NATIONAL MUSEUM of the AMERICAN

INDIAN

FALL 2015

KAY WALKINGSTICK

LIFETIME RETROSPECTIVE

+

ALIEN ABDUCTIONS
THE REAL STORY OF THE MAWOOSHIN FIVE...AND A LOT OF BOGUS HISTORY

INDIAN WOMEN WARRIORS OF THE WAR OF 1812

TRUTH, RECONCILIATION AND BALLET

Smithsonian
National Museum of the American Indian

TAWNTO

For the Bold, Brave & Beautiful
Luxury Apparel & Accessories
Eco-friendly Authentic
Native Fashion

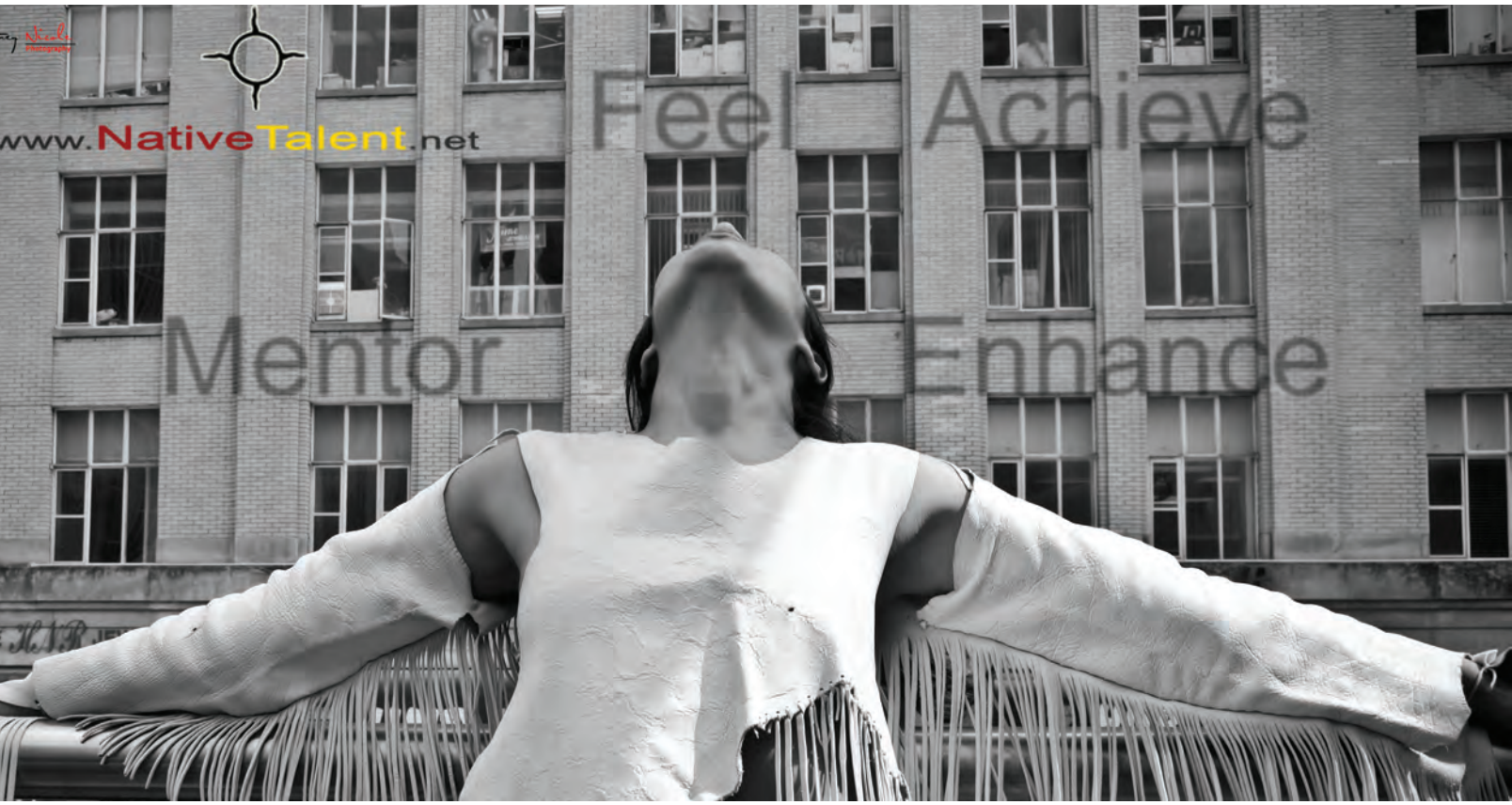
www.TAWNTO.com

They'll Know We Are Choctaw by our Culture...

Choctaw Days * October 2015 * Washington DC

Capitol Museum * Cultural Events & Classes *
Labor Day Festival * Historic Preservation *
Tvshka Homma Grounds * Summer Camps *
Cultural Special Projects & Recreation
* Choctaw Stickball * Cultural Archiving *
Cultural Affairs & Arts Education * Choctaw Royalty *

Chief Gary Batton
Assistant Chief Jack Austin Jr.
www.choctawnationculture.com
www.choctawnation.com



Promoting cultural entertainment and celebrating diversity through music, movies & literature.

www.NativeTalent.net

"Magnificent!"

—The Wall Street Journal on the Dugout Canoes exhibit.

CHICKASAW
CULTURAL CENTER

EXTENDED BY POPULAR DEMAND

DuGout CanoES
Paddling *through the* Americas

Explore the world exposed when 101 ancient canoes were found in a dry lake bed. The acclaimed exhibit, with videos, interactive play and canoes, old and new.

Produced by the Florida Museum of Natural History with support from the AEC Trust, Lastinger Family Foundation, State of Florida and VisitGainesville.

OPEN UNTIL SEPT. 27

CHICKASAW CULTURAL CENTER

Sulphur, OK
580-622-7130
canoes2015.com

35 **AdventureRoad.com**
Travel Partner

Mark Sublette
MEDICINE MAN GALLERY™

Santa Fe Summer Shows
602A Canyon Road, Santa Fe, NM

Zia Canteen
c. 1910-20
11″ x 10.5″ x 6″

Pueblo Canteens, c. 1850-1940
Show dates July 3rd - August 31st

Navajo USA Map Pictorial Rug c. 1960-70 49.5″ x 50.5″

17th Annual Maria Martinez and Family Show & Sale Over 50 Pieces
Show dates July 31st - August 23rd

Tony Da
c. 1970
5″ x 6″

Influences: The Art of Navajo Pictorial Weavings, c. 1880-1970
Show dates August 1st - September 15th

Medicine Man Gallery Santa Fe
Open Seasonally July 1 - September 30
602A Canyon Road, Santa Fe, NM
Tucson Gallery Open Year Round
6872 E. Sunrise Dr. Ste. 130, Tucson, AZ
800-422-9382
office@medicinemangallery.com

New Release
Between the White Lines
by Mark Sublette
Hardcover $24.95
Also Available on eBooks

7,000 Works Online **MEDICINEMANGALLERY.COM**


STANDING
FIRM FOR
JUSTICE
NARF
Native American Rights Fund
For 45 Years, the Native American Rights Fund has stood firm for justice in Indian Country. In this anniversary year, NARF is intensifying efforts to protect tribal sovereignty, enforce treaties and preserve Native culture and resources. Every day, NARF's Modern Day Warriors are on the front lines in the continuing battle for Native justice. Please support NARF in continuing these efforts.
Visit www.narf.org to see how you can help, and please visit us at Santa Fe Indian Market in the non-profit area next to the Basilica of St. Francis.

AMERICAN
INDIAN

DIRECTOR:
Kevin Gover (Pawnee)

EDITOR-IN-CHIEF:
Eileen Maxwell

COPY EDITOR:
Leonda Levchuk (Navajo)

ADMINISTRATIVE COORDINATOR:
David Saunders

PUBLISHER:
Tim Johnson (Mohawk)

MANAGING EDITOR:
James Ring Adams

ART DIRECTION AND PRODUCTION MANAGEMENT:
David Beyer (Cree)
Perceptible Inc.

ADVERTISING SALES:
Millie Knapp (Kitigan Zibi Anishinabe)
millie.knappmedia@gmail.com

National Museum of the American Indian magazine (ISSN 1528-0640, USPS 019-246) is published quarterly by the Smithsonian's National Museum of the American Indian (NMAI), 4th Street and Independence Ave SW, MRC 590 P.O. Box 37012, Washington, D.C., 20013-7012. Periodical postage paid at Washington, D.C., and at additional offices. *National Museum of the American Indian* magazine is a benefit of NMAI Membership and constitutes $6 of an individual's annual membership. Basic annual membership begins at $25.

Reprinting Articles: Articles may be reprinted in whole or in part at no charge for educational, non-commercial and non-profit purposes, provided the following details for the respective article are credited: "*National Museum of the American Indian*, issue date [such as "Winter 2005"], title of the article, author of the article, page numbers and © 2015 Smithsonian Institution, National Museum of the American Indian." Questions regarding permission to reprint and requests to use photos should be directed to the NMAI's Office of Public Affairs in Washington, D.C., at (202) 633-6985.

Letters to the Editor are welcome and may be mailed to NMAI, Attn. Editor, Office of Public Affairs, P.O. Box 23473, Washington, D.C., 20026-3473 or an e-mail may be sent to aieditor@si.edu. Or, you may call NMAI's Public Affairs office at (202) 633-6985 or send a fax to (202) 633-6920, Attn. Public Affairs.

Back issues of *National Museum of the American Indian* are $5 per copy (shipping and handling included), subject to availability. To order, please call (800) 242-NMAI (6624) or send an e-mail to NMAImember@si.edu.

Member Services: To join or renew your existing membership, or to submit a change of address, please call (800) 242-NMAI (6624), visit www.AmericanIndian.si.edu/give or send an e-mail to NMAImember@si.edu.

You may also write to NMAI Member Services, P.O. Box 23473, Washington, D.C., 20026-3473.

Postmaster: Send change of address information to National Museum of the American Indian, P.O. Box 23473, Washington, D.C. 20026-3473.

THE SMITHSONIAN NATIONAL MUSEUM OF THE AMERICAN INDIAN

presents

KAY WALKINGSTICK

AN AMERICAN ARTIST

Opening Nov. 7, 2015
Washington, D.C.

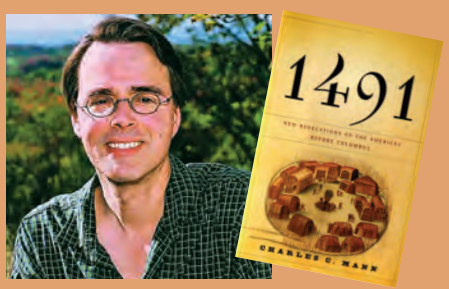
SYMPOSIUM IN HONOR OF KAY WALKINGSTICK

Seizing the Sky: Redefining American Art

Nov. 5, 2015
Rasmuson Theater

AN EVENING WITH AUTHOR CHARLES MANN

Sept. 24, 2015
6 p.m.
Rasmuson Theater



NMAI ART MARKET

Washington, D.C. and New York locations
Dec. 5 and 6, 2015

Smithsonian
National Museum of the American Indian

www.AmericanIndian.si.edu

Call to Artists

National Museum of the American Indian

Native Art Market

December 5 & 6, 2015

AmericanIndian.si.edu

CONTENTS

FALL 2015
VOL. 16 NO. 3

On the Cover: "If you've never been in love, you won't understand her ice cream nudes; edible strawberry, coffee, blueberry bodies, inviting you to taste," wrote a publicist about Kay WalkingStick's pastel silhouettes in 1969. The first ever retrospective of her long, prolific career *Kay WalkingStick: An American Artist,* opens November 7 in the Third Level Gallery at the National Museum of the American Indian in Washington, D.C. and runs through Sept. 18, 2016.

Detail from Kay WalkingStick. *Me and My Neon Box,* 1971. Acrylic on canvas, 54" x 60". Collection of the artist.

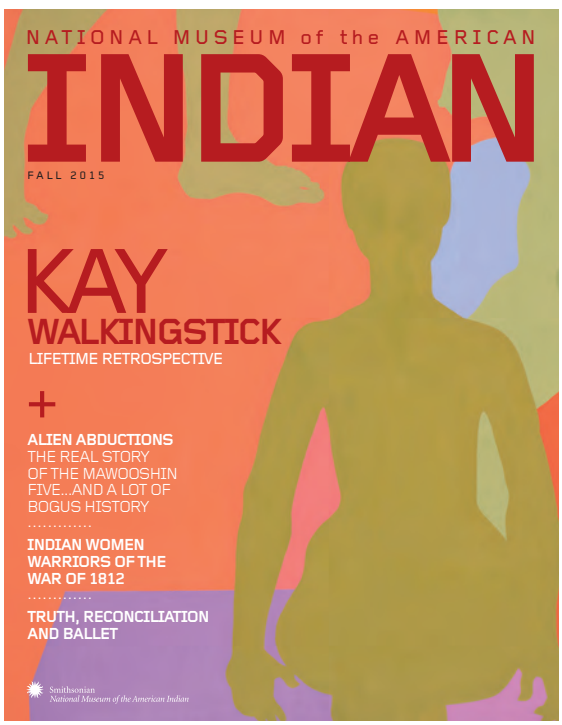


PHOTO BY LEE STALSWORTH, FINE ART THROUGH PHOTOGRAPHY, LLC.

18

KAY WALKINGSTICK: PASSION AND PLACE

In a lifetime of varied styles, the Cherokee artist returned again and again to landscapes, "a living synthesis of human presence and place." A major retrospective opening November 7 at the National Museum of the American Indian in Washington, D.C., will show the range of her long career, from her early pastel nudes to her famed diptychs.

26

GOING HOME STAR: RECONCILIATION BY BALLET

With substantial indigenous guidance, The Royal Winnipeg Ballet is turning harrowing aspects of First Nations history into acclaimed ballets. It is following its signature work, *The Ecstasy of Rita Joe,* with the new *Going Home Star,* inspired by the Truth and Reconciliation Commission examination of Canada's Native residential boarding schools.

32

ALIEN ABDUCTIONS: HOW THE ABENAKI DISCOVERED ENGLAND

In 1605, Captain George Waymouth sailed to the coast of Maine on a mission to kidnap Natives for their political and geographic intelligence. The Abenaki became embroiled in Great Power intrigues and carried enough insight back home to frustrate the colonizers.

42

THEY ALSO SERVED: AMERICAN INDIAN WOMEN IN THE WAR OF 1812

Native participants in the War of 1812 included several Haudenosaunee women, who fought another battle years later to get their pensions.

46

INSIDE NMAI

WHAT'S IN A NAME?

BY KEVIN GOVER

President Obama started his recent historic tour of Alaska by announcing official restoration of the Koyukon Athabaskan name Denali to the nation's highest mountain. The State of Alaska has used that name officially since 1975 and Alaskan Natives, of course, have called the 20,000-foot peak Denali (The High One) from time immemorial.

But the change is not without controversy. Interior Secretary Sally Jewell made the decision to break a 40-year impasse at the United States Board on Geographic Names, a body of the U.S. Geological Survey. Despite constant petitioning by Native groups and Alaskan state and federal officials, the Board was stymied by opposition from the Ohio congressional delegation, which wanted to preserve the former official name Mount McKinley, in honor of President William McKinley of Canton, Ohio.

It seems an odd thing that a place that President McKinley never visited should bear his name. Still, we can understand Ohio's concern for its history, and wondered whether McKinley is honored through place names within his home state. Currently, the only municipality in Ohio to bear his name is the town of McKinley Heights, population 700, near Youngstown. Perhaps it would be more appropriate to rename the state's largest city, Columbus, population over 700,000, after the 25th president. Or his name could be given to the highest elevation in Ohio. But the use of McKinley's name to supplant the Native name for a mountain he never saw in a territory he never visited shows just how strange the issue of place names can be.

Our resident geographer Doug Herman, a member of the Museum's Scholarship Group, has laid out the issue well in a recent article in the American Indian Culture and Research Journal. He reminds us that assigning place names was "a means of forging a national identity for the settler culture." The practice of replacing indigenous names with the nomenclature of new arrivals is a universal feature of human history, and Herman focuses on original American Indian place names.

PHOTO BY D.A. PETERSON/©2013 THE WASHINGTON POST/GETTY IMAGES

He surveys the vast literature on Indian names and finds three main phases. The first he calls the "hobbyist" approach, compilations of lists by amateur researchers often moved by Romantic notions of a vanishing people. This approach, also sometimes spiked with racial denigration, prevailed through the 19th century to the 1950s. It was supplanted by a second phase more solidly grounded in linguistic studies. This academic approach insisted, properly I think, on studying the rich variety of languages that produced these names.

