printed the minutes of their meetings. As a result of this, he began to develop an interest in Indians. The Pennsylvania colony asked him to be their first Indian commissioner. This became Franklin's first diplomatic job, a position he held through the 1750s. From that time he became a staunch advocate of the Iroquois Constitution. In 1754 he asked colonial delegates at the Albany Congress to follow the example of the Iroquois and their constitution. They ignored his advice for some 30 years.

As his contact with the League of the Iroquois continued, Franklin became convinced of the uniqueness and genius of their government compared to those of Europe. He recognized that the Iroquois Constitution contained many features absent in other governments at the time, including a ban on the forced entry by the government into citizen's homes, the freedom of political and religious expression, recall and impeachment of corrupt leaders, and the insurance that elected officials were never masters but remained servants of their constituents. Impressed by the Iroquois model, he publicly advocated that a federal union of the colonies be based on the principles of their constitution. Thomas Jefferson also acknowledged that he preferred the American Indian concept of liberty over the European monarchy system. (However, the colonial leaders did not completely agree with the Iroquois provisions for the fair distribution of wealth or participation of women in politics, concepts that would later be adopted by Frederick Engels in his blueprint for communism and socialism.)

At the Albany convention that convened in 1754, the colonists were faced with the task of forging an agreement that would help them to retain their individuality and at the same time operate as a unified whole. James de Lancy, the acting governor of New York, invited Tiyanoga, an Iroquois leader, to inform the delegates about the structure of the Iroquois Confederacy. At the two-week convention's end Benjamin Franklin was requested to write a formal plan based on the discussion that had occurred there.

When he later presented his plan, which would form the basis for the Articles of Confederation, he expressed admiration for the Iroquois form of government, pointing out “the strength of the League which has bound our Friends the Iroquois together in a common tie which no crisis, however grave, since its foundation has managed to disrupt.”

In fact, Franklin's plan contained many of the core concepts in the Iroquois Constitution, including how power would be wielded and ceded and how each colony would maintain sovereignty and at the same time retain an equitable federal union that would operate in a just manner for all parties involved. The influence of the Iroquois was evident in the Articles of Confederation that were ratified in 1781 and later the U.S. Constitution, which grew out of these articles.

The story of the influence of the Iroquois Constitution on the founding fathers and the United States Constitution is one that is still not generally known. On September 16, 1987, the U.S. Senate passed a resolution officially stating that the U.S. Constitution was modeled after the Iroquois Constitution, the Great Law of Peace. In truth, without the Iroquois, the U.S. government might be far different.

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ABOUT THE ARTIST



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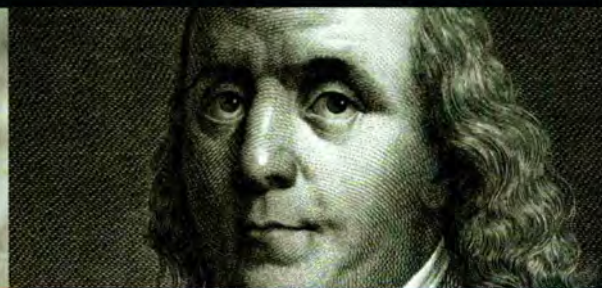


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SIMILARITIES AND DIFFERENCES

The Iroquois Constitution is much older than the U.S. Constitution and its amendments. Because the authors of the U.S. Constitution borrowed many principles from the Iroquois document, the two share many similarities. There are differences as well. The following chart uses portions of both constitutions to show how they are alike and different.



CONSTITUTION AS SUPREME LAW OF THE LAND

"Before the real people united their nations, each nation had its council fires. Before the Great Peace their councils were held. The five Council Fires shall continue to burn as before and they are not quenched. The Lords of each nation in the future shall settle their nation's affairs at this council fire governed always by the laws and rules of the council of the Confederacy and by The Great Peace." (Art. 25)

"The Ratification of the Conventions of nine States, shall be sufficient for the Establishment of this Constitution between the States so ratifying the Same." (Art. 7)

AUTHORITY OF THE FEDERAL GOVERNMENT

"Five Arrows shall be bound together very strong and each arrow shall represent one nation. As the five arrows are strongly bound this shall symbolize the complete union of the nations. Thus are the Five Nations united completely and enfolded together, united into one head, one body and one mind. Therefore they shall labor, legislate and council together for the interest of future generations." (Art. 57)

"This Constitution, and the Laws of the United States which shall be made in Pursuance thereof; and all Treaties made, or which shall be made, under the Authority of the United States, shall be the supreme Law of the Land; and the Judges in every State shall be bound thereby, any Thing in the Constitution or Laws of any State to the Contrary notwithstanding." (Art. 6)

HOUSE AND SENATE

"All the business of the Five Nations Confederate Council shall be conducted by the two combined bodies of Confederacy Lords. First the question shall be passed upon by the Mohawk and Seneca Lords, then it shall be discussed and passed by the Oneida and Cayuga Lords. Their decisions shall then be referred to the Onondaga Lords, (Fire Keepers) for final judgment." (Art. 9)

"All legislative Powers herein granted shall be vested in a Congress of the United States, which shall consist of a Senate and House of Representatives." (Art. 1, Sec. 1)

FREEDOM OF RELIGION, SPEECH, AND THE PRESS

"The rites and festivals of each nation shall remain undisturbed and shall continue as before because they were given by the people of old times as useful and necessary for the good of men." (Art. 99)

"Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof, or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances." (Amend. 1)

THANK YOU

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The Smithsonian's National Museum of the American Indian (NMAI) wishes to acknowledge and sincerely thank the members of the recently formed *Director's Council of Friends* for their exceptional generosity in making our collection accessible to all people across the country and around the world – especially to Native Americans who cannot visit in person.

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THE PASSAGE OF LAWS

"In all cases the procedure must be as follows: When the Mohawk and Seneca Lords have unanimously agreed upon a question, they shall report their decision to the Cayuga and Oneida Lords who shall deliberate upon the question and report a unanimous decision to the Mohawk Lords. The Mohawk Lords will then report the standing of the case to the Fire Keepers, who shall render a decision as they see fit in case of a disagreement by the two bodies, or confirm decisions of the two bodies if they are identical. The Fire Keepers shall then report their decision to the Mohawk Lords who shall announce it to the open council. (Art. 10)

"If through any misunderstanding or obstinacy on the part of the Fire Keepers, they render a decision at variance with that of the Two Sides, the Two Sides shall reconsider the matter and if their decisions are jointly the same as before they shall report to the Fire Keepers who are then compelled to confirm their joint decision." (Art. 11).

"... Every Bill which shall have passed the House of Representatives and the Senate, shall, before it become a Law, be presented to the President of the United States. If he approve he shall sign it, but if not he shall return it, with his Objections to that House in which it shall have originated, who shall enter the Objections at large on their Journal, and proceed to reconsider it. If after such Reconsideration two thirds of that House shall agree to pass the Bill, it shall be sent, together with the Objections at large, to the other House, by which it shall likewise be reconsidered, and if approved by two thirds of that House, it shall become a Law. But in all such Cases the Votes of both Houses shall be determined by yeas and Nays, and the Names of the Persons voting for and against the Bill shall be entered on the Journal of each House respectively. If any Bill shall not be returned by the President within ten Days (Sundays excepted) after it shall have been presented to him, the Same shall be a Law, in like Manner as if he had signed it, unless the Congress by their Adjournment prevent its Return, in which Case it shall not be Law. Every Order, Resolution, or Vote to which the Concurrence of the Senate and House of Representatives may be necessary (except on a question of Adjournment) shall be presented to the President of the United States; and before the Same shall take Effect, shall be approved by him, or being disapproved by him, shall be repassed by two thirds of the Senate and House of Representatives, according to the Rules and Limitations prescribed in the Case of a Bill." (Art. 1, Sec. 7)

NO UNAUTHO- RIZED ENTRY INTO HOMES

"A certain sign shall be known to all the people of the Five Nations which shall denote that the owner or occupant of a house is absent. A stick or pole in a slanting or leaning position shall indicate this and be the sign. Every person not entitled to enter the house by right of living within it upon seeing such a sign shall not approach the house either by day or by night but shall keep as far away as his business will permit." (Art. 107)

