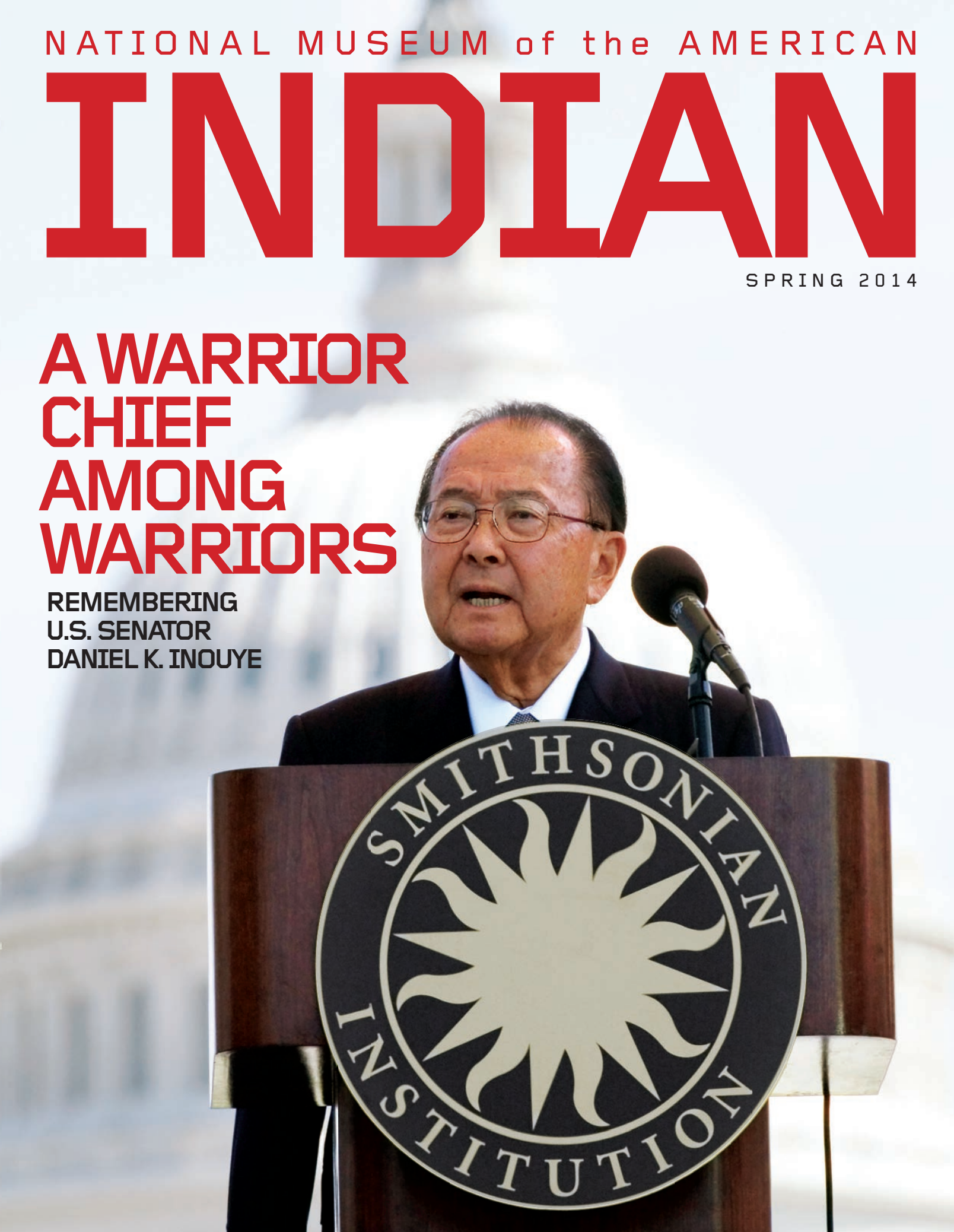
NATIONAL MUSEUM of the AMERICAN

INDIAN

SPRING 2014

A WARRIOR CHIEF AMONG WARRIORS

REMEMBERING U.S. SENATOR DANIEL K. INOUYE



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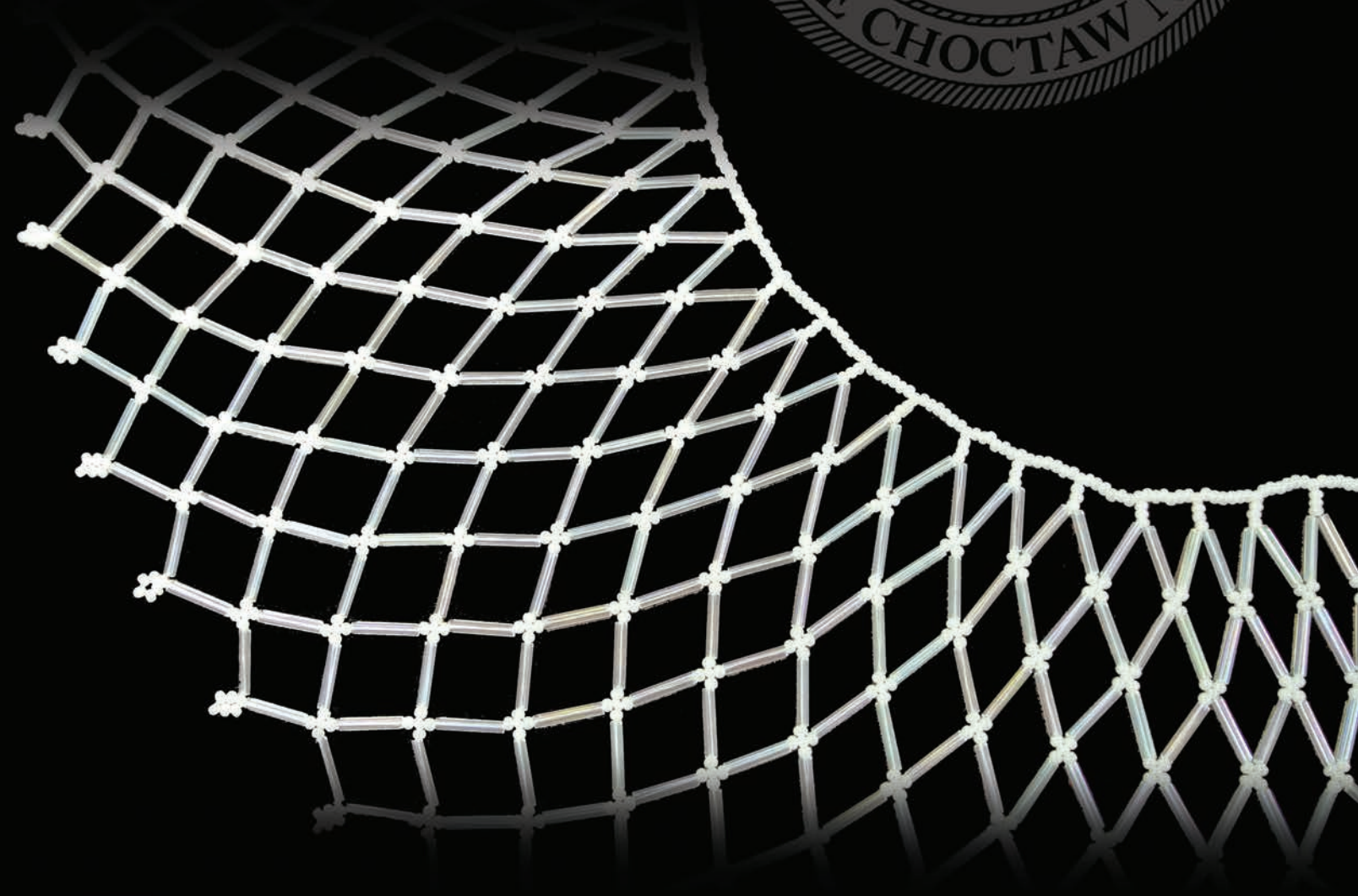

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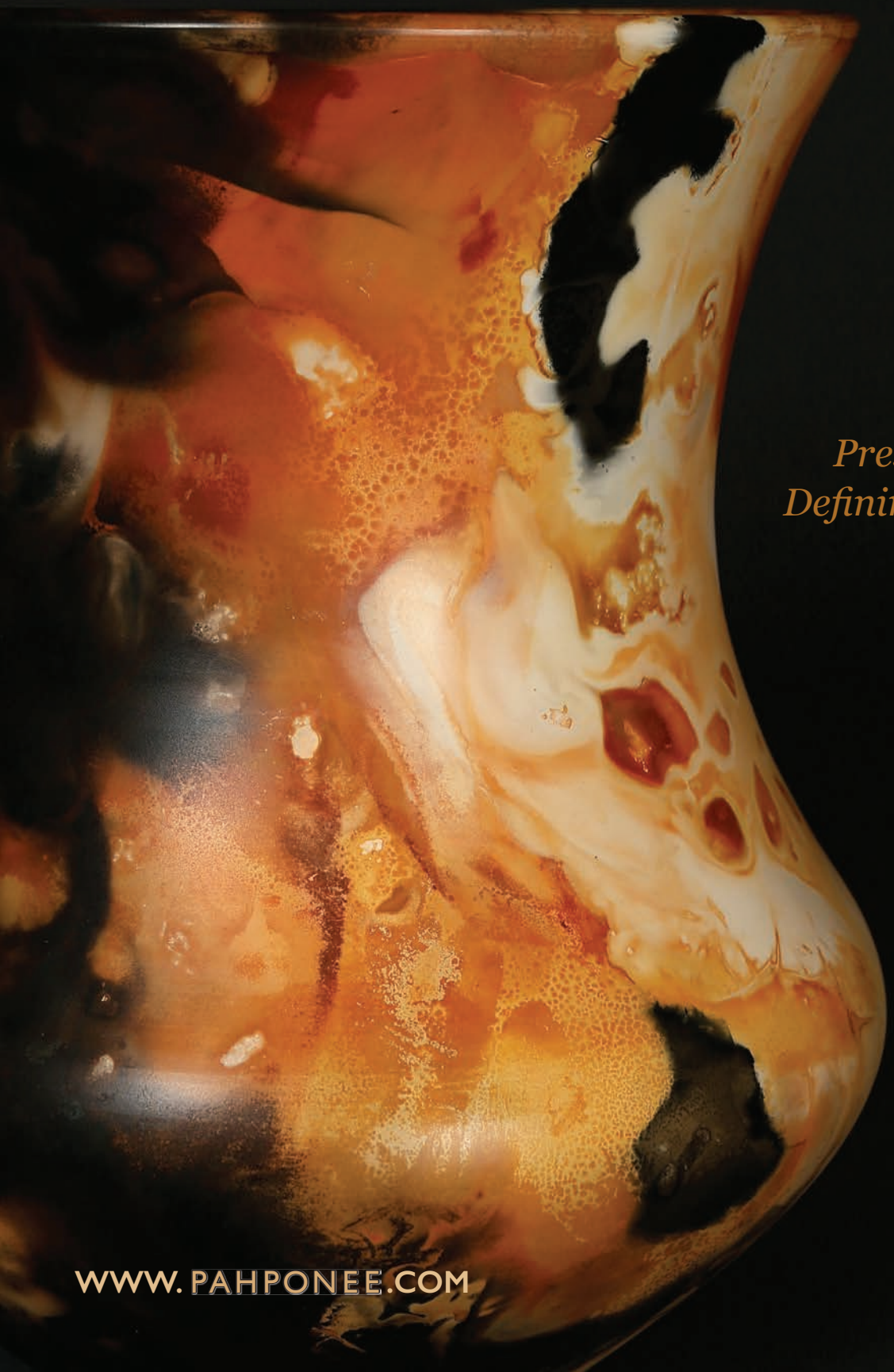

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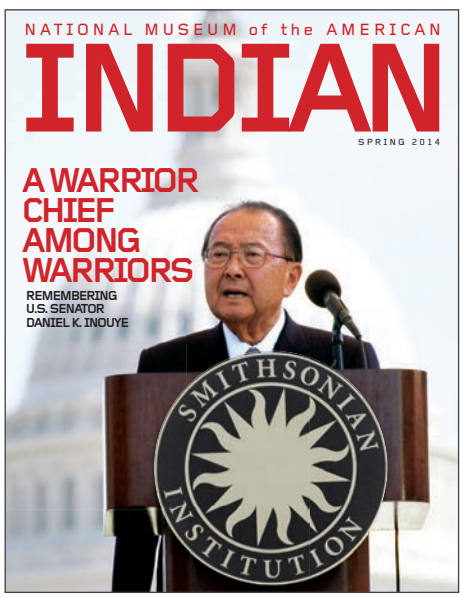

PHOTO BY WALTER LARRIMORE

ON THE COVER: The late U.S. Senator Daniel K. Inouye (D. – Hawaii), September 21, 2004, addressing the assembled Nations at the grand opening of the Smithsonian's National Museum of the American Indian.

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CELEBRATING HUMBLE LEADERS AND SOVEREIGN NATIONS

BY KEVIN GOVER

In the United States there are three types of ruling authority – the Federal Government, States and Native Nations. It's a simple fact few Americans, including some American Indians, know. But there it is, in the First Article of the United States Constitution, giving Congress the authority to regulate commerce: "with foreign Nations, and among the several States, and with the Indian Tribes."

From the earliest times of our Republic, America's leaders recognized Indian Tribes for what they are: Sovereign Nations. The nascent American government entered into solemn treaties with long-established Native Nations that were recognized throughout the world and remain legally binding to this day.

It is my hope, that in this anniversary year of the Smithsonian's National Museum of the American Indian, this fact will once again permeate popular understanding of the United States' relationship to America's First Nations – a Nation-to-Nation relationship. Indeed, the late Senator Daniel K. Inouye, whom we honor this year for the legislation he introduced 25-years ago that established our Museum, said it was the "preeminent challenge" of our day.

On September 21, the 10th anniversary of the opening of the Museum in Washington, D.C., to the day, we will a present a new permanent exhibition that takes up that challenge: *Nation to Nation: Treaties between the United States and American Indian Nations.*

The exhibition looks at American and Indian history, at how the Nations' bilaterally negotiated Treaties were variously executed and interpreted, exercised and ignored, violated and respected, and enforced and embraced throughout time. Beginning with the first Treaty period – the colonial period of Serious Diplomacy, through the brutality of the Jacksonian period of Removal, to the destructive and deadly policy of Allotment, spurred on by the rapaciousness of the California Gold Rush, through the tragedy wreaked by Forced Assimilation and its heartbreaking systems such as Boarding Schools, to the policy of Termination which sought to nullify U.S. Treaty obligations altogether and forever, to finally, the Indian Nations' hard-won return of Sovereignty, beginning with President Nixon and experienced today – the exhibition is at once an emotional and vivid testament to the resilience of Indian Nations, and to the United States Constitution and the rule of law.

U.S. Sen. Henry "Scoop" Jackson (D.-Wash.) with Forrest Gerard.

It is this last, and I hope lasting, Treaty period of Sovereignty that I would like to touch upon in this letter. As we honor the late humble Senator Inouye for all he has done for Native Nations, there is another humble man whom we lost last year that made this period of Sovereignty we live in today possible – Forrest J. Gerard, a citizen of the Blackfeet Nation.

As Sen. Henry "Scoop" Jackson's key advisor on Indian Affairs, Forrest Gerard conceived and authored the Indian Self-Determination Act. He was the first American Indian to draft and facilitate passage of Indian legislation through Congress. Because of Gerard's work, every member of the body politic agrees with the premise that American Indians and Alaska Natives have the right to govern themselves.

Forrest Gerard is one of the greatest Indian leaders in modern history. Serving in relative obscurity as Sen. Henry "Scoop" Jackson's key advisor on Indian Affairs, Gerard was a key architect of the self-determination policy that has defined Indian affairs for the last forty years. This was no easy feat, as he first had to help effect a change of heart in "Scoop" Jackson; the Senator was a supporter of termination polices and even passed legislation to carry them out. But by the end of 1971, the year Gerard began working for him, the Senator had introduced the Indian Self-Determination Act, conceived and authored by his aide.

What followed was a string of legislation that returned an unprecedented amount of land to Native Nations and put the education, health and welfare of their citizens, and the economic growth of their nations, back into their own governments. In short, a return to the solemn sovereignty of the Treaties enjoined by Native Nations and the United States at the beginning of American history. In 1977, President Jimmy Carter appointed Gerard as Assistant Secretary for Indian Affairs, the first person to hold that office. And, on July 13, 2013, the 40th anniversary of the introduction of the Indian Self-Determination Act, Congress honored Gerard as "one of the key architects of the Act."

Please join me this anniversary year in celebrating and commemorating the accomplishments of all these Americans, and many more in the months ahead.

Kevin Gover (Pawnee) is director of the Smithsonian's National Museum of the American Indian. You can email Gover at NMAI-Director@si.edu.

SUNWATCHING:
HUMAN FOOTPRINTS ON EARTH AND SKY

BY KELLY CHANCE

Kelly Chance, associate director for Atomic and Molecular Physics at the Harvard–Smithsonian Center for Astrophysics

The Earth is changing, has changed, will continue to change. In the present Anthropocene Age, humans are causing rapid change to the landscape, the environment and likely the climate and weather: It is difficult for seven billion people to walk softly on the Earth as in the Cherokee proverb. We will not destroy the Earth by our actions or by our inaction, but our response to change, anthropogenic and otherwise, will have great consequences for the health and prosperity of life.