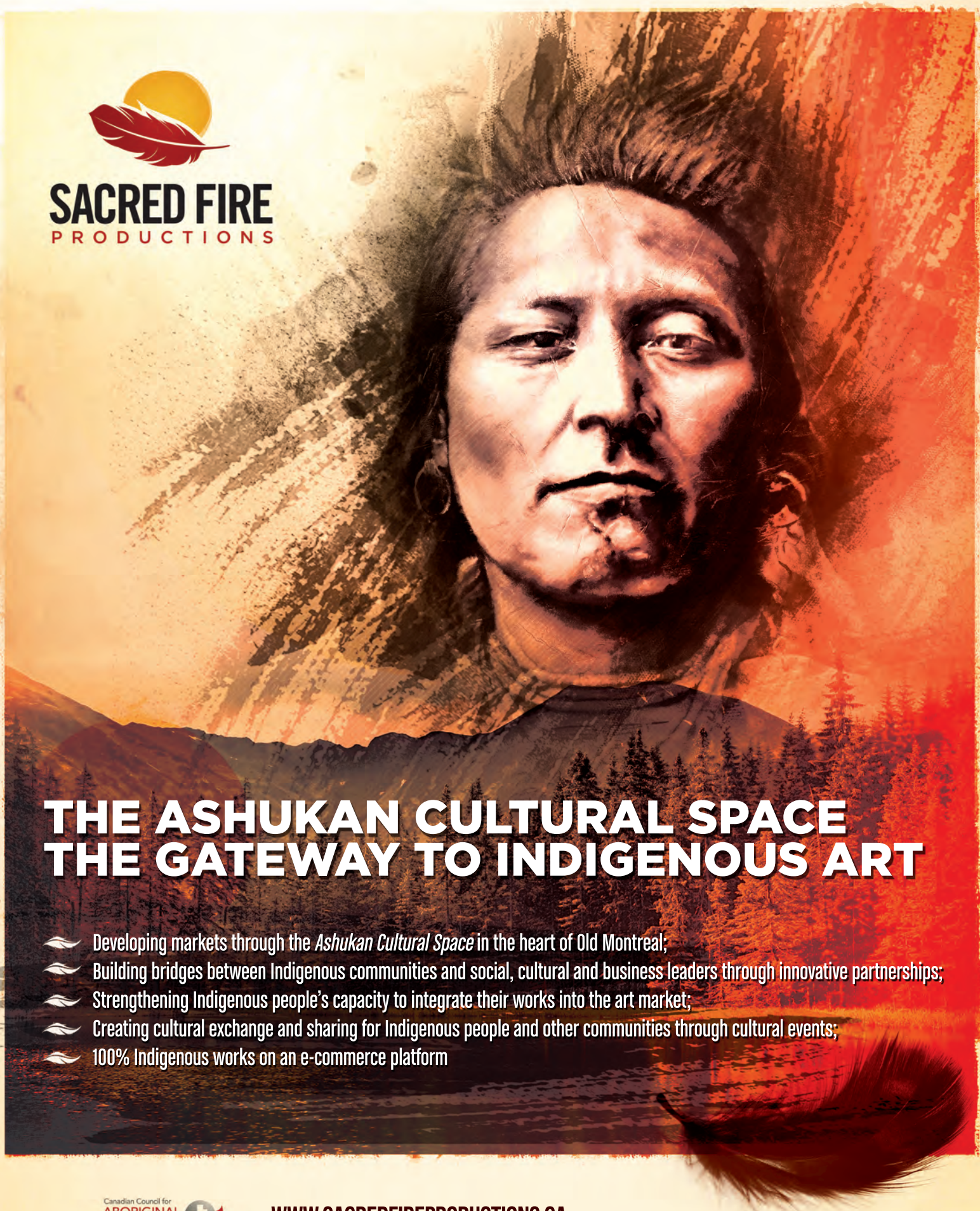
Herman's third phase comes to the fore in the activism of the '70s, the assertion of real living American Indians to have a say in the names used for and about them. This push takes two forms. One is the campaign against derogatory names, which readers of this space have heard about before. The other, evident in the President's Denali announcement, is "a push to reinstitute traditional names, either in place of existing non-Native names, or as new names for as-yet-unnamed places."

Herman observes, "Given the ways in which American Indian place names have been trammeled by colonization over the past few centuries, it should not be surprising that the process of restoring traditional names is fraught." But each campaign, he says, is "an act of sovereignty on the part of the tribal peoples involved." To this I would add that when such campaigns are successful, they advance acknowledgements by the United States that Native people first claimed this land and introduced human civilization.

His essay underscores the importance of naming for defining a culture's relation to place and to the people who were here first. "The romantic Indian of yore may never go away from American culture. But in the twenty-first century, the American search for identity has a postmodern instability that includes an increasing recognition that Indians are alive and well and often want their land back."

As this process develops, the restoration of Denali is indeed a landmark.

Kevin Gover (Pawnee) is the director of the National Museum of the American Indian.


SACRED FIRE
PRODUCTIONS
THE ASHUKAN CULTURAL SPACE
THE GATEWAY TO INDIGENOUS ART
Developing markets through the *Ashukan Cultural Space* in the heart of Old Montreal;
Building bridges between Indigenous communities and social, cultural and business leaders through innovative partnerships;
Strengthening Indigenous people's capacity to integrate their works into the art market;
Creating cultural exchange and sharing for Indigenous people and other communities through cultural events;
100% Indigenous works on an e-commerce platform
Member of
Canadian Council for
ABORIGINAL
BUSINESS
WWW.SACREDFIREPRODUCTIONS.CA

A gift in honor of a loved one

As someone who values education more highly than anything else, Mary Hopkins finds that the Smithsonian offers wonderful learning opportunities through its exhibitions, publications and travel programs. "I am always seeking new things to see, do and learn," says Mary, who recently traveled to China and Tibet with Smithsonian Journeys.

"This legacy is a wonderful way for me to honor my husband, who was part Choctaw Indian."

Her late husband, Homer, shared her love of travel, and she fondly recalls visiting Native lands with him to learn about different tribes and cultures. "I wanted to make a gift in my husband's memory, but it was hard to come up with a concrete tribute," reflects Mary. That is why, with guidance from the Smithsonian's planned giving staff, she decided to pay tribute to her husband and support education with a bequest to endow internships at the National Museum of the American Indian.

"This legacy is a wonderful way for me to honor my husband, who was part Choctaw Indian, and to support the educational opportunities that I treasure at the Smithsonian," remarks Mary. "This gift really hits the nail on the head."

Smithsonian
National Museum of the American Indian

For more information, contact **Melissa Slaughter**
National Museum of the American Indian
PO Box 23473 | Washington, DC 20026
(202) 633-6950 | slaughtermel@si.edu

SUGGESTED BEQUEST LANGUAGE

We suggest using the following language to name the NMAI as a beneficiary of your will or trust. When completing retirement plan and life insurance beneficiary forms, you will want to be sure to use the correct legal name of the NMAI, as well as the federal tax identification number listed below.

I hereby give, devise and bequeath _____ *(specific dollar amount, percentage, or percentage of the residue of my estate)* to the Smithsonian National Museum of the American Indian located at 4th Street and Independence Avenue, SW, MRC 590, Washington, DC 20560-0590. The National Museum of the American Indian's federal tax identification number is 53-0206027.

◯ I would like more information on making a bequest to the NMAI.

◯ I have included a gift to the NMAI in my will or other estate plan.

Your name(s) _____

Address _____

City _____

State _____ Zip _____

Phone _____

Email _____

JOIN TODAY FOR ONLY $25 – DON'T MISS ANOTHER ISSUE!

JOIN TODAY AND LET THE MUSEUM COME TO YOU!

BECOME A MEMBER OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN FOR JUST $25 AND YOU'LL RECEIVE:

- **FREE 1 year subscription** to our exclusive, full-color quarterly publication, *American Indian* magazine
- **Preferred Entry** to the NMAI Mall Museum at peak visitor times
- **20% discount** on all books purchased from the NMAI web site
- **10% discount** on all purchases from the Mitsitam Café and all NMAI and Smithsonian Museum Stores
- **Permanent Listing** on NMAI's electronic Member and Donor Scroll

NATIONAL MUSEUM OF THE AMERICAN INDIAN

Join online at www.AmericanIndian.si.edu or call toll free at 800-242-NMAI (6624) or simply mail your check for $25 to NMAI, Member Services PO Box 23473, Washington DC 20026-3473

Kay WalkingStick with *Hudson Reflection, I,* October 1972.

COURTESY OF THE ARTIST, PHOTO BY MICHAEL ECHOLS

KAY WALKINGSTICK

PASSION AND PLACE

Kay WalkingStick has always been enthralled with the beauty of the landscape.

Sitting last May along the edge of the Ramapo River, in northern New Jersey, a place brimming with activity as tiny insects leaped across the surface of the water and thick foliage bristled in the summer breeze, WalkingStick silently studied the scene as she sketched.

"My paintings aren't exact depictions of a place; they are based on the look and feel of a place," she says. "Landscape paintings are depictions of nature re-organized by an artist. This is what landscape painters have always done." This thoughtful, but sophisticated, approach to landscape painting has led WalkingStick to her standing today as both a celebrated Native artist and landscape painter.

The retrospective *Kay WalkingStick: An American Artist,* which opens this fall at the National Museum of the American Indian in Washington, D.C., will be a major milestone in this Cherokee artist's career. It will provide a detailed visual history of her life's work, from the early 1970s onward. It may come as a surprise to some visitors that WalkingStick's paintings have ranged from edgy, playful, candy-colored nudes, such as *Me and My Neon Box* (1971) to dramatic abstractions which pay homage to American Indian historical figures, such as *Sakajeweha: Leader of Men* (1976). However, in a career spanning almost five decades, it is the landscape that calls to her again and again.

Early in her career, while she balanced the challenge of raising a young family in northern New Jersey with pursuing opportunities in the buzzing art world of New York City, her representational imagery focused on color and form, including numerous nudes depicted in silhouette, and also elegant, lightly whimsical depictions of the Hudson River and a cloud-filled sky. In 1973, WalkingStick decided to pursue her MFA at Pratt Institute in New York City and turned wholly to abstraction, both as a formal exploration of geometry and as a means to express deeper meaning about Native history and leaders. Though she had always taken her Cherokee identity for granted, during this time Native people were becoming more and more visible within the national media, leading her to use her art to more closely examine her relationship to a larger American Indian identity.

Sakajeweha: Leader of Men (see page 53), is an iconic example of WalkingStick's work from this period. The surface is covered with an acrylic and a cold wax emulsion, giving

BY KATHLEEN ASH-MILBY AND BRADLEY PECORE

the green paint a cartographic texture of subtle ridges and valleys. The arc, a shape that repeats in this painting four times, was a focus of her work throughout the 1970s and early 1980s. Some primitivist readings suggested that the arcs in her work "danced" or referenced the "bow." In other cases feminist writers saw the shapes as renditions of the female anatomy. It is obvious that at a time rife with political protest these ideas could easily be associated with the artist and her work. For the artist, the arc was a geometrical form, a segment of a circle.

Whether they are meditative, pictographic or feminist, these ambiguous shapes provoke inquiry. Rich colors and bold hard-edged forms attract the viewer while the title ignites intrigue about the story of Sakajeweha, Chief Joseph, John Ridge and other key figures in American history. WalkingStick's paintings were an overt attempt to come to terms with a history that was forgotten or ignored.

After a decade of abstraction, the pivotal experience of living in the Rocky Mountains while a resident artist at Fort Lewis College in Durango, Colo., led the artist to reconsider her abandonment of the landscape. Even as a young girl she was enraptured with the beauty of the valleys and hills near her childhood home in Syracuse, N.Y., longing to capture it through painting. By the mid-1980s this passion led to the creation of the work for which she is best known, her iconic two-paneled

PHOTO COURTESY OF THE DENVER ART MUSEUM

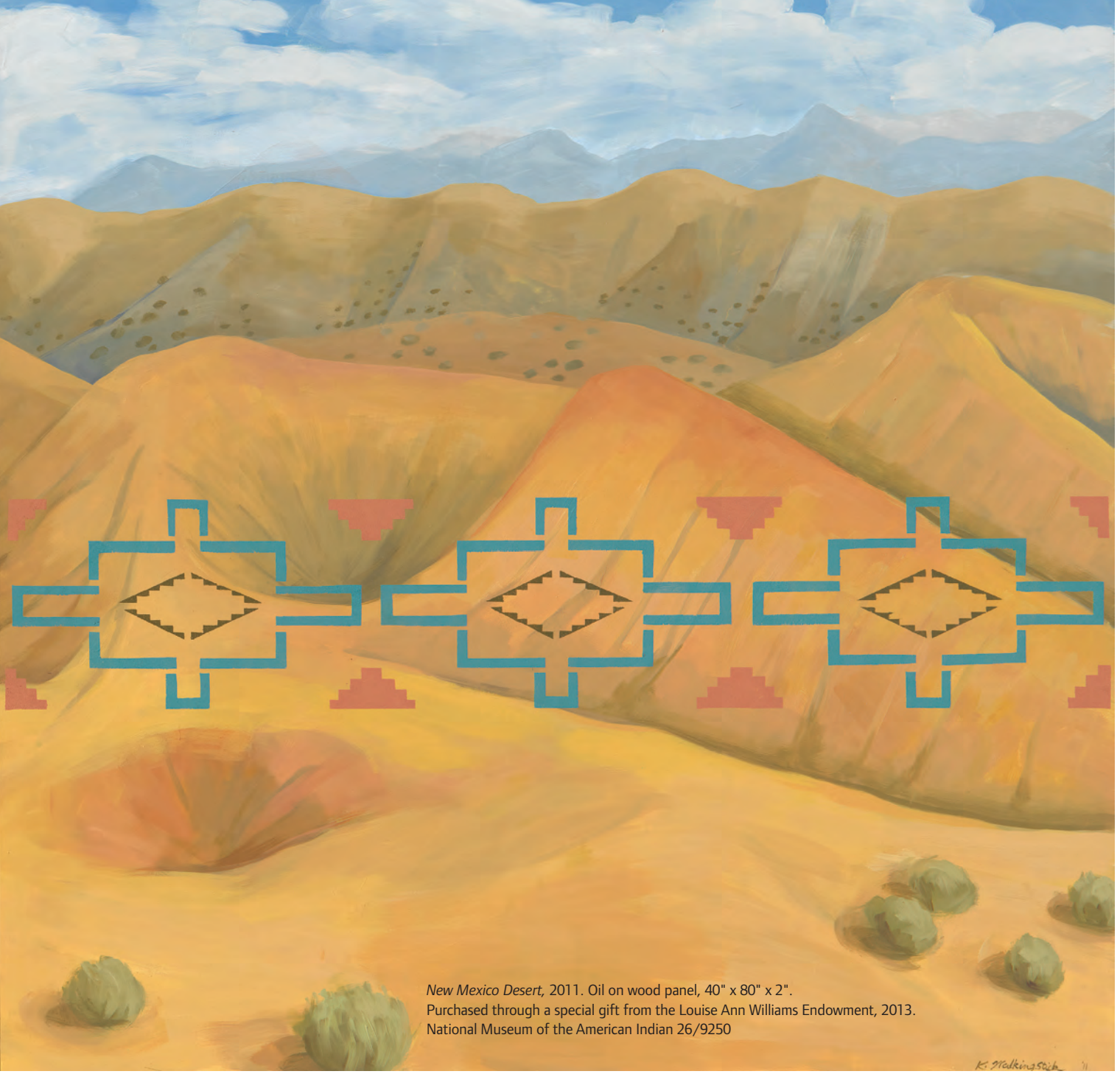
ABOVE: *Farewell to the Smokies,* 2007. Oil on wood panel, 36" x 72" x 1". Denver Art Museum: William, Sr., and Dorothy Harmsen Collection. 2008.14.

LEFT: *Night (Usvi),* 1991. Oil, acrylic, saponified wax and copper on canvas, 36¼" x 72¼" x 2". Montclair Art Museum, purchased with funds provided by Alberta Stout. 2000.10

paintings (or diptychs) which combined abstraction and representational landscape painting. For example, in the diptych *Night* (1991), the left panel is dominated by an oval and circle form floating across a blue gradient background. The right panel depicts a stony landscape with the craggy remnants of a cliff in monochromatic blues, greys and bright white. Deep crater-like gouges mark the surface as meteors would mark the earth.

WalkingStick embraced the diptych format because it allowed her to combine her love of landscape traditions with her interest in addressing more complex and abstract ideas. The artist's intention was not for the viewer to appreciate each panel separately but to read them together as one concept or as a multi-layered idea. She has at times explained this division as representing two kinds of memory, one momentary and specific, the other timeless and nonspecific, in order to create a deeper and more complete wholeness. Her interest in exploring broad metaphysical themes is evident in the painting *Night* which includes copper in the abstract shape, a material that references an elemental connection to the environment. For WalkingStick it is also about "turning paint, mere earth and oil, into a message, one that speaks to us in a visual language."

Driven by her interest in universal themes, WalkingStick began to look more closely at the relationship between Native people and the land. Her consideration of terrestrial beauty and the sublime led her to investigate the deep connections and resonance of historical events in particular locations, seeking deep knowledge through careful contemplation. Her paintings began to combine landscape with the designs of the Native people who inhabited or are connected to those places. For the Wallowa Mountains in Oregon, for example, she used Nez Perce *parfleche* designs as inspiration. As artist Robert Houle (Saulteaux) has aptly stated, "her landscapes are a



New Mexico Desert, 2011. Oil on wood panel, 40" x 80" x 2".
Purchased through a special gift from the Louise Ann Williams Endowment, 2013.
National Museum of the American Indian 26/9250

PHOTO BY ERNEST AMOROSO

living synthesis of human presence and place."

The painting *Farewell to the Smokies* (2007) demonstrates this synthesis between an intense sense of ancestral presence and place. Although WalkingStick was very familiar with the story of the 19th-century forced removal of the Cherokee people from their eastern homelands to Indian Territory in Oklahoma, she never thought it would be the subject of her art. Yet upon visiting the Great Smokey Mountains in North Carolina she found herself overtaken by the contrast between the intense beauty and lushness of the mountains with the tragic expulsion of her ancestors. To capture this, she spread a breathtaking view of the mountains across

"...THERE ARE NO FIGURES, BUT BANDS OF PATTERNING LIFTED FROM NAVAJO RUGS AND NORTHERN CHEYENNE BEADWORK FLOAT LIKE SPIRITS OR MATERIALIZED MUSIC ACROSS DESERT VISTAS IN WHICH CEZANNE COMES TO THE RIO GRANDE."

– HOLLAND COTTER, *NEW YORK TIMES* REVIEW, MAY 10, 2013.