"No soldier, shall, in time of peace be quartered in any house, without the consent of the Owner, not in time of war, but in a manner to be prescribed by law." (Amend. 3)

STATES RIGHTS

"Whenever a specially important matter or a great emergency is presented before the Confederate Council and the nature of the matter affects the entire body of the Five Nations, threatening their utter ruin, then the Lords of the Confederacy must submit the matter to the decision of their people and the decision of the people shall affect the decision of the Confederate Council. This decision shall be a confirmation of the voice of the people." (Art. 20)

"The Citizens of each State shall be entitled to all Privileges and Immunities of Citizens in the several States." (Art. 4, Sec. 2)



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POWERS OF THE UNION VS. STATES

"If a Lord of the Confederacy should seek to establish any authority independent of the jurisdiction of the Confederacy of the Great Peace, which is the Five Nations, he shall be warned three times in open council, first by the women relatives, second by the men relatives and finally by the Lords of the Confederacy of the Nation to which he belongs. If the offending Lord is still obdurate he shall be dismissed by the War Chief of his nation for refusing to conform to the laws of the Great Peace. His nation shall install the candidate nominated by the female nameholders of his family." (Art. 25)

"No state shall enter into any Treaty, Alliance, or Confederation; grant Letters of Marque and Reprisal; coin Money; emit Bills of Credit; make any Thing but gold and silver Coin a Tender in Payment of Debts; pass any Bill of Attainder, ex post facto Law, or Law impairing the Obligation of Contracts, or grant any Title of Nobility." (Art. 1, Sec. 10)

IMMIGRATION

"The soil of the earth from one end of the land to the other is the property of the people who inhabit it. By birthright the Ongwehohwea (Original beings) are the owners of the soil which they own and occupy and none other may hold it. The same law has been held from the oldest times.

"The Great Creator has made us of the one blood and of the same soil he made us and as only different tongues constitute different nations he established different hunting grounds and territories and made boundary lines between them." (Art. 73)

"The migration or Importation of such Persons as any of the States now existing shall think proper to admit, shall not be prohibited by the Congress prior to the Year one thousand eight hundred and eight, but a Tax or duty may be imposed on such Importation, not exceeding ten dollars for each Person." (Art. 1, Sec. 9)

PRESIDENT AS COMMANDER IN CHIEF

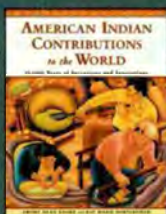
"Skanawatih shall be vested with a double office, duty and with double authority. One-half of his being shall hold the Lordship title and the other half shall hold the title of War Chief. In the event of war he shall notify the five War Chiefs of the Confederacy and command them to prepare for war and have their men ready at the appointed time and place for engagement with the enemy of the Great Peace." (Art. 79)

"The President shall be Commander in Chief of the Army and Navy of the United States, and of the Militia of the several States, when called into the actual Service of the United States; he may require the Opinion, in writing, of the principal Officer in each of the executive Departments, upon any Subject relating to the Duties of their respective Offices, and he shall have Power to grant Reprieves and Pardons for Offences against the United States, except in Cases of Impeachment." (Art. 2, Sec. 2)

STATE OF THE UNION ADDRESS

"It shall be the duty of the Lords of each brotherhood to confer at the approach of the time of the Midwinter Thanksgiving and to notify their people of the approaching festival. They shall hold a council over the matter and arrange its details and begin the Thanksgiving five days after the moon of Disko-nah is new. The people shall assemble at the appointed place and the nephews shall notify the people of the time and place. From the beginning to the end the Lords shall preside over the Thanksgiving and address the people from time to time." (Art. 100)

"He [the President] shall from time to time give to the Congress Information of the State of the Union, and recommend to their Consideration such Measures as he shall judge necessary and expedient; he may, on extraordinary Occasions, convene both Houses, or either of them, and in Case of Disagreement between them, with Respect to the Time of Adjournment, he may adjourn them to such time as he shall think proper; he shall receive Ambassadors and other public Ministers; he shall take Care that the Laws be faithfully executed, and shall Commission all the Officers of the United States." (Art. 2, Sec. 3)



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CAHOKIA

BY PETER NABOKOV

ANCIENT NATIVE ARCHITECTURAL TRADITIONS REVEAL NOT ONLY AN ENCOMPASSING WORLDVIEW, BUT ALSO SOPHISTICATED DESIGN AND ENGINEERING EXPERTISE

IN JULY THE YUCHI INDIAN DANCERS at the Polecat “mother ground” in eastern Oklahoma hunkered in the four willow bough-roofed arbors that are positioned around the square-shaped ceremonial area and watched the kindling of the “stone fire” — so named because it was ignited the old way, with flint and steel. Elevated on an earthen hearth, the fire’s four major logs pointed in the four sacred directions. Over the coming nights the dancers wove in rhythmic lines, singing in call-and-response to their leader; during the days they played stickball, prayed, ate, and socialized together — all to honor the new green corn.

Late last winter, up the Nass River in northern British Columbia in the village of New Aiyansh, the community hall of the Nishga Nation was packed as it witnessed a funeral potlatch. Gathered to pay respects and receive gifts from the bereaved family were members of the four major clans — Killer Whale, Wolf, Eagle, and Raven. On the building’s gable-shaped façade was painted the great Thunderbird; you entered the hall just

beneath its gigantic beak. It was as if this mythic creature was welcoming human beings into the warmth of its body.

In September in northern New Mexico’s Pueblo of Taos, the community holds its annual fiesta. Open to all, the celebration combines the birthday of its patron saint, Jerome, an intertribal trade fair with booths for vendors from across the Pueblo and Hispanic world, and a sacred relay race. Featuring the community’s strongest young athletes, they hurtle back and forth on an east–west “sun road” that stretches from the pueblo’s central plaza for a quarter mile toward Taos Mountain. In a vivid example of “sympathetic magic,” they enable their community do its part to symbolically strengthen the sun as it begins its perilous weakening in the sky, the descent lasting until the winter solstice.

These are but three contemporary examples of the countless ways that Indian cultures across North America continue to honor ancient ties to space and place. But in each case, outsiders once insisted that

these ties be severed or nonexistent.

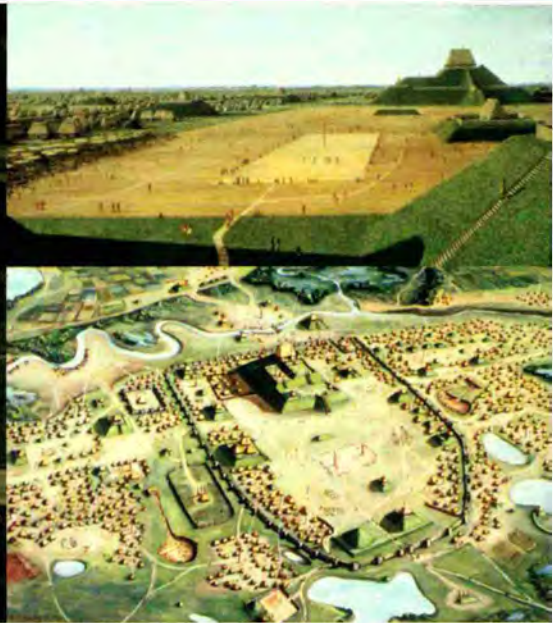
There was no way, early scholars maintained, that the historic-period tribes of the Southeastern United States, such as the Creeks, Cherokees, and Choctaws, could have originated from the civilizations that built the great ritual centers and monumental earthworks up and down the Ohio and Mississippi River valleys. They were an enigmatic race known as Mound Builders and surely no relation to today’s Indians.

As for the house-carving and -painting traditions of the Northwest Coast, they must have developed under the influence of the white man’s metal tools — how else to explain the sheer quantity as well as the exquisite quality of the wooden crest poles, multifamily houses, and fantastic masks that you find still made by the Native artisans of the British Columbia coast, the Queen Charlotte Islands, and southern Alaska.

And regarding those mysterious peoples who constructed those stunning sandstone-and-adobe “apartment house” city-states beneath the rock overhangs at Mesa Verde or



TOP: Monks Mound, the largest pre-contact earthwork in the Americas, covers over 14 acres and is 100 feet high. BOTTOM: Community life in Cahokia as illustrated by Michael Hampshire.