Environmental issues and environmental difficulties span the range of the Earth system. Overfishing, versus a mindset that the oceans are too huge for us to have been a major cause of falling stocks, poisoning of the chemical environment, as spotlighted by Rachel Carson in the *Silent Spring,* and groundwater pollution are all examples of anthropogenic change. Atmospheric issues are considered more closely here, as experience at the Smithsonian provides an example of the difficulties of measurements and attribution.

Atmospheric issues include climate variation and change, weather prediction, stratospheric ozone layer destruction by chlorofluorocarbons, and atmospheric pollution. The ozone layer issue has been addressed, we hope fully successfully. Easing pollution-caused acid rain is partially successful but much work remains. Other air pollution issues include ground-level ozone and aerosols that cause lung difficulties, including cancer.

Climate change is a central issue of our time. The human contribution is controversial, and the costs of mitigation and accommodation are enormous. The ability to acknowledge potential consequences and the political and economic will to act are correspondingly difficult.

Atmospheric measurements from the ground, aircraft, balloons and satellites are a vast global effort. The Smithsonian has played an important early and continuing part in atmospheric measurements, beginning with solar and atmospheric absorption measurements made from the backyard of the Smithsonian Castle and continuing to hourly measurements of North American air pollution that will soon be made from geostationary orbit.

Following is an early example of the difficulty of measurement and understanding, although the goal was robust weather prediction rather than human influence on climate change. The measurements began with Smithsonian Secretary Samuel Pierpont Langley, who established the Smithsonian Astrophysical Observatory (SAO) for the purpose in 1890, siting it between the Castle and Independence Avenue. While previously heading the Allegheny Observatory, Langley had invented the bolometer, a heat detector that could be used to make precise spectroscopic measurements in the ultraviolet, visible and infrared parts of the light spectrum. He also invented a method of recording spectra by using the current output of the bolometer to drive the deflection of a galvanometer which would then direct a beam of light to write spectra on a carriage-driven photographic plate. The Moon was also measured: Langley's infrared measurements of the moon were used by Svante August Arrhenius to develop the theory of the atmospheric greenhouse effect in 1896.

Langley set out to determine precisely the influence of the Sun on the Earth, including its sunspot-correlated variation, and the causal relationship of solar input to weather and climate. He wrote in the *Report of the Secretary of the Smithsonian Institution* in June, 1892: "The distinct object of astrophysics is, in

PHOTOS BY RICARDO ST-VIL

> “WE ARE NOT IN A POSITION YET TO PRECISELY QUANTIFY MAN-MADE GLOBAL CHANGE, FOR EXAMPLE, BUT WE ARE CERTAINLY NOT IN A POSITION TO DENY IT IN THE FACE OF MUCH ROBUST PHYSICS.”

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the case of the Sun, for example, not to mark its exact place in the sky, but to find out how it affects the Earth and the wants of man on it; how its heat is distributed, and how it in fact affects not only the seasons and the farmer's crops, but the whole system of living things on the Earth, for it has lately been proven that in a physical sense it, and almost it alone, literally first creates and then modifies them in almost every possible way."

Langley and his colleagues, including his successor as SAO director and eventually as Smithsonian Secretary, Charles Greeley Abbot, were confident of the role of the Sun as the arbiter of weather and climate. Through solar observations they hoped to predict weather for a week in advance or more and perhaps establish "long-range forecasting of the approaching seasons and of future years." Observing stations were established in California, Chile and southwest Africa, locations selected to minimize the influence of the Earth's atmosphere and its variation on the solar measurements. This proved difficult: Their most quixotic act was to then establish an observatory on Mount Saint Katherine (Zebel Gebir), a spur of Mount Sinai, in 1933, with the assistance of Archimandrate Joakim and the monks of the Monastery of Saint Katherine on Mount Sinai. Transport of equipment and re-supply was by camel train from a port on the Red Sea. Observations were made from 1933 to 1937 until the observatory was closed by economic necessity.

In the end, even the word from Mount Sinai was not adequate. The Sun did not vary as much as was supposed, not enough to have a significant influence on weather, and the absorption and scattering from the Earth's atmosphere were still too variable for definitive solar measurements. A 1936 proposal for high-altitude balloon measurements to predict weather was not considered economically or scientifically valid.

In the end, weather forecasting for seven to 10 days has improved remarkably, through analysis of global atmospheric measurements. Langley and Abbot did not succeed in doing so, as weather is not primarily solar-caused, but they did start us on a path that provided the solution to forecasting and directly supplied tools and techniques for weather, climate and pollution measurement and much else. They contributed to solving the ozone hole mystery, addressing acid rain and understanding smog.

There are object lessons from this pursuit: The Earth–Sun system is complex, assumptions may be unreliable, and measurements and analysis are arduous. We may not, though, conclude that global change and other environmental issues are not worth researching. We have some successes, and we have issues of enormous importance to address. We are not in a position yet precisely to quantify man-made global change, for example, but we are certainly not in a position to deny it in the face of much robust physics. We have indications of the scope and impact of climate change, whatever the cause, and we have much work to do to ameliorate it to the extent possible and to adapt to it. Understanding of the human contribution is underway. It will never be complete but the consequences are now.

Kelly Chance is associate director for Atomic and Molecular Physics at the Harvard–Smithsonian Center for Astrophysics and principal investigator of the NASA-funded *Tropospheric Emissions: Monitoring of Pollution* space flight project.

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BY THERESA BARBARO

SARAH SENSE

WEAVING PLACE AND MEMORY

The famous tradition of Chitimacha basket-weaving deeply influences the contemporary artist Sarah Sense, even though she works mainly in two dimensions, not three. Instead of basketry, she constructs mixed media pieces from photographs overlaid with weaving materials and ancestral designs.

The California-raised Sense sees her art as a return to her family tradition and her Louisiana tribal community. "I was pulled in this direction," she says. "This was something I knew I was supposed to do."

Even while growing up in California, Sense was deeply aware of the basketry of her Chitimacha grandfather's relatives. Also important to Sense was that her Choctaw grandmother Laverne Blanche Jones maintained an extensive basket collection, which included Chitimacha and Choctaw baskets, and an extensive international collection from her travels around the world. Sense was clearly inspired immensely by this basket collection and her grandmother's fearless traveling.

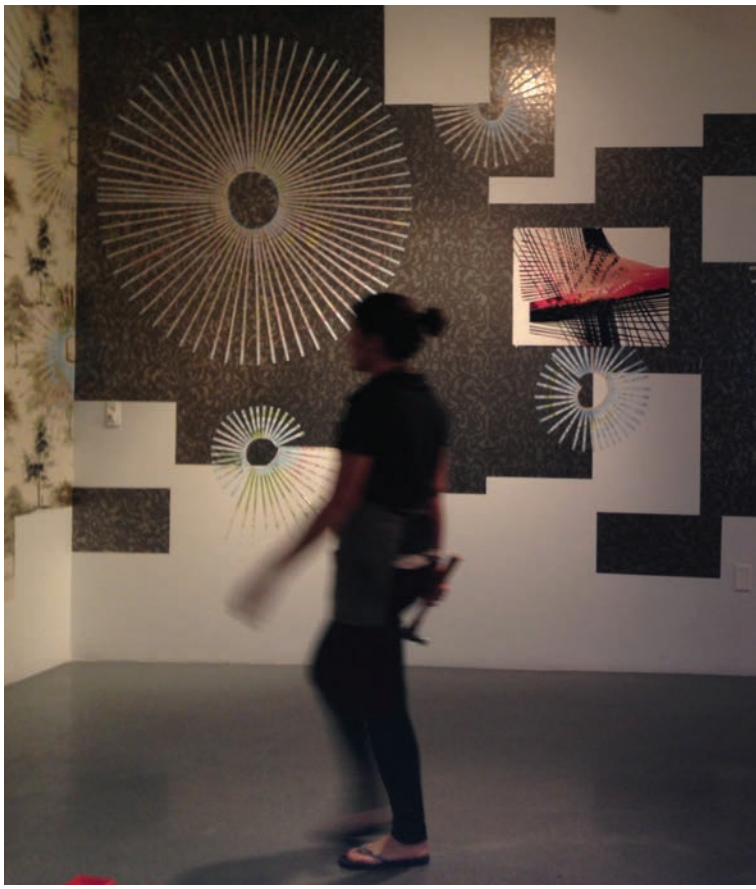
At the age of 18, Sense was drawn directly into the tribal tradition. The Chitimacha cultural department in Louisiana asked her to research the Chitimacha basket collection at the Southwest Museum of the American Indian in Los Angeles. Her work recovered tribal patterns unknown by the current generation of weavers on the reservation or the cultural department, who were happily surprised with the findings. "This was my first significant experience with the Chitimacha baskets," Sense says.

Sarah Sense. *Cross Currents* exhibition, *Weaving Water* Installation, Metropolitan State University of Denver, Visual Arts Center, November 2013.

PHOTO BY CHARLOTTE SENSE

SARAH SENSE

PHOTO BY CHARLOTTE SENSE



SHE THEN CAME TO THE IDEA OF WEAVING A PHOTOGRAPH THAT SHE HAD TAKEN OF THE RESERVATION. IT WAS HER WAY, SHE SAYS, OF BECOMING "REACQUAINTED TO A FAMILY OR COMMUNITY THAT I HAD BEEN SEPARATED FROM THROUGH DIFFERENT FAMILY DISCOURSES. IT WAS THIS WHOLE DISCOURSE OF REALIZATION AND RECOGNITION. THIS WAS MY WAY OF 'WEAVING' MYSELF BACK INTO THE COMMUNITY."

When she was 19, she returned to the reservation with her sister, Rachel, and designed activities for the youth during the summer months. As she became more involved in her community, her interest in Chitimacha basket-weaving traditions grew, even while she pursued her mainstream education in California. She received her BFA from California State University, Chico and moved to New York City to take her MFA at Parsons the New School for Design.

In graduate school in New York, Sense embarked on further research about Chitimacha culture and basket-weaving. In 2004, she went to the then chairman of the Chitimacha Nation, Alton D. LeBlanc, to ask permission to continue the weaving tradition with non-traditional materials. "It was the most sacred thing for me at that moment. The most important thing for me was that I was incredibly respectful of other basket weavers. I felt very moved to do this, and I wanted to do it in a careful and considerate way," Sense says.

She then came to the idea of weaving a photograph that she had taken of the reservation. It was her way, she says, of becoming "reacquainted to a family or community that I had been separated from through different family discourses. It was this whole discourse of realization and recognition. This was my way of 'weaving' myself back into the community."

Sense combined mixed media with her photographs, using mylar, found objects, bamboo paper and other materials to weave the patterns of "raven's eye" and "rabbit's foot" in her pieces. She began with photos she had taken of the Chitimacha reservation landscapes. Her work has grown to incorporate many different places and lands over considerable amounts of time and space.

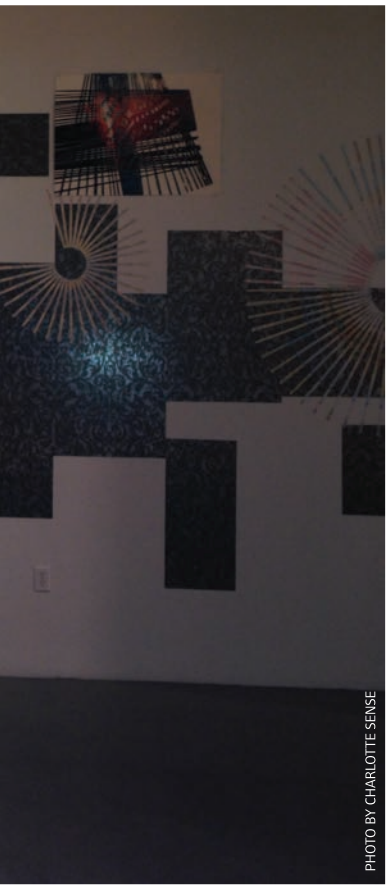


PHOTO BY CHARLOTTE SENSE

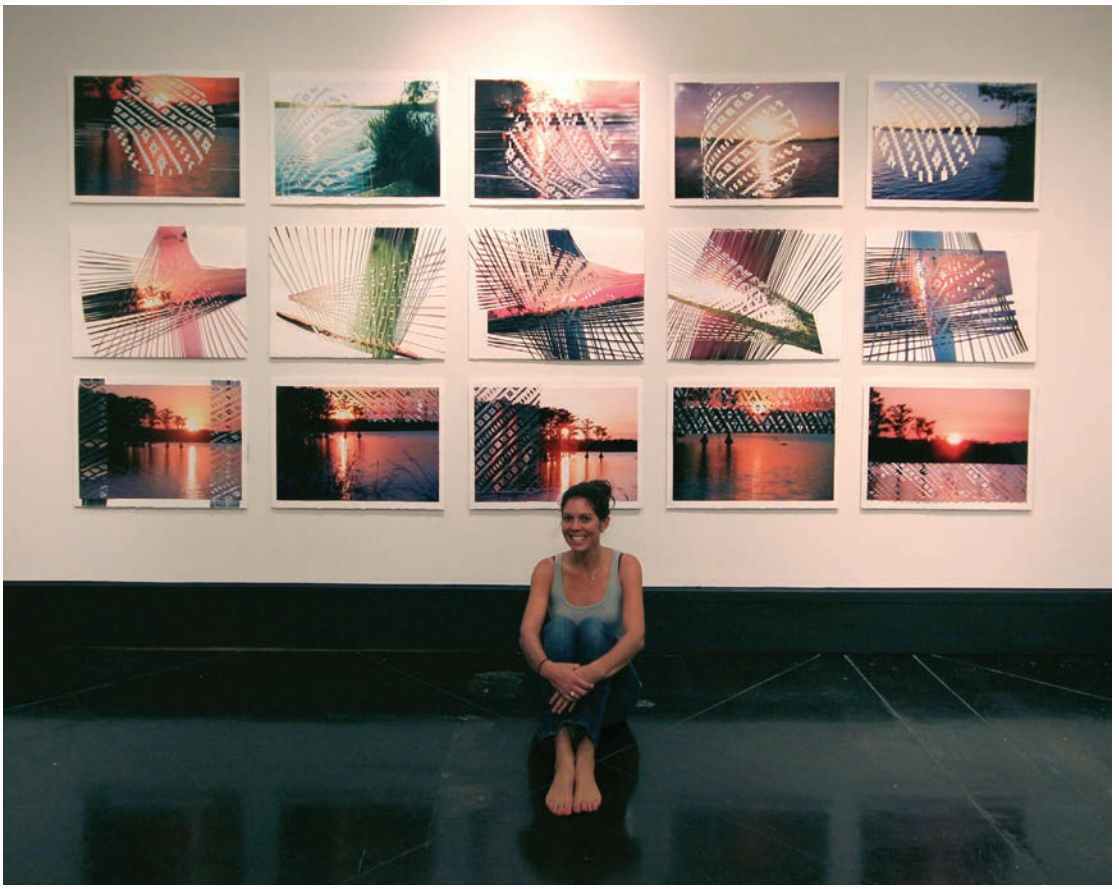


PHOTO BY ALYSSA FRIDGEN

WEAVING THE AMERICAS

During 2011, Sense embarked on one of her largest projects to date – a book chronicling her journey from Canada to Chile in which she interviewed Native artists in a variety of towns and cities. The result was *Weaving the Americas: A Search for Native Art in the Western Hemisphere* (Pascoe, 2012). Her experimentation with contrasting art forms and artistic application, she said, led her to "question art forms, purpose, community and the trajectory of learning a practice."

Throughout her trip, Sense became intimately aware of her own understanding of art forms and their instruction. As she was traveling and visiting communities, she did so by physically being on the land, not by flying there, but by using buses, boats, taxis or car hires.

"I was really becoming engaged with the landscape. I didn't think about it that way at first. Meeting with an artist or artisan and discussing the history of the art they're practicing, all came back to the *land*. That's the most powerful part of the whole journey. I never felt separated from the land. I felt connected in a way where I let myself be connected."

As she was journaling her experiences, Sense realized that she had been documenting the position of the sun or moon depending on whether it was day or night. "It suddenly had this whole new relevance to me," she said. While engaging with the land, Sense was then able to engage in the place where she is. This brings to mind Keith H. Basso's discussion in *Wisdom Sits in Places: Landscape and Language Among the Western Apache* of his concept of "sense of place":

> *Hence, as numerous writers have noted, places possess a marked capacity for triggering acts of self-reflection, inspiring thoughts about who one presently is, or memories of who one used to be, or musings on who one might become… Place-based thoughts about the self lead commonly to thoughts of other things – other places, other people, other times, whole networks of associations that ramify unaccountably within the expanding spheres of awareness that they themselves engender. The experience of sensing places, then, is thus both thoroughly reciprocal and incorrigibly dynamic.*

Through her understanding of places and their importance, Sense is able to rec-

ABOVE: Sarah Sense. *Unraveling Time, Creating Space* exhibition, *Weaving the Bayou*, Alexandria Museum of Art, May 2013.

FACING PAGE: Sarah Sense. *Cross Currents* exhibition, *Weaving Water* installation, Metropolitan State University of Denver, Visual Arts Center, November 2013.

SARAH SENSE

ognize the multiple layers of meaning they engender. For her, these places also express narratives significant to her Chitimacha heritage as well her connection to artists throughout the world.

WEAVING WATER: THE NEXT CHAPTER

After *Weaving the Americas,* Sense was interested in examining Chitimacha territory and the idea of the migration of culture through trading, movement of people and water, specifically in the area around the Gulf and Mexico and the Caribbean. Her series *Weaving Water* continued that exploration. While Sense was working on this series, she learned from Dr. Max Carocci of the British Museum that her Chitimacha ancestors had been enslaved and taken from Louisiana to the Caribbean. She had gone to Guadeloupe to do work and realized later that the island was a grave to distant relatives who had been enslaved there. The pieces that followed reflected upon the use of water in its many ways – forced and voluntary migration, trade, subsistence.