"IF YOU'VE NEVER BEEN IN LOVE, YOU WON'T UNDERSTAND HER ICE CREAM NUDES; EDIBLE STRAWBERRY, COFFEE, BLUEBERRY BODIES, INVITING YOU TO TASTE."

– J. NELSON, CANNABIS GALLERY, PRESS RELEASE, 1969

Me and My Neon Box, 1971. Acrylic on canvas, 54" x 60". Collection of the artist.

Talking Leaves, 1993. Artist's book: oil stick, collage on paper, 22" x 24¾" x 1½". Kay WalkingStick Collection, Billie Jane Baguley Library and Archives, Heard Museum, Phoenix, Ariz. RC 165(7):1.

HIDDEN TREASURE

BILLIE JANE BAGULEY LIBRARY AND ARCHIVES

In preparing the exhibition, *Kay WalkingStick: An American Artist,* the curators had access to the best resource, the artist herself. But, second only to the artist is one of the most substantial archives on Kay WalkingStick, the Heard Museum Billie Jane Baguley Library and Archives, and its Native American Artists Resource Collection.

This repository has been at forefront of building a Native art history since 1979. Under the stewardship of librarian Mary Graham, the library began the extensive task of gathering ephemera from artist cooperatives, traders and individual artists. To help build this resource Graham and colleague Carol Ruppe from Arizona State University developed an archive of 4,000 artists from Arizona and New Mexico. This information was published in 1985 as the *Native American Artists Directory,* which became the foundation of the Native American Artists Resource Collection.

Current Library and Archives director Mario Nick Klimiades has dedicated more than 25 years to magnifying the status of the collection to nearly 26,000 records of American Indian and Canadian First Nations artists. An online resource offers access to some of the most celebrated artists in the collection, including substantial files on Harry Fonseca, Fritz Scholder and Nora Naranjo-Morse. (It's available at www.heard.org/library/naarc.)

WalkingStick, in close collaboration with Klimiades, has been sending newspaper clippings, correspondence and exhibition ephemera to the archive for years, building several substantial files. In addition, WalkingStick generously donated to the Library and Archives her only artist book, *Talking Leaves* (1993), which contains a series of self-portraits and text which humorously chronicle insensitive and ignorant statements about her Native identity throughout her career. The book will be part of the exhibition in Washington, D.C.

The Billie Jane Baguley Library and Archives is truly a hidden gem for anyone interested in the history of contemporary Native art.

both panels, one in hues of burnt umber and the other in radiant greens. Closer examination of this majestic vista reveals a line of Cherokee exiles depicted in silhouette traversing the bottom of the composition. They walk from left to right, ending their journey in a black miasma, representing both the loss of their homeland and their uncertain future.

More recently her diptych paintings have also evolved into more unified compositions. *New Mexico Desert* (2011), a focus of her retrospective and a recent acquisition by the Museum, is a luminous oil painting on wood panel. Based on the landscape south of Chimayo, N.M., she depicts a dramatic view of soothing desert land beneath a cloud-filled sky. The surface is bathed in a morning glow rendered in brilliant golden tones that gives a calming effect. Across the right panel a Navajo textile design floats above the landscape and is impressed upon it. The design is not a precise copy; the colors have been altered to bright turquoise and a reddish-brown that references other Navajo artistic traditions such as jewelry but also makes the colors pop within the composition.

The Navajo design indicates what is both known and unknown, visible and invisible within this land. For most Americans the landscapes or the places we call home are often not recognized as Native places even though there is currently a large population of indigenous people within the United States. WalkingStick celebrates the natural beauty of the environment, as many American artists have, but also makes sure we do not forget that this land has a much deeper story, a history that is often hidden.

Kay WalkingStick's love of the land and passion for painting has led to a rich and rewarding career. Now 80 years old, she continues to seek knowledge and understanding through her art. She still seeks inspiration from the land, whether traveling in the high desert of New Mexico, driving through the Dolomites of northern Italy or sitting at the side of the Ramapo River.

Kathleen Ash-Milby (Navajo) is an associate curator at the National Museum of the American Indian in New York, and co-curator, with David Penney, associate director for Museum Scholarship, of *Kay WalkingStick: An American Artist.* Bradley Pecore (Menominee/Stockbridge-Munsee/Mohican) is Curatorial Resident at the National Museum of the American Indian in New York.

GOING HOME STAR

RECONCILIATION BY BALLET

BY MILLIE KNAPP

Ballet seemed an incongruous way, Tina Keeper thought at first, to present the story of the Indigenous residential boarding schools, a system designed to forcibly assimilate Native children into Canadian culture.

But she accepted a position on the board of the Royal Winnipeg Ballet (RWB) to help give indigenous direction to its project to develop a new Native-themed ballet.

The RWB, based in Manitoba, was already famous for a work on contemporary Indigenous life, *The Ecstasy of Rita Joe,* a gritty depiction of the destruction of a Native girl in the big city. The company turned to the work of Canada's Truth and Reconciliation Commission for a theme just as harrowing, the destruction of Indigenous culture in the boarding school system.

"We were able to get collaborators, dancers, elders and staff to feel like they were participating in something beyond the dance," says Keeper (Norway House Cree Nation), a film producer and former award-winning actress in the Canadian television series *North of 60.*

The result was the new ballet *Going Home Star: Truth and Reconciliation.* It premiered in October 2014 in a five-night sold-out run in Winnipeg, to commemorate the 75th anniversary of the RWB, one of the oldest ballet companies in North America. Plans are underway for a national Canadian tour in 2016 and the performance of excerpts in Washington, D.C., this December.

One thing was clear for Keeper, a member of the Canadian House of Commons in 2006 as Liberal representative from the riding of Churchill, and the Opposition Critic for Public Health and Canadian Heritage: Indigenous artists must steer the project direction.

In 2009, Keeper met RWB leaders Andre Lewis, artistic director, and Jeff Herd, executive director, to discuss how to envision a Native-themed ballet. She joined the RWB board and a programming committee where she became acquainted with Stephanie Ballard, a contemporary dance school director, in Winnipeg where she lives.

Early on, Keeper met with author Joseph Boyden (Anishinaabe) who lives in New Or-

Sophia Lee and Liang Xing in a scene from *Going Home Star - Truth and Reconciliation*, a new ballet from Royal Winnipeg Ballet about the First Nations trauma of the compulsory residential boarding schools.

leans, La. "Joseph, would you be willing to help us create a ballet?" she asked. He hesitated because he had no idea how to write a ballet.

"It became an opportunity to cross boundaries, to reclaim what is often considered a colonial art form," Boyden recalls.

"The heart of the Indigenous world is dance and music and story, so let's do this," he says. "Let's create something that is often thought of as very Western but turn it on its head. Re-imagine the paradigm and make it into something Indigenous."

He locked himself in a Toronto hotel room for two days during a book tour in Canada and wrote the story.

For Keeper it was difficult to share and trust non-Native individuals to honor the

Tanya Tagaq, Joseph Boyden, and Tina Keeper.

PHOTOS BY SAMANTA KATZ

heartache of Indigenous history, but the planning meetings began a reconciliation between RWB and Indigenous artists. "We were the ones that felt we had something on the line and it was really painful, but we had each other," she says.

Artist gatherings sanctified by blessings from elders included the singer Tanya Tagaq (Inuit), KC Adams (Oji-Cree), set designer, and Steve Wood (Cree), Northern Cree lead singer. A year before rehearsals, Manitoba Ojibway elders Clarence and Barbara Nepinak, met with choreographer Mark Godden and dancers to talk about Indigenous dance history and its influence on contemporary work. The dancers also participated in sweat lodges.

Keeper weeps when she tells a story residential school survivors told over and over again to Godden. The children's visualization of going home could never be broken.

"They could never forget home. I think that's the part that really got to me – they were pulled away from everything. It's that part that Canada doesn't realize. The devastation you see is not who we are. Who we are, are beautiful strong people, that would never have given our children up," says Keeper.

The choreography for the main priest character was cutting and harsh.

Sophia Lee

"When he did his solos you could feel it. My mum used to always say, 'You have to find pity in your heart for them because something happened to them, too.' People couldn't do those things to other people if it didn't happen to them. I'm always reminded of that kind of compassion and values that were so wise from our people."

While she watched the dance, Keeper felt "as horrendous as everything was, our culture, our resilience is stronger than that."

The RWB team supported the Indigenous perspective through to the end. "That's why it worked – because they were willing," says Keeper. She says that if the attitude had been, "we can only take it so far and then they are going to take over, it would have never worked."

The Indigenous artists were decision-makers, says Herd. Unlike classical stories such as *Romeo and Juliet*, he says, "This one people had to create. They had to create the characters. They had to get some understanding of what these characters were feeling, what were they thinking. This is a different kind of approach. It's more intense. You have to not just understand but you have to feel it. Going through the process is a learning experience for those of us who are not dancers."

The experience, he says, had a deep impact on his company. He and his artistic director Lewis attended sessions of the Truth and Reconciliation Commission. "I think it changed us on many levels," he says.

In developing the story, Boyden returned to characters he'd spent many years creating in his novel, *Through Black Spruce,* published in 2008. He wanted to see what would happen to them in a different context.

"Let me try to recreate them in a world where dance is involved, where music is involved rather than the contemporary reality," he says. "Wouldn't that be interesting? Wouldn't that be fascinating to take characters from my novel and put them in a new place against new odds facing new challenges together?"

Boyden wants the ballet to last.

"What I want this ballet to do is introduce Canadian, American and European audiences, to an aspect of Canadian history that is dark and disturbing in terms of what was done to Native people of this country," he says.

"The heart of the Indigenous world is dance and music and story, so let's do this," he says. "Let's create something that is often thought of as very Western but turn it on its head. Re-imagine the paradigm and make it into something Indigenous."

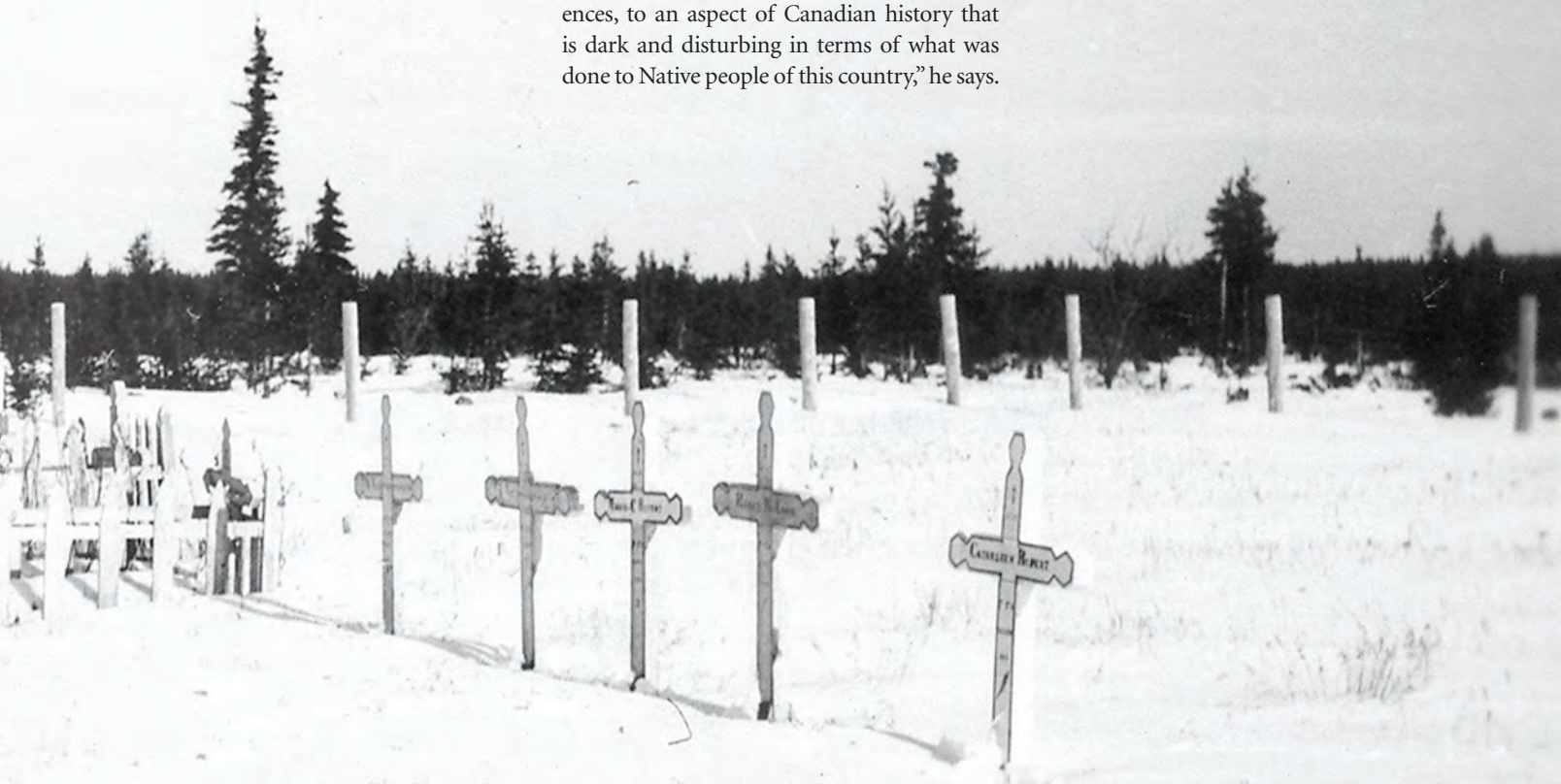


PHOTO BY REJEAN BRANDT PHOTOGRAPHY

The RWB team supported the Indigenous perspective through to the end. "That's why it worked – because they were willing," says Keeper. She says that if the attitude had been, "we can only take it so far and then they are going to take over, it would have never worked."

Sophia Lee

PHOTO BY REJEAN BRANDT PHOTOGRAPHY

PHOTO BY SAMANTA KATZ

"I didn't want as a writer or creator of something to hit the audience over the head with a hammer of righteousness. I want to approach it and say, 'This could be you, your daughter, your friend.'"

Audiences were moved beyond emotion and perhaps to a bit of understanding about the traumatic experience of residential schools for Indigenous peoples.

"This clarified for me cause and effect: why things are a certain way, what happened to the culture, what happened to the language, what happened to the belief system. It was incredibly enlightening," says Herd.

"There was this wonderful incident one of the elders told me about. At intermission, an elderly non-Indigenous person came up to him with tears running down her face saying, 'I'm sorry. I'm sorry.' His response was, 'It's not about being sorry. It's about understanding how we move forward together,'" says Herd.

Lewis's commitment to the ballet came from meeting an elder, the late Mary Richard (Metis), in Winnipeg.

"Everybody knew her. Mary used to go to the ballet and say to Andre, 'I would really like to talk to you.' She made a meeting with him and told him, 'You need to create something new – a Native-themed creation.' She was the one who inspired him. This ballet is a dedication to the late elder, Mary Richard," says Keeper.

Millie Knapp (Anishinabe), a freelance journalist, writes about art and culture.

"I didn't want as a writer or creator of something to hit the audience over the head with a hammer of righteousness. I want to approach it and say, 'This could be you, your daughter, your friend.'"

ALIEN ABDUCTIONS

How the Abenaki Discovered England

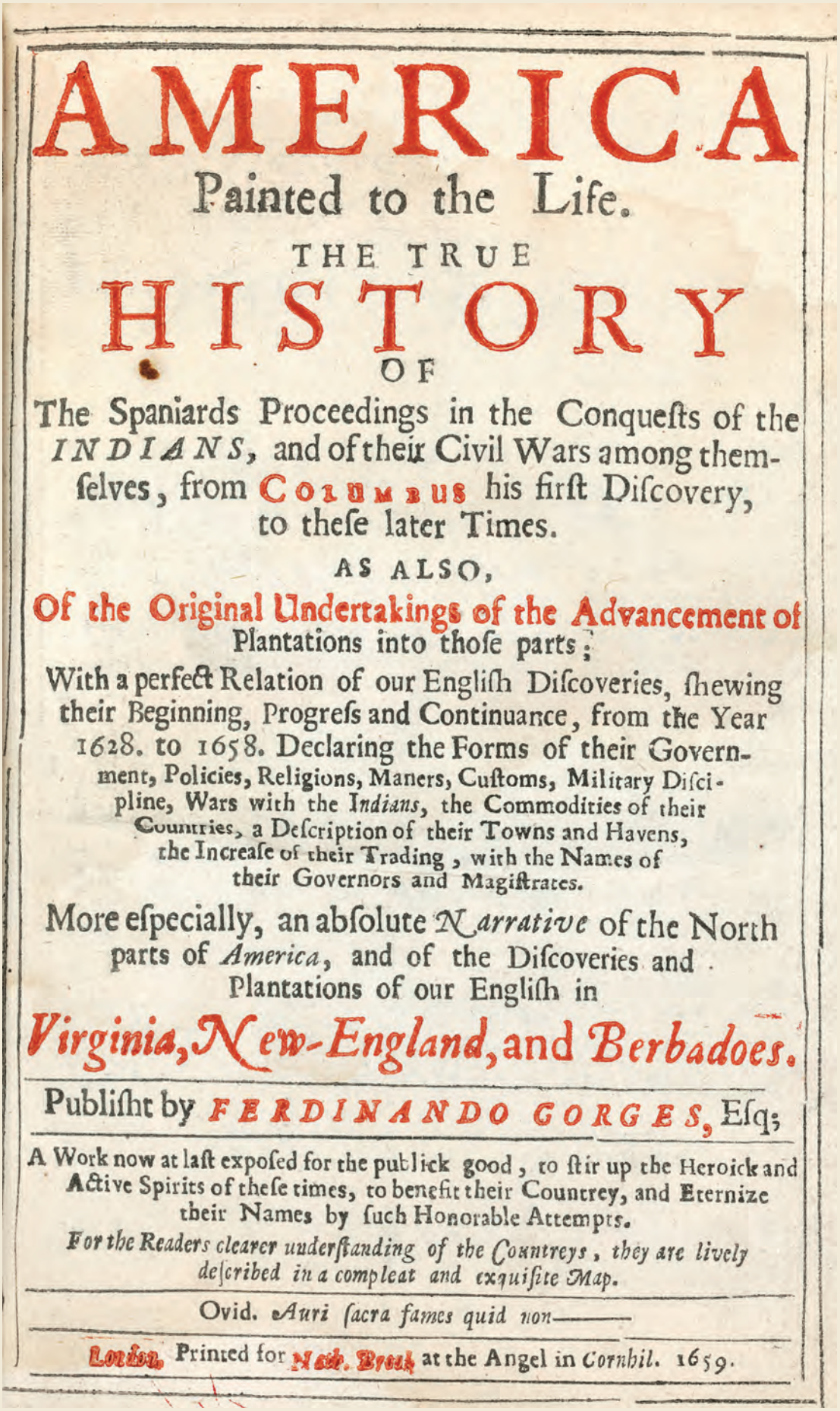
BY JAMES RING ADAMS

When Captain George Waymouth explored the coast of Maine in 1605, he made a point of kidnapping five of his friendly Abenaki hosts and taking them back to England, along with their bows and arrows and bark canoes.