TOP: The ancient city of Cahokia c. A.D. 1150 in an illustration by Lloyd K. Townsend. BOTTOM: The Cahokia Mounds c. A.D. 1150-1200 in an illustration by William R. Isenmenger.

along the desert floor of Chaco Canyon, they could not be related to the 40 or more town-dwelling historic Indian "pueblo" communities whom the Spanish encountered along New Mexico's Rio Grande River and farther west into Arizona's Painted Desert. They must have been the superior early race we have come to know as Anasazi — certainly no tie to today's Hopi, Acoma, or Taos Pueblo Indians.

Now we know those naysayers were dead wrong. And almost every year adds more evidence for the early origins of today's American Indian cultures, the continuities of their prime concepts of space, and the persistence of key architectural ideas. Now we also realize that North America's diverse landscapes witnessed the rise, fall, and renaissance of Indian civilizations, the migrations and

intermingling of different tribes, and the wanderings of different ethnic groups and traveling clans. From these movements and transformations emerged new tribes, only to endure warfare or ecological disaster and to disperse once again and reconstitute somewhere else. Now we recognize that well before any white men showed up, Native America already had a richly braided history.

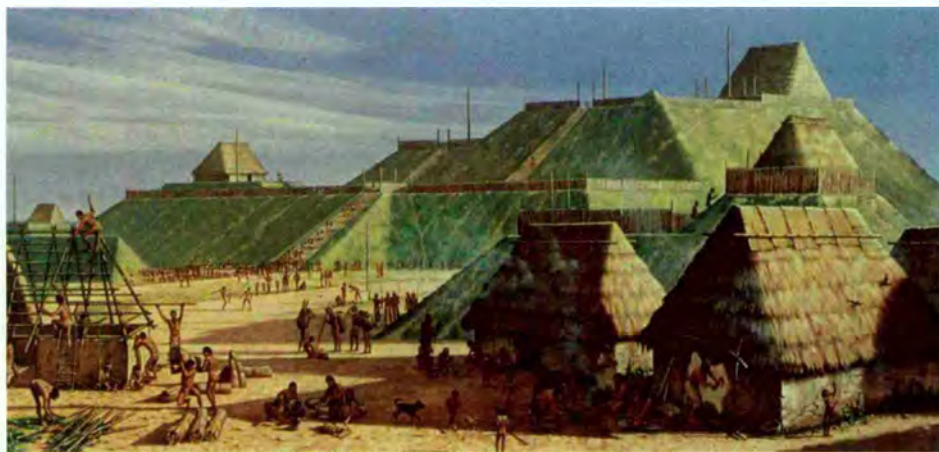
This spatial heritage includes extensive road and pathway systems that criss-crossed and connected the continent. The mountains, deserts, and rivers by which geography books define ecological realms were little obstacle to Indian runners, messengers, porters, and river boatmen; to Native hunters attempting to intercept seasonal movements of large mammals; to long-distance war parties or bands of

tribal pilgrims heading for sacred places; to Indian traders and emissaries en route to exchange goods or seal alliances; or to intrepid Indian explorers who relished travel and adventure just as much as the Euro-Americans who would arrive centuries later.

Examining American Indian concepts of space and technological traditions can highlight these crucial continuities.

When we study the 26 ceremonial dance grounds of eastern Oklahoma, for instance, which tribal hamlets of Yuchi, Creek, Seminole, and Shawnee Indians still regard as incarnations of their ancestral "towns," it's hard not to conjure up the rectilinear arrangements of great ritual plazas bounded by pyramidal earthworks that are found throughout the so-called bottomlands of the American Midwest. These "platform mounds" emerged out of a cultural florescence based on maize agriculture, which lasted well over 500 years and has been dubbed "Mississippian" by archaeologists.

To visit the grandmother of all Mississippian civic centers, you must head for the Indian metropolis known as Cahokia. It's hard to resist comparisons when discussing Cahokia, named by the first French visitors after a subtribe of the Illini Indians who were found living there in the late 17th century. This city of some 20,000 inhabitants thrived a thousand years ago on or near six square





THIS PAGE: Northwest Coast Indians utilized sophisticated wood-working techniques to build richly decorated post-and-beam homes along British Columbia's coastline.

miles within the city limits of present-day St. Louis. Its centerpiece is the world's largest earthen structure, Monk's Mound. Beginning in A.D. 900, the following 13 stages of construction on this mammoth earthwork continued over another three centuries. By then it commanded a view of a diamond-shaped city — much like the diamond shape of greater Washington, D.C. And by then the central mound contained enough cubic feet of earth to fill six of today's oil tankers, stood as tall as a 10-story building, and featured a base that was larger than a modern New York City block.

Within Cahokia's city limits was a population twice as dense as that of today's Los Angeles County. A 2-mile-long stockade, constructed from an estimated 80,000 logs, protected its ceremonial areas. The central mound was topped by a thatched-roof temple that probably housed a sacred fire, considered to be a piece of the divine sun itself. It commanded a view of nearly 120 more shaped-earth structures.

Through Cahokia's market system passed goods from many corners of Native America — obsidian cores for flaking into spear points and grizzly bear claws from the Rocky Mountains, raw copper from the Great Lakes, sheets of mica from the southern Appalachian Mountains, and decorative marine shells from the Gulf of Mexico. Evidence of such an

extensive trade network is understandable once we consider Cahokia as an inspirational and communications hub for a vast network of Mississippian towns.

Its similarly organized civic centers extended from the barricaded outpost known as Aztalan, whose mounds still rise around their central plaza in northern Wisconsin, to the Natchez ceremonial grounds thousands of

miles southward near the Mississippi's mouth. Indeed, these Natchez towns represent the only mound-building tradition to survive into historic times.

But then the Natchez survivors of their 18th century wars with the French bequeathed to the Cherokee, Creek, and Choctaw descendants of mound-building ancestors their sense that these towns,



ALL PHOTOS THIS PAGE COURTESY CANADIAN MUSEUM OF CIVILIZATION



TOP: Casa Rinconada at Chaco Canyon.
BOTTOM: The Great Kiva at Chaco Canyon.

mounds, and plazas should survive as foci of tribal identity. Even after major tribes of the Southeast such as the Cherokee, Creek, Choctaw, and Chickasaw were forcibly removed to Indian Territory in the 1830s, they clung to this notion of "town." But now that old civic idea came to life only in the summers, when their back-country stomping grounds perpetuated Mississippian traditions

such as the kindling of sacred fires, drinking the "Black Drink," and "scratching" to offer blood to the sun, under the tutelage of trained medicine men. As their leaders led files of dancers, the women wearing turtle-shell rattles on their legs, the symbols of their mound-building ancestors sprang to life — the central deity of the sun; its offspring the sacred fire; the coiled snakes and four winds suggested by

spiraling lines of Indians; the sense that an ancient town and its members had survived.

Nor did the lofty commemorative poles, huge seagoing canoes, and spacious gable-roofed houses that have become hallmarks of Northwest Coast craftsmanship emerge within the relatively brief 200-year span of contact between Indians and white traders. For nearly 4,000 years, archaeologists tell us, their woodworking techniques and art forms evolved in an almost unbroken sequence. They were carved from red or yellow cedar, which to the trained artisan is like cutting through with butter. Modern experimenters have demonstrated that these marvelously soft woods were easily worked with knives, chisels, gouges, and adzes made from sharpened nephrite, giant mussel shells, and beaver's incisors, aided with pounding from stone or wooden mauls, and then sanded smooth with shark's skin.

As for the art forms themselves, pre-contact examples of the distinctive eye-shapes and curvilinear outlining we associate with Northwest Coast designs have turned up in excavations. One ancient source lies in the



PHOTOS COURTESY MUSEUM OF NEW MEXICO



TOP: The Great Kiva at Chaco Canyon.
BOTTOM: Taos Pueblo North

traditional homelands of the Tsimshian and Nishga peoples, along the mouths of the Skeena and Nass Rivers. Over there, says one Tsimshian legend, originated an "artisan's town," in which every house featured its painted housefront, which possessed magical powers for its occupants.

