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Spring 2004

Celebrating Native Traditions & Communities

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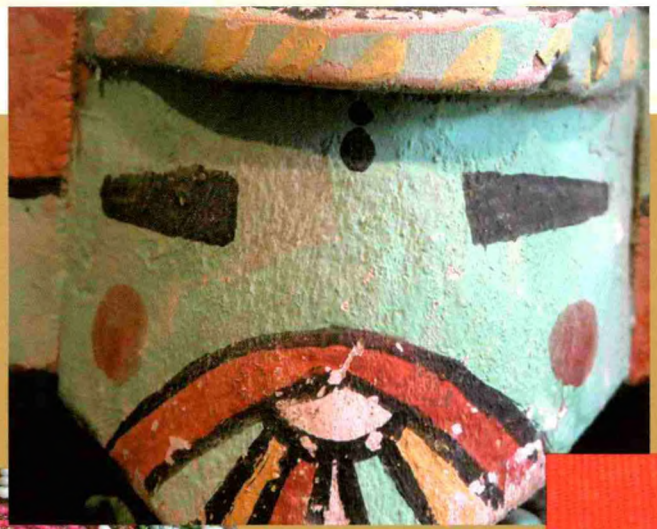

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Charles and Valerie Diker's extensive private collection of Native American art encompasses a wide spectrum of creative aesthetics and media. A new exhibition at the National Museum of the American Indian's Heye Center in New York City reveals the unique aesthetics of the first American artists. Russ Tall Chief (Osage) meets the Dikers, two committed art lovers, and discusses these extraordinary items.

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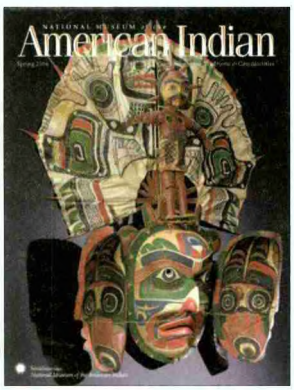

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A Home Away From Home

Watercolor rendering by Elizabeth Day.

"We hope the new National Museum of the American Indian will be an inviting home to millions of Native and non-Native people who want to learn and share the stories, cultures, and achievements of the first inhabitants of this hemisphere."

By Thomas W. Sweeney

"It's about time the Indians got something here," exclaimed the African-American cab driver. He spoke these words while glancing at the nearly complete exterior of the National Museum of the American Indian, which glowed warmly in the autumn sunlight. As we drove past, I realized how the flowing buff stonework of the museum and its impressive and unusual physical stature in front of the U.S. Capitol are capturing the intense interest and curiosity of both Washington-area residents and visitors from around the world.

As a native Washingtonian and a Native American, I find the approaching completion and opening of this symbolic structure deeply meaningful, personally and professionally. Just a mile or so from the museum site my Potawatomi grandmother, Laura Dean Sweeney, died at too early an age in a now-demolished hospital. Washington, D.C., is the place where my parents were married and where for centuries many other Indians have had significant events occur in their lives. Our nation's capital has drawn many American Indians to live, work, and visit for tribal, political, professional, and personal reasons. The physical remnants of this history are found throughout the capital city. Buried in the Congressional Cemetery are some 35 American Indians of the Apache, Cherokee, Chippewa, Choctaw, Creek, Dakota, Kiowa, Lakota, Nez Perce, Pawnee, Sac and Fox, and Winnebago nations. They include leaders such as Taza (Apache), son of Cochise; William Shorey Coodey (Cherokee), nephew of Chief John Ross; Chief A Moose (Little Bee, Chippewa), and Chief O-Com-O-Cost (Yellow Wolf, Kiowa), who was buried ceremonially with his possessions, including a silver medal given to his ancestors by Thomas Jefferson. Within the somber halls of the Department of the Interior headquarters, Maynard Dixon's symbolic murals depict the government's Assimilation Period policy toward tribes and individual Indians.

Just a few weeks ago, I learned by chance while talking to the museum's ethnobotanist, Donna House (Navajo/Oneida), that she too is a native Washingtonian. Donna's father helped guard the Pentagon following his military service in the Korean War.

In keeping with the Diné tradition, Donna's mother wanted to have her newborn's afterbirth parts buried in her family's ancestral matriarchal homeland. Although the Washington, D.C., doctors didn't comply, or at least didn't understand the Diné tradition half a century ago, Donna's selection as a member of the National Museum of the American Indian's design team brought full circle her mother's traditional wish. "I am building my home here," said Donna with obvious pleasure and imagination. She was referring to the museum as her home, with its wonderful skylit dome open to the sun, moon, and stars. Donna's symbolic home soon will be surrounded by a tremendous garden with hundreds of trees and shrubs, water features, and even a south-facing vegetable garden sporting the three sisters: squash, beans, and corn.

We hope the new National Museum of the American Indian will be an inviting home to millions of Native and non-Native people who want to learn and share the stories, cultures, and achievements of the first inhabitants of this hemisphere. After all, this is the place to come first in Washington to learn where the Americas' heritage begins. ■

Thomas Sweeney (Citizen Potawatomi) is editor-in-chief of American Indian magazine and public affairs director of the National Museum of the American Indian.

Sealaska's Philosophy of Self-ownership at the Heart of Gift

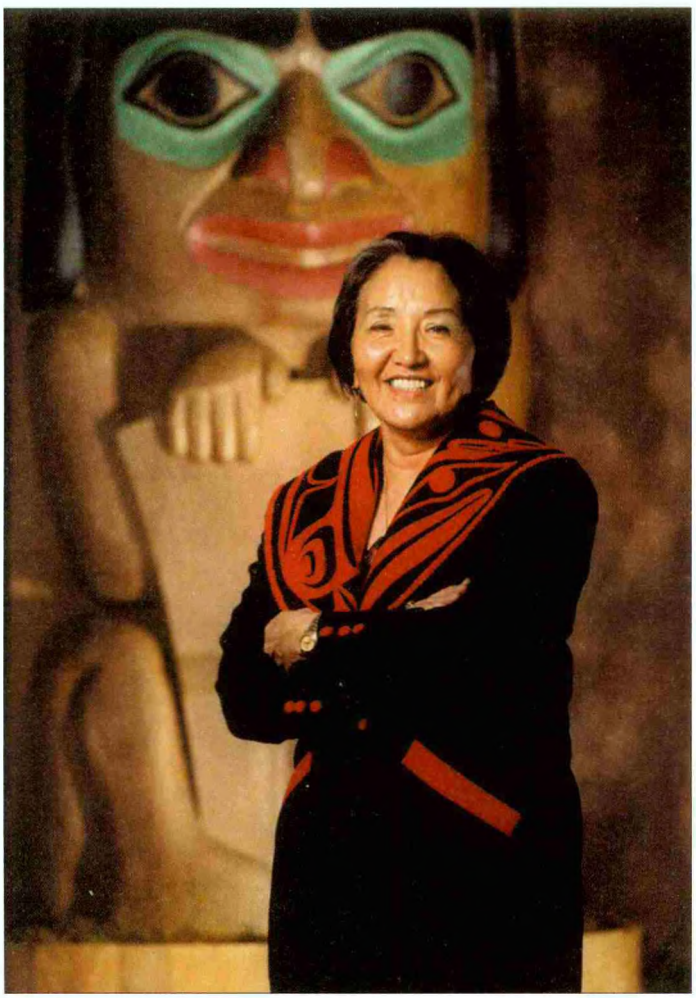

Photo by David Sheakley

Dr. Rosita Worl, president of Sealaska Heritage Institute

"The NMAI is one of the best things to ever happen for Native people," Dr. Worl says. "It is an institution that reflects us as ourselves – not as objects but as subjects. I am humbled and honored to be a part of the process."

Thanks to a gift of $150,000, the second-floor lounge of the new museum on the National Mall will bear the name of the Sealaska Corporation for 10 years or until the next comprehensive renovation of the space. Sealaska's philosophy of self-ownership and determination was at the heart of its gift to the National Museum of the American Indian. "In fundraising for the museum, I was insistent on the museum's reaching out to the Native community," says Dr. Rosita Worl (Tlingit), president of Sealaska Heritage Institute and original member of the NMAI's Board of Trustees. "It has to be ours. It's important that Native people have ownership in the museum through financial support."

Dr. Worl's history with the NMAI goes back to the museum's founding. Worl was active on the planning and repatriation committees, among others, and she also helped select the museum's director, Rick West. "The museum is a statement of survival and a statement of our determination to remain a distinct cultural people," Worl says.

Sealaska Heritage Institute, the nonprofit arm of Sealaska Corporation, supports cultural and educational programs. Dr. Worl oversees the educational funding and curriculum development, along with language and other cultural programs and advocacy. Language preservation is the institute's priority. Additionally, SHI's scholarship endowment provides $800,000 to $1 million annually to students. Since its founding in 1980, SHI has been documenting the oral traditions of its peoples through audio and video recordings. Naa Kahídi Theater, renowned for its dramatic presentations, was also born out of SHI.

One year after SHI was founded, the institute sponsored the first United Tlingit, Haida, and Tsimshian Traditional Celebration held in Juneau, and this has become a biennial event. In addition to workshops on Native culture and history, about 2,000 dancers in some 50 dance groups from around the region, including Hawaii, participate.

Headquartered in Juneau, Sealaska is the largest private landowner in Southeast Alaska. As a Native-owned corporation, the company maintains investments in forest products, financial markets, telecommunications, entertainment, plastics, and mineral development. Sealaska was formed under the Alaska Native Claims Settlement Act of 1971, making it one of 13 for-profit regional corporations in Alaska to receive land and capital. The company has 16,500 shareholders, and its assets are derived from the lands of the Tlingit and Haida people.

"The NMAI is one of the best things to ever happen for Native people," Dr. Worl says. "It is an institution that reflects us as ourselves – not as objects but as subjects. I am humbled and honored to be a part of the process."

Young Crow Poets Reach Out to Share Culture With the World

(L-R) Jesse Old Crow, Marcia Blacksmith, Rad Desjarlais, John Dust, Gabrielle Ivy Brien, Wendell Plenty Hawk, and Ashley Bird

"The most important message we tried to get out was that we are not isolated," says Blacksmith about the discussions with local high school students. "The most frequent question we got was 'Do you still live in tipis?' We don't live in the past."

Ashley Bird, Marcia Blacksmith, Gabrielle Ivy Brien, Jesse Old Crow, Wendell Plenty Hawk, Rad Desjarlais, and John Dust share a love of poetry. In September, the seven youngsters from the Crow Reservation at Lodge Grass, Montana, made their first trip to Washington, D.C. They gave poetry readings at local schools and at the Discovery Theatre of the Smithsonian's Arts and Industry Building. "It was great to be able to express ourselves and our culture poetically. The most important message we tried to get out was that we are not isolated," says Blacksmith about the discussions with local high school students. "The most frequent question we got was 'Do you still live in tipis?' We don't live in the past."

The poets wrote about their world today as they see it on the reservation and beyond. "They wrote about war, 9/11, their families and communities," says Ceni Myles (Navajo/Mohegan), National Museum of the American Indian public program specialist. "They shattered stereotypes about Indians who live on reservations. Though they have their own language and culture, they are in many ways typical teenagers."

Herman Viola, former director of the Smithsonian's National Anthropological Archives and an adopted member of the Crow tribe, proposed the program to the NMAI in 2002. He knew that Mick Fedullo, writer-in-residence at Lodge Grass High School, had brought students to Washington in 1994 for a poetry reading at the Library of Congress. Viola hoped to give a similar opportunity to another group of poets. "I wanted them to see how much their artistic efforts are appreciated outside of their home communities," he says. "This visit to the nation's capital might be just the incentive for them to pursue advanced studies, to see that there is a welcoming world beyond the boundaries of the Crow Reservation."

For some of the poets, it was their first public reading and professional experience. Marcia Blacksmith and Ashley Bird stepped into the limelight even more when they were interviewed by J. Winter Nightwolf (Buffalo Ridge Cherokee) on the *Nightwolf Show*, a local radio WPFW-FM program. "At their tender ages it is refreshing to see how aware they are of their surroundings and of life's shortcomings that can easily snare youth and whirl them into loneliness, frustration, disappointment and hopelessness," says Nightwolf. "They have been nurtured well, back at the Crow rez. I am impressed with the depth of their poetry and understanding of life."

Myles worked closely with Viola, Fedullo, and Sara Shoob of Fairfax County Public Schools to organize the program. The students attended a reception with the local Crow community, visited the NMAI's Cultural Resources Center, met with Senators Max Baucus (D-MT) and Ben Nighthorse Campbell (Northern Cheyenne, (R-CO), toured the Capitol, and held more than a dozen readings at four Fairfax schools and at a nearby nursing home. Regina Spotted Horse Stewart (Crow), a teacher of the Crow language at Lodge Grass High, introduced the visiting students, who spoke a few words in the Crow language. "It was scary at first, but then I got used to it," says John Dust about reading for the first time. "I'm more comfortable now speaking in public."