Waymouth was following European procedure, standard from the time of the Vikings. The captives were prized, not only for display and proof of a successful voyage, but as potential interpreters, sources of intelligence and possibly even Christian converts. Yet Waymouth's group was exceptionally important, although now famous for the wrong reason.

In remarkably widespread misinformation, some historians, and apparently all of the Internet, believe that one of the captives was the famous Squanto, or Tisquantum, the go-between for the Plymouth Bay Puritans 15 years later. Wikipedia compounds the crime by saying the other abductees were members of his tribe.

Both statements are demonstrably false. Tisquantum was from the village of Patuxet, now the site of Plymouth, Mass., some 200 miles south of Waymouth's landings and part of the Pokanet or Wampanoag federation in what is now southeastern Massachusetts. Its great chief was the Massasoit. The real abductees were eastern Abenaki, part of a federation led by Bashebas, a major figure mentioned in English and French sources, whose seat was near what is now Bangor, Maine. There is no contemporary record placing Squanto anywhere near Maine in 1605. Yet we know the names, and a fair amount of the history, of the Abenaki who *were* kidnapped. It is their story, full of swashbuckling international intrigue, that concerns us.



AMERICA

Painted to the Life.

THE TRUE

HISTORY

OF

The Spaniards Proceedings in the Conquests of the *INDIANS*, and of their Civil Wars among themselves, from COLUMBUS his first Discovery, to these later Times.

AS ALSO,

Of the Original Undertakings of the Advancement of Plantations into those parts;

With a perfect Relation of our English Discoveries, shewing their Beginning, Progress and Continuance, from the Year 1628. to 1658. Declaring the Forms of their Government, Policies, Religions, Maners, Customs, Military Discipline, Wars with the *Indians*, the Commodities of their Countries, a Description of their Towns and Havens, the Increase of their Trading, with the Names of their Governors and Magistrates.

More especially, an absolute *Narrative* of the North parts of *America*, and of the Discoveries and Plantations of our English in

Virginia, New-England, and Berbadoes.

Publisht by *FERDINANDO GORGES*, Esq;

A Work now at last exposed for the publick good, to stir up the Heroick and Active Spirits of these times, to benefit their Countrey, and Eternize their Names by such Honorable Attempts.

For the Readers clearer understanding of the Countreys, they are lively described in a compleat and exquisite Map.

Ovid. *Auri sacra fames quid non*———

London, Printed for Nath. Brook at the Angel in *Cornhil*. 1659.

PHOTO © CHRISTIE'S IMAGES / BRIDGEMAN IMAGES

Posthumous 1659 edition of Sir Ferdinando Gorges' 1640s account of his colonizing efforts in Maine, edited by his grandson, also named Ferdinando Gorges, and including other narratives falsely attributed to him.

WAYMOUTH'S VICTIMS

Standard histories give the impressions that American history starts with Jamestown, or Henry Hudson or the Puritans at Plymouth. But North American Natives had been running into Europeans for most of the preceding century. Fishing boats from Basque, French and west English ports had been working the Grand Bank cod schools by the hundreds, calling at the Labrador and Newfoundland coasts. Exploration and settlement attempts dated from the early 1500s and had accelerated after Queen Elizabeth's break with Spain and the defeat of the Armada in 1588. The coast of New England was already familiar by the dawn of the 1600s. (John Smith, leader of a major exploration in 1614, complained it was becoming too crowded with European shipping.)

One of the most important, but relatively ignored, of the early explorations was the visit of Captain George Waymouth in 1605. The voyage was highly successful for science, less so for profit. It made speedy passage, scouted good harbors and gathered a wealth of intelligence. It could easily have resulted in the first permanent English settlement in North America, except for a major political problem.

The venture was heavily backed by Catholic interests, looking for a refuge for religious exiles. But just as it returned with a promising report, a group of Catholic extremists were plotting to assassinate King James I and most of Parliament. The group had discovered it could rent a storage space in the basement of the Parliament building, and filled it with gunpowder covered with firewood. The infamous Guy Fawkes, he of the ridiculous thin mustache and pointed goatee, guarded the stash and was arrested there November 5, just before the detonation. The explosion of the

CAST OF CHARACTERS

THE MAWOOSHIN FIVE:
Kidnapped by Capt. George Waymouth in 1605, names as given in James Rosier's two accounts of the voyage:

Tahanedo or **Bhahanedo,** a Sagamo or Commander, brother to the **Bashabes.**

Amoret or **Amooret,** brother of Tahanedo.

Skicowaros or **Scikaworrowse,** Gentlemen.

Maneddo or **Maneduck.**

Sassacomoit or **Satacomoah,** a servant.

BASHABES or **BEZZABES**

(d. 1616), head of the eastern Abenaki confederation, his main campfire near present-day Bangor.

THE EXPEDITIONS

CAPT. GEORGE WAYMOUTH,
Commander of the *Archangel,* 1605.

JAMES ROSIER,
One of Waymouth's company, author of report on the expedition.

CAPT. HENRY CHALLONS,
commander of the *Richard,* 1606. Ill-fated follow-up voyage to Waymouth – **Maneddo** and Sassacomoit fall into Spanish hands.

JOHN STONEMAN,
pilot for Challons, veteran of Waymouth voyage.

CAPTAIN THOMAS HANHAM and **MARTIN PRING,**
commander and master of relief voyage for **Challons,** 1606. Fails to connect with **Challons** but explores Maine coast. Journal of voyage since lost – returns **Tahanedo** a.k.a. **Nahanda**.

CAPTAINS GEORGE POPHAM and **RALEIGH GILBERT,**
leaders of Sagadohoc colony in Maine, 1607 – 1608.
Skicowaros a.k.a. **Skedwarres** accompanies as interpreter.

THE HOME FRONT

SIR FERDINANDO GORGES (1565-1647),
captain of Plymouth Fort in England, promoter and holder of charter for a settlement in Maine.

SIR JOHN POPHAM (1531 – 1607),
Lord Chief Justice of England (Hanging John), principal of northern branch of Virginia Company.

SQUANTO/TISQUANTUM has no role in this drama.

Sir John Popham (1531 – 1607), Lord Chief Justice of England 1602. Known as the "Hangman" for his severity toward highwaymen, a profession he is persistently rumored to have plied in his youth, to put himself through college. Popham hosted at least two of Waymouth's abductees and led the attempt to establish the Sagadahoc colony in Maine until his death.

PHOTOGRAPH BY FARNSWORTH/BLALOCK, HISTORICAL & SPECIAL COLLECTIONS, HARVARD LAW SCHOOL LIBRARY

Captain John Smith's map of New England, based on his 1614 expedition and published in 1616 in *A Description of New England.* Inset portrait is by Simon van de Passe.

"EXPLORATION AND SETTLEMENT ATTEMPTS DATED FROM THE EARLY 1500S AND HAD ACCELERATED AFTER QUEEN ELIZABETH'S BREAK WITH SPAIN AND THE DEFEAT OF THE ARMADA IN 1588."

Gunpowder Plot whipped up an anti-Catholic fervor that quashed support for Waymouth's follow-up expedition. (One of Waymouth's main backers was briefly arrested as a possible conspirator.)

The expedition did have two lasting results, a thorough and competent report by crew member James Rosier and the kidnapping of the five Abenaki tribesmen. The abductions, said Rosier, were in fact a main goal of the trip, "being a matter of great importance for the full accomplement of our voyage." From first contact in Penobscot Bay, the crew accustomed Natives to coming on board with enticements of gifts and English food. The English and Abenaki traded and exchanged visits for several days. Then, as almost always happened, the mood changed.

At a rendezvous for trading, a scout for the crew reported a large number of well-armed tribesmen had gathered with no sign of trading furs. Said Rosier, "We began to joyne them in the ranks of other Salvages, who have been by travellers in most discoveries found very treacherous; never attempting mischief, until by some remissnesss, fit opportunity affordeth them certaine ability to execute the same." (It never seems to cross the Europeans' mind that their own conduct might have caused the change in attitude.)

The crew turned back and determined to take whatever hostages they could before suspicions spread. The next day, two canoes with three men each came to the ship, including a regular visitor "of a ready capacity" that Waymouth and Rosier had already marked to take back to England. Three came on board. To round up the others, Rosier went on shore with a box of merchandise and a plate of peas; two of the tribesmen sat with him, and the English crew jumped them, wrestling them into the long boat by grabbing their long hair. Waymouth also took their canoes and all their bows and arrows, storing them carefully for the voyage.

By chance, the captives were more important than the English at first realized. Their leader, Nahanendo (also spelled as Tahanendo and Tahando, among others), was sagamore of the region and a close relative of Bashabes, the chief of the Abenaki confederacy. The great chief tried urgently to rescue his tribesmen. As Waymouth continued to explore up the river, Bashabes sent canoes repeatedly, offering to trade large quantities of fur and tobacco. "This we perceived to be only a mere device to get possession of any of our men," wrote Rosier, "to ransome all those which we had taken."

Waymouth shortly turned back for England, realizing that his most valuable cargo were the five captives below decks. Rosier turned his efforts to restoring good relations with the bewildered former friends. "Although at the time when we surprised them, they made their best resistence, not knowing our purpose, nor what we were, nor how we meant to use them; yet after perceiving by their kind usage we intended them no harme, they have never since seemed discontented with us."

Rosier was apparently in charge of their debriefing, and by his account it went very well. He called them "very tractable, loving, and willing by their best meanes to satisfie us in any thing we demanded of them, by words or signes for their understanding."

"We have brought them to understand some English, and we understand much of their language; so as we are able to aske them many things."

Among other things Rosier learned their names, although not how to spell them. In addition to Nahanendo, the sagamore, he identified three as "gentlemen," Amoret, Skicowaros and Maneddo, and a "servant," Assacomoit. (Variant spelling are listed in the Cast of Characters, see page 34, but none of them remotely resemble Squanto or Tisquantum.) They told him that their homeland, the territory of Bashabes, was called Mawooshin.

THE MAWOOSHIN FIVE

As soon as they set foot in England, it was clear that the Mawooshin Five were a valuable source of intelligence. They became the target of international intrigue. Rosier reports that "some forrein Nation (being fully assured of the fruitfulnesse of the countrie)" was trying to involve Waymouth "in conveying away our Salvages," a plot "which was busily in practice." The likely party was Spain; although it couldn't prevent other countries from encroaching on its claim to North America, it did its best to spy on what they were doing. The still murky plot failed, but Rosier decided to keep secret most of what "his Salvages" had taught him, including a list of 400 to 500 Algonquian words.

Domestic intrigue also intervened. With the collapse of the coalition backing Waymouth, a new grouping of businessmen stepped into the void, obtaining a royal charter for a Virginia Company. The new endeavor had two branches. A London grouping concentrated on a new settlement at Jamestown. West County entrepreneurs from Bristol and Plymouth made plans for "North Virginia," exploiting the Mawooshin captives.

The apparent Spanish plot against "our Salvages" must also have raised concern about the security of Nahanendo and his party. They wound up as "guests" of two of the best-guarded figures in England, the Lord Chief Justice John Popham and the commander of the fort at Plymouth, Sir Ferdinando Gorges. Popham, with a "Hanging John" reputation for severity, had served on the tribunals that condemned Mary Queen of Scots and Guy Fawkes. Gorges, a veteran of European wars, had played an apparent double role in the attempted coup of the Earl of Essex against Queen Elizabeth, saving Popham from the conspirators. Their new association with the Abenaki decisively turned their interests westward.

Gorges was very taken with his house guests, whom he called Maneday and Assacomet. (These are clearly two names from Rosier's account. The confusion about Tisquantum/Squanto comes from one sentence in a late memoir, in which Gorges or a posthumous editor inserted the Wampanoag's name in the list.) He praised the Abenaki for

"WAYMOUTH SHORTLY TURNED BACK FOR ENGLAND, REALIZING THAT HIS MOST VALUABLE CARGO WERE THE FIVE CAPTIVES BELOW DECKS. ROSIER TURNED HIS EFFORTS TO RESTORING GOOD RELATIONS WITH THE BEWILDERED FORMER FRIENDS. "ALTHOUGH AT THE TIME WHEN WE SURPRISED THEM, THEY MADE THEIR BEST RESISTENCE, NOT KNOWING OUR PURPOSE, NOR WHAT WE WERE, NOR HOW WE MEANT TO USE THEM."

"great civility farre from the rudeness of our common people" and talked with them at length about their homeland. "And the longer I conversed with them, the better hope they gave me of those parts where they did inhabit, as proper for our uses."

Their information included "what great Rivers ran up into the land, what men of note were seated on them, what power they were of, how allyed, what enemies they had, and the like of which in his proper place." This intelligence fed into a briefing paper now known to historians as "The Names of the Rivers;" it was found in a cache of 17th century English state papers in the early 1900s and revisited as a fresh source as late as 2007. The Mawooshin Natives were very likely induced to be forthcoming by the hope of returning home. Both Gorges and Popham attempted to make good on the promise.

IMAGES COURTESY BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY, YALE UNIVERSITY

Pages showing navigational aids from *Jewell of the Arte,* unpublished manuscript by Captain George Waymouth, presented to King James I of England in 1604 in a quest for employment. James Rosier, in his account of Waymouth's 1605 expedition to the coast of Maine, describes the captain taking readings with his instruments, but he kept the results secret. Two copies of Waymouth's book have survived. This one is in the Beinecke Rare Book and Manuscript Library at Yale University.

THE RICHARD AFFAIR

By the end of the next summer, in August 1606, the two Abenaki lodged with Gorges sailed from Plymouth on a ship called the *Richard,* captained by Henry Challons and bound for "North Virginia," their home Mawooshin. (The account printed in *Purchas His Pilgrimes* in 1625 spells their names Mannido and Assacomoit, but they are still clearly the people in question.) Popham and Gorges, with a group of West Country investors, stocked the ship with 12 months of supplies and men willing to stay in America. It was their bid to beat Jamestown as the first permanent English settlement in North America, and the Abenakis' chance to go home, but it ended in a complex diplomatic disaster.

The trouble began when the captain ignored Gorges' instruction to take the direct northern route used by Waymouth. (Gorges argued that the Indian passengers could serve as pilots along the Maine coast.) Like more timid mariners, Challons sailed south to the Canaries and then west to the Caribbean before coasting North. The route was much longer and fraught with delays. After adventures in the West Indies, the *Richard* headed north in a great storm, and on a foggy morning in November suddenly found itself in the middle of a Spanish fleet. With three sails to the windward and more ships emerging from the mist to the lee, Captain Challons had no chance to flee. As Spanish fire shredded his mainsail, he hove to and instead sought to explain himself to the Spanish admiral.

Even though Spain was then formally at peace with England, the Spaniards were in no mood to listen. A boarding party armed with swords and half-pikes roughed up the English sailors. Assacomoit took the worst wounds. He was stabbed "most cruelly several places in the body and thrust quite through the arme," reported John Stoneman, pilot of the *Richard.* Panicked and baffled, "the poor creature" had tried to hide under a locker. As the Spaniards stabbed at him, "he cried still, 'King James, King James, King James his ship, King James his ship!'"

Assacomoit had apparently been misinformed about the extent of the English monarch's influence. The Spaniards seized the ship's supplies as spoils. They divided the 30 crewmen among their own vessels and took them back to Seville, commencing months of protests, lawsuits and pleas for the release of the English, and the Abenaki.

Gorges wrote an over-optimistic letter to Captain Challons in March, urging him not to accept a settlement of less than 5,000 pounds for damages. "For you knowe that the journey hath bene noe smale Chardge unto us that first sent to the Coast and had for our returne but the five salvadges whereof two of the principall you had with you." But as the affair dragged on, Challons and Gorges lost touch with the Abenaki. "The Indians ar taken from me and made slaves," Challons replied in June. Weeks later, the captain wrote Popham that he was forbidden to speak "with the naturals."

THE MADE-UP MRS. PENOBSCOT

Portrait called *Mrs. Penobscot* (or, *Mrs. Pennicott*) in the manner of Daniel Mytens,(c.1590-1747) in the Tapestry Room at the Vyne, post conservation. Property name The Vyne County Hampshire England.

Squanto wasn't the only stowaway on Captain George Waymouth's 1605 voyage. The historian Alden T. Vaughn tells the story of a mythical "Mrs. Penobscot" that popular histories in the last half century have been presenting as a female adjunct to the Mawooshin Five.