From Vancouver up the British Columbia coast to southern Alaska, Northwest Coast Indians fished, hunted, and gathered plants throughout the region's unparalleled bounty of fjords, oceans, offshore islands, rivers, and forests. For the Nishga the Nass River watershed gave them the best of both forest and coastal ecologies. In their creation epic, the Creator located their four original clans, or "lodges," within this world of cedar forests and salmon-teeming streams. And he dispatched his messenger, Txeemsim, to lay down the laws and teach them how to utilize the natural bounties of their homeland — which today, after the first modern treaty in Canadian history in 1999, has restored to the Nishga Nation the Aboriginal title to a significant amount of the tribal lands they had lost a century earlier. Divided into some 60 "hous-

es," each of which own songs, animal crests, and oral stories, the Nishga people also enjoy rights to "family territories" that have been handed down through the generations.

At one time every Nishga village was composed of painted houses facing the shoreline, where their canoes, fashioned from immense red-cedar logs and ornately painted, were beached. Featuring stylized paintings spread across their facades, their houses were on average 35 by 40 feet and fronted by tall yellow cedar poles, which were deeply sculpted with crest symbols. During the winter rituals around blazing fires inside these semi-subterranean houses, masked dancers brought to life myths that recalled the times when humans and animals could talk together.

Given this architectural heritage, it seems fitting that, in the 1960s, this region witnessed a renaissance of old artisan traditions. At the town of Hazelton, near the confluence of the Skeena and Buckley Rivers, Native artists from the neighboring Gitksan, Tsimshian, and Nishga nations formed the 'Ksan art center and museum complex. From its workshops have come masks, rattles, memorial

poles, and remakes of those celebrated "great houses" of yesteryear.

When Anglo-American soldiers and cowboys first stumbled upon the Indian ruins of northern New Mexico and the Colorado Plateau, they were astounded at the sophistication of these multistory sandstone-and-adobe "apartment houses." Before long the name Anasazi, from a Navajo word meaning "enemy ancestor," became the designation for these town-planners and corn-growers who arose out of an earlier so-called Basketmaker society.

But the term Ancestral Pueblo is preferred today, because archaeological findings plus Indian oral traditions verify that Chaco Canyon, Mesa Verde, and the rest of the compact, multihouse complexes that spread across the high desert mesas and piñon canyons from 800 to 1300 were indeed the forbears of today's Eastern and Western Pueblo peoples. This does not mean there were no cultural discontinuities. The immense, D-shaped, condominium-like "Great House," called "Pueblo Bonito" in Chaco Canyon, was not built in fits and starts

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like many historic-period pueblos. Rather, it required the supervision of elite designers who directed its layout and construction over planned stages. A building eventually having five stories in the rear, it consisted of 800 rooms and featured a "great kiva" within its enclosed plaza. This was an impressive piece of conceptualization.

And yet today's multistory Taos Pueblo in northern New Mexico (which vies with the Hopi's Oraibi Pueblo and Acoma Pueblo for designation as the oldest continuously occupied town site in North America) reflects a number of Bonito's key features. First are those south-facing roof terraces, the better to maximize the heat-sink virtues of sandstone and adobe in an arid climate. The mud-brick walls soak up maximum heat from the low-lying winter sun during the daytime, then radiate it inside at night. Aided by a small fire, the relatively small sleeping room, both at Bonito and Taos, can remain cozily warm throughout the night.

As at Bonito, within the five-sided wall that surrounds Taos Pueblo are many circular chambers, known popularly by their Hopi term, kiva. These social-ceremonial meeting places — where men change into ceremonial regalia, meditate, and make ritual offerings — fit into the houseblocks at Bonito. The six round kivas stand in the open at Taos, with the tips of their long entry ladders jutting into the sky. At Chaco Canyon you can see each community's oversize "great kiva," in which large congregations of community members probably met for calendric rituals related to the agricultural cycle. At Taos the open plaza — divided by a creek, which links the community to its sacred mountain and Blue Lake — serves this purpose. It becomes a sky-ceilinged, earthen-floored proscenium for such public celebrations as the summer Corn Dance, the fall sacred run, and the Animal Dances of mid-winter.

The sacred spaces of the Yuchi, Nishga, and Taos peoples are not the only places in North America where ancient architectural traditions live on. As Washington's new Indian museum launches its exhibitions over the coming years, we will surely be treated to more rediscoveries and revivals of our continent's oldest ideas about how to dwell upon it.✱

Peter Nabokov is a professor of American Indian Studies and World Arts and Cultures at UCLA. His most recent book is *A Forest of Time: American Indian Ways of History*. His forthcoming book is the coauthored (with Lawrence Loendorf) *Restoring A Presence: American Indians and Yellowstone National Park*.

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TRADITIONS OF CHANGE

Many people look to tradition as a barometer of artistic authenticity in Native art of the Americas. The work of five contemporary artists reveals new ways to think about where tradition resides and how it grows and transforms.

BY RICHARD WILLIAM HILL



1

ROXANNE SWENTZELL

DON'T SHOOT ME, 1990

Fired clay and pigments. Indian Arts and Crafts Board Collection, Department of the Interior, at the National Museum of the American Indian.

Roxanne Swentzell has taken traditional Santa Clara Pueblo pottery into the new realm of figurative sculpture. In this work, she recognizes the importance of the sacred clowns that appear during many Pueblo festivals. According to Pueblo tradition, the clowns were the first to emerge from the earth, and in Swentzell's depiction they appear to be already looking for mischief.

If tradition lives in forms like pottery, it also exists as an undercurrent in our fundamental view of the world. The Cree writer Tomson Highway insists that the humorous spirit of the trickster is key to Native thinking, "in the same sense that Jesus Christ stands at the very, very center of Christian mythology." These sacred clowns not only entertain but also teach community values through teasing and by their outrageously bad example.



2

T.C. CANNON

COLLECTOR #2, 1970

Acrylic on canvas. Collection of Eiteljorg Museum of American Indian and Western Art, Indianapolis, Ind.

In the self-portrait **Collector #2**, T. C. Cannon uses humor to raise an important question about how Native American art is collected. Traditionally art was made both for trade and for community

consumption. By the end of the 19th century, new realities meant that most art was geared to the tourist and curio market. In many cases, traditional forms and meanings changed significantly.

By positioning himself as a collector of a Vincent van Gogh painting, Cannon insists on his own stake in modernity and inverts our expectation of who is the collector and who is collected. When we are done chuckling, we are left pondering why there aren't more Native collectors. While acknowledging Cannon's debt to Van Gogh, we might also consider the many modernist artists of the 20th century – the abstract expressionist painter Jackson Pollock, for example – who were

inspired by traditional Native American arts. In his book *Native American Art and the Avant-Garde*, W. Jackson Rushing notes that Pollock had a life-long fascination with Native American art. Pollock drew on Alaskan and Northwest Coast imagery, and his interest in Navajo sand painting has often been cited as an influence on his celebrated drip paintings.

The way that Cannon positions himself in the painting is also significant. Although his image is available for consumption, he withholds a part of himself from potential collectors, hiding behind crossed arms, dark sunglasses, and the shade from his cowboy hat.



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3 NORVAL MORRISSEAU

PSYCHIC SPACE, 1996

Acrylic on canvas. Courtesy of the artist and Kinsman Robinson Galleries, Toronto.

In the early 1960s, Anishinabe artist Norval Morrisseau emerged on the Toronto art scene with images the likes of which no one had seen before. His paintings mixed traditional Anishinabe birch-bark scrolls, pictographs, and beadwork designs with the energy and color of 1960s pop graphics. Initially, spiritual traditionalists in the community were outraged that he was representing subjects previously available only to the initiated. The artist argued that his mission was a spiritual one and that he had been charged with the task of healing his people through art. Since then, Morrisseau's style has been slavishly copied by many, but in doing so most have missed the opportunity to emulate his originality and creativity.

Psychic Space is an idyllic scene of life lived in spiritual order. To the right is a male figure that is almost certainly the artist. He appears amid his family and surrounded by the bounty of nature and animal spirit helpers. Above his head he is crowned by a Thunderbird, a spirit being to which Morrisseau claims a close personal connection and which he credits with lifelong support of his work as an artist.