Exploring its many functions brought Sense to the following statement in the *Weaving Water* catalogue, "…despite the cluttered clash, people can return to a source to bring them back to the ground, returning them to a home that maybe can only be felt inside, because perhaps home has been removed."

Sense further tied her basketry experience and heritage together while visiting Thailand. While her tour guide was making a basket using the patterns from his culture in the northern part of the country, Sense began weaving her first Chitimacha basket. She used bamboo, a relative of river cane, the material used by the Chitimacha. "It was one of these amazing moments; I've never used these materials before and I was in Thailand making my first Chitimacha basket!"

She then went to see Mr. Supan of Lampang, Thailand to study his paper-making process. She decided to create her *Weaving*

Palm, archival laser prints, photo-silkscreen prints, artist tape, 70" x 94", 2011.

PHOTO BY SARAH SENSE

Weaving Water, archival laser prints, artist tape.

PHOTO BY SARAH SENSE

SARAH SENSE

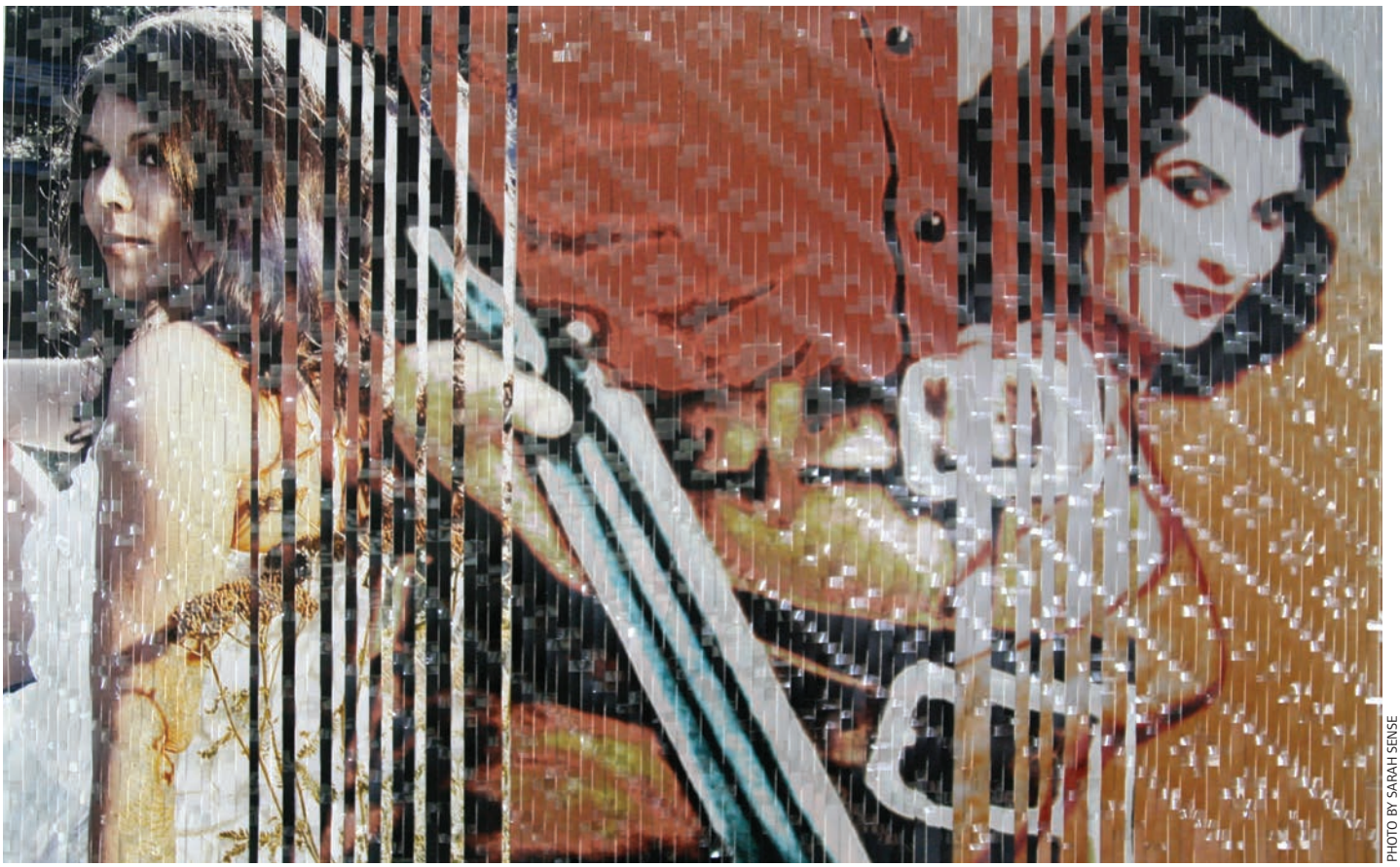


PHOTO BY SARAH SENSE

Reagan 3, archival laser prints, artist tape, 24" x 37", 2008.

Water series on his bamboo paper. The entire journey had a powerful impact, bringing her to weave her experiences intimately in her pieces, expressing new conversations from seemingly different parts of the world.

COMING FULL CIRCLE AND LOOKING TO THE FUTURE

In May 2013, Sense was invited to a weavers' circle during the annual New Orleans Jazz and Heritage Festival including the traditional Chitimacha weavers John Paul Darden and Scarlett Darden. After finishing *Weaving the Americas,* she was wrapping up the *Weaving Water* series, and returned to Louisiana for this event. "It was a very full-circle moment for me," Sense says. After transversing three continents, she had returned to one of her homes to weave photographs with the traditional basket weavers.

Sense recognizes both the personal and communal importance of belonging by examining her own history of migration as well as that of her Chitimacha ancestry. Her pieces make both social and political statements on the movement of cultures throughout time and space. They combine contemporary materials, such as the recent photographs, with long-standing Chitimacha patterns and, at times, bamboo paper. Merging the considerable histories of Chitimacha patterns and other materials, Sense demonstrates her contemplation of the continuing conceptions of identity over time. Weaving her patterns both loosely and tightly, one can reflect upon these complex perceptions and understandings of memories, histories and places.

Interview with Sarah Sense and Pak Wija, Puppet Master. February 2013, Ubud, Bali, Indonesia.

Theresa Barbaro is a freelance journalist based in New York and contributes to education and programming at the Smithsonian's National Museum of the American Indian, George Gustav Heye Center in New York City.

Entrance to National Museum of the American Indian on the National Mall, with U.S. Capitol in the background.

PHOTOS COURTESY OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN, SMITHSONIAN INSTITUTION

A WARRIOR CHIEF AMONG WARRIORS

REMEMBERING U.S. SENATOR DANIEL K. INOUYE

BY LIZ HILL

PHOTO BY WALTER LARRIMORE.

A beaming Daniel K. Inouye, longtime Democratic United States Senator from Hawaii, stood in front of an ebullient audience of some 20,000 American Indians, Alaska Natives and Native Hawaiians, the largest indigenous gathering in history in Washington, D.C. It was September 21, 2004, the grand opening of the Smithsonian's National Museum of the American Indian on the National Mall. Inouye's dream – and the dream of so many others – had come true.

The stage included such Native dignitaries as longtime writer, policy advocate and curator Suzan Shown Harjo (Cheyenne and Hodulgee Muscogee) and the museum's founding director W. Richard West, Jr. (Southern Cheyenne and citizen of the Cheyenne and Arapaho Tribes of Oklahoma), all crucial figures in realizing this dream. But U.S. Senator Ben Nighthorse Campbell (R. - Colo.), Northern Cheyenne, introduced Sen. Inouye as "the man who, in my view, is singularly the most responsible person for this magnificent structure we will be opening shortly."

DANIEL K. INOUYE

Senator Inouye honored by the Crow Nation at an event of the National Museum of the American Indian, held at the National Air & Space Museum.

"AT THE SAME TIME," HARJO RECALLS, "THE INVENTORY, SUCH AS IT WAS, EXISTED ON RECIPE CARDS. A LOT OF THEM HAD GOTTEN WET AND WERE CURLED UP LIKE BIG FRITOS. THEY HAD THEM ON TOP OF EVERYTHING; ON TOP OF FILE CABINETS AND DESKS WERE THESE BIG FRITOS. SOME OF THEM WERE FINE BECAUSE THEY WERE TYPED ON INDEX CARDS, BUT SOME OF THEM WERE WRITTEN IN INK AND WERE BLEEDING. YOU WOULD NOT IN THE FUTURE REALLY BE ABLE TO TELL WHAT THEY SAID. THIS WAS THE SCENE WE WALKED INTO."

Sen. Inouye, a war hero among the famed Nisei (Japanese–American) enlistees in World War II, was known for his modesty, and Sen. Campbell extolled him in terms Inouye would never have used for himself. "Among Native Americans whether they be from Hawaii, the lower 48, or Alaska, he is without peer. His quiet demeanor and gentle way, his leadership and perseverance, his record as a military hero for our nation and years of service in the United States Senate are well known to all," said Campbell.

"Among our Native people he is known as a warrior chief among warriors."

Sen. Inouye, Sen. Campbell, Harjo and many others, including Sen. Inouye's longtime staff director and chief counsel, Patricia Zell, had traveled a long road together to this moment. The important achievements of Native peoples, so long ignored by a mainstream more interested in relegating them to Hollywood movies and the dustbin of history, would be appreciated and celebrated from one of the world's greatest stages, the National Mall, and in one of the most visible and respected of the world's museum complexes, the Smithsonian Institution.

In 1994, Harjo wrote "The NMAI: A Promise America is Keeping," an article for the museum's fledgling national fundraising campaign. She put into perspective the tumultuous years prior to 1989 – the acquisition of the collection of Museum of the American Indian/Heye Foundation, based in New York City, and the 1989 signing of the federal legislation that created the Smithsonian's National Museum of the American Indian.

The federal takeover originated in the attempt to save the holdings of the private Museum of the American Indian (MAI), obsessively accumulated since the end of the 19th century by the industrialist George Gustav Heye. These holdings, more than 800,000 objects, constituted the largest American Indian collection in the world, but the private museum had fallen on hard times, and the collection was deteriorating. The trustees, led by Harjo and Vine DeLoria Jr. (Dakota), felt salvation lay in incorporating the MAI into the Smithsonian system.

"The actual legislating to establish the NMAI was done at 'lightning speed' in Washington lawmaking terms, especially for a law dealing with broad Indian policy and prized federal property," wrote Harjo. "However, the journey to that point had been slow going over rough roads."

"In the late 1980s, Inouye was looking for more than real estate," wrote Harjo. "Then Chairman of the Senate Committee on Indian Affairs, he was trying to change a sorry history and to find solutions to two pressing problems. First involved the need for museum policy respecting Native American religious and burial rights and returning Native human remains and cultural property from federally recognized assisted museums and collections nationwide. The second involved salvaging the world's largest collection of Indian art and artifacts housed in deteriorating and overcrowded conditions."

The human remains issue at the time was the subject of emotional Congressional debate. In 1987, Sen. John Melcher (D.-Mont.) had introduced a bill that provided that if human remains of American Indians and associated funerary objects were found on federal lands, federal land managers would be required to repatriate them. The bill was reintroduced in the 1989 Congress and expanded to sacred objects and objects of cultural patrimony.

"The scope was pretty narrow from our perspective today but, back then, it was groundbreaking," says Zell. "Sen. Inoye had begun serving as chairman of the Senate In-

Research facility in the Bronx, N.Y., for the former Museum of the American indian, Heye Foundation.

dian Affairs Committee in January 1987. On February 20, 1987, about six weeks after he became chairman, we scheduled a hearing on Sen. Melcher's bill."

Witnesses included Smithsonian Secretary Robert McC. Adams, who testified that the Smithsonian had 18,500 human remains of Native peoples (American Indians, Alaska Natives and Native Hawaiians) in its collections. The remains were primarily inherited from the Army Medical Museum, where remains were sent when they were found on battlefields. Overzealous soldiers had also disinterred remains, following a federal directive to procure them for anthropological study. Zell says the Senator was shocked by the statements and said later that this would never have happened if these were remains of Europeans, Japanese–Americans or others.

Harjo recounts the enormous amount of the time she and other prominent advocates, including Vine Deloria, Jr., spent calling for a national repatriation policy as well as a museum for Native peoples. "One of my memories is Sen. Inouye understanding what we were talking about," says Harjo. "Repatriation was a very difficult subject as was building a 'national' museum of the American Indian, which at the time we referred to as a cultural center."

Harjo says a turning point was the testimony of Smithsonian Secretary Adams about Native human remains. "He was not being dismissive of human remains but he was being insensitive," says Harjo. "Sen. Inouye questioned the Secretary, asking what he meant by 'bones,' and the Secretary said, 'bones, just bones….' and Sen. Inouye asked, 'Do you mean such as an arm bone?' The Secretary responded, 'Well, yes….'"

Adams continued to talk without realizing that Sen. Inouye had lost his right arm in World War II.

"After the hearing, the Senator said, 'This is a shame,'" recalled Zell. "The Smithsonian remains should either be repatriated to their families or communities of origin, or we should build a memorial, sort of a 'Tomb of the Unknown Soldier,' for those who cannot be identified."

Zell recounted, "He said they ought to be reinterred with some dignity. They should not be sitting in boxes at the Smithsonian."

Sen. Inouye charged his staff with investigating a site on the National Mall for a memorial to Native peoples. Their research uncovered one suitable spot left on the Mall. The only problem was that it had been reserved for the Smithsonian. "There were other federal sites in Virginia and Maryland but the Senator said, 'no,' that he wanted it on the Mall," says Zell. "He said he might consider combining a memorial with the Smithsonian's desire to build a Museum of Man on that site. This is the site now occupied by the NMAI."

"The Senator called the Smithsonian Secretary and asked him what he thought about this and then mentioned that he'd been invited to New York City to see the Museum of the American Indian/Heye Foundation collection and asked if he would like to accompany him," says Zell.

In April 1987, Inouye's group visited the MAI in New York City. At its former Research Branch in the Bronx, says Zell, "everything was crammed to the gills."

"There was a tall file cabinet, a whole row of tall file cabinets, and Senate Indian Affairs Committee Chief Counsel Alan Parker (Chippewa Cree Tribal Nation), saw a rifle butt sticking out from the top of one of the cabinets. Out of curiosity, he pulled it down. Allen, who is a great, great, great grandson of Chief Sitting Bull, looked it over and saw that it was Chief Sitting Bull's rifle."

Harjo adds, "When we first took the Senator to the collection, I was one of the Museum of the American Indian's trustees showing him around. The museum's director only wanted to show him 'guns and gold' in the vault at the exhibit area. Many of us wanted to show him the warehouse in the Bronx where 97 percent of the collection was stored. So he saw the guns and gold and was properly im-

Research facility in the Bronx, N.Y., for the former Museum of the American Indian, Heye Foundation.

Plains tipi from *Song for the Horse Nation* exhibit, Museum on the National Mall.

Tipi from former Museum of the American Indian, New York City.

pressed, and we went to the warehouse."

A shocking sight greeted them. Says Harjo, "There was a flood the night before. There were wharf rats, huge water bugs and, of course, the water damage was extensive. It was, for example, on the bottom of fringe of buckskin dresses – hundreds of them were lined up and hanging on one big metal brace. The floodwater and sewage water had gotten on the fringe and what happens is that it just doesn't stop there but creeps – it was creeping upward and staining the bottoms, not just the fringes, but all the dresses. There was no way to stop it except to let it run its course."

"At the same time," Harjo recalls, "the inventory, such as it was, existed on recipe cards. A lot of them had gotten wet and were curled up like big Fritos. They had them on top of everything; on top of file cabinets and desks were these big Fritos. Some of them were fine because they were typed on index cards, but some of them were written in ink and were bleeding. You would not in the future really be able to tell what they said. This was the scene we walked into."

"Granted, it was worse then it normally would be," says Harjo. "But this was the Senator's and the Smithsonian Secretary's introduction [to the collection], its care and treatment, its inventory and its general state of being. This was behind the guns and gold."

The prevailing opinion was that the collection had to be saved – and fast. Says Zell, "In any event, this took a long time, from our start in 1987, and scores of New York City meetings, and then very gradually getting to a point where we could work out all of the legal issues." The transfer of the collection to the Smithsonian in D.C. raised numerous practical issues, says Zell. "How was it going to be financed, how it would be maintained, and a means by which the collection that came to Washington could also be made available to the New York entity, which would be the New York City presence of the museum. There were a lot of wrinkles to be ironed out."

"However, the way in which all these events, pieces came together was really magical and mysterious," says Zell. "There was an energy right from the beginning. There was a strong wind blowing and that strong wind was the desire to build this museum coming from maybe many generations past. That strong wind blew through, seemingly picking up all these people that it needed – Senators, people such as David Rockefeller of New York City, and many other people, and made them all pawns in this effort of implementing the vision of the museum."

Says Harjo, "What was wonderful to me about Sen. Inouye was his respect for us, the way he listened to our oral history, the way he understood it, and the way he identified with what we were trying to accomplish when it came to human remains and to property and to sacred objects and all those things.

"His gateway was through the human remains and he understood that without any more discussion. Everything else was style and personal oral history, and he understood the heart of it and the passion for it."