It starts with an extra-large portrait of a woman in early 17th century Jacobean dress holding a feather fan that has been hanging for centuries in the manor house The Vyne near Basinstoke, Hampshire, in England. Over time, the lady became known as "Mrs. (or Mlle. or Mistress) Penobscot." But she has no resemblance in dress or feature to a North American Native. Some elaborate theories have tried to connect her to a family involved in colonization in Maine. But these "were scuttled," Vaughn writes, when in 2004 an 18th century inventory of the house turned up, listing a portrait of a "Mrs. Penniscott." (Even that might be a misidentification, taken from the name of the Rev. William Pennicott, an 18th century collector of early English portraits.)

It wouldn't be the only time the English have struggled with Indian names. We reported recently (*American Indian* magazine, Summer 2013) on a widely circulated portrait presented as Pocahontas and her son Thomas Rolfe. The public historian William Ryan, a student of the Seminole, has demonstrated that it is actually an 1830s painting of Pe-o-ka, wife of the Seminole warrior Osceola, and their son. Playing on the similarity in the initial syllables, an enterprising dealer apparently sold it to the English relatives of Rebekkah Rolfe, nee Pocahontas.

But "Mrs. Penobscot" (or Pennicott) has acquired a legend of her own. In August 1959, *American Heritage* magazine ran the picture with a caption saying she "was one of the Abenaki Indians whom Sir Ferdinando Gorges saw brought over from Maine, taught English, put into Elizabethan dress, and displayed at court." As Vaughn observes, this caption was wrong in every point; in fact, it was made up out of whole cloth. Yet it has since passed into popular histories and the pages of *The New York Times*. Unlike the origin of Squanto's bogus double-kidnapping, in over-interpretation of a 17th century editorial blunder, the myth of the abduction of Mrs. Penobscot is simply the invention of a 20th century caption writer.

"They will eyther Convert them or by Famine Confounde them for they ar almost Starved already."

As months dragged on, diplomats at the highest levels debated free access to the Indies and the *Richard's* crew complained from the prison in Seville that they had been forgotten. But there were hints of a deeper game behind the delay, with the Abenaki as a prize. Stoneman, the pilot, wrote that after three months he won some freedom for his mates as the Spanish realized the extent of his experience in "North Virginia." As a veteran of Waymouth's expedition, he might have been a target of the earlier plot that Rosier had mentioned. As a captive, he was now under intense pressure. "The Spaniards were very desirous to have me serve their state, and proffered me great wages, which I refused to doe."

Seville merchants and officials asked him to make "descriptions and Maps of the Coast and parts of Virginia," he wrote, "which I also refused to doe." In and out of prison as the pressure increased, Stoneman finally received a warning from a friendly Dutch merchant. The Dutchman had learned from a local judge, said Stoneman, "that the Spaniards had a great hate unto me above all others, because they understood that I had beene a former Discoverer in Virginia, at the bringing into England of those Savages." Because he wouldn't enter their service or give them any useful information, they now planned to put him to torture. Rather than "stand to their mercie on the Racke," Stoneman and two of his companions fled from Seville the next morning, leaving Challons, the rest of the crew and the Indians behind.

With these stakes in play, it seems unlikely that the Spaniards had simply seized Maniddo and Assacomoit for galley slaves. In fact, they had already indicated to Challons that they planned to convert, or reconvert, the Abenaki. It is very likely the Spanish government also meant to exploit them for intelligence, as the English had done.

What did finally happen to these two of the Mawooshin Five? Gorges reports that he finally "recovered" Assacomoit, possibly when the Spanish released the rest of the crew. His "old servant" returned to his household and helped him debrief a new captive, the famed Epenow from Martha's Vineyard. Gorges adds a convincing detail: the two had difficulty understanding each other at first, since they spoke different dialects, albeit of the same language. In 1614, according to Gorges, Assacomoit sailed with the ship that returned Epenow to Martha's Vinyard, but that is another story.

We simply don't know what happened to Maniddo. But perhaps some day a debriefing file will emerge from the depths of the Spanish archives with news about his fate.

RETURN TO SAGADOHOC

The seizure of the *Richard* was a major loss for Gorges, but Lord Chief Justice Popham was determined to push forward. Shortly after Challons sailed, Popham dispatched his own ship to resupply the projected colony. Challons wasn't at the *rendezvous,* so the ship explored the coast and chose a site, Sagadohoc, for the colony.

This expedition, led by Thomas Hanham and Martin Pring, was highly important but we know little of its details. The travel anthologist Samuel Purchas said he had prepared Hanham's journal for publication but left it out to save space. It has since disappeared. We can deduce, however, that Hanham had returned Nahanendo home.

The colonial expedition proper, led by Captain George Popham (nephew of the Chief Justice) and Raleigh Gilbert (son of the famous Humphrey) arrived in Maine the next year, 1607. Nahanendo (or Nahanada, in its account) was waiting to meet them. Skicowaros (or Skidwarres) arrived with Popham and Gilbert and translated for them.

In the year since his homecoming, Nahanendo had regained his leadership position in his tribe. He now played a crucial, if ambiguous role, in relations with the new settlement. George Popham reported to King James that Nahanendo had spread word among the Natives about the King's virtues, so that "among the Virginians and Moassons [Mawooshins] there is no one in the world more admired." Nahanendo apparently was fighting a propaganda campaign against the local deity Tanto, "an evill spirit which haunts them every Moone." Tanto's adherents were warning the tribesmen not to have dealings with the English.

But Nahanendo was playing a double game in his own dealings with the colony, or so Gorges ultimately concluded. Nahanendo and Skidwarres promised rich trade with the Bashebas, and produced several high-level relatives of the chief, but a face-to-face meeting with the great chief never happened.

Reporting to the King's minister in February 1608, in an apology for the poor return from Sagadohoc, Gorges blamed the Abenaki returnees. "They shew themselves exceeding subtill and cunning, concealing from us the places, wheare they have the commodityes we seeke for, and if they find any, that hath promised to bringe us to it, those that came out of England instantly carry them away, and will not suffer them to com neere us any more."

If Nahanendo had learned in England that the settlers needed to show a profit to make the colony last, he had calculated shrewdly and successfully. Three deaths eliminated the colony's leadership, those of Justice Popham in England, George Popham in Maine and the older brother of Raleigh Gilbert, which gave him an inheritance to go home to claim. Discouraged by the poor payoff, internal dissension and a bitingly cold winter, the Sagadohoc settlers packed up and went home. The Popham interests continued to send ships to trade, but for a while longer the Natives controlled the terrain.

DID THE ABDUCTIONS WORK?

The strategy of kidnapping Natives might have reached a peak with the Mawooshin Five, but it showed itself to be double-edged. Waymouth's captives did provide extensive information and linguistic skills that smoothed contact with the English. Ten years later, John Smith listed as one of his colonizing assets "my acquaintance with Dohoday [another permutation on Nahanendo], one of their greatest Lords, who had lived long in England." But the Abenaki also learned significant lessons about the English. Above all they learned what the English wanted from their settlement at Sagadohoc, and how to frustrate it.

As Europeans were rapidly learning, a significant portion of their repatriated abductees, like Epenow, emerged as implacable and well-informed enemies. Although perhaps not as subtle as Nahanendo in attacking the economics of the colonial ventures, abductees up and down the coast became the core of resistance to the intruders.

James Ring Adams is senior historian at the National Museum of the American Indian – Smithsonian and managing editor of *American Indian* magazine.

ONCE IS ENOUGH

THE BOGUS DOUBLE KIDNAPPING OF SQUANTO/TISQUANTUM

Squanto (or more precisely Tisquantum), the English-speaking Patuxet Indian, famously helped save the Puritan settlement in New Plimoth in 1621. He learned English and about the English as the victim of a kidnapping in 1614 in a rogue slaving raid by Captain Thomas Hunt.

Hunt was part of the New England exploration led by Captain John Smith, but the slaving venture was his own idea, and he was roundly denounced for ruining English relations with the Cape Cod tribes. Tisquantum was one of 27 Natives who were taken to Spain to be sold.

After redemption in Spain by "the friars," Tisquantum wound up in England as house guest of one Thomas Slanie, merchant and investor in a settlement in Newfoundland. Tisquantum joined the colony of Cupid's Cove as interpreter and for his services was given passage home to Patuxet. The kidnapping by Hunt and what followed are well documented.

But there is an often-told tale, widespread on the Internet, that Tisquantum was also one of five Natives kidnapped in Maine by the Waymouth expedition of 1605. This would give him the singular distinction of having been abducted by aliens twice. But the earlier kidnapping by Waymouth quite certainly never happened.

The confusion comes from one sentence. Two of Waymouth's victims wound up as "guests" of Sir Ferdinando Gorges, commander of the fort at Plymouth, England. (See main article.) We know their names from reports of the expedition written by James Rosier and in recognizable variants in Gorges' contemporary account – Manedo and Assacomoit. But in a late-in-life memoir, Gorges (or an editor) calls them Manida and Skettwarrows. and adds Tasquantum to the list, even though the latter is totally absent from Rosier's report. This last clearly garbled statement is the sole evidence for Squanto's supposed first abduction. And the entire publication is problematic.

Gorges wrote two histories of his American ventures, confusingly called the "Brief Relation" (published in 1622) and the "Brief Narration" (published in 1659.) The 1622 account, dealing with Gorges' personal involvement, picks up the story in 1606, with the *Richard* affair. Tisquantum or Squanto is not mentioned in any account of the affair.

"THE MISATTRIBUTION WAS SCANDALOUS ENOUGHTHAT FERDINANDO THE GRANDSON APOLOGIZED FOR IT PUBLICALLY IN A NEWSPAPER AD THE YEAR AFTER. YOUNG FERDINANDO, THE PUTATIVE EDITOR, DECLARED HIMSELF 'INJURED' BY THE CONDUCT OF THE PUBLISHER."

But Tisquantum does appear two pages later in Gorges's 1622 book, in an accurate account of his abduction in 1614 by Captain Hunt. It is clear from the context that he has no connection with the group brought over in 1605 or the two sent back with Captain Challons. Gorges wrote, "Notwithstanding these disasters [the seizure of the *Richard*], it pleased God so to worke for our encouragement again, as hee sent into our hands Tasqantum, one of those salvages that formerly had been betrayed by this unworthy Hunt before named."

The conflation of Tisquantum with the first group of captives comes at least two decades later, when Gorges wrote his second book, or even later than that, when the book was finally published. Many writers attribute the confusion to Gorges' declining memory. The manuscript, they assume, must have been written after 1640, when he was in his 70s. This argument is plausible in the sense that Sir Ferdinando's faculties must have declined even more sharply after his death. This account was not published until 1659, in a posthumous edition supervised by his grandson, also named Ferdinando.

It's not even certain that the original Sir Ferdinando wrote the conflated sentence, since his handwritten version of the book has not survived. And this publication was troubled in other aspects.

This posthumous narration was published as the third of four tracts in a single volume entitled *America Painted to the Life* (See title page on p. 33). The first tract was a history of Spanish misdeeds by the younger Gorges, but the second, attributed to Sir Ferdinando, was a previously published work by another author. (The fourth tract was a remaindered work by yet another writer, that the printer threw in for good measure.) The misattribution was scandalous enough that Ferdinando the grandson apologized for it publically in a newspaper ad the year after. Young Ferdinando, the putative editor, declared himself "injured" by the conduct of the publisher. We have to wonder how carefully he supervised any part of the publication. Was the conflation of Tisquantum with Waymouth's captives the fault of sloppy editing, or even the error of a printer confused by all the strange names?

Either way, we must conclude that the supposed first kidnapping of Tisquantum never happened. None of the first-hand sources support it. The tale is a historian's extrapolation based solely on one conflated sentence in an unreliably edited publication. The tale should remind us of the dangers of relying uncritically on the Internet and on written histories themselves.

BY LAURENCE M. HAUPTMAN

THEY ALSO SERVED

AMERICAN INDIAN WOMEN IN THE WAR OF 1812

Some of the most famous members of the Haudenosaunee (Iroquois) Confederacy fought on opposing sides during the War of 1812, a conflict that proved, much like the American Revolution, to be another disastrous civil war for Six Nations people. What is not known about the war was the presence of Six Nations women in American military service.

In 1985, while undertaking research for several publications on American Indian military history, I found references to Native women who participated in the War of 1812. These women were classified as "cooks" in the pension records of the War of 1812. Yet, it should be noted that Haudenosaunee women had fought in combat and did participate in supply capacities in the American Revolution. According to historian Barbara Graymont, Dolly, the wife of Oneida war hero Captain Honyere (Han Yerry Tewahgaraahken, also known as Doxtater) fought alongside Oneida warriors at the Battle of Oriskany, "using her gun to good advantage. When her husband became wounded in the right wrist, she loaded his gun for him and continued to fire her own gun when not busy assisting her husband." With the heavy combat on the Niagara Frontier during the War of 1812, it is not far-fetched to suggest that Iroquois women were more than "cooks" during the war. The presence of one extraordinary woman in particular, Dinah John, also suggests something else.

Arthur C. Parker, the noted museologist of Seneca ancestry, claimed that 15 Native women, from New York served in the War of 1812. According to records in the New York State Archives, five of these women or their families received military pensions for officially serving as "cooks": Polly Cooper, Susan Jacob(s), Dinah John, Julia John and Dolly Schenandoah (there are at least five other spellings of the latter's surname: Skanandoah, Scanandoa, Scananadoah, Schanandoah and Skenandoah).

Polly Cooper, perhaps a relative of the legendary Oneida heroine of the American Revolution who had the same name, enlisted as a 31-year-old for three-months' service in September 1813, in a regiment of "Indian volunteers" headed by Captain Peter Elm under the overall command of Seneca Chief Farmer's Brother. Later, in 1857, she sought $53 compensation for a hat, one pair of leggings,

Aunt Dinah John, by Phillip S. Ryder, Syracuse photographer, charcoal on photograph. Onondaga Historical Association, Syracuse, NY. Courtesy of the Onondaga Historical Association, 1876, 33 5/8" x 48 11/16".

PHOTO COURTESY ONONDAGA HISTORICAL ASSOCIATION

COURTESY YALE UNIVERSITY ART GALLERY

Captain Cold, or Ut-ha-wah (died 1845). Principal Onondaga chief on the Buffalo Creek Reservation during the War of 1812. Artist: William John Wilgus, American, (1819 - 1853). 1838. Oil on canvas. 40" x 30". Gift of de Lancey Kountze, B.A. 1899 1939.39.

one dress, two blankets, one pair of moccasins and one neckerchief. In her request, she sought $22 in compensation for 400 miles of transportation, back and forth from the Oneida Reservation to the Niagara Frontier. Dolly Schenandoah, an Oneida aged 29, enlisted for three-months' service in June 1813, in the same regiment of Indian volunteers. Later, after her death in 1837, Schenandoah's relatives sought $38 compensation. They asked $10 for round-trip travel expenses for the 400 miles from Oneida to Buffalo, less than half the travel expenses filed by Cooper.

Julia John, a 25-year-old Seneca from the Allegany Indian Reservation, enlisted in December 1813, in a regiment of Indian volunteers headed by Governor Blacksnake, the noted Allegany Seneca Chief, under the overall command of Farmer's Brother. Unlike the previous two women, Julia John enlisted for one-year service. She later sought $46 in compensation, but only $4 in round-trip transportation expenses for the 140 miles from Allegany to the Niagara Frontier, a much lower reimbursement rate than either Cooper or Schenandoah.

At least two Onondaga women also served, Susan Jacob(s) and Dinah John. Jacob(s), a 20-year-old Onondaga from the Buffalo Creek Reservation, enlisted for three-months' service in a regiment headed by Ut-ha-wah, Captain Cold (Cole), the most eminent Onondaga chief at Buffalo Creek, under the overall command of Farmer's Brother.

The most famous of these five women pensioners, Dinah John, was one of the most prominent Iroquois women of the 19th century. A leading Onondaga basketmaker and potter, she was one of the first Iroquois women depicted in portraiture. In 1876, Philip S. Ryder photographed her, and a painted copy of the print now hangs in the Onondaga Historical Association in Syracuse. Ryder's popular photograph of this Onondaga centenarian was widely distributed throughout central New York. The image showed Dinah as a shriveled old woman, seated in her rocking chair with a cane in her left hand.

Widely known in the non-Indian world as "Aunt Dinah," she was frequently mentioned in accounts of the period. Although she had no official birth certificate, Thomas Donaldson in his *Six Nations of New York,* a federal census publication of 1892, estimated the age of the Onondaga elder and described her extraordinary vitality: "Old Aunt Dinah, who died at the age of 107, on the Onondaga reservation, is kindly remembered by the citizens of Syracuse, as well as by her own people. After the age of 90, she walked seven miles to the city and back." When she died on May 26, 1883, Iroquois and non-Indians both honored her, and, in July of the same year, they dedicated a five-foot limestone statue to her memory.

Dinah was born Ta-wah-ta-whejah-quan, "the earth that upholds itself," at Onondaga in the late 1770s or early 1780s, and possibly as early as 1774. Some sources claim that she was old enough to remember Colonel Goose Van Schaick's military expedition during the American Revolution that destroyed the Onondaga villages in 1779. Some also claim that as a child she met George Washington on the General's trip to Rome, N.Y., in 1788. Either in the 1790s or in the early years of the 19th century, she married Thomas John.

In the summer of 1812, the Onondagas in central New York, allied with the United States since the federal Treaty of Canandaigua of 1794, joined in with the Americans against the British. Sadly, Haudenosaunee from New York

PHOTO BY WILLIAM CARPENTER, COURTESY OF HISTORICAL ASSOCIATION OF LEWISTON, INC.