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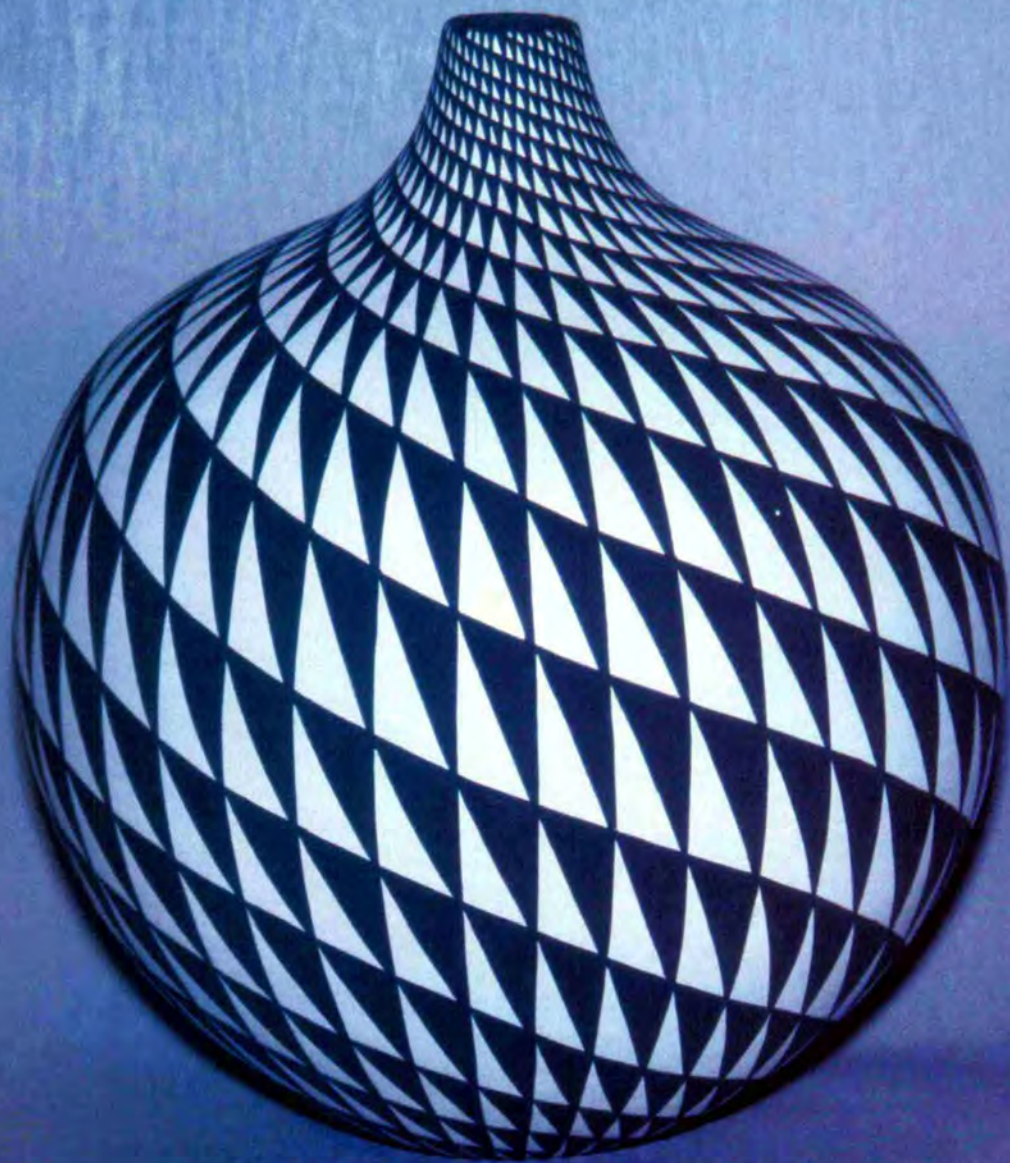
4 PRESTON SINGLETARY

NATSALANE, 2004

Blown and sand-carved glass. Courtesy the artist and William Traver Gallery, Seattle.

Preston Singletary has been blowing glass since 1982, but exploring his Tlingit heritage has boldly taken him where no glass blower or Tlingit carver has gone before. In many ways, Singletary's work cleaves closely to tradition. His subjects, such as the orca, are northern Northwest Coast icons, rendered in classic formline design. Yet the move from cedar to a new medium gives the works a unique quality. The tactile grain of wood is replaced by sleek, delicate surfaces of glass. But as the artist says, the graphic quality of the traditional designs is ideally suited to his craft, "with the formline design and the glass working as one."

The translucent quality of glass is also transformative, giving each sculpture an inner luminosity. They glow as though alive with the spirit of the legendary beings they represent.



5 DOROTHY TORIVIO

TRADITIONAL ACOMA BLACK-AND-WHITE POTS

Courtesy of the artist and Andrea Fisher Fine Pottery, Santa Fe, N.M.

Pueblo pottery is one of the best known and highly sought after art forms of indigenous America. Traditionally a woman's art, it has developed out of long traditions, parts of which have been recovered in the last century from ancient ancestral Puebloan archaeological artifacts.

Working from her home community of Acoma Pueblo, Dorothy Torivio has developed innovative and extraordinarily complex graphic patterns on stylized versions of traditional seed-jars. Her patterns are so involved, precise, and well balanced that it is hard to imagine that they have been painted free-hand using a traditional yucca brush. It is this balance between historical continuity and openness to change that characterizes the evolving contributions that Native artists make to the world.

Richard Hill is an independent writer and curator of Cree heritage.

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Rick West and Table Mountain Rancheria's Beverly Farmer at the museum's topping out celebration

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EVENTS CALENDAR

SMITHSONIAN'S NATIONAL MUSEUM OF THE AMERICAN INDIAN ON THE NATIONAL MALL IN WASHINGTON, D.C.

Grand Opening Events

Events are free and open to the public and do not require tickets unless otherwise specified.

Native Nations Procession

Certain to be one of the largest gatherings of Native peoples in the 21st century!

Sept. 21, 9:30 a.m.-noon*

1000 Jefferson Drive SW (National Mall)

Thousands of Native peoples, many in traditional dress, will walk together from the Smithsonian Castle to the main stage on the National Mall, which will be located directly in front of the U.S. Capitol. Register now at www.AmericanIndian.si.edu.

*Procession participants will line up at 8 a.m. and the procession will begin at approx. 9 a.m.

Opening Ceremony

The dedication and opening ceremony of the Smithsonian's newest museum on the National Mall.

Sept. 21, noon-1 p.m.

Four Directions Stage (main stage) on the National Mall in front of the U.S. Capitol. Smithsonian Secretary Lawrence M. Small, NMAI Director W. Richard West Jr., Sen. Ben Nighthorse Campbell, and Sen. Daniel K. Inouye will deliver opening remarks, followed by a cultural presentation that is representative of the Four Directions. A blessing will be offered, and elders and children will walk into the new building together to signal the opening and celebrate the grand entry into the museum. Jumbotrons located throughout the Mall will broadcast the event.

First Americans Festival

Music, dance, storytelling, and more

Sept. 21, 1-5:30 p.m.

Sept. 22-26, 10 a.m.-5:30 p.m.

Plus concerts on Opening Night and Saturday Night on the main stage.

National Mall between 3rd & 7th Streets SW
Free and open to the public. No tickets required.

Simultaneous daily concerts, dance performances, storytelling, instrument- and regalia-making demonstrations, Native foods, and an arts and crafts market. For six days on five stages, more than 300 participants from Native communities throughout the Western Hemisphere will represent the breadth and depth of contemporary Native cultural arts. Festival concerts will present contemporary and traditional music ranging from blues, rock, and hip hop to throat-singing, Hawaiian chants, slack-key guitar, and hymn singing. Instrument- and regalia-making pavilions will feature daily demonstrations and discussions. Food concessions will offer Native foods. The Indian Market will feature works of Native artisans, and the Marketplace will offer works of festival performers as well as museum publications. For a complete festival schedule and for more details, visit our Web site: www.AmericanIndian.si.edu.

NATIONAL CONGRESS OF AMERICAN INDIANS (NCAI) SOCIAL DANCE

A cultural exchange for all of the tribal groups gathered for the Native Nations Procession and Grand Opening

Sept. 21, 1 p.m.

National Mall, West of 7th Street SW

Sponsored by NCAI, NMAI, and the American Indian Society of Washington, D.C., the Social Dance will provide an opportunity for Native peoples from throughout the Americas to share tribal dances, songs, and other traditions. If you are interested in participating, please contact NCAI's Jamie Gomez at 202-466-7767.