– Martha Davidson

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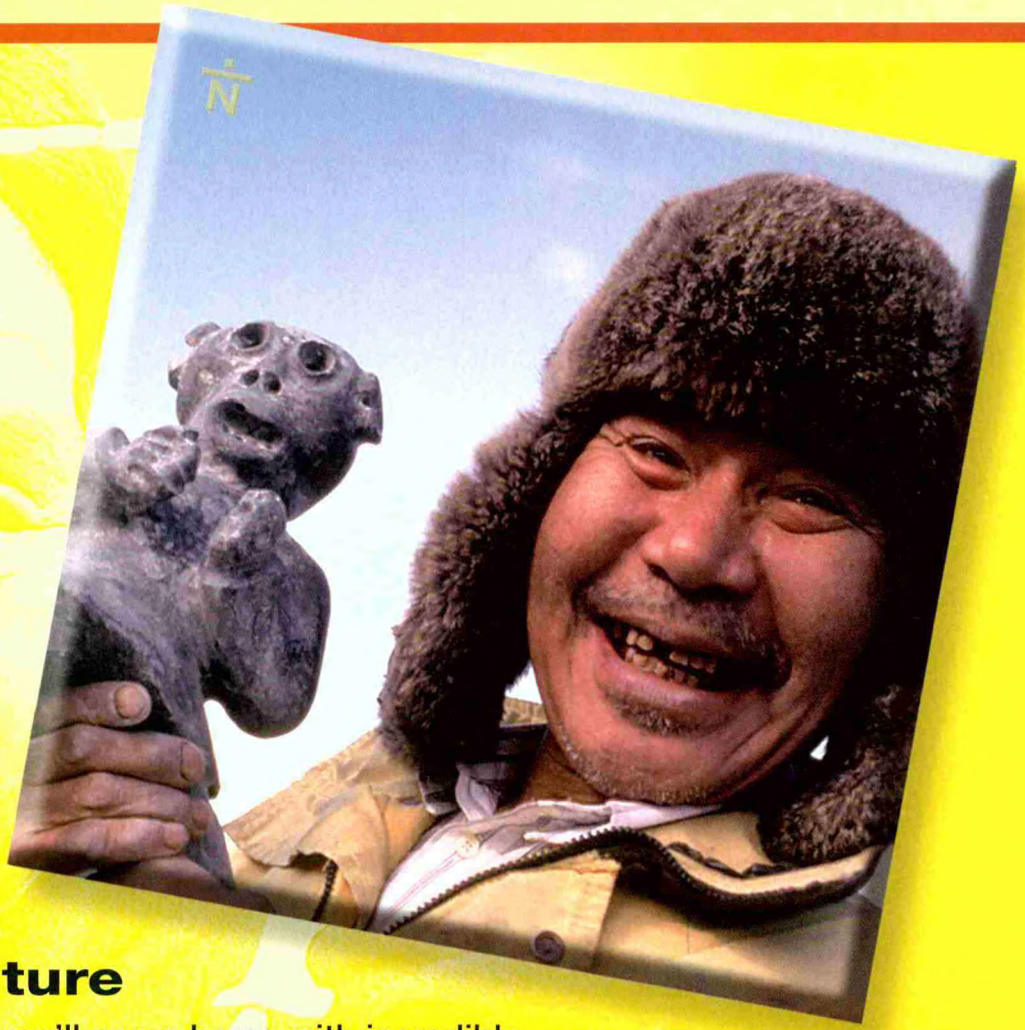

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Barber Conable Remembered

Photo courtesy of the World Bank Photo Library

Barber Conable was a founding member of the Board of Trustees of the National Museum of the American Indian. Prior to his five-year term as World Bank president from 1986 to 1991, Barber Conable served with the United States Marine Corps and was a member of the House of Representatives for 20 years.

On November 30, 2003, the National Museum of the American Indian lost one of its strongest leaders and advocates, Barber Conable, who died at the age of 81. Conable joined the Board of Trustees of the former Heye Foundation in 1981, later became chairman, and played an important role in the transition in 1989 of the collections to Smithsonian Institution, for which he also served on the Board of Regents. He was a founding member of the Board of Trustees of the National Museum of the American Indian and was active until 1996.

"I am deeply saddened that someone like Barber, who has sat so close for so long to the museum, will not be there in person on September 21, 2004, to celebrate what he contributed to so generously and unstintingly," NMAI Director Rick West says. "As a fresh-scrubbed young Washington attorney, I knew of him as the legendary lion of the Committee on Ways and Means of the United States House of Representatives, a person whose sheer, almost overpowering intelligence, coupled with his deep respect and mastery of the legislative process, made him a giant among his peers."

Before joining the museum's board, Conable, a Republican, was elected to the New York State Senate in 1962. After his election to the House of Representative in 1964, he served for 20 years before deciding not to seek re-election. "He, unlike virtually any other of those peers whom I knew, simply left it all behind because he felt he had been there long enough and done as much as he could," West recalls. "To the great shock of many of his colleagues on the Hill, he also declined explicitly to retire into a predictable and comfortable local lobbying position, which for me again signaled the original and commendable character of the man."

Conable is best remembered for reorganizing the World Bank and persuading Congress to double the amounts the Bank could disburse to developing nations. Respected by his colleagues as an intelligent businessman, Conable is also described as a compassionate humanitarian.

"He knew everybody's name," says Tamara Levine, the head of the administration department at the Heye Center, who knew Conable as a Trustee for the Heye Foundation during the 1980s. "He was a gentleman and a powerful leader who brought his world view to the museum. He always talked to me about fiduciary responsibilities and the important role of the board members and staff as caretakers of the collection."

West says, "He had an abiding respect, indeed, love for the NMAI's vast collections and all the histories, experience, and cultural contributions of Native peoples that they represented."

Conable leaves his wife of 51 years, Charlotte; four children, Anne, Emily, Sam, and Jane; 11 grandchildren; and a brother, John.

Rasmuson Gift to Build New Theater

A $5 million gift from the Rasmuson Foundation will support the Mall Museum's new Elmer and Mary Louise Rasmuson Theater. This generous donation, given in honor of the late head of the Alaska-based foundation and his wife, is the largest single award ever made to the museum from a foundation and the fifth largest from any source. It is the museum's second major gift from the foundation; the first was a $500,000 grant in 2001 for the Mall Museum's Yup'ik gallery.

The Rasmuson Foundation supports well-managed nonprofit organizations that enhance the quality of life for Alaskans. Jenny Rasmuson established the foundation in 1955 in memory of her husband, E. A. Rasmuson, a Swedish immigrant to Alaska who became a successful banker. Their son, Elmer, guided the foundation until his death in 2000 at age 91.

The National Museum of the American Indian's relationship with the Rasmuson Foundation began in 2001, when National Museum of the American Indian (NMAI) director W. Richard West (Southern Cheyenne) and Elizabeth Duggal, director of external affairs and development, met with Diane Kaplan, the foundation's executive director. Until then, the foundation had limited its support to organizations within Alaska, but the NMAI's proposed Yup'ik gallery, devoted to the art and culture of this Alaska Native community, was closely tied to the foundation's mission. The grant for the Yup'ik gallery was one of the foundation's largest up to that time and its first outside the state.

The Rasmuson Foundation's board was excited about the gallery and about the potential of the Mall Museum to inform visitors about Native Alaskans. Board members expressed interest in making another gift as a way to honor Elmer and Mary Louise Rasmuson. A dialogue ensued concerning the museum's plans and needs, particularly in relation to Alaska and the Northwest Coast region.

In October 2003, West, Duggal, and development officer Todd Cain were in Anchorage to attend the Alaska Federation of Natives annual convention. While there, they made a formal presentation to the foundation's board. Just over a month later, they received a call informing them of the award. "With this gift, the Rasmuson Foundation has made an extraordinary commitment to the National Museum of the American Indian. We view the foundation as a true partner in helping the museum fulfill its mission," says Duggal.

– Martha Davidson

Photo by Angie Elliott

Nazario Turpo, a Quechua shaman from the Peruvian Andes, shares a laugh with Lauren Chang, NMAI Mellon Fellow, during a consultation for the new Mall Museum's Our Universes *exhibition.*

Mellon Foundation awards $1 million to the NMAI Conservation Department

The Andrew W. Mellon Foundation awarded $1 million to the National Museum of the American Indian's (NMAI) Conservation Department on September 26, 2003. The third grant from Mellon to the museum since 1998 will provide funding for advanced training opportunities in archeological and ethnographic conservation for approximately 27 young professionals in the field. The first two conservation grants, totaling nearly $1 million, created fellowships to help prepare objects for the NMAI Mall Museum inaugural exhibitions; to assist in the move of collections from the Research Branch in the Bronx, N.Y., to the NMAI's Cultural Resources Center in Suitland, Md.; and to provide staff for a survey of the condition of the collection prior to the move.

Mellon fellow Lauren Chang works as the project conservator for an NMAI exhibition of Northwest Coast materials scheduled to open at the Heye Center in the fall of 2005. Chang supervises conservation methods for the more than 200 Northwest Coast objects, including painted woodcarvings, masks, rattles, and hats from the Tlingit people in Southeast Alaska down to the Makah in Washington State. During her fellowship, Chang will attend an eight-day consultation at Prince Rupert Island, where she will meet with representatives from the 11 communities included in the exhibit. "The people will form a storyboard of the exhi-

bition and determine how they want to represent themselves," Chang says. The exhibition is scheduled to travel to the Northwest Coast communities after the yearlong exhibition in New York City.

During her first fellowship two years ago, Chang, along with other Mellon fellows, prepared the consultation notebooks after conservation discussions with Mapuche people from Chile, Hupa people from California, and Quechua people from Peru. The meetings were held to prepare materials for inclusion in the exhibits for the Mall Museum opening. "The notebooks and tapes are invaluable during treatment and mounting and even installation. They are also an archive of NMAI's conservation practice," says Chang. She also worked with the Tolowa and Karuk dance specialists who visited the museum through the Community Services Department.

Monika Harter, a former Mellon fellow and now the conservator at the Ethnographic Museum in Freiburg, Germany, was the project conservator for the NMAI exhibit *Beauty, Honor, and Tradition: The Legacy of Plains Shirts.* At the NMAI, she explored the appropriate treatment of Midewiwin birch-bark scrolls with Anishinaabe elders from Hollow Water, First Nations, Manitoba. "The collaborative nature of all the projects and programming that happen at the NMAI helped shape my perspective as a conservator working with ethnographic collections," says Harter about the opportunity to work with Native American communities.

Under the guidance of Susan Heald, the NMAI's senior textile conservator, Dominique Cocuzza worked on a storage system for archaeological textile fragments that led to a paper she delivered at the American Institute for Conservation's 29th annual meeting in Dallas, Texas, in 2001. Cocuzza, currently the NMAI's collections manager at the George Gustav Heye Center in New York City, was a fellow in 2001.

While working with Navajo weavers D. Y. Begay and Wesley Thomas about how best to care for the museum's Navajo blankets, Cocuzza felt that "one of the most important aspects of the fellowship was being on the front end of consultations with Native people about the cultural context and preservation of the materials."

For information on the Mellon fellowship, contact the NMAI Conservation Department at (301) 238-6624.

Photo by Dirk Bakker

The Diker Collection

Celebrating the "First American Art"

Many Native languages do not have an equivalent word for "art." In the past, Native artists have created works for religious, spiritual, practical, and other purposes inherent in their particular cultures. As artists distinguish themselves and their work within a larger cultural construct, the individuality that evolves informs the work and consequently forms the larger aesthetic structure of the culture. This individuality within Native aesthetics is at the forefront of the upcoming exhibition *First American Art: The Charles and Valerie Diker Collection of American Indian Art,* which opens on April 24 at the National Museum of the American Indian's (NMAI) George Gustav Heye Center in New York City.

By Russ Tall Chief (Osage)

The exhibition features more than 200 pieces from the Dikers' private collection of some 350 items, including clothing from the Great Plains and Eastern woodlands, baskets and pottery from the Southwest and California, and Plains ledger drawings. Longtime residents of New York City, Charles and Valerie Diker collect American and European modern and contemporary art as well as Native American works, which reflects their philosophy that art and aesthetics are universal and borderless. Charles Diker, a registered investment adviser, is chairman of the board of Cantel Medical Corp. and a managing partner of Diker Management LLC. Valerie Diker is a writer and philanthropist. They are co-chairs of the museum's Heye

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

Right: Charles and Valerie Diker

Photo by Anthony Two Moons

Above and inset: Baby Moccasins, c. 1830, Artist unknown, Cheyenne. Hide, glass beads sinew, pigment. 13 x 7 x 6 cm each

Facing page: Coat, c. 1840, Artist unknown, Naskapi. Hide, paint. 109 x 65 x 12cm

Photos by Dirk Bakker

Center board of directors. Charles also serves on the national board of the museum.

Co-curators Bruce Bernstein, NMAI assistant director for cultural resources, and Gerald McMaster (Plains Cree), NMAI deputy assistant director for cultural resources, have organized the exhibition according to seven different concepts about Native aesthetic systems: *Ideas, Emotion, Intimacy, Movement, Integrity, Vocabulary,* and *Composition.* These concepts emerged from discussions with contemporary artists and scholars, including Robert Davidson (Haida), Peter McNair (ethnologist), Harry Fonseca (Nisenan), Jerry Brody (art historian), Arthur Amiotte (Lakota), Tom Hill (Seneca), Frank Ettawagegeck (Odawa), and Janet Berlo (art historian); and, from the NMAI's curatorial staff, Mary Jane Lenz, Truman Lowe (Ho-Chunk), Emil Her Many Horses (Lakota), Ann McMullen, Gerald McMaster (Plains Cree), and Bruce Bernstein. The discussions took place in April 2003 at the Dikers' residence on Fifth Avenue, overlooking Central Park. "That was a memorable and vibrant day of brilliant minds focusing on the pieces in our collection that caught their particular attention," Mrs. Diker recalls. "That day, there was a coming together of community that was emotional, which overshadowed any other interchange that they had previously enjoyed. The results of this exciting interaction will be included in the text of the new book on the collection [the exhibition catalog] called *First American Art.*"

The morality and timelessness of an American Indian aesthetic emerged from the dialogues as guiding principles of the exhibition. The introduction to the catalog, a collaboration between McMaster and Bernstein, states that "the world is a state of creation, and each person is part of the continual creation, rather than historical recounting and reenactment." The curators attempted to move away from "objecthood" when viewing the works and to view the pieces from a Native perspective, as "original American art," the *first American art.* "We are looking for a new way to view Native art," McMaster says. "When you walk into the gallery you will see the seven different concepts and text to accompany the pieces. There is no priority given to the different concepts, tribes, or objects."

In the *Ideas* section of the exhibition, an early-19th-century Chumash basket that incorporates the design of a Spanish Double Real coin is reflective of the Dikers'collecting philosophy. "The abstraction of the Chumash designs juxtaposed with the realism of the coin is a very sophisticated look," Mr. Diker explains. In the Dikers' airy home (with plentiful space and very few doors), an intricately beaded Crow boy's shirt can be found near a bold abstract expressionistic painting by the 20th-century Russian artist Mark Rothko. A muslin painting of the Battle of Little Big Horn by Lakota warrior Standing Bear hangs on the wall along with a scenic collage by 20th-century American painter Robert Rauschenberg. An early-20th-century pot by Maria and Julian Martinez, with its symmetrical San Ildefonso Pueblo designs, converses with the asymmetry of 20th-century American painter/sculptor Helen Frankenthaler's work.