The Tuscarora Heroes Monument in Lewiston, N.Y., Susan Geissler, sculptor. On Dec. 19, 1813, the village of Lewiston faced a devastating assault by a joint British-Mohawk force which had just captured Fort Niagara. The only effective resistance came from local Tuscarora tribesmen, outnumbered by 30 to 1, who managed to divert the attack and escort dozens of villagers to safety. This monument was erected by the Historical Association of Lewiston for the bicentennial of the battle.

found themselves facing off against British-allied Haudenosaunee from the Six Nations Reserve in Ontario. In the war, Thomas John served for more than two years in two different units, in Tall John's company of New York Indians and with Ut-ha-wa's company of New York Militia. He fought at three major battles – the battles of Chippawa, Fort Erie and Lundy's Lane, in which he was wounded. His wife Dinah accompanied him for a part of his enlistment time.

When her husband returned from war, the Johns settled in their home, a one-and-a-half story house that was just south of the council house on the reservation. There she raised two children, a son named Abram and a daughter, Elizabeth Tallchief George. Along with her famous Onondaga contemporary and friend, Captain Samuel George, Wolf clan chief and keeper of the wampum, she was rooted in Onondaga traditions, but she understood that the world around her was rapidly changing. Later, after two decades of incredible persistence, she was finally able to secure a pension from the New York State Legislature in 1878 for her military service, just five years before her death. She was awarded an $8 per month pension as well as a lump sum payment of $400.

Her pension had been denied for more than 20 years by the Federal Bureau of Pensions since, among other reasons, she had refused to take an oath of allegiance to the United States. Like other sovereignty-minded Onondagas, her allegiance was first and foremost to the Haudenosaunee, although she considered her Native peoples allies of the United States and was willing to serve as a volunteer.

The Onondaga elder was able to navigate herself through both the Iroquois world and the white man's space of Syracuse and beyond. Even though she remained an Onondaga conservative to the end of her life, she became "Aunt Dinah" to whites in central New York. She used her gentle demeanor, advanced age, gender and merchandising skills to win favor and sell her handicrafts in Syracuse's central commercial district.

At a time when white civic leaders in central New York and Albany politicians were still labeling the Onondagas as "savages," describing reservation life as "depraved" and urging the replacement of the traditional council of chiefs with an elected system, John became the noble exception, the vanishing "full blood," the friendly native woman with artistic, entrepreneurial and social skills who was allowed to freely enter the white space of Syracuse's downtown commercial center.

By 1880, when she became blind, infirm and housebound, her failing condition became major news even for the Syracuse newspapers. At the time of her death on May 26, 1883, Dinah John was anywhere between 99 and 109 years of age. In death, she remained true to her Onondaga ways. Her funeral procession went from a Syracuse funeral parlor directly to the council house, followed by the Methodist chapel and cemetery.

Laurence M. Hauptman is SUNY Distinguished Professor Emeritus of History.

THE DAY OF THE DEAD

BY CLAUDIA LIMA

An *ofrenda* on display at the National Museum of the American Indian - New York.

Native peoples consider death as the continuance of life. Death does not mean the end of one's life but rather a creation of a new one. So every year, on the first and second day of November, many communities celebrate the *Dia de los Muertos,* a custom from Central America associated primarily with Mexico, especially central and southern Mexico.

During the Day of the Dead, indigenous people honor their deceased loved ones. This unique festival has at least 3,000 years of tradition behind it. Many other peoples in South America, as well as some American Indian and several Mexican–American communities in the United States, now celebrate it.

Rather than grieve over the loss of a much-loved family member or a friend, indigenous groups of Mesoamerica chose to commemorate the lives of the deceased and welcome the return of their spirits. Skulls are used to symbolize death and rebirth. The festival was first held during the Aztec summer, but after the Spanish arrived, the celebration was moved to the fall to correspond with the Catholic holidays called All Saints' Day and All Souls' Day.

As a result of this cultural mixing, modern Mexicans commemorate their deceased ancestors by visiting their graves and decorating the tombs with colorful flowers and candles.

"Day of the Dead is an excellent teaching opportunity for the Museum," said Gaetana DeGennaro (Tohono O'odham), the Resource Center manager for the National Museum of the American Indian's George Gustav Heye Center in New York. "The activities we have designed are very interactive. People often tend to think that this is something only for children, but adults will also find that they can take part in the events, have some fun and learn cultural facts that enrich the experience."

It is believed that during *Dia de los Muertos* the souls of the dead return to visit their living relatives. This is a reason for a big celebration. The main focus of these festivities is a vibrantly decorated altar called an *ofrenda.* The purpose of this altar is to welcome the souls returning home to their families. The altar consists of many significant objects, such as pictures of the loved ones, religious items and the four elements: water, wind, fire and earth.

Many traditions and customs are based on observance, and the different regions of Mexico may attribute diverse significance to the objects commonly found at *ofrendas.*

Throughout the festival, staff and special guests of the museums in New York and Washington, D.C., describe and illustrate different indigenous beliefs and guide visitors as they design their own pieces for the *ofrendas.*

The Smithsonian's National Museum of the American Indian will host the Day of the Dead at the Museum on the National Mall in Washington, D.C., on October 31 and November 1, and in New York City on October 31. For more information please visit AmericanIndian.si.edu.

Claudia Lima is a former intern of the Museum's Office of Public Affairs.

A member of the Native dance group Cetiliztli Nauhcampa Quetzalcoátl in Ixachitlán performs during Day of the Dead at the National Museum of the American Indian – New York.

PHOTOS BY JOSHUA STEVENS

BEST FACE FORWARD
MERYL MCMASTER: SECOND SELF

BY JOSHUA STEVENS

Meryl McMaster, *Meryl 2*, 2010. Digital Chromogenic Print, 36" x 36".

IMAGE COURTESY OF THE ARTIST AND KATZMAN CONTEMPORARY

Through social interaction, people make decisions about their self-identity that have consequences on the perception others make of them. The Canadian artist Meryl McMaster (Plains Cree Member of the Siksika Nation) reflects this concept in her portrait collection *Second Self.*

The collection, now on view at the National Museum of the American Indian in New York, explores questions of how people construct their sense of self through lineage, history and culture. *Second Self* represents the complexities of identity; the drawings and sculptures act like masks or personas to conceal and change the individual. It was first exhibited in 2013 when McMaster was selected for the *RED:* Eiteljorg Contemporary Art Fellowship, a biennial program of the Eiteljorg Museum in Indianapolis.

"I began this series being interested in exploring the challenges of accurately representing identity through portraiture and, similarly, in first impressions when you meet someone," says McMaster. "This series is also an observation on both traditional and modern portraiture; the subject is often depicted in a way that emphasizes their desired projected self."

The artist points to social media as a "vivid example" of a platform where people create a digital performance of themselves, but then make it difficult for others to accurately gauge a person's truer self.

McMaster says, "In *Second Self,* the images feature two constructions – the subjects' bust and the sculpture of the subjects' blind-contour self-portrait. I would like viewers to consider which of these is the more accurate representation of the subjects' inner self. The answer is not necessarily clear."

The image *Meryl 2,* a self-portrait of the artist, has become a banner image for the exhibition during its current run at the Museum. It features McMaster in a serious, contemplative gaze looking directly at the camera while pulling a wire sculpture that hangs over her head.

She explains that the image is meant to portray the attempt to "tear away" and "warp" the construction that has been built around her, a possible representation of the "desire to shed these protective social masks or personas."

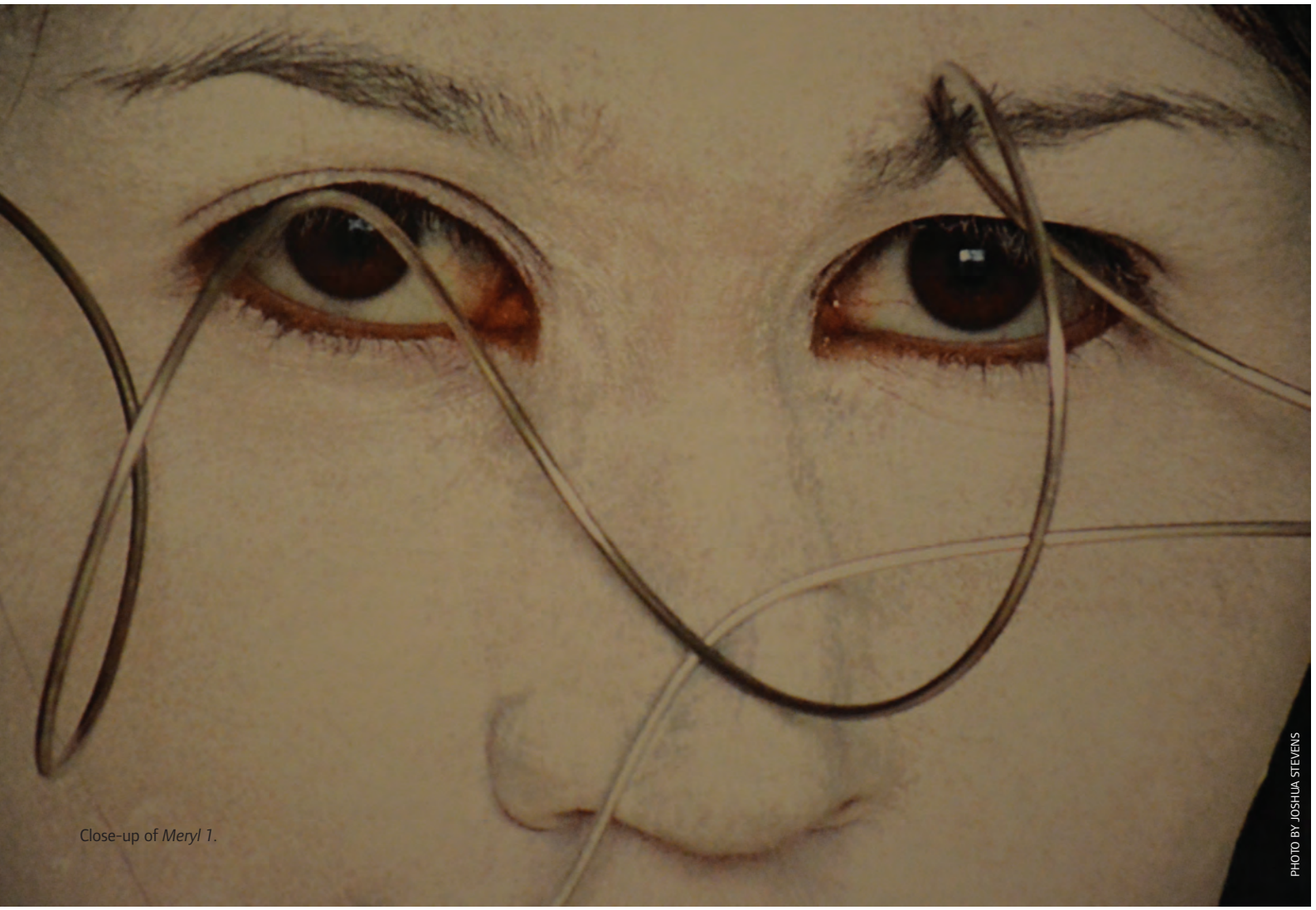
Growing up, McMaster found a love of photography from interacting with her family, most notably her parents and great-grandfather, who experimented with photographic techniques and portraiture. By the time she was in high school, her interest solidified and she discovered artistic influences in works by many different artists, including Cindy Sherman, Man Ray and Frida Kahlo. Later, the work of *New York Times* illustrator Saul Steinberg in *Le Masque* proved invaluable as a source of inspiration for *Second Self.*

Her work often utilizes a mixed-media approach, something she began to hone while attending OCAD University in Toronto, Ont.

"I have found that it better suits my practice to combine multiple media," she says. "My resulting works take advantage of both the spontaneity of photography and the systematic craft of other media, namely sculpture. Nowadays I don't find myself looking at any one artist or

PHOTO COURTESY OF THE ARTIST

"I HAVE FOUND THAT IT BETTER SUITS MY PRACTICE TO COMBINE MULTIPLE MEDIA," SHE SAYS. "MY RESULTING WORKS TAKE ADVANTAGE OF BOTH THE SPONTANEITY OF PHOTOGRAPHY AND THE SYSTEMATIC CRAFT OF OTHER MEDIA, NAMELY SCULPTURE."



Close-up of *Meryl 1*.

PHOTO BY JOSHUA STEVENS

medium. I have taken inspiration from not just art but documentaries, radio programs, books, etc."

The viewer's experience of McMaster's work is top of mind for the artist. A main goal for her is to provide surreal, "dreamlike imagery." By creating a synergy between the photography and the other media she uses, she hopes to give viewers the opportunity to "become lost within their own thoughts and transported out of ordinary life."

McMaster's exhibition has continued a legacy within the Museum. Her father, Gerald McMaster (Plains Cree Member of the Siksika Nation) worked on many projects for the organization, including curation of two exhibitions. She says that it's "pretty cool" to be showing her work in a place she remembers visiting with her parents as a child. Currently, McMaster is working on a new project called *Wanderings* for the Museum of Contemporary Native Arts in Santa Fe, N.M.

Meryl McMaster: Second Self runs through Dec. 11, 2015 in the Museum's second floor Photo Gallery. Experience the exhibition the artist says "speaks to the challenge of exploring the self within today's society and the exploration of identity that is always in progress."

Joshua Stevens is public affairs specialist for the National Museum of the American Indian.

PHOTO BY JOSHUA STEVENS

MARAJOARA MASTERS

BY CLAUDIA LIMA

PHOTO BY WALTER LARRIMORE

Marajo Jar, AD 400–1300. Island of Marajo, Brazil. Clay, Slip; 6⅓" x 7½". National Museum of the American Indian, Smithsonian Institution (24/1938).

Marajoara ceramics represent one of the oldest, most detail-oriented forms of art found in Brazil. The Marajoara nation created incredibly sophisticated bowls, jars, plates, cups, burial urns, jewelry, figurines and other items. Perhaps most well-known for its symmetry with deep lines, the Marajoara culture also used sharply contrasting colors, such as white, red and black. The Marajo jar shown here is a ceremonial piece.

Amazonian peoples have a highly developed knowledge of ceramics. Studies show that the Marajoara culture used seashell powder and tree bark powder mixed with clay to increase the durability of the artifacts. The ceramics produced between AD 600 and 1200 are the most studied. The carved and embossed lines have been shown to represent social classes in the Marajoara culture. Some of the objects had human and animal forms.

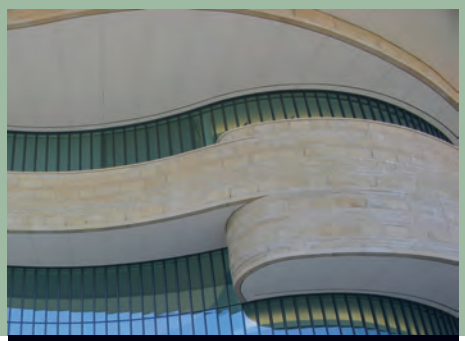
Complex techniques were used for the vessels made for rituals. The standardization suggests fabrication by ceramics specialists.

The Marajoara culture occupied the Marajo Island in the mouth of the Amazon River between AD 400 and 1300. The indigenous peoples around the river had great communication skills and kept up continuous exchange of materials. Still today, their culture is strongly represented in northern Brazil.

The traditional view of Amazonia as a refuge for primitive hunters and gatherers has come under serious challenge thanks to archaeological work over the last two decades. The Pre-Columbian Society of Washington, D.C., will present a major overview of this new understanding in its September seminar "Amazonia and the Making of the Andean World" to be held September 26 at the U.S. Navy Memorial & Naval Heritage Center, 701 Pennsylvania Ave. N.W., Washington, D.C.

This jar is a part of the exhibition *Infinity of Nations,* and can be currently seen at the National Museum of the American Indian in New York City.

Claudia Lima is a former intern of the Museum's Office of Public Affairs.



EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2015

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

WASHINGTON EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPING OUR WORLD

AS WE GROW: TRADITIONS, TOYS AND GAMES

WINDOW ON COLLECTIONS: MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE: ALGONQUIAN PEOPLES OF THE CHESAPEAKE

KAY WALKINGSTICK: AN AMERICAN ARTIST OPENS NOV. 7, 2015

COMMEMORATING CONTROVERSY: THE DAKOTA–U.S. WAR OF 1862 THROUGH DEC. 29, 2015

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS THROUGH FALL 2018

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE THROUGH JUNE 2018

EXHIBITIONS:

PHOTO BY JULIA VERDEROSA

Kay WalkingStick in her studio, Easton, Pa, 2014.

COMMEMORATING CONTROVERSY: THE DAKOTA–U.S. WAR OF 1862
Through Dec. 29, 2015
Sealaska Gallery, Second Level

In the late summer of 1862, a war raged across southern Minnesota between Dakota *akicitas* (warriors) and the U.S. military and immigrant settlers. In the end, hundreds were dead and thousands more would lose their homes forever. On Dec. 26, 1862, 38 Dakota men were hung in Mankato, Minn., by order of President Abraham Lincoln, the largest mass execution in United States history. The bloodshed of 1862 and its aftermath left deep wounds that have yet to heal. What happened 150 years ago continues to matter today. *Commemorating Controversy: The Dakota–U.S. War of 1862* – an exhibition of 12 panels exploring the causes, voices, events and long-lasting consequences of the conflict – was produced by students at Gustavus Adolphus College, in conjunction with the Nicollet County Historical Society.

The project was funded by Gustavus Adolphus College, the Nicollet County Historical Society, the Minnesota Humanities Center, the Minnesota Historical Society and the people of Minnesota through a grant supported by an appropriation to the Minnesota Historical Society from the Minnesota Arts and Cultural Heritage Fund.