Says Harjo, "We wanted what we at first called a cultural center to be a place where the policy makers and the people who made laws about us would have to look us in the face while they were making these laws – so they would be better laws. Sen. Inouye really understood that.

"When it came time for us to really focus on a 'place' for the museum he literally looked down from his hideaway office balcony in the U.S. Capitol, saying, 'What's that blank spot down there?' And we said, 'What are you talking about?' He said, 'The one between the U.S. Botanical Garden and the Smithsonian's National Air and Space Museum.'

"His Capitol office looked down on the site that was designated to be the National Museum of the American Indian," says Zell. "He was always looking at the site and said that one day there will be a museum. And it was appropriate that it would be facing the Capitol."

Sen. Campbell remembers Inouye saying many times, and publicly, "This is a city of monuments [Washington, D.C.], and yet there has never been a monument to Native peoples." The refrain became familiar to those who worked closely with Inouye and Campbell during the early years of the museum's development.

"The museum became our monument," says Sen. Campbell. "But, from the beginning, we didn't want a place where you just warehoused pots and baskets. We wanted it to be a living museum to tell stories and to be a showcase for song, dance and Indian artifacts and all kinds of things. And to this day, this has been the mission. It is not a place where you look into glass cases and study old dusty archives."

Sen. Inouye died in December 2012 at the age of 88. He lived through an enormous span of American history from the 1940s, when he served in World War II, to the second decade of the 21st century. His memory is writ large not only in Native history but also in the hearts and minds of all who worked most closely with him during the years leading up to the founding of the National Museum of the American Indian and to the opening of its building on the National Mall.

"Dan Inouye had a very deep understanding of the terrible tragedies that Native people had gone through," says Campbell. "He understood history and geography well. As a thoughtful person he could look around Washington and realize that maybe 200 years ago somebody else called it a mosquito-infested swamp but that was home for a lot of Native people who lived in that area before the coming of the pilgrims or the coming of the people we know who established what we now think of as Washington, D.C. All of [the original Native people of the area] had been driven away. He believed they had an aboriginal right to Washington, D.C. and that maybe this museum was a way of reestablishing that right."

"He put his reputation behind what we wanted," says Harjo. "He put his power, status, reputation and his personal cachet behind what Native America had decided was priority, both the Indian museum and repatriation policy. And he did that as he was learning. He did it because it was our priority and he respected that we knew what we were doing and then he really took it to heart and internalized it and it became something he truly understood, beginning with his understanding of the loss of what was so casually called 'specimens.' You can't ask a person to do more than that. He was personally engaged."

"His legacy is that he gave it his all and he did that even before he turned his full attention to trying to get a World War II memorial, which was dear to his heart," says Harjo. "That was his war and that was something he really wanted. But he put that on hold to get the National Museum of the American Indian."

Richard West, Jr., says that Inouye, "has an immense legacy with respect to Native peoples and even more specifically with the National Museum of the American Indian.

"He was part of such important eras of American history, he had such an important

Infinity of Nations, the new permanent exhibition at the National Museum of the American Indian, George Gustav Heye Center in New York.

role in history whether it was coming from a new territory, a new state, and in that state, shifting the political control of that state from those who had been there before, to those who, like him, had come had come as descendant of immigrants to the territory of Hawaii, and affecting political life there, and then moving to the American stage that accompanied the American civil rights movement, to his role in Watergate, to the National Museum of the American Indian and his involvement with Indian Country and chairmanship of the Senate Indian Affairs Committee. What you see is a tracking of his own personal arc with the arc of American history at the time, which was very large."

"It is that connection in his public life that I consider important in the evolution of American history and American culture that makes him such a large figure to me," says West. "It is more than simply a statement of public history for me because I always look for the affective side in great public figures. And there was a human empathy to Daniel Inouye that was a source of great motivation to him. He understood, I think, the sweeping arcs of American history and public history. But at the same time there was something that came straight from his heart and very much human in dimension that he felt should be protected in the long run in the arc of American history."

This legacy culminated in the grand opening. "We all knew that the museum would have an impact – we just didn't know the impact would be on day one," says Zell. "To see all those all those thousands of Native peoples marching from the Washington Monument toward the museum, in Native dress, with such pride and reclaiming their natural place in history was so overwhelming. Everyone went away and cried, including the senator. It was so much more than we had anticipated and obviously so much better in so many ways."

"Everyone else was ignoring that it had been our initiative, our idea, and that it came from Native America and that there were real Native people," says Harjo. "They were making it Sen. Inouye's dream or his idea. But it was not. And he acknowledged that. That was very important because people were trying to write it out of our own history. That was history that we made, and that was history that Native peoples made. Sen. Inouye was someone who tried to keep that in the forefront, and that's was why people thought he was being humble. He was merely stating the fact."

"I think he realized and recognized that he was an instrument to make this happen – that he wasn't the visionary, he was just the instrument of pulling all disparate forces together and putting them together, and also that he was in a unique place as senior member of Senate Rules Committee that had jurisdiction over the Smithsonian that he could make this happen with the help of many others," says Zell.

"I would call him the father of the NMAI," says Campbell. "His presence was felt everywhere in Indian Country. He was a dear friend. He had an Indian soul and way about him. In a lot of Indian cultures they think it is impolite to be a self-promoter so they don't promote themselves. They let others promote them. Dan was that way. He was never looking to be at the front of the stage or the big guy on campus. He didn't need to. People recognized greatness when they were around Daniel Inouye."

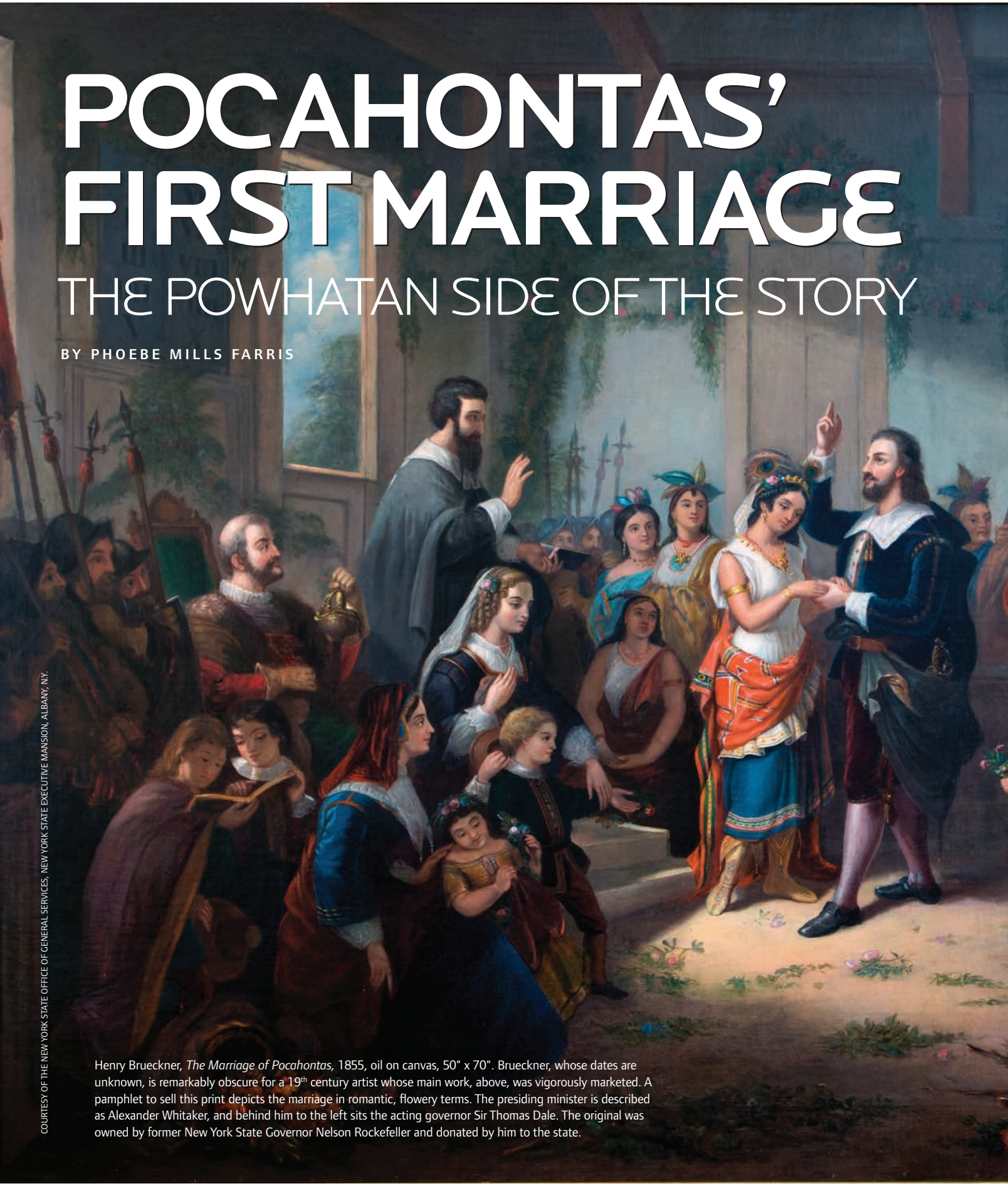
West recalls the scene on the stage at the grand opening. "I remember him turning to me before we went on," says West. "With that luminescent smile of his that went from ear to ear he turned to me and with that little nod he said, 'Well, here we are, at last.' One doesn't forget moments like these."

Liz Hill (Red Lake Ojibwe), is executive director/CEO of Ala Kukui/Hana Retreat in Hana, Maui, Hawaii, a non-profit organization that hosts non-denominational retreats and Native Hawaiian programs. She is a long-time public relations professional, writer and radio producer.

POCAHONTAS' FIRST MARRIAGE

THE POWHATAN SIDE OF THE STORY

BY PHOEBE MILLS FARRIS



COURTESY OF THE NEW YORK STATE OFFICE OF GENERAL SERVICES, NEW YORK STATE EXECUTIVE MANSION, ALBANY, N.Y.

Henry Brueckner, *The Marriage of Pocahontas*, 1855, oil on canvas, 50" x 70". Brueckner, whose dates are unknown, is remarkably obscure for a 19th century artist whose main work, above, was vigorously marketed. A pamphlet to sell this print depicts the marriage in romantic, flowery terms. The presiding minister is described as Alexander Whitaker, and behind him to the left sits the acting governor Sir Thomas Dale. The original was owned by former New York State Governor Nelson Rockefeller and donated by him to the state.

Virginia institutions are preparing to celebrate the 400th anniversary of the Pocahontas–Rolfe marriage this year. In 1614, Pocahontas, daughter of the chief of the Powhatan Indians, was baptized in Christianity and married planter John Rolfe, giving birth to her son Thomas.

The anniversary will be marked by Historic Jamestowne, Preservation Virginia, the Colonial Williamsburg Foundation, the Pamunkey Indian Museum and Culture Center and the Patawomeck Heritage Foundation, among others.

But other Native voices, recording tribal oral tradition, remind us that Pocahontas's first marriage was to an Indian warrior named Kocoum and that this first marriage produced her first son, whose ancestors survive today.

"I do think the Native tribal groups should be consulted," says the Rev. Nick Miles (Pamunkey), the current coordinator of the Native American/Aboriginal Ministries for the Reformed Church in America and son of a former Pamunkey chief.

These traditions are preserved in the 2007 book, *The True Story of Pocahontas, The Other Side of History,* co-authored by Dr. Linwood Custalow and Angela L. Daniel. Dr. Linwood "Little Bear" Custalow grew up on the Mat-

VIRGINIA HISTORICAL SOCIETY, LORA ROBBINS COLLECTION OF VIRGINIA ART

taponi Reservation in Virginia where, early in life, he was given the responsibility of learning the oral history of the Mattaponi tribe and the Powhatan nation as passed down through the generations. He is also a co-founder of the Association of American Indian Physicians. Angela L. Daniel "Silver Star" is the president of the Foundation for American Heritage Voices and the designated anthropologist for the Mattaponi tribe.

Their book provides oral and written historical documentation that Pocahontas, at the age of 15 or 16, was considered a young adult by Native customs of that time and was already a wife and mother when she was kidnapped, converted to Christianity and married John Rolfe.

Contemporary evidence of a first marriage also comes from a history by William Strachey (1575–1621), who was secretary of the colony during a brief stay. In his *History of Travaile into Virginia Britannia,* written after his return to England, he listed among the favorites of Powhatan, "younge Pocohunta, a daughter of his, using sometyme to our fort in tymes past, nowe married to a private Captaine, called Kocoum, some two years since." Although Strachey probably did not meet Pocahontas in Virginia, his informants were two Powhatan

Continued on page 42

Jean Leon Gerome Ferris, *The Abduction of Pocahontas,* c. 1910. Oil on canvas, 24" x 35". Ferris (1863–1930) produced an epic series of melodramatic and not very accurate paintings of American historical scenes. In his imagining of the delivery of Pocahontas to the Jamestown Governor Sir Thomas Gates, right, he depicts Captain Samuel Argall, left, as a villainous "freebooter" who actually twirls his moustache. Pocahontas, in the center, appears to be accusing her kidnapper of treachery.

IMAGE COURTESY OF VIRGINIA HISTORICAL SOCIETY

Johann Theodore de Bry, after Georg Keller, *The Abduction of Pocahontas.* In de Bry's *America, Part 10* (1618) (translation of Hamor's *A True Discourse of the Present State of Virginia.* [1615]). Keller invented the scenes, drawing on the written narrative. In foreground left, Iopassus and his wife trick Pocahontas (center) into visiting Captain Samuel Argall's ship, center right. The Indian village in the background was burned in 1614 during the negotiations for Pocahontas' return.

A PAMUNKEY GALLERY

The Pamunkey Indian Tribe of eastern Virginia, descendants of the Powhatan dominion which confronted English settlers in the early 1600s, drew increasing attention from ethnologists in the late 19th century, who left a photographic record. James Mooney (1861–1921), one of the greatest of the Smithsonian's late 19th and early 20th century ethnographers, was also a photographer and field sound recorder. Although best known for his work on Plains Indians, he visited the Pamunkey in the 1890s. De Lancey W. Gill (1859–1940) was a prolific photographer of American Indians for the Smithsonian Institution's Bureau of American Ethnology from 1898 until 1930. Frank Gouldsmith Speck (1881–1950), anthropologist at the University of Pennsylvania, concentrated on Algonquians of eastern North America during his long and prolific career. He also took thousands of photographs, many of which are in the Photo Archives of the National Museum of the American Indian.

– James Ring Adams

NATIONAL ANTHROPOLOGICAL ARCHIVES, SMITHSONIAN INSTITUTION

FACING PAGE: Pamunkey Indians Paul Miles (l), unidentified boy and George "Sweet" Cook next to dugout canoe under construction on Pamunkey Reservation, King William County, Virginia, 1922. Photo by Frank Speck. N11858.

THIS PAGE, CLOCKWISE FROM TOP LEFT:
Paul Miles, in headdress and fringed jacket, standing behind Union Collins, probably on Pamunkey Reservation, Virginia, 1918. Photo by Frank Speck. N12554.

Twenty unidentified Pamunkey schoolchildren pose for a portrait by the photographer De Lancey W. Gill sometime in 1900. BAE GN 00896 06198000.

Paul Miles, chief of Pamunkey Indian Tribe, 1933–1937.

Five Pamunkey men and two children in traditional dance regalia, along with a man in a suit, pose for a portrait by the photographer De Lancey W. Gill on the Pamunkey Indian Reservation in King William County on October 23, 1899. Photograph Courtesy of National Anthropological Archive.

FEDERAL GOAL NEAR FOR PAMUNKEY TRIBE

Colonial wars and virulent 20th century racism couldn't destroy Virginia's tribes, and now one, the Pamunkey, is within reach of its goal of federal recognition.

Successors to the Powhatan chiefdom of the 17th century, the Pamunkey were the first of Virginia's 11 state-recognized tribes to start the arduous federal process. In mid-January, Kevin Washburn, the Interior Department's Assistant Secretary for Indian Affairs, issued a preliminary finding that the tribe met all seven federal criteria for recognition. The decision could become final by mid-year, barring any appeals.

After the death of Chief Powhatan Wahunseneca, Pocahontas' father, the tribes in his dominion went through successive wars with, and then manhunts by, the English settlers. In 1658, the Virginia colony made peace and confirmed Pamunkey title to the reservation in King William County, which still endures. Although the earlier documents were lost, copies survive of a peace treaty of 1677 between King Charles II and "Queen" Cockacoeske of the Pamunkey, who aided the British in frontier wars but suffered depredations from Bacon's Rebellion the year before. Assistant Secretary Washburn's finding acknowledged the colonial history but noted that recognition regulations only required continuity from 1789, when the current U.S. Constitution went into effect, "establishing the sovereign with which an Indian tribe could carry on a government-to-government relationship." The tribe has been richly documented since then, starting with a mention by Thomas Jefferson.

Virginia's Indians faced a more insidious threat in the 20th century with passage of the state's infamous Racial Integrity Act in 1924. Its fanatic and extra-legal enforcement by State Registrar Walter Plecker tried to eliminate Indian identity whenever possible. This effort encountered a counter-movement of rising activism and reorganization among tribes without reservations dating to the 17th century.