"There is a dialogue between ancient Native materials and modern abstract art," Mr. Diker says. The dialogue may consist of universal design principles or philosophical discourses expressed in the pieces, but the underlying

Photo by Dirk Bakker

Above: Bag, 1800-1820. Artist unknown, Eastern Great Lakes. Hide, porcupine quill, cotton thread. 26.7 x 24.1 cm

Facing page, left: Baby carrier, 1870- 1880s. Artist unknown, Kiowa. Hide, wood, cotton cloth, glass beads, copper alloy (brass), iron, cotton thread. 110 x 34 x 25 cm

Facing page, right: Baby carrier, 1875- 1885. Artist unknown, Comanche. Hide, wool, cotton, cloth, coppwe tacks, cotton thread, pigment. 106 x 29 x 23 cm

notion of the juxtaposition of the Native and non-Native works in their collection seems to speak more to the Dikers' appreciation of art for its beauty, and the ethnicity of the piece is a complementary factor. "They are aesthetic collectors," Bernstein says. "But they also understand the importance of having each piece."

The philosophical assertions of the curatorial approach inform not only the aesthetic concepts of the exhibition but also the technique of displaying the pieces. For instance, Cheyenne baby moccasins communicate many ideas that are presented in the exhibition. The care taken to bead even the sole of the moccasins expresses the love and reverence the maker had for the cherished child. The animal and bird designs in the beadwork may also elicit power and protection for the child. Ted Brasser, author of "By the Power of Dreams: Artistic Traditions of the Northern Plains" in *The Spirit Sings* (Toronto: McClelland and Stewart and Glenbow Museum, 1987), suggests that the sole was beaded to "please the spirits," and ensure protection for the child. Because the beaded sole would be hidden from the child's perspective, the viewers would understand how precious the child must be. However, many designs on the tops of the moccasins are "self-directed" – directed at the wearer, not the viewer – according to McMaster, and should be displayed in such a way.

Although certain pieces may be exhibited within a particular concept, such as *Ideas*, Bernstein makes it clear that the pieces may all be discussed within the context of each of the separate concepts. For example, the "gasp factor" that Harry Fonseca identifies as associated with the emotional response to a piece may also be applied to the Cheyenne moccasins in the *Emotion* section of the exhibition. McMaster echoes that "you could take any object and talk about it from any of these different perspectives."

Valerie Diker speaks more of an "ooh factor" in her emotional response to the pieces in the collection. A Tsimshian globular rattle (circa 1790-1800) from the Northwest Coast invokes one of the strongest "oohs" from Mrs. Diker. "The face on the rattle, adorned with horsehair, shell teeth, and black paint, seems to dare you to pass it by without stopping," Mrs. Diker explains as she shakes the rattle. "The dramatic impact is enhanced by the noise."

Arthur Amoitte expressed a high emotional response to a muslin painting by his grandfather, Standing Bear, in the Dikers' collection. Although the piece is exhibited in the section titled *Emotion*, the piece also reflects the *Intimacy* between the maker and viewer – in this case, it may be Amoitte's relationship to his relative. The scene depicted on the muslin of the *Battle of Little Big Horn* may be explored in terms of *Composition* – form, line, and color – but it may also be discussed in less Western notions of composition to understand the ideas the work represents. There is *Movement* in the scene as the warriors battle with the soldiers. But the movement is distinct from, say, the Western Apache and Karok baskets that are created "to be demonstratively mobile as well as to hold in focus a bit of the cosmos' constant motion," as Bernstein and McMaster explain in the exhibition catalog. "The drama in the piece is just as much about the horses as it is about the warriors," Mrs. Diker says. "We look at it as an artistic rendition of the drama, not as history."

The *Vocabulary* of the Martinez pot can be seen in the water serpent, or "Avanyu," that encircles the pot, a symbolic image distinct to San Ildefonso oral tradition. The Martinez potters maintain their cultural *Integrity* in the piece in the collection while also forging a new approach to making pottery that created the deeply lustrous, highly polished black pottery for which they are renowned. Adding to the *Integrity* of the potters' work, McMaster and Bernstein affirm that they also "used art to bring recognition, pride, fame, and a much-needed cash economy" to their New Mexico village.

"This exhibition represents Charles and Valerie Diker's belief in the artistic and intellectual importance of the Native voice," says W. Richard West (Southern Cheyenne), director of the museum. "Their collection, which reflects their rare vision and sensibility, honors the cultural and artistic diversity of the Native peoples of the Western Hemisphere."

The exhibition is scheduled to run through October 2005. ■

Russ Tall Chief (Osage) is a freelance writer and a Ph.D. candidate at the University of Toronto at the Centre for the Study of Drama.

HONORING NATIONS

On July 14, 2003, the National Geographic Society's cable channel aired a segment about a tribally run program in Oregon that has returned salmon to the Umatilla River. The short documentary, *River of Life*, was the crest of a tide of good publicity for the salmon work conducted by the Confederated Tribes of the Umatilla Indian Reservation in Oregon. Placing a value on the televised story is difficult, but Umatilla tribal spokesperson Debra Croswell (Cayuse) ventures a guess: "It's priceless." Across the nation the endeavors of Native America do not occur in a vacuum. The Salmon Recovery Project is expanding to the Walla Walla River Basin, explains Croswell. "Some aspects of the project will have to be authorized by Congress. Money will have to be allocated. The publicity will help get us there."

All this is just what Andrew Lee (Seneca), of the Harvard University Honoring Nations Program, loves to hear. The Salmon Recovery Program, along with seven other initiatives by tribal governments around the nation, received High Honors a year ago from Honoring Nations. Each of the High Honor recipients received a modest cash prize of $10,000, and the staff of Honoring Nations also published and disseminated a descriptive booklet on the winners.

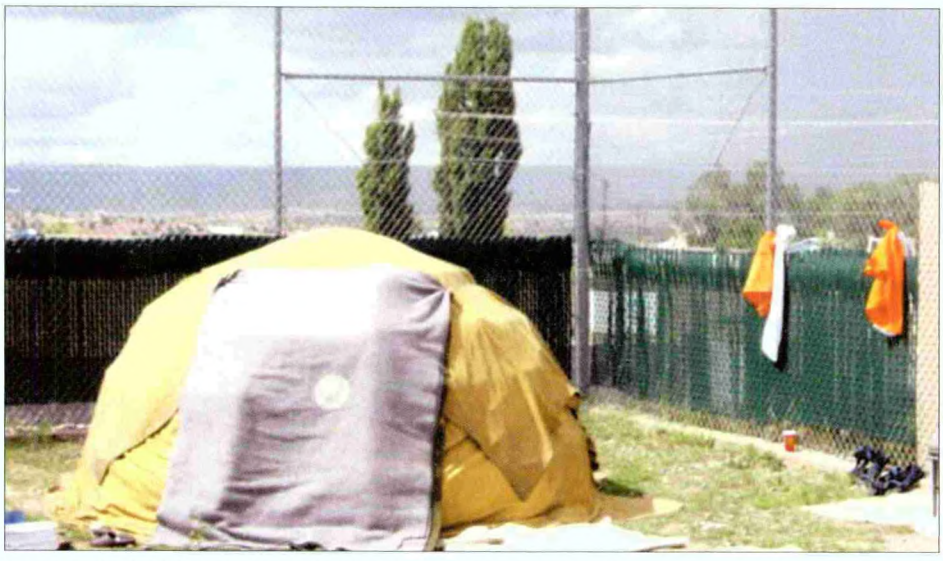
For the Salmon Recovery Program – a huge effort going back more than two decades that includes researchers, biologists, and other staff from the Umatilla Reservation as well as the federal government and the states of Oregon and Washington – the cash award is scant compared to its budget. "The publicity is the real award. The [National Geographic] story stemmed directly from Honoring Nations," says Croswell.

Lee hesitates to place the credit for the televised story so squarely on the award program, yet he concedes that Honoring Nations labors hard to get the word out on the good work done in Indian Country. "We want to shine a spotlight on the success stories of tribal governance," says Lee, director of the Harvard Project on American Indian Economic Development at the John F. Kennedy School of Government. Lee created and runs the Honoring Nations Program, the largest component of the Harvard Project. He is also on the board of directors for the George Gustav Heye Center of the Smithsonian's National Museum of the American Indian.

"We know the money is a distant second. It's more like a grant anyway, with all kinds of strings attached. The money has to be used for education, to disseminate the news of the success," Lee says. "Folks typically create Web sites or hold conferences." The tribes on the Umatilla Reservation are using the money to produce a CD-ROM on the Salmon Recovery Program with teaching material targeted toward elementary-school children, complete with lesson plans, a video component, and an interactive computer game.

Lee, a 1996 graduate of the Kennedy School of Government, returned from a position at the Ford Foundation's Peace and Justice Center to the Cambridge, Mass., campus two years later to run the Harvard Project. Then only 26, he clearly had ambitious plans – he founded the Honoring Nations Program that first year, presenting the awards in the fall of 1999 – yet he is modest about its beginnings. "We borrowed the idea," he says. "Innovations in American Government (also awarded from the Kennedy School of Government at Harvard) is an award program that's been around for a

By Robert Struckman



Sweat Lodge built for inmates at the Navajo Corrections Facility through the Navajo Nation Corrections Project. Photo by Andrew Lee (Seneca)

Top Row (L-R): Anna Whiting Sorrell, director of Support Services, with Hon. Fred Matt, chairman of Confederated Salish and Kootenai Tribes. Photo by John Rae

Heather Kendall Miller (Denaina Athabaskan), Honoring Nations advisory board member, presents Hon. Michael Isham (Ojibwe), governing board member, who represents Honoring Our Ancestors: Chippewa Flowage Joint Agency Management Plan from the Lac Courte Oreilles Band of Lake Superior Chippewa with High Honors and statue. Photo by John Rae

Regis Pecos, Honoring Nations advisory board member, presents High Honors and statue to Kake Circle Peacemaking from the Organized Village of Kake, accepted by Gary E. Williams, executive director of the Organized Village of Kake. Photo by John Rae

Tulalip longhouse at the Tulalip Reservation in Washington State. Photo by Andrew Lee (Seneca)

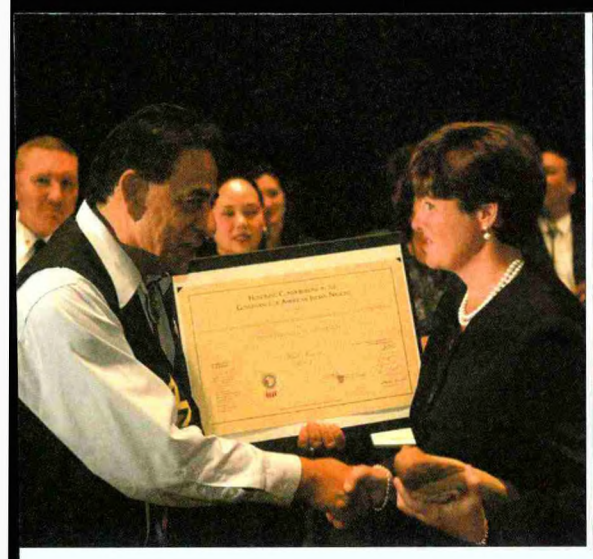
decade and a half. There are similar international awards, too, six or seven of them. We thought, Why not Indian Country?"

Examples of government failure in Indian Country always get plenty of attention, Lee says, but in large and small ways Native American tribes have been quietly making significant progress for years. He wanted to change the discourse about Indian government from the failures to the successes. "We wanted to raise the debate," Lee says. "There wasn't enough attention being paid to the good stories."

The Honoring Nations Program, with funding from the Ford and Rockefeller foundations, developed with a three-year cycle and a total budget of about $2 million. For each of the first two years the staff sifts through applications from scores of tribal programs. The staff selects 34 semifinalists and requests more information from them. Each applicant is visited on site, and 16 are selected to receive Honors. Finally, the 16 gather to give short presentations to the board of Honoring Nations. The board then retires to a private room for a few hours and emerges to present the High Honors. The Honors recipients don't leave empty-handed; they receive $2,000 and their stories are included in the Honoring Nations literature and Web site.

In 2001, the third year of the Honoring Nations Program, the winners of the previous two years came together to talk and learn from each other. The results of the research gleaned from the recipients will appear as the groundwork of a book about good governance in Indian Country, *Resources for Nation-Building.* Edited by Miriam Jorgensen, the director of research for the Harvard Project, the book will be published by the University of Arizona Press. A publication date has not been set.

"People are eager for this material," Lee says. The chapters describe, for example, how to start a program to revitalize a language. "It's



remarkable the international attention we're getting: Chile, South Africa, Brazil. These are some of the best programs anywhere in the world," he explains. The programs take new approaches to old, often intractable problems. In Oregon, instead of battling farmers over the limited waters of the Umatilla River, the Confederated Tribes of the Umatilla Reservation devised an ingenious water exchange to increase the river's flow enough for salmon to live in. The tribe built ditches from the Columbia River upstream from the Umatilla's mouth to irrigate farmland along the river, replacing precious gallons previously siphoned by farmers. Gallon for gallon, the unused water in the Umatilla replaced the waters taken from the Columbia. The farmers received water for their crops, the Columbia River remained unchanged, and the salmon had enough water in the river to survive.

To date, 64 tribal programs have been recognized by Honoring Nations, including the finalists for 2003. The awards cover a wide range of endeavors from across the continent. Recipients include such disparate groups as the Iroquois Nationals Lacrosse Team and the Cherokee National Youth Choir, as well as a home loan program run by the Chickasaw Tribe in Oklahoma and the Quil Ceda Village in Washington, the first tribally chartered city in the United States.