BUFFY SAINTE-MARIE

OPENING NIGHT CONCERT:

Sept. 21, 5:30-9 p.m.

Four Directions Stage (main stage)
National Mall along 3rd Street SW

Charlie Hill (Oneida), emcee
Buffy Sainte-Marie (Cree), Canada, contemporary vocals

Lila Downs (Mixtec), world beat
Indigenous (Nakota), South Dakota, rock and blues

Rita Coolidge (Cherokee), contemporary vocals, with Mary Youngblood (Aleut/Seminole) California, flute

SATURDAY NIGHT CONCERT

Sept. 25, 5:30-9 p.m.

Four Directions Stage (main stage)
National Mall along 3rd Street SW
Star Naye, New Mexico, rock and blues
The Pappy Johns Band with Murray Porter (Six Nations Reserve), Canada, blues; and Keith Secola (Anishinabe), Arizona, rock and blues

SUNDAY MORNING HYMN SINGING

Sept. 26, 10 a.m.-noon

Four Directions Stage (main stage)
National Mall along 3rd Street SW
Cherokee National Youth Choir (Cherokee Nation of Oklahoma)

Oneida Hymn Singers (Oneida Nation of Wisconsin)

Victoria Huggins (Lumbee)

Gospel Light Echoes (Navajo)

First Nations Night Gala Reception

Sept. 27, 7-10 p.m.

National Museum of the American Indian
4th Street & Independence Avenue SW

This reception will introduce the museum to the greater Washington community and provide guests with a private opportunity to view the museum and the collections. Galleries will be staffed with cultural interpreters, music and arts demonstrations will be presented throughout the building, musical programming will be offered at scheduled times in the theater, and Native foods will be available on every floor. Guests will include prominent members of the business, arts, and diplomatic community in Washington, D.C. All are welcome to attend. Tickets are required for admission at \$250 each. Proceeds will fund the museum's education initiatives for Native youth, emerging artists, tribal museums, and community centers. For tickets, call 202-357-3164 x159.

Grand Opening-Related Events

Events at the John F. Kennedy Center for the Performing Arts are free and open to the public, and tickets are not required unless otherwise specified. Free Ticket Distribution: For ticketed events, free tickets (up to two per person) will be available during the Kennedy Center's regular box office hours beginning at 10 a.m. on Sept. 11 on a first-come, first-served basis. Tickets are valid only until 15 minutes prior to the performance. Anyone without a ticket on the day of the performance may come to the theater and will be accommodated 15 minutes prior to performance, provided seating is available. Please note: There is no free parking available at the Kennedy Center for persons picking up tickets for free programs.

KENNEDY CENTER INFORMATION

Please call 800-444-1324 or 202-467-4600, or visit the Web site: www.kennedy-center.org.

KENNEDY CENTER 20TH ANNUAL OPEN HOUSE

John F. Kennedy Center for the Performing Arts
Sept. 12, 11:45 a.m.-7 p.m.
2700 F Street NW

Free, but some events may require free tickets. Visit the Kennedy Center's Web site for more details.

With more than 30 performances, activities, and events for the whole family, the open house includes a focus on the Native cultures of the Americas, in conjunction with the opening of the Smithsonian's National Museum of the American

Indian. Native participants include flutist Joseph Firecrow, contemporary music by Medicine Dream, reggae by Native Roots, and the Lakota Sioux Indian Dance Theater.

SOUTHERN SCRATCH

Sept. 18, noon and 5 p.m.

Sidewalk at the Smithsonian's Freer Gallery of Art and Arthur M. Sackler Gallery (facing the National Mall).

Come hear Waïla (chicken scratch) music from Arizona.

Cosponsored by NMAI and the Smithsonian Resident Associates Program. For more information, visit www.residentassociates.org.

RED SKY PRESENTS SUN SPIRITS: CARIBOU SONG AND RAVEN STOLE THE SUN

Sept. 18, 3:30 p.m.

Terrace Theater, Kennedy Center
Tickets required

Join us for a family-oriented program that includes drama, dance, and music, followed by a discussion with First Nations Cree writer and composer Tomson Highway.

ULALI

Sept. 19, 6-7 p.m.

Millennium Stage, Kennedy Center

Ulali is a women's a cappella trio that sings music in the many styles and languages of their ancestors in the Western Hemisphere.

LARRY REDHOUSE JAZZ TRIO

Sept. 19, 7:30 p.m.

Terrace Gallery, Kennedy Center
Tickets required

A regular fixture in the Southwest music scene, Larry Redhouse (Navajo) has been playing jazz piano for over 30 years and is also well practiced on the timbales, Latin percussion, and trumpet.

NATIVE COMEDY NIGHT FEATURING CHARLIE HILL AND DON BURNSTICK

Sept. 20, 7:30 and 9:30 p.m.

Terrace Gallery, Kennedy Center
Tickets required

Renowned Native American comedians Don Burnstick (Cree) and Charlie Hill (Oneida) promise to deliver an evening full of laughter.

LEDWARD KA'APANA

Sept. 23, 6-7 p.m.

Millennium Stage, Kennedy Center

Native Hawaiian Ledward (Led) Ka'apana is a master of *ki ho'alu* (slack-key guitar) and complements his amazing instrumental virtuosity with his baritone and *leo ki'eki'e* (falsetto) voice.

CHEROKEE NATIONAL YOUTH CHOIR

Sept. 24, 6-7 p.m.

Millennium Stage, Kennedy Center

The Cherokee National Youth Choir was founded by

Principal Chief Chad Smith. The choir, made up of 35 young people in sixth through ninth grades from Cherokee communities in northeastern Oklahoma, performs traditional Cherokee songs and hymns in the Cherokee language.

Exhibitions

OUR UNIVERSES:

Traditional Knowledge Shapes Our World

Fourth floor

This exhibition explores tribal philosophies and worldviews, annual ceremonies, and events. Come and learn about the Denver March Powwow, Day of the Dead, and North American Indigenous Games. The Mapuche (Chile), Lakota (South Dakota), Quechua (Peru), Yup'ik (Alaska), Q'eq'chi Maya (Guatemala), Santa Clara Pueblo (New Mexico), Anishinaabe (Hollow Water, Manitoba), and Hupa (California) are the communities featured. Objects on display include beadwork, baskets, and pottery.

OUR PEOPLES:

Giving Voice to Our Histories

Fourth floor

This exhibition focuses on historical events told from a Native point of view and features the Eastern Band of the Cherokee Nation (North Carolina), Tohono O'odham (Arizona), Kiowa (Oklahoma), Tapirapê (Brazil), Wixarika (Mexico), Ka'apor (Brazil), Seminole (Florida), and Nahua (Mexico) communities. It includes a spectacular "wall of gold," featuring gold figurines dating back to 1490, along with European swords, coins, and crosses made from melted gold.

OUR LIVES:

Contemporary Life and Identities

Third floor

This exhibition explores the cultural, social, linguistic, and political aspects of Native communities and people in the 21st century. It includes over 300 objects from the urban Indian communities of Chicago (Ill.), Igloodik (Nunavut), Saint-Laurent (Manitoba), Campo Band of Kumeyaay (Calif.), Kalinago (Dominica), Yakama Nation (Wash.), Pamunkey Indian Tribe (Va.) and Kahnawake (Québec) communities. A mosaiclike wall of portraits illustrates the vibrancy of Native Americans today.

NATIVE MODERNISM:

The Art of George Morrison and Allan Houser

Third floor

The exhibition features the work of George Morrison (Grand Portage Chippewa, 1919 - 2000) and Allan Houser (Chiricahua Apache, 1914 - 1994) and brings together 200 of the best works from each artist's remarkable career.

WINDOW ON COLLECTIONS:

Many Hands, Many Voices

Third and fourth floors

This exhibition of nearly 3,500 objects from the museum's collection highlights the breadth and diversity of Native American objects, including animal-themed figurines and objects, beadwork, containers, dolls, peace medals, projectile points, and *qeros* (cups for ritual drinking).

THE JEWELRY OF BEN NIGHTHORSE

Sept. 25, 2004, through April 3, 2005

Fourth floor conference rooms

In this exhibition, Ben Nighthorse Campbell reflects his ancestry through the imagery in his work.