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS
Through Fall 2018, Fourth Level

Nation to Nation examines treaty-making between American Indians and European powers, and between American Indians and the nascent United States, when those treaties were serious diplomatic nation-to-nation agreements based on the recognition of each nation's sovereignty. The exhibition then examines the shift in U.S. policy toward Indians and the way the United States subsequently used treaties to gain land as it expanded westward. The exhibition ends by examining important 20th century legislation upholding American Indian treaty rights.

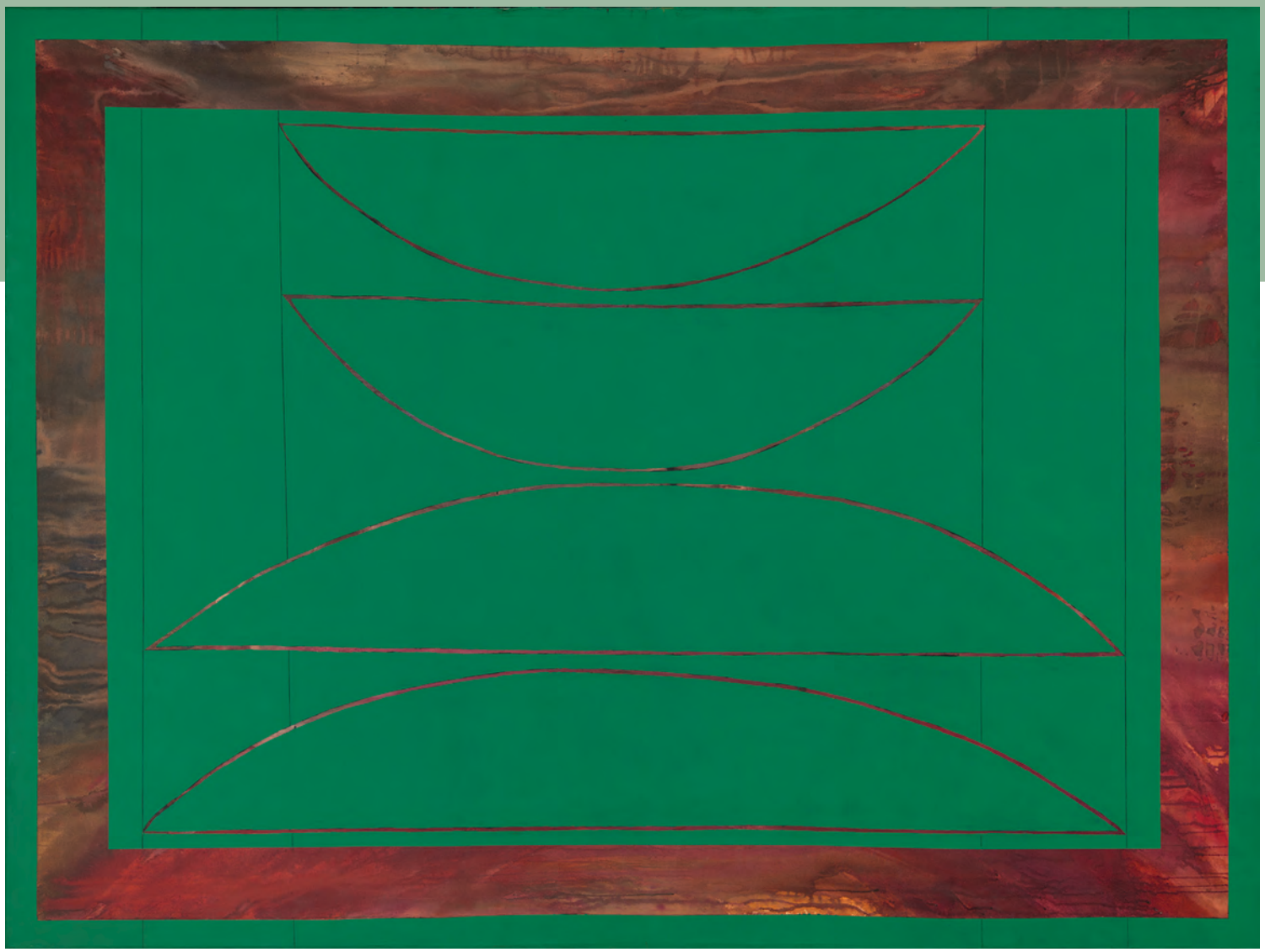


PHOTO BY ALEX JAMISON, SMITHSONIAN INSITUTION

Kay WalkingStick. *Sakajeweha: Leader of Men,* 1976. Acrylic, saponified wax, and ink on canvas, 72" x 96". Collection of the New Jersey State Museum, gift of the artist in memory of R. Michael Echols. FA1992.25.

More than 125 objects from the Museum's collection and other lenders, including original treaties, archival photographs, wampum belts, textiles, baskets and peace medals will be featured.

An original treaty, on loan from the National Archives for six months, will be installed in the exhibition through February 2016: Horse Creek Treaty (The Great Smoke; Fort Laramie Treaty; Treaty of Long Meadows) among the Arapaho, Arikara, Assiniboine, Cheyenne, Crow, Hidatsa, Mandan and Sioux Nations and with the United States, 1851.

THE GREAT INKA ROAD: ENGINEERING AN EMPIRE
Through June 1, 2018, Third Level

Construction of the Inka Road stands as one of the monumental engineering achievements in history. A network nearly 25,000 miles long, crossing mountains and tropical lowlands, rivers and deserts, the Inka Road linked Cusco, the administrative capital and spiritual center of the Inka world, to the farthest reaches of its empire. The road continues to serve contemporary Andean communities across Argentina, Bolivia, Chile, Colombia, Ecuador and Peru and as a sacred space and symbol of cultural continuity. In 2014, the United Nations cultural agency, UNESCO, recognized the Inka Road as a World Heritage site.

The Great Inka Road: Engineering an Empire explores the foundations of the Inka Road in earlier Andean cultures, technologies that made building the road possible, the cosmology, the principles of duality, reciprocity and integration of infrastructure and spirituality and political organization of the Inka world and the legacy of the Inka Empire during the colonial period and in the present day. Through images, maps, models and 140 objects, including a ceramic Chavin stirrup spout bottle (the oldest item in the exhibition, ca. 800–100 B.C.), impressive gold ornaments, necklaces made from shells from the Lambayeque region, stone carvings, silver pendants and figurines and various textiles made from camelid hair, the items illustrate important concepts found throughout Andean culture.

KAY WALKINGSTICK: AN AMERICAN ARTIST
Nov. 7, 2015 – Sept. 18, 2016
Third Level Gallery

Kay WalkingStick: An American Artist is the first major retrospective of the artistic career of Kay WalkingStick (b. 1935), an enrolled

PHOTO BY MICHAEL LIONSTAR

Join best-selling journalist and author Charles C. Mann.

member of the Cherokee Nation and one of the world's most celebrated artists of Native ancestry. Featuring more than 75 of her most notable paintings, drawings, small sculptures, notebooks and the diptychs for which she is best known, the exhibition traces her career over more than four decades and culminates with her recent paintings of monumental landscapes and Native places. Her distinctive approach to painting emerged from the cauldron of the New York art world, poised between late modernism and postmodernism of the 1960s and 1970s. Over decades of intense and prolific artistic production, she sought spiritual truth through the acts of painting and metaphysical reflection. Organized chronologically around themes that mark her artistic journey, *Kay WalkingStick: An American Artist* traces a path of constant invention, innovation and evolving artistic and personal growth through visually brilliant and evocative works of art.

The exhibition is co-curated by NMAI curator Kathleen Ash-Milby (Navajo) and associate director David W. Penney, in close collaboration with the artist. Ash-Milby and Penney are also co-editors and authors of a substantial companion catalogue, the first of its kind, which also features writings by Margaret Archuleta (Tewa/Hispanic), Jessica Horton, Robert Houle (Saulteaux), Lucy Lippard, Erica WalkingStick Echols Lowry (Cherokee), Miles Miller (Yakama/Nez Perce), Kate Morris, Judith Ostrowitz, Lisa Seppi and Kay WalkingStick herself.

The publication *Kay WalkingStick; An American Artist* (National Museum of the American Indian, Washington, D.C.: 2015), distributed by Smithsonian Books.

PUBLIC PROGRAMS:

HISPANIC HERITAGE MONTH CELEBRATES "THE GREAT INKA ROAD"

Sunday, Sept. 13
10 a.m. – 5 p.m.
Museum-wide

This bilingual family day will include music, dance and hands-on activities that highlight the Inka contributions and legacy in the arts and sciences in both the Pre-Columbian and contemporary areas. Visitors will participate in creating weavings like those used to create the amazing suspension bridges in Peru, work with *wayruro* seeds to create their own bracelet, enjoy contemporary and traditional Andean music and dance and make an Andean-inspired gold pendant or decorate a clay pendant based on the animals in the exhibition. A pop-up planetarium will showcase the unique constellations of the Andean culture. The day will be full of Andean music and dance.

Co-sponsored by the National Air & Space Museum's Udvar-Hazy Center, Smithsonian Institution Traveling Exhibition Service and the Smithsonian Latino Center.

AN EVENING WITH CHARLES MANN

Thursday, Sept. 24
6 p.m.
Rasmuson Theater

Spend an evening with best-selling journalist and author Charles C. Mann in a conversation with Museum Director Kevin Gover. Mann won the U.S. National Academy of Sciences Keck Award for "Book of the Year" for his groundbreaking *1491: New Revelations of the Americas Before Columbus.* A correspondent for *The Atlantic Monthly, Science* and *Wired,* Mann has covered the intersec-

PHOTO BY HAYES LAVIS

Playing Comanche hand games during the Comanche festival.

tion of science, technology and commerce for many newspapers and magazines in the U.S. and abroad.

CHOCTAW NATION FESTIVAL: WE ARE HERE
Friday, Oct. 2 and Saturday, Oct. 3
10 a.m. – 5 p.m.
Museum-wide
The Choctaw Nation of Oklahoma presents a tribal festival, *We Are Here!* This two-day festival highlights Choctaw culture through a variety of events that include music, dance and cultural demonstrations.

DIA DE LOS MUERTOS: DAY OF THE DEAD
Saturday, Oct. 31 and Sunday, Nov. 1
10 a.m. – 5 p.m.
Museum-wide
The migration of the monarch butterflies home to Mexico is believed by many communities to be the spirits of their ancestors returning and marks the start of the *Dia de los Muertos,* or Day of the Dead. Join the Museum in its annual *Dia de los Muertos* program. This colorful celebration of life includes food demonstrations by the Museum's Mitsitam Native Foods Cafe and a cultural presentation of La Danza de los Tecuanes (Dance of the Jaguars and Dance of the Old Men). Learn how to create *papel picado* butterflies, marigolds and sugar skulls.
Co-sponsored by the Smithsonian Latino Center.

SYMPOSIUM
SEIZING THE SKY: REDEFINING AMERICAN ART
Thursday, Nov. 5
Rasmuson Theater
Seizing the Sky celebrates Kay WalkingStick and considers her renowned work as a launching point for a fresh perspective and dialogue about contemporary American art. Speakers from diverse viewpoints and backgrounds will discuss how WalkingStick and other Native artists are redefining art in America.
A reception and preview of the exhibition will follow.

CONTINUED →

CERAMICS! A NATIVE AMERICAN HERITAGE MONTH CELEBRATION
Saturday, Nov. 14 and Sunday, Nov. 15
10 a.m. – 5 p.m.
Museum-wide
Experience a unique opportunity to see how Native communities express themselves through clay. Visitors will explore various pottery techniques, such as the Cherokee tradition of decorating clay vessels with carved paddles, hear the story behind the Pueblo storyteller figurines and discover how clay can protect seeds, how clay is used for cooking and much more!

COMANCHE NATION FESTIVAL
Thursday, Nov. 26 – Saturday, Nov. 28
10 a.m. – 5:30 p.m.
Museum-wide
The Comanche Nation from Oklahoma will present a three-day festival featuring their rich culture and heritage through dance performances, singing, storytelling, demonstrations of shawl-making, beadwork, bow and arrow making, hands-on activities for kids and families to make bracelets shields and mini tipis, films and more. On Friday, Nov. 27, celebrate Native American Heritage Day with the Museum and the Comanche Nation.

NATIVE ART MARKET
Saturday, Dec. 5 and Sunday, Dec. 6

Washington, D.C.
10 a.m. – 5:30 p.m.
Potomac Atrium

New York City
10 a.m. – 5 p.m.
Diker Pavilion

The Native Art Market – held in both Washington, D.C., and New York City – offers one of a kind, handmade, traditional and contemporary items created by Native artists. More than 35 Native artists from North and South America will participate in this annual weekend market featuring a wide selection of items for purchase, including handmade jewelry, beadwork, pottery, prints and sculpture.

EXHIBITIONS + EVENTS CALENDAR

SEPTEMBER/OCTOBER/NOVEMBER 2015

SMITHSONIAN'S **NATIONAL MUSEUM OF THE AMERICAN INDIAN** IN NEW YORK CITY

NYC EXHIBITIONS

MERYL MCMASTER: SECOND SELF
THROUGH DECEMBER 11

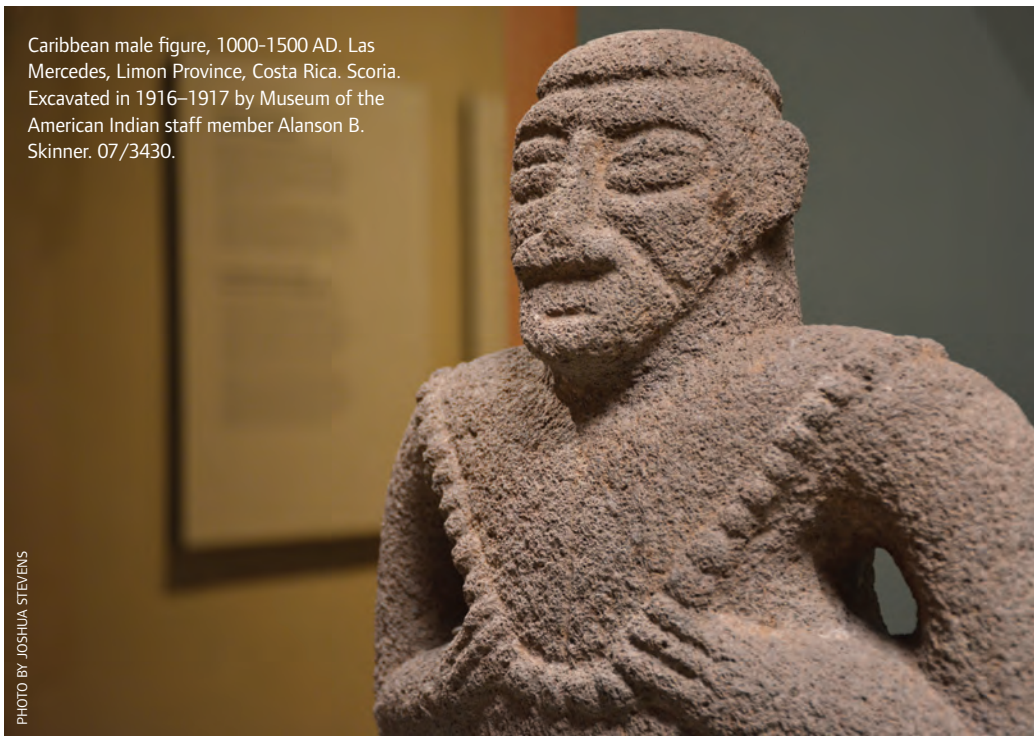
CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
THROUGH JANUARY 2017

GLITTERING WORLD:
NAVAJO JEWELRY OF THE YAZZIE FAMILY
THROUGH JAN. 10, 2016
*THE GLITTERING WORLD GALLERY STORE, LOCATED WITHIN THE EXHIBITION, WILL COMPLEMENT THE SHOW AND OFFER FINE JEWELRY FOR SALE.

CIRCLE OF DANCE
THROUGH OCT. 8, 2017

INFINITY OF NATIONS:
ART AND HISTORY IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
ONGOING

EXHIBITIONS:



Caribbean male figure, 1000-1500 AD. Las Mercedes, Limon Province, Costa Rica. Scoria. Excavated in 1916–1917 by Museum of the American Indian staff member Alanson B. Skinner. 07/3430.

PHOTO BY JOSHUA STEVENS

MERYL MCMASTER: SECOND SELF
Through Dec. 11, Photo Gallery
Meryl McMaster (Plains Cree Member of the Siksika Nation) is an emerging artist from Ottawa, Ont., whose work is comprised of visually stunning large-scale photography. This exhibition includes selections from *Second Self*, a playful but compelling series of portraits that engage with self-perception and constructed identity. This series was first exhibited in the United States in 2013 when McMaster was selected for RED: Eiteljorg Contemporary Art Fellowship, a biennial program of the Eiteljorg Museum in Indianapolis, Ind., which honors contemporary Native artists through an exhibition, catalog, art purchases and cash prize.

CERAMICA DE LOS ANCESTROS: CENTRAL AMERICA'S PAST REVEALED
Through January 2017, West Gallery
This bilingual (English/Spanish) exhibition illuminates Central America's diverse and dynamic ancestral heritage with a selection of more than 150 objects. For thousands of years, Central America has been home to vibrant civilizations, each with unique, sophisticated ways of life, value systems and arts. The ceramics these peoples left behind, combined with recent archaeological discoveries, help tell the stories of these dynamic cultures and their achievements. *Ceramica de los Ancestros* examines seven regions representing distinct Central American cultural areas that are today part of Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama. Spanning the period from 1000 BC to the present, the featured ceramics, selected from the Museum's collection of more than 12,000 pieces from the region, are augmented with

Nugget Necklace. Raymond C. Yazzie, 2009. Fossilized Lone Mountain turquoise, lapis lazuli, coral, sugilite, opal, 14-karat gold. Overall length, 31". Collection of Susan Heyneman.