Some programs spring from desperate circumstances. When a series of suicides stunned the White Earth Chippewa Reservation in 1990, the tribe responded with an array of efforts, including open-mike meetings that helped members overcome the shame, guilt, and denial associated with suicide. The meetings led to the founding of the all-volunteer White Earth Suicide Intervention Team. The group works on every front – responding to calls with police, increasing the length of hospital stays for victims, attending to needs of

Above: Jeff Van Pelt (Cayuse/Umatilla/Siletz), Cultural Resources Protection Program manager, shows Donna Street, U.S. Army Corps of Engineers employee, how to make an atlatl during a cultural training camp in Eastern Oregon. About 20 federal employees of the corps learned why the Umatilla, Cayuse, and Walla Walla people think the way they do about cultural and natural resources. Photo by Wil Phinney

David Gipp (Standing Rock Sioux), Honoring Nations advisory board member, presents High Honors and statue to Paula Broome, program director of the Department of Family and Community Services, on behalf of Family Violence and Victim's Services from the Mississippi Band of Choctaw Indians. Photo by John Rae

Sherry Salway Black (Oglala Lakota), Honoring Nations advisory board member, presents High Honors and statue to Menominee Community Center of Chicago, accepted by Pamala Alfonso (Menominee). Photo by John Rae

Shereena Starr, loan counselor 1, receives a celebratory hug from Kay Perry, Housing Counseling and Loan Services director, after their program, Chuka Chukmasi (The Chickasaw Nation Home Loan program) received High Honors at the Honoring Nations 2003 ceremony in Albuquerque, N.M. Photo by John Rae

family members and friends, and addressing policy issues – to improve the community's response to suicides and attempted suicides.

Many of the programs link spiritual, environmental, and economic needs, often blended with tradition. In New Mexico the Pueblo of Pojoaque founded a for-profit construction company in 1993 to generate funding for the Poeh Cultural Center and Museum. The partnership created jobs and revitalized the culture of the pueblo. Another example is the Ya Ne Dah Ah School in Chickaloon, Alaska, whose twin goals are to perpetuate traditional practices and prepare students for the challenges of modern life.

Although no two programs are the same, each is an example of Indian peoples using creativity and the lessons of tradition to craft a better future.

This past November, a second group from Umatilla country, unrelated to the Salmon Recovery Program, traveled to the Honoring Nations award ceremony in Albuquerque. The tribe's Cultural Resources Protection Program, one of the 16 Honoring Nations finalists, was included for its longstanding effort to catalog and protect archeological sites important to the tribe.

"Laws [against looting cultural resources] were in place, but non-Indian law enforcement didn't know a lot about them," says Croswell, the tribal spokeswoman. The Cultural Resources Protection Program began with a novel approach: making an inventory of known sites. Later the program added an educational element to teach non-Indian law enforcement agencies about laws protecting Native sites, says Teara Farrow (Cayuse/Walla Walla), assistant manager of the program.

Each year the research teams update the inventory and record the sad news of more looting, yet the program's strong relationship with law enforcement is reaping dividends, Farrow says. She and program director Jeff Van Pelt (Cayuse/Umatilla/Siletz) did not ask the trainees to simply sit in a classroom. They brought the officers to archeological crime scenes and conducted mock investigations. After a site on Plymouth Island on the Columbia River was robbed, the Benton County sheriff's office began an investigation that led to search warrants, arrests, and two convictions. In that case, the tribe recovered the stolen artifacts.

Farrow traveled to Albuquerque in mid-November with Van Pelt to give a presentation to the board of Honoring Nations. The program received Honors, rather than High Honors, but Farrow returned to Oregon with a feeling of accomplishment and a renewed sense of purpose.

As part of her job, Farrow is the oral-history coordinator. "I get to gather history about the areas we're protecting." The interviews are an important way to locate archeological sites.

The Honoring Nations award has brought the significance of her endeavor into sharp relief. "This work has changed me. I get to pass the [oral histories] down to my son," she says. "It has helped me realize the wisdom of our forefathers. It's up to us to protect the land and its resources and to pass that on to the next generation." ■

Robert Struckman writes from St. Ignatius, Montana.

IN 2003, HONORING NATIONS AWARDED HIGH HONORS TO THE FOLLOWING TRIBAL PROGRAMS:

CHUKA CHUKMASI HOME LOAN PROGRAM, DIVISION OF HOUSING, CHICKASAW NATION

The Chuka Chukmasi Home Loan Program provides home-ownership support, serving reservation residents and Chickasaw citizens nationwide. The program - offering loans, mortgage processing, and home-ownership counseling - has developed new products for tribal citizens, new ways to share risk, and new means of evaluating Indian borrowers' creditworthiness.

DEPARTMENT OF FAMILY AND COMMUNITY SERVICES, MISSISSIPPI BAND OF CHOCTAW INDIANS

Created in 1999, the Family Violence and Victim's Services Program has alleviated domestic violence and sexual assault through culturally appropriate education, prevention, and assistance programs.

HONORING OUR ANCESTORS: CHIPPEWA FLOWAGE JOINT AGENCY MANAGEMENT PLAN, LAC COURTE OREILLES BAND OF LAKE SUPERIOR CHIPPEWA INDIANS

The Joint Agency Management Plan is an agreement between the three major governmental owners of the Chippewa Flowage - the Band, the state of Wisconsin, and the U.S. Forest Service - designed to uphold treaty rights, promote respect for Lac Courte Oreilles ancestors, and protect the natural beauty and productivity of the lake, which is the third largest in Wisconsin.

KAKE CIRCLE PEACEMAKING REALTY TRUST OFFICE/TRIBAL COURT, ORGANIZED VILLAGE OF KAKE

Instituted in 1999 and echoing the ancient Tlingit peacemaking tradition of the Deer People, Kake Circle Peacemaking has decreased offenses and substance abuse and increased tribal self-determination. Kake Circle Peacemaking, the tribal court, gives balance to the community and seeks to right wrongs not only by healing ruptures in community life but also by healing the offenders.

MENOMINEE COMMUNITY CENTER OF CHICAGO, MENOMINEE INDIAN TRIBE OF WISCONSIN

A partnership between an urban Indian center and a tribal government, the tribally funded Menominee Community Center of Chicago serves nearly 500 Menominee tribal citizens living in the greater Chicago area. It organizes trips back to the reservation, provides full electoral rights for off-reservation citizens, and provides social and cultural support to Menominee living in Chicago.

NAVAJO NATION CORRECTIONS PROJECT, DEPARTMENT OF BEHAVIORAL SERVICES, THE NAVAJO NATION

Since 1983 the Navajo Nation Corrections Project has attended to the spiritual, cultural, and counseling needs of tribal citizens and other American Indians in the Navajo Nation Tribal Detention facilities and in the correctional facilities of the surrounding states (Arizona, New Mexico, Utah, Colorado). The project also advocates widely for better conditions and treatment of Native American inmates.

QUIL CEDA VILLAGE, THE TULALIP TRIBES

Both an exercise of sovereignty and an effort to diversify the tribes' economy beyond gaming, Quil Ceda Village - chartered under tribal laws and governed by a council-manager form of government - is the first and only Internal Revenue Service-recognized tribal city in the United States. Through Quil Ceda Village, the tribes hope to build a solid economic foundation.

TRUST RESOURCE MANAGEMENT, OFFICE OF SUPPORT SERVICES, CONFEDERATED SALISH AND KOOTENAI TRIBES

For more than 30 years the Confederated Salish and Kootenai Tribes have built capable governing institutions and managed resources and programs previously administered by outside government agencies. These include realty, forest management, water, health services, social services, electric utility, and higher education and vocational training.

For more information, visit www.honoringnations.org.


JORDIN TOOTOO 2003

Photo courtesy John Russell/Nashville Predators

Jordin Tootoo's Inuit name, *Kudluk*, means "thunder" – and the National Hockey League's 21-year-old rookie has a style that lives up to his name. "He can generate a lot of force," said Barry Trotz, head coach of the Nashville Predators. When Tootoo rumbled onto the ice for the Predators' season opener last October, the sound of thunder came from the crowd, as Tootoo became the first Inuk to play in the NHL.

THUNDER & ICE

By Russ Tall Chief

Tootoo's parents, Barney and Rose Tootoo, wearing their Team Tootoo jerseys, sat behind the Nashville bench along with nearly 100 family members and friends from Rankin Inlet in Nunavut, located just south of the Arctic Circle. Even Lorne Kusugak, the mayor of Rankin Inlet, made the trip. "He's carrying the weight of many Inuit kids and northern Canada, to show that if you have dreams – no matter how big or small – you can achieve them," Kusugak told the Nashville *Tennessean* before the game. They cheered the Predators on to a 3-1 victory over the Anaheim Mighty Ducks. "The people of Nunavut are behind me 110 percent," Tootoo said. "I wouldn't be here without them."

Left: Samantha Tutanuak (Inuk), 12, displays her autographed card of Jordin Tootoo when the Inuk hockey star paid a visit to the elementary school in his hometown in Rankin Inlet, Nunavut.

Photo by Patricia D'Souza

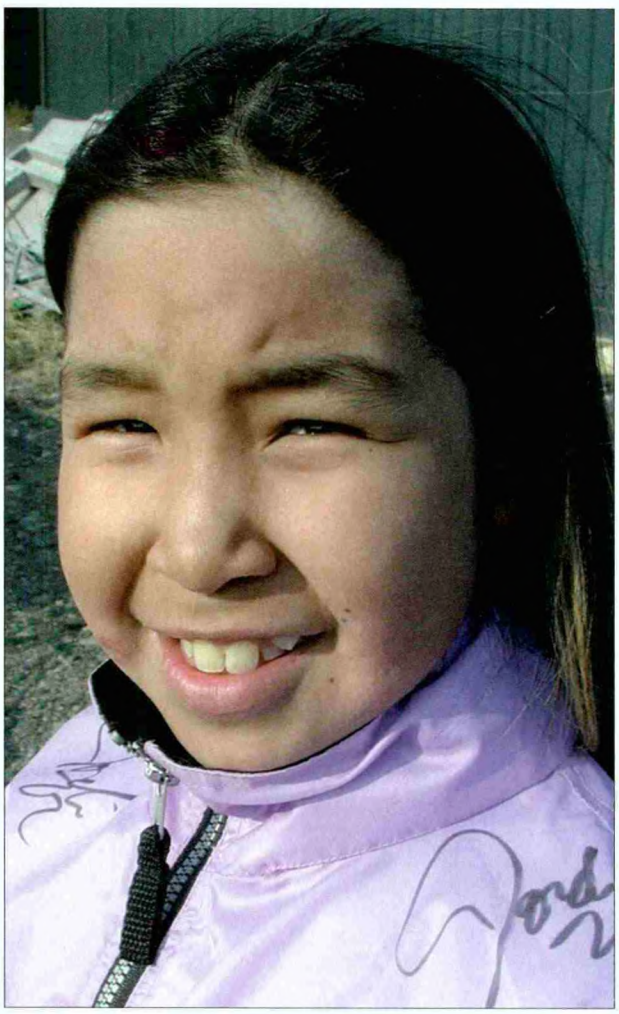
Photo courtesy John Russell/Nashville Predators

Although he is about 4 inches short and 20 pounds light by NHL standards, Tootoo's size may turn out to be to his advantage. "He is very compact, with a 'heavy' shot," Trotz said. "The puck explodes off of his stick."

The Predators signed Tootoo in 2001 after he posted 74 points in 51 games during the previous season for the Brandon Wheat Kings of the Western Hockey League in Canada. Tootoo also led the Wheat Kings in penalty minutes – he was nicknamed "Dr. Tootoo" in Brandon because he sent people to the hospital. But he was also named Brandon's Most Popular Player for four consecutive years. Last year, he won a silver medal for Canada at the 2003 World Junior Championships. After making the opening night roster for the team, Tootoo said, "I was speechless and didn't know what to say, other than having a huge smile. It was an unbelievable experience and something I will remember for the rest of my life."

As a boy Tootoo played for the local team, coached by his father, who also had played local hockey in his day. After strapping on his first pair of skates when he was only two and a half years old, Tootoo started playing with his brother, Terence, who was three years older. It was during these early days of community hockey, including the peewee and minor leagues, that Tootoo learned how to deliver the devastating body checks for which he is now known. There are no training facilities in Rankin Inlet, a town of 2,300 that is accessible only by plane, boat, and snowmobile, so Tootoo had to find ways to keep in shape. He hunted caribou and seal on the treeless tundra and fished for Arctic char and other fish through the deep ice. Tootoo also stayed in shape by "throwing rocks and carrying five-gallon jugs of water around," he said. The conditioning prepared him for his first professional season, but he was not prepared for the personal loss that took place before he signed with the Predators.

During the summer of 2002, Tootoo was training in Brandon with his brother, Terence, who had earned a slot as a member of the Roanoke Express, a Virginia franchise in the East Coast Hockey League. Terence, well on his way to being the first Inuk to play major league professional hockey, quickly became a fan favorite and won the ECHL's Rookie of the Year trophy. Terence and Jordin were so popular that they started their own Web site, where they sold caribou jerky, T-shirts, and jogging pants. But in late August, returning from a night out, Terence was charged with impaired driving. Some time later, Terence went into the woods behind the house where he was staying and shot



Above: Official Government of Nunavut role model Jordin Tootoo signs autographs surrounded by fans at the Baker Lake community hall in June 2003. Left: Maggie Makkigak (Inuk), 10, proudly wears Jordin Tootoo's autograph on her coat's shoulder.

Photos by Patricia D'Souza

Tootoo also led the Wheat Kings in penalty minutes – he was nicknamed "Dr. Tootoo" in Brandon because he sent people to the hospital. But he was also named Brandon's Most Popular Player for four consecutive years.

Photo by Patricia D'Souza

Sporting a Team Tootoo hat, Jordin Tootoo, along with parents Rose and Barney, joined local politicians for a spot of ice fishing at Twin Rivers. In his right hand, Tootoo holds a tool used for making holes in the ice and in his left hand he holds a plastic jigging rod.

There are no training facilities in Rankin Inlet, a town of 2,300 that is accessible only by plane, boat, and snowmobile, so Tootoo had to find ways to keep in shape. He hunted caribou and seal on the treeless tundra and fished for Arctic char and other fish through the deep ice.

himself. "He was a great guy and I miss him a lot," Tootoo said.

After Terence's death, Tootoo and his family chose not to discuss the incident publicly. Although Tootoo was shaken by his brother's death, he responded by finishing the season with the Wheat Kings, tying for first in points. He signed a three-year contract with the Predators in May 2003, but when he arrived in Nashville for summer training, he was in poor condition by NHL standards. To improve his strength and speed, Tootoo worked with Predators' strength coach Mark Nemish for up to three hours a day, six days a week. "He is a very bright, determined, and focused player – a quick learner," Trotz said. The reconditioning, combined with Tootoo's preferred diet of sushi, paid off. Tootoo notched his first NHL career point when he assisted Dan Hamhuis's second-period goal in a 4-1 win over the St. Louis Blues on October 16. He scored his first NHL goal in the first period of a 4-2 loss to the Atlanta Thrashers on October 23. "He plays with a lot of emotion that can change the momentum of a game in a minute," Trotz said.