Public Programs

NATIVE BOAT BUILDING TRADITIONS

Hawaiian dugout canoe: Sept. 21-27, Oct. 1-4, 7-11, 14-18

Inuit kayak: Sept. 21-26 and 28-30, Oct. 3-7, 10-14 and 17-21

Potomac area (first floor)

Observe the craftsmanship of boat building and talk to Native boat builders and their apprentices. The demonstrations are in collaboration with Friends of Hokule'a and Hawai'iiloa, a nonprofit organization in Hawai'i, and with a Nunavut community in Canada.

INAUGURAL MONTHLY PUBLIC PROGRAMS

Native Writers Series

Featuring Vine Deloria Jr. (Standing Rock Sioux)
Oct. 6, 6:30 p.m.

Main theater (first floor)

Listen to a presentation followed by a discussion with Vine Deloria Jr., a renowned author, historian, and scholar. Reception to follow.

Native Filmmakers Series

Featuring Alanis Obomsawin (Abenaki)

Oct. 14, 6:30 p.m.

Main theater (first floor)

Join us for a screening followed by a discussion with Alanis Obomsawin, one of Canada's most distinguished documentary filmmakers. Her latest National Film Board production, *Our Nationhood* (2003), chronicles the determination and tenacity of the Listuguj Mi'gmaq people to use and manage the natural resources of their traditional lands. Film subject to change.

Performing Arts Series

Features the Tewa Dancers of the North
(San Juan Pueblo)

Oct. 15 and 21, noon

Oct. 16, 2 p.m.

Main theater (first floor)

Come watch traditional Pueblo dances.



PHOTO BY DIRK BAKKER

Dogfish frontlet, c. 1860. Artist unknown, Haida. Wood, paint, abalone. 20 x 16 x 5 cm

Part of the Charles and Valerie Diker Collection

NMAI EXHIBITIONS AND PUBLIC PROGRAMS AT THE GEORGE GUSTAV HEYE CENTER IN LOWER MANHATTAN

Exhibitions

CONTINUUM: 12 ARTISTS

Through Jan. 3, 2005

This 18-month exhibition series features works by contemporary Native American artists, two at a time, from a changing selection of those who represent the succeeding generations of art begun by George Morrison (1919-2000, Grand Portage Band of the Lake Superior Ojibwe) and Allan Houser (1914-1994, Warm Springs

Chiricahua Apache), two major figures of 20th-century Native American art. Like Morrison and Houser, these artists draw from a variety of influences, both inside and outside art schools and universities. Exploring new directions, they have established reputations as groundbreakers in the realm of contemporary art and Native American art history. The series has showcased the works of Kay WalkingStick (Cherokee), Rick Bartow (Yurok-Mad River Blood Band), Joe Feddersen (Colville), Harry Fonseca (Nisenan Maidu/Hawaiian/Portuguese), Richard Ray Whitman (Yuchi), Hock E Aye Vi Edgar Heap of Birds (Cheyenne/Arapaho), Nora Naranjo-Morse (Pueblo Santa Clara), George Longfish (Seneca/Tuscarora), Shelley Niro (Bay of Quinte Mohawk), and Judith Lowry (Maidu-Hamowi Pit River). Opening Aug. 28 is Jaune Quick-to-See-Smith (Salish/Cree/Shoshone), and Marie Watt (Seneca) will open on Sept. 11.

Curator's and Artists' Dialogue

Sept. 6, 5 p.m.

Collector's Office

Marie Watt

THE SMITHSONIAN NATIONAL MUSEUM OF THE AMERICAN INDIAN IS JUST BEGINNING...

Secure its future by planning today



(l-r) Suzanne Torchiani (Ho-Chunk), Kalan Yazzie (Navajo) and Jim Pepper Henry (Kaw) in front of the U.S. Capitol in Washington, D.C.
Photo by Katherine Fogden, NMAI.



While we celebrate the opening of the Smithsonian's National Museum of the American Indian (NMAI) on the National Mall, in the weeks, months, and years that follow, we must explore ways to help the Museum and its programs thrive.

One of the simplest ways you can help to ensure that the Museum remains strong is to provide for the Museum in your Will. Or take advantage of a special giving opportunity that will provide you with a fixed income for life. For example, a charitable gift annuity can:

- increase your spendable income
- provide you with a fixed income for life — part tax-free
- provide you with a charitable deduction for your gift and
- help support the vital mission of the NMAI to preserve, present, and celebrate the cultures of the Native peoples of the Western Hemisphere.



"The reliable income and rate of return from the gift annuity were attractive, but they were a secondary motivation for me. The reason I made the gift was to further the NMAI's mission."

-WARREN BUXTON, NMAI MEMBER

Yes, I want to support the Smithsonian's National Museum of the American Indian.

Please send me the following information:

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All inquiries are confidential and the information we provide to you is for illustrative purposes only.

- ☐ I would like to receive the wording to name the NMAI beneficiary of my Will, trust, or retirement plan.
- ☐ I have already named the NMAI as beneficiary of my Will, trust, retirement plan, or life insurance policy.
- ☐ Please send me instructions for making a gift of appreciated securities.
- ☐ Please send me information about a gift that will provide me with income based on the following information. Birth date(s) of individual(s) to receive income (month/day/year) _____ and _____.
\$ _____ cash, \$ _____ credit card, or
\$ _____ in appreciated securities that I purchased for \$ _____.

Please mail coupon to: Todd Cain, development officer, Smithsonian National Museum of the American Indian, P.O. Box 23473, Washington, DC 20026-3473; fax to 202-357-3369. Call 202-357-3164, or e-mail plannedgiving@si.edu.

CALENDAR CONT'D.

THE LANGUAGE OF NATIVE AMERICAN BASKETS: FROM THE WEAVER'S VIEW

Through Jan. 9, 2005

This exhibition features more than 200 baskets from the NMAI collection. It presents basketmaking according to the Native cultural viewpoint, focusing on the process of making a basket rather than on the finished basket as an object.

FIRST AMERICAN ART: THE CHARLES AND VALERIE DIKER COLLECTION OF AMERICAN INDIAN ART

Through Oct. 31, 2005

This collection celebrates the rich aesthetics of North American Native peoples through the display of more than 200 objects from the private collection of Charles and Valerie Diker. The organization of the exhibition is based on discussions about the Diker collection with contemporary artists and scholars. The exhibition's presentation emphasizes the Native voice and reveals the way Native people see the world through their objects.

At the Movies

May–October 2004

Auditorium

AT THE MOVIES celebrates Native stories and the work of Native Americans in the movies – directors, actors, writers, musicians, and cultural activists. Free admission. For a listing of the movies or to make a reservation, please visit www.nativenetworks.si.edu, call 212-514-3737, or e-mail FVC@si.edu.

THE LAND HAS EYES

Sept. 30, 6–8:30 p.m.

Oct. 1, 4–6:30 p.m.

Oct. 2, 1–3:30 p.m.

The Land Has Eyes/Pear Ta Ma 'On Maf (2003, 87 min.). Fiji. Vilsoni Hereniko (Rotuman).

Producers: Jeannette Paulson Hereniko and Corey Tong. Executive producer: Merata Mita (Maori). East Coast Premiere. This is the first feature film to be directed by a native of the Fiji Islands. Living on the island of Rotuma, young Viki (Sapeta Taito), rejecting colonial culture, is inspired by her people's tradition of the Warrior Woman (played by Rena Owen, well-known from *Once Were Warriors*) and stands up to the authorities when her father is unjustly accused. Presented in collaboration with the Center for Religion and Media at New York University. Discussion follows with Vilsoni Hereniko and Jeannette Paulson.

At the Movies is made possible with public funds from the New York State Council on the Arts, a state agency, and with support from the Andrew W. Mellon Foundation.



Smithsonian National Museum of the American Indian

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MUSEUM GUIDE

NMAI ON THE NATIONAL MALL

HOURS:

The National Museum of the American Indian on the National Mall opens September 21, 2004. Open daily, except December 25, from 10 a.m. until 5:30 p.m.