In the same period, the "reservated" tribes, the Pamunkey and closely related Mattaponi, attracted increasing interest from such ethnologists as Frank Gouldsmith Speck (1881–1950). In reports for the Museum of the American Indian, Heye Foundation, predecessor of this Museum, Speck identified seven or eight tribes, totaling some 2000 members, descending from Powhatan's original dominion. The Pamunkey, he wrote in 1928, "have long formed the social backbone" of this group. "They have retained their internal government, their social tradition and geographical position as the people of Powhatan." Although state officials of the time tried to discourage this research, Speck and others produced reports and photographic collections that confirmed the continuing survival of Powhatan's people.

Virginia tribes of the present are growing impatient for recognition. "It didn't happen after the 400th anniversary of the founding of Jamestown, did it?" asks the Rev. Nick Miles, the son of former Pamunkey Chief William H. Miles "Swift Eagle." With the 400th anniversary of the Pocahontas–Rolfe nuptials, perhaps some progress is finally being made.

– James Ring Adams

Three Pamunkey men on shore with seine full of shad, 1900, James Mooney. NAA 01794500.

NATIONAL ANTHROPOLOGICAL ARCHIVES, SMITHSONIAN INSTITUTION

PHOTO COURTESY PAMUNKEY INDIAN TRIBE

AP PHOTO/SUSAN WALSH

ABOVE: Queen Elizabeth II is presented with a gift from Chief Emeritus William P. Miles of the Pamunkey tribe during a tour of the newly renovated Virginia State Capitol in Richmond, Va., May 3, 2007. The queen's visit was part of Virginia's celebration of the 400th anniversary of Jamestown, America's first permanent English settlement.

LEFT: William H. Miles, chief of the Pamunkey Indian Tribe, 1984–1990.

THE POCAHONTAS CELEBRATION: ONE PAMUNKEY VIEW

What do the descendants of Pocahontas' people think of the 400th anniversary celebrations of her wedding to John Rolfe? The Rev. Nick Miles (Pamunkey), the son of former Pamunkey Chief William H. Miles "Swift Eagle," expressed his views in a recent email interview.

Why would Virginia want to celebrate the 400th anniversary of John Rolfe's marriage to Pocahontas? John Rolfe's motives for such a marriage were questionable. His investment in the tobacco industry was waning, lacking the Native knowledge for curing the plant properly. Establishing a closer relationship with Powhatan's daughter might insure greater success. In a letter he states that this would be good for the colony. If one were truly sincere about being "in love" with Pocahontas, would one refer to her as "rude, barbarous, her generation accursed, and so discrepant in all nurtriture from myself" (from a letter Rolfe wrote to Sir Thomas Dale)?

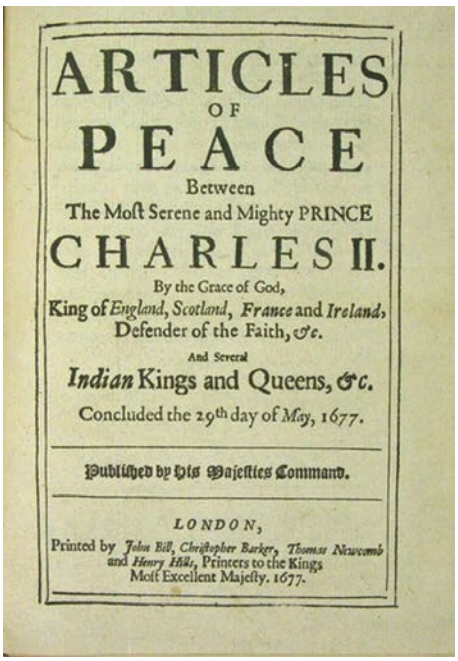
One would also question the sincerity of her conversion…. After all, she was abducted and considered a prisoner among the English, challenged to do what she had to do in order to survive. Was she pressured into this marriage and being converted to Christianity, since it would have been unheard of for Rolfe to marry someone considered to be a heathen?

Was this marriage proposal an attempt to lure Powhatan, so as to be captured himself? Many would claim that the marriage was an attempt to bring about a peaceful union between the English and Powhatans. Though Pocahontas may have thought that herself and there were previous attempts at establishing peaceful relations on her part, that certainly did not happen, did it?

Perhaps there could be potential positive results in that others would be further educated and enlightened about what really happened from 1609 to the present with regard to relationships between European settlers and Indigenous Peoples. It might also have the opposite effect of debunking the whole story of Pocahontas's encounter with John Smith, which I believe there is some truth to. I believe she was, in a sense, some kind of ambassador of peace.

POCAHONTAS' FIRST MARRIAGE FROM PAGE 37

COURTESY WILLIAM AND MARY DIGITAL ARCHIVES.



ARTICLES
OF
PEACE
Between
The Most Serene and Mighty PRINCE
CHARLES II.
By the Grace of God,
King of *England, Scotland, France* and *Ireland*,
Defender of the Faith, &c.
And Several
Indian Kings and Queens, &c.
Concluded the 29th day of *May*, 1677.

Published by His Majesties Command.

LONDON,
Printed by *John Bill, Christopher Barker, Thomas Newcomb* and *Henry Hills*, Printers to the Kings
Most Excellent Majesty. 1677.

Published 1677 treaty between Charles II and Virginia indian chiefs

Engraving of Pocahontas (Matoaka als Rebecca) from Captain John Smith's *General History of Virginia,* 1624, believed to be based on a life portrait by Simon van de Passe.

> "KEEPING AN OPEN MIND ON ORAL HISTORY, NEW THEORIES, NEW HISTORICAL EVIDENCE AND RECENT ARCHAEOLOGICAL FINDINGS HELPS ALL OF US, NATIVE AND NON-NATIVE, HAVE A CLEARER UNDERSTANDING OF NATIVE HISTORY AND CONTEMPORARY CULTURE."

Indians authorized by the Chief to deal with the English, a man named Kemps who spent a lot of time among the colonists and Machumps who traveled to England.

Although largely ignored in the Pocahontas myth-making, Strachey's statement greatly bothered the 19th century essayist Charles Dudley Warner (1829–1900). "This passage is a great puzzle," Warner wrote. "Does Strachey intend to say that Pocahontas was married to an Indian named Kocoum? She might have been during the time after Smith's departure in 1609, and her kidnapping in 1613, when she was of marriageable age.

"Either Strachey was uninformed, or Pocahontas was married to an Indian – a not violent presumption considering her age and the fact that war between Powhatan and the whites for some time had cut off intercourse between them – or Strachey referred to her marriage with Rolfe, whom he calls by mistake Kocoum."

Prior to her celebrated marriage with Rolfe, Pocahontas and her husband Kocoum, the younger brother of Chief Japazaw of the Potowomac (Potomac) tribe, initially lived in the Werowocomoco Village. They later moved to Kocoum's home village, the Potowomac, along the Potomac river. Pocahontas gave birth to her first son there.

Captain Samuel Argall, an adventurer recently arrived at the Jamestown colony, heard that Pocahontas was in this area and sailed there determined to kidnap her as a royal hostage for the colony to hold in negotiations with Powhatan. He coerced Japazaw and his wife into tricking Pocahontas to come aboard his ship. According to oral history described by Custalow, Kocoum was murdered before the ship with Pocahontas on it set sail for Jamestown. But even if he had survived colonial attack, his marriage to Pocahontas was considered "pagan" and not bound by Christian bigamy laws.

According to Mattaponi oral history Pocahontas's mother was Mattaponi. This claim is based on the fact that Pocahontas's oldest full sister, having the same mother, was named Mattachanna. Names with "Matta" incorporated in them indicate association with the Mattaponi tribe. Pocahontas's father, familiar to history as Chief Powhatan, was Pamunkey. (The Powhatan name came from his position as head of the Powhatan grouping of tribes, which he had assembled; his personal name was Wahunseneca.) Some Powhatan oral traditions state that Pocahontas's first son survived and was raised by Mattaponi women. Some Mattaponi Powhatan families, notably the Newtons, claim descent from him. Wayne Newton, the famous Las Vegas entertainer, is part of this family.

Custalow and his tribal ancestors challenge the English myths describing Pocahontas's voluntary Christian conversion and romantic love for Rolfe. As Custalow argues in his book, kidnapped people held hostage for long periods often identify with their kidnappers for survival, a phenomenon now labeled the Stockholm Syndrome. Any wife and mother who is kidnapped and held in captivity for over a year would experience psychological trauma.

According to Custalow and Daniel's account, Pocahontas became so depressed and withdrawn during her captivity that her captors feared for her life. The possibility that she did not want to live meant that ransom demands on Powhatan would not be successful. Word of the situation was sent to the paramount Chief Powhatan Wahunseneca, who then dispatched Pocahontas's older sister Mattachanna and her husband Uttamattamakin to help care for Pocahontas.

Upon their arrival, writes Custalow, "Pocahontas confided in Mattachanna that she had been raped." Custalow emphasizes that "Mattaponi sacred oral history is very clear on this." Custalow continues that Pocahontas also told Mattachanna "that she believed she was pregnant." Mattaponi oral traditions hold that Pocahontas's mixed-blood son Thomas was born out of wedlock, prior to the marriage ceremony between Pocahontas and Rolfe. There is speculation that the real biological father and namesake was Sir Thomas Dale.

According to the authors, it is significant that John Rolfe, the colony secretary and recorder of births, did not record the birth of Thomas, allegedly his son. They cite respected scholar Helen Rountree, author of *Pocahontas's People: The Powhatan Indians of Virginia Through Four Centuries,* "The actual date of Thomas Rolfe's birth was not recorded." If the Christian marriage of the Rolfes was recorded, why was the birth not also recorded, as Christian custom dictated? That is a perplexing question that may possibly be answered by Custalow's theory of an out-of-wedlock birth due to rape in captivity.

In *The True Story of Pocahontas: The Other Side of History,* authors Custalow and Daniel offer a revised his/herstory of the life of Pocahontas and her family, the Powhatan Nation, and contemporary persons of Mattaponi and Pamunkey descent. Their book is a reminder that oral history should be as respected as much as the written word. After all, written words originate from oral history that somebody eventually put to paper.

Keeping an open mind on oral history, new theories, new historical evidence and recent archaeological findings helps all of us, Native and non-Native, have a clearer understanding of Native history and contemporary culture. It makes us question previous assumptions and re-visit established scholarship. Whether general readers or scholars agree with all, some or none of the arguments presented in this book is not the main point. Its importance now in 2014 is that it gives us an opportunity to reflect on the upcoming 400th year anniversary celebration of the marriage between Pocahontas and John Rolfe and the relevance of that celebration for contemporary Powhatans, other Natives with similar histories, the Rolfe descendants, Virginia residents and the population in general.

Dr. Phoebe Mills Farris (Powhatan-Renape Nation) is professor emerita at Purdue University. She is editor of the books, *Voices of Color: Art and Society in the Americas,* and *Women Artists of Color: A Bio-Critical Sourcebook to 20th Century Artists in the Americas.*

San Jose Earthquakes' forward Chris Wondolowski during a May 2013 match against the Colorado Rapids.

PHOTO BY KELLEY L. COX/USA TODAY SPORTS

Wondolowski guarding the ball during a 2-1 win against Toronto FC, May 2013.

PHOTO BY MICHAEL PIMENTEL

PHOTO BY MIKE BURNS

Wondolowski keeping possession of the ball against Vancouver Whitecaps' captain Jay DeMerit.

CHRIS WONDOLOWSKI:

HEADING FOR THE WORLD CUP

BY ANYA MONTIEL

How the U.S. national soccer team will do in the World Cup tournament this spring is an open question, but it has already made history. Its roster could possibly include forward Chris Wondolowski (Kiowa), the only American Indian playing professional major league soccer, and possibly the first one poised to compete in the world's most popular team sport competition.

Wondolowski has already traveled to Brazil, site of this June's World Cup tournament, as part of a 26-man training contingent. The national team will be pared to 23 players in May.

Regardless of his World Cup fortunes, Wondo, as he is known to his fans, has already made his mark in Major League Soccer (MLS). Super-lean, at six feet and 150 pounds, he has become a formidable striker and proven goal scorer for the San Jose Earthquakes, equaling the MLS record for most goals scored in a single season in 2012 and winning that year's Golden Boot (awarded each season to the player who scores the most goals). In the last three seasons, he has scored 56 goals for the club.

A member of the Kiowa Tribe of Oklahoma, he is also a significant role model for Indian Country. In spite of his many professional titles and awards, he stays out of the limelight and focuses on improving and sharpening his play. Famed soccer defender Jimmy Conrad aptly called him the "most polite, well-mannered and humble player in the league."

Wondolowski is a direct descendant of Kiowa Chief Dohasan, and his Kiowa name, Bau Daigh, translates in English as "warrior coming over the hill." He credits his mother, Janice Hoyt, and her parents, Bill and Joycetta Bear Elliott, for keeping him connected to his Kiowa roots. Since childhood, Wondolowski and his siblings have attended powwows and visited relatives in Oklahoma. While most of his Kiowa relatives live in Oklahoma, they make the trek to Texas whenever the Earthquakes play against FC Dallas.

Born in 1983, Wondolowski is from Danville, Cal., a town 30 miles east of San Francisco. In high school, he participated in three sports; baseball, track and soccer. But his first love was soccer, a second-generation sport for him. His father (and first coach), John Wondolowski, played soccer for the University of California at Berkeley, and later became an assistant soccer coach at San Ramon Valley High School. His younger brother, Stephen, played for another MLS team, the Houston Dynamo, and is currently an assistant coach for the San Jose Earthquakes' Youth Academy.

Colleges and universities recruited Wondolowski for track, but he felt passionately about soccer and chose the offer from California State University, Chico. He played soccer all four seasons at Chico, and was named to the First Team All-California College Athletic Association every year. He completed his college career with 39 goals and 23 assists for 101 points over 84 games. While in col-

PHOTO BY MICHAEL PIMENTEL

Wondolowski after scoring a 22-yard goal against the Seattle Sounders, March 2013.

IN SPITE OF HIS MANY PROFESSIONAL TITLES AND AWARDS, HE STAYS OUT OF THE LIMELIGHT AND FOCUSES ON IMPROVING AND SHARPENING HIS PLAY. FAMED SOCCER DEFENDER JIMMY CONRAD APTLY CALLED HIM THE "MOST POLITE, WELL-MANNERED AND HUMBLE PLAYER IN THE LEAGUE."

CHRIS **WONDOLOWSKI**

PHOTO BY ANYA MONTIEL

After the 2013 season, Wondolowski autographed his trademark long-sleeved Earthquakes soccer jersey, which has been accessioned into the collection of the National Museum of the American Indian.

lege, he also met his future wife, Lindsey, a Chico State volleyball player.

In 2005, Wondolowski was drafted by the San Jose Earthquakes, and made his professional debut against Chivas USA. When the failure to secure a soccer stadium put the Earthquakes on hiatus during the 2006 and 2007 seasons, Wondolowski and the team played for the Houston Dynamo. There he scored his first MLS goal, against the Chicago Fire.

Wondolowski returned to San Jose in 2009. His career picked up speed in 2010 when he led the MLS in scoring with 18 goals in 26 matches, pushing the Earthquakes into the playoffs. That year, Wondolowski received his first MLS Golden Boot, and was included in the MLS Best XI, recognizing the top MLS player that season in each of soccer's eleven positions. Then he was named to the United States roster for the 2011 CONCACAF (Confederation of North, Central American and Caribbean Association Football) Gold Cup competition.

Wondolowski continued to push himself, and his career exploded in 2012, making him a recognized force internationally. During that season, he scored 27 goals for the San Jose Earthquakes. This feat tied him with American soccer striker Roy Lassiter for the most goals scored in a season. He was the MLS Most Valuable Player in 2012, becoming the first Earthquake to receive the award. He was included in the MLS Best XI in 2011 and 2012 as well.

His agility and ball control continued to shine during the 2012 MLS All-Star Game against Chelsea F.C., the holders of the English Football Association Challenge Cup (FA Cup) and winner of the European Champions League. More than 19,000 fans packed PPL Park in Philadelphia for the match, the largest attendance in the stadium's history.

John Terry, the Chelsea captain who is considered one of the best defenders in the world, shadowed Wondolowski. At the 21-minute mark, Wondolowski scored the first goal, giv-

ing the MLS a 1-0 lead against Chelsea. Terry then tied the game with a goal. At the half, cameras caught Terry walking over to Wondolowski, shaking his hand and telling him that, "your movement is incredible. It's like a nightmare for me." When asked about that moment, Wondolowski's face brightened. He responded, "it was such a cool moment. I love to watch Terry play, and he said that to me." The match ended with a 3-2 victory for the MLS All Stars.

During the 2013 season finale match between the Earthquakes and FC Dallas, Wondolowski seized the ball and fired a left-footed shot into the net, helping his team finish with a 2-1 win. That goal marked Wondolowski's 11th of the season and earned him the season title of team goal leader.

In describing Wondolowski's abilities, All-Star teammate midfielder Kyle Beckerman said, "he's got an instinct in him... he has it. And it seems to put him in the right position at the right time."

Dan Kennedy, 2012 All-Star goalkeeper agreed: "He just has a knack for scoring goals. He always seems to be in the right spot [and] scores a majority of his goals inside the 18-yard box. You can't really put a price on that." Wondolowski reflects on his recent successes, "I am the same player, but I continue to learn more about the sport. Confidence has helped my game. A great thing about soccer is that you can get better."

Wondolowski sees the growth of soccer in the United States as an opportunity to inspire more youth, especially Native youth, to take up the sport. As he sees it, soccer strengthens one's body and mind, producing lasting effects into adulthood. Soccer is physically and mentally challenging, and it builds balance, agility and mental acuity. Likewise the sport requires teamwork.