Although he is about 4 inches short and 20 pounds light by NHL standards, Tootoo's size may turn out to be to his advantage. "He is very compact, with a 'heavy' shot," Trotz said. "The puck explodes off of his stick." Before the 2001 draft, Tootoo shot a puck at 96.1 mph.

Trotz draws on Tootoo's "fearless energy" to create havoc for opposing teams. "He is a 'throwback' player from a much more physical era of the 1950s and 1960s," Trotz said. "He has a bump-and-grind roll that creates turnovers and draws penalties. He drives the other teams crazy, and that's a great quality to have." Tootoo demonstrated his hard-hitting style during a mid-November game against the New York Islanders when he plowed into Radek Martinek and knocked him out. The Islanders spent the next ten minutes trying to avenge their teammate, Trotz explained, which consequently led Tootoo to draw a penalty. "He has drawn a lot of penalties this year by frustrating the other team," Trotz said. The power play resulting from the Islander penalty ultimately won the game for the Predators.

"I was fortunate enough to be drafted by a young team (Nashville)," Tootoo said. "Being at the rink every day and being around a lot of the older guys that have been in the league for a number of years has been nothing but the best. For a young guy like me coming into the league, it makes me that much more mentally prepared for each game. They have taught me the ropes both mentally and physically and I have absorbed every bit of it."

As the season progresses, Tootoo stays in touch with his family and friends in Nunavut via the Internet. On his Team Tootoo Web site, www.teamtootoo.com, Tootoo posts an online diary. "I have met a lot of new people down here in SMASHVILLE, and it's unbelievable how nice they are," Tootoo wrote in his diary on Dec. 8. "Makes it that much easier to live." Fans can also purchase Team Tootoo clothing, pucks, and other items from the Web site. And although the Predators – still a new team in the NHL – have not yet made it to the playoffs, Tootoo says that hard work will build success: "If you have a big heart and you're determined, you have to follow your dreams and make them a reality." ■

Russ Tall Chief is a freelance writer and a Ph.D. candidate at the University of Toronto at the Centre for the Study of Drama.

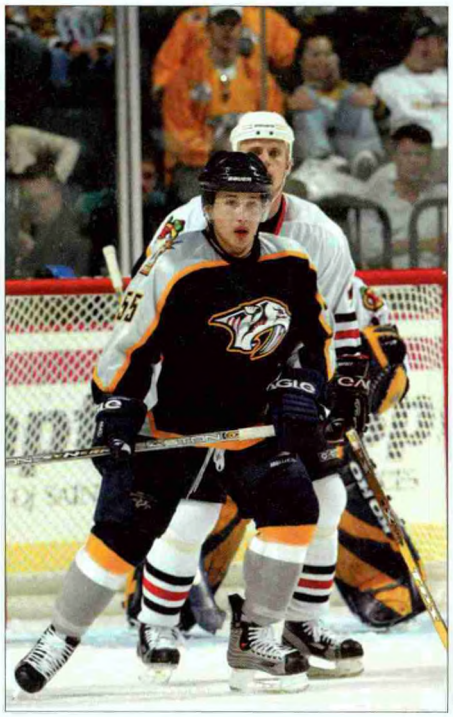


Photo courtesy John Russel/Nashville Predators

Coyote's Place

By Russ Tall Chief (Osage)

I am making tracks through deep snow under towering maple, pine, cedar, and birch trees that surround the many frozen lakes on the reservation. I'm on my way to a sugarbush, where my friend Bruce White is going to teach us how to make maple syrup. Have you ever eaten maple syrup on pancakes or waffles? If you have, then you know how yummy maple syrup is. But did you know that maple syrup comes from trees?

Bruce is Ojibwe, also called Chippewa. (If you place an "O" in front of Chippewa, as in O'chippewa, the words sound almost the same). Ojibwe, or Chippewa, comes from the Algonquin word **otchipwa,** meaning "to pucker" - it refers to the puckered toe of Ojibwe moccasins. The Ojibwe also call themselves **Anishinabe,** which means "original people."

On the Leech Lake Reservation, many Ojibwe children go to school at the Bug-O-Nay-Ge-Shig tribal school. The school is named after the diplomatic 19th century Ojibwe leader Bug-O-Nay-Ge-Shig, whose name translates to "Hole in the Day." The school has 255 students from kindergarten through high school. Students at Bug-O-Nay-Ge-Shig study math, science, English, and other subjects that many students learn, but Bruce also teaches students about the Ojibwe culture. He teaches them Ojibwe words like **zhiiwaagamizigan,** which means maple syrup.

In the spring as the snow begins to melt, students harvest the maple syrup. They learn that there are 13 types of maple trees, but only five of them are tapped for syrup: the sugar maple, red maple, black maple, silver maple, and box elder. The trees can live for 200 years or more and can stand 100 feet tall. I can smell the maple sap boiling. We must be close to the sugarbush, the cluster of maple trees where the sugar camp is located.

"Boozhoo," Bruce says to me. He stirs a boiling brown liquid in a big black cauldron over a crackling fire.

"What's in the pot, Bruce?," I ask.

"I'm boiling sap from the maple tree to make maple syrup," Bruce says. "It takes almost 50 gallons of sap to make one quart of maple syrup. The sap has to boil all night sometimes."

"How do you get the sap from the tree?" I ask.

"First, we start with a ceremony," Bruce says.

Before Bruce taps a tree for sap, called **ziinzibaakwadwaaboo**, he pays respect to the trees with a pipe ceremony. Then the trees may be tapped. In the past, taps, which look like small water spouts, were made of wood. Today, many taps are made of metal. After Bruce hammers a tap into the tree about an inch deep, he hangs a bucket under the spout to catch the sap.

In the past, Ojibwe people used birchbark baskets to catch the sap. Some of the trees in Bruce's sugarbush have already been tapped and have sap in the buckets. Bruce offers me a sip of the sap. Before the sap is boiled down to syrup, the liquid has a watery consistency that tastes like sugar water. One at a time, he empties the buckets of sap into the big black pot over the fire. The sap is then boiled, and the liquid reduces into syrup. To make maple sugar, or **ziinzibaakwad,** the syrup is further reduced, evaporating more water until the syrup becomes thick and bubbly.

"Miigwech," I say to Bruce. "Thank you for teaching us how to make maple syrup."

"Remember to say miigwech to the trees for giving us this food," Bruce says.

Word Find

Find the Ojibwe Words

D N B V A T N U B Z S C Y T D X M O S E Q
Q E A P A Z H I I W A A G A M I Z I G A N
C G W A U O O R S Q N P S O X I N M S R M
U W R V W I U O I A X E M E G O L A J A P
B A A P A A S E G F Y I O N M D W N F K N
O A X W E I A E N O T E I A Z A Y I L I K
O K S W K V D K J G I N A I S A A D V A H
D W Y T C N E T W E A W E H C I G O G K O
A A L V A A G Z H A A W A N I N O O D I N
W A Z A A N W I V N A N A O N Q O N U K J
E N M X I Y J Z I H X A R Y B N Z S F O N
E A Z I I N Z I B A A K W A D W A A B O O
A N K B O K M N A Q E M R F S A G G T G I
F A N L G C H P D I B N J C K P D L H M E

Puzzle courtesy of the College of St. Scholastica, Duluth, MN

OJIBWE	ENGLISH
Aandeg	Crow
Akiing	Earth
Akikoog	Bucket
Asemaa	Tobacco
Baapaaseg	Woodpecker
Boodawe	Builds a fire
Manidoonsag	Bugs
Miinawaa	Again
Misan	irewood
Naawaakwaa	Middle of the woods
Negwaakwaanan	Sap
Ningizo	Thaw
Nisaye	Older brother
Zhaawani-noodin	South wind
Zhiiwaagamizigan	Maple syrup
Ziinzibaakwadwaaboo	Maple sap

Small Wonders

A remarkable toy buffalo showcases both the exquisite craftsmanship and the tremendous warmth of the Lakota people

Photo by R.A. Whiteside

By Martha Davidson

"Miniatures can tell stories of things so they can become part of our lives, even after the original is gone," says George Horse Capture, National Museum of the American Indian curator and senior advisor to the director, about a toy buffalo in the NMAI's collection. Buffalo had long been central to Plains Indian culture and survival, and millions once roamed the Great Plains in herds that could stretch for miles. But in the 19th century, whites developed a demand for buffalo hides and for bones used in manufacturing fertilizer and porcelain. By the 1880s the herds had been nearly extinguished, their remains shipped east by railroad. "Maybe this toy was made to remind the Lakota of the animal after it had vanished from the Plains," says Horse Capture (A'aninin Gros Ventre).

Above: One of the museum's most delightful and unusual items, this toy buffalo – made from authentic buffalo hide and eagle talons – will be on display in the new Mall Museum.

Fifteen inches long and 8 inches high, this exquisite little buffalo comes from the Lakota. The forerunner to the NMAI acquired it in 1917 from anthropologist Frances Densmore, whose notes say it was made for a little girl on the Standing Rock Reservation in South Dakota. A woman identified as Mrs. One Bull offered it to Densmore, with the child's consent. Densmore visited Standing Rock in 1913 and 1914, so it was probably made around 1910.

The toy is made of buffalo hide and other materials. The curved horns are eagle talons, the eyes are glass beads, and there is a tiny tongue of vegetable-dyed leather. Pieces of wood, small bones (perhaps from a bird), and a wire armature form the inner structure. Fur and cotton are used as stuffing, and the outer hide is carefully sewn with brown and black cotton thread. The exceptional craftsmanship and ingenious use of materials indicate that a very skilled and creative individual made it with great care.

In 2001, four Lakota community curators - John Around Him, Cecilia Fire Thunder, Robert Two Crow, and Dennis White Shield - selected the toy for display at the new Mall Museum. Then it was sent to the conservation department, to be inspected and prepared for exhibition. Usually, ethnographic conservators refrain from restoring worn parts, believing that such damage is evidence of an object's history and should not be disguised. But three Lakota conservation consultants – Cecilia Fire Thunder, Fidelia Cross, and Mathilda Montileaux – advised differently. They were fascinated by the toy but disturbed by holes in the fur at the top of the head and near a hind leg. No one could determine what caused the damage, but they all felt repairs were needed to restore the buffalo's dignity.

Conservator Kelly McHugh devised a small "toupee" and a side patch for the buffalo from sheep's wool brought by a Navajo consultant. She experimented with several materials but chose sheep's wool because of its textural and visual similarity to the surrounding fur. The wool was almost black, and McHugh had to bleach it to the right shade of brown, just as hair is bleached at a beauty salon. When she was finished, the fills – which will remain in place for the duration of the exhibition - were nearly undetectable.

Horse Capture says the toy buffalo is unusual. There are many examples of toy horses made by Indians, he says, but relatively few toy buffalo. Whether that is because they were not made or simply not preserved, no one knows. But it is unusual in another way, too. "What is most remarkable about this piece is everyone's response to it," says McHugh. "It is very endearing, and very special, because it evokes warm feelings in everyone who sees it."

Now, preparators are building a support for the toy buffalo in its exhibition case at the new museum, where it will continue to enchant viewers. ■

Martha Davidson is a Washington, D.C.-based writer who contributes frequently to American Indian.

CALENDAR *of* EVENTS

FEBRUARY/MARCH/APRIL 2004

EXHIBITIONS

CONTINUUM: 12 ARTISTS
Through Nov. 28, 2004

This 18-month exhibition series features works by contemporary Native American artists, two at a time, from a changing selection of those who represent the succeeding generations of art begun by George Morrison (1919-2000; Grand Portage Band of the Lake Superior Ojibwe) and Allan Houser (1914-1994; Warm Springs Chiricahua Apache), two major figures of 20th-century Native American art. Like Morrison and Houser, these artists draw from a variety of influences, both within and outside art schools and universities. Exploring new directions, they have established reputations as groundbreakers in the realm of contemporary art and Native American art history. The series has showcased the works of Kay WalkingStick (Cherokee), Rick Bartow (Yurok-Mad River Blood Band), Joe Feddersen (Colville), Harry Fonseca (Nisenan Maidu/Hawaiian/Portuguese), Richard Ray Whitman (Yuchi) and Hachivi Edgar Heap of Birds (Cheyenne/Arapaho). The works of Nora Naranjo-Morse (Pueblo Santa Clara) opens on February 15 and George Longfish (Seneca/Tuscarora) on February 28. Other artists in the series will include Judith Lowry, Shelley Niro, Jaune Quick-to-See-Smith, and Marie Watt. The artists in the exhibition represent the Arapaho, Cherokee, Cheyenne, Colville, Cree, Flathead, Hamowi-Pit River, Hawaiian, Mohawk, Mountain Maidu, Nisenan Maidu, Pueblo Santa Clara, Seneca, Shoshone, Tuscarora, Yuchi, and Yurok cultures.

CURATOR'S & ARTISTS' DIALOGUE

Feb. 12, 5 p.m.
Collector's Office
Nora Naranjo-Morse

Feb. 26, 5 p.m.
Collector's Office
George Longfish

Photo by Dirk Bakker

FIRST AMERICAN ART: THE CHARLES AND VALERIE DIKER COLLECTION: April 25, 2004-March 27, 2005 at the National Museum of the American Indian in Lower Manhattan. Blanket Strip, 1830s. Artist unknown, Upper Missouri/Northern Plains. Hide, glass beads, sinew. 170 x 26 x 3 cm

LEGENDS OF OUR TIMES: NATIVE RANCHING AND RODEO LIFE ON THE PLAINS AND THE PLATEAU
Through March 7, 2004

This exhibition traces the history of Native peoples as buffalo hunters, horsemen, ranchers, and cowboys and as entertainers and participants in the sport of rodeo. With 700 objects including saddles, blankets, clothing, and horse equipment, the exhibition presents the connections between traditional Plains and Plateau cultures and such animals as the horse, the buffalo, and the dog and explains how these connections influenced the Native cowboy's perspective on ranching and rodeo life.