SPECIAL OPENING-WEEK HOURS:

The museum will be open continuously from 1 p.m. on Tuesday, Sept. 21, to 5:30 p.m. on Wednesday, Sept. 22. Thursday, Sept. 23: 9 a.m.-5:30 p.m. Friday, Sept. 24: 9 a.m.-9 p.m. Saturday, Sept. 25: 9 a.m.-5:30 p.m. Sunday, Sept. 26: 9 a.m.-5:30 p.m.

LOCATION:

4th St. and Independence Ave., S.W.
Washington, D.C. 20024
Phone: 202-633-1000



NMAI AT THE GEORGE GUSTAV HEYE CENTER IN LOWER MANHATTAN

HOURS:

Open daily, except December 25, from 10 a.m. until 5 p.m., and, through the generosity of the Booth Ferris Foundation, Thursdays until 8 p.m. Admission is free.

MUSEUM SHOPS:

For special-occasion shopping, jewelry by Native artists, books, and children's gifts are available in the Museum shops located on the gallery and ground floor.

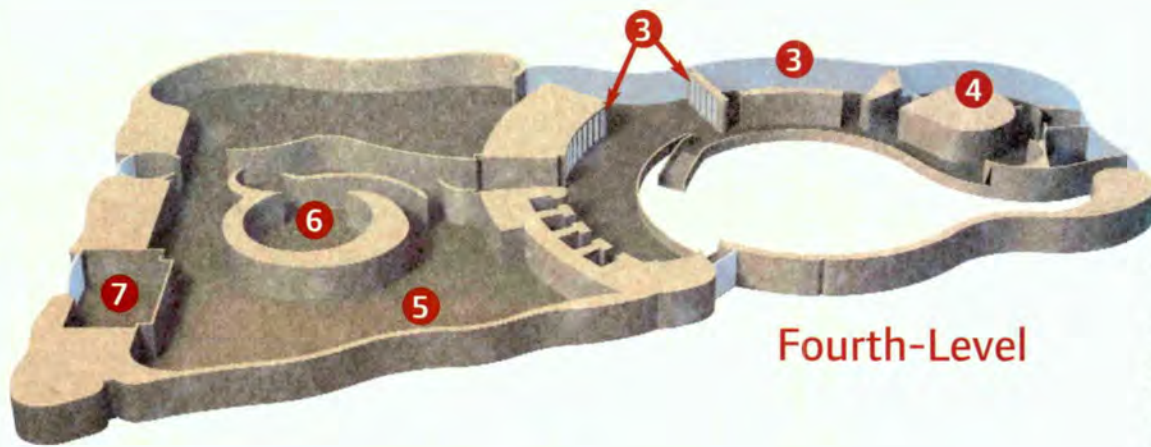
LOCATION:

National Museum of the American Indian
Smithsonian Institution, George Gustav Heye Center
One Bowling Green, New York, NY 10004

For more information, call 212-514-3767,
visit <http://www.AmericanIndian.si.edu> or
<http://www.conexus.si.edu>

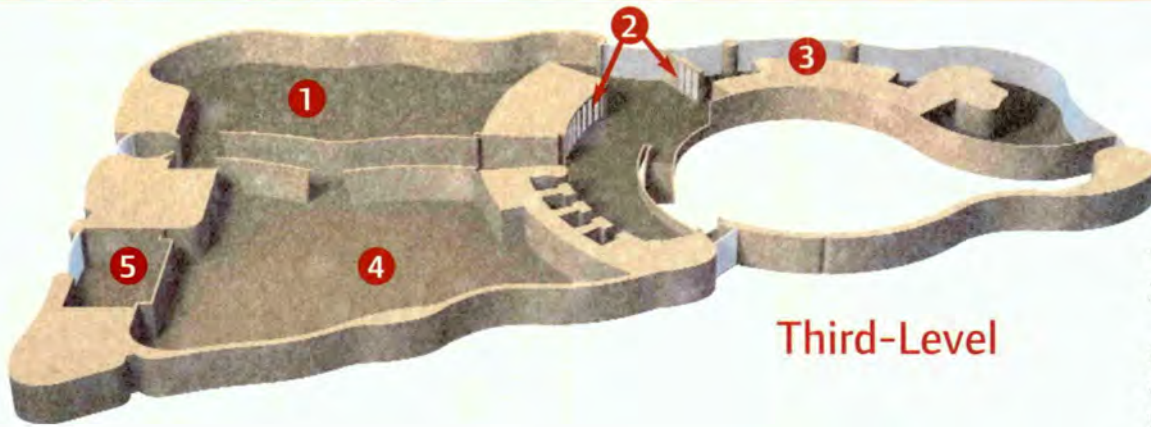


All programs are subject to change. For membership information, call (800) 242-NMAI. For program updates, call (212) 514-3888. Produced by NMAI. Rachahd Garguilo and Amy Drapeau, Calendar Editors.



Fourth-Level

1. *Our Peoples* Exhibition
2. *Window on Collections* Exhibition
3. Conference Center
4. Patron's Lounge
5. *Our Universes* Exhibition
6. Lelawi Theater
7. Education Workshops



Third-Level

1. Changing Exhibitions
2. *Window on Collections* Exhibition
3. Resource Center
4. *Our Lives* Exhibition
5. Education Workshops



Second-Level

1. Roanoke Museum Store



Ground-Level

1. Mitsitam Cafe
2. Chesapeake Museum Store
3. Potomac
4. Information
5. Group Orientation
6. Main Theater

Lila tanyan waecanunti yelo.
A job well done.

Billy Mills

Billy Mills,
National Spokesperson
Running Strong for American Indian Youth®

Congratulations to the
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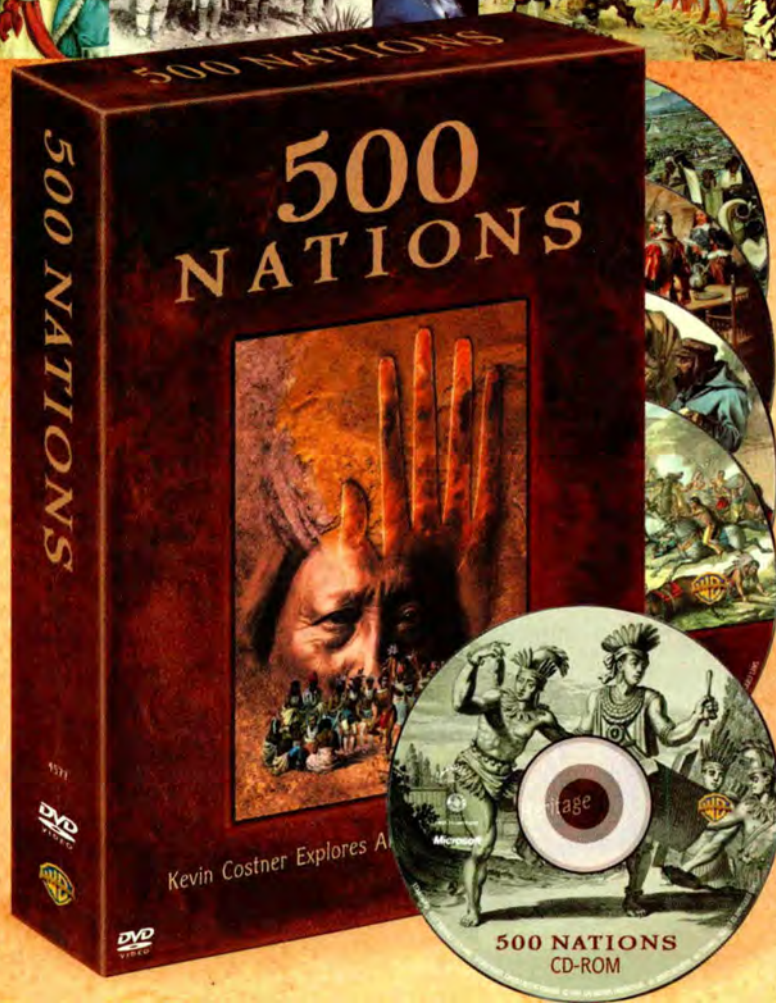
Pictured from left to right:
Billy Mills (Oglala Lakota)

Rick West (Southern Cheyenne), Director, NMAI

Gene Krizek, President, Running Strong

Lauren Haas Finkelstein, Executive Director, Running Strong
Honoring Billy Mills and NMAI at the "Our Universes" Gallery.

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