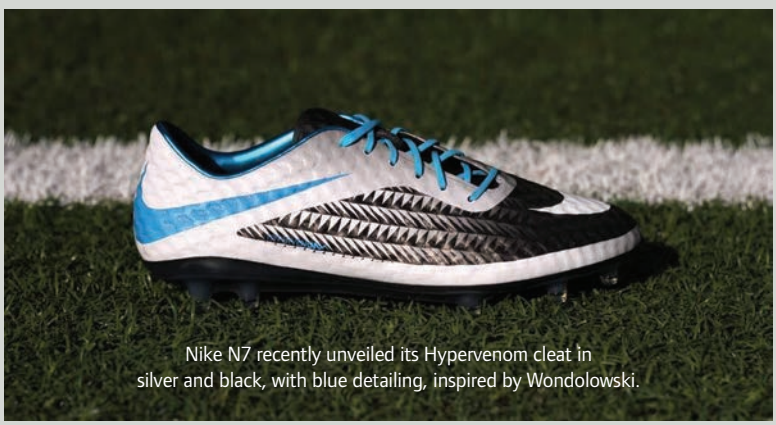
Wondolowski says, "I love the team aspect of soccer. There are ten other guys relying on you, and you are relying on them." He continues, "you don't need pads or clubs to play, just a soccer ball and players."

Wondolowski received an opportunity to work with Native youth when Sam McCracken, a member of the Fort Peck Sioux Tribe and chairman of the Nike N7 Fund, invited him to be one of the Nike N7 ambassadors. McCracken, who spent 20 years as a high school basketball coach, began working at Nike in 1997 and created the Fund as a way to support athletics in indigenous communities in North America (See "Fundraising Prowess," below.)

Wondolowski proudly wears Nike N7 apparel, and the fund created the Nike N7 Hypervenom, a special soccer cleat for the line. Through the Fund, he traveled to Washington, D.C., to speak with senators about health issues affecting Native communities. Wondolowski has seen the increase in obesity and diabetes in Indian Country, and his goal is to run a soccer camp for Native youth. Through the camp, he wants to share his love of soccer and show Native youth that the sport builds self-confidence and group cooperation, skills which transfer off the field.

For more information, follow Chris Wondolowski on Twitter @ChrisWondo.

Anya Montiel (Tohono O'odham/Mexican), a frequent contributor to American Indian, is a doctoral student at Yale University.



Nike N7 recently unveiled its Hypervenom cleat in silver and black, with blue detailing, inspired by Wondolowski.

FUNDRAISING PROWESS

Chris Wondolowski is an ambassador for the Nike N7 fund that, since 2009, has provided more than $2 million for Native youth sports programs.

The "N7" part of the name draws on the concept of the Seven Generations, how the decisions and actions of today's generation will impact the seven generations to come. The fund posits that, "a physically active lifestyle promotes more than exercise. Involvement in sports and physical activity leads to greater self-confidence, enabling youth to be a force for positive change in their communities."

The other ambassadors include golfer Notah Begay III (Navajo/Isleta/San Felipe), football quarterback Sam Bradford (Cherokee), long-distance runner Alvina Begay (Navajo) and snowboarder Spencer O'Brien (Haida).

Wondolowski supports the Nike N7 Fund along with his other charity, Street Soccer USA, a non-profit national organization which seeks to end homelessness through sports. During the opening group match of the 2013 CONCACAF Gold Cup, he inadvertently showed his prowess as a fundraiser.

In the match against Belize, Wondolowski's jersey was misspelled with an extra "w" or "Wondowlowski." He wore the jersey despite the mistake and scored a first-half hat trick to give the USA national team a 3-1 lead. (A hat trick is the term for when one player scores three goals in a game.) During the second half, he was given a replacement jersey with his name spelled correctly…and he did not score. Team USA did win the match (6-1), but Wondolowski later joked that he should wear a jersey with "Wondowlowski" on it all the time. Comedian Drew Carey, a U.S. soccer fan, then purchased the misspelled jersey for $5,000, donating the money to Nike N7 and Street Soccer USA.

ROBERT DAVIDSON: FORM AND COMMUNITY

BY MARGARET SAGAN

Haida master artist Robert Davidson (b. 1946) is on a passionate aesthetic journey, born of commitment to serving his community. His work distills Haida formline design to a radical and powerful simplicity.

A new exhibit at the George Gustav Heye Center in New York's National Museum of the American Indian will look at his achievements since 2005. The traveling exhibit *Robert Davidson: Abstract Impulse* opens April 12 and runs through September 14. Davidson and the exhibit curator Barbara Brotherton of the Seattle Art Museum will discuss his work at a reception April 10.

Davidson says he is delighted when his work is shown as contemporary art, yet it also derives from his Northwest Pacific indigenous traditions. The energetic relationship of planes on a surface and the emotional possibilities of color are explicitly part of the subject of his work, along with Haida cosmology; form becomes content.

His life-work, moreover, has helped revitalize the cultural legacy of Gwaii Haanas, the Haida island off the coast of British Columbia, where his family has had long ties to the village of Massett.

Davidson is the great-grandson of Charles Edenshaw (1839–1920), a famous carver, and his wife Isabella Edenshaw (1858–1920), renowned for her woven spruce-root baskets and hats. A bear-mother carving by Charles and a spruce-root hat by Isabella, painted by Mr. Edenshaw, are on display at the Museum in New York, in the permanent exhibition *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian.*

The Edenshaws lived through some intense interventions in the Haida way of life. Diseases, such as a smallpox epidemic in 1862, drastically reduced the population of the Haida islands, from an estimated 20,000 persons before 1770 to less than 600 survivors at the end of the 1800s. Massett had a missionary presence from 1876. Children went away to residential schools from around 1900, and were increasingly discouraged from speaking Haida both at school and at home. In 1884, through a revision to Canada's Indian Act, the potlatch, a traditional gathering that included ceremonial dancing and the give-away of goods, was banned. This ban was not lifted until 1951. All of these changes to a small community had consequences for the production of cultural objects and the public performance of ritual. After 1879, a new totem pole would not be raised in the community for 90 years.

In 1969, Robert Davidson raised a new totem pole, in an inclusive process that brought people together and renewed ceremonial practices such as dances that traditionally accompany a pole-raising. As he explains, "The totem pole became the vehicle for cultural knowledge to be transferred. This was where the elders were able to give each other permission to express themselves culturally."

Along with making his art, Davidson went on to be a vibrant leader of song, masked dances and cultural gatherings. With his brother, Reg Davidson, he formed Tuul Gundlas Cyaal Xaada, the Rainbow Creek Dancers, in 1980. Davidson has hosted potlatches since 1981 and reintroduced the salmon ceremony in the 80s as well. This joyful work continues, and in 2000, Robert Davidson and four others founded The Haida Gwaii Singers Society.

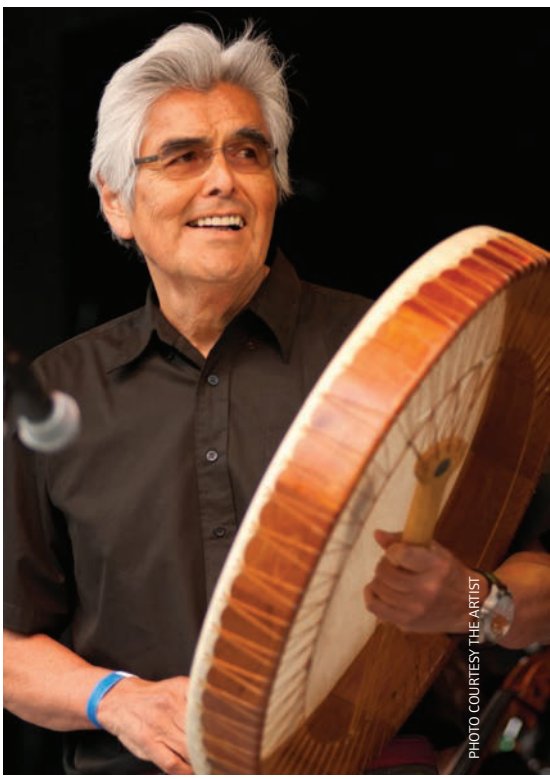


PHOTO COURTESY THE ARTIST

In 2008, the group participated in an extraordinary and important anthology project, *Songs of Haida Gwaii.* This 14-CD double-set anthology, produced by Bruce Ruddell, paired an anthology of songs sung by the Haida Gwaii Singers Society with an anthology of restored archival recordings, some dating from 1900. In Davidson's words, "Learning to sing Haida songs helped me to connect with ceremony, which gave me another level of understanding of the Art. Songs are gifts of *saa7laanaa* (Higher Power) to connect to the very core of our being."

As an artist, Davidson works in a variety of media, including woodcarving and

painting. He often incorporates figures from Haida stories, such as the cultural hero Raven, while at the same time experimenting with new shapes and colors. He brings new perspectives to the visual language of Haida formline. For example, his freestanding sculpted wood panel, *Rainbow,* included in the *Abstract Impulse* exhibition, has a curved, beautifully carved shell that can be viewed from both sides. It encourages movement on the part of the viewer – much as a dance mask is intended to inspire movement.

Many of Davidson's recent paintings are dramatically sparse, making a large emotional impact with just a few carefully placed lines and color choices that divide the compositions into positive and negative space. His work with wood is evident in the paintings. In wood, finding the right curve and being able visually to judge spatial relationships is imperative. In work and in life, Davidson has been able to focus on what's important. Through being true to himself and with a glad seriousness of purpose, he's been able to grow and make quality art as well as some fundamentally positive changes for his community.

Margaret Sagan is visitor services manager at the National Museum of the American Indian in New York.

CLOCKWISE FROM TOP LEFT:

Fast Bird, 2011, silkscreen print, 39" x 30". Private Collection.

Sea Anemone, 2009, acrylic on canvas, 30" x 25".

Green Tri Neg, 2009, acrylic on canvas, 40" x 30" . Private Collection.

A TIME TO CELEBRATE!

PHOTO BY ERNEST AMOROSO

Yup'ik mask, Good News Bay, Alaska, ca. 1910, driftwood, baleen, feathers, paint, cotton twine, 12/910.

CELEBRATING 10 15 20 25 YEARS!

Interior of the National Museum of the American Indian—George Gustav Heye Center in New York.

Four significant anniversaries will be commemorated this year at the Smithsonian's National Museum of the American Indian; the 25th anniversary of the legislation establishing the Museum (May 1989), the 20th anniversary of the opening of the Museum in New York at the Alexander Hamilton U.S. Custom House (October 1994), the 15th anniversary of the opening of the Cultural Resources Center, the Museum's state-of-the-art research and collections facility in Maryland (February 1999), and the 10th anniversary of the opening of the flagship Museum on the National Mall in Washington, D.C. (September 21, 2004).

On May 15, 2014, nearly 25 years after its founding, the Museum will dedicate the fifth floor director's terrace to the life and legacy of Senator Daniel K. Inouye whom we honor this year for the legislation he introduced 25 years ago that established our Museum. The site is most appropriate, as it looks back across the Capitol grounds to the Senator's former office, from which he monitored the progress of the construction of the Museum from start to finish.

Living Aloha: The Life of Senator Inouye is a four-day celebration (May 15–18) of Senator Inouye's devotion to the Smithsonian Institution, as well as his legislative impact on the National Museum of the American Indian and all Native Nations. In addition to the dedication ceremony, the events include a daylong symposium with a companion publication and an expanded Hawaiian culture festival to honor the Senator.

This will be the Museum's eighth annual Hawaiian culture festival and will feature *kuma hulau* Patrick Makuakane's famed *halau*, Na Lei Hulu I Ka Wekiu, an evening concert with Kupaoa, an award-winning husband and wife musical duo, hands-on activities for families, lei-making demonstrations, a film festival, and a display of gifts donated to the Museum by the Senator's family. The Senator's widow, Irene Hirano Inouye, donated these and other gifts – only a small fraction of what Senator Inouye received from grateful tribal nations – to the Smithsonian Institution so his legacy could live on through America's collection.

Living Aloha: The Life of Senator Inouye sets in motion the Museum's yearlong celebrations of all four anniversaries through new thought-provoking permanent exhibitions, numerous Native Nations festivals, cutting-edge symposia, popular public programs and lively special events. Please peruse our introductory calendar in this issue for all of these exciting events. More will be added in the coming months.

– Travis Helms

Exterior of the Smithsonian's National Museum of the American Indian in Washington, D.C.

Interior of the Cultural Resources Center ceremonial entrance.

Collections Care at the Cultural Resources Center in Maryland.

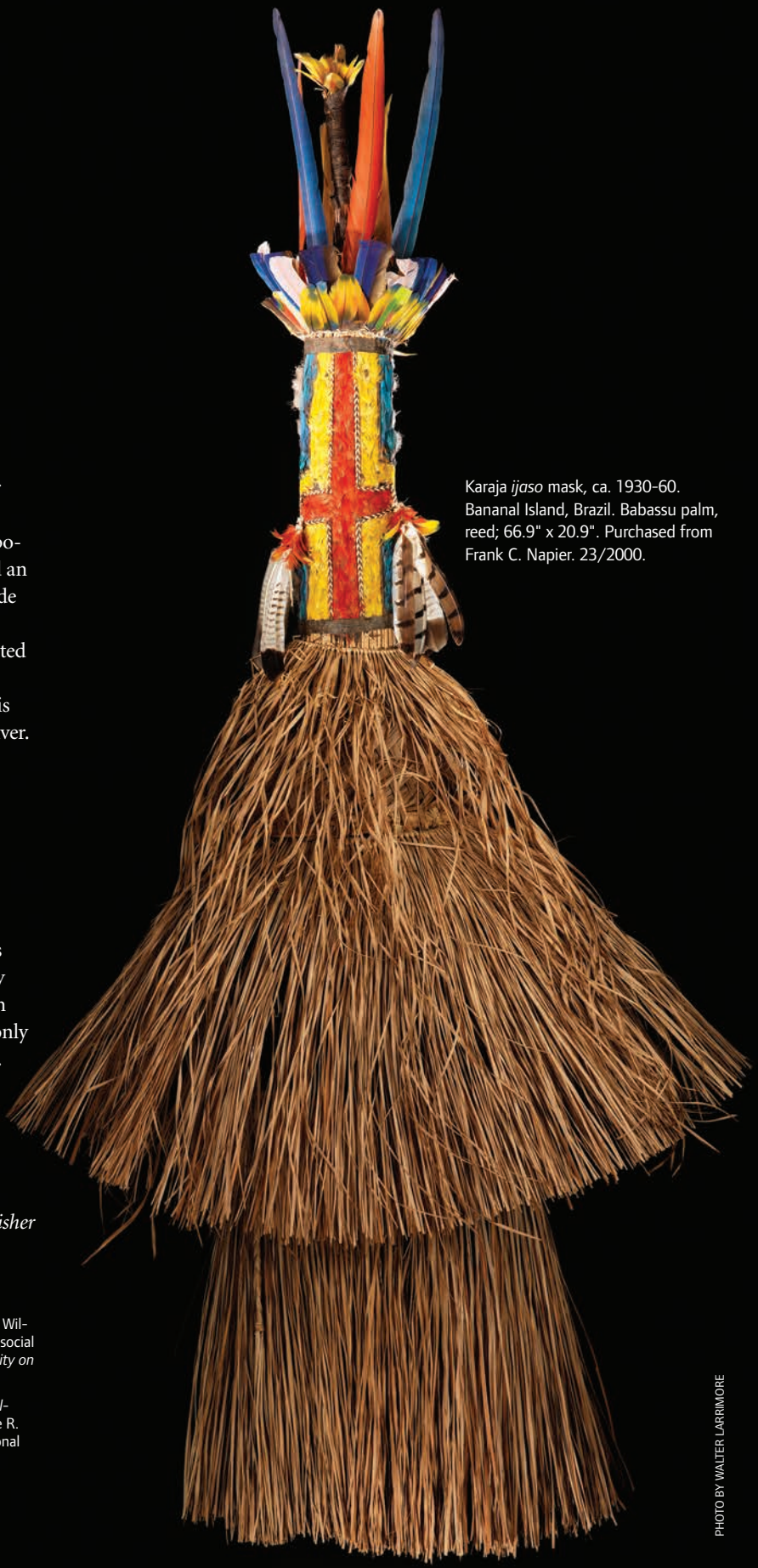
PHOTOS COURTESY OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN, SMITHSONIAN INSTITUTION

KARAJA SPIRIT MASK

The Karaja live along the Araguaia River in the Matto Grosso lowlands of the eastern Amazon in Brazil. Tall and elaborately decorated *ijaso* headdresses (and an associated set of rattles) are always made in pairs and represent spirits called by shamans to visit the Karajas' villages. Strongly associated with summer, or dry season, ceremonies, the *ijaso* join the Karaja in dancing and singing festivals. *Ijaso* is also the name for a fish that swims in the Araguaia River. According to Karaja oral tradition, the Karajas' first ancestors came from the river and from these very *ijaso* fish.

The spirits among the Karaja are particularly associated with water animals, and most originate in the river bottom. Rituals bring these original beings into the congregation of living humans, in which the masks dance with women to the sounds of the spirit's own music. There are many kinds of spirits and many kinds of masks, all of which bear distinct names. With rare exceptions, the *ijaso* appear in pairs and are the only masks that wear feathered ornaments on their crown. When not performing, masks are housed in the men's house, off limits to females and uninitiated boys. Women and girls, however, play an indispensable role in rituals, as performers, sponsors and feeders of the masks.