THE LANGUAGE OF NATIVE AMERICAN BASKETS: FROM THE WEAVERS' VIEW
Through Jan. 9, 2005
This exhibition will feature more than 200 baskets from the NMAI collection and will present basketmaking according to the Native cultural viewpoint, focusing on the process of making a basket rather than on the finished basket as an object.

FIRST AMERICAN ART: THE CHARLES AND VALERIE DIKER COLLECTION
April 24, 2004 - October 31, 2005
First American Art: The Charles and Valerie Diker Collection *will celebrate the rich aesthetics of North American Native peoples through the display of approximately 200 objects from the private collection of Charles and Valerie Diker. The exhibition will be organized according to concepts about Native American aesthetic systems that emerged from discussions with contemporary artists and scholars about the Diker collection. The exhibition's presentation will emphasize the Native voice and reveal the way Native people see the world through their objects.*

PUBLIC PROGRAMS

THE ART OF STORYTELLING

THE STORY OF LEGENDS OF OUR TIMES: NATIVE COWBOY LIFE
Feb. 5, 5 p.m.
Collector's Office
Morgan Baillargeon (Métis), curator of Plains Ethnology at the Canadian Museum of Civilization, will share the story of Native Indian cowboys as it is told in the exhibition Legends of Our Times.

INDIAN COWBOYS: STORIES, STRUMMIN', & SINGIN'
Feb. 5, 6:30 p.m.
Auditorium
You will feel like you are "on the trail and in the saddle" when you join Native American cowboy poets and singers Hank Real Bird (Crow) and David Red Boy Shildt (Blackfeet). They will be joined by their singing cowboy friend, yodeler, and roper Ernie Sites in an evening celebrating Native American cowboys.

HORSING AROUND AT NMAI
Feb. 7, 1 - 4 p.m.
Museumwide
Join us for a family day of cowboy fun. Enjoy hands-on activities that include a parfleche folder workshop, pony-bead bracelet workshop, ring-and-pin game, Discover the Journey of the Bison: Bison Discovery Box *activity, and a* Legends of Our Time *gallery activity, plus try your hand at roping and barrel racing on stick ponies.*

FROM THE SHELVES OF THE RESOURCE CENTER TO THE CLASSROOM
Storybook Readings & Workshops

Feb. 14, noon
Resource Center, second floor
Listen to readings from the books Doesn't Fall Off His Horse *by Virginia A. Stroud,* The Mud Pony *by Caron Lee Cohen, and* The Gift of the Sacred Dog *by Paul Goble. Then go into the* Legends of Our Times *exhibit to look at how beautifully Plains cultures decorated their horses and make drawings of what you see. In the classroom, make a small felt horse of your own and decorate it with designs from your drawings.*

March 13, noon
Resource Center, second floor
Listen to stories of the Mayan culture from Spirit of the Maya *by Guy Garcia,* Dream Carver *by Diana Cohn, and* Angela Weaves A Dream *by Michele Sola. Enjoy a hands-on activity making a friendship bracelet with Juanita Velasco (Maya) following the readings.*

April 10, noon
Resource Center, second floor
Learn about the exciting world of baskets from the following selections: Bones in the Basket *by C.J. Taylor A., and Ravita and* The Land of Unknown Shadows *by Peter Brill & Marietta Abrams. These readings will be followed by a hands-on basket-weaving activity.*

WOMEN'S HISTORY MONTH

REMEMBERING INGRID: HER LEGACY OF VISION
March 4, 6:30 p.m.
Auditorium

The NMAI honors the memory of Ingrid Washinawatok El-Issa. Recognized for her work with and contributions to indigenous people of the world, Ingrid was a board member of the American Indian Community House, founder of the Native American Council of New York City, and co-founder of the Indigenous Women's Network. Guest speakers and performers will join the NMAI in this celebration of Ingrid's life.

GLOBAL VOICES: A CULTURAL EXCHANGE
March 11, 6:30 p.m.
Auditorium
Native North American and Australian Aboriginal playwrights come together to share insight and vision of indigenous voices around the world. In collaboration with the Australian Aboriginal Theatre Initiative, the NMAI hosts an evening of readings, panel discussion, and dialogue featuring new works by indigenous playwrights.

GANRADAISGOWA-H: TWO-PART IROQUOIS TREE OF PEACE BEADING WORKSHOP
Part I: April 6 or 7
Part II: April 8 or 9
10 a.m. - 4 p.m.
Education Classroom, second floor
Iroquois beadworker Samuel Thomas (Cayuga) will conduct a two-part workshop on Iroquois beadwork. In part one, participants will learn Iroquois beading and complete an item of their own. In part two, the group will meet again to work on a collaborative project on beading a 6-foot tree of peace and mat. This collaborative project is being completed by people from all over the world to demonstrate unity and promote cross-cultural exchange. This course is being offered with the support of the Ontario Arts Council's Chalmers Arts Fellowship.

NUNAVUT: A CELEBRATION OF FIVE YEARS
April 15, 6:30 p.m.
Auditorium
Join us in an evening celebrating Canada's newest Arctic territory, Nunavut. This program is presented in partnership with the Canadian Consulate General.

FILM & VIDEO

Daily at 1 p.m. and Thursdays at 5:30 p.m.
The Screening Room, second floor on the State Street Corridor
For additional program information go to www.nativenetworks.si.edu

CONTINUUM: NATIVE ARTS ON FILM

Jan. 12 - Feb. 8

FAITHFUL TO CONTINUANCE: LEGACY OF THE PLATEAU PEOPLE (2003, 58 min.). United States. David Schneiderman and Penny Phillips. The power and beauty of Columbia River Native American culture, whose traditional lands extended between the Cascades and the Rockies, are examined in this documentary. It focuses on six contemporary artists working in various traditional and nontraditional media, Elaine Timentwa, Joe Fedderson, Pat Courtney Gold, Maynard White-Owl Lavadour, Lillian Pitt, Elizabeth Woody, and on fisherman Clifford Shippentower.

Feb. 17 - March 7

A FOCUS ON ARTISTS IN COLLABORATION

CLAY BEINGS (2003, 28 min.). United States. Nora Naranjo-Morse (Santa Clara). Produced by the School of American Research, Santa Fe. Seven Pueblo, Navajo, and Hopi clay artists join in a joyous collaboration, making Moon Coming at Evening a giant storyteller figure.

VIS À VIS: NATIVE TONGUES (2003, 58 min.). United States. Steve Lawrence and Phil Lucas (Choctaw). With Nick Torrens in Australia. Produced in association with Native American Public Telecommunications. Indigenous performance artists James Luna (Luiseño) and Ningali Lawford (Walmajarri) compare perspectives on life and society. Their conversations are informed by their live dialogues via satellite, scenes from their performances, and their video diaries.

A SENSE OF NATIVE PLACE
March 8 - 28
For descriptions, see the listing for the Environmental Film Festival in the Nation's Capital.

SONG OF THE EARTH (2002, 17 min.). Jorge (Tzotzil).

VOICES OF THE SIERRA TARAHUMARA (2002, 52 min.). Felix Gehm and Robert Brewster.

March 29 - April 18

MARANGMOTXINGMO MIRANG/FROM THE IKPENG CHILDREN TO THE WORLD (2002, 35 min.). Brazil. Kumare Txicao (Ikpeng), Karane Txicao (Ikpeng), and Natuyu Yuwipo Txicao (Ikpeng). Produced by Video in the Villages. In Ikpeng with English subtitles.

KINJA IAKAHA, A DAY IN THE VILLAGE (2003, 40 min.). Brazil. Araduwa Waimiri, Iawusu Waimiri, Kabaha Waimiri, Sanapyty Atroari, Sawa Waimiri, and Wame Atroari. Produced by Video in the Villages. In Waimiri and Atroari with English subtitles. Six videomakers of different Waimiri and Atroari villages in the Amazon document the day-to-day life of their relatives in the Cacau village, guided by their deep respect for the environment.

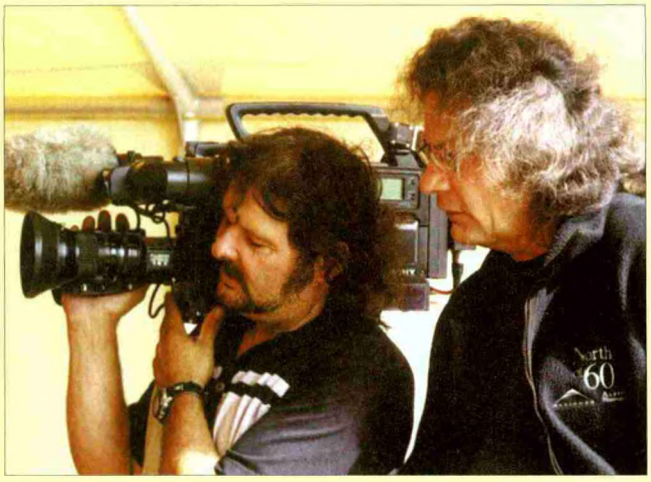


Photo by Jerry Krepakevich, ©2003 National Film Board of Canada

Director Gil Cardinal (right) on the set of TOTEM: THE RETURN OF THE G'PSGOLOX POLE

ENVIRONMENTAL FILM FESTIVAL IN THE NATION'S CAPITAL

Hirshhorn Museum and Sculpture Garden, Ring Auditorium
Independence Avenue at 7th Street SW, Washington, DC
(Metro stop: L'Enfant Plaza, Maryland Ave.)

In cooperation with the Hirshhorn Museum, NMAI presents award-winning Native productions as part of the District of Columbia's annual film festival. Admission is free and no reservations are required. Hosts: Elizabeth Weatherford, head of the NMAI Film and Video Center, and Barbara Gordon, film coordinator, Hirshhorn Museum. For more information, call (202) 342-2564 or visit www.nativenetworks.si.edu (English) or www.redesindigenas.si.edu (Spanish).

March 25, 8 p.m.

TOTEM: THE RETURN OF THE G'PSGOLOX POLE (2003, 70 min.). Canada. Gil Cardinal (Metis). The Haisla people of northwestern British Columbia undertook the return of their G'psgolox pole with the assistance of Ecotrust Canada. The pole, which disappeared from Haisla lands in 1929, had been placed in a Stockholm national museum. The film raises questions about the ownership of Native American objects and the relationship between Native communities and museums. Discussion with the director follows the screening.

March 26, 8 p.m.

SONG OF THE EARTH (2002, 17 min.). Mexico. Jorge (Tzotzil). In Tzotzil with English subtitles. Produced by the Chiapas Media Project-Promedios. In Chiapas, Tzotzil elders talk about the significance of traditional music and the role of musicians in the community, seen in the festival of San Andres, the year's most important celebration. They describe the challenge of passing on these traditions to the young in the face of the region's conflict and the allure of pop culture.

VOICES OF THE SIERRA TARAHUMARA (2002, 52 min.). Felix Gehm and Robert Brewster. United States and Mexico. In Spanish and Tarahumara with English subtitles and English narration. A World Bank forestry project in Mexico carves logging roads into Raramuri (or Tarahumara) lands in the mountainous state of Chihuahua, home of the region's last remaining old-growth forest. This is a story of communities in struggle against powerful drug lords and external economic interests that threaten their way of life and the courageous leaders who seek alternatives.

April 19 - May 8

IN CELEBRATION OF ASIAN PACIFIC HERITAGE MONTH

AMERICAN ALOHA: HULA BEYOND HAWAI'I (2003, 55 min.). United States. Evann Siebens and Lisette Marie Flanary. Executive producer: Cara Mertes. Produced in association with Pacific Islanders in Communications, ITVS, and P.O.V./American Documentary. Hula, the "heart of the Hawaiian people," is celebrated in this view of California's vibrant Hawaiian community and three of its kumu hula, hula masters.

ESPECIALLY FOR KIDS

Daily at 11 a.m. and noon
Screening Room, second floor
State Street Corridor

Jan. 12 - Feb. 16

SHEEFISHING (1985, 13 min.). United States. Northwest Arctic School District. In Alaska, the Inupiat practice a special type of winter fishing.

THE TWENTY-FIRST ANNUAL ESKIMO-INDIAN OLYMPICS (1986, 28 min.). United States. Skip Blumberg. An Alaskan event combines competitions in strength, agility, and traditional skills.

THE OWL WHO MARRIED A GOOSE (1975, 8 min.). Canada. Caroline Leaf. Animation. An Inuit tale tells of a marriage between two unmatched partners.

QULLIQ (1992, 12 min.). Canada. Susan Avingaq, Madeline Ivalu, Mathilda Hanniliqq, Martha Maktar, Marie-Hélène Cousineau. Inuit videomakers portray women singing a song about an old-fashioned seal-oil lamp.

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

MUSEUM SHOPS:
For special-occasion shopping, jewelry by Native artists, books, and children's gifts are available in the Museum shops located on the gallery and ground floor. Open daily 10 a.m. to 5 p.m.
For information, call 212-514-3767.

WEB SITE:
Have you visited the NMAI Web sites?
http://www.AmericanIndian.si.edu
http://www.conexus.si.edu

Feb. 17 - March 7

ALICE ELLIOTT (1975, 11 min.). United States. Richard Lair. Alice Elliott, famed Pomo basketmaker, born in 1886, talks of her life as a weaver.

TALES OF WESAKECHAK: THE FIRST SPRING FLOOD (2002, 14 min.). Canada. Gregory Coyes (Métis Cree), and George Johnson. Animation. A story about the Cree trickster Wesakechak, who watched over earth's creatures before people came to live on Turtle Island (North America).

THE BEGINNING THEY TOLD (2003, 11 min.). United States. Joseph Erb (Cherokee). Produced for the Cherokee Nation. In Cherokee with English subtitles. Animation. The animals living in the sky vault in earliest times work together to bring about the creation of the earth from a tiny piece of mud.

HOW THE REDBIRD GOT HIS COLOR (2003, 4 min.). United States. Produced by the American Indian Resource Center, Tahlequah, OK. In Cherokee with English subtitles. Animation. Cherokee students at the Dahlonegah Elementary School make a claymation of a traditional story that tells of a kind deed rewarded.