PHOTO BY PHIL BELL

significant examples of work in gold, jade, shell and stone. These objects illustrate the richness, complexity and dynamic qualities of the Central American civilizations that were connected to peoples in South America, Mesoamerica and the Caribbean through social and trade networks sharing knowledge, technology, artworks and systems of status and political organization. This exhibition is a collaboration of the Smithsonian's National Museum of the American Indian and the Smithsonian Latino Center.

GLITTERING WORLD: NAVAJO JEWELRY OF THE YAZZIE FAMILY

Through Jan. 10, 2016, East Gallery

Glittering World presents the story of Navajo jewelry through the lens of the gifted Yazzie family of Gallup, N.M., one of the most celebrated jewelry-making families of our time. The silver, gold and stone inlay work of Lee Yazzie and his younger brother, Raymond, has won every major award in the field. Their sister, Mary Marie, makes outstanding jewelry that combines fine bead and stonework; silver beads are handmade by other sisters.

Featuring almost 300 examples of contemporary jewelry, *Glittering World* shows how the Yazzie family's art flows from their Southwest environs and strong connection to their Navajo culture. With historic pieces from the museum's collections, the exhibition places Navajo jewelry-making within its historic context of art and commerce, illustrates its development as a form of cultural expression and explores the meaning behind its symbolism. The *Glittering World* gallery store, located within the exhibition, will complement the show and offer fine jewelry for sale.

CIRCLE OF DANCE

Through Oct. 8, 2017, Diker Pavilion

Circle of Dance presents Native dance as a vibrant, meaningful and diverse form of cultural expression. Featuring 10 social and ceremonial dances from throughout the Americas, the exhibition illuminates the significance of each dance and highlights the unique characteristics of its movements and music. Each dance is showcased by a single

Infinity Of Nations: Art And History In The Collections of the National Museum of the American Indian.

PHOTO BY PETER VANDERWARKER

Northern traditional dance regalia.

PHOTO BY ERNEST AMOROSO

mannequin dressed in appropriate regalia and posed in a distinctive dance position. An accompanying media piece complements and enhances the mannequin displays. Presenting the range of dances featured in the exhibition, this high-definition video captures the variety of the different Native dance movement vocabularies and the music that is integral to their performance.

INFINITY OF NATIONS: ART AND HISTORY IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
Ongoing, South Gallery
This exhibition presents more than 700 works of art from throughout Native North, Central and South America. Objects include an exquisite Olmec jade head, an exceptionally rare Anishinaabe man's outfit and a remarkable Charles and Isabelle Edenshaw (Haida) painted spruce root hat. This unparalleled assemblage of American Indian cultural material represents the tremendous breadth of the collections and the richness of Native traditional and contemporary art. It also explores the historic importance of a significant number of these deeply cultural, profoundly social objects. Free audio guide of the exhibition is available.

PUBLIC PROGRAMS:

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, Sept. 12
1 p.m.
Education Classroom
Listen to *The Star People: A Lakota Story* by S.D. Nelson (Standing Rock Sioux). Learn about the importance of the "Morning Star" design and then make a design of your own.


PHOTO BY HAYES LAVIS

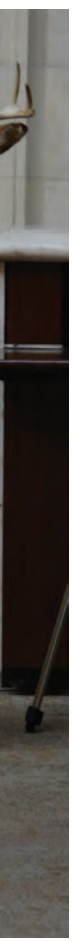

PHOTO BY JOSHUA STEVENS

HISPANIC HERITAGE FAMILY DAY
Saturday, Sept. 19
12 p.m. – 4 p.m.
Rotunda
Bring the whole family and celebrate Hispanic Heritage Month. In conjunction with the exhibition *Ceramica de los Ancestros: Central America's Past Revealed*, a variety of activities will include decorating a jaguar mask, coloring an animal pendant, bracelet weaving, button making and animal bingo. Learn about the importance of corn and watch corn grinding demonstrations.

TEACHER'S WORKSHOP: CENTRAL AMERICAN CERAMICS
Thursday, Oct. 1 & Thursday, Oct. 15
4 p.m. – 6:30 p.m.
Diker Pavilion
Join members of the Smithsonian Latino Center and the National Museum of the American Indian in New York for a tour of *Ceramica de los Ancestros: Central America's Past Revealed* and a hands-on workshop. Participants will create their own ceramic pot based on designs from the exhibition, as well as learn about and recreate the topography of Joya de Ceren, El Salvador, a pre-Columbian Mayan farming village and UNESCO World Heritage Site. All participants will receive a gallery guide, exhibition catalog and bilingual coloring book. The workshop is appropriate for teachers of all grades and abilities. Please note this is only one class offered on multiple dates; it is not a multi-session course. $15 material fee. Register at NMAI-NY-Education@si.edu and be sure to indicate preferred date of training.

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, Oct. 10
1 p.m.
Education Classroom
Celebrate Hispanic Heritage Month! Listen to *Love and Roast Chicken: A Trickster Tale from the Andes Mountains* by Barbara Knutson. Hands-on activity immediately following.


PHOTO BY JOSHUA STEVENS



Hispanic Heritage Family Day.

PHOTO BY JOSHUA STEVENS

PHOTO ©2010 ARAM KOUYOUMDJIAN

The Chocolate Farmer, directed by Rohan Fernando.

PHOTO BY MARY CATHRYN ROTH

Day of the Dead.

DIA DE LOS MUERTOS: DAY OF THE DEAD
Saturday, Oct. 31
12 p.m. to 5 p.m.
Rotunda

Enjoy a fun-filled day for the entire family in this annual celebration of *Dia de los Muertos,* or Day of the Dead. Traditional dances honoring the ancestors will be performed by Cetiliztli Nauhcampa by a community *ofrenda,* or altar. Hands-on activities include embellishing paper skull masks, decorating skeleton puppets, creating paper flowers and painting plaster skulls.

NATIVE AMERICAN HERITAGE MONTH CELEBRATION
Saturday, Nov. 14
11 a.m – 3 p.m.
Rotunda

Navajo, or *Diné,* culture will be the focus of the Museum's Native American Heritage Month Celebration. Demonstrations will include rug and basket weaving by well-known artists, with presentations that highlight Navajo pottery, jewelry and other art forms. Artist discussions will focus on the importance and significance of turquoise, coral and other gemstones to Navajo culture. Specialty tours will take place in the exhibition *Glittering World: Navajo Jewelry of the Yazzie Family.*

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, Nov. 14
1 p.m.
Education Classroom

Listen to *The Goat in the Rug* by Charles L. Blood and Martin Link and illustrated by Nancy Winslow Parker. Make a finger-weaving bookmark to take home.

DAILY AND WEEKLY PROGRAMS:

TODDLER MUSIC WITH IRKA MATEO
Wednesdays through Dec. 16
10:15 a.m. and 11:15 a.m.
Education Classroom

Drop in with your toddlers (14 months–three years) and learn about Taino culture through stories, song, movement and hands-on activities. Led by renowned Taino musician Irka Mateo. First come, first served. For information contact NMAINYToddlers@si.edu. *Toddler Music is generously supported by Con Edison.*

FILM & VIDEO SCREENINGS:

***Daily Screenings will no longer take place during the construction of the imagiNATIONS Activity Center.**

SPECIAL SCREENING

THE CHOCOLATE FARMER
(2011, 71 min.) Canada. Rohan Fernando. Produced by the National Film Board of Canada.
Saturday, Sept. 19
3 p.m.
Auditorium

In an unspoiled corner of southern Belize, cacao farmer and father Eladio Pop manually works his plantation in the tradition of his Mayan ancestors – as a steward of the land. The film captures a year in the life of the Pop family as they struggle to preserve their values in a world that is dramatically changing around them. A lament for cultures lost, *The Chocolate Farmer* challenges our deeply held assumptions of progress.

AT THE MOVIES:

EDGE OF AMERICA
(2003, 105 min.) United States. Chris Eyre (Cheyenne/Arapaho).
Saturday, Nov. 7
6 p.m.
Auditorium

Inspired by a true, made-in-New Mexico story, this upbeat feature follows a girls' high school basketball team as they learn how to win. Led by their coach, the girls discover the values of passion, dedication and discipline as they climb from the bottom of their division to compete for the state title.

Smithsonian
National Museum of the American Indian

Editorial Committee

Tim Johnson (Mohawk)
Jose Barreiro (Taino)
James Ring Adams
Kathleen Ash-Milby (Navajo)
Katherine Fogden (Mohawk)
John Haworth (Cherokee)
Doug Herman
Ramiro Matos (Quechua)
Eileen Maxwell
Cameron McGuire
Gabrielle Tayac (Piscataway)

Board of Trustees

Brenda Toineeta Pipestem (Eastern Band of Cherokee), Chair
Patricia M. Zell, Vice Chair
Andrew J. Lee (Seneca), Secretary
Bill Anoatubby (Chickasaw)
S. Haunani Apoliona (Native Hawaiian)
Kim Baird (Tsawwassen First Nation)
danah boyd
Margaret L. Brown (Yup'ik)
William K. Butler II
Brenda Child (Red Lake Ojibwe)
Kristopher Easton
The Honorable William H. Frist, MD
Sven Haakanson (Alutiiq)
LaDonna Harris (Comanche)
Richard Kurin, ex officio
Richard Luarkie (Pueblo of Laguna)
Victor Montejo (Jakaltek Maya)
Lance Morgan (Winnebago Tribe of Nebraska)
Deborah Parker (Tulalip/Yaqui)
Brian Patterson (Oneida Indian Nation)
Gregory E. Pyle (Choctaw Nation of Oklahoma)
Valerie Rowe
Loretta Tuell (Nez Perce)
Darreld "Deacon" Turner II (Cherokee)

New York Board of Directors

Valerie Rowe, Chair
Michael Bernstein
Barbara H. Block, Emerita
James A. Block, Emeritus
Peggy Burns
Charles M. Diker, Founding Co-Chair
Valerie T. Diker, Founding Co-Chair
Lois Sherr Dubin
John L. Ernst, Immediate Past Co-Chair
Margot P. Ernst, Immediate Past Co-Chair
Stephen J. Friedman
Catherine Morrison Golden
Bradford R. Keeler (Cherokee)
Andrew Lee (Seneca), Vice-Chair
Lance E. Lindblom
Oliver Niedermaier
Jacqueline Johnson Pata (Tlingit)
Antonio Pérez
Brenda Toineeta Pipestem (Eastern Band of Cherokee)
Benita Potters (Agua Caliente Band of Cahuilla), Vice-Chair
Jane F. Safer
Bernard Selz
Ann Silverman (Ojibwe)
Howard Teich
Leslie A. Wheelock (Oneida Tribe of Wisconsin)
Randall L. Willis (Oglala Lakota)

National Council

Allison Hicks (Prairie Band of Potawatomi Indians), Co-Chair
California
Gregory A. Smith, Co-Chair
Maryland
Elizabeth M. Alexander
Virginia
Stephanie A. Bryan (Poarch Band of Creek Indians)
Alabama
Uschi and William Butler
Virginia
David Cartwright
New Mexico
Vincent R. Castro
Delaware
Brian Cladoosby (Swinomish)
Washington
Charles M. Froelick
Oregon
Keller George (Oneida Indian Nation)
New York
Lile R. Gibbons
Connecticut
Marilyn S. Grossman
District of Columbia
LaDonna Harris (Comanche)
New Mexico
Dawson Her Many Horses (Sicangu Lakota)
Nevada
Summerly Horning
New York
Zackeree Sean Kelin (Caddo Nation) and Maria Bianca Garcia Kelin
New Mexico
Natasha Maidoff
California
Gina McCabe (Hualapai) and Sean McCabe (Navajo Nation)
New Mexico
Paul Moorehead
District of Columbia
Lori Nalley (Muscogee Creek Nation)
Oklahoma
Susan Napier
California
Brenda Toineeta Pipestem (Eastern Band of Cherokee)
Oklahoma
Clara Lee Pratte (Navajo Nation)
District of Columbia
Robert Redford
Utah
Robert W. Roessel (Diné)
Arizona
Alice N. Rogoff
Alaska
Angie Yan Schaaf and Gregory Schaaf
New Mexico
Shelby Settles Harper (Caddo Nation)
Maryland
V. Heather Sibbison
District of Columbia
John Snider
Pennsylvania
Joan and Marx Sterne
Virginia
Ernest L. Stevens, Jr. (Oneida Tribe of Wisconsin)
Wisconsin
Jerry C. Straus
District of Columbia
Geoffrey D. Strommer
Oregon
Tishmall Turner (Rincon Band of Luiseño Indians)
California
Jeff Weingarten
District of Columbia
Leslie A. Wheelock (Oneida Tribe of Wisconsin)
District of Columbia

MUSEUMGUIDE

NMAI ON THE NATIONAL MALL IN WASHINGTON, D.C.

HOURS: 10 a.m.–5:30 p.m. daily, closed Dec. 25.

LOCATION: 4th St. and Independence Ave. SW, Washington, D.C. 20560 (Located on the National Mall between the Smithsonian's National Air and Space Museum and the U.S. Capitol)

PHONE: (202) 633-1000
TTY: (202) 633-5285
www.AmericanIndian.si.edu

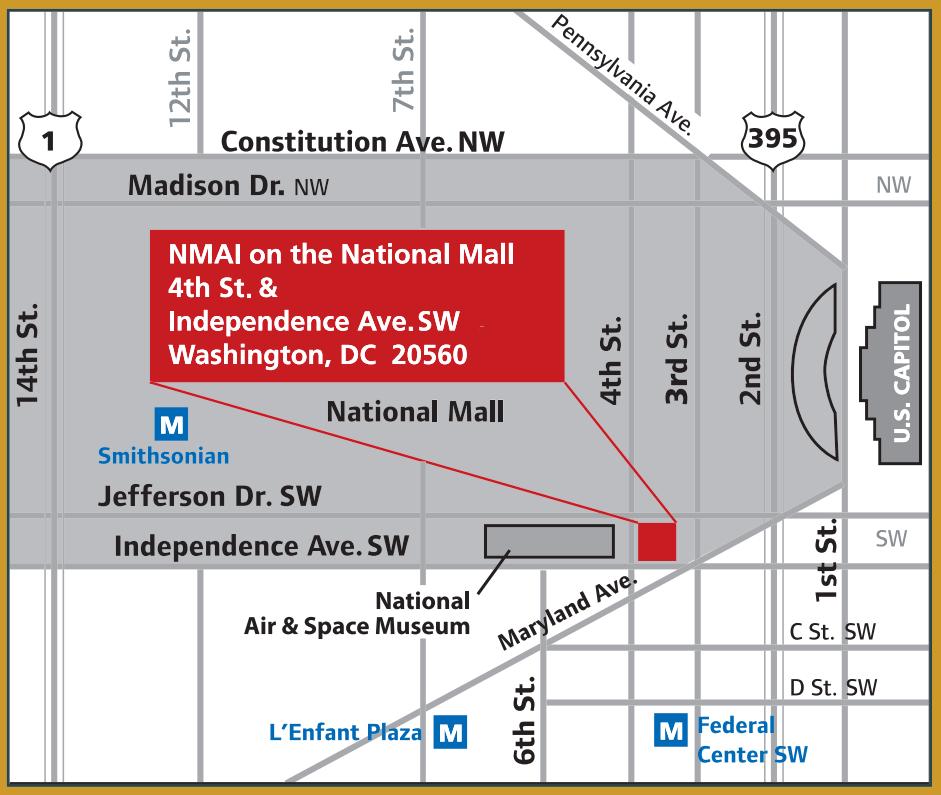
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

FREE HIGHLIGHTS TOURS: Free, daily highlights tours led by Native cultural interpreters. Visit the Welcome Desk the day of your visit for tour times.

DINE & SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe; open daily from 10 a.m. to 5 p.m. The full menu is available from 11 a.m. to 3 p.m., with a smaller menu from 3 p.m. to 5 p.m. Shop for unique gifts in the Roanoke Museum Store; open daily from 10 a.m. to 5:30 p.m.

GROUP ENTRY: Groups of 10 or more may schedule an entry time for admission through the reservations office via the education office: (202) 633-6644 or (888) 618-0572 or email NMAI-GroupReservations@si.edu. School groups can also arrange for an educational visit by calling the numbers above.



NMAI IN NEW YORK CITY

HOURS: The museum is open daily 10 a.m.–5 p.m., Thursdays until 8 p.m.; closed Dec. 25.
Free admission.

SHOP: The Gallery Shop features a large collection of books on Native cultures as well as authentic pottery and handcrafted jewelry and has a variety of children's books, posters, toys, souvenirs and musical instruments. Open daily 10 a.m.-5 p.m. Call (212) 514-3767 for more information.

LOCATION: National Museum of the American Indian in New York, One Bowling Green, New York, NY 10004

Call (212) 514-3700 for more information. For program updates, visit www.AmericanIndian.si.edu and click "events." For Film and Video updates call (212) 514-3737 or visit http://nmai.si.edu/explore/film-video/programs/

All programs are subject to change. For membership information, call (800) 242-NMAI.

MITCH BATTESE

(Prairie Band Potawatomi & Chickasaw)

POTAWATOMI STUDIO

Lawrence, Kansas
785-843-0680

Sacred Pipe Woman
Oil on canvas
3' x 6'

As an Aboriginal owned company, our vision is to build a vibrant, global brand that makes a significant social impact in Aboriginal communities.

Walk with us.

MANITOBAH MUKLUKS

manitobah.com/NMAI