– William H. Fisher



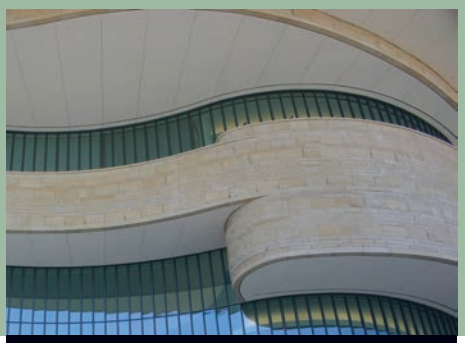
Karaja *ijaso* mask, ca. 1930-60. Bananal Island, Brazil. Babassu palm, reed; 66.9" x 20.9". Purchased from Frank C. Napier. 23/2000.

PHOTO BY WALTER LARRIMORE

On view in New York at the Smithsonian's National Museum of the American Indian in the permanent exhibition, *Infinity of Nations.*

William H. Fisher is associate professor of anthropology at the College of William and Mary. He has published research on gender relations, ritual and social movements, and the book *Rain Forest Exchanges: Industry and Community on an Amazonian Frontier.*

This essay is excerpted from *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian,* edited by Cecile R. Ganteaume and published by Harper Collins in association with the National Museum of the American Indian.



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

WASHINGTON EXHIBITIONS

OUR UNIVERSES: TRADITIONAL KNOWLEDGE SHAPING OUR WORLD

OUR LIVES: CONTEMPORARY LIFE AND IDENTITIES

AS WE GROW: TRADITIONS, TOYS AND GAMES

INDELIBLE: THE PLATINUM PRINTS OF LARRY MCNEIL AND WILL WILSON
JUNE 5, 2014 – JAN. 5, 2015

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS
SEPT. 21, 2014 – 2019

EXHIBITIONS + EVENTS CALENDAR

MAY-DEC. 2014

CELEBRATING 10 15 20 25 YEARS!

Performers with the halau Ho'Omau I ka Wai Ola O Hawaii dance in the Potomac Atrium.

PHOTO BY ERNEST AMOROSO

EXHIBITIONS:

INDELIBLE: THE PLATINUM PRINTS OF LARRY MCNEIL AND WILL WILSON
June 5, 2014 – Jan. 5, 2015
Sealaska Gallery, Second Level

By the end of the 19th century, the platinum print process was of primary importance to art photographers, valued for its permanence, wide tonal variation and "fuzzy" aesthetic. Photographers such as Edward S. Curtis, Gertrude Kasebier and Joseph Keiley famously printed their photographs of North American Indians on platinum paper, using the highly romanticizing softness of the prints to represent the "Vanishing Race."

Larry McNeil (Tlingit and Nisgaa) and Will Wilson (Diné/Bilagaana) challenge this visual ideology. McNeil uses the platinum process to topple expectations of what constitutes the Native portrait and, more generally, Western conceptions of portraiture. Wilson creates portraits of "today's Indians" on metal plates, then digitizes the plates, makes large-scale digital negatives from the scanned images, and uses historic printing processes in a wet darkroom – calling attention to the manufactured nature of all photographic images.

NATION TO NATION: TREATIES BETWEEN THE UNITED STATES AND AMERICAN INDIAN NATIONS
Sept. 21, 2014 – 2019
Permanent Gallery, Fourth Level

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

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

PHOTO BY ERNEST AMOROSO

FEATURED PUBLIC PROGRAMS

LIVING ALOHA: THE LIFE OF SENATOR DANIEL K. INOUYE

This series of events surrounding the 2014 Hawaiian Festival will launch the festivities for the Museum's four anniversaries: Celebrating 25 years of the signing of the legislation that established the Museum; 20 years of the opening of the George Gustav Heye Center in New York City; 15 years celebrating the opening of the Cultural Resources Center that houses our world class collection and 10 years of the grand opening of our Museum on the National Mall in Washington, D.C.

SYMPOSIUM – LOOKING TO THE FUTURE: THE LIFE AND LEGACY OF SENATOR DANIEL K. INOUYE
Thursday, May 15
9 a.m. – 5:30 p.m.
Rasmuson Theater

This special symposium will honor one of history's greatest advocates for Native people – Senator Daniel K. Inouye (1924–2012), former Chairman and Vice-Chairman of the U.S. Senate Committee on Indian Affairs, and one of the visionary founders of the National Museum of the American Indian. A person deeply grounded in values, community, and family, Daniel Inouye's myriad accomplishments include, among others, legislation and support for strengthening Native sovereignty, treaties, governance, economic development, education and healthcare. Distinguished speakers who knew Senator Inouye and his work will reflect on his many contributions to the wellbeing of Native America, and look to the future to build upon the foundation of the Senator's legacy to carry forward his work for the benefit of future generations of Native people. Wine and cheese reception to follow in the Rasmuson Theater Lobby.

HAWAI'I FESTIVAL
Friday, May 16 – Sunday, May 18
11 a.m. – 4 p.m.
Various locations in the Museum

This festival is the Museum's 8th annual celebration of Hawaiian arts and culture and coincides with Asian Pacific Heritage Month. Visitors will see programs that feature kuma hula Patrick Makuakane's famed halau, Na Lei Hulu I Ka Wekiu, an evening concert with Kupaoa, an award-winning husband and wife musical duo and hands-on activities for families, lei-making demonstrations and a small exhibition featuring items donated to the Museum by Senator Inouye's family.

DINNER & A MOVIE – HAWAIIAN: THE LEGEND OF EDDIE AIKAU
Friday, May 16
Dinner menu served in Mitsitam Cafe – 5:45 p.m.
Film screening in Rasmuson Theater – 7 p.m.
(2013, 90 minutes) United States
Directed by: Sam George
Produced by: Stacy Peralta, Paul Taublieb, Agi Orsi
Narrated by: Josh Brolin

"Eddie Would Go" is a phrase that has long carried deep meaning with countless Hawaiians and surfers worldwide. Hawaiian: The Legend of Eddie Aikau goes beyond those famous three words and chronicles the remarkable life and power of Eddie Aikau, the legendary Hawaiian big wave surfer, pioneering lifeguard and ultimately doomed crewmember of the Polynesian voyaging canoe Hokule'a. With a rich combination of archival imagery, contemporary interviews and meticulously researched historical source material, this film is a compelling exploration of the tragic decline and extraordinary re-birth of the Hawaiian culture as personified by a native son whose dynamic life and heroic death served as inspiration to an entire spiritual movement.

PHOTO BY ERNEST AMOROSO

HAWAIIAN CONCERT FEATURING KUPAOA
Saturday, May 17
5:30 p.m.
Potomac Atrium
Kupaoa is an award-winning husband and wife musical duo. The lovely voices of Lihau Hannahs Paik and Kellen Paik have delighted listeners and audiences for almost a decade, starting out as musicians who shared stages with friends and each other, and then joining seven years ago as the duo Kupaoa, who have since become a solid institution in the field of Hawaiian music. Kupaoa continually charms their public with new compositions and twists on old favorites. Special hula presentation by Patrick Makuakane and Na Lei Hulu I Ka Wekiu.

BOLIVIAN FESTIVAL: SUMA QAMANA
Thursday, June 5 – Sunday, June 8
10:30 a.m. – 5 p.m.
Various locations in the Museum
Suma Qamana means "living well" and Bolivia is proud to celebrate its cultures, history and heritage with a weekend of exciting presentations and programs including contemporary and traditional dance groups, music workshops, demonstration artists, food and fun for the entire family. Come and meet Bolivians sharing their wisdom, knowledge and culture. This festival is presented with the Embassy of the Plurinational State of Bolivia.

SOUTHERN UTE FESTIVAL
Friday, June 13 – Saturday, June 14
10:30 a.m. – 5 p.m.
The Southern Ute tribe is from southwestern Colorado and will share two dances including the Ute Bear Dance and the Women's Lame Dance. The Bear Dance is held every spring and is a social dance everyone enjoys. When the first thunder in the spring was heard, it was time for the Bear Dance. Come meet artists and enjoy family hands-on activities while learning more about Southern Ute history and culture.

THE CHOCTAW NATION: THROUGH A NEW LENS
Friday, June 27 – Saturday, June 28
10 a.m. – 5:30 p.m.
Various locations in the Museum
The Choctaw Nation of Oklahoma celebrates its tribal history and heritage with two days of food demos, workshops and performances. Activities and demonstrations include Native dancers, singers, storytellers and booths showcasing beadwork, jewelry, pottery, flutes and the Choctaw language. Hands-on activities for kids, a marketplace and families along with being able to meet Choctaw Nation princesses will allow visitors to learn more about Choctaw culture.

MARTY STUART IN CONCERT
Sunday, June 29
2 p.m.
Potomac Atrium
Join us for an exclusive acoustic concert with country music legend, Marty Stuart. Stuart is a five-time Grammy-winner, platinum recording artist, Grand Ole Opry star, country music archivist, Southern culture historian, photographer, musician, songwriter, TV show host, charismatic force of nature and country music fan.

LIVING EARTH FESTIVAL
Friday, July 18 – Sunday, July 20
10:30 a.m. – 5 p.m.
Various locations in Museum
Join the Museum as we celebrate the fifth annual Living Earth Festival with live music and dance performances, a Native cooking competition, film screenings, crafts and storytelling for families, an outdoor farmers market featuring local produce and game and a cheese-making and beading demonstration.

EXHIBITIONS + EVENTS CALENDAR MAY-DEC. 2014

LIVING EARTH SYMPOSIUM
Friday, July 18
Time TBD
Rasmuson Theater
With a focus on technology and sustainability, this symposium will feature innovative thinkers and companies from Indian Country and beyond addressing the use of renewable energy, inventive environmental design and efforts to lead future advances aimed at protecting the environment.

KAYPI PERU FESTIVAL
Monday, July 28 – Sunday, Aug. 3
10:30 a.m. – 5 p.m.
Various locations in Museum
Kaypi Peru, which means "This is Peru" in the Quechua language, is the festival that spotlights a week of Peruvian legacy with many artisans and artist sharing the beautiful identity of Peru, the Land of the Incas. Festival highlights include the exhibition and sale of hand-made crafts from indigenous artisans from Peru, as well as traditional dances and live music, photo exhibitions, films, lectures, Peruvian food and drinks and hands-on activities for kids and families. The festival is presented with the Embassy of Peru and a partnership with the Amazon Conservation Association and the Mountain Institute.

CHICKASAW FESTIVAL
Friday, Aug. 15 – Saturday, Aug. 16
10:30 a.m. – 5 p.m.
Various locations in the Museum
The Chickasaw Nation of Oklahoma will celebrate its tribal heritage and history with two-days of food, hands-on activities and performances, including dancing, singing, storytelling and other cultural arts such as beading, woodwork, pottery, weaving and more. Come join and get to know the Chickasaw people!

TREATIES SYMPOSIUM
Thursday, Sept. 18
Time TBD
Rasmuson Theater
Join us at a symposium to celebrate the opening of the landmark NMAI exhibition, *Nation to Nation: Treaties between the United States and American Indian Nations.* Distinguished scholars, authors and Native American leaders will speak about the history of Native American treaties and discuss crucial treaties that are an integral part of American history and have had an incalculable effect on lands, cultures and populations of Native Americans. A book signing for the publication that accompanies the exhibition will follow.

10TH ANNIVERSARY GALA
Saturday, Sept. 20
Potomac Atrium
Join us in honoring the past and celebrating the future. The entire Museum will be alive with entertainment and Native cuisine. The gala will be the premiere opening for the *Nation to Nation: Treaties Between the United States and American Indians* exhibition. Tickets are $650 per person and sponsorship opportunities are available. For more information, contact us at supportnmai@si.edu. Funds raised will support the educational programs of the National Museum of the American Indian.

CHILEAN FESTIVAL
Wednesday, Oct. 8 – Sunday, Oct. 12
10 a.m. – 5:30 p.m.
Various locations in the Museum
The country of Chile celebrates its Native culture with an art market, and exhibition of traditional arts and crafts, hands-on demonstrations and a sampling of indigenous cuisine. Sponsored by the Embassy of Chile.

PLATINUM AND PALLADIUM PHOTOGRAPHS: TECHNICAL AND AESTHETIC HISTORY, CHEMISTRY AND CONNOISSEURSHIP
Wednesday, Oct. 22 – Thursday, Oct. 23
Time TBD
Rasmuson Theater
Platinum and palladium prints are among the most highly valued photographs in today's art and history collections. The collections of the Smithsonian Institution, for example, include platinum prints for photographers' finest portrayals of the lives of Native Americans. At this symposium, presented in conjunction with the NMAI exhibition *Indelible: The Platinum Prints of Larry McNeil and Will Wilson*, distinguished subject experts will present the results of collaborative research, focusing on the technical, chemical and aesthetic history and practice of platinum photography. This symposium is hosted by the National Museum of the American Indian, with support from the National Gallery of Art, and made possible with grants from the National Endowment for the Humanities, the Andrew W. Mellon Foundation and the Foundation of the American Institute for Conservation of Historic and Artist Works.

DAY OF THE DEAD
Saturday, Nov. 1 – Sunday, Nov. 2
10:30 a.m. – 5 p.m.
Potomac Atrium and imagiNATIONS Activity Center
Follow the butterflies and celebrate the return of the ancestors with the Museum's annual Dia de los Muertos tribute. This colorful celebration of life will include food demonstrations by the Museum's Mitsitam Cafe, cultural dance presentations, hands-on activities such as making your own papel picado, a type of traditional Mexican folk art, and watch the creation of ofrendas that celebrate family members that have passed with photos and offerings of food.

NMAI REPATRIATION SYMPOSIUM
Tuesday, Nov. 18
Time TBD
Rasmuson Theater
This special program, which marks the anniversary of repatriation legislation enacted 25 years ago as part of the National Museum of the American Indian Act, will explore important issues and advances in the field of repatriation. Speakers will share stories of what went right – and wrong – and address the future of repatriation, including trends in international indigenous repatriation.

SOCIAL ROUND DANCE
Friday, Nov. 28
10:30 a.m. – 5 p.m.
Potomac Atrium
In celebration of our 10th anniversary on the National Mall and Native American Heritage Day, the Museum invites all to join in our Round Dance which will feature invited drums and dancing for all. We will have a few surprise guest performances.

COMANCHE FESTIVAL
Friday, Nov. 28 – Sunday, Nov. 30
10:30 a.m. – 5 p.m.
Various locations in the Museum
The Comanche Nation from Oklahoma will present a three-day festival featuring the culture and heritage of the "Lords of the Plains." Visitors can watch dance performances, singing, hands-on activities for kids and families, films and food demonstrations.

NMAI ART MARKET
Saturday, Dec. 6 – Sunday, Dec. 7
10 a.m. – 5:30 p.m.
Potomac Atrium
The Native Art Market offers one-of-a-kind, handmade, traditional and contemporary items directly from the artisans. More than 35 Native artists from North and South America will participate in this annual weekend market featuring a wide selection of items for purchase including jewelry, beadwork, pottery, prints and sculpture.

EXHIBITIONS + EVENTS CALENDAR

APRIL/MAY 2014

CELEBRATING 10 15 20 25 YEARS!

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

NYC EXHIBITIONS

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

COMMEMORATING CONTROVERSY: THE DAKOTA–U.S. WAR OF 1862
THROUGH JUNE 1, 2014

BEFORE AND AFTER THE HORIZON: ANISHINAABE ARTISTS OF THE GREAT LAKES
THROUGH JUNE 15, 2014

ROBERT DAVIDSON: ABSTRACT IMPULSE
APRIL 12 THROUGH SEPTEMBER 14, 2014

CIRCLE OF DANCE
THROUGH OCTOBER 8, 2017

PUBLIC PROGRAMS

A CONVERSATION WITH ROBERT DAVIDSON and RECEPTION
Thursday, April 10
6 p.m., Diker Pavilion
6:30 p.m., Ticketed Reception
For the opening of the exhibition Robert Davidson: Abstract Impulse, Seattle Art Museum curator Barbara Brotherton and Robert Davidson (Haida) discuss his work. Ticketed reception: email NYRSVP@si.edu or call 212-514-3750.

THUNDERBIRD SOCIAL
Saturday, April 12
7 p.m. – 10 p.m.
Diker Pavilion, Ground Level
Join the Thunderbird Indian Singers and Dancers in this participatory social evening full of inter-tribal dances and fellowship. Led by Louis Mofsie (Hopi/Winnebago). Drum groups include Heyna Second Son Singers and Silvercloud Indian Singers.

MODEL MAKING WORKSHOP: BUILD A WIGWAM
Thursday, April 24
4 p.m. – 6 p.m.
Education Classroom
Parents and children will work together to build models out of natural materials, while learning about the Northeast Woodlands.

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, April 26
1 p.m.
Listen to stories about spring and make a finger puppet.