March 8 - 28

ONENHAKENRA: WHITE SEED (1984, 20 min.). United States. Frank Semmens for the Akwesasne Museum. Mohawks of the Akwesasne Reservation share their views on corn and show the making of traditional corn soup and corn husk dolls.

PAULINA AND THE CONDOR (1995, 10 min.). Bolivia. Marisol Barragan. An animation tells the story of an Aymara girl who leaves her mountain home to live in the city.

TOTEM TALK (1997, 22 min.). Canada. Annie Frazier-Henry (French-Sioux-Blackfoot). Computer-animated clan totems put urban youth back in touch with their Northwest Coast heritage.

BOX OF DAYLIGHT (1990, 9 min.). United States. Janet Fries for the Sealaska Heritage Foundation. The Naa Kahidi Theater of southeast Alaska presents the Tlingit story of how Raven brought daylight to the world.

March 29 - April 18

BEAR DANCE (1988, 13 min.). United States. James Ciletti. Southern Utes of Colorado welcome in the spring each year with the festive Bear Dance.

KNOW YOUR ROOTS (2001, 12 min.). United States. Joshua Homnick. In a lively video collage, youths from the Mescalero Apache Reservation share their thoughts on Apache history, language, and identity.

TOKA (1994, 24 min.). United States. David Wing and Cyndee Wing. Women and girls of the Tohono O'odham tribe of Arizona play an exciting game of stickball.

BENTWOOD BOX (1985, 9 min.). United States. Sandra Osawa (Makah). The film explores the making of a traditional Northwest Coast-style box of steamed cedarwood, constructed by hand without using nails, screws, or glue.

April 19 - May 8

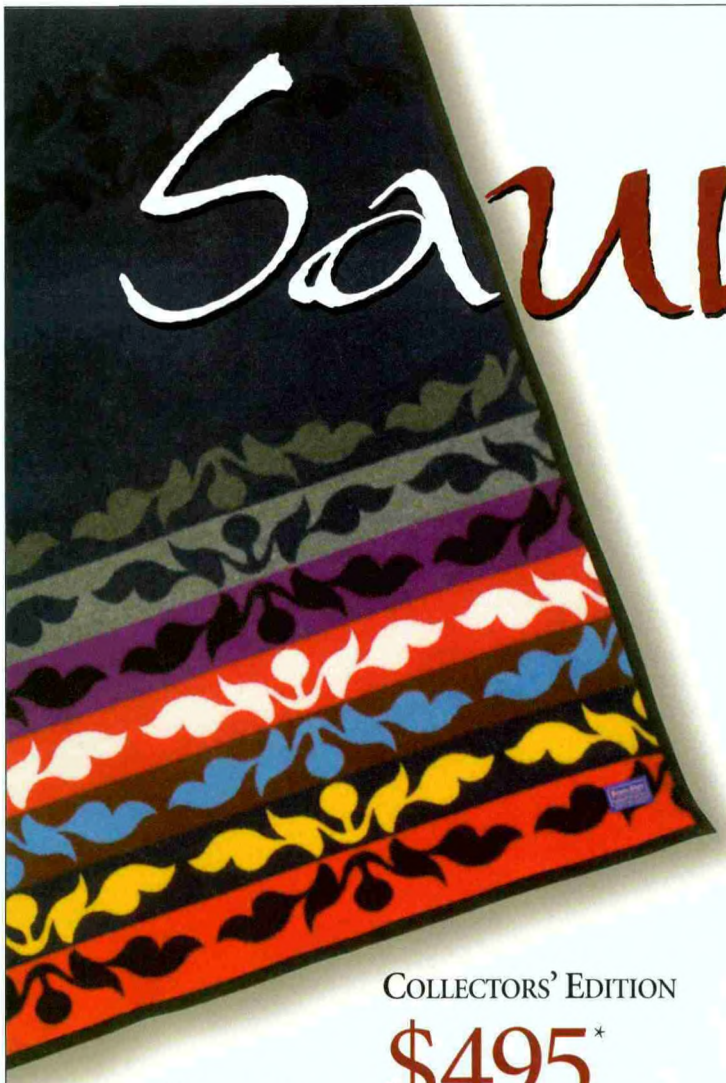
ALICE ELLIOTT (1975, 11 min.). Richard Lair.

TALES OF WESAKECHAK: THE FIRST SPRING FLOOD (2002, 14 min.). Gregory Coyes (Métis Cree), and George Johnson.

HOW THE REDBIRD GOT HIS COLOR (2003, 4 min.). Produced by the American Indian Resource Center, Tahlequah, OK.

LOCATION: *The NMAI Heye Center is located at One Bowling Green in Lower Manhattan. Subway: 4 & 5 to Bowling Green or N & R to Whitehall Street. Hours: 10 a.m. to 5 p.m. every day, except December 25. Thursdays to 8 p.m., made possible by grants from the Booth Ferris Foundation. Admission to the Museum and all public programs is free. To become an NMAI Charter Member, call 1-800-242-NMAI (6624).*

The George Gustav Heye Center is located at One Bowling Green, New York, N.Y., and is open daily, except December 25, from 10 a.m. until 5 p.m., and, through the generosity of the Booth Ferris Foundation, Thursdays until 8 p.m. Admission is free. All programs are subject to change. For membership information, call (800) 242-NMAI. For program updates, call (212) 514-3888. Produced by NMAI, One Bowling Green, New York, N.Y. Rachahd Garguilo, Calendar Editor.



Sauninga

"The Shining One"

Announcing a Limited Opportunity to Purchase Sauninga – a Very Rare and Beautiful Pendleton Blanket of Historical Significance

To commemorate the opening of the Smithsonian National Museum of the American Indian (NMAI) on the National Mall in Washington, D.C., on September 21, 2004, we proudly present the museum's first blanket in collaboration with Pendleton Woolen Mills. This extraordinary blanket design showcases the talent of one of our nation's Native artists while continuing the legacy of Indian blankets in America. A portion of the proceeds will go toward educational programs at the museum. NMAI Charter Members receive free shipping on all blanket orders.

Member Edition

$299*

- Limited edition of 1,000
- Each blanket is hand-numbered and features a patch with the reproduced signatures of NMAI Director Rick West and artist Truman Lowe.
- 100% pure virgin wool with a cotton warp, finished in black felt, 64" x 80".
- Presented in a traditional Pendleton cardboard blanket box.

** NMAI Charter Members receive free shipping on all blanket orders. Non-members please add $14.00 per members' blanket for shipping and handling.*

Collectors' Edition

$495*

- Very limited edition of only 500.
- Each blanket is hand-numbered and every blanket patch is signed personally by NMAI Director Rick West and artist Truman Lowe.
- 100% pure virgin wool with a cotton warp, trimmed in black ultrasuede, 64" x 80"
- Presented in a charming, handcrafted cedar box.

** NMAI Charter Members receive free shipping on all blanket orders. Non-members please add $19.75 per collectors' blanket for shipping and handling.*

About The Artist

Ho-Chunk artist Truman Lowe has designed this rare, collectors' quality blanket to honor his mother, Sauninga, who belonged to the tribe's Bear Clan. Her traditional ribbonwork was the inspiration for its design. An internationally acclaimed sculptor and curator of contemporary art at the NMAI, Lowe's abstract works in wood and metal draw inspiration from his ancestral culture and landscape.

Smithsonian
National Museum of the American Indian

Call 1-800-242-6624 or order online at www.AmericanIndian.si.edu.

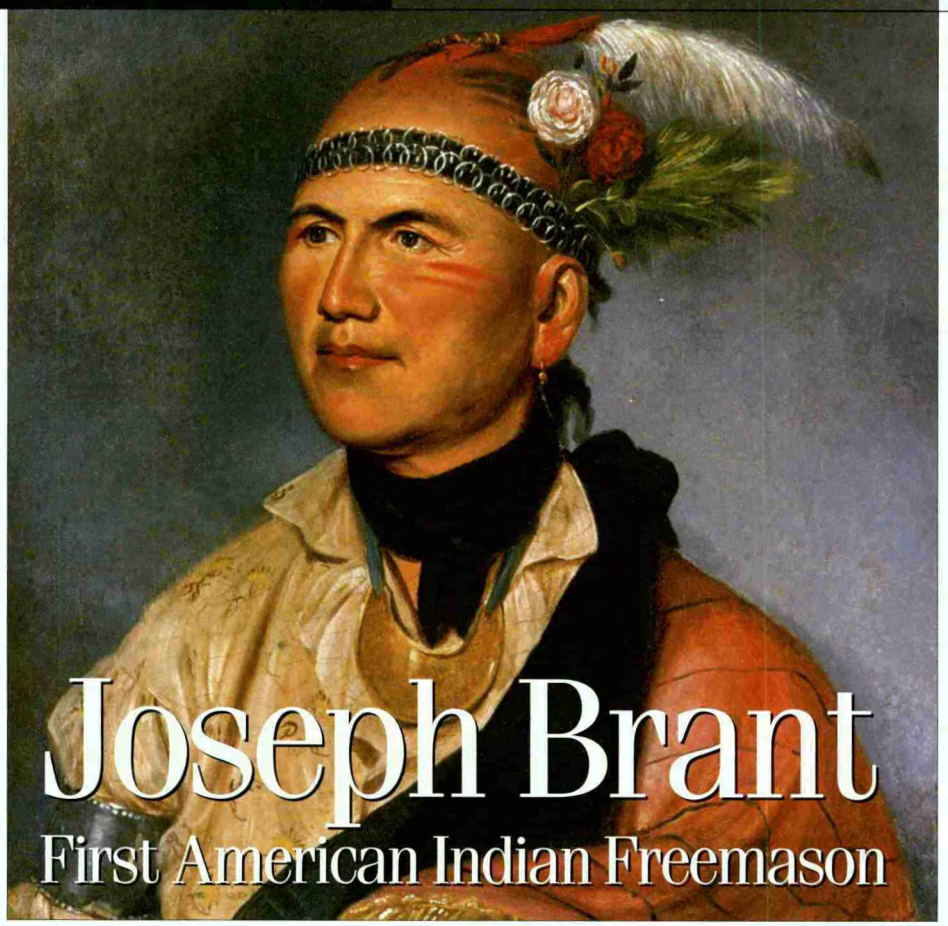


Photo courtesy of Independence National Historical Park

Joseph Brant

First American Indian Freemason

Charles Willson Peale wanted to highlight Joseph Brant's role as a negotiator rather than as a warrior when he painted Brant in 1797 in Philadelphia. Brant's trade silver armband (probably engraved with the seal of the U.S.) and his half-moon gorget (likely a gift from the British government) represent his diplomatic alliances.

Martha Davidson

Mohawk Chief Thayendanegea, more widely known as Joseph Brant (1747-1807), was the first American Indian to become a Freemason - he was inducted in London, England, in 1776. Since that time, Freemasonry has played a significant role in Indian Country.

By the 1730s, Masonic lodges were active in the American colonies. Many colonial leaders – most notably, George Washington – were Masons. It is likely that Joseph Brant learned about Freemasonry through his close friendship with Sir William Johnson, the British superintendent of Indian affairs, and other white friends who were members of a Masonic lodge in New York. As the American Revolution was beginning, Brant sailed to England to discuss Britain's relations with Indians. He was presented at court and met with the secretary for the colonies. While there, he became a Freemason of Hiram's Cliftonian Lodge no. 417, obtaining a signed certificate as testimony. Masonic historian William Denslow notes in his book Freemasonry and the American Indian that George III himself presented Brant with his Masonic apron.

On his return to America, Brant led Indian forces in support of the British. There are several stories of Brant's generosity to enemy prisoners who revealed to him that they were fellow Masons. After the war, Brant was granted a large tract of land in Ontario. Today this land is the Six Nations of the Grand River Territory, near the village of Brandford. He settled there with his followers, established a village, built the first Protestant church in Canada, and organized several Masonic lodges.

According to Denslow's book, there are many similarities between Freemasonry and traditional Indian brotherhoods or secret societies. Masons and many tribal societies have rituals of initiation and other ceremonies, spiritual guides or officers, special meeting places (lodges or kivas), symbolic signs and gestures, special songs and music, and a belief in a Supreme Being. Masonic and Indian secret societies are concerned with the spiritual or life path of each member.

Perhaps because of those affinities, Freemasonry attracted a large Native membership, including many principal chiefs and other distinguished individuals. The common bond of Masonic fellowship proved a force for easing tensions in turbulent periods of American history, particularly in Indian Territory in the 19th century, and Masons have been active since then in establishing schools and hospitals to serve Indian populations.