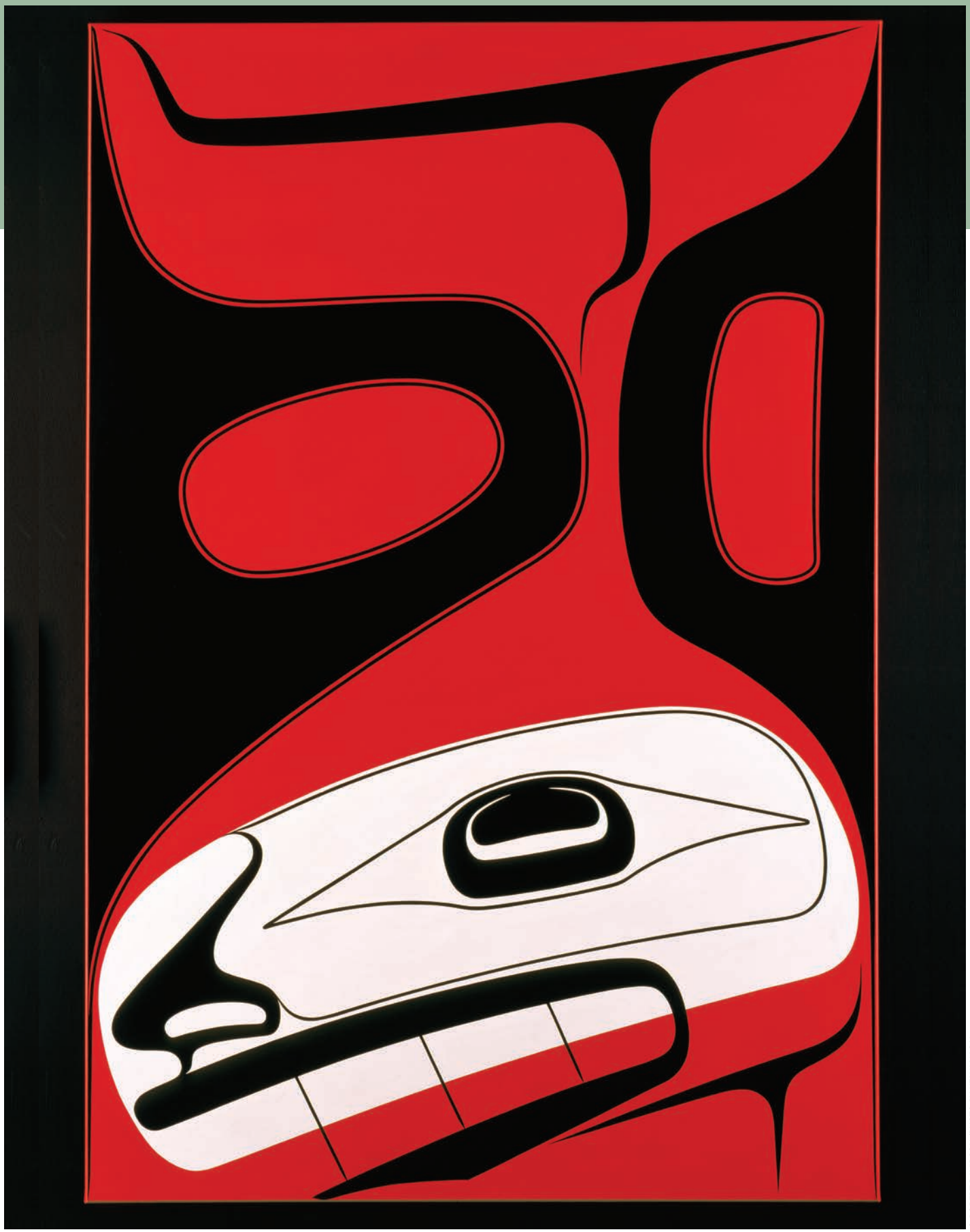
HORIZONS SHOWCASE: EMPIRE OF DIRT
Thursday, May 8
6 p.m.
Auditorium, Basement Level
Jennifer Podemski (Saulteaux) stars in and produces this 2013 feature film by Canadian director Peter Stebbings. Lena Mahikan, a former model and addict, is now a single mother struggling to make ends meet in Toronto. When Lena's young daughter experiments with drugs, attracting the attention of child services, they flee to rural Ontario where Lena's mother reluctantly takes the two in. Presented in cooperation with Tribeca Film Institute and Telefilm Canada. New York Premiere. Discussion to follow with Jennifer Podemski (Saulteaux) and writer Shannon Masters (Cree).

STORYBOOK READING & HANDS-ON ACTIVITY
Saturday, May 10
1 p.m.
Listen to *Mohola Mai 'O Hau: How Hau Became Hau'ula* and stamp a bag with *kapa* designs.

HORIZONS SHOWCASE: ANISHINAABE SHORTS

Saturday, May 10
Auditorum, Basement Level

BEFORE THE HORIZON
1 p.m. – 2 p.m.
Discussion to follow with director Lisa Jackson (Ojibwe).
Jackson uses documentary, animation and experimental video in her work. In *Suckerfish* (2004, 8 min.) she looks at her own Native identity. *The Visit* (2009, 4 min.) animates a Cree family's own account of an



Canoe Breaker (Southeast Wind's Brother), 2010, Robert Davidson, Haida, Masset, ts'aa7ahl'laanaas Eagle clan, born 1946, acrylic on canvas, 60" x 40", Seattle Art Museum, Gift of The MacRae Foundation, the Native Arts of the Americas and Oceania Council, and Ancient and Native American Art Acquisition Fund, 2013.35.

PHOTO BY JASON JENKINS/COURTESY OF MONGREL MEDIA

A scene from *Empire of Dirt.*

unusual encounter one winter night. In *Earl Smith* (2010, 3 min.) an elder who was sent to residential school is determined to get his language back. Savage (2009, 6 min.) is an unexpected take on the trauma of boarding school. *Snare* (2013, 3 min.) a performance-based piece, cries out against violence towards Aboriginal women.

In *Because of Who I Am* (2011, 4 min.) Marcella Ernest (Ojibwe) focuses on an artist who challenges stereotypes of Native women, starting as a child. Sally Kewayosh (Cree and Ojibwe) tells a tale of Native identity and public perception in *Smoke Break* (2005, 3 min.).

Danis Goulet (Métis) considers how the power of timeless tradition can serve as a contemporary source of strength for First Nations people. In *Wapawekka* (2010, 16 min.) the quiet spaces of an isolated family camp offer a rare chance to a traditional Cree man and his teenage son. In *The Wakening* (2013, 9 min.), set in the dystopian future, the timeless Anishinaabe Trickster, Weesagechak, played as a woman warrior by Sarah Podemski (Saulteaux), must confront the ferocious, cannibalistic Wendigo in hopes of ending her people's suffering.

AFTER THE HORIZON
2:30 p.m. – 3:45 p.m.
Discussion to follow with director Elizabeth Day (Ojibwe).
Day observes the interrelationships of elders and young people and the significance of memory. In *Sunshine* (2005, 8 min.) a young social worker connects to her elderly Native client and in *Magic Wands* (2009, 8 min.) a grandmother tells her granddaughter an Ojibwe story revealing why the sticks used to gather wild rice are "magic wands." In *Three Poems by Heid E. Erdrich* (2013, 13 min.), Day and her collaborators use animation and live footage to illuminate the poet's writings.

In *Bear Tung* (2010, 9 min.), starring Gary Farmer (Cayuga), Travis Shilling (Ojibwe) imaginatively explores traditional indigenous relationships between man and the animals he hunts at a press conference set in the North Woods. Lorne Olson (Ojibwe) playfully riffs on his multiple First Nations identities in *Apples and Indians* (2006, 5 min.).

Shane Belcourt (Métis) skillfully sets widely varying tones and pace in his films. In *Pookums* (2009, 11 min.) he follows the hilarious misfortunes of a street performer who decides to become a dog sitter. In *Keeping Quiet* (2010, 9 min.) Belcourt uses moody black-and-white cinematography to underscore the loneliness of a man who has lost his partner.

SURFBOARD CARVING DEMONSTRATION FEATURING TOM POKAHU STONE
Tuesday, May 13 – Sunday, May 18
10 a.m. – 12 p.m. and 2 p.m. – 4 p.m.
Tom Pokahu Stone (Native Hawaiian) will spend the week carving a traditional Hawaiian surfboard while sharing the history and traditions of this uniquely Hawiian sport.

ANNUAL CHILDREN'S FESTIVAL: CELEBRATE HAWAI'I
Saturday, May 17 & Sunday, May 18
12 p.m. – 5 p.m.
Museum-wide
Celebrate the culture, traditions and values of Native Hawaii. Surfboard carving demonstration by Tom Pohaku Stone. Interactive dances led by Daniel Kaimana Pueo Seuli Chee (Native Hawaiian). Make and takes: Kapa print, leis, kukui nut bracelets.

COMMEMORATING CONTROVERSY: A DIALOGUE
Thursday, May 22
6 p.m.
Diker Pavilion, Ground Level, and Photo Gallery, Second Level
Gustavus Adolphus College scholar Elizabeth Baer, and historian Sandee Geshick (Dakota) discuss the consequences of broken treaty promises that resulted in the Dakota War of 1862 in Minnesota. A gallery tour will follow the discussion.

MODEL MAKING WORKSHOP: VEGETABLE GARDEN
Thursday, May 29
4 p.m. – 6 p.m.
Education Classroom, Second Level
Parents and children will work together to build models out of natural materials, while learning the Northeast Woodlands.

WEEKLY PROGRAMS

TODDLER MUSIC WITH IRKA MATEO
Wednesdays, through May, 2014
10:30 a.m. & 11:30 a.m.
Education Classroom, Second Level
Drop in with your toddlers (14 months–3 years) and learn about Taino culture through stories, song, movement and hands-on activities. Led by renowned Taino musician Irka Mateo. Registration strongly encouraged: (212) 514-3702 or KennedyC@si.edu.

NATIVE AMERICAN STORIES WITH DONNA COUTEAU
Fridays, through May, 2014
10:30 a.m. – 1 p.m.
Tipi Room, Ground Level
Donna Couteau (Sac & Fox) shares traditional stories with children and families. First come, first served.

DAILY FILM + VIDEO SCREENINGS

The Screening Room, Second Floor, unless otherwise indicated.

ROBERT'S PAINTINGS
Monday, May 24 – Sunday, June 1
Daily at 2 p.m.
Diker Pavilion, Ground Level
(2011, 52 min.) Canada. Shelley Niro (Mohawk). This beautifully filmed documentary examines the life and work of artist and cultural theorist Robert Houle (Saulteaux). Houle relates his work to the histories of Aboriginal oppression, resistance and sovereignty.

CHARLIE HILL | A TRICKSTER'S HEART
Through Sunday, April 6
1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.
Harold of Orange (1984, 35 min.)
United States. Richard Weise. Writer: Gerald Vizenor (Ojibwe). The beloved comedian Charlie Hill (1951–2013) plays an Anishinaabe trickster extraordinaire who knows how to fund his latest project, a chain of "pinch-bean" coffeehouses to be built on reservations around the world.

ANISHINAABE HOME
Monday, April 7 – Sunday, May 11
1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.

Manoomin: The Sacred Food (2007, 6 min.)
United States. Jack Pettibone Riccobono. Filmed at White Earth Reservation, ricers and activists discuss the dangers that

Kapa stamping!

genetically-modified wild rice pose to the natural environment and to Ojibwe cultural and spiritual life.

Jim Northrup: With Reservations (1996, 30 min.) United States. Mike Rivard. A humorous look at a year in his life on the Fond du Lac Reservation, as told by the noted Ojibwe writer.

LEGENDS OF HAWAI'I
Monday, May 12 – Sunday, May 18
1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.
Presented in cooperation with Pacific Resources for Education and Learning as part of the Children's Festival.

Pele Searches for a Home (2011, 25 min.) United States. Pele, the primal force of volcanic heat and lava, leaves her ancient home of Kahiki and searches out a new home for her family. Pursued by her eldest sister Namaka, the goddess of water and the sea, Pele travels across the Hawaiian islands. When Namaka finally catches up, who will win the epic battle?

Why Maui Snared the Sun (2011, 25 min.) United States. Kala (the sun) races across the sky as he pleases, leaving the land and its people with short days and long, dark nights. To set things right, Maui, the son of the goddess Hina, travels to the highest summit, Haleakala, to confront the mighty Kala.

CONTROVERSY
Monday, May 19 – Sunday, June 1
1 p.m. and 3 p.m. and on Thursdays at 5:30 p.m.
Dakota Conflict (1993, 56 min.) United States. Produced by Twin Cities Public Television.
The causes, events and aftermath of the fierce fighting that broke out in Minnesota in 1862 between several bands of the Dakota and white European settlers, over broken treaties and overwhelming intrusion on Native lands and resources.

ESPECIALLY FOR KIDS

Through Sunday, June 1
Daily at 10:30 a.m. and 11:45 a.m.
The Screening Room, 2nd Floor
Join us for family friendly screenings of live action shorts and animations.

Smithsonian
National Museum of the American Indian

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MUSEUMGUIDE

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

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

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

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

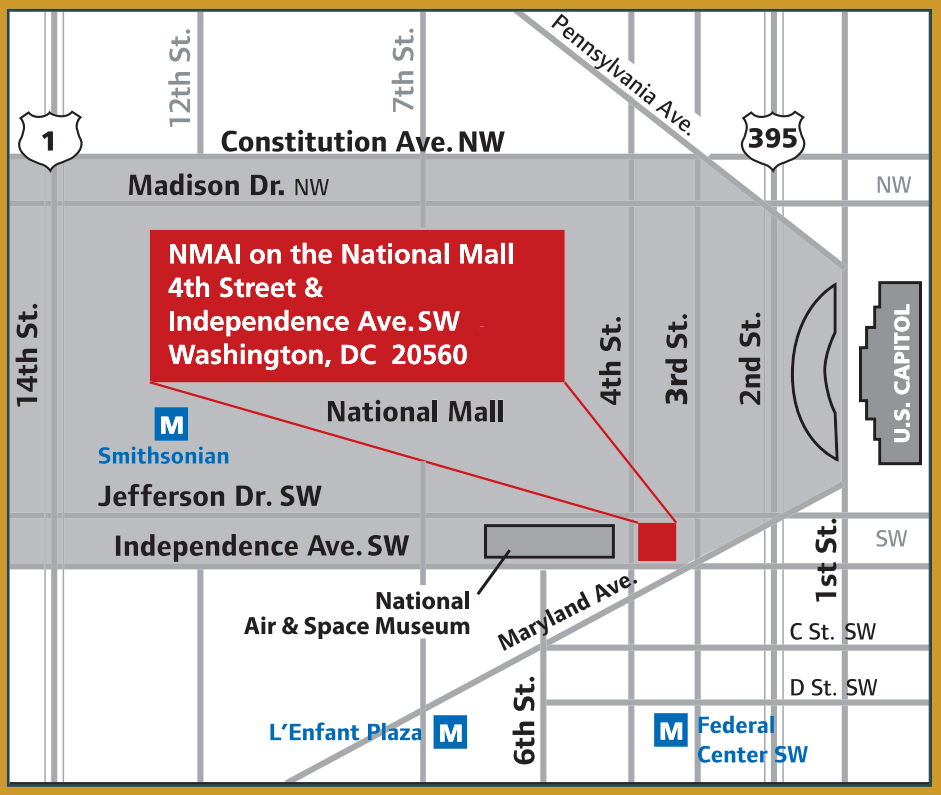
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

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

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

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



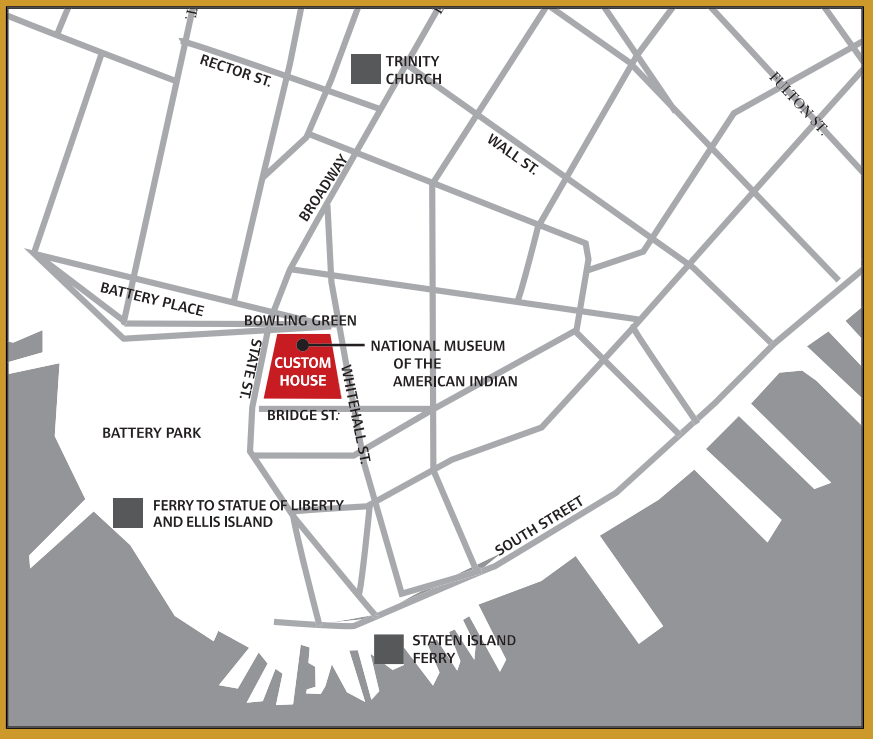
NMAI IN NEW YORK CITY

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

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

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

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



All programs are subject to change. For membership information, call (800) 242-NMAI.
Produced by NMAI. Molly Stephey and Quinn Bradley (Navajo/Assiniboine), Calendar Editors.

For many years, the Native American Rights Fund has worked to protect Native culture and religion, the essence of Native art. NARF is redoubling its efforts to protect Sacred Places, so that Native cultures and religions will continue to live and thrive where they have always taken place. Great places inspire great art, and protecting them ensures that art and cultures will go on living.

Please support NARF in continuing these efforts. Visit www.narf.org to see how you can help, or call Morgan O'Brien at (303) 447-8760 for more information.

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