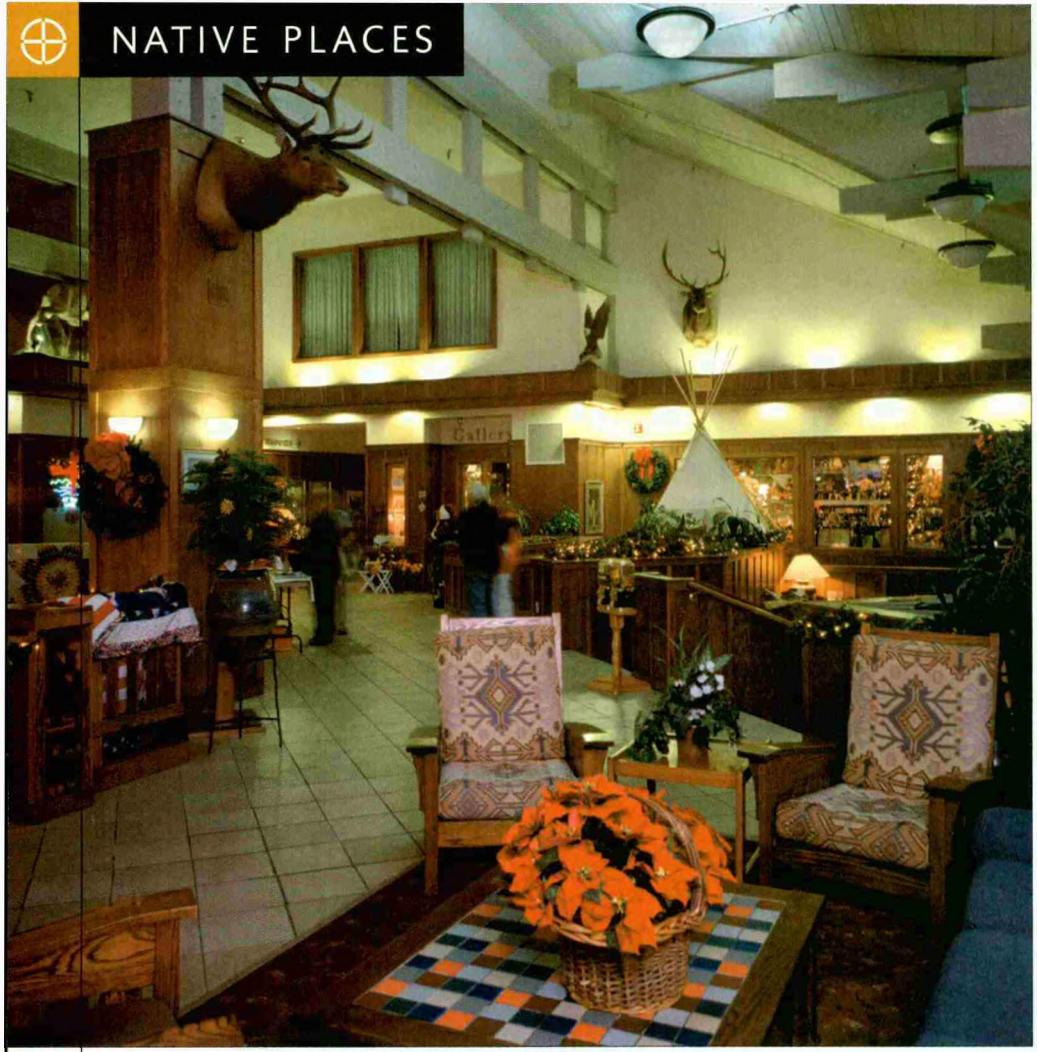
Although Freemasonry has acquired the mystique of a secret society, it is simply a fraternal organization – the largest and oldest in the world – albeit one that maintains secrecy about its symbols and rituals. Fundamentally spiritual, it is based on a belief in God and espouses ideals of morality, justice, tolerance, and education, but it is not a religion. Membership is limited to men but is not restricted by race or creed.

Freemasonry was founded in England in the 18th century, though it claims ties to ancient associations of craftsmen. The term "freemason" derives from medieval stoneworkers, whose skills and knowledge were in demand to build Europe's great cathedrals. Unlike other workers, they were not bondservants but could travel freely from one country to another. In the 1600s, some masons' lodges began admitting prominent men as patrons; these "accepted" members were not skilled craftsmen but "speculative" freemasons, concerned with moral philosophy. When speculative members joined to form the Grand Lodge of London in 1717, they inaugurated modern Freemasonry. They adopted the tools and signs of the mason's craft and gave them symbolic meanings, dedicating themselves to the enlightenment and betterment of men. ■

Martha Davidson is a Washington-D.C.-based writer who contributes frequently to American Indian.

WELL-KNOWN INDIANS WHO WERE MASONS

Chief Pushmataha (Creek)
Chief John Ross (Cherokee)
Chief Peter Pitchlyn (Choctaw)
Chief John Jumper (Seminole)
Linguist Sequoyah (Cherokee)
Dr. Parker Paul McKenzie (Kiowa)
Ely Parker (Seneca)
Ethnologist Dr. Arthur C. Parker (Seneca)
Chief and Methodist missionary George Copway (Ojibwa)
Chief and Episcopal priest Philip Deloria (Sioux)
Humorist Will Rogers (Cherokee)



Photos by Susanna Gaunt

Hands-on History in Montana

Visit the Confederated Salish and Kootenai Tribes of Montana's Mission Valley for a mix of rich culture, beautiful country and warm hospitality

By Robert Struckman

Pick up a partially woven flat basket of split cedar root in the museum section of the People's Center in Pablo, Mont., on the Flathead Indian Reservation. Pull on the strands – cedar root is durable stuff. Smell its wonderful, mild aroma. The basket is only one of dozens of items among the hands-on exhibits in the tribally run cultural center on the northwest Montana reservation that is home to the Confederated Salish and Kootenai Tribes.

Nearby are pieces of obsidian used for scrapers, knives, and arrowheads. You can handle a contraption used to straighten arrow shafts. On the floor sits a long, sturgeon-nosed canoe used to navigate the waters flowing west to the Pacific Ocean. There is sports equipment, too, like the sticks and balls for a game called "shinny," similar to field hockey.

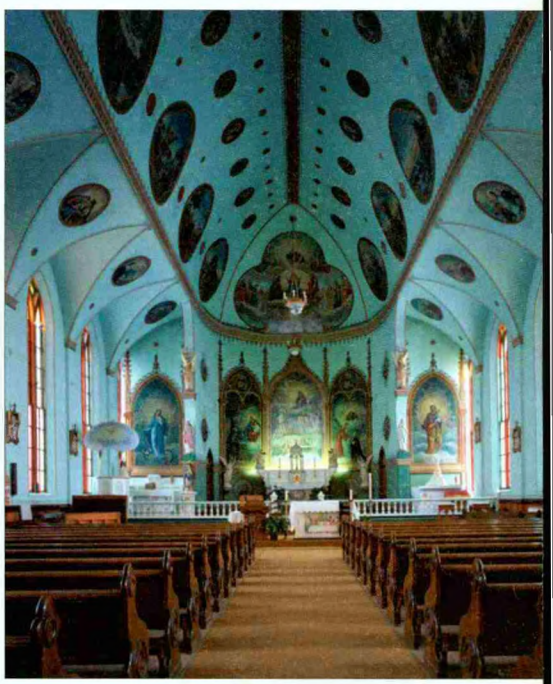
The exhibits form a circle, beginning in ancient times and progressing through the introduction of the horse, the arrival of the fur trade, and finally the advent of the reservation system and the modern era. It is a clear-eyed display that doesn't airbrush history. One piece in the final section tells of the execution by hanging of four tribal members in December 1890.

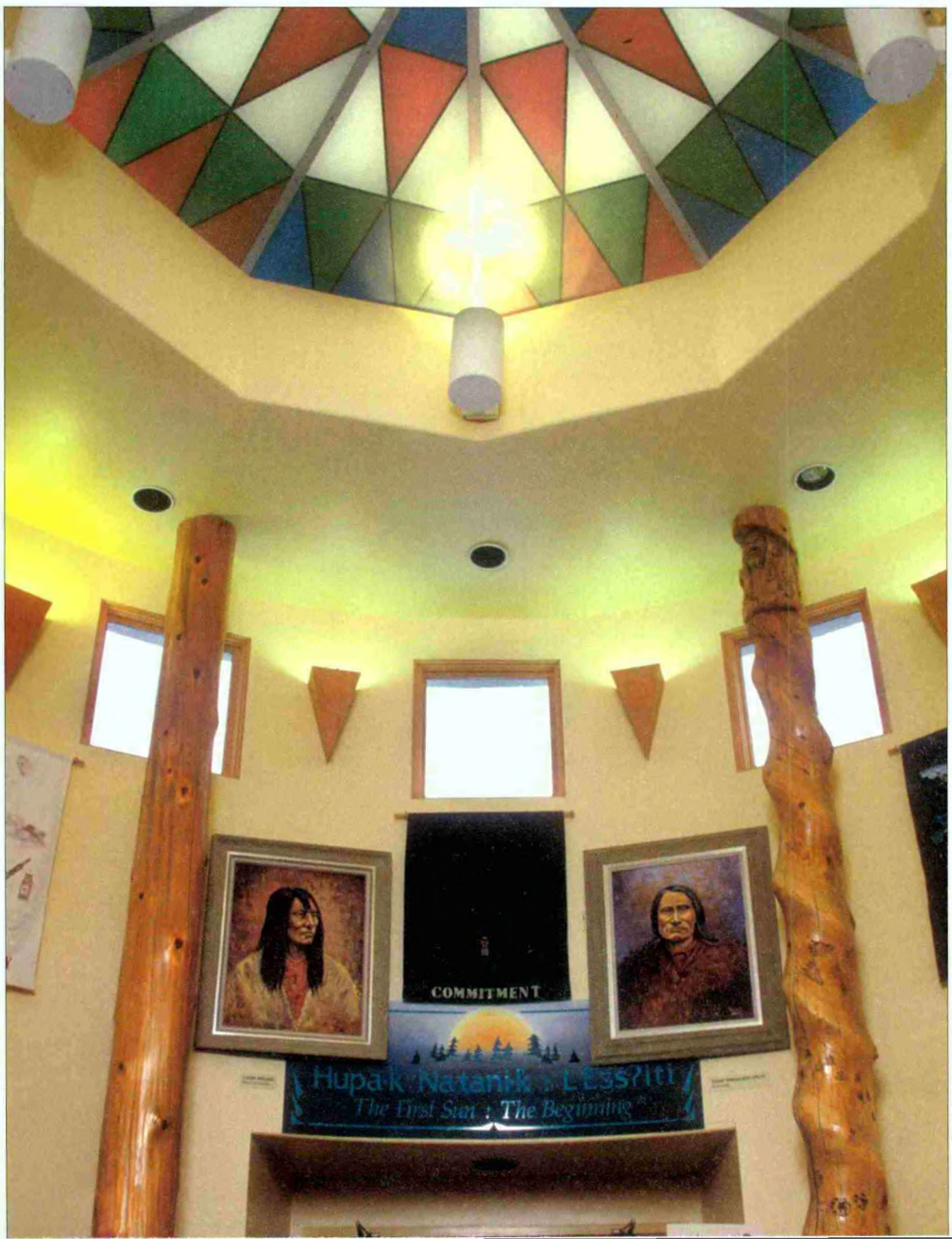
Once outside, rest on wooden seats in a circular arbor and watch shreds of clouds clinging to the sheer rock crags of the Mission Mountains a few miles away. Cars rumble past on U.S. Highway 93, the main roadway from Interstate 90 near Missoula to Glacier National Park in the north. With educational programs, storytellers, maps, and tours, the People's Center provides an excellent starting point to experience the land and the Salish and Kootenai culture.

At the south end of the valley on the reservation is the federally managed National Bison Range, home to a buffalo herd descended from foundlings saved by tribal members a century ago from the plains east of the mountains. About a 40-minute drive north is picturesque Flathead Lake, half of which lies within the reservation's boundaries. Between the two, a score of tribal-owned and tribal member-owned businesses cater to travelers.

The Best Western KwaTaqNuk Resort, a tribally owned corporation in the town of Polson, is a good base for exploration. Situated on the south shore of Flathead Lake, the resort offers diversions that are interesting and fun, from the historic photographs in the atrium to the marina with its charter fishing, boat and jet ski rental, daily cruises on the lake, and scuba diving. The Flathead Raft Co., located behind the resort, offers white-water rafting.

A short drive south on U.S. 93 takes you to





Facing page, left: The beautifully designed lobby at the tribally owned Best Western KwaTaqNuk Resort in Polson, Mont. welcomes visitors. Right: A long sturgeon-nose canoe is one of many local objects on display at the tribally run People's Center in Pablo, Mont.

This page, top left: Exhibits in the museum at the People's Center depict times gone by. Top right: Ornate frescoes decorate the ceiling of the St. Ignatius Mission. Bottom left: Visitors can contemplate the blending of spiritual beliefs at this station in the St. Ignatius Mission. Bottom right: Patrons at Allard's Buffalo Ranch Restaurant in St. Ignatius are tempted to try tasty buffalo dishes.

Photo by Susanna Gaunt

At the south end of the valley on the reservation is the federally managed National Bison Range, home to a buffalo herd descended from foundlings saved by tribal members a century ago from the plains east of the mountains.

Above: Visitors may purchase locally-made wallets at the Allard's Museum and Trading Post.

the People's Center and into Pablo, home to Salish-Kootenai College. The college boasts a new arts complex and the Silver Fox Golf Course, a challenging and beautiful nine-hole course. After golf, stop for a gourmet meal at Allard's Buffalo Ranch Restaurant in St. Ignatius. The owner, Doug Allard (Flathead), is the great-grandson of Charles Allard Sr., one of the men who established the bison herd that became the foundation of the National Bison Range herd. He notes with pride that his bison, corralled behind the restaurant, are descendants of his grandfather's herd.

Buffalo and other traditional foods are included along with new creations on the menu. The signature dish is the buffalo hump roast, but the menu also offers lighter fare, such as pasta primavera, fettucini with fresh vegetables and herbs in olive oil. The fry bread recipe is local, the result of a contest held by Allard.

The main windows in the dining space extend to the peak of the 20-foot ceiling, giving an expansive view of the face of the mountains, named for the Catholic mission in St. Ignatius. The church complex has murals, exhibits, and the mission's original log cabin.

With directions or a guide from the People's Center and a Flathead recreation use permit, required for nontribal members in the backcountry, you can tour the reservation by car or venture onto the prairie or into the mountains on foot. One rigorous hike a few minutes' drive from St. Ignatius follows a narrow canyon up to Mission Falls. The lower stretches of the trail wind through cedar groves, where long strings of bark peel from the trunks, perfect for making a plate or pot to store huckleberries – you can learn how at the People's Center. The skills taught there come from instructors with knowledge passed down to them in an unbroken tribal line. ■

From Missoula, travel west 4 miles on Interstate 90 to the exit marked U.S. 93 North. The People's Center is about 53 miles north on U.S. 93. For a complete and updated list of businesses owned by the tribe or other American Indians, call the Confederated Salish and Kootenai Tribe at (406) 657-2700 and ask for tourism information.

Best Western KwaTaqNuk Resort
303 Highway 93
Polson, Mont. 59860
(800) 882-6363
www.kwataqnuk.com

The People's Center
P.O. Box 278
53253 Highway 93
Pablo, Mont. 59855
(800) 883-5344
www.peoplescenter.org

Silver Fox Golf Course
Salish and Kootenai College
52000 Highway 93
Pablo, Mont. 59855
(406) 675-7888
www.skc.edu

Flathead Raft Co.
P.O. Box 1596
Polson, Mont. 59860
(800) 654-4359
www.flatheadraftco.com

Allard's Buffalo Ranch Restaurant
Allard's Museum and Trading Post
One Museum Lane
St. Ignatius, Mont. 59865
(406) 745-5100

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